Stacy Klein is so intuitive that she creates magic where it shouldn’t have existed in history as well as in its productions.

Having met the characters of surrealist painter Leonora Carrington and equally surrealist filmmaker Alejandro Jodorowsky through their individual works (Carrington died in 2011 in Mexico and Jodorowsky still lives in Chile), Stacy Klein became a sort of holy grail in work and creative life that she envisioned a play that would bring them together in one work. And so she began creating Double Edge’s work, Leonora and Alejandro, La Mapa y El Maestro (The Map and the Maestro) to debut it at The Alexander Kasser Theater in Montclair, New Jersey, last winter.

At some point during the preparations the Kasser theater’s publicist asked what Carrington and Jodorowsky worked together and Stacy had to explain that that part of the piece had taken place only in her head — the two of them had not worked together.

“They did it” said the publicist. In 1929, Jodorowsky’s Zen master suggested he become Carrington’s spiritual apprentice, which he did, returning to her several times where she led him through what he called spiritual initiation rites. That work led to their collaboration on the play Pescadores. Those rites and Jodorowsky’s journey become the magic carpet that carries us through this show at Double Edge.

The resulting work is just as magical. While an actual narrative lies behind it in the story of Carrington’s life, the show rolls off the stage and over the audience as a wave of Wow, as stage props become live birds pecking around, scenery becomes creatures, creatures are people that somehow arrive in a part of the ceiling far away from the floor they were paddling around on seconds before. In the play’s opening scene Jodorowsky arrives at Leonora’s Mexico home in order to meet and learn from her. We got that. Leonora seems perfectly directed, lovingly sitting by the window as the newcomers arrive, announcing flatly, “This morning has been tedious. I have not been able to move away from the window, watching the street for some signs outside my eyes. I am nine doors, I shall open the one on which you knock.”

That’s about the last thing the rational brain understands as it then has to move over and hand its seat to the senses. And what we come away with is much, much larger than the brain itself could ever comprehend. The entire show. The result is everything is very much like a Jodorowsky film, meant to be lived and understood only through the heart. The brain can come back later on to sort it out and write the review.

Leonora was raised in England in a wealthy family, but disinherited convention for a world of painting and art. Unpredictable in nearly all ways to her father, she came off to France where she met and began a relationship of love and art with surrealist painter Max Ernst. They were together in France for two years until, in 1939, Ernst was arrested and detained as an “undesirable foreigner.” He was soon after released and spirited off to safety in New York by Peggy Guggenheim, whom he then married.

At Ernst’s arrest, Leonora, devastated, fled to Spain, where she suffered an emotional breakdown. Her parents intervened and had her confined against her will to an insane asylum, a wrenching experience she wrote about in her book, En Raus (Down There) which became a theme of many of her paintings. Finally able to escape the institution, she entered into a marriage of convenience with Renato Ledes, a Mexican ambassador, so that she could legally go to Mexico, free to live out her life as a painter and as the person she chose to be.

The show tells that story, if you know it, but if you don’t, well, interestingly, another theater guest and I just happened to be discussing reality and our personal directions of it moments before we went into the theater and when we came out, we said, “DUH what we were talking about!”

The show is a sort of intermission in an intermission of his first works, he dropped acid and went from there. While I don’t think drugs were involved in the creation of this show, Stacy Klein’s layered 3:13 a.m. brain dive into a pool of Carrington’s life and experiences and swam around the stories and all of the emotions that go with a lifetime punctuated by family rejection, insane asylum confinement, love, loss, and art and came up with what New York Times reviewer Elizabeth Vincentelli called, “One Rather Trippy Encounter” naming it a NYT Critics Pick she saw it in Montclair. She also called Jennifer Johnson, who embodies the character of Leonora Carrington, “sensational,” which she is in this work (as well as in real life). Stacy and Jennifer collaborated on this piece, in which Jennifer, in her own dive into the persona of Leonora to the point where she knows her as well as she knows her own history. Jennifer becomes the character through and through, so that we so literally feel her emotional pain and exhilaration as her life plays out on the stage, intimate stage there at the Double Edge farm.

While it’s absolutely not necessary to do so in order to enjoy the show, reading up on the life and studying the work of Carrington and Jodorowsky certainly enhances the show, as Stacy’s layers of genius include tableau of the works come to life in the telling of the story.

Carlos Urzua plays Alejandro Jodorowsky, wonderfully stepping back in this show to let Jennifer as Leonora be his spiritual mentor and lead the journey. Amanda Miller is quite convincingly, bifelike and full of character as the bird, and Travis Cose by the way belongs in Circo de Soleil as his next move, as he has no weight, no body, only magic as he spirits himself around. The scene that was so much of interest is one directed by Alexander Bakhadi and composed by Linda Smolka. John Poiteau in conductor/musician and manual Urzua is the singer/musician. The spare but stunning (and again, layered into the works of Carrington) set was designed by Michail Kurata. The work of local artists Beckie Kravetz, Jana Zeller and Ed Brenson is also outstanding and illuminating in its design.

This run of the show played to sold out audiences and has now finished, but Stacy says it will be brought back in the spring. Go see it.