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Foto Heiner Müller © Eva Brenner (1987)

## **HEART.pieces**

**10 Days 10 Nights  
Heiner Müller non-stop  
Living & Working  
in the BUTCHERY**

### **Textquotations Heiner Müller:**

„Herakles 2 or the Hydra“ (1972)  
“The Task. Memory of a revolution“ (1979)  
“Heartpiece“ (1981)  
“Ajax for instance“ (1994)  
“Dreamtext“ (1995)

**Commemorating the 10<sup>th</sup> anniversary of the death  
of Heiner Müller (30. 12. 2005)**

**OPENING: Monday, 24th of October 2005, 8 p.m.  
Activity non-stop until Thursday, 3rd of  
November, 8 p.m.**

Pay as you wish  
**Activities \* Meals \* Drinks \* Discussion**

## **HEART.pieces**

**10 Years Müller Death**  
**10 Days 10 Nights Living**  
**10 Hours Activities**  
**10 Minutes Theatre**  
**10x2 culinary Intermezzi**

**Actionists:** Rainer Berson (BR/D), Eva Brenner (A/USA),  
Corinne Eckenstein (CH), Nicolas Dabelstein (D) Aisha Lindsey  
(USA), Clemens Matzka (A), Andreas Pamperl (A), Maren Rahmann  
(D), Angélica Castelló (MEX), YAP Sun Sun (SING)

**Space/Projections:** Andreas Pamperl (A)

**Costume:** Beatrice Radlinger (A)

**Assistance:** Anna Sonntag (A), Isabel Öhlinger (A)

**Graphics:** Rainer Berson

**Documentation:** Barbara Seifert (A)

Thanks to Josef Szeiler

### **Special Events**

#### **MÜLLERDIALOGS at the BUTCHERY**

Admission free of charge

**I Friday, 21st of October, from 7 p.m.**

**SOIRÉE with Dinner & Drinks**

**SIMPLY MORE SHARE**

initiated by Werner Rotter

(Human rights committee Seibane Wague)

in Cooperation with Initiative GREEN Migrants (IGM)

with: Madeleine Reiser (Vice-Director of the 7th district),

Alev Korun (Candidate for the Viennese municipal council)

**II Monday, 31st of October, 9 p.m.**

**WITHOUT HOPE WITHOUT DESPAIR II**

**Talkshow with Ronald Pohl** (der Standard)

**& Josef Szeiler** (Theater Director)

**III Thursday, 3rd of November, 6 p.m.**

**MAN & MACHINE**

**Discussion with the editorial staff collective**  
**of the magazine MALMOE & Guest**

## **The Project**

**10 Years** after Heiner Müller's death, the new team of the **BUTCHERY** will undertake the experiment to live, work, produce theatre, receive guests and debate in its new space „**BUTCHERY**“ for the entirety of ten days and nights.

**10 Artists** of different disciplines work on the selected texts following an exact time structure and fixed rules of the game for 24 hours at any one time.

**During 10x 24-hours of Theatre activity** historical analogies, connecting- and breaklines in Müller's texts will be drawn and Müller's texts examined for their topicality. Each of ten **BUTCHERY**-activists is responsible for the presentation of his/her 24 hours.

**The duration of 24 hours** is divided into two working blocks of **10 hours** interrupted by two hours of joint meals taking place at a large butchery-table. They include a common breakfast of the team and a dinner with guests from the district providing for a meeting-place to discuss and deepen the artistic process.

**10 Minutes** after every full hour "theatre performances" composed of scenic fragments, texts, visuals and choral works will punctuate the process and comment on traditional concepts of theatre.

Each day consists of the following units of time:

1) Bodywork 2) Streetwork, 3) Guestwork 4) Thinkwork 5) Housework 6) Nightwork 7) Diligencework and work breaks.

**The project is the initiation of: „NICE TO MEAT YOU! - Scenes in the age of TERROR & COOLNESS“, Two-year-cycle 2005-07, an interdisciplinary theatre- & research project in the BUTCHERY & in public space.**

## **Work with Müller's texts**

On the basis of five texts stemming from different periods of his oeuvre, Müller's sharp commentaries a growing sense of cultural and historical loss in our society as well as stereotypes of mythical hero-images weaving through our culture will be investigated. The complex of „Man“ and „Machine“ forms a thematic framework. Reading Müller's late works what astonishes is their prophetic dimension in that, long before „9/11“ and „New Orleans“, the ghosts of "globalisation" are presaged under the signum of a „New World order“. Questions are posed as to the significance of human labor and existence

against the backdrop of increasing economization and automatization of all areas of life.

## **New team new concept at the BUTCHERY**

With the project „**HEART.pieces**“ the new artistic team around **Eva Brenner** (PROJEKT THEATRE STUDIO), **Corinne Eckenstein** (fe/male polaroids) and **Nicolas Dabelstein** (theatre turbine) initiates a **Heiner Müller-project year** in the new theatrical space **BUTCHERY**.

The **BUTCHERY** is conceived as a home base for innovative theatre and performance works amidst the buzz of the city, as a shop from the age of the good old corner shop and as a cross-bordering place of communication with „*windows on the world*“. Large display windows offer space for new theatrical formats of „artistic close-range-provision“ - from performances and discussions to concerts and life-art interventions.

## **Theatre inside and outside**

The experiment of a group living & working together in the same space for a prolonged time is an attempt to newly define the theatrical space and to open it to the outside by playing in the **shop windows** and **street**. Under participation of different invited target groups, everyday life is confronted with art, living with work. The allegedly un-saleable „commodity“ of creativity will literally be placed in the „windows“ and is offered for favourable prices, the former corner-shop from the-turn-of-the-century before last is converted to a novel place of communication.

**Aim of the experiment** is to establish a discourse about complex contemporary theatre texts and pertinent political issues with a new audience.

„**Man is the enemy of the machine**, for every regular system he is the disruptive factor. He is messy, produces dirt and does not function. (...) That is the work of capitalism - the structure of the machine. The logic of the machine corresponds to the reduction of man to the raw material, the material plus tooth-gold.(...) The endeavour of theory in the west is limited to be on the side of the winners, the machines. Winners are the destroyers of our century. **One has to refuse to win.**“

- **Heiner Müller**, „Beyond the nation“, 1991.

## Space

The framework for the project **HEART.pieces** is constituted by an empty space full of forgotten history which will be redesigned as a temporary living space. The **BUTCHERY** as former general store has lost its function and - similar to Müllers texts - is now waiting „for history“. During the 10-day artistic works by the team, surrounding areas of the **BUTCHERY** (crossing Burggasse/Kirchengasse, sidewalks, cafés, streets) will be included in the play. Neighbours, shopowners, unemployed, youngsters, activists and other „guests“ from the area intervene actively in the events, read texts and contribute personal stories.

**Fotos in printquality and biographies under:**  
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## Author

**Heiner Müller** (\* [9th of January 1929](#) in [Eppendorf](#), Saxony, † [30th December 1995](#) in [Berlin](#)) is counted among the most important and controversial German-speaking writers of the 20th century. The GDR-Author was one of the few "contrathinkers", for whom death, violence and treason were central collective experiences. The radical anticapitalist and apocalyptic visionary was afflicted with the German history and at the same time obtained from it his aesthetic productivity. Characteristic are his relentless examinations of the „epochcollision“ between facism and socialism, between East and West. Müllers poetic remembrance work turns against the oblivion in the memory space Germany. Through extreme shortage and fragmentation his plays, poems and prose texts detonate traditional literary/dramatic forms and dialogs. His theatre aims in his radicalisation of the displayed conflicts no longer for solutions, but for the production of new perception- and actionpattern.

## Texts

**„Herakles 2 or the Hydra“** (from: „Cement“, 1972)

In the prosetext „Herakles 2 or the Hydra“ - Intermedium of the play „Cement“ (1972) - Heiner Müller has already predicted the possible failure of socialism in its real-existing peculiarity in the early 1970- years. Furthermore he radically questiones the responsibility and autonomy of decision /narrowness of the individual - and with it the rhetoric of the „heroic“. The floor underneath the feet of the hero begins to vibrate, his orientation is lost and he gets lost in the forest. The search for the(capitalistic) „monster“ Hydra becomes a nightmare, the forest and/or he himself emerge in the course of the „battle“ as the enemy.

**The man in the elevator** (from: „The task“, 1979)

With the dreamlike prosetext „Man in the elevator“ - a intermedium in the revolutiondrama „The task“ - Müller addresses the lost search for a political utopia, which sinks into the swamp of the capitalistic system. The text asks questions about the "slavery" of the economic restraints and possible ways out in the context of colonialism and neocolonialism. The struggle against slavery is for the time being a fight against "slavery of the system" in ourselves.

### **Heartpiece (1981)**

The short, not more than a page long text devises a scene between two numbers, ONE and TWO, legible as figures and voices. ONE wants to lay his heart at the feet of TWO and affirms its purity, but admits his inability to get it out, whereupon TWO wants to help him also without success. Now ONE says nothing, but "CRIES", whereon TWO offers his help and announces to haul out the heart with a penknife. However the heart proves to be a brick. The established reading of the text as a humorous love story fails because of the coldness with which TWO accepts the conventional declaration of love at face value and turns it into absurdity. The taking-out of the heart is an examination of the great gesture and total acquisition of the desired object at the same time its murder and its metamorphosis into dead matter. With his paradox logic Müllers text refers to Brechts Badener Lehrstück, which is also not about love, but about help, violence and agreement. The text contains all of the important elements of Müllers writing and theatre work (laconism, irony, cruelty, quotation character, physical manner of speaking, agonal rhetoric).

### **Ajax Zum Beispiel (1994)**

In this long poem from the year 1994 Müller compares his paradox situation as survivor of the GDR in the new Germany with that of the mythical Ajax of Troy, who - driven into madness by the Goddess Athene - instead of his enemies slaughtered a drove and - being able to see again - threw himself onto his sword out of shame. Between the neonlight-advertisements of the nightly Berlin Müller argues about open wounds of history, associates his impressions with personal thoughts and political analysis - marked by the knowledge of soon being no longer among the living...

### **Dreamtext (1995)**

Shortly before his death Müller- marked by illness- deals with the central theme of life: his(own) death. Imprisoned in a basin, in which Müller sees Germany since Stalingrad, that does not allow a view above the rim. Tireless steps only lead back to the point of origin. The cercle-walk is broken through the figure of the daughter, she refers to the future. However he, the one dying, can not interfere, his truth has expired, he has no explanation any longer for the time after him. The anachronistic hero knows no solution any more, which could extend the models available to him, and disclaims: „STAY AWAY FROM ME WHO CAN NOT HELP YOU“.

## Textquotations

„...He did not gain a step, the forest kept the tempo, he stayed in the bracket [...] and understood, in the soaring panic: the forest was the animal...“

- „**Herakles 2 or the Hydra**“ from: „**Cement**“, 1972

„...The world has not perished, provided, that this here is no other world. How do you fullfill an unknown task. What can my task be in this desert area beyond civilisation...“

- „**The Man in the elevator**“ from: „**The task**“, 1979

„ONE Can I lay my heart at your feet. TWO If you don` t make my floor dirty. (...) ONE cries (...) TWO I want to extract it (...) But that is a brick. Your heart is a brick. EINS But it beats only for you.“

- **Heartpiece**, 1981

„...Europa the bull is slaughtered / the meat rots on the tongue the progress lets / go of no cow / Gods will no longer visit you...“

- „**Ajax for example**“, 1994

„...In walking looking back over the shoulder I see on the twelfth or thirteenth floor on a lonely multistorey building, on a terrace, under a sunshade, in a deckchair, a man dying. [...] I watch his convulsivic movements, which starting from the breast slowly grip the whole body, I have not seen a human being die yet, my curiosity is insatiable...“

- **Dreamtext**, 1995

## Advance notice 2006/2007

**March 2006: ÖDIPUS Projection** (world premiere)

**Experiment based on texts by Heiner Müller**

Direction: Eva Brenner - **BUTCHERIE**

"...in the century of Orest and Elektra, that dawns, Ödipus will be a comedy." - Heiner Müller, *Projection* 1975

**April 2006: Müllers HEARTBEAT - A party for Heiner**

Art + Theatre + Action + Discussion

in the **BUTCHERY** & in public space,

ensemble **BUTCHERY** & guests of the autonomous theatre scene in Austria

**Advance notice 2006/2007:** In the project year 2006/07 the team plans an „Elfriede Jelinek-Year“ with new texts of young Austrian authors about Jelinek under the metatheme “Against the nice appearance”.



## Biografien

### **Rainer Berson (A)**

Fotograf, Videokünstler, Dokumentarfilmer

Geb. 1950 in Sao Paulo. Zusammenarbeit als Kameramann mit verschiedenen Künstlern der bildenden, darstellenden und musikalischen Kunst (u.a. Hilde Fuchs, Trio Exklusiv, Götz Spielmann, Aurelia Staub), projektbegleitender Kameramann u.a. für Robert Wilson, Werner Schroeter, Walter Lott. Diverse Dokumentarfilme, Videokonzepte für Performance und Tanz, Gründung von fe/male polaroids mit Corinne Eckenstein.

### **Eva Brenner (A/USA)**

Actress, director, stage designer, filmmaker and theatre scholar

Studied in Vienna (theater, history of art, philosophy; set and costume design).

1975-1980: Engagements in prominent German, Austrian and Swiss theaters.

1980-1993 she lived and worked in New York City working on Off and Off-off Broadway as director and set designer (incl. Public Theatre, New York, Theater for the New City, The Labor Theater, Castillo Theater).

Obtained an M.A. and Ph.D. cum laude at New York University studying under Richard Schechner, Department of Performance Studies. Lectured at the New York University, cultural political activist.

1994/95 returned to her native Austria where she founded PROJEKT THEATER / Vienna-New York (1990).

In 1995 she initiated the workshop series ACT NOW / theater works a professional workshop series for experimental theater.

Since 1990 she regularly directs plays in Austrian independent theater written by Elfriede Jelinek, Margit Hahn, Marguerite Duras, Ingeborg Bachmann, Samuel Beckett amongst others (incl. for the Wiener Festwochen, dietheater Künstlerhaus, klagenfurter ensemble, Stadttheater Klagenfurt). Set design work in Basel, Switzerland and Berlin, Germany.

1998 she founded PROJEKT THEATER STUDIO - an intercultural, interdisciplinary research laboratory for experimental theater and performance - in Vienna, Austria.

1998-1999: Conception/directing for "ENDGAME IN PROCESS" 1, 2, 3 and 5 and in

2000-2003: "PHANTOM : LOVE"

Premieres in cooperation with Austrian authors - including Ingeborg Bachmann's unpublished poems "EVERYBODY KNOWS IT"

("ES WEISS JA JEDER") (2000), Elisabeth Reicharts "APHRODITE'S LAST APPEARANCE" (APHRODITES LETZTES ERSCHIEINEN") (2001), "POLA" after the narration of the same name by Hanna Krall in the framework of the Polish Year in Austria (2002).

**Angélica Castelló (MEX)**

**Musician, Composer**

born in México City in 1972. Studies of the recorder in Mexico, Canada und Amsterdam, 1999 move to Vienna, since then worked as a music scholar in Austria, as well as in numerous shows in Vienna and internationally with contemporary and historic music, as soloist or as participant in different ensembles. During the last couple of years intensive collaboration with different composers and improvising musicians, dancers and artists, a.o. with PROJEKT THEATER STUDIO.

**Nicolas Dabelstein (D)**

**Director, author and dramatic advisor**

born in Hamburg in 1971. Studies in comparative literature-, theatre- and communication science at the University of Vienna. Assistant to the director and choreographer Johann Kresnik. Work as directing assistant a.o. at the Burg- und Volkstheater Wien, Bremer Theater, Stadttheater Klagenfurt, Festspiele Reichenau. Work as a freelance director on plays by Enda Walsh, Amos Kollek, B.-M. Koltes a.o. in Austria since 2000: Teatro Graz, Schiele Werkstatt Festival Neulengbach/Lower Austria, in Vienna: Volkstheater, Arena, dieTheater Künstlerhaus, Projekt Theater Studio, Schauspielhaus, Theater Drachengasse. Director of "Outsourcing.Downsizing" in Meat\_Recital I for Projekt Theater Studio. In 2002 foundation of "theater turbine" together with the stage designer Johannes Leitgeb and the theatre manager Lisi Perner. 2004 Co-founder and singer of the music & performance- group „Eternal child" with members from 8 countries.

**Corinne Eckenstein (CH)**

**Actress, director, choreographer**

born 1963 in Basel/Switzerland. Education in New York in Method Acting and Musical Theatre and at the „Physical Theatre School" in California, Engagements in Basel, Zürich, Göttingen and Berlin, since 1990 in Vienna. Stagings in Austria and Switzerland, a.o. at Schauspielhaus Vienna, dietheater Vienna, jungestheaterbasel; projects for „Wiener Festwochen". 1995 foundation of TheaterFOXFIRE with Lilly Axster, 2003 fe/male polaroids with Rainer Berson.

## **Aisha Lindsey (USA)**

### **Performer, Singer, Dancer**

Aisha Lindsey is a classically educated dancer and singer from New York. She was a member of the Duke Ellington Dance Company in Washington D.C. from 1993 to 1997. Aisha Lindsey studied for a BA in Music (Vocal performance) at the New England Conservatory in Boston/Mass. between 1997 and 2002. She was a member of the Harlem Gospel Singers, has sung as a background singer for a.o. Stevie Wonder and in various musical productions all over the United States of America. In 2004 Aisha Lindsey has made her theatrical debut in Vienna as „Sandrina“ in the Mozart opera „Die Gärtnerin aus Liebe“ at the Schlosstheater Schönbrunn within the framework of her further education at the University of Music and performing arts. In 2006 she will play Charliane in Ain't Misbehaving at the Kammeroper Vienna.

## **Clemens Matzka (A)**

### **Actor**

Clemens Matzka studied acting at the Vienna Conservatory.

Engagements include: Stadttheater Baden, Ensemble Porcia, Euro-Theater Basel, Kleine Komödie Graz, Serapionstheater/Odeon Vienna, Aktionstheaterensemble, Theater Reichenau (Summer Stage)

Since 1990: Puppet player in ORF (Austrian TV) children's program.

1996: Established t o c theater company.

Since 1998: regular cooperation with "Theater Sport" with Theater Vienna.

Since November 1998: Member of PROJEKT THEATER STUDIO Ensemble, Vienna - eight productions. Performance for "SCANDALON : SILENCE", Performance with music based on texts by Werner Schwab, PROJEKT THEATER STUDIO, Vienna, in Cooperation with "Graz - Capital of Europe 2003", House of Literature, Graz.

## **Isabel Öhlinger (A)**

### **Theatre studies student, directing assistant**

born in Schwaz/Tirol in 1980. Grammar school for economics of the Ursulinen order in Innsbruck. Stays abroad in London, Israel and Mexiko. Studies in Comparative Literature in Innsbruck and collaboration in the sector of event technology in Hall i. Tirol. Studies in theater studies, University of Vienna. Production assistant at PROJEKT THEATER, Wien, for „Every nomad needs a tent!“, solidarityparty- and protest, May 2004. Collaboration at X-fade(event technology company) for dance summer and

festival of dreams, Innsbruck. Directing assistant for „Meat\_Recital I“, PROJEKT THEATER STUDIO, Fall 2004.

**Andreas Pamperl (A)**

**Stage designer, lighting designer, documentary filmmaker**

born in Vorau in 1963. HTL (Higher technical college) for Elektrotechnology, 1989-1996 set-up and direction of the center for culture "experiment young art". Studies in journalism, training as camera operator. Technical director of Theater des Augenblicks Vienna (1996-2002). Interior design, lighting design and stage designer for a lot of Austrian and international Theater- and dance groups, a.o. Austrian Theater/Robert Quitta, Editta Braun Company, TangoPlus, Workcenter of Jerzy Grotowski and Thomas Richards, KONTEXT EUROPA Wien, Central Europe Dance Copenhagen. Dokumentaries a.o.: „De memoire d'Homme“, Theatre National de Toulouse/France, „Bones“, Anita Kaya/Wien. Constant collaboration with PROJEKT THEATER STUDIO and its technical director since 2003.

**Beatrice Radlinger (A)**

**Costume designer**

born in Mödling in 1976. Work in the costume sector since 2000. Freelance work at the Wiener Metropol a.o. „Poland is not yet lost“ (Director M. Schottenberg, 2003) from 2001 to 2004. Costume accountment for Performing Arts (Prinzregententheater, Munich), numerous music shows, company galas (Wüstenrot, Schachermayer), theater: „King without a crown“ (director: C. Heller, 2002 Staatz), „Rat hunt“ (C. Welzl, 2004 Metropoldi Theater/Edinburgh Festival), Meat\_Recital I. Fall 2004 PROJEKT THEATER STUDIO/ Butchery. At present assistant to Barbara Langbein for theater, TV, film: „Mozart“ (Director: Curt Faudon, 2004)

**Barbara Seifert (A)**

**Theatrescholar, painter**

born 1978 in Carinthia, lives and works in Vienna. Studies of Theatrestudies and ethnology, Uni Vienna; study stays in Spain/Salamanca and Cuba/Holgin. Works and researches on Heiner Müller, especially about his long poems of his later work. She examines why no theatre texts developed following 1989. Particular focus is on the text „Mommsens Block“. Besides theatre studies artistic production in painting: 2002 „\_Projections“, Process of over-painting of high gloss pictures, „Allegro“, Vienna. 2001 exhibition of facelandscapes in acrylic, „Reichenfelser culturedays“.

**Anna Sonntag (A)**

**Directing assistant**

born in Vienna in 1981. Since 2002 member of the theater club "Spielhalde Theater\*Kunst\*Kultur". Since 2000 Studies of theater-, film- and mediascience as well as journalism at the University of Vienna. 2001 dramatic advisor- and press internship at the Theater of the youth, 2001 directing- and sound engineer internship at the Burgtheaterproduction „The bloody earnestness“ by petschinka at the Kasino at the Schwarzenbergplatz, 2002 dramatic advisor for Jean Genets „The abigails“ at the Metropoldi in Vienna. 2004 participation at the „Fringe“-Festival in Edinburgh/ Scotland with the production of the theatre club Spielhalde „Rat hunt“ by Peter Turrini. Dramatic advisor 2004 for Peter Turrinis „Rat hunt“, Wiener Metropoldi. 2004 directing assistant fort he site-specific performance „Meat\_Recital I.“ of Projekt Theater Studio (Directors: Eva Brenner, Nicolas Dabelstein, Corinne Eckenstein, petschinka).

**Yap Sun Sun (SING)**

**Actress**

born in Singapur. She began her theatre work at The Work Center von Jerzy Grotowski and Thomas Richards in Pontedera/Italy. During her two year collaboration they toured with their production „One Breath Left“ throughout many countries (Wroclaw, Moskau, Wien, Istanbul, Ankara und Singapur). After the move to Vienna Sun Sun Yap worked for the National Theater of Toulouse, in the WUK in Vienna and in Linz with Anita Kaya. A short time ago she has worked at the Lalish Theaterlaboratory for the international festival for experimental theater and also in Sardinia for Harold Pinters „Il Calapraze“