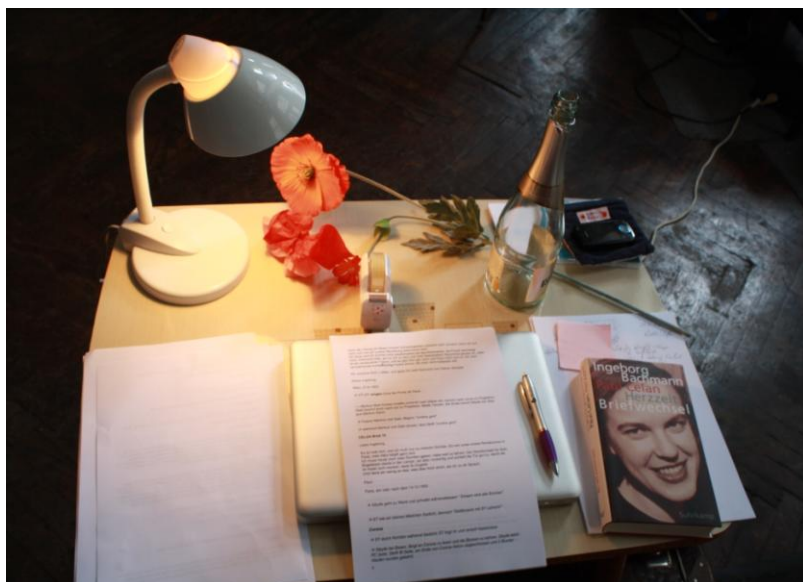




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PRESSEINFORMATION

UNRUHIGE ZEITEN



Performance Installation nach Briefen und Texten von Ingeborg Bachmann und Paul Celan

auf Basis von „Herzzeit“, Briefwechsel Ingeborg Bachmann & Paul Celan (2008)

In deutscher Sprache, Rechte: Suhrkamp Verlag Berlin

Premiere: 16. September Valencia/Universität de Valencia

Aufführung: 17. September / Premiere Wien/Tel Aviv: Februar 2011

Eine Kooperation mit dem Arab-Hebrew Theatre of Jaffa, Israel, und Universität de Valencia, Spanien. Mit Dank an das Austrian Cultural Forum Tel Aviv, Universität de Valencia

Regie: **Eva Brenner (A/USA)**, Mitarbeit: **Marie Steiner (A)**

Technik/Projektionen: **Richard Bruzek (A)**, **Matja Serdar (HR)**

Kostümberatung: **Devi Saha (A)**

Performance: **Gaby Aldor (IL)**, **Sibylle Starkbaum (A)**, **Doron Tavory (IL)**, **Stephanie Waechter (A)**

PR- & Pressearbeit: **Monika Anzelini (monika@anzelini.at)**

Textquellen: Briefe aus „Herzzeit“ und Auszüge aus Gedichten & Texten von Ingeborg Bachmann und Paul Celan

Die neue Kult-Performance der **FLEISCHEREI** sucht ein theatrales Äquivalent zum Thema der Briefe, der Gratwanderung zweier Grenzgänger und den lyrisch-poetischen Texten einer exemplarischen Liebesbeziehung – das was Ingeborg Bachmann "unser Märchen" genannt hat. Zwei ungleiche Partner – sie als Tochter eines Nazi und er als Sohn von Holocaustopfern – wollen aber können nicht zusammenkommen.

Die ProtagonistInnen sind in der Performance räumlich voneinander getrennt - ein imaginärer Korridor teilt in der Raummitte ihre Welten. Der „Handlungsablauf“ der Performance folgt den Phase der Briefe: 1. Junge Liebe in Wien, 2. erste Trennung und Celans Gang nach Paris, 3. Bachmanns Besuche in Paris/die Unmöglichkeit der Liebe, 4. Entfernung und Selbstsuche, 5. Celan heiratet die Künstlerin Gisèle de Lestrange/Ingeborg Bachmann trifft den Autor Max Frisch, 6. neuerliche Annäherungsversuche, 7. das endgültige Scheitern, Selbstmord/ Tod. Er spiegelt eine von "außerhalb" der Welt der Briefeschreibenden/Lesenden dirigierte Struktur, sie wird von 2 Theatermaschinentinnen begleitet, die ins Geschehen eingreifen indem sie die Positionen der 2 ProtagonistInnen manipulieren. Sie zitieren aus den Werken von Ingeborg Bachmann und Paul Celan, sie unterbrechen, repetieren oder spiegeln die Aktionen.

Inhaltliche Schwerpunkte sind, die Suche nach dem Wesen und den Widersprüchen dieser ungewöhnlichen Liebe, den poetischen Korrespondenzen, den Grenzgängern und Bewegungen hin zum Tod und den vielen Verstörungen und Zerstörungen auf dem Weg bis zum letzten Zerwürfnis.

Dank an: Kulturrat der Stadt Wien, BMUKK, Bezirksvorstehung Neubau, Arab-Hebrew Theatre of Jaffa, Austrian Cultural Forum Madrid, Universität de Valencia, private Sponsoren.

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FLEISCHEREI 2010 / im Rahmen des Jahresprojekts ART OF LIFE_ *transition*

Nach 2 Jahren Arbeit an **ART OF SURIVAL** wendet sich das Team der **FLEISCHEREI** dem Thema **ART OF LIFE_ *transition*** und damit dezidiert **positiven neuen Konzepten und Lebensentwürfen** zu. **ART OF LIFE_ *transition*** ist konzipiert als Übergangsjahrprojekt des Jahres 2010, das sich in soziokulturellen und integrationspolitischen **Performances, Workshops, Diskussionen** und Theaterprozessionen mit Phänomenen gesellschaftlicher und kulturelle Brüche, Transformationen und Metamorphosen beschäftigt. In Überleitung zum neuen **2 Jahreszyklus ART OF LIFE ab 2011-2012, der im Januar 2011** beginnen soll, werden Alternativprojekte und Experimente vorgestellt, die visionieren und austesten, wie ein anderes, besseres Leben aussehen könnte, in Bereichen des Wirtschaftens, politischen Handelns, Kunst-Schaffens und in der Koexistenz von Menschen verschiedener Generationen, Herkunft, Kulturen. Sie haben zum Ziel, das Leben, das Menschliche, das Träumen, das Denken – in Zeiten der Ausgrenzungen und Entsolidarisierung – wieder möglich zu machen. Diese Modelle zu erforschen, heißt die Auseinandersetzung zw. Autonomie und Barbarei einzugehen, mit den Mitteln des Experimentaltheaters und des kulturellen **Empowerments**, im Dialog mit sozialen Bewegungen, die eine neue Welt gestalten.



(c) Blind Spot E², **FLEISCHEREI**, Probenfotos, Wien September 2010

Eva Brenner (A/USA) / Regisseurin, Theaterwissenschaftlerin, Aktivistin, geb. 1953 in Wien, ist seit 30 Jahren als freie Theaterschaffende und - Produzentin sowie Theaterwissenschaftlerin in Wien und den USA tätig. Lange Auslandsaufenthalte, u.a. Schweiz, Deutschland, Italien, Frankreich; 1980-1994 in New York (Studium der Performing Arts und Performance Studies, Abschlüsse mit M.A. und Ph.D., Theaterarbeit Off und Off-Off Broadway als Regisseurin und Bühnenbildnerin). Seit 1991 co-künstlerische Leiterin des Experimentaltheaters „Projekt Theater STUDIO“, seit 2004 des Theater- und Kunstraums **FLEISCHEREI** in Wien. Regiearbeiten u.a. bei den Wiener Festwochen, im Stadttheater Klagenfurt, für Graz 2003 (Literaturhaus Graz), das Konzerthaus Wien, dietheater Wien, WUK. Entwicklung neuer Modelle soziotheatraler Arbeit mit dem Konzept „CREATING ALTERNATIVES – theoretische und praktische Erforschung eines „Theater of Empowerment“ in Kooperation mit StadtteilvertreterInnen, NGOs, neuen sozialen Bewegungen und div. Zielgruppen (MigrantInnen, Jugendliche, Asylanten). 2002 Mitbegründerin des internationalen SCHIELEfestivals Neulengbach (NÖ), das ab 2007 die Stadt Tulln einbezog und seit 2009 in der Hauptstadt St. Pölten stattfindet, sowie 2003 ILÉMOUVANTE auf der Insel Korsika, Frankreich. Seit 2008 Entwicklung soziotheatraler Prozessionen im öffentlichen Raum, erstmals intensive Beschäftigung und Zusammenarbeit mit AsylerwerberInnen. 2009 Regiearbeit zu Heiner Müllers „Hamletmaschine“ mit SchauspielerInnen, schwarzen und Latino Jugendlichen in New York (Castillo Theater). Seit 2007 ausgedehnte Reisen nach Israel, Polen und die USA für Vorarbeiten kommender Austauschprojekte. Arbeitet derzeit an einem Buch über ihre Theaterarbeit. Diverse Vorträge an Universitäten und Kulturorganisationen zu politischem Theater, Performance und Theaterarbeit mit MigrantInnen.

Gaby Aldor (IL) is co- artistic director of the Arabic- Hebrew Theatre in Jaffa where she directs and plays. The Arab-Hebrew Theatre of Jaffa is committed to bringing together Arab and Jewish artists and audiences, and developed a unique artistic language. Ms. Aldor's productions, some of which are defined as "Physical theater" won several national awards and she is the recipient of the Rosenblum award for excellence in dance and theater. She is also an Israeli writer and dance critic who has published extensively in major Israeli newspapers and journals, lectured and moderated panels about Israeli dance and culture in Europe, U.S.A., Japan and China. Her productions won several national awards and she is the recipient of the Rosenblum award for excellence in dance and theater. Currently she is writing a book of her Orenstein family, the pioneers of modern dance in Israel with roots in Vienna, Austria. Gaby Aldor was first guest at the **FLEISCHEREI** in Vienna with her Solo-Performance „The Sixth Bullet“ in 2008 and once again with her company and the award-winning play „Longing, or Exile at Home“ in 2009.

Doron Tavory (IL), was born in Haifa und studied Drama and Tehatre in London, Great Britain. He returned to his nativ Israel in 1974. Since then he partipated in more than 70 shows as principal actor, has worked as director ann translator of palys into Hebrew (from German, French, Spanish and English), and as artistic director of various theatre venues and theatre festivals throughout the country. His latest performance was in „Every Good Boy Deserves Favour“ by Tom Stoppard at the Haifa Theater. He also played the part of Gustav Mahler in Paulus Manker's renowed Jerusalem production of the ongoing Alma Mahler Performance Saga in 2009, and he won international acclaim for his principal role in the prize-winning Israeli film „Lemon Tree“ in 2008. Tavory is today one of Israle's lead actors, known as controversial due to his uncompromising stand in the Peace movement, his commitment to the development „another“ theatre and his swift moving between the lines of „High“ and „Low“-brow cultural work, between institutional and alternative theatre.

The Arab-Hebrew Theatre of Jaffa – one the first and few bilingual companies in Israel – is committed to bringing together Arab and Jewish artists and audiences, and developed a unique artistic language. The theater is a "no-compromise", professional theater company that manages to create a one-of-a-kind style on a tight budget and consists of two theatrical groups that produce plays both together and apart in both Hebrew and Arabic. The "Local Theater" continues its thirteen-year artistic tradition of working with both Jewish and Arab artists. The Arab Al-Saraya Theater of Jaffa has brought together Arab artists since it was founded in 1998. The Theater is supported by the Tel-Aviv Municipality and the Israel Ministry of Culture. Ms. Aldor's and Mrs. Ezraty's productions of the past 15 years, some of which are defined as "Physical theater" won several national awards. The theaters' productions won several national awards and have toured worldwide. Ms. Aldor has been a guest at the prestigious dance festival BERÜHRUNGEN (Touchings) in Vienna in 2008 and has performance her own one-woman show "The Sixth Bullet" at the FLEISCHEREI in October 2098 in which she poetically circumscribes the experience of a woman/herself during 40 years of Israeli history. She is writing a book of her Orenstein family, the pioneers of modern dance in Israel with roots in Vienna, Austria.

DISQUIETING TIMES

Performance Installation with letters and texts by Ingeborg Bachmann and Paul Celan

On the basis of „Herzzeit“, Correspondence between **Ingeborg Bachmann & Paul Celan (2008)**

In German Language

In Cooperation with the Arab-Hebrew Theatre of Jaffa, Israel, and University of Valencia, Spain

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Preview-Performances: Nov. 25th-26th 2010

BUTCHERIE Vienna

Premiere: September 16h, 2010, Valencia/Universitat de Valencia

Performance: September 17th

Special Thanks to the Austrian Cultural Forum Tel Aviv, University of Valencia

Mise-en-Scène/Space: Eva Brenner (A/USA),

Directing Assitant: Marie Steiner (A),

Technical Support/Projections: Matja Serdar (HR),

Costume Advisor: Devi Saha (A)

Performance: Gaby Aldor (IL), Sibylle Starkbaum (A), Doron Tavory (IL), Stephanie Waechter (A)

Texts: Letters from „Herzzeit“ (2008) and quotations from poems and prose texts by Ingeborg Bachmann and Paul Celan

Supported by Kulturamt der Stadt Wien, BMUKK, Bezirksvorstehung Neubau, Arab-Hebrew Theatre of Jaffa, Austrian Cultural Forum Madrid, Universitat de Valencia, private Sponsoren.

The performance seeks a theatrical equivalent to topics addressed in the letters, exposing an abyss between two wanderers at the edge of the world, two monumental lyrical-poetic bodies of work testifying to an exemplary love relationship – something Ingeborg Bachmann called “our fairy tale”. Two very unlike partners - she daughter of an Austrian Nazi-father, he son of Jewish Bukowina Holocaust victims – poised in a lifelong struggle to come together as couple who utterly fail, again and again. A special friendship and exceptional artistic dialogue disrupted and shattered by distances, other relationships, false illusions, depressions, and many a broken dream. Up to his suicide at the age of 50 in the water of the river Seine and her fatal accident by fire.

These protagonists are separated spatially from the outset - an imaginary corridor center stage where audience is seated parts an empty gallery space into equal halves, marking two worlds. The dramatic structure of this unique performance-reading-happening engages actors/actresses from Austria and Israel and follows the phases of the letter-writing and thus Bachmann's/Celan's biographical curves: 1. Young Love in Vienna, 2. First parting and Celans move to Paris, 3. Bachmanns visits in Paris/Happy love, 4. Separation and Search for Self, 5. Finding other partners and a new approachment, 7. final failure of the love relationship, suicide and death. This structure is complemented by two invented theatrical figures acting as "helping hands", technicians, "protecting angles" and commentators at once: two women in working overalls who control the stage, read from the poets' texts, recite, sing, bring along props and even move the protagonists whenever necessary. They perform a commentary level extraneous to the love relation, directing and heightening the "play" from outside, thus moving the action along. The act like "theatre machinist" reminiscent of Tadeusz Kantor who manipulated his own creation, the dramatis personae! Very much like history manipulates us. Thus Ingeborg Bachmann and Paul Celan are not alone onstage, their universe is populated, they are interpreted, echoed, reflected upon in a soft poetic mirror-action.

Topics of weight of the performance are manifold: search for the essence and contradictions of this unparalleled love affair in literature of the 20th century, the many poetic cross references, the jump over the abyss and its socio-cultural, historical meanings, the pure movement towards love and the un/evitable fall into death. The constant attempts of rescue, the cries for help, the irritations, delusions, destructions - up to the last consequence...

ART OF LIFE_transition 2010

BUTCHERIE Menue 2010

As part of the Yearly Project Cycle 2010:

ART OF LIFE_ *transition*

Following 2 years of work on **ART OF SURIVAL** the artistic team of the **BUTCHERIE** is tackling the theme of **ART OF LIFE_ *transition*** and is thus consciously turning towards **positive new concepts and alternative designs of life**. **ART OF LIFE_ *transition*** is itself a concept of transition to the year **2010**, dealing with socio-cultural phenomena and problems of integration and participation in performances, workshops, discussions and socio-theatrical processions in the public space - addressing topical processes of social transformation, breaches and metamorphoses. The project leads to the **new 2-year cycle entitled ART OF LIFE beginning in 2011 which will present alternative visions and projects of life and art by way of performance - projects which experiment with forms and formats of "a better life" in all areas of public life** - economy, political and cultural activism, art and modes of coexistence in a rapidly growing multi-cultural society, with people of different social backgrounds, cultural heritages, religions, sexes, and generations cooperating peacefully.

The aim of the project is to use theater and performance in new and socially aware ways, to grasp and inhabit - once again - living moments between us, giving voice to the human nature of life, the capacity to dream and act together, and the ability to think, reflect, and to create. This is particularly important in times of growing poverty of the lower and middle classes, of social isolation, economic scarcity, environmental changes, loss of solidarity paired with a new Darwinism in the shape of racism, sexism and terrorism. These alternative models of living and acting in solidarity with each other and the request of public space, creative facility, and democratic action within civil society means to deal with the chasms between autonomy and barbarism. It entails to engage techniques of experimental theater and performance to **promote Cultural Empowerment in dialogue with worldwide social movements intent on giving gestalt to "a new world"!**