



THYESTES BRÜDER! KAPITAL

«mankind's veins
open like a book
scrolling through the bloodstream.»
heiner müller

tantalus, bound in eternal hunger and thirst by the gods as punishment to the tartarus rock, is dragged by the furie from the underworld to prolong the curse on his family and the enmity between his grandsons atreus and thyestes. in the struggle for supremacy over mycenae the deceived atreus forges a cruel plan: out of fear of a civil war he invites his exiled brother and his sons to share the power over mycenae. thyestes becomes a victim of the staged revenge of atreus, who kills the sons of his brother in a ritual and presents them as a feast for thyestes. he devours unknowingly his own sons, in the certainty of having shared power of mycenae. out of horror at this unimaginable crime the cosmos collapses and the daylight disappears forever.

«contemporary bodies who, with their biographies inscribed in their flesh, encounter the ancient tradition of a brotherhood struggle, move it through and within themselves. they spit out the result.» *claudia bosse*

you are invited to explore and move freely within the performance space.

claudia bosse stages «thyestes» by seneca (1. ad) as a walk-in text-space-choreography of fragile bodies that meet the language of the roman empire. movement and moving language in space: colours, sounds, breath, bodies, conflicts, desires. language that moves and is moved by naked bodies. language that surprises in its explicitness and challenges our imagination: incorporation, speaking, swallowing, breathing, eating.

the five protagonists tantalus, furie, atreus, thyestes and messenger are also becoming the choir, negotiating the constantly surpassing thirst for revenge.

the space in which this choreographic setting spreads is the former canteen of a siemens factory, which was established 1986. an architecture of globalization for the reproduction of workers and employees.

in the negotiation of past and future, the ancient theatre text questions the present: with the violence and language of the ancient myth that triggers a cycle of competition and production of revenge, while territory, power, property and (family) solidarity are at stake.

fragments from «grundrisse der kritik der politischen ökonomie» by karl marx confront the language of seneca with economies of the present, the circulation of raw materials, people, goods and capital, until the world sinks into ecological chaos.

there are talks at the «slaughter bar», which is open after each performance, with the artistic team and moderators:

**04.10.
with *edith hall*
(professor of classics, london)
marx and classical cannibalism**

**15.10.
with *anne juren*
(choreographer, vienna)
anatomy and desires**

«theatrical texts are historical-aesthetic vis-à-vis, which offer confrontations and applications for contemporary practice. they engage along their construction of language and action, they concentrate and exclude. this creates resistance. these resistances require accurate translations for contemporary theatrical practice, translations into working models, into space dispositives, into appropriation of physical and linguistic techniques. with the transfer into bodies and spaces, the texts become simultaneously present and obstruction material. they become clear and disappear at the same time in their contemporary appropriation, in the montage with other texts. they exist through physical re-reading. these texts are confronted with the present and we are confronted with the (now perhaps strange) ideas of lost time.»

claudia bosse

claudia bosse (de/at) is director, choreographer, artist and artistic director of theatercombinat. her works are transitions between installation, choreography, theater, collective speech acts and social rituals. she creates international site-specific productions, choreographies and installations for museums, architectures, festivals, theater and urban spaces and understands theater as (collective) thinking with bodies in spaces.

günther auer (at) is a composer and media artist and has taught music and computers at the university of music and performing arts in vienna. with *claudia bosse*, he has already worked on a wide variety of voice and sound architectural extensions in public and private spaces.

rotraud kern (at) has been a freelance dancer and choreographer since 2004. since 2005 there has been a close cooperation with the dancer and choreographer *paul weningger*.

mun wai lee (sg) is a dancer and performer from singapore who has performed and developed independent artistic works over the last two years.

nic lloyd (gb/nz) is a performer, dj and sound designer. his second collaboration with theatercombinat after POEMS of the DAILY MADNESS.

lilly prohaska (at) is a freelance actress. her extensive profile includes engagements at the burgtheater vienna, the grazer schauspielhaus and many other stages.

alexandra sommerfeld (at) completed her dance, singing and acting training in linz, vienna and new york. she has already participated in numerous productions of theatercombinat.

juri zanger (at) has been on stage since 2009 and has been gaining experience in theatre and film ever since.

the youth choir, which expands the 4th choir, was created in cooperation with junges volkstheater: with *tarik bitar*, *gabriel blasl*, *sonia nicole brindus*, *emma edwards*, *magdalena frauenberger*, *valentino gallo*, *anna grobauer*, *ines kaiser*, *franz perko*, *elina elisabeth pratter*, *josephine radojković*, *hannah resatz*, *victoria simon*, *jonas e. tonnhofner*, *roswitha zeillinger*.

visuals supported by resolume

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