

world premiere

POEMS of the DAILY MADNESS

a singspiel by claudia bosse (text/direction)
and g nther auer (composition)

world premiere: 16th october 2017
nordbahnhof, vienna (at)

showings: 20th – 22th/ 24th – 25th/ 27th – 28th october 2017

a production by theatercombinat



photo: eva w rdinger

libretto and composition

claudia bosse and günther auer

a premiere

POEMS OF THE DAILY MADNESS investigates how a tense political and ideological climate affects our reality, our thoughts and our actions in an ever polarized world. how do these medialized realities establish in daily routines?

inspired by our present, by everyday life, media coverage, true crime cases or terror attacks claudia bosse creates texts – fragmented, manifesto-like, reflexive, demanding, theatrical texts. based on this material günther auer develops compositions and scores which oscillate between absolute music and text, reaching from arias to songs or inflected speech. during the process of realization, these compositions of language and music meet spatial settings and the choreography of the actors as well as the presence of the choir.

why opera?

a talk between claudia bosse and günther auer

claudia: let's do an opera!

günther: why? nobody is interested in that!

claudia: yes! i'm thinking about an opera where speech becomes singing, a completely artificial construction with a clear structure of time and information.

günther: you mean with singers and musicians, with music that touches the audience while at the same time seducing them with its emotionality? music is a whore!

claudia: yes. an opera that creates a tension between the things we want to negotiate and the things that reach the audience. to reach them differently. sensually, emotionally, wicked in a way.

günther: in the way eisler worked? to insert the militant character of texts into the music? letting the texts exist, tensing them in order to reach the audience?

claudia: yes, that's the idea. we have to think about how to make art that actually has an effect in the madness in which we live. effecting more people than just the ones we already know.

günther: but you'll have to write the libretto.

claudia: i never did that before!

günther: i never did an opera before.... but i think we also want to create an opera to redefine opera, to use it in a way we need it right now, no?

claudia: yes, to achieve something. let's give it a try.

günther: ok, let's get started!

POEMS OF THE DAILY MADNESS

is an opera about everyday life in times of raising social and political tensions by g nther auer (composition) and claudia bosse (text). it evolves as a set choreography around scenic elements and installations in space with the contribution of 4 singing actors.

located in between hanns eisler and electronic sounds, the music uses concrete sound material like voices and instruments as well as computer processed sounds. it will be shown in an accessible setting surrounded by an ensemble of speakers.

the text is inspired by etel adnan's "to be in a time of war", mevlut mert altintas, bertolt brecht, burhan ozbilici, jaques ranci re, steve bannon, donald trump, achille mbembe, frantz fanon, britanny convington, tesfaye cooper, jordan hill, tanishia convington and others and by the german sculptor franz erhard walther.



photo: eva w rdinger

it explores the power of art as a radical space for different interventions. opera as the most artificial form seems to be the only adequate form to claim a position nowadays. ALTERNATIVE FACTS and POST TRUTH POLITICS as entertainment-values of political madness. and because everything is what it is we sing. singing as resistance. „the real must become poetry in order to be thought“ says ranci re. and he is right.

"singspiel"

a singspiel (german, literally „sing-play“) is a form of german-language music drama, now regarded as a genre of opera. it is characterized by spoken dialogue, which is alternated with ensembles, songs, ballads and arias which are often strophic or folk-like. singspiel plots are generally comic or romantic in nature and frequently include elements of magic, fantastical creatures and comically exaggerated characterizations of good and evil.

POEMS OF THE DAILY MADNESS

4 figures as allegories

is an opera where 4 allegories – MADNESS, POEMS, HATE CRIME and TERROR – meet the CHOIR of the DAMNED. each figure stands for principles and representations that form our REALITY. opera and poem as a form of subversion, that escape rational criteria and develop their own rules. they operate emotionally, are extremely constructed and extremely artificial. opera seems to be the only form to claim a resistance nowadays.

each allegory is inspired by a principle and has its own musical and linguistic style:

TERROR is inspired by the pop-art-like assassination of the russian ambassador in a gallery in ankara in december 2016 and the staged photographic images produced in this context.

HATE CRIME is based on the torture of a young white disabled man in front of a camera by 4 african-american teenagers in chicago in 2016. they forced him to say political claims like "i love black people". an act that can be linked directly to populist and surreal slogans of the US-american politics of our days.

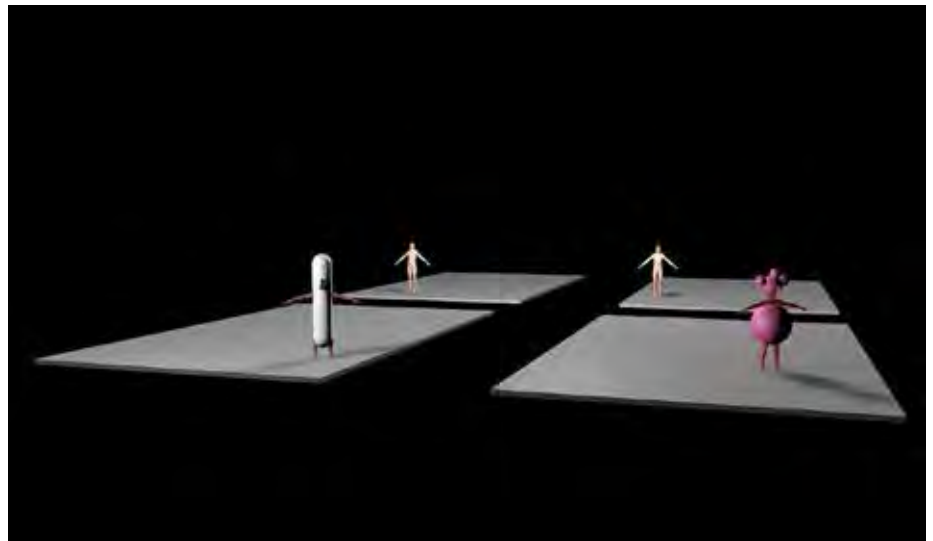
MADNESS gathers the normality and schizophrenia of our economies and politics, the privatization of the political system by economic structures.

POEMS puts the grammar of language into fragments, an association of senses and syllables, ending in an explosive conclusion.

the aspect of **DAILY LIFE** is divided by the 4 figures and produces descriptions of everyday gestures. using media-references it develops possible activities and associations. descriptions of people or situations become monologues, shifting between different levels of everyday life.

the **CHOIR of the DAMNED** forms an opposed public, sharing the same space.

the setting will be divided in 4 segments of equal size. the audience moves between these areas, thus being involved in the play. an ensemble of speakers will surround the scenery.



1)

choir of the damned:

then there are these spaces of sublimated perception (of the world),
these sanatoriums of simplification
with different mechanisms to examine the construction
of this damn REALITY
yes, and tell me which function does the everyday life
have in these relationships of power in which we live?
is IT a representative?
does IT make them possible?
POEMS of the DAILY!

if EVERYTHING that this everyday life consists of
would be a choreography of the UNproper
that escapes as soon as you take a closer look
BUT THAT SHOULDN'T BE THE FOCUS, NO?!!!

*HATE CRIME continues to talk,
POEMS tries to convince with words spread in the air.*

CHOIR to the audience, talks:

BUT WE ARE ALL LOST,
really! lost in this unspectacular of orders and
in this temporality of functions.
we sink. and yes! this is the misery of the modern administrated subject.
that cultivates its own sensitivity as the only possible escape
as the unTAKEABLE/unCONQUERABLE and the SPECIAL
of its modernist functional and ALWAYS working neoliberal EXISTENCE

1)

CHOR der VERDAMMTEN:

dann gibt es diese orte der sublimierten (welt) wahrnehmung,
diese sanatorien der vereinfachung
mit verschiedenen verfahren zum hinterfragen der konstruktion
dieser verdammten WIRKLICHKEIT
ja, und überhaupt welche funktion hat der alltag
in den gewaltverhältnissen in denen wir leben?
bildet ER sie ab?
ermöglicht er SIE?
POEMS of the DAILY!

wenn ALLES was dieser alltag ist
eine choreografie des UNEigentlichen wäre
die sich entzieht, sobald man sie genauer anschaut
ABER DARUM KANN ES JA NICHT GEHEN – ODER?!!!

*HATE CRIME spricht wieder weiter,
POEMS versucht mit zerstäubten worten zu überzeugen.*

CHOR zu den zuschauern, gesprochen:

ABER WIR SIND DOCH ALLE AUF VERLORENEM POSTEN
genau! in diesem unspektakulären der ordnung und
der zeitlichkeit der zugewiesenen funktionen versinken wir
und werden eingesogen und ja! da genau
da liegt das elend des administrierten modernen subjektes,
das seine empfindsamkeit als einzig mögliche flucht kultiviert
als DAS unEINNEHMBARE und BESONDERE
seiner modernistisch funktionalen und IMMERwährend arbeitenden neoliberalen EXISTENZ

2)

HATE CRIME:

i love black people
i love black people
i love black people
i love black people
i love black people
i love black people
i love black people
i love black people
i love black people

"IT'S TERRIBLE,"

"WE DON'T BENEFIT FROM PRETENDING
THAT RACISM DOESN'T EXIST."

i love black people

fuck white people fuck white people fuck white people fuck white people fuck white people
people fuck white "It's terrible," people fuck white people fuck white people fuck white people fuck white
people fuck white people fuck white people fuck white people "IT'S TERRIBLE, WE DON'T BENEFIT FROM
PRETENDING THAT RACISM DOESN'T EXIST." fuck white people fuck white people fuck white people fuck
white people fuck white people fuck white people fuck white people fuck

i love black people

i love black people

i love black people

i love black people

i love black people

i love black people

i love black people

i love black people

i love black people

fuck donald trump

"IT'S TERRIBLE,"

"WE DON'T BENEFIT FROM PRETENDING
THAT RACISM DOESN'T EXIST."

fuck white people fuck white people fuck white people fuck white people fuck white people fuck white
people fuck white people fuck white people fuck white people fuck white people fuck white people white
people fuck white people fuck white people fuck „its terrible“ white people fuck white people fuck white
people fuck white people fuck white people fuck white people fuck white people fuck

"IT'S TERRIBLE,"

"WE DON'T BENEFIT FROM PRETENDING THAT RACISM DOESN'T EXIST."

i love black people

i love black people

i love black people

i love black people

„its terrible“

i love black people

i love black people

3)

chor (for 3 voices):

where are we when we are
when we are NOT
where are we when we are
are where we are NOT
NOT being
or being EVERYTHING
but not BEING in being
we ARE
WHERE?

CHOIR: thinking about the burnt homeless person
thinking about the scalped white disabled man
that wanted to stay over for the night at one of his tormenters
the smile of the man passing by
thinking about how all this knowledge could be useful
feeling the cold in the face
cause he needed his medication
his parents called the police after 3 days
stones on the street
stones crunching under the left shoe
reflections of light on the window

3)

chor 3 stimmig:

wo sind wir wenn wir sind
wenn wir NICHT sind
wo sind wir wenn wir sind
sind wo wir NICHT sind
NICHT sein
oder ALLES sein
aber nicht SEIN im sein
wir SIND
WO?

CHOR: denken an den verbrannten obdachlosen
denken an den skalpierten weißen mit behinderung
der eine nacht bei einem seiner folterer verbingen
wollte
lächeln des mannes der entgegen kommt
überlegen wie all dies wissen nützlich werden kann
fühlen der kälte im gesicht

weil er seine medikamente benötigte
riefen seine eltern nach 3 tagen die polizei

steine auf der strasse
knirschen der steine unter dem linken schuh
reflektieren des lichtes auf der fensterscheibe

4)

while HATE CRIME sings MADNESS arrives, looks at everybody and screams several times

MADNESS:

MADNESS MADNESS EVERYTHING COMPLET MADNESS HERE
looking for the perfect place and "schmettert" his arie

MADNESS:

naivety
that there could be something else than the values of capital
something else than the habit of capital
its connections
its dresses glasses hairstyles
the busy eyes sometimes tired sometimes greedy
programmed to be efficient

when many of them stand in a line
emptying their pockets
untightening their belts
my world breaks apart
anachronism
believing that something else is possible

anachronistic romantics
that don't want to become melancholics
but want to be socially relevant
what will THEY do when they radicalize...

4)

während HATE CRIME singt, kommt MADNESS, fixiert alle anwesenden und schreit ein paar mal

MADNESS:

MADNESS MADNESS ALLES TOTAL MADNESS HIER
sucht den optimalen platz und schmettert seine arie

MADNESS:

die naivität
dass es anderes geben könnte als die werte des kapitals
was anderes als den habitus des kapitals
seiner verknüpfungen
seiner anzüge brillen frisuren
diesen geschäftigen mal müden oder gierigen augen
programmiert auf effizienz

wenn viele von ihnen in einer reihe stehen
ihre taschen entleeren ihre gürtel lösen
bricht meine welt zusammen
allein unter vielen anderen
anachronismus
im glauben das anderes
miteinander möglich ist

anachronistische romantiker
die keine melancholiker werden wollen
sondern gesellschaftlich wirksam
was tun SIE wenn sie sich radikalisieren...

5)

TERROR:

i want to go through an experiment with you. please make an effort to follow my thoughts, get a picture, a picture in your head, please construct it with me. you'll see where it brings you!

he starts singing here

the man in the dress
a gallery in pictures
framed in black
looks like john travolta
or is he just moving like him
the left index finger up in the air
arm up
legs opened
a dance
the mouth wide open (you can see his teeth)
white shirt tie belt short hair
a gun in his right hand
three pictures at the same hight behind
a lying BODY besides him
on the floor
legs open, you can see the soles of his shoes
the belly under the shirt the head not visible on the picture
he lies on the floor jacket open buttoned waistcoat
an ensemble or even an assemblage
pop- and high- culture meet and the real as well
the man lying on the floor is dead now
shot

5)

TERROR:

ich möchte mit ihnen eine versuchsanordnung durchgehen. bitte strengen sie sich ein wenig an, um meinen gedanken zu folgen, machen sie sich ein bild, oder bilder im kopf, bitte konstruieren sie mit mir. sie werden schon sehen, was sie davon haben!

hier beginnt er zu singen

der mann im anzug
eine galerie mit bildern
schwarz gerahmt
sieht aus wie john travolta
oder bewegt sich nur wie er
der linke zeigefinger in der höhe am gestreckten arm
die beine weit gespreizt
ein tanz
der mund weit offen (dass man zähne sehen kann)
weisses hemd krawatte gürtel kurzes dunkles haar
in der rechten hand hält er seinen revolver
hinter ihm drei bilder aufgehängt in gleicher höhe
neben ihm ein hingestreckter LEIB
am boden liegend
beine offen die sohlen sind zu sehen
das hemd über dem bauch der in die höhe ragt der kopf nicht sichtbar auf dem bild
er liegt am boden das jacket geöffnet geknöpfte weste
ein ensemble oder eher eine assemblage
pop und hochkultur treffen aufeinander und das reale auch
der der am boden ist/ liegt der ist nun hin
hingestreckt erschossen



photo: eva würdinger



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team

text/concept/direction/scenery:

claudia bosse

composition/soundsetting:

günther auer

actors:

mirjam klebel as MADNESS

nic lloyd as HATE CRIME

nicola schössler as POEMS

alexandra sommerfeld as TERROR

costume/technical direction:

marco tölzer

critical witness:

johannes porsch

alexander schellow

assistant to the director:

noah zeldin, dagmar tröstler

voice coaching:

guillaume fauchere, noah zeldin

technics: lukas rawik

assistant of production/intern:

charlotte kallenberg, julia gfrerrer

communication:

vicky klug

head of production:

roma hurey

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claudia bosse (D/AT)

is an artist, choreographer and theatre director developing site-specific works for festivals, theatres, museums or city spaces in zagreb, prague, geneva, berlin, new york, tunis, cairo, athens, beirut, podgorica as well as in vienna, graz, hamburg, frankfurt, düsseldorf etc. claudia is a graduate of germany's ernst busch school of dramatic arts for theatre directing and has diversified approaches to performance and theatre, including spatial choreographies, hybrid theatre works in open-plan spaces, choral speech choreographies, theatre projects involving various segments of the public, as well as installations, urban interventions and discourse of practice. she is co-founder and artistic director of theatercombinat, a transdisciplinary company founded in berlin and based in vienna. as editor or author she was involved in various publications. she is also giving lectures, initiates or participates in artistic researches and is regularly collaborating with theorists and artists of different fields. claudia is regularly teaching at art academies, universities, theatre schools or festivals. with the project series WHAT HAS TO BE DONE THEN?, (KATASTROPHEN 11/15) IDEAL PARADISE and SOME DEMOCRATIC FICTIONS for example, she is working via different artistic formats on research into political hybrids, combining documents, texts and spaces as a new dramaturgy unfolded into space.

www.theatercombinat.com

www.claudiabosse.blogspot.com

günther auer (AT)

born in 1965, media artist, studied composition and electro-acoustic composition at the vienna university for music and performative arts, where he subsequently worked as a lecturer in the field of music and computer. he worked in different contexts with different artists on numerous projects. since 2009 he is collaborating above all with claudia bosse ("IDEAL PARADISE shifting space", "IDEAL PARADISE", "IDEAL PARADISE clash", "a third step to IDEAL PARADISE", "a second step to IDEAL PARADISE", "a first step to IDEAL PARADISE", "catastrophic paradise", "what about catastrophes?", "designed desires", "dominant powers. was also tun?", "vampires of the 21st century", "dominant powers – landschaften des unbehagens", "je veux un mot vide que je puisse remplir", "2481 disaster zone", "rehe und raketen"). 2012/2013 he was a senior artist at the academy of applied arts in vienna. he has won several prizes for his works: the prize of austrian museums (österreichischer museumspreis) "for sonosphere", the austrian prize for multimedia (österreichischer multimediapreis) for "zauberflöte im mozarthaus" and the austrian prize for art in public space pfann ohmann (österreichischer preis für kunst im öffentlichen raum pfann ohmann) for "ID am donnerplatz".

mirjam knebel (AT)

is a dancer, choreographer and also teaches in these fields. she is based in vienna and salzburg, where she also develops series of events in contemporary dance and different performative formats. she was performing in several countries for different choreographers: milli bitterli, lawiné torren, matej kejar, vrum collective, mia lawrence, marina rosenfeld, adi salant, magdalena chowaniec, susanne truckenbrot, georg blaschke and others. she is also highly interested in the communication of contemporary dance and works as a movement coach for opera and theatre for institutions such as SEAD Salzburg, universität mozarteum or university of new mexico.

nic lloyd (AT /GB/NZ)

nic lloyd is a performer and dj of uk & nz background. he began working onstage in 2005 with simone aughterlony and since then has worked on many different projects within a contemporary performance context, collaborating with numerous directors and choreographers including tine van aerschott, jonathan burrows, alexandra bachzetsis, isabelle schad, julia schwarzbach, and several more times with aughterlony. the works he has been involved in have taken place on stage, street and on film, in galleries, outdoors, and in other site-specific locations, for adult and younger audiences, utilising text, movement, singing and music. he has performed and toured over much of europe, with creative work concentrated mostly in switzerland, germany, the netherlands and in austria. he premiered his first solo work in 2014 and helped form the salzburg based performance and research 'under construction' in 2015. he graduated ma performance in 2011 from roehampton university, london. he lives in salzburg.

nicola schössler (AT/D)

nicola schössler studied acting in essen and worked at theatres in brussels, hannover, berlin, freiburg, darmstadt and vienna. she was part of several performances, documentary-theatre plays and worked in the field of dance theatre and film.

alexandra sommerfeld (AT)

born in scheibbs. studied dance, singing and acting in linz, vienna and new york. she was working with claudia bosse as a performer for "designed desires" in vienna and düsseldorf, for "the breath of thoughts and death", "closing act", "what about catastrophes?" and "catastrophic paradise", for the solo-performance "ZOCK" in the framework of ImPulsTanz festivals 2015 as well as the latest productions "IDEAL PARADISE clash", "IDEAL PARADISE" and "the last IDEAL PARADISE".

theatercombinat

represents a highly experienced production company for independent art and theatre work. founded in 1996 in berlin and based in vienna, austria, since 1999, the artistic formation led by director and artist claudia bosse assembles actors, performers and dancers as well as theorists, sound and media artists, architects, visual artists and technicians in order to engage in research into theatrical concepts, pushing theatre beyond its limits in search of new, collective and adventurous ways to communicate with the spectators, the space and the organisation of the public.

the productions create new, experimental spaces for action and perception between theatre, installation, choreography, performance and discourse. the site specific works are developed within time frames of one week up to four years in cities like zagreb, tunis, berlin, dusseldorf, new york, vienna, hamburg, podgorica, prague, brunswick or geneva and contain urban interventions, space choreographies, hybrid theatre works, choric speech choreographies, theatrical concepts for different concepts of the public as well as discourse about theories of practice.

www.theatercombinat.com

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