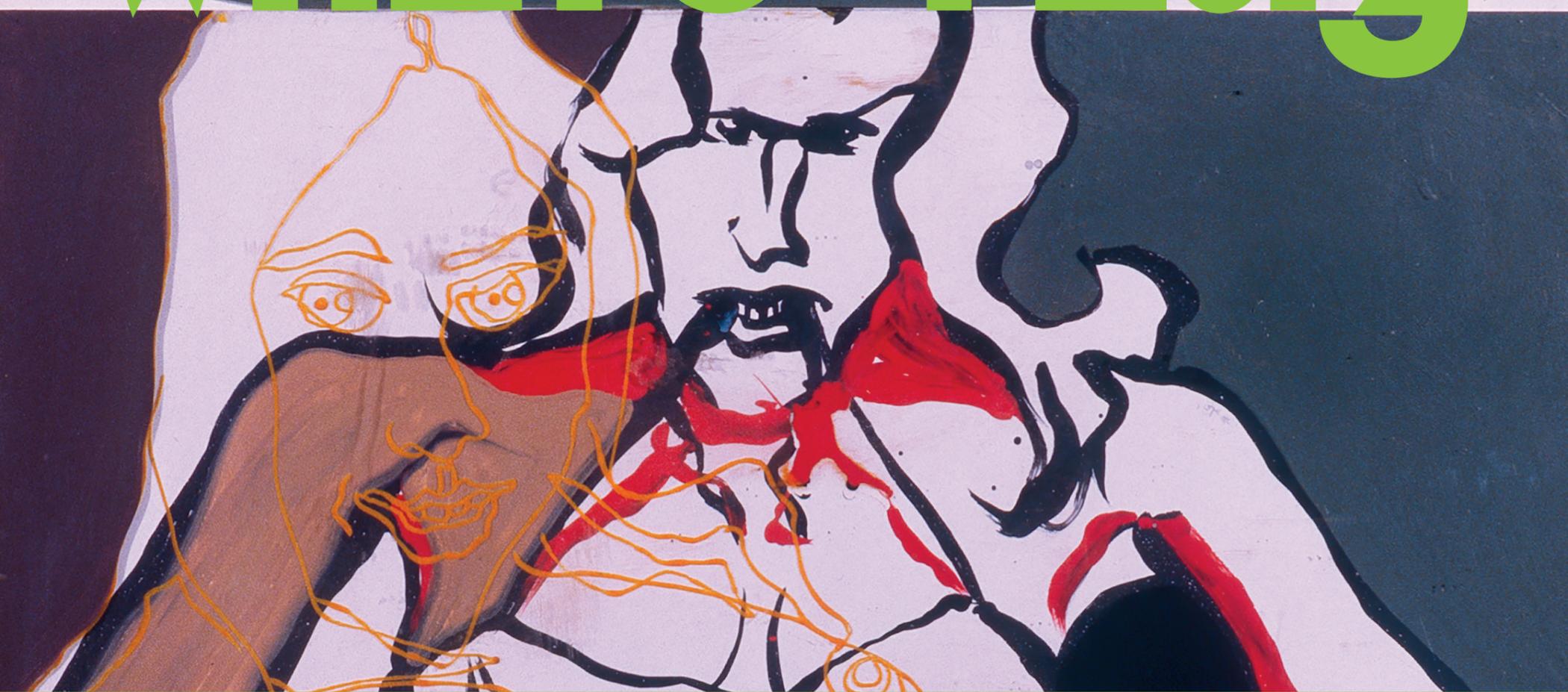




white flag



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**Präsentiert im
Rahmen des
Zürcher Theater
Spektakel**

In deutscher, englischer
& französischer Sprache

Komposition & Musik
Nid & Sancy
(Tania Gallagher und
Bart Demeijer)

Ausstattungsassistenz
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Bild / Sujet
«Schuldkammer»
von Anne-Mie van
Kerckhoven

Bühne
Stefan Britze

white flag

on freedom & surrender three songs of care & defeat*

intermezzo

«Do not fireflies sexualize the night? Let us recall the folkloric idea that fireflies twinkle on and off so as to have sex, although people prefer to say «mate,» thus evoking Darwin. Animals mate. Humans have sex. Be not deterred. Fireflies sexualize the night, rendering it turgid with flashes and sprinkles of light like confetti flickering with the rapid eye movements of dreams.

Like solar panels, fireflies store up the sun's light during the day, then release it into the night in a saucier form. [...] Like the unconscious of both body and mind fireflies store solar memories so as to release them in whorls and wraiths of dancing light disappearing into darkness.

These tiny creatures not only befriend the dark but tease it in free-floating ecstasy, pixilating forest and field in the arcs and intricacies of mastery, the mastery of non-mastery.»

**michael taussig: mastery
of non-mastery in the age
of meltdown (94/95)**

iii. act: art song

«When I think of art I think of beauty. Beauty is the mystery of life. It is not in the eye it is in the mind. In our minds there is awareness of perfection.

We respond to beauty with emotion. Beauty speaks a message to us. We are confused about this message because of distractions. [...]

It is not in the role of an artist to worry about life – to feel responsible for creating a better world. This is a very serious distraction. All of your conditioning has been directed toward intellectual living. This is useless in art work. All human knowledge is useless in art work. Concepts, relationships, categories, classifications, deductions are distractions of mind that we wish to hold free for inspiration. [...] The way of an artist is an entirely different way. It is a way of surrender. He must surrender to his own mind.»

**agnes martin:
beauty is the mystery of life**

prelude

«I've been out walking
I don't do too much talking these days
These days
These days I seem to think a lot
About the things that I forgot to do
And all the times I had
A chance to»

nico: these days

ii. act: the ballade of sexual optimism

«Eroticism opens the way to death. Death opens the way to the denial of our individual lives, without doing violence to our inner selves, are we able to bear a negation that carries us to the farthest bounds of possibility? [...] We all feel what poetry is. Poetry is one of our foundation stones, but we cannot talk about it. I am not going to talk about it now, but I think I can make my ideas on continuity more readily felt, ideas not to be fully identified with the theologians concept of God, by reminding you of these lines by one of the most violent of poets, Rimbaud.

Elle est retrouvée.
Quoi? L'éternité.
C'est la mer allée
Avec le soleil.

Poetry leads to the same place as all forms of eroticism – to the blending and fusion of separate objects. It leads us to eternity, it leads us to death, and through death to continuity. Poetry is eternity; the sun matched with the sea.»

**georges bataille: erotism -
death and sensuality (24/25)**

epilogue

«How does it feel,
how does it feel?
To be on your own, with no
direction home
Like a complete unknown,
like a rolling stone»

**bob dylan:
like a rolling stone**

i. act: drug fugue

«There are a lot of stories about why people take drugs. Some of these stories have to do with freedom. As in: people take drugs because they feel unfree, and drugs make them feel freer. Or, people take drugs because they want to escape their heavy and painful conditions, but sadly find themselves reburdened and enslaved by addiction (addictus = «to give over, to surrender; also, to be made a slave»). Or, people take drugs because freedom is hard to bear, and addiction offers a counterweight to the unbearable lightness of being. Or, people take drugs to free their minds, not just from suffering, but also from conventional perception, from doxa. Or, people take drugs because, by using a substance that has been prohibited, they feel they are freeing themselves from the confines of the law. Or, [...] people take drugs because they (by which I mean we) have a legitimate desire to feel high. And part of the desire to feel high is the desire to feel free, however briefly, from the burdens of agency, subjectivity, sovereignty, autonomy, relationality, even humanity for which we generally presume people yearn to be people.»

**maggie nelson: on freedom.
four songs of care & constraint (127)**

intermezzo

«le monde se fait et se défait»
«Rêve angle merveilles»
«il me faut découvrir
l'énergie des angoisses moites
et la profondeur de l'ombre»

**eric hurtado:
l'unité hermétique**

schmaz – schwuler männerchor zürich
Directed by Ernst Buscagne

A homage to the queer history of Neumarkt, where between 1948 and 1960 the gay organization DER KREIS celebrated their balls in the theater of the former restaurant «Eintracht» at Neumarkt 5.

Eine Hommage an die queere Geschichte des Neumarkt, wo zwischen 1948 bis 1960 die Schwulenorganisation DER KREIS im Theatersaal des ehemaligen Restaurants «Eintracht» am Neumarkt 5 ihre Bälle gefeiert hat.

*Inspired by Maggie Nelson: On Freedom.
Four Songs of Care & Constraint