

OT,TO FAL!CKENB?ERG S.CH/ULE

KLITTERN (aesopica) investigates figurations of resistance within asymmetrical power relations by working through the fable *The Wolf and the Kid as Musicians*, ascribed to the ancient poet and slave Aesop.

Apart from the flock, a sheep encounters a wolf. To avoid being eaten, it devises a ruse. It asks the wolf to play the flute so it can dance one last time. The sound of the music summons the shepherd dog. The sheep can escape.

The dense dramatic structure of the fable allows for the exploration of tactics of resistance in a model-like manner by way of the animal world. It is especially suited to address scenarios of domination in which no recourse to official institutions or legitimate forms of political power seems available. Figures of non-participation and withdrawal appear on the scene: strategies of camouflage, practices of friendship, prophecies of radical change, aestheticist compensations, apocalyptic fantasies, and mystical transformations.

The performativity of such gestures is unfolded as the simple plot of the fable is repeatedly performed anew and dressed up in changing genres. The titular method of 'klittern'—the contorting and connecting of disparate materials according to a dubious agenda of gross mischief—is personified by the authorial alter ego G. Boyd Kuhlmann, who invokes the 17th-century mystic love poet Quirinus Kuhlmann as well as the B movie pioneer of the 1990s erotic thriller Gregory Dark.

A key theme is the role of art within the relation of power and resistance, in which supposedly autonomous fantasy formations are always also politically situated actions. In the play, the various artistic practices of the performers involved—among them the choreographer and dancer Luis Garay, the actor and cabaret artist Elena Wolff and the musician and artist Stanislav Iordanov—are translated into specific configurations of this relation and act as a strategic repertoire of techniques of resistance in the face of power's contiguity with violence.

In collaboration with the dramaturg and curator Moritz Nebenführ, the stage of the Kammerspiele is transformed into an exhibition space. Alongside an idiosyncratic collection of texts, works by the artists Achinoam Alon, Nora Kapfer, and Flora Klein are put on display, whose status alternates between visual object and object of application. Further accompanied by the costumes of fashion designer Carla Renée Loose, *KLITTERN (aesopica)* opens up both practical and contemplative perspectives on the beauty of disintegrating orders.

OTTO FALCKENBERG SCHULE

With material by Kathy Acker, Aesop, Gregory Dark, Alexandra Kollontai, Quirinus Kuhlmann, Peter Kropotkin, George Jackson et al.

A co-production by Otto Falckenberg Schule/Münchner Kammerspiele and
Invited to Körber Studio Junge Regie, Thalia Theater, Hamburg, June 2022.

Supported by Kulturreferat der Landeshauptstadt München, Kunstverein München,
OTTE Metallbau, Richard Stury Stiftung, streitfeld.

[Credits]

With: Luis Garay, Stanislav Iordanov, Elena Wolff
Direction & Text: Lennart Boyd Schürmann
Dramaturgy: Moritz Nebenführ
Costumes: Carla Renée Loose
Composition: Stanislav Iordanov
Stage: Moritz Nebenführ, Lennart Boyd Schürmann
Artistic Contributions: Achinoam Alon, Nora Kapfer, Flora Klein
Outside Eye: Tarun Kade
Lighting: Maxi Blässing
Sound: Paul-Friedrich Günther
Technicians: Maxi Blässing, Paul-Friedrich Günther, Leo Algrang
Technical Production Management: Rainer Bernt
Technical Drawings: Maxim Weirich
Graphic Design: Christian Eisenberg

[Info]

Location: Werkraum
Duration: 1 hour
Language: English and German