

UPCOMING

FESTIVAL

AFTER EUROPE

OKTOBER 09 – 13

**INTERNATIONALES PERFORMANCE- UND
DISKURSPROGRAMM ZUR DEKOLONISIERUNG**



IDEE, CHOREOGRAFIE, TANZ Hermann Heisig **MUSIK** Tian Rotte-
veel **BÜHNE, INSTALLATION, KOSTÜME** Julian Weber **LICHT** Benjamin
Schälke **DRAMATURGIE** Igor Dobricic **PRODUKTIONSLEITUNG** Susanne
Ogan

Gefördert durch die Senatsverwaltung für Kultur und Europa und die
Kulturstiftung des Freistaates Sachsen- Diese Maßnahme wird mitfinan-
ziert durch Steuermittel auf der Grundlage des vom Sächsischen Landtag
beschlossenen Haushaltes. Medienpartner: taz. die tageszeitung



Senatsverwaltung
für Kultur und Europa



TANZ/PERFORMANCE

**HERMANN HEISIG
SINGING MACHINE**

**OKTOBER 02 03 04 05 PREMIERE
21.00 UHR
KANTINE**

...OUR ALLY IS NONE OTHER THAN TIME. Time is on our side. The time of our experience; the time that drives and rends our intensities; the time that breaks, wrecks, spoils, destroys, deforms; the time that is an abandon and an abandonment, that is at the very heart of both; the time that condenses and thickens into clusters of moments

...Giving oneself time: that is the condition to every communicable study of apparatuses. To identify the patterns, links, dissonances; each apparatus possesses its own little music, which must be put slightly out of tune, incidentally distorted, pushed to decay, to destruction, to become unhinged. Those who flow into the apparatus don't notice the music, their steps stick too close to the rhythm to hear it distinctly. For the latter, another temporality is needed, a specific rhythmicity, so that, although we enter the apparatus, we remain attentive to the prevailing norm.

That is what the thief, the criminal learns: to unsync internal and external tempos, to split, to layer one's conscience, being at once mobile and static, on the lookout and deceptively distracted. To accept the dissolution of presence in the name of a simultaneous, asynchronous multiplication of its modalities. To turn the imposed schizophrenia of self-control into an offensive conspiratorial instrument. To become a sorcerer.

...To prevent this disintegration, one must go deliberately to the limit of one's own presence through a clearly-defined practice; one must go to the very essence of the outer limits and master it; the *spirits* must be identified and evoked and one must develop the power to call upon them at will and profit professionally from their activity. These are the steps taken by the sorcerer; he transforms being-in-the-world's critical moments into a courageous and dramatic decision, that of establishing himself in the world.

Auszüge aus: *This is Not a Program, Tiqqun, Semiotext(e) intervention, series 7*