

KLITTERN (aesopica)



by G. Boyd Kuhlmann

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 unfolds as the simple plot of the fable is repeatedly enacted 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 musician and visual artist Stanislav Jordanov; the actor and performer Mervan Malwin Ürkmez; the actor, cabaret artist, and filmmaker Elena Wolff—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 studio stage is transformed into an exhibition space. Alongside a florilegium of the texts on which the play is based, works by 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.

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



With Stanislav Iordanov, Mervan Malwin Ürkmez, Elena Wolff

Direction and Text Lennart Boyd Schürmann **Dramaturgy** Moritz Nebenführ
Costumes Carla Renée Loose **Composition** Stanislav Iordanov **Stage** Moritz Nebenführ, Lennart Boyd Schürmann **Artistic Contributions** Achinoam Alon (ceramics), Nora Kapfer (painting), Flora Klein (bench)

Outside Eye Tarun Kade **Lighting** Maxi Blässing **Sound** Paul Friedrich Günther **Technicians** Markus Bührend, Maxi Blässing, Paul Friedrich Günther, Leo Algrang, Nikos Leeb **Technical Production Management** Rainer Bernt **Technical Drawings** Maxim Weirich **Graphic Design** Christian Eisenberg **Concept** Moritz Nebenführ, Lennart Boyd Schürmann **Illustration** Grace Muscarella, in Lloyd W. Daly: *Aesop Without Morals*, 1961

Münchner Kammerspiele, Werkraum, 25, 26, 27 March and 27, 28 May 2022, 8 pm.
Thalia Theater, Gaußstraße, 4. Juni 2022, 19 Uhr.

A co-production of Otto Falckenberg Schule/Münchner Kammerspiele and BRUCH.

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Body of Influence

There're no more plants and liquids in the world, so all the animals are forced to eat each other.¹

I am *extremely* displeased.²

WHAT SHOULD WE BE WITHOUT THE HELP OF THAT WHICH DOES NOT EXIST?³

Flittern:⁴ [...] to constitute a secret scene, to create corners of shadow and night within an existence subjected to technocratic transparency [...].⁵

A sheep wanders off into the forest and meets a wolf. Sheep: 'I want to dance before you eat me.' The wolf played the pipe and the sheep started dancing.⁶

Er küsst mich mit dem Kusse seines Mundes.⁷ I should have been horrified, but strangely I wasn't.⁸

Fable (*mythos*) is a fictive statement, imaging truth.⁹

¹ Kathy Acker: *The Adult Life of Toulouse Lautrec*, 1978. | ² George Jackson: *Soledad Brother. The Prison Letters of George Jackson*, 1970. | ³ Paul Valéry: *A Fond Note on Myth*, 1928. | ⁴ Johann Fischart: *Affentheurlich Naupengeheurliche Geschichtklitterung*, 1582. | ⁵ Michel de Certeau: *The Practice of Everyday Life*, 1980. | ⁶ *Madame Aema*, 1982, after Aesop: Perry 97, 620-564 BCE. | ⁷ Quirinus Kuhlmann: *Himmliche Libes-Küsse*, 1671. | ⁸ Bobbie Jeanette Phillips, in: Gregory Dark: *Body of Influence*, 1993. | ⁹ Aphthonius: *Progymnasmata*, I, ca. 400 CE.