

BRIGITTE MARIA MAYER
ANATOMIE TITUS: FALL OF ROME

October 27, 2009
8:30pm

presented by
REDCAT
Roy and Edna Disney/CalArts Theater
California Institute of the Arts

CALARTS



BRIGITTE MARIA MAYER

ANATOMIE TITUS: FALL OF ROME

Alas, a crimson river of warm blood,
Like to a bubbling fountain stirred with wind,
Doth rise and fall between thy rosèd lips,
Coming and going with thy honey breath...

Marcus Andronicus (Wm. Shakespeare, *Titus Andronicus* 2.4.22-25)

With texts from Heiner Müller's play *Anatomie Titus: Fall of Rome*, interwoven with Shakespeare's *Titus Andronicus*, from which it was adapted in an East Germany five years before reunification, Brigitte Maria Mayer's 2009 film *Anatomie Titus: Fall of Rome* projects both texts parables of power into a globalized context.

East Germany's preeminent dramatist, Heiner Müller found allegories in Shakespeare's histories and, by updating them in other works such as *Macbeth* and *Die Hamletmaschine*, developed a critical, meta-historical drama. Based on *Titus Andronicus*, in which the representation of racial power is inverted, Müller's *Anatomie Titus* plays on the idea of the "old German brother conflict" that connects Germania to Rome, and, in his view, the end of history in the First World. When asked in a series of interviews with Sylvère Lotringer if he thinks history is a Third World notion, Müller replied that "the European concept of history is over." [1] Müller's contention that "both [the East and the West] sides are waiting for the Third World" is Brigitte Maria Mayer's point of departure.

But Brigitte Maria Mayer's *Anatomie Titus: Fall of Rome* also departs from Müller's perspective. The excerpt above, which appears in Ms. Mayer's film, describes Lavinia's tongueless mouth in a play that begins with contested elections and marriages and is replete with mutilations. As, in Francesca Royster's words *Titus Andronicus* "is normalized and patrolled through the bodies of women" [2], Ms. Mayer's highly stylized Baroque sets in scenes between Tamora (played by Jeanne Moreau) and Lavinia (played by Anna Müller) establish the relationship between mother and daughter as it is circumscribed by complex codes that designate status and the politics of consent.

Contrasting with the studio scenes in which Tamora and Lavinia play out their drama to balletic ritornellos, the film also takes us to Ghana, Egypt, Dubai, Syria, and China, where the dramas are real, manifestations of the modern colliding with the ancient. By representing Europe as interior scenes—part theater, part ballet, part dream—Ms. Mayer relegates the West to the past, and, in adjacent screens of her filmic triptych, shows us

sound design

Markus Böhm, Adrian Baumeister

colour matching

Ufuc Genc

set photographer

Daniel Wetzels, Peter Badel, Wang Ziwei

filmed on location at:

China: Shanghai, Tianducheng, Three Gorges Dam, Xiantang Battlefield, Quing Graves, Beijing

Dubai: Dubai City, Dubai Desert

Egypt: Cairo City, Cairo University, White Desert, Oasis Al Fayoum, Oasis Bahariya

Ghana: Jamestown / Accra, Ashanti Palace/Kumasi, Ghambaga/Chief Palace, Tonga/Chief Palace, Gold Mine/ Obuasi

Syria: Palmyra

Berlin: Studio at Ballhaus Rixdorff

UPCOMING EVENTS AT REDCAT

October 28: John Hollenbeck & The Claudia Quintet

October 30–31: *The Golem* with a live score by Brian LeBarton

November 6–8: *Ramayana: An Indian Epic*: Balinese music and dance

November 4: Dancing on Site and on Camera: A conversation and screening with Joanna Haigood, Stephen Koplowitz and David Rousseve

November 11–14: Anna Halprin and Anne Collod, with Morton Subotnick: *parades & changes, replays*

November 18–December 13: Joey Arias and Basil Twist: *Arias with a Twist*

December 14: Native Visions: Two Documentaries on Indigenous Mexican Culture

University, young people from Jamestown, Family of Prince Abdallah Kwadanaab, Workers of the Obuasi goldmine

dancers

soloists Nadja Saidakova and Martin Buczkó

furthermore: dancers of Staatsballet Berlin

choir

Paul-Dessau-Choir, Berlin

directed by Matthias Scheller, Peter Atanassov

team

directed by	Brigitte Maria Mayer
co-directed by	Thorsten Heidel
production manager	Sybille Arndt
production assistant	Mirjam Wörnle
production management Ghana	Paa Kofi Mannoh and Cyprus Nii Sackey
production management Egypt	Mediaplanet Egypt
director of photography	Peter Badel
camera assistants	Maxim Wolfram, Robert Nickolaus
crane operator	Marc Henicke
dance choreography	Nadia Saidakova, Martin Buszkó
sound	Ivonne Gärber, Jürgen Schönhoff
make up	Martin Turansky
costume	Barbara Naujok
costume assistant	Julia Schweizer
production design	Austellungsmanufaktur Hertzner
editing	Elsa Kampen
composer	FM Einheit

a Third World facing its present and future. The juxtaposition of tribal justice and its ritual violence with everything that is refined, whether the mannered elegance of Western Europe or Third World ornamentation, introduces us to a world in which everything is aesthetic, paradoxically both cynical and luxuriant.

(note by Daniel Rothman)

1. Müller, Heiner & Lotringer, Sylvère, *Walls: Germania*, (1990, Semiotext(e), New York)
2. Royster, Francesca, *White-Limed Walls: Whiteness and Gothic Extremism in Shakespeare's Titus Andronicus*, Shakespeare Quarterly, Vol. 51, No. 4. (Winter, 2000), pp. 432-455.

BRIGITTE MARIA MAYER

Brigitte Maria Mayer studied photography and performance at the Hochschule für Visuelle Kommunikation in Kassel. Performances and exhibitions of her work have taken place in cities throughout Europe and Asia, and *Anatomie Titus: Fall of Rome* marks the debut of her work in front of American audiences. Ms. Mayer, who lives and works in Berlin as a photographer and filmmaker, was married to dramatist Heiner Müller from 1992 until his death in 1995, and with whom she has a daughter, Anna.

Among Ms. Mayer's publications are: *Perfect Sister* (photographs), Konkursbuch Verlag 1991; *In Canova's Lens* (photographs), Konkursbuch Verlag 1993; *Passion 2000* (photographs) Prestel Verlag 2000; *Death is a Mistake* (photographs and texts), Suhrkamp Verlag 2005. *Anatomie Titus: Fall of Rome* (photographs and texts accompanying the filmic installation) published by Theater der Zeit 2009.

Performances (selected): 1987 *Sisyphus*, performance in the Salzmann factory, Kassel; 1987 *Fatal Love*, performance as part of the festival of performance art of Documenta 8, Kassel; 1988 *Electra Field of Battle*, performance at the Sektor 29 performance space, Kassel;

Solo Exhibitions include: 1992 *Perfect Sister*, Fiction inc. Gallery, Tokyo; *Allied Powers*, Haus der Demokratie, Berlin; 1994 *In Canova's Lens* Erotic Art Museum, Hamburg; 1995 L.A. Galerie, Frankfurt am Main; 1996 Goethe Institute Chicago (in conjunction with a lecture at the Chicago Art Institute); *Colour spaces*, Galerie Kyra Maralt, Berlin; 1998 Kunsthau Nuremburg; 2000 Galerie Raab, Regensburg; 2002 *Mixed Bodies*, Charim Galerie, Vienna; 2003 *Flight and Expulsion*, Konrad Adenauer Foundation, Berlin; 2005 *Stages*, Galerie Echlot, Berlin; 2006 *Death is a Mistake*, Literaturhaus Frankfurt am Main; 2007 *We will be Heroes*, Krammig & Pepper Contemporary; 2006 *Death is a Mistake - Federal Republic of Germany models of revolution and beauty*, video installation at Valhalla/Donaustauf; 2009 *Anatomie Titus: Fall of Rome*, filmische Installation: Akademie der Künste, Berlin with an

exhibition 04/24 - 05/25 ; Festwochen Herrenhausen *In Between*, Hannover 05/30 – 06/06; Le Reemdoogo – Ouagadougou, Burkina Faso, in cooperation with the Goethe-Institut Burkina Faso, 06/13; Shizuoka Spring Arts Festival 2009, Japan 07/04-07/05; REDCAT Theatre, Los Angeles, in cooperation with Villa Aurora 10/27; Goethe-Institute, Los Angeles 10/28.

PETER SELLARS

Renowned theater, opera, and festival director Peter Sellars is one of the most innovative and powerful forces in the performing arts in America and abroad. A visionary artist, Mr. Sellars is known for groundbreaking interpretations of classic works. Whether it is Mozart, Handel, Shakespeare, Sophocles, or the 16th-century Chinese playwright Tang Xianzu, Mr. Sellars strikes a universal chord with audiences, engaging contemporary social and political issues.

Mr. Sellars has staged operas at Lincoln Center, the Chicago Lyric Opera, the Glyndebourne Festival, the Netherlands Opera, the Opéra National de Paris, the Salzburg Festival, and the San Francisco Opera, among others.

Following his iconic stagings of *Le Nozze di Figaro*, *Don Giovanni*, and *Così fan tutte* in the 1980s, Mr. Sellars established a reputation for bringing 20th-century and contemporary operas to the stage, including works by Olivier Messiaen, Paul Hindemith, and György Ligeti. Inspired by the compositions of Kaija Saariaho, Osvaldo Golijov, and Tan Dun, he has guided the creation of productions of their work that have expanded the repertoire of modern opera. He has been a driving force in the creation of many new works with longtime collaborator John Adams, including *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, *Doctor Atomic*, and, most recently, *A Flowering Tree*, at Lincoln Center in August 2009.

Other Sellars projects have included a Chicano version of Stravinsky's *The Story of a Soldier*; an Antonin Artaud radio play coupled with the poetry of the late June Jordan, *For an End to the Judgment of God/Kissing God Goodbye*, staged as a press conference on the war in Afghanistan; and a production of the Euripides play *The Children of Herakles*, focusing on contemporary immigration and refugee issues and experience.

Mr. Sellars has led several major arts festivals, including the 1990 and 1993 Los Angeles Festivals; the 2002 Adelaide Festival in Australia; and the 2003 Venice Biennale International Festival of Theater in Italy. He was artistic director of New Crowned Hope, a month-long festival for which he invited international artists from diverse cultural backgrounds to create new work in the fields of music, theater, dance, film, the visual

arts, and architecture for the city of Vienna's 2006 Mozart Year, celebrating the 250th anniversary of Mozart's birth. In January 2009, he was co-curator with Meskerem Assegued on an exhibition at the Santa Monica Museum of Art: *Elias Simé: Eye of the Needle, Eye of the Heart*.

Mr. Sellars is a professor in the Department of World Arts and Cultures at UCLA and a resident curator of the Telluride Film Festival. He is the recipient of a MacArthur Fellowship, the Erasmus Prize, the Sundance Institute Risk-Takers Award, the Gish Prize, and was recently elected to the American Academy of Arts and Sciences.

JOHN ROUSE

Theater Scholar and director John Rouse is the author of *Brecht and the West German Theater: Practice and Politics of Interpretation* (1989, UMI Press, Ann Arbor) and over fifty shorter publications on contemporary German theatre and theatre history, including "Heiner Mü'9ffler and the Politics of Memory" (1993, *German Theatre After the Fall of the Wall*, Theatre Journal, vol. 45, no. 1). Rouse's anthology *Not the Other Avant-Garde*, co-edited with James Harding, was published by University of Michigan Press in Spring 2006. John Rouse is a past Editor and current Associate Editor of Theatre Journal, and an Editor of TheatreForum. He is on the faculty at University of California San Diego, in the Department of Theatre & Dance, where he teaches seminars on theatre historiography, German theatre, and the Avant-Garde, and is part of the interdepartmental German Studies Program and European Studies faculty group.

Anatomie Titus: Fall of Rome

Cast

Lavinia	Anna Müller, Lamia Hamdi
Tamora	Jeanne Moreau
Saturnin	Zhao Jia, Ahmed Eways Abdel Tawab
Bassian	Khaled Ahmed Khalifa, Giacomo Bevilacqua
Lucius	Zhang Lei, Abd El Rahman
Titus	Erdal Yildiz, Chief Gambagarana Wuni
Aaron	Prince Abdallah Kwadanaab

with: His Excellency Otumfuo Osei Tutu II, Asanthe and Ohneba Adusei Poku, Akeyempemhene, Students of the Mubarak-Kohl-Initiative, Students of the Cairo