

MÜNCH-N-R BI-NNAL- F-STIVAL FÜR N-U-S MUSIKTH-AT-R

PRESS RELEASE

June 2 – 12, 2018
Munich Biennale
Festival of new music theater

PRIVATSACHE / PRIVATE MATTER

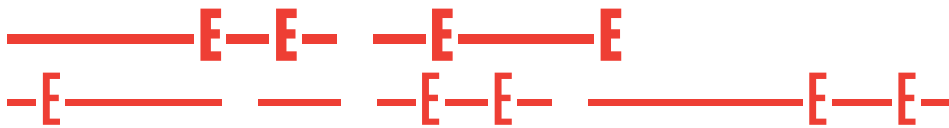
Whoever utters the sentence, "that's my private matter!" has an unmistakable concern. And whoever does this with an exclamation mark precludes any inquiries regarding subjects that are not meant for the general public but rather should remain with the individual. As a secret, as information worth protecting. Frequently, when one speaks of a private matter it has to do with fiscal, religious, or erotic details of the personal biography. And yet it seems as if more and more rarely does one hear the call to protect private matters. Which is not very astounding, as it is well-known that for over a decade large segments of the world's societies have almost intoxicatingly succumbed to the countless possibilities for dissolving what is considered to be private. In a mixture of curiosity and thoughtlessness, the digitally connected contemporary person publishes almost everything that would have been a private matter and locked away in a bank's safe deposit box just a few years ago. Even more: the person does it and it is irrevocable. For the systems to which the person entrusts intimate matters are anti-temporary. They eternalize the published information, they save and preserve images, statements, and payment and health data far beyond a person's lifetime. On the other hand, public discussion incessantly plays a role in the realm of privacy; it influences and manipulates every private space and private path by the ubiquitous forming of the entertainment landscape via video clips, advertisement jingles, and political and religious statements. In other words, the meanings of the expression "private matter" have shifted extensively. And it appears to be a little obvious that at exactly this moment the methods of artistic expression specializing in abstraction and sensualization have been assigned an important role in the interpretation of these potent changes.

While the fine arts, cinema, documentary films, literature, and acting in many places are dealing intensively with the subject, up until now original projects in contemporary music theater dealing with the rich impact of the metamorphosis of "private matters" have to be searched for with a magnifying glass. We would like to work against this situation with the coming Biennale, and therefore we are conceiving this festival as a musical-dramatic research space for researching a "private matter."

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Given the question of whether a recall of "private matters" is still possible (or in other words, appears to be desirable), or whether the unbridled publication of everything that is personal calls for the invention of previously unknown sanctuaries, we have initiated a total of fifteen world premieres together with the composers Clara Iannotta; Yasutaki Inamori; Saskia Bladt; Wilmer Chan; Stefan Prins; Ondřej Adámek; Nicolas Kuhn; Miika Hyytiäinen; Franco Bridarolli; Ruedi Häusermann; Trond Reinholdtson; Lam Lai; Kaj Duncan David; Marek Poliks; and composition students at the Hochschule für Musik München; these world premieres have been conceived for very specific performance locations in and around Munich. In addition to our "traditional performance venues" at Muffatwerk and the Gasteig Cultural Center, we will show our productions this time also at Marstall (Residenztheater); Schwere Reiter; Villa Waldberta at Lake Starnberg; Einstein-Hallen; in municipal spaces; (Max-Joseph-Platz); and in five private apartments in Munich.

The thought of performing some of the Biennale world premieres in apartments of citizens in the capital city of Bavaria came about during the "international platform" we organized for the first time in advance of the Biennale 2016, and which we continued for the approaching edition of the festival. These workshop situations, where young artists from the areas of direction; set and costume design; dramaturgy; film; and choreography worked together in production teams to develop future Biennale world premieres, took place during the past months in Munich and also in Athens, Hong Kong, and Buenos Aires. At all of these locations the issue was how one can consider the subject of a "private matter" from an explicitly space-oriented perspective. In the end five productions were developed, which were created by the teams of artists especially for world premieres in private apartments in Munich. With this attempt to transfer the "stages" of contemporary music theater to urban private spheres, the platform participants promise to provide new perspectives on the definition and experience of "private matters," as well as surprising developments regarding the invention, publication, and reception of the music theater works created as part of the Munich Biennale 2018.

The Munich Biennale program of world premieres will be accompanied by a comprehensive program of discussions. For instance, for a week the author Navid Kermani (supported by Manos Tsangaris) will receive guests from the Biennale productions at the "Salon of Wondering and Responsibilities," which will take place late every evening of that week; he will converse with his guests about extremely different aspects of "private matters" and they will have extremely different opinions. In addition, on two back-to-back days the authors Saskia Sassen and Marlene Streeruwitz and the architect Daniel Libeskind will delve deeper with audiences into the festival theme during lectures, conversations, and discussions.

We look forward to present to you, dear festival visitors, the new edition of the Biennale of new music theater and to receive many new artistic perspectives on something that appears to be self-evident and sacrosanct and at the same time, however, is involved in such a profound change that it affects all of us: the "private matter."

Daniel Ott & Manos Tsangaris
Artistic directors of the Munich Biennale of new music theater