

a research period at Nida Art Colony of Vilnius Academy of Arts in Summer 2023 and was staged at Theater Neumarkt in Zurich earlier this year, the ghost of the philosophical traveller is conjured up and brought into contact with the operetta genre's virtuosity in manipulating surfaces and clichés with de-realising effects. Together with artists and performers NEW KYD & EDVINAS GRINKEVIČIUS (aka Querelle), „Bruch“- revisits the poets' craft of creating ephemeral pleasures and temporary dwellings within politically precarious surroundings.

„Bruch“-

COAST OF PLEASURES

COAST OF PLEASURES

With New Kyd, Edvinas Grinkevičius.

Contributions by Stanislav Jordanov, Annelie Schubert. *Borrowing from* Denis Diderot, Fritz Grünbaum, Erika & Klaus Mann, Vladimir Mayakovsky, Leopold von Sacher-Masoch.

Nida Art Colony of Vilnius Academy of Arts
28th International Thomas Mann Festival
19 & 20 July 2024, 6pm.
Taikos g. 58, Nida LT-93127

Curated by Egija Inzule.

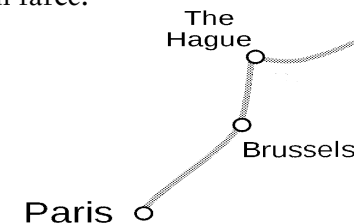
Funded by the Lithuanian Council for Culture, Neringa Municipality, Goethe-Institut LT.

With thanks to Klaipėda Drama Theatre, Münchner Kammerspiele, Theater Neumarkt, Will Holder.

www.bruch.net

For the 28th International Thomas Mann Festival in Nida, „Bruch“- adapts a largely forgotten satirical poem by the French Enlightenment philosopher DENIS DIDEROT in which the coastline of the Curonian Spit is transformed into a dreamscape to become a site of unlikely encounters.

IN 1773, DIDEROT travelled from Paris to the court of the Russian empress CATHERINA II in St. Petersburg in search of practical applications of his encyclopaedic wisdom. Somewhere along the postal route between Königsberg (Kaliningrad) and Memel (Klaipėda), he composed a poem, which dramatically stages the peninsula's uncanny landscape through the mythical imaginary of Roman poetry, grafting frivolous tableaux of Mediterranean gods onto the Baltic coast. Beyond its purpose as a pastime to escape the boredom and isolation of his travel, writing poetry here also fulfils a therapeutic function: The impending encounter between philosopher and authoritarian ruler is allegorised as a confrontation between traveller and the unruly forces of an animated nature in which the all too real stakes of engaging with an unknown, potentially hostile environment are turned into a playful farce.



St. Petersburg

LA POSTE
DE
KÖNIGSBERG A MEMEL
(INÉDIT)

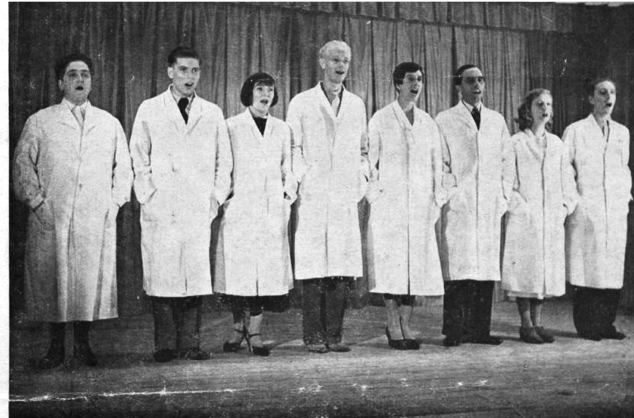
Placez-vous bien dans cet endroit.
Là des Tritons c'est la demeure humide;
Ce sont ici des monts d'un sable aride;
Entre deux un sentier étroit
Laisse fort strictement passage à la voiture.
Nous le suivions pendant la nuit,
Importunés du long murmure
De la mer qui faisait grand bruit.

Séparé de tout ce que j'aime,
Seul, accablé d'un plus grave souci,
M'interrogeant, je me dis à moi-même :
D'où viens-je? où vais-je? et pourquoi suis-je ici?

Mêlant alors ma voix plaintive
Au bruit du flot brisé sur cette rive,
Le cœur traversé de douleurs,
Le visage inondé de pleurs,
Dans les ténèbres je m'écrie :

„Göttin! Unnahbare!
Ich liebe Dich. Ich liebe Dich so wahnsinnig, daß ich alle
meine Philosophie um einen Kuß Deiner duftigen Lippen,
meine Freiheit, mein Leben um eine glückliche Stunde in
Deinen Armen geben würde. Ich spüre eine unbezwing-
bare Lust in mir, dumme Streiche zu machen. Ich fürchte,
daß ich eines Tages vergessen könnte, wie hoch, unerreich-
bar hoch Du über mir stehst. Eile also, mir Deine süßen
Fesseln anzulegen, oder befiehl mir zu fliehen in die Eisfel-
der des Nordens, wo alles erstarrt und wo vielleicht auch
diese Glut verlöschen wird, weiche mich zu verzehren
droht, verlöschen mit dem letzten Atemzuge Deines Unter-
tanen

Diderot."



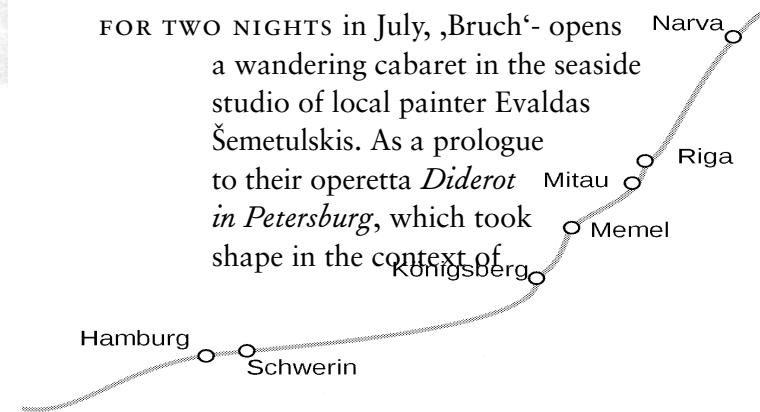
Das Ensemble: „DIE PFEFFERMÜHLE“.
v. l. n. r.
GIEHSE, SKLENKA, GOSLAR, HENNING, MANN, ORTMAYER, SCHLOSS, PAHLEN.

Я знаю силу слов, я знаю слов набат.
Они не те, которым рукоплещут ложи.
От слов таких срываются гроба
шагать четверкою своих дубовых ножек.
Бывает, выбросят, не напечатав, не издав,
но слово мчится, подтянув подпруги,
звенит века, и подползают поезда
лизать поэзии мозолистые руки.
Я знаю силу слов. Глядится пустяком,
опавшим лепестком под каблуками танца,
но человек душой губами костяком

.....
(неоконченное)

LATER, the travelling poet's art of dissolving the concrete delimitations of time and space into more fluid configurations was inverted by Thomas Mann. His encounter with the Curonian Spit wasn't confined to the realm of poetry but materialised in the construction of a house in Nida as part of an attempt to revitalise the cultural-political project of an eastward expansion of the 'German Empire'. When his children ERIKA & KLAUS MANN visited their father's summer home in 1931, it is probable they experienced a state of boredom not unlike the one that had catalysed DIDEROT's poetic outpour some 150 years earlier. One would like to imagine that they might have organised cabaret evenings in some beach bar, seeking temporary distraction and to escape their father's regime.

FOR TWO NIGHTS in July, Bruch' opens a wandering cabaret in the seaside studio of local painter Evaldas Šemetulskis. As a prologue to their operetta *Diderot in Petersburg*, which took shape in the context of



0 (km) 500
0 (mi) 300