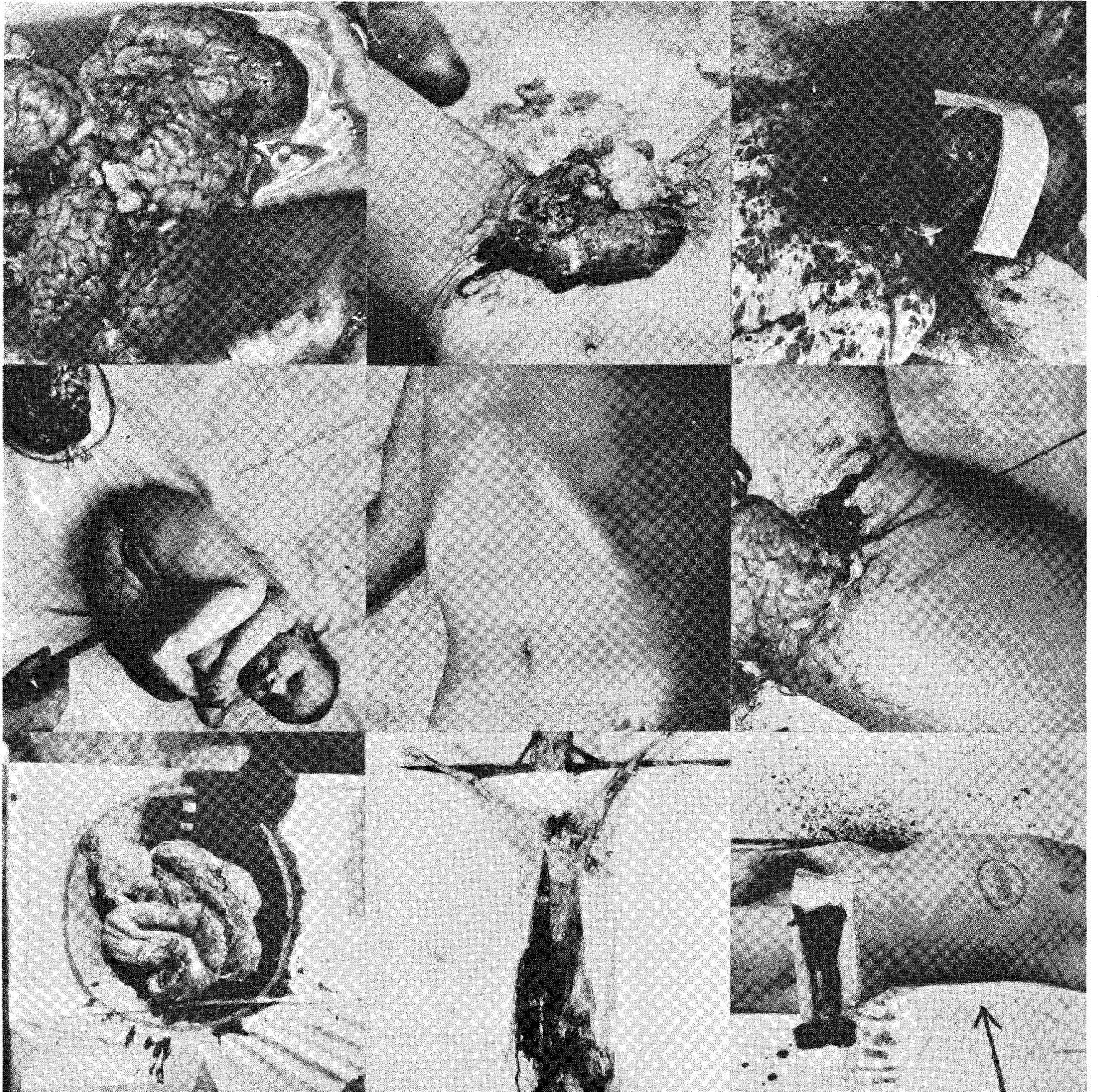


**O.M.THEATER-HERMANN NITSCH
-ORGIES-MYSTERIES THEATER-
FILM-MAKERS' CINEMATHEQUE- 80 WOOSTER ST.
MARCH 2nd, 16th & 17th-8pm.3rd-10am to 4pm**



The O.M. Theater (orgies - mysteries theater) is the attempt of an absolute "Gesamtkunstwerk". The world of the phenomena is understood through synesthesia. Drama (lyric, epic), painting and music combine themselves in a 6 day feast of glorification of existence. The spectator (participant, player) is thrown into a more intensified aesthetic - mystic understanding of the surrounding world.

(Form (aesthetic) - essential aim of practice of art. Intensified registration of the world through the form. Form condenses the surrounding world in the enjoying sense and moves it closer to us, drives us more strongly into our own liveliness, drives us more strongly into being. Practice of art = mystic of being. Aesthetic even deep into cruelty. Aesthetic of the cruel.) Establishing synesthetically relations between:

perception of touch, perception of taste, perception of smell, perception of acoustic and visual registrations

shall inspire our senses orgiastically. The accelerating activation of all senses can be compared to psychoanalysis. Instead of associating, actions are instituted, which heighten the perceptions of the senses until the endpoint of orgiastic 'abreaction'. (Evaluation of elemental sensuous aggressive-sadistic perceptions, dilacerating of raw meat, disembowelment of slaughtered animal cadavers and trampling on the entrails. The use of cry - and noise actions. (noise-music)). The result is a descending into subconscious regions. We have a sex drive originating, which reaches to the very bottom of sado-masochistic excess. The basic excess = endpoint of the 'abreactive' experience, sado-masochistic acting; breakthrough as well as demonstrable and consciousness of the subconscious regions, catharsis. Dramatic climax of the play. The 'abreactive' events become automatically playacting. Through thorough 'abreaction' this playing contributes to overcome excessive experiencing and replaces it by sublimated experience. The events, which are presented in the O.M. Theater are not acted as it is the case in classical theater, but they are occurring in reality. The spectator is placed into the event. He is himself occurring, he shall reach his own self - reach the mystic of being. The action of the play brings the spectator to the realization of his own existential reality. Through the explanation of mystic symbolic originates a demythologized awareness of mythic projections. (Dispute with the collective unawareness). After the 'abreaction', provoked by the play, the excessive can be overcome. There comes a quiet, meditative understanding of existence. Sublimation, mystic of being instead of 'abreaction'. As a result the actions only provoke contemplation and submersion into the world of phenomena. The excessive, sado-masochistic 'abreaction' is sublimated to the dispute with color (color reactions, color games, color projections). The concentrated aesthetic liturgy of the O.M. Theater can expand over the entire human life and can transform the liturgy of the O.M. Theater, can expand itself over a whole lifetime and transform the process of living into a positive, life-enjoying, aesthetic ritual.

MEAT

+

(LIGHT) COLOR

Meat

→ Color

anal, sado-masochistic
dispute with meat (actions of disembowelment and dilaceration)
amorphous elemental
comprehension.
At first color is not
extracted, it simply
heightens the sensuous
elemental comprehension.
The sado-masochistic excessive abreaction sublimates itself during the course of the play into the comprehension of color.

sublimating analysis of the
color- and light values of
meat. Abstracting of
color values into color scales.
meat = light
rainbow
LIGHTBOW
nucleus of light, color circle, light circle.
Matthias Gruenewald.

HERMANN NITSCH born in 1938 in Vienna. 1957 conception of the O.M. theater (a six day feast) which from then on occupied me incessantly and furthermore remains my most important concern, in which all my efforts are gathered.

In 1960 my painting evolves from demonstrations planned for the O.M. theater, which incite intensive sensuality involving substances and fluids as well as the direct citation of taste and smell values.

1960 One man show Wien Loyalty Club action-painting as element of the O.M. theater.

1. Abreaction play.

1961 Numerous demonstrations of action-paintings for the O.M. theater. Red color is poured on walls and floor, documentation through time lapse photography.

Gallery Fuchs, Vienna, Exhibit of and time lapse photography of action painting. Theoretic demonstration, distillation from action-painting to the basic excess, to the lamb-butchering. Painting as preliminary step to actions with meat, blood and animal cadavers.

1962 Participation at the contemporary art exhibit, Seoul, Korea.

Publication of the manifesto "The Blood-organ". Crucifixion of a butchered lamb.

1963 Exhibit Gallery Dvorak. Demonstration of three levels of action-painting for O.M. theater. Public action (reconstruction): The walls of the main room are covered with white canvas and are poured over with color and blood water. From the ceiling of the room hangs a rope with a butchered skinned bloody lamb (head down). Underneath the lamb on the floor of the room is placed a white cloth on which moist bloody innards are shown. Blood is poured on the lamb (the blood is dripping on the innards and the white cloth) The bloody lamb is swung through the room. Walls, floor and viewers are splashed with blood. Blood is poured from barrels onto the innards and on the floor of the gallery. Raw eggs are thrown against walls and floor. The actor is chewing on a tea rose which had been soaked in sugar-water. He spits out the sweet roseflesh. The freshly skinned coat of the lamb hangs on the wall and is poured over with blood.

Feast of the psychophysic naturalism. Publication of a pamphlet "Feast of the psychophysic naturalism".

Numerous non-public actions.

1964 Edition of King Oedipus and other action dramas. Manifesto - "The Lamb".

Gallery Junge Generation, Vienna. Exhibit of "Montagen". Actions with a lamb.

1965 Action - exhibit of concrete objects. Lying on tables, covered with white cloth, are: bread and fish, raw meat, lungs, bloody brains, bandages. Pieces of meat are nailed on the wall. Two lambs are hanging crucified on the wall. The spectators are pouring blood, hot blood-water, pink-violet aniline color and egg yokes over the object lying on the table.

Grand action outdoors. Live action (slaughterhouse).

Numerous actions with male body, bandages, blood, hot water and the brain of a cow. Action for Stan Brakhage.

1966 Gallery Joseph Dvorak. Fourth abreaction play and exhibit of "Montagen" and photos of actions.

DIAS London (destruction in art symposium): Abreaction play St. Bride Institute.

Discussion-lecture about the O.M. Theater, exhibits of photographs and manifestos.

ZOCK - Feast, action with lamb, scream-choir and noise orchestra.

Action for the Austrian Television.

BERLIN - Reading with actions. Philosophical - psychological writings on the theory of the O.M. theater.