



**BLACK  
BLOC**

(SCHWARZER BLOCK)

BY KEVIN RITTBERGER  
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**ГОЯКИ**

# 1 WAR

A spectre is haunting Europe: the Black Bloc. Spectres do not appear on demand, they have no mailbox. They are simply there. From a bourgeois point of view, the Black Bloc is a spectre, intangible between a paving stone, a smattering of left jargon and broken glass. In his new piece for the Gorki Theatre, Kevin Rittberger tries to make the Bloc jump out of this attributed dead end and sets the phenomenon in motion.

Rittberger has set his text in four parts, »four movements« as he writes, based on the great »Leningrad Symphony« by Dmitri Shostakovich. The piece begins as a polyphonic composition of historical fragments beginning with »I«: »I, Schwarze Scharen«, »I, Ernst Thälmann«, »I, Olga Benario«, »I, track bed at the Görlitzer Bahnhof«. Talking photographs of victims, forgotten ones, but also of enemies such as the »painter« Hitler or the social democrat and »Eugniker« Alfred Grotjahn, who presents himself as »a kind of Sarrazin«, often stand out of the chorus for just one sentence, and as a whole ask the agonizing question of the century: Why could fascism in all its monstrosity not be recognized before it was too late? On the one hand the strong egos that express themselves in order to push themselves politically forward or upwards (wherever that may be). On the other hand the »Schwarzen Scharen« - weak egos, because as anarchists they do not compete to take over power. But their scepticism towards any power sensitizes them for the danger from the right. Rittberger sifts through the history of past struggles and victims at a rapid pace and links it to the present: »I, victim of the NSU«. At the very latest the NSU complex has made it clear: In recognizing the danger we are not more clear-sighted than the sleepwalking society before '33. Who stands in the way when Nazis march unhindered and the police acts racist?

# 2 MEMORY

The second movement is dedicated to a specific moment and its consequences: On October 28, 1985 Günter Sare died in Frankfurt on the fringes of an event that was intended to demonstrate against the NPD. In this part, the police becomes a player and the entanglement of German right-wing radicals and a state that protects them becomes evident. Hanau is not far from Frankfurt: It is 35 years away, 20 kilometers, 4 meters of files. The second part tells of the gap between an event and a collective memory.

*»The break is reserved for silence. For Heumarkt. For silence. How long does it take you to get from Heumarkt to Kurt-Schuhmacher-Platz and shoot nine people? And how long does it take from Frankfurt to Hanau? It's only 20 km. 35 years. It takes 35 years. The silence is for the working class. The silence is for the many. The silence is for Günter, Mercedes, Fatih, Hamza, Ferhat, Vili, Kaloyan, Gökhan, Said and Sedat. The silence is for Gustav, Hermann, Enver, Rosa, Silvio, Amadeu, Conny. The silence is for Fritz, Kamal, Jorge, Kevin. The blood trail leads from Kottbusser Tor via Frankfurt to Halle and on to Hanau. The state tries to wipe away the blood trail with shredded files, but does not succeed. The state tries to make up for the blood trail with the gross national product, but does not succeed. The state tries to hide the connections by locking away files. But what happens when a minister of the interior, who calls migrants the mother of all problems, becomes an expert on right-wing extremism? What happens next? What follows this state?«*

# 3 THE VASTNESS OF HOME

History runs in the Black Bloc, and although it sometimes appears and disappears from nowhere, it does not come from the political nowhere, but as a physical consequence of a collective historical experience. Rittberger lets them step out of the – well, what is it actually? A choir? Collective? Ensemble? – let's say: bloc, and wrestle with each other, report to each other. The main part of the piece is composed of the current struggles: The daily struggles that nobody sees because they do not seem worth reporting. In doing so, he draws a picture of a Bloc that is not a static dogmatic thing, but rather a store of experiences of violence, which he confronts with the often overpowering strong egos of the present: the policeman Carsten or the new-right educational fascist. And just as the Black Bloc is not a Lacan seminar, even if Lacan specialists can be found in it, initially Kevin Rittberger's play is not a subtle psychological dialogue piece, but rather a dramatic fence post, which, however, gets wedged in with the whole complexity of political-historical thinking, but above all with the old theatre question: what happens when bodies meet ideologies. As a writing activist, but also as an activist thinker, who challenges complexity but does not give in to it, Rittberger shows that not only dust is stirred up when this happens. In the struggle for a non-violent world, a Black Bloc uses militant means - one of many contradictions the text faces. At the center is the question of the motivation of political action, orchestrated by self-doubt, despair and doubt about the ruling ideologemes that make it so difficult for the leftist person to step into the group, into formation. Rittberger's symphony is also a Lehrstück, cut off from its dramaturgy, unwieldy, oratorical, finely veined. A Craquelure, a long poem illustrating Malevich. How does it fit into a theatre space?

# 4 VICTORY

*»A Black Bloc is saving democracy's ass.«*



More info: [www.gorki.de/schwarze-bloc](http://www.gorki.de/schwarze-bloc)

Cast \_\_\_\_\_ **MARYAM ABU-KHALED**  
\_\_\_\_\_ **MAZEN ALJUBBEH**  
\_\_\_\_\_ **YUSUF ÇELİK**  
\_\_\_\_\_ **KARIM DAUD**  
\_\_\_\_\_ **DOMINIC HARTMANN**  
\_\_\_\_\_ **KINAN HMEIDAN**  
\_\_\_\_\_ **SVENJA LIESAU**  
\_\_\_\_\_ **VIDINA POPOV**  
\_\_\_\_\_ **ARAM TAFRESHIAN**  
\_\_\_\_\_ **HASAN H. TAŞGIN**  
\_\_\_\_\_ **ÇİĞDEM TEKE**  
\_\_\_\_\_ **HANH MAI THI TRAN**  
\_\_\_\_\_ **LINDA VAHER**  
\_\_\_\_\_ **MEHMET YILMAZ**  
\_\_\_\_\_ **ROBIN NIDECKER (LIVE-KAMERA)**

Directed by \_\_\_\_\_ **SEBASTIAN NÜBLING**  
Stage design \_\_\_\_\_ **DOMINIC HUBER**  
Costumes \_\_\_\_\_ **GWENDOLYN JENKINS**  
Music/sound design \_\_\_\_\_ **TOBIAS KOCH**  
Live camera \_\_\_\_\_ **ROBIN NIDECKER**  
Lighting design \_\_\_\_\_ **FRITZ STÖTZNER**  
Dramaturgy \_\_\_\_\_ **LUDWIG HAUGK**

Production manager \_\_\_\_\_ **LUCIA LEYSER** Assistant to the director \_\_\_\_\_  
**DOMINIKA HOMA** Assistant stage design \_\_\_\_\_ **JEEYOUNG SHIN** Assistant costume  
design \_\_\_\_\_ **OTTAVIA TRÜSTER, CARINA WOLF** Assistant dramaturgy  
\_\_\_\_\_ **SUSANNE HENTSCHEL** Prompter \_\_\_\_\_ **CHRISTIAN BOJIDAR MÜLLER** Stage manager  
\_\_\_\_\_ **JANNE GANZER, BERIT LASS** Intern costume design \_\_\_\_\_ **CHARLOTTE SCHWÄRMER**  
Intern dramaturgy \_\_\_\_\_ **JASPER PENZ** Surtitles \_\_\_\_\_ **FINN BÜTTNER**  
Head of stage department \_\_\_\_\_ **HANNES TRÖLSCH** Head of light design  
\_\_\_\_\_ **FRITZ STÖTZNER** Sound \_\_\_\_\_ **DAVID GIERTH, DANIEL KÖRNER, JULIAN KRETSCHEL**  
Video \_\_\_\_\_ **CHRISTOPHER BONTE, JESSE JONAS KRACHT, MARYVONNE**  
**RIEDELSEIMER** Props \_\_\_\_\_ **JÜRGEN GEBHARDT** Make up design \_\_\_\_\_ **LINA KRAMER,**  
**OLGA WEBER** Dresser \_\_\_\_\_ **BABETT HAGENOW, SOPHIA NITSCHKE**

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