

**W. B. ... double you be  
ein Tag mit William Blake**



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## W. B. ... double you be: ein Tag mit William Blake

*„think in the morning – act in the noon –  
eat in the evening – sleep in the night“*

Vier Tageszeiten im spielerischen Dialog  
mit dem englischen Dichter und Maler  
William Blake (1757–1827):

Die Performance beginnt mit **„Mittag“** im  
Institut Culturel Franco Allemand, fokussiert  
dabei auf den sozialen Aspekt des Lebens  
– „act“.

**„Abend“** führt in den Rahmen der Ausstel-  
lung **„... und jetzt ist Verwandlung“** in die  
Kulturhalle als ihr Schlusspunkt. Hier steht der  
philosophische Bezug zur Unendlichkeit, zur  
Ewigkeit, zum Absoluten im Vordergrund.

**„Nacht“** öffnet das Reich des Traums und der  
Verwandlung: Ort ist das ehemalige Milchwerk.

**„Morgen“** in einem alten Garten am  
Neckarstrand – heidnisches Handeln in der  
Natur und symbolische Verkörperung.

Die europäische Kunstplattform **Selemente**  
führt verschiedene Kunstformen – Malerei  
und Fotografie, Tanz und Dichtung, Schauspiel  
und Film – zu neuen Spielformen zusammen.

Sie begeistert sich für die Vielfalt der  
europäischen Sprachen und für den  
Reichtum unseres Kulturerbes.

Von und mit

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## Mittag | Noon

Think in the morning; act in the noon;  
eat in the evening; sleep in the night.

Prudence is a rich ugly old maid  
courted by Incapacity.

La Prudence est une vieille fille riche et  
laide que courtise l'Impuissance.

If the fool would persist in his folly,  
he would become wise.

Wenn der Narr bei seinem Irrsinn  
bliebe, würde er weise.

In seed time learn, in harvest  
teach, in winter enjoy.

Au temps des semailles, apprends; au temps  
des moissons, enseigne; en hiver, jouis.

Prisons are build with stones of Law,  
Brothels with bricks of religion.

C'est avec les pierres de la Loi qu'on  
a bâti les prisons, et avec les briques  
de la religion, les bordels.

The eagle never lost so much time as when  
he submitted to learn of the crow.

L'aigle jamais n'a perdu plus de temps  
qu'en écoutant les leçons du corbeau.

If others had not been foolish,  
we should be so.

Wenn andere nicht töricht gewesen  
wären, müssten wir es sein.

The crow wished everything was black,  
the owl that everything was white.

Le corbeau voudrait que tout soit  
noir, le hibou que tout soit blanc.

Ein Gesetz für den Ochsen und den  
Löwen bedeutet Unterdrückung.

*The Marriage of Heaven & Hell*

Pity would be no more  
If we did not make somebody poor  
And mercy no more could be  
If all were as happy as we.

*Song of Innocence & Experience, The Human Abstract*

For I dance and drink and sing  
Till some blind hand shall brush my wing.

Weil ich tanze, trinke, singe  
Bis eine blinde Hand mir bricht die Schwing.

*Song of Innocence & Experience, The Fly*



*Mathias Dou, Margarita Papazoglou*



*Stefano Fogher*

## Abend | Evening

Energy is eternal delight.

Eternity is in love with the productions of time.

The head sublime, the heart pathos, the  
genitals beauty, the hands & feet proportion.

L'énergie est la seule vie;  
elle procède du corps  
et la Raison est la borne de  
l'encerclement de l'Energie.

Fear and hope are visions.

*The Marriage of Heaven & Hell*

To see a world in a grain of sand  
And a heaven in a wild flower,  
Hold infinity in the palm of your hand  
And eternity in an hour.

*Notebook, Auguries of Innocence*

Tyger, Tyger, burning bright  
In the forest of the night  
What immortal hand or eye  
Could frame thy fearful symmetry?

In what distant deeps or skies  
Burnt the fire of thine eyes?  
On what wings dare he aspire?  
What the hand dare sieze the fire?

And what shoulder, and what art,  
Could twist sinews of thy heart?  
And when thy heart began to beat,  
What dread hand? And what dread feet?

What the hammer? What the chain,  
In what furnace was thy brain?  
What the anvil? What dread grasps  
Dare its deadly terrors clap?

When the stars threw down their spears  
And water'd heaven with their tears,  
Did he smile his work to see?  
Did he who made the lamb make thee?

Tyger, Tyger, burning bright  
In the forest of the night  
What immortal hand or eye  
Could frame thy fearful symmetry?

*Songs of Innocence & Experience, The Tyger*

## Nacht | Night

The cistern contains, the fountain overflows.

La citerne contient, la fontaine déborde.

He who desires and acts not breeds pestilence.

Le désir non suivi d'action engendre la pestilence.

The lust of goat is the wisdom of God.

Die Lust des Bocks ist die Fülle Gottes.

Expect poison from the standing water.

The rat, the mouse, the fox, the rabbit  
watch the roots; the lion, the tyger, the  
horse, the elephant watch the fruits.

*The Marriage of Heaven & Hell*

Thus were the stars of heaven  
created like a golden chain,  
to bind the body of man to heaven  
from falling into the abyss.

So wurden die Sterne als goldene Kette an  
den Himmel gestellt, um den Körper des Men-  
schen an den Himmel zu binden und ihn davor  
zu bewahren, in den Abgrund zu stürzen.

*Four Zoas*

Yet the red sun & moon & all the over-  
flowing stars rain down prolific pain.

*Europe, Preludium*

I was in a printing-house in hell and saw  
the method in which knowledge is trans-  
mitted from generation to generation.

In the first chamber was a dragon-man, clearing  
away the rubbish from the cave's mouth; within,  
a number of dragons were hollowing the cave.

In the second chamber was a viper folding  
round the rock and the cave, and others ador-  
ning it with gold, silver and precious stones.

In the third chamber was an eagle with wings and  
feathers of air; he caused the inside of the cave  
to be infinite. Around were numbers of eagle-like  
men, who built palaces in the immense cliffs.

In the fourth chamber were lions of  
flaming fire, raging around and mel-  
ting the metals into living fluids.

In the fifth chamber were unnamed forms,  
which cast the metals into the expanse.

There they were received by men who occu-  
pied the sixth chamber, and took the forms  
of books and were arranged in libraries.

Enough or too much?

You never know what is enough unless  
you know what is more than enough.

*The Marriage of Heaven & Hell*





*Margarita Papazoglou, Mathias Dou*

## Morgen | Morning

Five windows light the caverned man: through one he breathes the air; through one hears music of the spheres; through one the eternal vine flourishes, that he may receive the grapes; through one, can look and see small portions of the world that ever groweth; through one himself pass out what time he please – but he will not; for stolen joys are sweet, and bread eaten in secret pleasant.

*Europe, Frontispice*

And they conversed together in visionary forms dramatic which bright redounded from their tongues in thunderous majesty, in visions in new expanses, creating exemplars of memory and of intellect creating space, creating time according to the wonders divine of human imagination throughout all the three regions immense of childhood, manhood & old age & the all tremendous unfathomable non ens of death was seen in regenerations terrific or complacent varying according to the subject of discourse & every word & every character was human according to the expansion or contraction of nervous fibres such was the variation of time & space which vary according as the organs of perception vary & they walked to & fro in eternity as one man reflecting each in each & clearly and seen seeing.

*Jerusalem*

The sun does arise and makes happy the skies.

*Songs of Innocence and Experience, Spring*

How do you know but ev'ry bird that cuts  
the airy ways is not an immense world  
of delight closed by your senses five?

Woher weißt du denn, dass nicht jeder Vogel  
der die Lüfte schneidet, eine immense Welt von  
Wonne ist, die deine fünf Sinne dir verschließen?

*The Marriage of Heaven and Hell*



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