

Johannes Müller / Philine Rinnert

Reading Salomé

Sophiensaele Berlin, October 2015
Kampnagel Hamburg, November 2015
Festival FAVORITEN, September 2016
Performing Arts Festival Berlin, June 2017

Winner Jury-Prize of Festival FAVORITEN 2016

With: Hauke Heumann, Bianca Fox, Shlomi Wagner, Cian McConn
Concept: Johannes Müller, Philine Rinnert
Direction / stage / costume: Philine Rinnert, Co-direction: Johannes Müller
Audio Design: Lenard Gimpel, Lighting Design: Wassan Ali, Assistance: Carolin Kister,
Photography: Florian Krauss, Production management: ehrliche arbeit – freelance office for culture.



Opera has always been a breeding ground for monstrous gender images: Richard Strauss' opera Salomé has been styled monstrous since its opening night in 1905: because of the music which ventured into harmonic realms hardly ever heard of before but also because the title role embodied the epitomes of the decade's fears: hysteria, Jewishness and usurping the alleged male privilege of giving in to one's sexual desires. Johannes Müller and Philine Rinnert confront Salomé with the techniques of drag performance – a genre which performs gender as an over-dramatic role. Lip-syncs, lavish costumes and gossip are condensed into an essay about opera's exotic nature and the question, if being a monster like Strauss' Salomé might be liberating. A revue assembled from opulent Salomé reenactments, academic analysis and treasures from the archives!



'The stage is a magnifying glass under which the gender, veil, desire and despair of Salomé become visible in the now. Johannes Müller and Philine Rinnert have achieved a lovingly carved jewel of queer musical theatre, offering all new perspectives. *READING SALOMÉ* gives life to the great old genre opera by showing its other well hidden side'

(Jury assessment READING SALOMÉ/ Festival Favoriten NRW)

'The musical theatre project by Johannes Müller and Philine Rinnert takes on the Richard Strauss opera *Salomé* using drag, by which gender assumes a hyper-theatrical role. Lip-synch, elaborate costumes and nasty rumours combine in a discourse on the exoticism of opera, and whether it is liberating to be such a monster as Strauss' *Salomé*. A question well worth asking.' *(Katharina Granzin, TAZ Berlin)*

