O.M.THEATER - HERMANN NITSCH
-ORGIES-MYSTERY 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 phenomenon is understood to be synaesthesia. 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 (esthetic) - essential aim of practice of art. Intensified registration of the world through the sense of touch and perception of the senses until the endpoint of organic '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.

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.

Instead of associating, actions are instituted, which heighten the perceptions of the senses until the endpoint of organic '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 mystic 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 asserts 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, coloration of the O.M. Theater). The concentrated aesthetic and 'abreaction' 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.

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. Abreactio n 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.

1961 Demonstration of three levels of action-painting for the O.M. theater. Red color is poured on walls and floor, documentation through time lapse photography.

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 theater. Raw eggs and actors are chewing on a tea rose which had been soaked in sugar-water. He splits 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.


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 oil on meat and eggs. The objects lying on the table.

Grand action outdoors. Live action (slaughterhouse).


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

ZORK - 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.