

Luzie Meyer

“Die Betrügerin, die Menschenfreundin, die eingebildet Kranke”

February 23rd, 2019, 19h30

In several letters to the Prince, as well as in his preface to the 1669 edition of *Tartuffe*, or *The Impostor*, Molière declared theatre to be “nothing more or less than a form of poetry, which ingeniously seeks to reprove men’s errors”. In so writing, Molière produces both a defence of the play — which had been censored multiple times — and a programmatic declaration containing a vindication of theatre’s capability to “heal” the social body. Later on, Molière concedes that “there is nothing so innocent but men can defile it”, and (maybe unwittingly) draws a parallel between his art and the notion of *Pharmakon*, stating that “the art of healing has not seldom become the art of the poisoner”.

For this new commission, Luzie Meyer produced a moment of self-interrogation, juxtaposing her own poetry with various appropriated excerpts from Molière’s *Tartuffe*, or *The Impostor*, as well as two of his similarly well-known works: *The Imaginary Invalid* and *The Misanthrope*.

Meyer’s performance drew on themes in her own poetry like hypocrisy, misanthropy and hypochondria to compose a dialogue with Molière and his characters.

Luzie Meyer (born 1990 in Tübingen, GE) is an artist, poet, musician, filmmaker and translator currently based in Berlin. For more information, visit her website.

Credits

Image: LuzieMeyer_2019_poster.jpg

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Image: LuzieMeyer_2019_1.png

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Image: LuzieMeyer_2019_2.png

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A3 two colors riso print

Edition of 100

Images courtesy of HTSU, Amsterdam

About

HTSU (formerly How To Show Up?) is an arts organization founded in Amsterdam by Gianmaria Andreetta, Annie Goodner, Elizabeth Graham and Elisabeth Klement. Since 2016, HTSU has commissioned new work interested in writing, forms of speech and collaboration. New artist works, the majority of which premiered in the red-light district of Amsterdam, addressed the breakdown and transformation of the often solitary act of writing into a collaborative process, one in which artists and organisers worked collaboratively in the creation, editing, and production of the com-

mission.

“Showing up” from the start has meant exploring questions of belonging by bringing together text and performance as an unfinished process, one shared with audiences through an expanded definition of publication as a trace and a social encounter. Starting with our first commissioned work, HTSU publishes a series of printed editions, which help to extend the voices and expressions developed in the work and think about the after-life of the live event. These editions of 100 feature excerpts, transcripts, drawings, scores, posters, and create an arc that connects the commissioned artists’ creative process and practice. These editions also function as a document of the event.