

THESE ARE MY PRINCIPLES... IF YOU DON'T LIKE THEM I HAVE OTHERS.



Phil Hayes/First Cut Productions

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THESE ARE MY PRINCIPLES...

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Concept and direction: Phil Hayes

Created in collaboration with: Christophe Jaquet, Nada Gambier

Dramaturgy: Julia Hintermüller

Light: Tina Bleuler, Patrick Rimann

Sound: Susanne Affolter

Communication and Diffusion: Katharina Balzer

Production: Lukas Piccolin, First Cut Productions (Verein), Zürich

With: Phil Hayes, Nada Gambier

Coproduction: Gessneralle Zurich – Kaserne Basel – Südpol Luzern

With the support of: Stadt Zürich Kultur; Pro Helvetia – Fondation suisse pour la culture; Fondation Ernst Göhner; Pour-cent culturel Migros; Kaaitheater, Brussels

Premiere: November 24th 2016 at Gessnerallee Zürich

Performances:

24.11. – 3.12.2016, Gessnerallee Zürich

18. – 19.1.2017, Kaserne Basel

26. – 27.1.2017, Südpol Luzern

30.3. – 1.4.2017, Programme Commun, Théâtre de Vidy Lausanne

12. – 13.5.2017, Aua Wir Leben Festival Bern

INTERVIEW WITH PHIL HAYES BY ANKE HOFFMANN, 2016

(EXTRACT)

What is your piece *These Are My Principles...* about?

Well... I know what I am interested in. I am interested in the idea of principles and if they still exist. How important they are. How we make choices. And if we avoid having to make choices. And if we get angry or disappointed when choices get made. I had the feeling ... I am 50 now ... that in the 1980ies everything was black and white. So if you like this music, you can't like that music. If you're friends with this person you can't be friends with that person. And I think, things have been quite mixed up since then. You can vote FDP, you are working in a bank and still watch Sonic Youth at Rote Fabrik. It doesn't mean anything anymore... to some people. But occasionally we get reminded of these ... I was working at l'Usine in Geneva, comparable to Rote Fabrik, but a bit more squatty, and then after the performance I've said to them: oh what's that bar there like on the corner? And they didn't say: that's shit, they said: we don't go there. It was a clear line. And sometimes I have to remind myself, what are my clear lines. I know if there is strike, I don't cross the picket line. Something I grew up with and sth. I inherited and this is a clear principle. And I know, if I can afford it, I don't do things just for the money. And I try not to tolerate bullshit and some other basic things. But of course, it can become very moralistic to have these kind of principles and you can have a rather superior feeling. You can become very smug. And then I think of the people, whose opinions and actions are the opposite of mine, let's take Roger Köppel for example, is he for me just an opportunist, who has no principles or is he somebody who has very clear principles, they're just not mine?

... will this be a question in the piece?

Not in that sense. The process is becoming more about differences between principles in thought and in action and about making choices. For example I remember somebody I used to live with, always knew incredibly how you should do things and what was the wrong thing to do and what was the right thing to do. But he never actually did anything. We just realized we were doing all the work and he was just the principled-one, the one who knew better. It's good if you have principles but if you don't take any action... It's very easy, you know, it's like the discussion we had about Trump: You look on Facebook and everybody knows better, dumping some article they read. It helps us to digest it and we know, we think we are on the right side. I don't know, if you work for company that, you know, does terrible things if you don't have a problem with that than it's quite easy to work there. Or maybe you are slightly troubled by what that company does and it gives you some inner conflict or you think, that's just a question of ego and what is actually important is providing for my family and to better my circumstances for my children and the future. I know old friends from the Left who used to work in big banks and said, well, the whole system's fucked...

BIOGRAPHIES

Phil Hayes is a performance-maker, performer, actor, director and musician. He was born on the south coast of England, studied Creative Arts in Newcastle upon Tyne and lived and worked there between 1985 and 1995. Based in Zurich since 1998, he creates his own performance work mainly under the label First Cut Productions, including; *Waiting For Rod* (2005), *The First Cut* (2007), *Where Were We* (2008), *Awkward Human* (2011), *Legends & Rumours* (2013), *Love & Happiness* (2014), *Places Of Interest* (2016) and *These Are My Principles...* (2016).

Phil also makes performance-based works in other contexts under his own name, as well as working as a freelance artist in collaborations with other artists and groups. He regularly tours internationally both with his own work and with other projects. He has been a regular collaborator with British performance group Forced Entertainment and with choreographer Simone Aughterlony. He has worked in projects for and with (amongst others): CAMPO, Maria Jerez, Thomas Kasebacher, Chris Kondek & Christiane Kuehl, Angela Schanelec, watzdameyer, Sachs & Suhner, Salome Schneebeli, Stadttheater Bern, Regina Wenig, Cocoloco Performance, Urbanauts, Mass & Fieber, Natural Theatre Company, Bruvvers, Thom Luz, Knarf Rellöm, Low Flying Theatre, Guz, Live Theatre Company, Jerry J. Nixon, DALA Produkte and Voodoo Rhythm Records. Phil is also currently active with his band Phil Hayes & The Trees, releasing two albums since 2015 on the DALA Produkte label.

In 2013 he was awarded a Werkstipendium prize by the city of Zurich for his work to date. Phil is currently an Artist-In-Residence at the Zurich University of the Arts. www.philhayes.ch

Nada Gambier is an eclectic artist whose work is linked to theater, dance, performance and visual arts. Her repertory consists of installations, stage works and works made for various public and private spaces. She studied dance in London (London Contemporary Dance School at The Place 1997–2000) and Brussels (P.A.R.T.S. research cycle 2000–2002). Since 2003 Nada has been making her own work. Between 2003 and 2008 she was an artist in residence in WpZimmer in Antwerp and in 2008 she founded the company Action Scénique together with her colleagues Etienne Guilloteau and Claire Croizé (–2016). From 2010–2012 she was also a research artist in residence with L'L in Brussels. In 2015 Nada founded her own company Nada & Co. that today produces most of her activities. Nada creates in the space between reason and non-sense and enjoys the potential that arises from the collision between facts and fiction, performativity and spontaneity. Her work often flirts with the borders between theatricality and abstraction and she is drawn to things that she doesn't understand or cannot grasp. For Nada the creative process is about moving from an intuitive place to a place where an inner logic appears, specific to the combination of the different elements brought into the process. The non-spectacular, the absurd and an ongoing desire to reveal the extraordinary in ordinary life belong to her most known trademarks as an artist. Since 2014 she has been exploring strategies that open up the separation between research, creation process and public event. Nada's interests stretch from theatricality to physicality and she regularly reinvents what that might mean for her, expanding the parameters within which she functions. www.nadagambier.be