

manicipio

*Bakery
of
Delicacies*

bakerman is baking bread

4

Bakery of delicate balances
Constitution of the FREIHAUS

Chambers

6

Flavor - External

Taste - Internal

Pas de Deux - Rebalancing

22

Archeology
Characters
Concepts
Chamber

bakery

You see - at the Freihaus, it is not about the baker, the God who creates the dough. It is not about the shop where all the pretty patisserie and loafs are presented on high staffs like in an art gallery.

There is something in the shadows, a trap door that lets you explore the depth of yourself and of the others accompany you.

It is about our daily 'bread', what makes us, us. You need to look closer, is this really me? The speak easy, forces you to 'speak' about the difference from the outside to the inside. The bread and the cakes that are baked here are the embodiment of your psyche, your relationship, the dynamic nature, the weights of the planets in between. How do they taste like?

Different figures clash with it each other, you in yourself, the id, ego and super-ego. You, Me, your body, your mind with mine. But in the end, who is in the control? Silence (has) become the rule. and procreative couple laid down the law.

The couple imposed itself as model, enforced the norm, safeguarded the truth, and reserved the right to speak while retaining the principle of secrecy.

The two love birds turn up, to test their bond, to fix things, to lay everything on the table. There are no two equals, but always someone who holds more power in some way over someone else. By choosing someone, in the moment of the Ja sagen, of the embrace of the lure of the sensible, it is also the moment they retreated into the shadows of insanity.

The Bakery of Delicacies challenges and asks about the hierarchical relationships and (...) the relative bargaining power of the individuals closest to you, given by our society, our relationship, our own mind.

It plays with your taste, with the power that you hold, or you think you hold. And the power that is held over you. It delivers you the truth, flips the rules, lets us talk about the forbidden, the illegal in the legal framework.

What are the things that are unspoken of, that they quietly agree on to make it work? Cards are laid on the table, the moral, the will which determines the act of poisoning

chambers

Chamber of Flavor

The Sequence of the FREIHAUS begins with the chamber of flavor. It is a storage room, a room of ingredients, of alchemy and recipes.

What are the circumstances that bring you here? What surrounds you?

It begins with the recognition of individuality: *it is awareness of one's existence as a unit in sharp distinction from others*¹³.

On one side you find all immaterial components, that make up the delicate balance that make you – you. *In the other two compartments are the animals and plants of the river*¹⁴; there are over 385 kinds, and among them *many foreign plants*¹⁵.

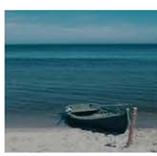
Together we step from the light in the entry hall, with all the cakes and breads on display into to the dark and musky room, with the shelves with *many orchids and innumerable quantities of hot house plants*³. Your job, my job, what we wear, how we talk, all lined up on racks and racks, for us to choose from. They built the environment for the love story, they are matching up, in balance. We are two puzzle pieces, given characters, genders, nationalities, dresses and ages.

This is about self-discovery, identification of preferences and secrets

dreams

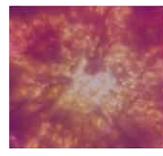
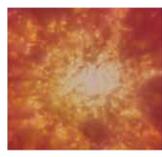






As we experience a certain weather, we see the night sky in all its beauty, the storm in all its force. But the sky will never be the same, of course we can compare certain types of clouds and sometimes the grey of November days seems to be all the same tristesse. However, they are not the clouds from yesterday or the day before. That suggests memories can not be called in the same matter and line as we experienced them. Some stories we tell, are a complete imagination of the night sky, however, they stay true in their core.

*- Under the good they set Unity, the Determinate, the Permanent, the Straight, the Odd, the Square, the Equal, the Right-Handed, the Bright; under the bad they set Duality, the Indeterminate, the Moving, the Curbed, the Even, the Oblong, the Unequal, the Left-handed, the Dark
Plutarch - Isis and Osiris*



After the self-reflection, seeing all the good qualities and all the evil cruel sides, one moves on to self-identifying. In the chamber of flavours, this is by choosing from all the flavors that are given, the best ones, one wants to reflect to the outside. It is the confrontation with the mask we put on everyday, the sides we want everybody to see, to love, to cherish, to envy, to hate... the one that covers up the imperfections, the forbidden side of ones liking, it is only the perimeter that is seen from the mirror.

chambers

Chamber of Taste

The room you enter next, presents itself as dark, barely lit but on the otherside *personality rapidly takes shape (...) not an indefinite figure, a master builder (..) whom one equips with the attributes one feels he should possess - an unsubverted integrity, an innate capacity, tastes which are uncomplicated and definite*¹⁶.

On the scale of your neural system, where is the line of madness? Where is madness mistaken for health? What is ensuring this fragile balance between sanity and insanity?
Crime and insanity are extremes which the

*human mind in general has to overcome in the course of its development.- Although not a factual necessity, madness is a formal possibility constitutive of human mind: it is something whose threat has to be overcome if we are to emerge as „normal“ subjects, which means that „normality“ can only arise as the overcoming of this threat.¹ All the sins, all bad and goodness as (...) a particular form of egoism¹⁹, your own taste, is written down in the papery nodes, growing out of the floor. The scrapes serve as the life of your likeness made out of mud. You put it under the tongue, awaking a golem, as an *extension of the body*²⁰, an embodiment of self-affirmation and love, an ode to one's genius.*

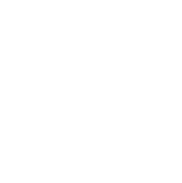
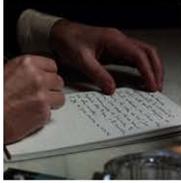
dreams





Offerings

You speak what you eat
Symbolism in edible form





(...)condemned to prohibition, non-existence, and silence, then the mere fact that one is speaking about it has the appearance of a deliberate transgression. A person who holds forth in such language places himself to a certain extent outside the reach of power; he upsets established law; he somehow anticipates the coming freedom.

(Foucault - A history of Sexuality)

i. sexual disposition: bread

violence and pleasure

submission and domination

identity (subject) and object

ii. emotional disposition: bitter

sweet patisserie

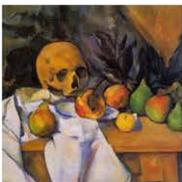
pursuit and withdrawal

hostility and proximity

iii. instrumental disposition: poisoned

wedding cake

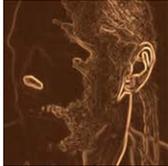
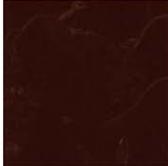
isolation and caring



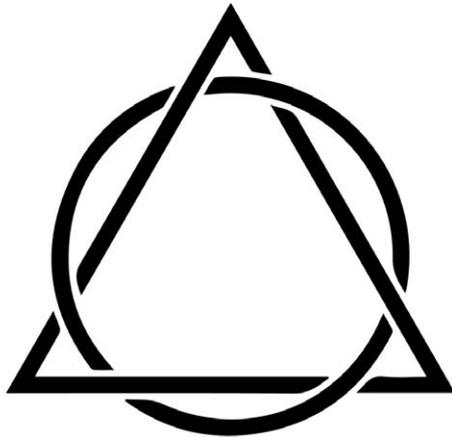
chambers

Pas de Deux

Now as a couple we are dancing, as one, not as equals, because there is always an unspoken hierarchy. Do we dance against each other on the chess board, a face off, or is it a passion hug, planets moving in sync? Are you the earth and I am the moon? Are you keeping me at distance but at the same time not able to let me go?



archeology



The **Pythagoreans** and the meaning of numbers - the self - the reflection

In the time of the Pythagoreanism numbers became related to intangible concepts.

1. Related to the intellect and the being - The Monad that represents Unity, the essence, the foundation, Pythagoras believed that in the Monad laid the good and God

“The Pythagoreans believed that nothing exists without a center around which it revolves. The center is the source and it is beyond understanding, it is unknowable, but like a seed, the center will expand and will fulfill itself as a circle” (Hemenway 51).

2. Related to Thought - In order to become many the circle has to be transformed by itself (Reflection). The ‘Dyad’ is the door between the One and the Many.

3. Related to an ethical dimension as it is represented through the Triad. It signifies prudence, wisdom, piety, friendship, peace, and harmony. The triangle represents balance and is a polygon of stability and strength.

4. Related to Justice, wholeness and completion - Four is the first number formed by addition and multiplication of equals. It is the first “female” number because it is the first even number.

5. Related to Nature - the image of the pentad (five pointed star) is found in nature in leaves and flowers. Also, the Greeks believed that each point of the pentad represents an element: water, earth, fire, air and idea. The symbolism can directly be related to the Divine as well.

10. Related to Creation - The decad extends to the idea of a new beginning of limitlessness. Symbolizing both world and heaven, the decad helps us to understand the creation of the universe. Ten is the complete and the whole essence of the nature of the numeric systems.

The number of ten is also the result of the first four numbers and can be organized in the Pythagorean ‘tetractys’ which is a representation in the form of an even triangle. Unlike other Greek Mathematicians Pythagoreans used to represent numbers in a graphical way, such as ten is expressed in a triangle.

„Liebe ist Spiel, ist Non-Idealität; Liebe als Nicht-Spiel wäre tot. Das Leben der Liebe besteht darin, dass aus den partialen Trieben, Energien und Strategien nicht auf das geschlossen werden kann, wozu sie sich gefügt haben werden.“



Phantom thread



Bitter Moon



Venus In Fur
(Basically almost all RP movies)



symbolism in art history



symbolism in movies;
nymphomaniac

symbol (n.)

early 15c., “creed, summary, religious belief,” from Late Latin *symbolum* “creed, token, mark,” from Greek *symbolon* “token, watchword, sign by which one infers; ticket, a permit, licence” (the word was applied c.250 by Cyprian of Carthage to the Apostles’ Creed, on the notion of the “mark” that distinguishes Christians from pagans), literally “that which is thrown or cast together,” from assimilated form of *syn-* “together” (see *syn-*) + *bole* “a throwing, a casting, the stroke of a missile, bolt, beam,” from *bol-*, nominative stem of *ballein* “to throw” (from PIE root **gwele-* “to throw, reach”).

The sense evolution in Greek is from “throwing things together” to “contrasting” to “comparing” to “token used in comparisons to determine if something is genuine.” Hence, “outward sign” of something. The meaning “something which stands for something else” first recorded 1590 (in “*Faerie Queene*”). As a written character, 1610s.

claudia fleischmann
Meteora #2

