



The Humanities and Social Sciences Fund Conference titled

Bertolt Brecht in Dark Times: Racism, Political Oppression, and Dictatorship



17

Symposium of the International Brecht Society (IBS)

December 11-15, 2022

December 11, 12, 14

// Tel Aviv University

December 13

// University of Haifa

December 15

// The Hebrew University of Jerusalem

SUNDAY | 11.12.2022

The Genia Schreiber University Art Gallery,
Tel Aviv University

16:00 - 17:30 | Gathering and Registration

17:30 - 18:15 | Opening Session

Greetings

Prof. Eran Neuman, Dean of The Faculty of Arts
Prof. Stephen Brockmann, Chair of the IBS
Dr. Carola Dürr, Director of the Goethe Institute, Tel Aviv
Moderator: Prof. Gad Kaynar-Kissinger

Music

Singers: Acting students, Department of Theatre Arts, TAU
Vocal coach: R. Bogatin, Piano: A. Benjamin
Dramaturgy: G. Kaynar-Kissinger

18:15 - 19:30 | Keynote [EN]

M. Zuckermann & R. Kanner: Dark Times – A Local Tale

Moderator: F. Rokem

Performers: A. Meirovitch, R. Babluki, S. Awwad, D. Arcavi / S. Gal

19:30 - 20:30 | Reception

MONDAY | 12.12.2022

The Steinhardt Museum of Natural History,
Tel Aviv University

9:00 - 9:30 | Reception and Refreshments

9:30 - 11:00

Boisson Auditorium	KKL 007	KKL 008
<p>Brechtian Ideological Habitus</p> <p>I. Bendukat: Wölfe, einfallsslose Magier, Pluto und ein griechischer Chor: Brechts Theaterfragment aus Ruinen [DE]</p> <p>J. Dial: Neue Dramatik and its V-effect: Materialist, Anti-metaphysical, Learner-Centered [ZOOM] [EN]</p> <p>J.V. Jelitzki: Non-Theoretical Readings? Hannah Arendt as a Reader of Brecht [EN]</p>	<p>Current Problems as Reflected in Brechtian-Based Works</p> <p>K. Uchitel: <i>Refugee Conversations</i>: Issues, Relevance, Experience of Interpretation [EN]</p> <p>S. Aronson-Lehavi: Feminist Brechtian Dramaturgies in Lynn Nottage's <i>Ruined</i> (2009) and Sarah Ruhl's <i>Passion Play</i> (2010) [EN]</p> <p>S. Levy: What have Sobol, Levin, and Evron learned from Brecht? Notes on Ethics and Aesthetics [EN]</p>	<p>Acting, Text, Context</p> <p>R. Räuker: Baal becomes The God of Happiness [ZOOM] [EN]</p> <p>O.Perez Estanquero: Dialogues about the Dark: Turn on the Lights Please! [EN]</p> <p>Florian Vaßen: „Der gewöhnliche Ausgang aller Appelle der Schwachen“: Lernprozesse des Widerstands mit Bertolt Brechts Lehrstückfragment Der böse Baal der asoziale [DE]</p>

11:00 - 11:15 | Coffee Break

11:15 - 12:45

Boisson Auditorium	KKL 007	KKL 008
<p>Critical and Non-Critical Appropriations of Brechtian Techniques</p> <p>S. Banerjee: Locating Locally Adapted Brechts: Analysing the “Reproducibility” of Brechtian Models in India [EN]</p> <p>A. Głowacka: Bertolt Brecht’s Heritage in the Work of Oliver Frljić [EN]</p> <p>D. Ben-Shaul: The Literalized Gestus of the Accident in Contemporary Street Scenes [EN]</p>	<p>Problematizing Brechtian Typology</p> <p>A. Bellucci: The Resistible Fall of Estrangement [EN]</p> <p>R. Hoogland: Brecht Plays and Racist Stereotypes? [EN]</p> <p>D. Schwartz: “Re-Brechtianizing” Brecht in the Romanian Context [EN]</p>	<p>Artistic, Political, and Ideological Conflicts Between the Wars</p> <p>T. Ibs: <i>Die Gewehre der Frau Carrar</i>: Brechts Perspektive auf den spanischen Bürgerkrieg [DE]</p> <p>M. Braun: Transit-Raum Ost: Theater mit und nach Brecht in der zentraleuropäischen Zwischenkriegszeit [DE]</p> <p>M. Weise: For a Radical Politics of the Many, or – A Right to a Right: Brecht’s <i>Brotladen</i> with Hannah Arendt [EN]</p>

12:45 - 13:45 | Lunch

13:45 - 14:45 | General Meeting (IBS)

Boisson Auditorium

14:45 - 16:15

Boisson Auditorium	KKL 007	KKL 008
<p>Brecht and States of Emergency</p> <p>A. Oesmann: Production in the Face of Emergency [EN]</p> <p>A. Oz: Brecht and the Unhappy Lands of Bourgeois Heroism [EN]</p> <p>E.M. Wendt: Brecht and Arendt on Documentation, Truth, and Judgement [EN]</p>	<p>Heroism in Dark Times</p> <p>R. Rovit: Günther Weisenborn's Dramaturgy of the "Placeless Stage": Brechtian Resistance and the Third Reich [EN]</p> <p>J. Lucchesi: „Da muß man sich wehren“: Arnold Zweigs Kampf gegen das Verbot der Oper <i>Lukullus</i>, 1951 [DE]</p> <p>M. Friedrichs: How Barbara Brecht was Saved in 1933 [EN]</p>	<p>Brecht's Theatrical Heritage</p> <p>H. Schünemann & F. Stenger: Kritische Nähe – subjektlose Kritik: Perspektiven mit Brecht auf Techniken des Gegenwartstheaters [DE]</p> <p>W. Grange: Added Value in Acting according to Brecht [EN]</p> <p>A. Fischer: Buying Brass, Scrapping Iron: Brecht's <i>Messingkauf</i> and Fassbinder's <i>Acht Stunden sind kein Tag</i> [EN]</p>

16:15 - 17:45 | Book Round Table [EN]

Boisson Auditorium

Bertolt Brecht in Context

S. Brockmann with M. Clark, J. Dial, P. Hanssen, T. Kuhn, J. Lucchesi, J. Ludwig, N. Müller-Schöll, J. Pelzer, M. Silberman, A. Squiers, N. Willmusen

17:45 - 18:30 | Buffet Dinner

18:30 | Transportation to Jaffa Theatre

Jaffa Theatre

20:00 | Performance: "How to Make a Revolution"

TUESDAY | 13.12.2022

The Reuven Hecht Arts Center, University of Haifa

08:15 | Departure from Tel Aviv

10:00 - 10:30 | Reception and Refreshments | Mount Carmel Campus

Greetings: Prof. Efraim Lev, Dean of the Faculty of Humanities

Dr. Shelly Zer-Zion, Chair of the Department of Theatre and Performance Studies

10:30 - 11:30 | Guest Lecture: W. Karkabi [EN]

Theatre 207

11:30 - 13:00 | Book Round Table [EN]

Theatre 207

Brecht and Tragedy

M. Silberman with S. Brockmann, A. Oesmann, M. Revermann

13:00 - 14:00 | Light Lunch

14:00 - 15:30

Theatre 207

Approaches to Brecht and the Brechtian on the Israeli Stage

S. Zer-Zion: Importing Global Urbanity to Tel Aviv: The Hebrew Production of *The Threepenny Opera* in 1933 [EN]

J. Kühne: Israeli Chalk Circles: Arendt, Brecht, and Lessing [EN]

G. Kaynar-Kissinger: De-estranging Strangeness: Brecht's Culinarisation on Israeli Stages [EN]

Room 206

Visual Dialogues with Brecht and Co. – Screening #1:

J. Kuttner and Y. Gotal

15:30 - 15:45 | Coffee Break

15:45 - 16:30 | Keynote [EN]

Theatre 207

D. Yerushalmi: Post-Dramatic Gestus in *Other Places* by Bashar Murkus

16:30 | Transportation to Beit Ha'gefen Cultural Center

17:15 | Exhibition Visit

Beit Ha'gefen Cultural Center

18:15 | Dinner in Town [AT A RESTAURANT OF YOUR CHOICE]

20:15 | Back to Tel Aviv

WEDNESDAY | 14.12.2022

► The Yolanda and David Katz Faculty of the Arts, TAU,
Mexico Building

09:00 - 09:30 | Refreshments

09:30 - 11:30 | Gustaf Gründgens / Shame Shame Shame!

Room 206B

G. Hoz-Klemme (dir.) with M. Böttcher, L. Heinrici, J. Laßmann

Greetings: D. Harari, Chair of the Department of Theatre Arts

► The Steinhardt Museum of Natural History, TAU

12:00 - 13:30

Boisson Auditorium

KKL 007

KKL 008

**Brecht through
Palestinian and Arab
Perspectives**

D. Harari: The
Courageous Um
[Mother] Hassan and
her Children: Post-
Brechtian Theatre as a
Testimonial Event [EN]

K. Zua'bi: Brecht's
Influence on the
Playwright Riad
Masarwah [EN]

A. Shlewet: The
Influence of Brecht's
Epic Theatre on the
Arab Theatre [EN]

**Brechtian Approaches,
Totalitarian Contexts**

A. Gimber: Brechts
*Furcht und Elend des
Dritten Reiches* in der
spanischsprachigen
Welt [DE]

Z. Feliszewski: Brecht
im Kalten Krieg:
Zu den politischen
Kontroversen um die
Arturo Ui-Aufführung
in London, 1964 [DE]

M. Engling: „Viele sagen
ja, und doch ist da
kein Einverständnis“:
Affirmative Techniken
auf der politischen
Bühne [DE]

**Brechtian Constructive
and Deconstructive
Therapies**

M.A. Teodorescu:
Brecht, the
Verfremdungseffekt,
and the Healing of
Trauma [EN]

**S. Pendzik with
J. Rimmel-Beck,
H. Göbel:**
Deconstructing the
Past, Constructing the
Future: A Theatre and
Trauma-Sensitive Pilot
Project [EN]

13:30 - 14:30 | Lunch

14:30 - 16:00

KKL 007

Brecht's Poems – New Vistas

A. Marinho de Oliveira & L. Maldonado: Un-Ruhe (*Lehrformance*) [EN]

M. Revermann: The Lyric Mode of Theatre Theory: Six Short Brecht Poems [EN]

R. Ophir: Brecht's Poetry Inside Out, Israel-Palestine Upside Down: "Die unbesieglige Inschrift" and David Avidan's Blood-Stained Lyric [EN]

KKL 008

Models of Brechtian Tradition

F. Klüsener: Schizoradio ± Lehrstück [EN]

J. Davis: "Es blieb kein Bild stabil": Christoph Schlingensiefel and the Lehrstück [EN]

K. Cohen: The Reincarnation of Mother Courage's Silent Scream on Robert Wilson's Stage [EN]

16:00 - 17:00 | German-Israeli Seminar: Presentations

KKL 007 - 008

M. Silberman & D. Baron with Students / Goethe-Universität Frankfurt am Main, UDK Berlin, Tel Aviv University

17:00 - 17:30 | Coffee Break

17:30 - 18:00 | "Will there be singing?": Poems

Boisson Auditorium

Dramaturgy and directing: G. Kaynar-Kissinger

Actors/singers: Acting students, Department of Theatre Arts, TAU

Vocal coach: R. Bogatin, Piano: A. Benjamin

18:00 - 19:00 | Keynote [EN]

Boisson Auditorium

T. Kuhn: "When they brought me, bloodied, to the City Hall": Brecht on Race, Shame, and Human Kindness

Free Evening in Tel Aviv

THURSDAY | 15.12.2022

Rabin Building, The Hebrew University of Jerusalem

08:15 | Departure from Tel Aviv

09:45 - 10:15 | Exhibition visit: "Biography of a Double"

Stern Gallery

Greetings: Prof. Ofer Ashkenazi, Vice-Dean for Teaching Affairs

10:15 - 10:30 | Reception and Refreshments

10:30 - 12:00 | Messingkauf SLAM [\[EN\]](#)

Auditorium

F. Rokem with L. White and Guests *[DEDICATED TO THE MEMORY OF LUDWIG ROSENTHAL]*

12:00 - 13:00

Auditorium	Room 2001	Room 3001
<p>Visual Dialogues with Brecht and Co. – Screening #2:</p> <p>J. Kuttner</p>	<p>Brecht Speaking N. Willumsen:</p> <p>New Times, Dark Times: Brecht's Interviews [EN]</p>	<p>Staging IG Farben Building:</p> <p>D. Rotman & N. Müller-Schöll with L. Besier, V. Boitcova, E. Hasselberg, J. Maurer, A. Pfahler [EN]</p>

13:00 - 14:00 | Light Lunch

14:00 - 15:30

Auditorium	Room 2001	Room 3001
<p>Applying Brecht's Aesthetics/Politics</p> <p>J. Esleben: The Use Value of Brechtian Material</p>	<p>Brechtian Socio-Political Strategies</p> <p>M. Clancett: Brecht und die "juristische Aktion":</p>	<p>Activating Protagonists and Spectators</p> <p>Y. Meerzon: From Bertolt Brecht to Asya Voloshina:</p>

in (En)Countering Right-Wing Populism (*Lehrformance*) [EN]

A. Budde: Laughter. Learning. Agency. - Brechtian Approaches to Digital Dramaturgy as Experimental Performance [EN]

D. Rotman: The Police, the Protesters, and the Clown: A Performative Reading of the Policewoman Az-ulay [EN]

Von der Scheinrealität zum Wesen der Dinge [DE]

Y. Zhang: Making Docufiction Theatre via Brecht: (Post)truth, (Inter)textuality, and (Meta)theatricality [EN]

A. Squiers: Brecht's Method of Literary Adaptation as a "Weapon" of Resistance [EN]

Performing the Autocrat - Rethinking *Antigone* [EN]

F. Rokem: Antigone's Final Scene (the *Kommos*) in Brecht's Adaptation of Hölderlin's Translation of Sophocles: The Kernel of a Trauerspiel [EN]

B. Christner: Finding a Better Course of Action: Presence Effects and Brechtian Spaces of Collective Becoming [EN]

15:30 - 15:45 | Coffee Break

15:45 - 17:15

Room 2001

Panel: Facing Brecht after the Future

F. Baum, A. Farjoun, L. Gabriel, J. Schade [EN]

Auditorium

Panel: The Q-Effekt – Modern Drag Performance as Queer Epic Theatre

J. Aldisert, B. McNeill, F. Solis, K. Imrigotta [EN]

17:15 - 18:15 | Keynote [EN]

Auditorium

N. Müller-Schöll: Political Ends and the "Messianic" in Brecht's Theatre Works

18:15 | Departure to City Center

19:00 | Farewell Party

Fringe Restaraunt

Organisers:

Freddie Rokem, Gad Kaynar-Kissinger, Ira Avneri

Steering Committee:

Stephen Brockmann, Micha Brown, Dror Harari,
Diego Rotman, Nurit Yaari, Dorit Yerushalmi, Shelly Zer-Zion

Preparatory Seminar Teachers:

Marc Silberman, Dedi Baron

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