



The Humanities and Social Sciences Fund Conference titled

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

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Illustration: Eli (Elazar) Gilad

Book of Abstracts

17

Symposium of the International Brecht Society (IBS)

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Keynote Lectures

Arranged in alphabetical order of the speakers' surnames

“When they brought me, bloodied, to the City Hall”: Brecht on Race, Shame, and Human Kindness

„Als sie mich blutig vor das Stadthaus brachten“: Brecht über Rasse, Schande und Freundlichkeit

Setting out from photoepigrams from *War Primer* and from the 1933 poem “Deutschland, bleiche Mutter”, which also provides a motto for the symposium (“Mögen andere von ihrer Schande sprechen, ich spreche von der meinen”), the lecture will investigate Brecht’s treatment of concepts

of shame and dishonour in the face of fascism. Brecht upsets the conventional order: “honour” often features as something cheap or scandalous, whereas “dishonour” can be a badge of distinction. In a typically radical ethical move, Brecht suggests that shame can be positively mobilised.

Tom Kuhn teaches German at Oxford University where he is a Professor of C20 German Literature and a Fellow of St Hugh’s College. He has been the principal editor of the English-language edition of Brecht since 2002. His numerous publications on “Brecht” and on C20 drama and exile literature include *Brecht on Theatre and Brecht on Art and Politics* (2015); *The Collected Poems of Bertolt Brecht* (2018); and *Brecht and the Writer’s Workshop: Fatzer and Other Dramatic Projects* (2019).

Political Ends and the “Messianic” in Brecht’s Theatre Work

Politische Ziele und das „Messianische“ in Brechts Theaterarbeit

Departing from a note by Brecht, in which he criticises his play *Galileo* in the early version as “all too opportunistic”, the lecture develops the hypothesis that there is a conflictuous crossing of two tendencies in Brecht’s work to be found at the moment of his writing this play. One of them will lead to his great successes and his worldwide posthumous reputation; while the other one points back to what Brecht regarded as his most important artistic discoveries, at the same time prefiguring the hidden incorporation of those discoveries in his later works, namely his *Messingkauf*, as well as their rediscovery in the theatre of the late 20th and early 21st century.

The lecture explores why, *contre coeur*, Brecht gave up the “highest technical

standard” and what exactly was the “opportunism” he pointed at in his note. *Galileo* appears as a play written as a *theatre for all* – at least up to a certain point. In contrast, from the 1920s up until the end of his life Brecht defended a certain refractory element of art against its usurpation for political ends. With regard to their refractory practice, there is a conflict to be found in all the later plays of Brecht between a *theatre for all* and a *theatre for no-one*. In the latter one might rediscover what Brecht had earlier called “messianic”: a reminder of his conception of a theatre of potentiality, a radically impossible theatre, which he was working on while also working on *Fatzer* and *The Breadshop*.

Nikolaus Müller-Schöll is Chair of Theatre Studies at the Goethe University in Frankfurt/Main and Head of the MA program in Dramaturgy/Comparative Dramaturgy and Performance Research. He has taught amongst others in Hamburg, Paris, Florianopolis, Rome, Amsterdam, Bochum and Gießen and has also worked as a freelance dramaturg, journalist, translator, curator and critic. His current major research interests are: Dramaturgy as a practice of politics and police; script-based theatre; representation “after Auschwitz”; theatre architecture as built ideology; Benjamin, Brecht, Fleißer.

“Don’t Fall in Love with a Refugee”: Postdramatic Gestus in *Other Places*, directed by Bashar Murkus

„Lass Dich nicht in einen Flüchtling verlieben“: Postdramatischer Gestus in *Other Places*, aufgeführt von Bashar Murkus

This lecture focuses on the postdramatic performance *Other Places* – a collaboration between the Khashabi theatre in Haifa and El-Hakawati theatre in Jerusalem. Its creation process was led by Khashabi's theatre director, Bashar Murkus, in September 2016 in Schloss Brollin (Germany) – during the dark times of the Syrian refugee crisis. Twenty-five Palestinian performers from across the world took part in the preparatory workshop, although the Syrian-Palestinian refugees were prohibited from entering the State of Israel to rehearse and perform. Eventually, only five Israeli Palestinians physically participated in *Other Places*.

The dramaturgy of *Other Places* follows no clear linear or teleological narrative. Fragmented stories cut across one another and move in staccato rhythm through

space and time in an episodic structure. It demonstrates the multiplicity of Palestinian realities through the participants' stories, alongside theatrical investigation into how to present the accounts of those who were absent. The five actors do not play dramatic roles, but are performers in action who also offer their bodily-presence for those who are missing – reflecting the value of hospitality. This lecture has two objectives: first, to elaborate on the Khashabi theatre as part of the new Palestinian generation, which struggles for the Right of the City by returning and reclaiming Haifa as its cultural capital city; and second, to explore this postdramatic production in relation to “refugee literatures,” and the ways in which the postdramatic *Gestus* strengthens the refugee status – as both a performer and a political subject.

Dorit Yerushalmi is a Senior Lecturer in the Department of Theatre and Performance Studies at the University of Haifa, and former Head of the Department (2014–2020). Her research focuses on Hebrew theatre historiography; the aesthetics and ideological aspects in the works of contemporary Israeli directors; and theatre and “mixed cities”. She has published articles in journals such as *Journal of Modern Jewish Studies*, *New Theatre Quarterly*, *TDR: The Drama Review*, and *Performance Research*.

Dark Times – A Local Tale

Finstere Zeiten – Eine hiesige Erzählung

The current political, social and cultural situation in Israel has its roots in 19th-century Europe. The specific historical preconditions of Zionism decisively affected the pre-State era of the *Yishuv* as well as the social and political structures in Israel after its foundation in 1948. This refers not only to the conflict with the Palestinians, which shaped Israel's political culture right from

the beginning, but also to the ideological coordinates of Israel's collective memory and its culture of remembrance.

Our lecture seeks to portray this complex issue through a theoretical discussion accompanied with short performances, in search of a contemporary Brechtian poetics in order to reflect upon our local tales.

Moshe Zuckermann is a former Professor at the Cohen Institute for the History and Philosophy of Science and Ideas (Tel Aviv University). His areas of research include history and philosophy of the social and cultural sciences; the Frankfurt School; aesthetic theory and sociology of art; the impact of the Holocaust on the political cultures of Israel and Germany.

Ruth Kanner is a creator of experimental theatre, based in Tel Aviv and working worldwide. With her theatre group she explores Israeli hegemonic narratives, interweaving storytelling, physical theatre and visual imagery in search of a local theatrical poetics.

Performers: **Adi Meirovitch, Ronen Babluki, Siwar Awwad, Dafna Arcavi/Shirley Gal**

Book Round Tables

Arranged in alphabetical order of their titles

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

Bertolt Brecht in Context

Bertolt Brecht im Kontext

Bertolt Brecht in Context (Cambridge University Press, 2021) provides an overview of Brecht's life, writing, and revolutionary approach to theatre. Brecht was the most influential playwright of the twentieth century world-wide, and modern theatre would be unthinkable without his plays and theoretical concepts such as estrangement/distanciation. Brecht was also one of Germany's greatest poets and a distinguished writer of prose. Brecht's life reflected the turbulent and troubled German history of the twentieth century. He was born into Imperial Germany, experienced World War One and the Weimar Republic, and had to flee Germany at the onset of the Nazi dictatorship. He spent fifteen years in exile in northern Europe and then the United

States and ultimately returned to Germany in 1948 after the end of World War Two and settled in the Soviet zone of occupation, which soon became the socialist German Democratic Republic. Because of his radical approach to theatre, art, and politics Brecht continues to be controversial to this day. *Bertolt Brecht in Context* explores the world out of which Brecht emerged, his work in theatre and other spheres, and the vast influence that he has continued to exert on the world in the years and decades since his death.

In this round-table discussion, contributors to the volume will briefly present their own chapters, followed by commentary and discussion, including audience participation and questions.

Stephen Brockmann is Professor of German at Carnegie Mellon University and former President (2011-2012) of the German Studies Association. From 2002-2007 he served as managing editor of the *Brecht Yearbook*. Since 2014 he has served as president of the International Brecht Society. He is the author, among others, of *The Writers' State: Constructing East German Literature 1945-1959* (2015) and *A Critical History of German Film* (2010, second edition 2020).

Mark Clark is the Kenneth Asbury Professor of History at the University of Virginia's College at Wise, where he teaches modern European political and cultural history. His scholarship, including a book on cultural reconstruction in Germany after World War Two, focuses on the broader societal role European artists and intellectuals played during the long twentieth century.

Joseph Dial studied at Tübingen and at Harvard, where he was a Whiting Dissertation Fellow. His teachers were Klaus Ziegler, Klaus-Detlef Müller, and Karl Guthke. He taught German at the State University of New York at Binghamton. With generous support from the SUNY Faculty Research Foundation, he has done extensive research in the Bertolt Brecht-Archiv and at Houghton Library. His writings have appeared in *Akten des VI. Internationalen Germanisten-Kongresses*, *Brecht Yearbook*, *CLIO*, and *Weimarer Beiträge*.

Paula Hanssen teaches German at Webster University in St. Louis and is the author of *Elisabeth Hauptmann: Brecht's Silent Collaborator* (1995), as well as many articles on Brecht's women colleagues, such as Margarete Steffin and Elisabeth Hauptmann.

Tom Kuhn teaches German at Oxford University, where he is Professor of twentieth-century German Literature and a Fellow of St Hugh's College. He has been the principal editor of the English-language edition of Brecht since 2002. He has produced numerous publications on Brecht and on twentieth-century drama and exile literature, including, most recently (and with various collaborators), *Brecht on Theatre*, *Brecht on Art and Politics* (both 2015), *The Collected Poems of Bertolt Brecht* (2018) and *Brecht and the Writer's Workshop: Fatzer and Other Dramatic Projects* (2019).

Joachim Lucchesi is Honorary Professor of German at Ludwigsburg University of Education. He is the author of numerous articles and books on Bertolt Brecht and music, including the standard work on the subject, *Musik bei Brecht* (1988; together with Ronald K. Shull). He put together the documentation on Brecht's struggle with the East-German regime on his opera project *The Trial of Lucullus: Das Verhör in der Oper – Die Debatte um Brecht/Dessaus "Lukullus"* (1993). In addition, he edited two volumes containing text and commentary on operas by Brecht and Kurt Weill: *Die Dreigroschenoper: Der Erstdruck 1928* (2004) and *Aufstieg und Fall der Stadt Mahagonny: Oper in drei Akten – Der Erstdruck 1929* (2013).

Janine Ludwig is a literary scholar, Academic Director of the Durden Dickinson Bremen Program, Vice-Head of the Institut für kulturwissenschaftliche Deutschlandstudien (IfkuD) at the University of Bremen and President of the International Heiner Müller Society. She is the author, among others, of *Heiner Müller: Ikone West* (2009), *Macht und Ohnmacht des Schreibens: Späte Texte Heiner Müllers* (2009) and, together with Mirjam Meuser, edited two volumes on post-GDR literature: *Literatur ohne Land?* (2009, 2014/15).

Nikolaus Müller-Schöll is Professor of Theatre at the University of Frankfurt, where he serves as the Head of the M.A. program in Dramaturgy as well as in Comparative Dramaturgy and Performance Research. He is the author of many works on Bertolt Brecht, Heiner Müller, Walter Benjamin, and script-based theatre, among other topics. His books include *Das Theater des „konstruktiven Defaitismus“: Lektüren zur Theorie eines Theaters der A-Identität bei Walter Benjamin, Bertolt Brecht und Heiner Müller* (2002) and the co-edited volume *Das Denken der Bühne: Szenen zwischen Theater und Philosophie* (2019).

Jürgen Pelzer is Professor Emeritus at Occidental College, Los Angeles. His publications include *Stereotyp und Vorurteil in der Literatur* (Göttingen, 1978), *Kritik durch Spott* (Frankfurt, 1985), and *Literatur in der Bundesrepublik Deutschland: Phasen und Aspekte* (Stuttgart, 1989). He has numerous publications on literary and cultural history and critical theory, including contributions in German newspapers and magazines.

Marc Silberman is Professor Emeritus of German at the University of Wisconsin-Madison. He edited *Communications from the International Brecht Society* (1982-86) and the *Brecht Yearbook* (1989-1995) and curates the online *Brecht Yearbook* and the Bibliography of Brecht's Works in English Translation. He has published extensively on Brecht, Heiner Müller, and the tradition of political theatre in Germany, as well as on the history of the German cinema.

Anthony Squiers, Ph.D., Habil. teaches at the AMDA College and Conservatory of the Performing Arts in New York and Los Angeles. He is the author of *An Introduction to the Social and Political Philosophy of Bertolt Brecht: Revolution and Aesthetics* (Brill Rodopi, 2014) and co-editor of *Philosophizing Brecht: Critical Readings on Art, Consciousness, Social Theory and Performance* (Brill Rodopi, 2019, together with Norman Roessler).

Noah Willumsen is a doctoral candidate and associate of the DFG Research Group *Literary and Epistemic History of Small Forms* at Berlin's Humboldt University. His dissertation explores Heiner Müller's interviews in the context of East-German media history and European politics. He is the editor of Brecht's collected interviews, *"Unsere Hoffnung heute ist die Krise": Interviews 1926-1956*, which is scheduled to be published by Suhrkamp in Germany on February 8, 2023.

Brecht and Tragedy

Brecht und Tragödie

Martin Revermann's point of departure in his recently published study *Brecht and Tragedy: Radicalism, Traditionalism, Eristics* (Cambridge University Press, 2021) argues that Brecht's relationship to the tragic tradition is fundamental for understanding his radical approach to cultural and theatrical renewal. Trained both in classical and theatre studies, Revermann is able to situate Brecht's reflections on Aristotle and Greek tragedy (especially Sophocles' *Antigone*) in the broader context of classical literature but also on other theatrical influences such

as Shakespeare, Schiller, Stanislavsky, and naturalism.

This round-table panel intends to use the opportunity of the book's publication to explore some of the contexts and issues that Revermann introduces. The panel's contributors will begin with short statements focusing on specific book chapters, followed by a response from Revermann. This should allow ample time for audience Q&A and further comments from the panelists.

Stephen Brockmann is Professor of German at Carnegie Mellon University. Since 2014 he has served as President of the International Brecht Society and edited the *Brecht Yearbook* from 2002 until 2007. He has published books and articles on East-German literature, the German cinema, and postwar literature that focus on continuities and ruptures in 1945 and 1989. In 2021 he edited the volume *Bertolt Brecht in Context* (Cambridge University Press).

www.cmu.edu/dietrich/modlang/about-us/filter/faculty/stephen-brockmann.html

Astrid Oesmann is Associate Professor of German Studies and a faculty affiliate of Jewish Studies at Rice University in Houston, Texas. Her work centers on the representation of ideological change and traumatic processes in literature, art, and theatre of the twentieth century. She has published on this topic in works on Brecht, Theodor W. Adorno, Heiner Müller, Siegfried Kracauer, and W.G. Sebald. She recently co-edited *Brecht und das Fragment* (2020, with Matthias Rothe).

<https://cultures.rice.edu/faculty/astrid-oesmann>

Martin Revermann is Professor of Classics and Theatre Studies at the University of Toronto. In addition to *Brecht and Tragedy* (2022), he is the author of *Comic Business. Theatricality, Dramatic Technique and Performance Contexts of Aristophanic Comedy* (2006) and has edited or co-edited five other books, including *The Cambridge Companion to Greek Comedy* (2014). Revermann was trained as a Classicist in Germany and the UK and has held research or visiting fellowships at the universities of Oxford, Harvard, London, St. Andrews, and Cambridge. In 2022 he was awarded the Humboldt Prize for his work.

www.utm.utoronto.ca/historical-studies/people/martin-revermann

Marc Silberman is Professor Emeritus of German at the University of Wisconsin-Madison. He is a former editor of *Communications from the IBS* and the *Brecht Yearbook* and has published extensively on Brecht and the tradition of political theatre in Germany. He has also translated and co-edited three volumes devoted to Brecht's writing, in the Methuen English edition: *Brecht on Film and Radio* (2000), *Brecht on Performance* (2014), and *Brecht on Theatre* (2015). <https://gns.wisc.edu/staff/silberman-marc/>

Special Events

Arranged in alphabetical order of their titles

Gustaf Gründgens / Shame! Shame! Shame!

In 1963 the first and last TV interview with Gustaf Gründgens was aired. Gründgens was one of Germany's most famous and influential actors and directors of the 20th century. His career had continued unimpeded throughout the years of the Nazi regime and did so until his death shortly after the interview. The extent to which his actions or inaction can be considered as deliberate collaboration with the Nazis is still being hotly disputed today. The continuation of his work and aesthetic, however, is indicative of a much deeper-lying issue in present-day Germany's relationship to its

past – especially its theatre.

Two actors embody the entire interview, reviving this document in the very medium that it talks about. During this reenactment both actors interject in the procedure in order to talk to the audience about concepts of "good" theatre, the legacy of (West-) German theatre from which they emanate, and to reflect upon themselves in this continuity. Gründgens has become paradigmatic for the tension between theatre and politics, as well as in regard to the commemorative culture in Germany and its theatre.

Duration: 85 minutes

Languages: English and German with an English translation

Premiere: 14.3.2022 Mousonturm Frankfurt (Main)

Directed by **Gil Hoz-Klemme**

Performers: **Max Böttcher, Lisa Heinrici**

Dramaturgy/External eye: **Janina Laßmann**

Messingkauf SLAM

The last day of the symposium will begin with a 90-minute session to which all the symposium participants are invited to contribute by reading and commenting on a short passage from the manuscript fragments of Brecht's *Der Messingkauf* (*Buying Brass*; 1939-1955). These dialogue fragments envision four nightly encounters between a philosopher, who has been invited to a theatre to discuss the art of the theatre, and a representative selection of those who work there – a dramaturg, an actor, an actress, and a stage worker. These conversations take place on the stage itself as the scenography of the performance which has just ended is dismantled; starting with the dramaturg suggesting that, “We

can talk about theatre and feel as if we were holding this conversation in front of an audience, as if we ourselves were performing a little play” (Brecht, 2015, 13).

The aim of the *Messingkauf SLAM* is to offer an opportunity to reflect more generally on the role of the theatre in “dark times”, suggesting that such “dark times” even require – as Brecht no doubt also recognized – a radical self-examination of its means of production and reception, prompted by a philosopher questioning the strategies of representation of theatrical performances. The session will begin with an introduction by Lydia White via Zoom from New Zealand, followed by the impromptu contributions of the participants of the symposium.

Freddie Rokem is Professor (Emeritus) of Theatre Arts at Tel Aviv University, where he was the Dean of the Faculty of the Arts (2002-2006) and held the Emanuel Herzikowitz Chair for 19th and 20th Century Art (2006-2016). His publications include the prize-winning *Performing History: Theatrical Representations of the Past in Contemporary Theatre* (2000); *Philosophers and Thespians: Thinking Performance* (2010); and (with Jan Kühne, editing) “On Interruptions”, *Performance Research* (26, 5, 2021).

Lydia J. White is a literary studies scholar, translator, and editor based in Wellington, New Zealand. She obtained her Ph.D. from Goethe University in Frankfurt am Main in 2018 and published *Theater des Exils: Bertolt Brechts “Der Messingkauf”* in 2019. She is currently preparing a project on the idea of the Südsee.

Staging IG Farben Building – Frankfurt Students' Project

Staging IG Farben Building – Ein Projekt Studierender aus Frankfurt

Travertine, a monumental building, a glass rotunda and never-ending corridors: the IG Farben Building designed by Hans Pölzig is now the home of the Faculty of Humanities at the Goethe University, Frankfurt. It was built for the association of German chemical companies IG Farben, which not only profited under National Socialism, but also actively participated in forced labor and the extermination industry: establishing the first privately financed concentration camp, Auschwitz Monowitz III; performing experiments on humans; and supplying Zyklon B for the gas chambers in Auschwitz Birkenau.

The interdisciplinary project "Staging IG

Farben Building" asks about the presence and absence of history(s), current politics of remembering and forgetting, and the significance of today's knowledge production in this complex structure. This site-specific project emerged from a two-week work phase in September 2022 with Diego Rotman; a preparatory class with Nikolaus Müller-Schöll; and a guest seminar on site-specific performance art conducted by Daphna Ben-Shaul. On October 2, 2022, it was presented at the festival "Politics in the Independent Theatre".

The panel will include presentations, videos and images of the performances and installations created by students, and a Q&A.

Luise Besier studied sociology, aesthetics and interdisciplinary gender studies and is currently completing her Master's degree in Theatre, Film and Media Studies at the Goethe University. In "Staging IG Farben Building" she worked as assistant to the curator and dramaturg.

Vera Boitcova is a performance artist, theatre director, playwright, political activist, long-time nomad (lived and worked in the US, the UK, China, Finland and Germany), curator of Queerfest (largest LGBTQ+ festival in Russia), and coordinator at the Eve's Ribs feminist art organisation.

Elinor Hasselberg is a multimedia artist and dramaturg based in Berlin. She studied Fine Arts and Media at the Academy of Media Arts in Cologne between 2017-2022 and is currently enrolled in the Master's program on Comparative Dramaturgy and Performance Research at the Goethe University.

Jean Maurer studies Theatre-, Film- und Media-Studies at the Goethe University. He participated in the project "Staging IG-Farben-Building".

Prof. Dr. Nikolaus Müller-Schöll is Professor of Theatre Studies at the Institute for Theatre, Film and Media Studies at the Goethe University. His current major research interests are: Dramaturgy as a practice of politics and police, script-based theatre, representation “after Auschwitz”, theatre architecture as built ideology, Benjamin, Brecht, Fleißer.

Ann-Kathrin Pfahler studied philosophy and communication science and is currently participating in the Dramaturgy programme at the Goethe University. She participated in the project “Staging the IG Farben Building”.

Dr. Diego Rotman is a Senior Lecturer, researcher, multidisciplinary artist, and curator who is Head of the Department of Theatre Studies at the Hebrew University of Jerusalem. His research focuses on performative practices as related to local historiography, folklore, and Yiddish culture and theatre.

Visual Dialogues with Brecht and Co. – Screening of Short Films

Visuelle Dialoge mit Brecht und Co. – Ausstrahlung von kurze Filme

The films presented in this session were all created for the 2022 International Brecht Festival in Augsburg. The selection and presentation of these films in the festival had several motivations: first, as a substitute for the artists' personal presence in Germany due to the corona epidemic; second, as a way to encourage novel subjective viewpoints on Brecht's personality and work, in the form of a reaction to them; and third, as an opportunity to include international artists in the festival.

The films, directed by international artists, presented extremely diverse local and inter-cultural perspectives on Brecht. The

three politically-charged, diverse, thought-provoking films we have chosen to screen here, from amongst others, are: a film made by 12 Afghan women from the Simorgh Theatre in Herat, under the suppressive rule of the Taliban; a film that discusses the unique relationship that students from the Beijing Theatre Academy share with the figure of Bertolt Brecht; and a short film by the Israeli artists Yotam Gotal and Nitay Dagan, in which they respond to Brecht's "Lesebuch für Städtebewohner" by telling the story of an Arab citizen in a rapidly gentrifying Jaffa.

Jürgen Kuttner, born in 1958, has a Ph.D. in cultural studies from Humboldt University in Berlin. He is the co-founder of the East-German edition of *Die Tageszeitung*. He also worked as a radio presenter (call-in show "Sprechfunk"). Since 1996 he has given regular performances at the Berlin Volksbühne (video snippet lectures), as well as in Basel, Vienna, Munich, Hanover, Hamburg, Zurich, etc. Since 2000 he has co-directed with Tom Kühnel in Berlin, Munich, and Hanover, as well as individually directing performances. In 2020-2022 he served as artistic director of the Augsburg Brecht Festival, together with Tom Kühnel.

Yotam Gotal is a director, actor, and writer. He is a graduate student and teaching fellow at the Tel Aviv University Department of Philosophy, and has an MFA in theatre directing. He is the Dramaturg in Residence of the Khan Theatre in Jerusalem, and he teaches and directs at the Beit Zvi School of Performing Arts. As a director, he notably directed the Hebrew premiere of Brecht's *Fatzer*, as well as two productions based on texts by Marguerite Duras.

Panels

Arranged in alphabetical order of their titles

“Bad, bad, bad, it is bad so!”: Facing Brecht after the Future „Schlecht, schlecht, schlecht, schlecht so!”: Brecht nach der Zukunft gelesen

Ich studiere sie. So wie sie / Ist die Zukunft / Die sehr schlecht ist

I study it. As it / Is the future / Which is very bad

(Fatzter, 3rd working phase B46)

The third working phase of Brecht's *Fatzter* fragment evokes a future that could not look any darker. In his “Rede vom Massemenschen,” Fatzter is complaining about how his present is haunted not by the ghosts of the past but by those of a “very bad” future (B48). Filled by the “defeated” and “declassed”, impregnated with violence, egoism, and hopelessness, the future becomes itself a “Furchtzentrum” (center of fear), which is, as the chorus states, “bad, bad, bad” (B82).

This panel takes this somber intuition as its point of departure. As dwellers of this dark future, it is now our job to haunt *Fatzter* – and Brecht. Not to “update” it, nor

to give it “new life” or a “new future,” but to interrogate its meanings and legacy. Focusing on aesthetic, theoretical, and artistic perspectives, we read *Fatzter* and its Furchtzentren in the light, and in the darkness, of current urgent debates:

- Fanti Baum interrogates how Fatzter's (and *Fatzter's*) approach regarding women can be reevaluated.
- Amir Farjoun asks whether the interest in immanent dramaturgies and in archival materials and facticity can be seen as part of *Fatzter's* and Brecht's legacy.
- Leon Gabriel places *Fatzter* in relation to *Das kleine Organon* with regard to their notion of dramaturgy as well as of violence.
- Julia Schade examines the fragments' scary vision of violence, sex, revolution, and (dis)possession.

Fanti Baum works as an artist and theorist in Dortmund and Frankfurt. She develops performances, installations, dance pieces, and site-specific works in various collaborations. In 2018 and 2020, she was artistic director of *Favoriten Festival* in Dortmund, together with Olivia Ebert. In 2020-2021, she was an artistic fellow at the Akademie Schloss Solitude. In 2019, she worked as artistic-scientific assistant at the Institute for Theatre, Film and Media Studies in Frankfurt. In 2020, she received the artist* award of the city of Dortmund.

Amir Farjoun is a Ph.D. candidate in Theatre and Performance at the CUNY Graduate Center, New York. His dissertation project focuses on the relation between theatre and epistemology in light of contemporary, knowledge-focused dramaturgies. As a form of performative research, Farjoun has initiated and collaborated on various experimental academic events. His works as a dramaturg or performer include *The Sleeping Thousand* (Festival D'Aix-en-Provence, 2019), *The Dances are For Us* (Danspace Project, 2019), and *Debriefing II* (by Public Movement, Guggenheim Museum, 2016).

Leon Gabriel (Ph.D.) is a post-doctoral researcher at the Institute of Theatre Studies at Ruhr-Universität Bochum. His habilitation project deals with “Dramaturgies in the Afterlife of Violence: Transnational Theatre between Global South and North” (Emmy Noether Research Group). His Ph.D. thesis was obtained in 2017 at the Goethe University, Frankfurt, and was published as a book: *Bühnen der Altermundialität: Vom Bild der Welt zur räumlichen Theaterpraxis* in 2021 (Berlin: Neofelis). He is currently a member of the executive committee of the (German-speaking) Society for Theatre Studies (GTW).

Julia Schade (Ph.D.) is a performance scholar and post-doc at the Department of Media Studies, Ruhr-University Bochum. She researches decolonial, queer-feminist, more-than-human temporalities at the intersection of theory and performance, and works as a dramaturgical adviser to the artist Eva Meyer-Keller. In her current project she investigates aesthetic practices of the Oceanic between migration, decolonization, and relationality. Her Ph.D. dissertation (Goethe University, 2020) was awarded the WISAG prize in 2021 for the “Best Scientific Work on Social Cohesion”.

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

Der Q-Effekt: Moderne Drag-Performance als queeres episches Theater

This presentation concerns the relevance and reproduction of Brechtian models in modern drag performance. It focuses specifically on the idea of a gender-targeted *Verfremdungseffekt* created by drag – making gender strange for audiences in order to draw their critical awareness to gender performance in their own lives. In Brecht's words, taking "a common, recurrent, universally practiced operation' and 'draw[ing] attention to it by illuminating its peculiarity" (1940). It emerged from research on how theatre can be used to resist social structures "that wed masculinity

to maleness and to power and domination" (Halberstam, 1998) – specifically on drag performance and its power to subvert and mock "both the expressive model of gender and the notion of a true gender identity" (Butler, 2002). The presentation will consist of a brief demonstration performance followed by a breakdown of its Brechtian elements and a discussion of the relevance of the *Verfremdungseffekt* to a diverse range of drag practices from lip sync to ballet, with time afterwards for group and audience discussion.

Jack Aldisert, Bj McNeill, and Fernando Solis are MA/MFA students in the Advanced Theatre Practice program at the Royal Central School of Speech and Drama in London (UK), and have extensive writing, acting, and directing experience on stages throughout North America and Europe.

Kristopher Imbrigotta is Assistant Professor of German Studies at the University of Puget Sound (USA), where he regularly teaches courses on theatre, visual culture, and environmental humanities.

Papers and *Lehr*formances

Arranged in alphabetical order of the speakers' surnames

Feminist Brechtian Dramaturgies in Lynn Nottage's *Ruined* (2009) and Sarah Ruhl's *Passion Play* (2010)

Feministisch-brechtsche Dramaturgien in *Ruined* von Lynn Nottage (2009) und *Passion Play* von Sarah Ruhl (2010)

This paper will examine two feminist plays that respond in different ways to Brechtian dramaturgies, revealing the complex relations between history, politics, and violence at "dark times." First, I will offer an intertextual reading of Lynn Nottage's *Ruined* (2009) and Bertolt Brecht's *Mother Courage and Her Children* (1939). Here I propose rethinking the concept of motherhood as a central metaphor in Brecht's social critique of the relations between survival and the war. Although both plays are set in war times and zones (Nottage – the Democratic Republic of Congo; Brecht – the seventeenth-century

Thirty Years War and the twentieth-century World Wars), they offer different views on womanhood, motherhood, and violence against women. The three acts of my second example, Sarah Ruhl's *Passion Play* (2010), are set in the back-stages of actual Passion Plays at moments of cultural decadence, 1575 England, 1934 Oberammergau, and post-Vietnam War Spearfish, South Dakota in the US. I will discuss Ruhl's Brechtian dramaturgy and theatricality, which she uses to interrogate the tragic effects of marginalizing the social Other at the crossroads of religion and politics.

Dr. Sharon Aronson-Lehavi is a theatre researcher at the Department of Theatre Arts, Tel Aviv University. She served as Chair of the Department (2017-2021) and as Academic and Artistic Director of the University Theatre (2016-2020). Her research focuses on the relations between theatre and religion in late medieval and modern contexts, feminist theatre, and Israeli theatre and performance. Her books include *Street Scenes: Late Medieval Acting and Performance* (2001), *Gender and Feminism in Modern Theatre* (Hebrew, 2013), and *Between Identity and Otherness: The Bible on the Israeli Stage* (Hebrew, 2016). She is a former member of the Israel Young Academy (2012-2017) and a recipient of a research grant from the Israel Science Foundation for her project "The Art of Adaptation: The Theatre of Rina Yerushalmi and the Itim Ensemble" (2017-2021).

Locating Locally Adapted Brechts: Analysing the “Reproducibility” of Brechtian Models in India

Örtlich adaptierte Brechts verorten: Die Analyse der „Reproduzierbarkeit“ Brechtscher Modelle in Indien

In the 1960s when “a theatre for the nation” was being imagined in India, Bertolt Brecht was thought to be a means to bridge the urban and the folk theatre traditions. Brecht arrived in India by way of an enthusiastic response he had received in Britain, though the Indian response was differently conditioned and took different paths. In the West, Brecht was received as an alternative to the drawing-room drama and its bourgeois perceptions. In India the drawing room drama was never a staple. The Indian adaptations have often been perceived and performed according to folk forms – where the non-realistic style of performance takes precedence over the naturalistic. This paper will explore Indian appropriations of Brecht which are removed from the possibilities his theatre provided, aesthetically, politically and socially, thereby

opening up further approaches to classical and folk traditions and resulting in a more complacent indigenisation, domestication. This paper will raise the question of whether the mere adaptation of the superficial stylistic aspects of Epic theatre in India makes it a Brechtian theatre? Can Brecht’s ironic view of reality/his economic understanding of reality match the Indian mindset? Is the Indian audience capable of playing the role of a Brechtian audience? Through these questions I will try to locate strands of the national cultural identity and its subversive counterparts that were possible through the locally adapted Brecht in Indian theatrical practices, and can only be revived in this post-truth society not by an “Indianisation” of Brecht but only through alienation.

Suchetana Banerjee is a comparatist, a teacher, and a thespian who has been engaging with performance practices for over two decades. She holds her Ph.D. and MPhil from Jadavpur University, Kolkata. Currently she teaches literature and theatre at the Symbiosis School for Liberal Arts, Pune. Her doctoral research lies at an interdisciplinary juncture of theatre, literature, history and economics. Among her published works in the last few years she has focused on the expansion and consolidation of the vocabularies of the disciplines of Comparative Literature, Cultural Studies, and Performance Studies.

The Resistible Fall of Estrangement

Der aufhaltsame Abstieg der Verfremdung

Recent mises-en-scène of *Der gute Mensch von Sezuan* tackle contemporary issues that audiences are familiar with. Jean Bellorini's *Bonne me du Se-Tchouan* (2013, Odéon, Paris) addresses the European migrant crisis to remind French spectators that they are not more hospitable than the play's godless villagers. Meng Jinghui's 四川好人 (2014, National Theatre, Beijing) raises environmental concerns when the gods claim that Kwan village was flooded because of deforestation (and not a dam issue). Arvind Gaur's दिल्ली की औरत भली (2019, Shri Ram Centre, New Delhi) denounces current Hindu-nationalist policies when an old Muslim couple is asked for their birth certificates to enter the protagonist's local paan shop. Yet far from the Zurich première which, eighty years ago, provided a Chinese

setting to European audiences, these recent productions often raise such issues in a familiar setting. Even though Brecht's work still shows political potential today, these productions may go against some crucial epic prescriptions. In a global world, migrations, nationalism, or environmental issues are also transnational concerns that most people in the world deal with. Is it still possible to submit spectators to *Verfremdung* effects? Do audiences today identify with anything that is shown to them onstage? Does epic theatre survive in recent productions of *Der gute Mensch* at all? In my presentation, I would like to revisit the concept of "estrangement" and ask how Brecht's work, as the *Messingkauf Dialogues'* philosopher asks, can still be "useful to the misery of the day."

Aurélien Bellucci is a Ph.D. candidate in Comparative Literature at Harvard University. He is writing a dissertation on political theatres in China, Europe, and India.

Wölfe, einfallslose Magier, Pluto und ein griechischer Chor: Brechts Theaterfragment aus Ruinen

Wolves, Idea-less Magicians, Pluto, and a Greek Chorus: Brecht's Theatre-Fragment from Ruins

Ab 1941 arbeitet Brecht an seinem Stückfragment *Pluto*. Der Schauplatz ist eine leere Bühne in grauen Probenlicht: „Ein griechischer Chor [...] tritt auf und berichtet, daß der erste peloponnesische Krieg zu End ist. Das Land ist leider verwüstet, nur Wölfe und Steuereintreiber durchschweiften hungrig die Ruinen“ (B.B. GA, Bd. 10.2. S. 826). Aus diesen steigt, unsterblich, die Kunst, nur um sogleich gepfändet zu werden. Alle warten auf Pluto, den Gott des Reichtums. Kriegstraumatisiert kehrt dieser zurück und verteilt den Reichtum vorerst gleichmäßig. Die zerstörte Stadt blüht auf, die Kunst spielt wieder, die Welt scheint gerecht und konfliktfrei. Doch nicht lange: Um die alten Klassenverhältnisse wiederherzustellen, treiben die Reichen Pluto in den Krieg. Brechts Text funktioniert als Fabel, in der er eine Verknüpfung zwischen Finanzkapital

und Krieg herstellt. Es geht ihm hierbei jedoch nicht um eine einseitige Kritik, vielmehr ist die Zeit des gleichberechtigten Wohlstandes von Langeweile, Beliebigkeit und stumpfer Zufriedenheit geprägt. Die Künstler*innen werden zu einfallslosen Magiern, die rosa Wölkchen auf die Bühne projizieren. Gleichzeitig sind sie es, die als einzige aus den Ruinen zurückkehren und die ersten, die in den neuen Krieg ziehen. In meinem Vortrag möchte ich der spezifischen Rolle der Kunst in *Pluto* nachgehen, wobei es sich hier speziell um eine Verhandlung des Theaters geht. Um was für ein Theater handelt es sich? Welche Möglichkeiten ergeben sich aus einer Bühne, die aus Ruinen entsteht? Aus welcher Zeit kommt der Chor? Braucht das Theater die ungleichen Verhältnisse um kritische Kunst zu produzieren?

Inga Bendukat ist Theaterwissenschaftler*in und freie Dramaturg*in. Nach einem Master in Dramaturgie war sie als wissenschaftliche Mitarbeiter*in am Institut für Theater-, Film- und Medienwissenschaft an der Goethe Universität beschäftigt. Zurzeit arbeitet Inga Bendukat für die Frankfurter Künstler*innengruppe andpartnersincrime als freie Dramaturg*in und schreibt an ihrer Dissertation unter der Betreuung von Prof. Dr. Nikolaus Müller-Schöll. Aus einer queerfeministischen Forschungsperspektive beschäftigt sie sich mit Fragen zur Alterität, zu einem Theater der Entunterwerfung, Solidarität und Vergemeinschaftung sowie mit Widerstandsstrategien im urbanen Raum.

The Literalized Gestus of the Accident in Contemporary Street Scenes

Der wortwörtliche Gestus des Unfalls in zeitgenössischen Straßenszenen

The car accident that triggers Brecht's Street Scene is a literalized event conditioned by its perception as a socio-cultural and historical manifestation. It is the catastrophic symptom of modernity and its predicted acceleration (Virilio 2005) that became the topos for new forms of representation (Rokem 2010). The accident is the "critical critical" – consolidating crisis (*Krisis*) with the critique (*Kritikos*). The Brechtian accident is presented *post-festum* by the acting *Gestus* that ties the senses of the critical in a constellation of positioning as a witness, a showing, and a mobility of perspectives. Accelerating to the 2000s, I will examine contemporary artistic street accidents that underwent a literalization in a different way: they were performed in practice. The artist Francis Alÿs reenacted a failed voyage

he had carried out with his brother: In the 2014 Manifesta at St. Petersburg, he arrived from Brussels to St. Petersburg in a green Lada Kopeika, accelerated in the courtyard of the Hermitage Museum and collided strongly with a tree. The act was edited as a video-performance in which the accident is repeated from different angles.

This case, one of several that I will discuss, enables a reframing of the accident *gestus*, beginning with its ontological shift: How does the actual performance of the accident affect its agency? How can one explain the correspondence between the performed accident and the acting paradigm of the *gestus*? And what are the implications of placing the clash in a specific and stratified space?

Dr. Daphna Ben-Shaul is a Senior Lecturer at the Department of Theatre Arts at Tel Aviv University. She heads the Multidisciplinary and Interdisciplinary Programs in the Arts at the Faculty of the Arts, TAU, as well as the Actor-Creator-Researcher MFA Track. Her theatre and performance research addresses mainly political and civic issues, spatial thought and practices, reflexive performance, performative voiding, and creative collectives. Her research of contemporary site-specific performances in Israel was supported by the Israel Science Foundation (ISF).

Transit-Raum Ost: Theater mit und nach Brecht in der zentraleuropäischen Zwischenkriegszeit

Transit Space East: Theatre Following Brecht in the Central European Interwar Period

Brecht wird gemeinhin in mittel- und osteuropäischen Theatergeschichten als Nachkriegsphänomen gesehen. Abgesehen von seinen Reisen nach Moskau 1932 und 1935 und der Veröffentlichung einiger Stücke auf Russisch wird seine Rezeption in den zentraleuropäischen Staaten der Zwischenkriegszeit selten in den Blick genommen. Dabei wird er durchaus bereits vor seiner Exilzeit dort wahrgenommen: So ist seine *Dreigroschenoper* ein willkommener Anlass für linksgerichtete Künstler, ästhetische und politische Fragen auch an ihre Umgebung zu stellen. Der frisch gekürte Star des linken polnischen Theaters, Leon Schiller, inszenierte sie nur ein halbes Jahr nach ihrer Berliner Weltpremiere 1929 in Warschau, der tschechische Kommunist Emil František Burian legte 1934 in Prag nach. In meinem Vortrag möchte ich die besondere Transitslage Zentraleuropas in der Zwischenkriegszeit in den Blick nehmen – nach dem Zerfall der europäischen Imperien im 1. Weltkrieg und dem langsamen

Vergehen sozialrevolutionärer Ideen, die mit der konservativen Reaktion und dem aufkommenden Faschismus ausgeträumt schien. In den zunehmend dunkleren Zeiten der 1930er Jahre, nachdem bereits viele Künstler:innen ins Exil gegangen waren, bildete das Theater auch in Zentraleuropa einen wichtigen Transit-Raum für die Verhandlung alternativer Wirklichkeiten, die dezidiert ohne ideologischen Grund auskommen wollten.

In dem Mittelpunkt meiner Betrachtungen stelle ich dabei eine Produktion aus der tschechischen Avantgarde: Jiří Voskovec und Jan Werich entwickelten 1932 am „Befreiten Theater“ eine „Caesar“-Bearbeitung, die sich ähnlich wie Brechts Exil-Romanentwurf mit den Zusammenhängen von Faschismus und Kapitalismus befasst. Die beiden Komödianten finden dabei einen gänzlich anderen, körperlichen Zugang, der viele alternative Geschichten denkbar und erfahrbar werden lässt.

Micha Braun ist wissenschaftlicher Mitarbeiter am Institut für Theaterwissenschaft und Geschäftsführer des Centre of Competence for Theatre an der Universität Leipzig. Er forscht zu Praktiken der Wiederholung, des Erinnerns und Erzählens in den performativen Künsten mit Schwerpunkt Mittel- und Osteuropa. Seit Dezember 2019 ist er Vizepräsident der International Brecht Society (IBS). 2020/21 gab er gemeinsam mit Günther Heeg, Vera Stegmann und Markus Wessendorf das Brecht-Jahrbuch 45/46 heraus. Zuletzt publizierte er zu Fragen von Krisenerfahrung und Souveränität bei Brecht und Greenaway in *ecibs* (2021:1).

Laughter. Learning. Agency. – Brechtian Approaches to Digital Dramaturgy as Experimental Performance

Lachen. Lernen. Handlungsfähigkeit. – Brecht inspirierte Ansätze in digitaler Dramaturgie als experimentelles Performance

“Nothing is self-evident.” (Brecht on epic theatre)

The Digital Dramaturgy Lab^{squared} or DDL² has critically and joyfully engaged in an artistic research praxis that provocatively and collectively investigates possibilities of artistic intelligence or A/I and shared responsibility in processes of social change, facilitating digital literacy, human creative capacity, *vertrackte*/complicated dialectics of the everyday and being for/with others. These activities are critically embedded in the context of global capitalism and its mostly unregulated feverish imitations of the human brain, human performative capabilities (gesture, motion, facial expression, utterances, language processing, imaging/imagination, bio data and emotion) through highly biased algorithms in machine learning and artificial intelligence as they are black-boxed into devices of apparent smartness. In my presentation I will

demonstrate – offering concrete examples – how creative and political strategies developed by Brecht, like his learning plays as game-based interaction, methods of making visible, hacking of the apparatus, pleasure and the labor of creativity, paradoxical thinking and laughter as analytical instruments, joy of learning and embodied forms of resistance like *gestus*/V-effect and the everyday street scenes, can serve as models for contemporary attempts at envisioning and changing the world. Digital dramaturgy as experimental performance is a praxis of critically making worlds while proposing what-if possibilities regarding a theatre for the scientific age, with clown’s nose in hand.

Examples include: “[PLAYStrong](#)”, “[Streaming Life: Storying the 94](#)”, “[Unboxing Imagination](#)”, “[Unboxing Images](#)”, “[Minding Niimi](#)”, “[Collective/Collecting Intelligence](#)”, “Brecht’s Laughter” (ongoing).

Antje Budde is the queer-feminist, Marxist and multi-lingual artistic research director of the Digital Dramaturgy Lab^{squared} or DDL², which investigates transmedia forms of participatory performance/labor, laughter and the pleasures of learning in human/machine/non-human relations at intersections of arts/science/engineering and social justice/togetherness/solidarity. The lab is affiliated with the Centre for Drama, Theatre and Performance Studies at the University of Toronto, where Antje works as Associate Professor in applied theatre sciences and cultural communication. Her scholarly and artistic research are deeply intertwined.

<https://www.ddlsquared.rocks>

Finding a Better Course of Action: Presence Effects and Brechtian Spaces of Collective Becoming

Eine bessere Vorgehensweise finden: Präsenzeffekte und Räume kollektiven Werdens bei Brecht

In his *Short Organum for the Theatre*, Brecht suggests that the theatre should provide spaces to treat “society as if all its actions were performed as experiments” (§52). This paper argues that additionally to the famous alienation effect, Brechtian theatre also produces presence effects for the audience and actors who, following a sudden disruption, become participants in creative and political experimental moments. Probably the most prominent example of such a disruption is the famous “pause” moment in *The Measures Taken* that suddenly halts all actions on stage. Actors

then turn to the audience and ask them to think of a better “course of action” than the one lying ahead, namely the assassination of the Young Comrade who had become a danger to their collective mission.

With special focus on *The Measures Taken* and *The Threepenny Opera*, I use Karen Barad’s notions of “intra-action” and “spacetime-mattering” to examine how the Brechtian social experiment in moments of presence is an ongoing process of collective becoming in the artistic creation and rehearsal of political action.

Bettina Christner is a Visiting Assistant Professor of German at Auburn University (USA). She holds a Ph.D. in Contemporary German Literature and Culture and specializes in presence – its effects in literature, its use in German theatre, and how teachers can create moments of presence in language, literature, and culture classes to explore new perspectives performatively, embrace spontaneity, and to build communities. Her other research interests include narrative theory, fairy tales, and performances of collectivity.

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Brecht und die „juristische Aktion“: Von der Scheinrealität zum Wesen der Dinge

Brecht and the “Legal Action”: From Apparent Reality to the Essence of Things

Brechts entschiedene aktivistische Haltung ist unbestritten. Umso mehr kommt es darauf an, zu verstehen, worin gerade der Brecht'sche Beitrag und die Form seiner Intervention in die existierenden Verhältnisse zu finsternen Zeiten bestehen. Über das epische Theater und den darin enthaltenen Modus des *Zeigens und des Verstehens* gesellschaftlicher Zusammenhänge wurde bereits viel diskutiert. Weniger Beachtung findet Brechts soziologisch- künstlerischer Aktivismus im Rahmen seiner bestrittenen Gerichtsverfahren. Insbesondere der Dreigroschenprozess (1928) ließe sich als Paradebeispiel einer politisch- juristischen Aktion charakterisieren. Anhand des nach dem Gerichtsprozess entstandenen Textes – *Der Dreigroschenprozeß – ein soziologisches Experiment* – soll in diesem Beitrag die Form der Brecht'schen Intervention in das bestehende Rechtssystem zur Weimarer Zeit herausgearbeitet werden. Dabei wird gezeigt, dass Brecht sein eigenes Rechtsverfahren dazu verwendet, eine neue Form der

künstlerischen Intervention zu üben, die selbst auf einer Analyse der Möglichkeit von Kunst überhaupt im medial gewordenen Zeitalter reflektiert. Brecht argumentiert darin, dass ein politischer Eingriff, gemäß einer Korsch'schen *juristischen Aktion*, nur experimentell gelingen kann, da die verstellten Verhältnisse sich nicht einfach durch eine distanzierte, soziologische Haltung hervortreiben lassen. Gemäß dem Marx'schen Diktum durch den Schein hindurch das Wesen der Dinge zu erkennen, involviert Brecht sich selbst in das Gerichtsgeschehen und versucht in anschließender Analyse der hervorgetriebenen Rechtsverhältnisse das Wesen des zeitgenössischen Juridismus verstehbar zu machen. Erst die Reproduktion *ex post* und die soziologische Einordnung der Aktion in das gesamte Ensemble der gesellschaftlichen Verhältnisse legitimiert und erklärt den experimentellen Aktivismus. So wirft die Analyse der juristischen Aktion ein neues Licht auf die kritische Praxis Brechts.

Manuel Clancett studierte Liberal Arts und Kulturwissenschaften an der Leuphana Universität Lüneburg mit Aufenthalt in Paris Nanterre und am Marlboro College, USA. Heute promoviert er zu Friedrich Nietzsches und Karl Marx' Subjekttheorien und ihren historischen Wirkungszusammenhängen. Darüber hinaus arbeitet er zu Bertolt Brecht, mit besonderem Augenmerk auf Brechts soziologischen Versuchen und seinen Überlegungen zum Recht. Zuletzt ist sein Artikel: »Brecht und Recht: Die rechtsphilosophische Kontroverse in Brechts »soziologischen Experiment« Dreigroschenprozeß«, in den *Weimarer Beiträgen* erschienen (02-2022).

The Reincarnation of Mother Courage's Silent Scream on Robert Wilson's Stage

Die Wiedergeburt vom stummen Schrei der Mutter Courage auf Robert Wilsons Bühne

The paper examines Robert Wilson's use of one of the most iconic images of Brechtian theatre: Mother Courage's silent scream, presented by Helene Weigel in Brecht's 1949/1951 staging of his play *Mother Courage and her Children*. The examination reveals that the silent scream became a recurring gesture on the Wilsonian stage during the 1980s – a decade in which he worked mostly in Germany and in which he was greatly influenced by his frequent collaborator, East-German playwright Heiner Müller, widely considered to be Brecht's heir. The discussion will focus on Wilson's first collaboration with Müller on the *CIVIL warS* (1984), and most particularly on a scene depicting the death of Frederick the Great, portrayed by actress Ingrid Andree. The monarch's last moments are presented as a tableau which directly references Weigel's silent scream: Frederick

almost perfectly echoes Courage, who – upon hearing the drum-rolls that signal her son's death – contorts her entire body into a violent, unnatural scream, with no sound coming out of her wide-open mouth. In both plays this key moment of intense emotion and suffering is simultaneously also alienated and distanced. The death scene shows Wilson consciously engaging with Brechtian aesthetics and with Germany's history and present, which enter into a dialogue with his ritualistic aesthetics. A similar dialogue recurs in his later uses of the gesture. This highlights the affinities and significant differences between the aesthetics of both artists, raising issues related to empathy and alienation, as well as to the political potential of the Wilsonian stage.

Dr. Keren Cohen is a postdoctoral research fellow at the Center for Austrian and German Studies at Ben-Guion University. Her research deals with questions of intermediality, interculturalism, performance and ritual. She completed her Ph.D. at the Hebrew University of Jerusalem in 2020 with a thesis focusing on the aesthetics of American avant-garde theatre director Robert Wilson from an intercultural German-American perspective. Her current research examines traces of theatre in Weimar cinema.

„Es blieb kein Bild stabil“: Christoph Schlingensiefel and the *Lehrstück*

„Es blieb kein Bild stabil“: Christoph Schlingensiefel und das *Lehrstück*

The name Bertolt Brecht is noticeably absent from the most recent discussions of Christoph Schlingensiefel's theatre, even though the scholarly literature widely acknowledges the importance for Schlingensiefel of artists who were themselves profoundly influenced by Brecht (e.g., Rainer Werner Fassbinder and Alexander Kluge). Instead, the influences of surrealists, Dadaists and 20th-century performance art, broadly conceived, take the upper hand. Other, somewhat earlier, scholarship draws explicit connections to Brechtian concepts, including *Gestus* (Varney) and the Epic Theatre (Dapp), while others claim that Schlingensiefel's "splatter" aesthetic (van der Lugt) or "explosion" of the dialectic framework of the *Lehrstück* (Scheer) mean that Schlingensiefel's aesthetics are to some extent opposed to Brecht's.

This paper will argue that the Brechtian

idea of the *Lehrstück* is nevertheless useful for conceptualizing Schlingensiefel's emergent performative aesthetics. Brecht conceived his *Lehrstück* as a type of theatre not primarily for an audience, but for the performers and participants, a theatre where change is constant and alterations are built into the working processes themselves. Accounts by Schlingensiefel's core ensemble suggest that Schlingensiefel's working methods were similarly open-ended and indeterminate. Like Brecht, Schlingensiefel's interventions were also aimed at changing social reality, not only for the spectators but also for the actors. Therefore, this contribution addresses two key issues of the Symposium: the extent to which Brecht's models can be "reproduced" in contemporary theatre; and the question of how theatre bleeds into and comments on its social world, in the spirit of Brecht's *Messingkauf*.

Jack Davis is Associate Professor of German at Truman State University. He received his Ph.D. from the University of Wisconsin-Madison. His research interests include postdramatic German-language theatre and the films of Christoph Schlingensiefel. He has published on Thomas Bernhard, Bertolt Brecht, and Christoph Schlingensiefel. He currently serves as co-editor of the *Communications of the International Brecht Society*.

Neue Dramatik and its V-effect: Materialist, Anti-metaphysical, Learner-Centered

Neue Dramatik und ihre V-Effekt: materialistisch, antimetaphysisch, lernerzentriert

If Brecht fomented no revolution, what are we to make of his demand that we change the world? This paper argues that the V-effect (as Brecht in 1937 came to understand it in concrete terms) makes plausible the revolutionary effectiveness of epic theatre (a.k.a. *neue dramatik*). Brecht, the former medical student, recognizes and analyzes in theatre audiences' responses detectable physiognomic changes, "aha!" moments that are both socially useful and delightful. He calculated that theatre workers, to develop the ability to create such moments by means of a performance on stage, would benefit from studying together Hegel's *Logic* and related literature. To this pedagogical end, he shared his copies of such books with "Brecht", the collective.

Diligently attending to these readings, I suggest, one eventually rejoices upon recognizing here and there in Brecht's own writings allusions to passages marked in his books. For example, in just three pages of *Buying Brass*, there are ten such allusions, each of which is helpful in understanding *neue dramatik*. If these books can be seen as Brecht, the language teacher's, syllabus, those teaching Brecht might look for a change in students' or actors' physiognomy or speech, they may also have potential value for today's students and actors. I finally suggest that the V-effect, especially when experienced collectively, does in fact literally change the world, as an improved map changes our sense of place and opens the way to new, more effective behaviors.

Joseph Dial studied at Tübingen and at Harvard, where he was a Whiting Dissertation Fellow. His teachers were Klaus Ziegler, Klaus-Detlef Müller, and Karl S. Guthke. He taught German at the State University of New York at Binghamton. With generous support from the SUNY Faculty Research Foundation, he has done extensive research in the Bertolt Brecht-Archiv and at Houghton Library. His writings have appeared in *Akten des VI. Internationalen Germanisten-Kongresses*, *Bertolt Brecht in Context*, *Brecht Yearbook*, *CLIO*, and *Weimarer Beiträge*.

„Viele sagen ja, und doch ist da kein Einverständnis“: Affirmative Techniken auf der politischen Bühne

„Viele sagen ja, und doch ist da kein Einverständnis“: Affirmative Techniques on the Political Stage

Komische Verfahren stehen nicht zwangsläufig im Gegensatz zu politischer Macht, sondern können ebenso gut ihrer Konsolidierung dienen. Auch ehemals linke Strategien aus dem Kontext der interventionistischen Kunst können durch die Neue Rechte oder durch den Kapitalismus angeeignet werden. Wie lässt sich dem begegnen?

Bertolt Brechts Lehrstücke, in denen groteske Gewalt und humoristische Geschmeidigkeit als „konfliktgeladene Einheit aus Kunst, Lehre und Politik“ (Rainer Nägele) aufs Engste miteinander verwoben sind, erscheinen als geeignetes Material, den zur Regel gewordenen Ausnahmezustand des Politischen zu untersuchen. In meinem Vortrag möchte ich mich daher mit dem Begriff des Einverständnisses auseinandersetzen, der als „angemessene Haltung zu Tod und Gesetz“ (Nikolaus Müller-Schöll) im

Zentrum der Brechtschen Lehrstücke steht. Anhand einer vergleichenden Lektüre der unterschiedlichen Fassungen des „Lehrstücks vom Jasager“ möchte ich das dort verhandelte Einverständnis des Knaben in den Großen Brauch, der nicht nur dessen Liquidierung, sondern auch sein Einverständnis in selbige vorsieht, als humorvoll-masochistische Kunst der Konsequenzen beschreiben: „Wer wüßte nicht, wie man das Gesetz gerade durch übermäßigen Eifer verdrehen kann“ (Gilles Deleuze). Dabei besteht der spezifische Humor des Masochismus darin, dass Strafe zur Bedingung der Lust wird, wodurch sich das Verhältnis von Gesetz und Begehren verkehrt. Die Geste des Einverständnisses gilt es daher von Verfahren der Überidentifikation abzugrenzen, denen als parodistische Übererfüllung des Gesetzes eine kritische Distanz eingeschrieben bleibt.

Mattias Engling hat Theater-, Literatur- und Medienwissenschaft in Bochum, Düsseldorf und Wien studiert. Seit 2021 promoviert er im Graduiertenkolleg „Texte. Zeichen. Medien.“ der Universität Erfurt.

The Use Value of Brechtian Material in (En)Countering Right-Wing Populism (*Lehrformance*)

Der Gebrauchswert von Brechtmaterial bei der Begegnung und Auseinandersetzung mit Rechtspopulismus (*Lehrformance*)

In the face of the increasing political power of right-wing populist ideologies and movements around the world, I will facilitate a *Lehrformance* in which the participants jointly explore the use value of Brecht's ideas and texts for both understanding and countering these forces and the deployment of misinformation and conspiracy theories that sustains them. To this end, a selection of relevant short quotes from a variety of Brecht's texts will be prepared by the facilitator in both German and English. These quotes will be distributed individually among the participants of the *Lehrformance*,

who will then read/perform them; this will occur in no pre-determined order, with each participant free to react with their quote(s) in either language to every other quote, so as to assemble the material spontaneously into a textual montage. In a next step, we will then discuss the resulting synergies and dialectical tensions arising from the assemblage. The objective is to test Brechtian ideas and texts as to their usefulness for generating insights and attitudes (*Haltungen*) that contribute to the struggle against populist narratives and power ambitions.

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Brecht im Kalten Krieg: Zu den politischen Kontroversen um die *Arturo Ui*-Aufführung in London, 1964

Brecht in the Cold War: On the Political Controversies over the *Arturo Ui* Production in London, 1964

Der Kalte Krieg betraf Brecht in vielerlei Hinsicht: von der politischen Zensur seiner Dramen über das Verbot von Inszenierungen, bis hin zum Boykott Brechts in der BRD und in Österreich in den Jahren 1953-1963. Anfang der 1960er Jahre kam es jedoch zu einer Kontroverse, die nicht zwischen Ost- und Westblock ausgetragen wurde, sondern zwischen den Bruderstaaten: der DDR und der Volksrepublik Polen, genauer zwischen dem Berliner Ensemble und dem Warschauer Teatr Współczesny, als die Witwe und Brechts Erbverwalterin, Helene Weigel die Aufführung der *Arturo Ui*-Inszenierung unter der Regie von Erwin Axer bei den Internationalen Festspielen, die vom Royal Shakespeare Theatre im Londoner Aldwych anlässlich des 400. Geburtstags von

William Shakespeare veranstaltet wurden, blockierte. Weigels Entscheidung löste in der westlichen Presse eine Reihe bissiger Reaktionen aus. Ihre Intervention in die Gastspiele des polnischen Theaters sorgte für Schlagzeilen. Allerdings ging es weniger um die Qualitäten der Aufführung, sondern um die skandalträchtigen Nachrichten über den kleinen „Kulturkampf“ innerhalb des Ostblocks. Mit dem Beitrag will ich den Politisierungs- und Zensurmaßnahmen in Bezug auf Brechts Inszenierungstexte nachgehen. Das Interesse gilt den Fragen der politischen Reaktionen auf dialektische Widersprüche der Dramen Brechts und der Rolle seiner politischen Anschauungen im Prozess der Interpretation seiner Stücke.

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Buying Brass, Scrapping Iron: Brecht's *Messingkauf* and Fassbinder's *Acht Stunden sind kein Tag*

Kaufe Messing, verschrotte Blech: Brechts *Messingkauf* und Fassbinders *Acht Stunden sind kein Tag*

How do people live together? This is what interests the philosopher in Brecht's *Messingkauf* when visiting the theatre practitioners, assuming that this is what can be observed on stage. The evaluation of the aesthetic, moral, and material conditions of this stage is condensed in the metaphor of the "brass purchase" that considers the use value of the artistic means of production for a new conception of theatre. This paper argues that Rainer Werner Fassbinder's 1972 TV-series *Eight Hours Don't Make A Day* takes stock of such means in a similar way. The series focuses on a group of factory workers—notably tool makers—and their struggle for better working conditions alongside other emancipatory struggles in the context of their families. When one of the workers deliberately turns a valuable

metal device into scrap, Fassbinder is not only trying to show the potential power of the workers, but also that of the theatre practitioners at the TV-station: to turn the tools of family entertainment into a defamiliarization of the way that working class people live and work together, and to broadcast it during prime time. Located between the Brechtian epic "planetarium" and the Sirkian melodramatic "merry-go-round", Fassbinder's "family series" is the dialectic investigation of the critical-didactic potential of mainstream television and the emotive potential of class struggle. This paper will show how Fassbinder echoes Brecht's *Messingkauf* when raising the question: How can the inventory of "brass" at a public broadcast station be retooled to serve the material needs of its audience?

André Fischer is Assistant Professor of German at Washington University in St. Louis. He received his Ph.D. in German Studies from Stanford University in 2017. His research focuses on practices of modern mythmaking as aesthetic, social, and political critique, as well as on forms of resistance in 20th-century literature and visual art. He has published articles on Bertolt Brecht, Alexander Kluge, Peter Weiss, and Werner Herzog.

How Barbara Brecht was Saved in 1933

Wie Barbara Brecht 1933 gerettet wurde

For many years, little attention has been paid to the details of how Brecht and Weigel were able to save their two-year-old daughter Barbara from becoming a Nazi victim. Brecht was never interviewed on the subject, and when Weigel was asked many years later her memory wasn't too precise any more. They had fled from Berlin on February 28, 1933, immediately after the *Reichstagsbrand*, without their children Stefan and Barbara. Elisabeth Hauptmann put the eight-year-old Stefan on a plane to Prague where his parents could pick him up on their way to Vienna. Barbara, however, was staying with her paternal grandfather in Augsburg. Soon

the police enquired whether the child was staying with him. While Brecht's network of friends had helped them leave Berlin just in time, it was Helene Weigel's network of women in Vienna that, after weeks of insecurity, helped her find a way to rescue Barbara. The long-time housekeeper of the Brecht family, Mari Hold, acted fearlessly to help the family, and a British Quaker in Vienna did not hesitate to take the risk and bring the child across the Austrian border. Helene Weigel was, however, not able to help her father escape before the Nazi takeover in 1938 and the beginning of deportations organized by Adolf Eichmann.

Dr. Michael Friedrichs' interest in Brecht goes back to his school years in Frankfurt where Harry Buckwitz put Brecht on stage. He studied English and German literature and language in Heidelberg, then worked as an editor in Karlsruhe, Frankfurt, London, and Augsburg. Augsburg of course fanned his interest in Brecht, and he is the present editor of *Dreigroschenheft* and chairperson of *Bert Brecht Kreis Augsburg*. He also worked with Ofira Henig as an assistant dramaturg in her Augsburg production of *Im Dickicht der Städte* (2013).

Brechts *Furcht und Elend des Dritten Reiches* in der spanischsprachigen Welt

Brecht's *Fear and Misery of the Third Reich* in the Spanish-speaking World

Bertolt Brecht zeigt in *Furcht und Elend des Dritten Reiches*, wie der NS-Faschismus selbst unter Freunden und in Familien Angst und Misstrauen schürte und sich wie ein Krebsgeschwür zerstörend ausbreitete. Das Stück, das auch zum Widerstand gegen die Diktatur aufruft, besitzt Modellcharakter für Theaterautoren, die in anderen, ebenfalls finsternen Zeiten staatliche Autorität und Willkür anprangern.

So schrieb Enrique Buenaventura 1968 *Los papeles del infierno* (Die Papiere de Hölle), um auf die schon zum Alltag gehörende staatliche Gewalt in Kolumbien aufmerksam zu machen. Alfonso Sastre wollte mit *Los hombres y sus sombras* (Die Menschen und ihre Schatten) 1983 zeigen, dass in Spanien im Übergang von der fast 40 Jahre währenden Diktatur in die Demokratie die Menschen weiterhin kontrolliert wurden und sich Angst und Entfremdung noch immer breit machten.

In meinem Beitrag will ich die inhaltlichen und formalen Elemente präzisieren, die Enrique Buenaventura und Alfonso Sastre aus Brechts *Furcht und Elend des Dritten Reiches* übernahmen. Dadurch kann bestimmt werden, ob die Brechtschen Handlungsoptionen für den Widerstand gegen autoritäre Regime auch anderswo und in anderen Zeiten (allgemein) gültig sind. Abschließend soll José Sanchis Sinisterras zwischen 1979 und 2002 entstandenes Stück *Terror y miseria en el primer Franquismo* (Furcht und Elend im frühen Franquismus) erwähnt werden. Schon der Titel insinuiert eine Angleichung von Francos nationalkatholischer Diktatur an den Nationalsozialismus, aber aus erinnerungsliterarischer Perspektive wandelt Sanchis Sinisterra Brechts direkte Antwort auf die Diktatur in eine zeitlich versetzte Auseinandersetzung mit der Diktatur um.

Arno Gimber ist Professor für Deutsche Literatur an der Universidad Complutense de Madrid. Er promovierte an der Universität Köln und arbeitete als DAAD- Lektor an der Université Jules Verne de Picardie in Frankreich. Seine Forschungsgebiete umfassen deutschsprachige Literatur des 19. und 20. Jahrhunderts, Kulturwissenschaft, deutsch-spanischer Kulturtransfer und postdramatisches Theater. Er lehrte als Gastprofessor u.a. in Frankreich (Montpellier), Deutschland (Berlin, Saarbrücken), Mexiko (Guadalajara) und Kolumbien (Bogotá).

Bertolt Brecht's Heritage in the Work of Oliver Frlić

Bertolt Brechts Erbe im Werk von Oliver Frlić

My paper will focus on the presence of Bertolt Brecht's reflections on theatre and his artistic strategies in contemporary theatre. Brecht restored materiality to theatre, he introduced concrete reality into drama. He also observed that man is a political being, controlled by various ideologies. One cannot free oneself from politics and ideology, because everything is an ideology. Every choice implies some ideology. He also noted that the possibility of knowing oneself and the world creates alienation. He saw theatre as one of the tools that can provoke the viewer to recognise the laws that govern the world.

I want to consider how this legacy of Bertolt Brecht resonates in contemporary theatre by analysing the work of Oliver Frlić. The Croatian artist is known for tracking down and exposing dominant ideologies, even if they are naturalised

and internalised by society, making them invisible. By introducing surprising, different viewpoints or sharply formulated theses into his performances, he knocks viewers out of their comfort zone and provokes their vivid reactions. Often, as in the case of *Klątwa* [Curse] from the Powszechny Theatre in Warsaw or Croatian *Serb*, he takes the performances outside the theatre building in the sense that they provoke protests and discussions in the media. The Warsaw performance, which spoke of, among other things, discrimination against women, paedophilia and the political power of the Catholic Church, demonstrated the dominant role of Catholic ideology in the public space in Poland. The Serbian, on the other hand, showed how strong, though hidden, the antagonisms between Croats and Serbs are twenty years after the war.

Aneta Głowacka, Doctor of Humanities, specializes in cultural studies. She is Assistant Professor at the Institute of Culture Studies, University of Silesia in Katowice (Poland). Her theatrical research focuses on contemporary Polish theatre and drama, political theatre, drama studies, institutional critique studies, theatre and local culture relationships, and theatre as an institution.

Added Value in Acting according to Brecht

Mehrwert in der Schauspielkunst bei Brecht

In *Dialoge aus dem Messingkauf* Brecht fabricated a set of imaginary verbal exchanges; in them he deploys a metaphor between brass and the “processing” of incidents which comprise the play. He uses the analogy of himself to a “brass merchant” who is interested in brass, but not brass instruments. What interests Brecht is the value added (*Mehrwert*) to brass when it becomes a “trumpeter’s trumpet.” To Brecht, a play’s incidents are metaphorical brass, and the actors in their performances are like trumpeters adding value. To be perfectly frank, Brecht says, *“Ich suche ein Mittel, Vorgänge unter Menschen zu bestimmten Zwecken nachgeahmt zu bekommen ... und möchte nun feststellen, ob ich diese Art Nachahmungen brauchen*

kann.” This metaphor lies at the heart of my paper. The paper will follow Brecht’s quixotic search for a “value added” theory in theatre, which will help discern a Brechtian legacy in contemporary activist theatre and performance. How much value do actors add in these “dark times” (both Brecht’s and our own) to theatre production? Some actors possess an abundance of imitative skills, but that abundance has little to do with the Marxist theory of *Mehrwert*. My paper will treat Brecht’s questions, “How much value in use does theatre have?” and “How socially necessary is the labor required to produce theatre?” Brecht’s conclusion, throughout the *Dialoge aus dem Messingkauf*, is “ganz viel.”

William Grange teaches graduate courses in theatre history and drama theory at the University of Nebraska (USA). The author of several books, his most recent are *Cabaret*, published by Methuen in the United Kingdom, and *The Business of American Theatre*, published by Routledge (also in the United Kingdom). He is the recipient of three Fulbright Awards and several stipends from the German Academic Exchange Service (DAAD), and has also taught at the Universities of Cologne, Heidelberg, and Vienna.

The Courageous Um [Mother] Hassan and Her Children: Post-Brechtian Theatre as a Testimonial Event

Die couragierte Um [Mutter] Hassan und ihre Kinder: Post-brechtsches Theater als Zeugenaussage

The Queen Commanded Him to Forget (premiered August 2021) is a three-act intertextual post-dramatic theatre piece in Arabic created by the Israeli director Ofira Henig in collaboration with the Israeli-Arab actor Khalifa Natour. The work draws on two politically charged sources: Brecht's *Mother Courage and Her Children*; and the novel by the Lebanese writer Elias Khouri – *My Name is Adam: Children of the Ghetto* (2018), whose protagonist, a Palestinian man who lives in New York, unfolds traumatic memories of the killing and deportation of Arabs from Lod by Israeli soldiers in 1948. In the play, the author-cum-narrator struggles to free himself from a haunting story about Um Hassan and her two children ("the son" and the mute "daughter"),

refugees of war who wander through time from one war to another. In my paper, I explore the replacement of the epic by the testimonial. This dramaturgical shift turns the narrated Um Hassan into a narrating subject (in the third act), who testifies to what she had seen and experienced. Drawing on the poststructuralist discourse of testimony, I will consider the testimonial character of the work as a performative event whose significance is less about what is said (which in the context of Henig and Natour's piece may have more than one factual reference) but, rather, more about the saying itself, which constitutes the performer of the testimony as a speaking subject who refuses power.

Dr. Dror Harari is a Senior Lecturer and Head of the Department of Theatre Arts at Tel Aviv University. His articles on performance theory, postmodern theatre, and Israeli performance art, have appeared in various international journals. His book, *Self-Performance: Performance Art and the Representation of Self*, was published in Hebrew by Resling (2014). Currently, he is completing a book in English on the emergence of action and performance art in Israel in the 1960s and 1970s.

Brecht Plays and Racist Stereotypes?

Brecht Stücke und rassistische Stereotype?

Today, concerns about cultural appropriation have nearly paralyzed the contemporary theatre. When *Die heilige Johanna der Schlachthöfe* in Sebastian Baumgarten's staging was selected for the Theatertreffen in Berlin 2013, it was met by anti-racist protesters. They opposed the fact that a white person performed a black character. The production also included a Chinese role and a Native American role. These characters are not in Brecht's playscript. They were invented by the director. In other plays by Brecht, such as *Der Gute Mensch von Sezuan*, characters of non-Western origin are essential to the narrative, even if they could arguably be seen as stereotypes. Is it possible to stage these plays today without being accused of cultural appropriation? The question has previously been raised by a number of researchers, including Gad Kaynar-Kissinger (2005), Christopher J.

Mccullough (1992), Nicolas Müller-Schöll (2019), Kent Sjöström (2019), Anthony Tatlow (2001) and Olga Taxidou (2007).

Could a present-day perspective on Brecht's acting theories contribute to a constructive response to the questions of appropriation and representation in the contemporary theatre? Could an acting style grounded on critical distance rather than role impersonation call into question the predominance of psychological realism in the theatre of the future?

In my paper I will exemplify the ways characters with non-Western origins are handled in a number of contemporary Brecht productions. I will also discuss Roland Schimmelpfennig's staging of his play *Der goldene Drache* at the Wiener Akademietheater as an example of post-Brechtian theatre.

Rikard Hoogland is Associate Professor in Theatre Studies at Stockholm University. He received his Ph.D. in 2005 and teaches Theatre History, Contemporary Theatre and Performance and Cultural Policy. He has published in peer-reviewed journals – *Nordic Theatre Studies*, *The Nordic Journal of Culture Policy* – and in anthologies published by The International Brecht Society, Cambridge University Press, Ohlms, Palgrave, Routledge, and Rodopi et. al.

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Die Gewehre der Frau Carrar: Brechts Perspektive auf den spanischen Bürgerkrieg

Señora Carrar's Rifles: Brecht's Perspective on the Spanish Civil War

Das Stück *Die Gewehre der Frau Carrar* entstand als direkte Reaktion auf die Bombardierung von Guernica und kam innerhalb weniger Monate zur Uraufführung in Paris in der Regie von Slatan Dudow. Das Stück verweist auf J.M. Synge's *Riders to the Sea*, dreht aber die finale Wendung, in dem Natur durch Krieg ersetzt wird, gewissermaßen um. Brecht verarbeitet ganz konkret Zeitgeschehen in einem Theaterstück, das in seiner Form und Inhalt

dem Realismus zugeordnet werden kann. Zugleich ist das Stück eine doppelte Parabel, die sowohl als politischer Kommentar auf das Verhalten der republikanischen Regierung Spaniens im Jahr 1936 als auch auf die Politik der Nicht-Einmischung, die vor allem von Großbritannien und Frankreich gelesen werden kann. Die Frage ist daher, wie Brecht diese zeitgenössischen politischen Positionen in diesem Agitprop-Stück aufnimmt und poetisch wie politisch wirksam werden lässt.

Torben Ibs arbeitet als freier Journalist und als Weiterbildungsmanager an der Martin-Luther-Universität Halle-Wittenberg. Er hat in Theaterwissenschaft bei Prof. Heeg an der Universität Leipzig promoviert und dabei zur Transformation des Theatersystems in Ostdeutschland nach 1989 gearbeitet. Seine Interessensgebiete sind die kulturelle Diskursanalyse und das Spannungsfeld von Politik und Kultur. Er hat eine große Affinität zum spanischen Raum, da er in Barcelona studiert hat. Zuletzt hat er in einem Sammelband der Zeitschrift *Comparativ* zu Kulturpolitik in Osteuropa als Mitherausgeber gewirkt. Journalistisch arbeitet er vor allem in den Bereichen Tanz und Theater für Medien wie *Theater heute*, *tanz*, *tanznetz.de*, *taz* und *Frankfurter Allgemeine Zeitung*.

Non-Theoretical Readings? Hannah Arendt as a Reader of Brecht

Nicht-theoretische Lektüren? Hannah Arendt als Brecht-Leserin

What can we learn from Arendt's reading of Brecht? Arendt must have been as politically estranged by Brecht's play *Die Maßnahme* (1930) as we find ourselves politically estranged by, say, Peter Handke on Serbia. And yet, her reading was not a depoliticization of Brecht: On the one hand, her writings on Brecht ought to be read as political interventions – 1948 as a reaction against Brecht's interrogation by the House Committee on Un-American Activities, and 1968 as a defense of Brecht against his communist student disciples in West-Germany. Patchen Markell (2016) has exposed how Arendt repeated Brecht's political maneuver: just as *Die Maßnahme* angered anti-Stalinists and Stalinists alike in 1930, Arendt offended readers of conflicting political camps with her works on Brecht,

which, on the other hand, also proved resistant to any political „weaponization“. Brecht is exemplary for Arendt's interest in literature: the epistemologically precarious moment after the rupture of tradition [*Traditionsbruch*] she opened the philosophical gates to literature to find new ways for analytical thinking and interdisciplinary dialogue. The shared anchor in *Amor Mundi* and *Truth* (instead of aestheticism and *Theory* – her words) make for a surprising match between the *rémigré* poet in the East and *émigrée* intellectual in the West. My paper will reconstruct the aesthetic grounds for this improbable meeting, finally returning to the initial question of what Arendt's way of reading Brecht may teach us today.

Joscha Valentin Jelitzki is a Ph.D. student in German and Judaic Studies at the University of Connecticut, where he is writing a dissertation on the aesthetics of desire in Jewish Viennese Modernism. His article on the poetology of Martin Buber, co-authored with Sarah Ambrosi, appeared this year. He has also co-authored with Sebastian Wogenstein a handbook article on the literary reception of the biblical figure of Job (2023).

De-estranging Strangeness: Brecht's Culinarisation on Israeli Stages

Entfremdung der Verfremdung: Brechts Kulinarisierung auf israelischen Bühnen

My presentation deals with the paradoxical position of Brecht within the Israeli phenomenological reality-convention as a cultural hero, and an often misunderstood iconoclastic writer. One of the major reasons for this ambivalent position is the contextualizing argument (following Sabine Hake, 2021) that the epic devices served as a welcome relief from the prevailing Stanislavskian realistic and psychological acting conventions. Therefore, the epic means engendering the *Verfremdung* effect lost their "shocking" power to surprise and to make the beholder "stop and take notice" (Bloch, 1962), thus ironically converting many Brecht productions into the strongholds of the culinary repertoire of the mainstream theatres in Israel. Consequently, the central notion that might be applied to the de-estranging estrangement strategies of most local Brecht productions is "conformist relevance" (Kaynar, 1999). This means that most of the directors, despite declaring

their allegiance to Brecht's tendentious sociopolitical "messages", transform estrangement-arousing elements into bourgeois-friendly, emotional identification/empathy catalysts, either spectacular, exotic, folklorist or pertaining to the symbolic capital of the Israeli society, thus converting their productions into sheer entertainment commodities. Furthermore: These productions "interrupt the interruptions", smoothing out the potential disruptions potentially capable of inducing the implied spectator to reflect, or in Brecht's words: Thus, many of the Brecht productions on the Israeli stage correspond to Brecht's description of the realistic "Problem Plays": "The field of human relationship became visible, but not discernible. The sensations that had been generated in the old (magical) way had to remain the old kind of sensations" (*Short Organon for the Theatre*, 30).

Gad Kaynar-Kissinger is a retired Associate Professor at Tel Aviv University. Former Chair of the Department of Theatre Arts. His publications include: *New German Drama* (1984); *Revolution and Institutionalization in the Theatre: "Sturm und Drang" Versus Classicism*, Assaph (editing, 2000); and (with Linda Ben-Zvi, editing) *Bertolt Brecht: Performance and Philosophy* (2005), following the international conference that he initiated and co-organised. He is a dramaturg, actor, poet, and translator. For his Ibsen translations he was knighted by the King of Norway.

Schizoradio ± Lehrstück

“

Hardly any other theatre experiment has had such a controversial influence on politically informed theatre as Bertolt Brecht's lesson – in theory, practice, and reception. Initially fragmentary as a theory, it has had an extensive afterlife. Correspondingly, Brecht's lesson itself, the systematization and theorization of the lesson by Reiner Steinweg, Heiner Müller's critical examination of the lesson, his work on the *Fatzer* material, and finally the significance of the lesson for German left-wing terrorism in the 1970s – are all up for debate. One of the first of these didactic plays was *Der Ozeanflug*, which premiered in 1929. It is a participatory radio play accompanied by explanations that are also a radio theory. As a result, it establishes a theoretical and practical link between theatre and radio. A similarly significant field of discourse for

the history of radio after 1968 is the radio theory of schizoanalysis. It is surprising that the radio lesson and the radio theory of schizoanalysis have never been actively related to each other. Articles and working materials in publications often present the radio lesson and schizoradio independently of one another, but nevertheless side by side. And indeed, these two structures reflect central historical constellations and the associated questions of an activist aesthetics in an almost exemplary manner and should therefore be compared more often. In my contribution, this occurs in two movements of thought with regard to concepts such as aesthetics, didactics, and ideology. This discussion relates furthermore especially to Heiner Müller's radio play *Untergang des Egoisten Fatzer* from 1987.

Ferdinand Klüsener's main interest is radio and its relationship to the performing arts. He was born in East Berlin in 1985 and studied applied theatre studies at the University of Giessen and contemporary art in Lebanon. Until 2021, he realized multiple award-winning projects with the collective ongoing project. He has been the artistic director of the Anderer Kunstverein e.V. since 2018 and lives in Leipzig. Klüsener has been publishing theoretical texts since 2014, and since the end of 2021 he has been carrying out his Ph.D. on the radio theory of schizoanalysis. In 2022, he spoke at several international conferences and has published in several journals. His artistic projects combine eat art, music production, hip hop, youth work, political activism, and French post-structuralism.

Israeli Chalk Circles: Arendt, Brecht, and Lessing

Israelische Kreidekreise: Arendt, Brecht und Lessing

In my contribution, I explore dimensions of Brechtian notions of a wise „Haltung“ in the Israeli productions of *Der kaukasische Kreidekreis* – Brecht’s play closest to Lessing’s *Nathan der Weise*, concerning their stage adaptations of an ancient wisdom parable. While Lessing’s dramaturgy forms an unacknowledged paradigm of Israeli theatre (Kaynar, 2000), Lessing marks a positive exclusion in Brecht’s somewhat distanced relationship to classic German theatre on account of his fusing philosophy with theatre, which for Brecht stood in

a distinguished tradition together with Aristoteles, Bacon, Voltaire, and Diderot (*Der Philosoph im Theater*, 1939). In analyzing these historiographical and dramaturgical conflations in the Israeli productions of *Der kaukasische Kreidekreis* and *Nathan der Weise*, Hannah Arendt’s readings of both playwrights will serve as an interlocutor – to define different notions and acts of „Menschlichkeit“ as a solution for “dark times”, such as the ones described by Bertolt Brecht in his poem „An die Nachgeborenen“ (1934–38).

Dr. Jan Kühne works as a research associate at the Franz Rosenzweig Minerva Research Center for German-Jewish Literature and Cultural History; he teaches as a guest lecturer at the Department of Theatre Studies at the Hebrew University. He was a post-doc fellow at the Martin Buber Society of Fellows and a research artist at the Israeli Institute for Advanced Studies. His recent publications include *Die zionistische Komödie im Drama Sammy Gronemanns* (De Gruyter, 2020).

What have Sobol, Levin, and Evron learned from Brecht? Notes on Ethics and Aesthetics

Was lernten Sobol, Levin und Evron von Brecht? Anmerkungen zu Ethik und Ästhetik

In my paper I offer an observation on three leading Israeli playwrights, regarding the relationships between their aesthetic aspirations and their social, political, and ethical messages.

In his plays, Joshua Sobol treats three main Israeli identity criteria: religion, the Holocaust, and the on-going wars. He employs meta-theatricality, alternately sharpening and understating “the message”. Hanoach Levin wrote caustic political satires, then family comedies and, later, “mythological” tragedies. He often mixed his genres and camouflaged his snide political critique, frequently breaking stage taboos of

sex and violence and employing an intensive use of offstage, suggesting that there exists a “beyond” – perhaps spiritual? – behind both reality and stage.

Gilad Evron, who suffered personally from national-religious persecutions, wrote richly imaginative works, committed to universal rather than exclusively Israeli values, and invited his audiences to interpret the plays at will.

All three were consciously influenced by Brecht, yet created their own balance between the ethical-political and the artistic aspects of (Israeli) theatre.

Dr. Shimon Levy is Professor Emeritus and former Chair of Tel Aviv University's Department of Theatre Arts. His publications include books on Samuel Beckett's dramatic works, on Jewish and Hebrew drama, and on the Bible as theatre. Levy has published in Hebrew, English, and German; translated, edited, and introduced numerous play collections and translated over 140 plays into Hebrew. He has directed for radio and theatre in Israel, Switzerland, Germany, Holland, and Canada; and has written reviews for foreign and Israeli journals.

„Da muß man sich wehren“: Arnold Zweigs Kampf gegen das Verbot der Oper *Lukullus*, 1951

“Then one has to defend himself”: Arnold Zweig’s Fight against the Prohibition of the Opera *Lukullus*, 1951

Als 1948 der säkulare jüdisch-deutsche Schriftsteller Arnold Zweig (1887-1968) nach 14-jährigem Exil aus Haifa nach Ost-Berlin und damit in die sich bildende DDR zurückkehrte, um dort im März 1950 das Präsidentenamt der damaligen Deutschen Akademie der Künste anzutreten, geriet er vom ersten Tag an in beginnende politische und kulturpolitische Verwerfungen, die im März 1951 in euphemistischer Verharmlosung als „Lukullus-Debatte“ ihren Höhepunkt fanden. Bemerkenswerterweise verteidigten nur wenige Personen Bertolt Brecht und Paul Dessau gegen den „amusischen Bürokratismus“ (Zweig) und die heftigen Vorwürfe aus Partei- und Regierungskreisen, dass ihre Oper *Das Verhör des Lukullus* formalistisch sei, sich gegen den sozialistischen Aufbau der DDR

richte und deshalb nicht aufgeführt werden dürfe. Arnold Zweig hatte den Mut, auf der 5. Tagung des Zentralkomitees der SED seine Stimme gegen diesen Unterdrückungsakt zu erheben und die öffentliche Aufführung der Oper dringend zu verlangen – doch nur „eine Hand applaudierte“ (Zweig). Der Parteiapparat reagierte stattdessen mit der Streichung von Zweigs protokollierter Verteidigungsrede aus den veröffentlichten Tagungsdokumenten; diese wird in meinem Vortrag behandelt. Ebenso wird das unterschiedliche Verhalten Brechts, Dessaus und der mit ihnen befreundeten Künstler, Wissenschaftler und Kulturschaffenden im Kampf um die Durchsetzung der „Lukullus“-Oper in der DDR in meinem Vortrag wertend mit einbezogen werden.

Prof. Dr. Joachim Lucchesi – Studium der Musikwissenschaft an der Humboldt-Universität Berlin, dort 1977 Promotion. Ab 1976 an der Akademie der Künste der DDR wissenschaftlich tätig, von 2000 bis 2003 Wissenschaftlicher Mitarbeiter am Institut für Literaturwissenschaft der Universität Karlsruhe, ab 2011 an der Hochschule für Musik „Hanns Eisler“ Berlin. Seit 2012 Honorarprofessor an der Pädagogischen Hochschule Ludwigsburg. Gast- und Vertretungsprofessuren in den USA, Japan und Deutschland. Zahlreiche Veröffentlichungen zur Musik-, Theater- und Literaturgeschichte, darunter Standardwerke der internationalen Brecht-Forschung.

Un-Ruhe (Lehrformance)

Un-Ruhe is a lecture performance inspired by Brecht's poems, most of which were included in *Svendborger Gedichte*, written during his Danish exile in the 1930s. Two Brazilian actresses, Alexandra Oliveira and Luiza Maldonado, present this work that was created during an artist residency in June 2021 at the Brecht House in Svendborg. Brecht's poems inspired a videoart, which will be presented and commented on by the actresses in this lecture performance. Ten poems will be interpreted through the actresses' point of view, dealing with themes related to exile, friendship in dark

times, political and artistic oppression, creating an artistic parallel between the Brechtian poems and their own artistic backgrounds. Although the theme of exile links all the poems, each poem brings to the performance an individual constellation; for example, Brecht and Weigel's friendship with other artists, writers and refugees, such as Walter Benjamin and Karin Michaelis; as well as different settings, such as Weigel and Brecht's house in Skovsbostrand, Michaelis' house in Thurø, and the pier of the Hotel Stella Maris.

Alexandra Marinho de Oliveira is a Brazilian theatre researcher, actress and director. She obtained her Ph.D. at the Goethe University, Frankfurt, with *Bertolt Brecht and Theatre Photography: Aesthetic and Political Involvement*. Oliveira holds a MA in Visual Arts from the Federal University of Rio de Janeiro, and a BA in Literature from UERJ. She was the artistic director of Teatro Lusotaque at the University of Cologne (2019-2022). Lastly, Oliveira published "*Teatro Máquina and Nossos Mortos (Our Dead): A Brechtian Theatre Experience in Brazil*" in *The Brecht Yearbook* 46.

Supported by DAAD and Goethe-Institut scholarships and invited by Thomas Ostermeier to collaborate on Schaubühne's *Italienische Nacht* as Regiehospitantin, **Luiza Maldonado** has lived in Berlin Since 2017. The Brazilian actress, director and producer started her career early at the age of 9, worked on 27 plays, and holds a BA degree in Theatre from Estacio University (2013). In 2020, Luiza founded a Brazilian queer artistic community – Cena Berlim – focused on supporting and creating with more than 200 immigrant artists.

From Bertolt Brecht to Asya Voloshina: Performing the Autocrat – Rethinking *Antigone*

Von Bertolt Brecht zu Asya Voloshina: Den Autokraten spielen – *Antigone* neu denken

Written by Russian playwright Asya Voloshina, the 2013 *Antigona: Redukciya* is “a political satire with the elements of poetry and reduction”, which recasts Sophocles’ title character, Antigone, from an existentialist tragic figure to a political rebel, whose actions of protest become inevitably and ironically performative in the highly mediatized culture of social media influencers, and performative post-truth. With its radical juxtaposition between individual and state, Voloshina’s play exhibits deep internal connections with Bertolt Brecht’s *Die Antigone des Sophokles* (1948), which serves as its contextual and analytical entry point. Like Brecht, I argue, Voloshina interprets the tragic conflict of Sophocles’ *Antigone* as highly pragmatic. In her acknowledgement of Antigone’s new reality – which simultaneously recalls

George Orwell’s 1984 and Suzanne Collins’ *Hunger Games* – Voloshina challenges the premise of the 20th century political tragedy. Her Antigone stands to combat the state-based machine of manipulation with her personal truth. She “is motivated neither by religion nor by kinship”; for her, Creon’s law is “simply a pretext to protest against her country turning into a totalitarian state” (Syska 2022:4); and so, eventually, she is cancelled out from the history and from the myth. Written decades apart, I argue that Brecht’s and Voloshina’s plays connect the two centuries, diagnose their respective dark times, and demonstrate that the cultures of populism produce corrupt moral standards, compromise personal dignity, and cultivate post-truth, all channeled through the role of a state leader – an autocrat if not simply a tyrant.

Prof. Yana Meerzon teaches at the Department of Theatre, University of Ottawa; she is a former President of The Canadian Association for Theatre Research (2020-2022). Meerzon’s research interests lie in theatre of migration and nationalism, and cultural and interdisciplinary studies. She is a co-editor of nine scholarly collections and an author of three books, with the latest one *Performance, Subjectivity, Cosmopolitanism*, published by Palgrave in August 2020.

Production in the Face of Emergency

Die Produktivität in der Stunde der Not

In Fear and Misery of the Third Reich

Judith articulates her insight that the lie constitutes the root of fascism. The lie that Judith seeks to untangle consists in her husband's pretense that their life and marriage could persist largely unaffected while anti-Semitism, denunciation, and cruelty are raging around them. Judith ends her examination with the realization that the insistence to remain the same amounts to complicity in a country that has become a murderous dictatorship.

This paper will examine how Brecht combines philosophical thought and experimental theatre to explore the ways that human conduct can respond to political emergencies. According to Brecht, dictatorships and autocracies can hold on to their power because the suppressed don't

see a possibility of interference. Brecht's notion of „Eingreifendes Denken“ combines thought and action into *Gestus* which becomes both the essence of Brechtian theatre and the foundation for resistance. Brecht extends this insight in his philosophical reflections on living in a state of illegality. In a Keuner story, K. asks two women to what degree they know the men they spend their lives with. While one responds confidently, the other recalls a number of contradictory experiences and wonders if she'll ever know him. Each situation produces a different man, something the philosopher in the *Messingkauf* sees as the essence of acting, because it is the ability to produce different people in response to the emergencies we live in that defines our existence.

Astrid Oesmann is an Associate Professor of German Studies and a faculty affiliate of Jewish Studies at Rice University in Houston, Texas. Her work centers on the representation of ideological change and traumatic processes in literature, art, and theatre of the 20th century. She has published on this topic in works on Brecht, Theodor W. Adorno, Heiner Müller, Siegfried Kracauer, and W.G. Sebald. Most recently, she co-edited *Brecht und das Fragment* (with Matthias Rothe).

Bertolt Brecht's Poetry Inside Out, Israel-Palestine Upside Down: „Die unbesiegleiche Inschrift“ and David Avidan's Blood-Stained Lyric

Brechts Dichtung verkehrt herum, Israel-Palästina auf den Kopf gestellt: „Die unbesiegleiche Inschrift“ und David Avidans blutbeschmutzte Lyrik

Over a decade after the publication of Brecht's renowned „Die unbesiegleiche Inschrift,” a poem that was to become part of the cultural repertoire of leftist youth movements in British Mandatory Palestine and later in Israel, the Israeli poet David Avidan published an intriguing takeoff on Brecht's great poem. The invincible revolutionary inscription („Hoch Lenin!”) that cannot be removed from the prison wall unless the wall itself is toppled down, becomes a stubborn stain on the wall in Avidan's poem. Without a place, time frame or any other referent, the stain remains unremovable as even the possible destruction of the wall could not erase it. Avidan's poem has been interpreted as an existential retort to Brecht's political commitment, or a bitter response to the

failure of (any) revolution. In this talk, however, I will show that Avidan's reworking of Brecht's poetics presents a telling exploration of poetry's potential to reach deeper into the socio-historical reality existing shortly after the establishment of the State of Israel. The revolutionary inscription becomes a stain of blood on a death wall that cannot be removed, as the speaker hopes, with more blood, be it even his own. Parodying the pre-statehood and Israeli Left's righteous reading of Brecht's poem, Avidan's stain undermines the rhetoric of war as inevitable, the idea of death as unavoidable and ethnicity-based politics as inescapable. I intend to show that Avidan's poem, however, also resists (not unlike Brecht and via Brecht's poem) the idea of poetry as a form of revolutionary action.

Riki Ophir is a scholar of Hebrew and Yiddish literature and culture. She holds an MA from Tel Aviv University and a Ph.D. from the University of California, Berkeley. She has published in *Ot, journal for Literature and Theory*, in *Modern Hebrew Studies*, and in *Mikan, Journal for Hebrew and Israeli Literature and Cultural Studies*. In her book manuscript, titled “Lyric and the Question of Democracy in Israel-Palestine”, she reads poetry, alongside Frankfurt School theorists, to reveal the radical forms through which poetry acutely relates to the socio-cultural reality in Israel-Palestine.

Brecht and the Unhappy Lands of Bourgeois Heroism

Brecht und die unglücklichen Länder des bürgerlichen Heldentums

Andrea: „Unglücklich das Land, das keine Helden hat.“

Galilei: „Unglücklich das Land, das Helden nötig hat.“

Brecht's attitude towards heroism may serve as key to both his political and dramatic vision. It was often conceived as reflected in *Coriolan*, the *Fragen eines lesenden Arbeiters*, where heroism is brought to task for appropriating the credit of the commoners who constituted its stature, the choices of Mother Courage, or the creative cowardice of Azdak. However, the play exclusively devoted to his critique of the bourgeois notion of heroism is *Leben des Galilei*, Brecht's only play in which an historical hero is studied – employing the playwright's histrionic tools against historical reality.

Galilei is both a desperate and a brave play. Desperate, since it hopefully insists on

“the sweet power of reason to influence humanity,” and brave, since it dares to believe in the power of reason to influence humanity. This paper will follow the tortuous path of the development of this exclusive study of a tangible heroic character, from the worship of scientific reason to its dialectical critique in positioning its heroic achievements against the background of capitalist bourgeoisie. It is a daring project, since it may be conceived as exposing the notion of heroism current both in conservative and allegedly progressive thought, as well as questioning the concept of a dramatic hero.

In discussing *Galilei*, a comparison will be drawn with the present author's own play *Glorious Mountain*, whose central figure, historically as real as Brecht's Galileo, negotiates similar issues on his path to dramatic heroism.

Avraham Oz is Professor Emeritus at the University of Haifa and director at the Alfa Theatre Tel Aviv. Oz has translated numerous plays and operas, including plays by Shakespeare and Brecht, and many others. He chaired the Theatre Departments at Tel Aviv and Haifa Universities, was a Visiting Professor at the Hebrew University, Columbia, Delaware, SIU, and Berlin's Free University. He has published books and articles on Shakespeare, Marlowe, Political Theatre, and Hebrew drama, and directed plays by Shakespeare, Pinter, Fugard, Taylor, as well as his own play, *Glorious Mountain*, about the origins of the Jewish-Palestinian conflict in Palestine.

Deconstructing the Past, Constructing the Future: A Theatre and Trauma-Sensitive Pilot Project

Die Vergangenheit dekonstruieren, die Zukunft konstruieren: Ein theater- und traumasensibles Modell

The trauma of the Holocaust and WWII has left indelible sequels in the collective memory of Germans, shaping their sense of identity and their attitudes towards “self” and “other.” This paper reports a pilot project with 9th-graders from two different schools in Berlin – the integrative community school Gemeinschaftsschule Campus Efeuweg, located in Neukölln (a former West-Berlin borough that houses a high percentage of immigrants), and the Primo-Levy Gymnasium (high school) in the former East Berlin. Through dramatherapy methods and distancing tools inspired by Brecht, our team gathered the images and narratives created by the youngsters about the events that had taken place in Germany between

1933-1945. The youngsters were regarded as the “source”; and the dramatherapy sessions sought to evoke the topic without imposing a particular outlook. The material collected was elaborated by the team into a filmed piece that was presented to the youngsters as a resonance of their input and served as a platform for further discussion and reflection. The project was conceived as a community-based preventive approach that tackles the sequels of historical and collective trauma as they have evolved in Germany’s younger generations. The paper will include a PowerPoint presentation that summarizes the project and a short version the film.

Prof. Susana Pendzik (Ph.D., RDT) – Former Head of the Drama Therapy Graduate Program at Tel Hai College (Israel); lecturers at the Theatre Department of the Hebrew University of Jerusalem and the Swiss Dramatherapy Institute, as well as at other institutions of higher education in Europe, U.S.A., and Latin America.

Johannes Remmel-Beck is a social pedagogue, music and theatre therapist, who for the past twenty years has been working in The Annedore Leber Vocational Training Center, Berlin, with young people with special needs who are about to start their professional careers. In the 1980s and 1990s he acted in the satirical theatre “Die Schmiere” and with the independent theatre group “The Peperonies”.

Henk Göbel, born in 1970 in southern Germany, is a trauma-centered counsellor (DeGPT/BAG-TP) and drama therapist, working in the prevention of sexual violence against boys and in the field of child protection. He has taught at Alice Salomon University in Berlin, and conducted workshops on conflict transformation through theatre and art in Lebanon and the Middle East.

Dialogues about the Dark: Turn on the Lights Please!

Dialoge über die Dunkelheit: Bitte die Beleuchtung einschalten!

In the summer of 2021 in Portbou, Spain, I had an imaginary dialogue with Walter Benjamin. We talked about borders, passports, identities, wars, pandemics and exits: confinements, escapes and levitations. Without intending to, the *Dialogue aus dem Messingkauf*, a creation of his friend B. Brecht, came up. Benjamin was talking to me, or I imagined he was talking to me, about the acting outside the theatre in <dark times>.

In the winter of 2022, I will resume the dialogue that I began with Benjamin, with those attending the 17th Symposium of the International Brecht Society, Tel Aviv, Israel. I will discuss acting in <dark theatres>: in theatres that, relativizing or discarding fables or express documents, stand out for their forms; for their rigorous ambiguity; for

the tributes to the scenic persons, those who are neither fictional nor real.

I will talk about my *actings*, about the *actings* I guided as a teacher, and about some of the *actings* I witnessed as a spectator in Havana, Cuba, after the fall of the Berlin Wall, between 1990 to 2010, during the period euphemistically called <special>. These *actings* will offer contrasting theories and reflections by, among others, the Germans Bertolt Brecht, Hans-Ties Lehmann, E. Fischer-Lichte, André Eiermann, Arno Gimber, and Christina Schmutz. We will seek to determine how *actings* in the <dark theatres>, critically inform about the <dark times> in which they take place. We will seek, like their spectators, to turn on their lights.

Orestes Pérez Estanquero (1962, Havana, Cuba) is an actor, acting teacher, theatre director, writer and researcher. He holds a BA in Dramatic Art (1985) and an MA in Art (2002) from the Universidad de las Artes de Cuba (ISA) and is currently a Ph.D. candidate at the UAB/UCM, Spain. Pérez Estanquero is a member of the International Federation for Theatre Research, the National Union of Artists and Writers of Cuba, and the International Dance Council (UNESCO).

Baal Becomes The God of Happiness

Baal wird zum Glücksgott

Directly from “Down Under” – Brecht’s hymn of creation and decay „Der Choral vom großen Baal“, Ralf/vocals and Keshet/guitar will be followed by a paper presentation and more music.

Heiner Müller describes Brecht’s approach with the *Lehrstücke* as going beyond his early plays, in a new Marxist approach as “attrition warfare Brecht against Brecht (=Nietzsche against Marx, Marx against Nietzsche)”. We shall take a look at the process of attrition that Brecht underwent with his first play *Baal*. Two years before his death, he was still struggling to integrate *Baal* into his oeuvre: “I admit (and advise you) this play is lacking wisdom.”

Researching *Baal* drew my attention to a related play fragment – *Journeys of the God of Happiness*, which was “based on the same fundamental idea” as *Baal*: “It is

impossible to entirely kill the human urge for happiness.” This was Brecht’s attempt to transform Baal into something more compatible with his developing Marxist interpretation of how the “human urge for happiness” should be channelled. His 1950 formula seemed simple: “Happiness is: Communism”.

Although Baal’s affinity with consumerism had an almost mythological dimension – “Munching, Baal can graze broad pastures down to stubble” – he is not compatible with the capitalist world either. His appetite for schnapps and women is not the only thing that ruins him. His uncompromising egotism originally arises from an awareness that life could end at any moment. In aggressively trying to deny this inevitability, he hurts the people who come close to him.

Ralf Räuker was born in Aachen/Germany in 1960. He moved to West Berlin in 1981, where he studied acting and later received a scholarship to research Meyerhold’s Biomechanics, devising his performance on the Myth of the Machine. He has worked as a director and acting teacher since 1991.

In 2003 he became a Lecturer in Theatre Arts at the Western Australian Academy of Performing Arts in Perth. Since 2013 he has been a freelance director and teacher, travelling between Germany and Australia (incorporating Malaysia, Singapore, India, Nepal).

The Lyric Mode of Theatre Theory: Six Short Brecht Poems

Der lyrische Modus von Theatertheorie: sechs kurze Brechtgedichte

The importance of Brecht's lyric work has long been recognized. What is less well-known, and consequently much under-utilized, is lyric poetry by Brecht which deals with the theatre. This paper, in the course of which a few short pertinent poems will be discussed, is a (very brief) introduction to this important mode of Brechtian theorizing. Five of the short poems I have selected – *Der Nachschlag* (*The Afterbeat*), *Überlegung I* (*Deliberation I*), *Schminke* (*Make-Up*), *Lockerer Körper* (*Loose Body*) and *Abwesender Geist* (*Absent Mind*) – were conceived together around 1937 in connection with *Señora Carrar's Rifles* and Helene Weigel's role in this play. They are

excellent examples of Brecht's practice-driven approach to theatre theory and his profound interest in the actorial dimension of theatre art. The sixth one – the three-line poem *Theater* (composed around 1954) – demonstrates particularly well what the lyric mode enables Brecht to do more generally: to express complex thinking in a succinct and transparent yet artful manner. The result is poetry of "opaque clarity" which both deepens understanding (for the author himself and any prospective recipient) and at the same time makes reflections on theatre art, both as a process and a product, more transparent, accessible and gripping.

Martin Revermann is Professor of Classics and Theatre Studies at the University of Toronto. In addition to *Brecht and Tragedy* (2022) he is the author of *Comic Business. Theatricality, Dramatic Technique and Performance Contexts of Aristophanic Comedy* (2006) and has edited or co-edited five other books, including *The Cambridge Companion to Greek Comedy* (2014). Revermann was trained as a Classicist in Germany and the UK and has held research or visiting fellowships at Oxford, Harvard, London, St. Andrews and Cambridge. In 2022 he was awarded the Humboldt Prize for his work.

Antigone's Final Scene (the *Kommos*) in Brecht's Adaptation of Hölderlin's Translation of Sophocles: The Kernel of a Trauerspiel

Antigones Schlußszene (der *Kommos*) in Brechts Bearbeitung von Hölderlins Sophocles-Übersetzung: Der Kern eines Trauerspiels

My paper will discuss Brecht's adaptation of Antigone's final stage appearance in the *kommos*, lamenting her brief life before being brought to the cave where Creon has sentenced her to die for attempting to bury her brother Polyneices. I will focus in particular on the changes Brecht made to the dramaturgical structure of this well-known scene – of entrances and exits and the interactions between the characters on the stage, creating a radically different effect from Sophocles' version of Antigone's final moments. This scene is one of the many instances in which Brecht's adaptation and staging of *Antigone* transform the classical Sophoclean tragedy, based on agonistic confrontations and ironic effects,

into a *Trauerspiel*, harmonizing the voices of mourning. The analysis of Antigone's final appearance serves as a test-case for a more comprehensive discussion not only of Brecht's adaptation of this particular play, but also of much of his dramatic *oeuvre* and theoretical approach, including his *Haltung* to the immediate past, suggesting that at the same time that Brecht repeatedly created a *Spiel(raum)* for mourning based on Walter Benjamin's thinking on the *Trauerspiel*, he also challenged some of Benjamin's assumptions. As I shall show here, the dramaturgical structure that Brecht employed in the *kommos* of his *Antigone* adaptation is one such expression of this transition from tragedy to *Trauerspiel*.

Freddie Rokem is Professor (Emeritus) of Theatre Arts at Tel Aviv University, where he was the Dean of the Faculty of the Arts (2002-2006) and held the Emanuel Herzikowitz Chair for 19th- and 20th-Century Art (2006-2016). His publications include the prize-winning *Performing History: Theatrical Representations of the Past in Contemporary Theatre* (2000); *Philosophers and Thespians: Thinking Performance* (2010); and (with Jan Kühne, editing) "On Interruptions", *Performance Research* (26,5, 2021).

The Police, the Protesters, and the Clown: A Performative Reading of the Policewoman Az-ulay

Polizei, Protestierende und der Clown: Eine performative Lesung der Polizistin Az-ulay

The COVID-19 pandemic forced performance artists, unable to perform in their usual settings, to explore new ways and models by which to perform and meet audiences that could enable the physical co-presence of both actors and spectators, an essential condition for live performances. One alternative was performing in one of the few settings permitted in the lockdowns: public protests.

In Israel, the pandemic came at a fraught political time. The volatile mix of the public's right to protest political corruption and bans against public gatherings came to a weekly head on Jerusalem's Balfour Street, across from the Prime Minister's official residence, where protesters clashed with increasingly violent police officers.

One artist drawn there was I.K. In her persona of Policewoman Az-ulay, the only

representative of the Straight to the Heart Police Force, she – in her rumpled blue uniform, flower-bedecked cap, red clown nose, her “weapons” a spray bottle of “love water” and heart stickers for sticking on people's foreheads – was the stark opposite of the severe-faced troops preserving the hegemony.

This paper is based on observation of Az-ulay's performative appearances in protests, an analysis of more than a hundred reports of her self-appointed missions, video and still documentation, interviews and conversations with the artist, press reviews, and posts on social media.

The paper examines the Brechtian legacy of protest and resistance in the performative activist work of Hashoteret (Policewoman) Az-ulay.

Diego Rotman is a Senior Lecturer, researcher, multidisciplinary artist, and curator. His research focuses on performative practices as related to local historiography, Yiddish theatre, contemporary art and folklore and research creation projects. He is Head of the Department of Theatre Studies at the Hebrew University. In March 2022, he initiated at the Hebrew University the lab-performance The OWL. He recently published the book *Possession and Dispossession: Performing Jewish Ethnography in Jerusalem*, co-edited with Lea Mauas and Michelle MacQueen, and *The Yiddish Stage as a Temporary Home – Dzigan and Shumacher's Satirical Theatre (1927-1980)*.

Günther Weisenborn's Dramaturgy of the "Placeless Stage": Brechtian Resistance and the Third Reich

Günther Weisenborns Dramaturgie der „ortlosen Bühne“: Brechtscher Widerstand und das Dritte Reich

In Brecht's *Messingkauf* dialogue on Ignorance, the "Philosopher" questions how theatre-makers may communicate knowledge about life under persecution, expose sources of danger, and understand how to thwart our "persecutors." When he wrote these reflections in exile, Brecht knew how dictatorship hindered collective resistance to the Nazi regime. His experience with agit-prop theatre and aesthetic focus on potential audience impact in the collaboratively-wrought *The Mother and Kühle Wampe*, with Slatan Dudow and Günther Weisenborn (1932), presaged the "Philosopher's" suggestion to use theatre as a means for political change. How did Brecht's artistic collaborator, Weisenborn, actualize in his life-work the "Philosopher's" theoretical ideas? The theatre and screen-writer did not emigrate from Nazi Germany; instead, he exploited his status in Berlin's Central Radio Broadcasting network and as Dramaturg for the Schiller-Theater (1941).

Arrested for belonging to the Schulze-Boysen/Harnack resistance network, "the Red Orchestra" (1942), Weisenborn narrowly escaped execution for treason. During his imprisonment he wrote *The Illegals* (1942-45), a dramatic tribute to the "scaffold-front," where resisters died for "betraying" their country. As a survivor-witness, Weisenborn's artistic contribution to Brechtian scholarship is historiographically significant. His theatre reveals the psychological struggle of German complicity with Hitler's regime, while presenting the dilemma faced by those German resisters who defied the Nazi state. Postwar, in Berlin's Hebbel-Theater, Weisenborn used theatre to appeal to the next generation of Germans to remake their world. His dramaturgy of the "placeless stage" incorporates elements of "epic theatre," yet elicits emotional, "staggering insight" within spectators to change their view of the world.

Rebecca Rovit, Associate Professor of Theatre (University of Kansas), is a Fulbright Specialist in Theatre and Genocide. She publishes widely on the cultural heritage of the Holocaust as in *The Jewish Kulturbund Theatre Company in Nazi Berlin* (2012) and co-edited *Theatrical Performance during the Holocaust* (1999). She currently writes on post-WWII theatre in Berlin and Vienna under multinational occupation. She was Editor of *JDTC* (2015-2018). Her international fellowships include ACLS, US Holocaust Memorial Museum, DAAD, Fulbright & Austrian-American Educational Commission (2016-17).

Kritische Nähe – subjektlose Kritik: Perspektiven mit Brecht auf Techniken des Gegenwartstheaters

Critical Involvement – Subjectless Criticism: Perspectives with Brecht on Techniques of Contemporary Theatre

Eine Reflektion auf Theaterformen, die hypnotisierende Simulationen kreieren, die Grenze zwischen Bühnengeschehen und Publikum aufzulösen suchen und das Subjekt einem Erlebnis einverleiben, scheint, möchte sie sich auf Brecht berufen, ausschließlich als Kritik theatraler Nähe möglich: Allzu intuitiv fallen Vereinnahmung und Kritikverlust in eins. Eine neue Generation von Künstler:innen gibt uns jedoch Anlass, anders über die vermeintliche Dichotomie von Eingebundenheit und Kritikfähigkeit nachzudenken: Susanne Kennedys Formsprache steht exemplarisch für neue Techniken im Gegenwartstheater, die eine eigentümliche Sogwirkung erzielen. Playback-Stimmen, Masken, geisterhafte Digitalisate der Figuren, Avatare, Sound- und Videorhythmen formen fremdartige Bühnenwelten, in denen wir uns verlieren. Nähe, Illusion, Selbstverlust sind in diesen Arbeiten nicht Schranke der Kritik, vielmehr nehmen sie die medialen Bedingungen

einer Kritik auf Höhe der Zeit als ästhetische Formfrage in sich auf. Sie befähigen so zu einem Denken der Kritik in und durch die digitalen Vermittlungsloops des 21. Jahrhunderts, wobei ihr Zugriff auf Praktiken der Virtual Reality, der digital arts oder des AI engineering durch die Corona-Pandemie zusätzliche Dringlichkeit erfahren hat. Die Frage nach der Kritikfähigkeit des Theaters bleibt dabei weiterhin verwiesen auf zentrale Begriffskonstellationen Brechts: Eine materialistische Wieder- und Umkehr des Gestenbegriffs lässt sich ebenso verfolgen wie eine Steigerung und Verabsolutierung des Verfremdungseffekts in Strategien der Affirmation von Entfremdung. In unserem Vortrag befragen wir Kennedys ästhetische Position auf die Formen und Möglichkeiten von Kritik, die sie zulässt, befähigt oder verhindert. Die Verlängerung und Modulation des Brecht'schen Impulses einer Kritik nicht gegen, sondern durch Technik steht dabei im Zentrum unseres Interesses.

Hannah Schünemann ist wissenschaftliche Mitarbeiterin am Exzellenzcluster „Temporal Communities“ an der FU Berlin, wo sie bei Prof. Dr. Doris Kolesch zu radikalen Formsprachen im Gegenwartstheater promoviert. Als Dramaturgin arbeitete sie u.a. an der Volksbühne Berlin, beim Stückemarkt des Berliner Theatertreffens, sowie am Ballhaus Ost in Berlin.

Felix Stenger ist wissenschaftlicher Mitarbeiter am Graduiertenkolleg „Normativität, Kritik, Wandel“ an der FU Berlin, wo er bei Prof. Dr. Doris Kolesch über affirmative Zugriffe auf Phänomene der Entfremdung im zeitgenössischen Theater promoviert.

“Re-Brechtianizing” Brecht in the Romanian context

Brecht neu gedacht im rumänischen Kontext

The paper aims to explore the following questions: to what extent are Brecht’s work and methods relevant to the relationship between art and ideology in the contemporary Romanian context? Could Brecht’s theoretical and theatrical work still be a vehicle for articulating a local politically engaged artistic discourse?

In the Romanian context, Brecht remains a rather marginal author, much less translated and staged than in other countries, bearing the stigma of a “left-wing artist” in a post-socialist culture dominated by the anti-communist paradigm. In the last 10 years, however, a paradoxical phenomenon has emerged: on the one hand, Brecht’s plays have been “rediscovered” and staged in an aestheticized, depoliticized manner, minimizing the militant aspects and emphasizing the entertainment dimension; on the other hand, authors of

theatre and film interested in a political approach to art have recovered and adapted Brechtian techniques, especially personal interpretations of the *Verfremdungseffekt* and the historicization process.

The paper will examine these conflicting tendencies, analyzing entertainment shows like *The Threepenny Opera* (directed by Răzvan Mazilu, 2022) as well as politically engaged film productions (e.g. *I Do Not Care if We Go Down in History as Barbarians*, film by Radu Jude, 2018). In the final part, the paper argues for the necessity to “re-Brechtianise” performances based on Brecht’s plays by emphasizing their dialectical dimension and sharp political message. Brecht’s plays become of urgent relevance in the East-European context dominated by inequality and rampant financial speculations and affected by the recent war escalations.

David Schwartz (b. 1985) is a theatre and film director and theoretician, based in Bucharest, Romania, interested in the history and development of political theatre in the East-European context. Since 2019, he has been a lecturer at the Department of Theatre Directing of The National University of Theatre and Film in Bucharest. He is currently part of a cross-disciplinary collective which aims to re-translate and promote the work of Bertolt Brecht in the Romanian cultural and theatrical environment.

The Influence of Brecht's Epic Theatre on the Arab Theatre

Der Einfluss vom Brechts epischen Theater auf das arabische Theater

There has been a mutual cultural interest between Arabs and Germans in the modern era. Works by playwrights, poets, and philosophers such as Goethe, Marx, Nietzsche, Hegel, and Brecht have been translated into Arabic. This presentation focuses on Brecht's plays, which raised a special interest in the Arab world through his theoretical innovations and technical style, which have been well-received in Syria, Iraq, Egypt, Algeria, and Palestine, due to:

1. Socialist thinking has permeated Arab countries, leading Arab intellectuals, authors, and directors to seek out culture that keeps pace with economic and social revolutions or paves the way for them.
2. Brecht's theory essentially gives theatre an effective role in the context of changing the spectator's consciousness and thus changing

the world. Therefore, dramatists who rebel because of underdevelopment and social injustice in their Arab environments have adopted Brecht's style in their plays.

3. Brecht's theatre is a theatre of change and struggle, which made it an effective tool for countering imperialist influence in the Third World, which struggled against colonialism – economically, culturally, and politically.

4. The Arab spectator would satisfy his theatrical wishes by watching those theatrical phenomena that researchers viewed as the beginnings of Arab theatre, such as Ta'ziya, Shadow Play, Arajuz, al-Samir, and al-Hakwati.

The presentation will focus on the main aspects in which Brecht influenced several playwrights in Lebanon, Syria, and Palestine.

Afif Shlewet is an Arab playwright, short-story writer, director, and actor from Shafa Amr city in Israel. He is a Ph.D. student in Theatre Studies at Tel Aviv University. He has written several plays, and was the editor of *al-Ittijad*, *Mawaqif Magazine*, *Majallat al-Ufoq*; established the al-Gurbal Theatre; the Association of the Arab Theatre; served as the General Manager of the al-Ufuq Foundation for Culture and Arts; attended a workshop in London (2000); won a Major Award of Akko Masrahid; and participated in Levio Rebrino Literary and Theatrical Festival in Romania (2016).

Brecht's Method of Literary Adaptation as a "Weapon" of Resistance

Brechts Methode der literarischen Adaption als „Waffe“ des Widerstands

This paper reconstructs a Brechtian method of literary adaptation centered around his concepts of the *Gestus*, *Fabel*, historicising and *Verfremdungseffekte*. By framing the method within the wider context of his Marxist revolutionary aesthetic, it

shows how it was used as a "weapon" of resistance which attacked the ideological underpinnings of oppression. The paper argues Brecht can serve as a model for resistance artists today.

Anthony Squiers, Ph.D., Habil is a faculty member at The American Musical and Dramatic Academy College of the Performing Arts in New York and Los Angeles. He has written extensively on Brecht, winning several grants and awards. His publications include: *An Introduction to the Social and Political Philosophy of Bertolt Brecht: Revolution and Aesthetics*; the co-edited volume *Philosophizing Brecht: Critical Readings on Art, Consciousness, Social Theory and Performance*; and articles in the recent collections *Bertolt Brecht: Critical and Primary Sources* and *Bertolt Brecht in Context*.

Brecht, the Verfremdungseffekt, and the Healing of Trauma

Brecht, V-Effekt und Traumaheilung

Bertolt Brecht's distancing effect is not an isolated model, but can be put into direct contact with both individual and collective psychological trauma healing techniques. Psychological trauma happens when an individual faces a situation so dire that he/she cannot process and, so, the person goes through a process of psychological split. This paper explores the connection between such a split and the distancing that the actor goes through on stage by using Brecht's theatrical techniques. Thus, the *Verfremdungseffekt* is a means of organically presenting trauma on stage. The technique will be analysed in relation to key thinkers with different views on traumatology, such as Sigmund Freud, Karl Jung, Bernd Huppertz, Jakob Moreno,

Adrian Sutton, and others. Moreover, the *Verfremdungseffekt* follows the same main steps that we can find in major trauma treatment therapies, which will also be discussed. Through all of the above, this paper suggests that Brechtian techniques are perfectly suited for both classical theatre (healing personal trauma) and social theatre (healing collective trauma) and that these approaches to theatre making are similar to the process of instilling and healing traumatic experiences. The spectator sees the actor on stage representing a character that seems to have been healed from his/her trauma and gained a perspective on his/her experiences. This way, the spectator mirrors the actor and can find in himself/herself the power to heal his/her own traumas.

Marius A. Teodorescu was born in Cluj-Napoca, Romania, on October 6, 1997. He has a Bachelor's and a Master's degree in theatre directing from Babeş-Bolyai University in Cluj-Napoca, Romania. He also has a professional diploma in acting from the „Tudor Jarda” School of Folk Arts. His major field of study is theatre directing and cultural management. He has worked as a theatre director in independent theatre groups. He is currently a Ph.D. candidate at Babeş-Bolyai University in Cluj-Napoca.

Refugee Conversations: Issues, Relevance, Experience of Interpretation

Flüchtlingsgespräche: Fragen, Relevanz, Deutungserfahrung

The presentation is based on an analysis of the production of the play *Refugee Conversations*, which was performed by me for the first time in Russia and shown in 2016-2019 as part of the "Access Point" festival. The performance took place at Russian and German railway stations. The main themes of the opus are the causes of the onset of dark times and human behavior in a totalitarian society. Brecht's play, set (and written) at the start of World War II in Finland, takes place primarily in the railway station in Helsinki. The characters of the play are two refugees from Nazi Germany, a reflective intellectual scientist and a left-wing worker.

With the help of sound equipment, the audiences of the performance were drawn

simultaneously into today's continuously flowing life and into the space of action with its socio-historical context. According to critics, the Brechtian text was heard at the railway stations of the two Russian capitals, exactly in rhythm with contemporary events. Unfortunately, over the years this text has become more and more relevant, and the propaganda rhetoric, which is mockingly reproduced by Brecht's heroes, is alive and recognizable today in my country.

One of the central themes of *Refugee Conversations* is that of an overblown state and a society on the brink of insanity. Brecht watches with horror as the hurt pride of a nation living on the majestic ruins of an empire becomes a breeding ground for hatred and militarism.

Konstantin Uchitel was born on July 31, 1968, in Krivoy Rog. Since 1998 he has been teaching at the Russian State Institute of Performing Arts. He is a Professor, Doctor of Arts (2015); author of the books *Mikhailovsky Theatre. Plots. Names*, MALEGOT. 1918-1948, *Gennady Sotnikov*, etc.; as well as author, director or producer of a number of art events combining elements of theatre: "Route of 'Old Woman'" by D.I. Kharmis (2013-2022), "Refugee Conversations" (2016-2019, nominated for the National Theatre Award "Golden Mask"), "The Way of the Rite of Spring" (2013-2016) by I.F. Stravinsky.

„Der gewöhnliche Ausgang aller Appelle der Schwachen“: Lernprozesse des Widerstands mit Bertolt Brechts Lehrstückfragment *Der böse Baal der asoziale*

“The Usual End of the Complaints of the Weak”: Learning Processes of Resistance with Bertolt Brecht’s Lehrstück- Fragment *Wicked Baal the Asocial*

Mit der Konzeption der Lehrstücke hat Brecht ein Theater-Modell entwickelt, das den Beteiligten durch theatrales Spielen, Zeigen, Diskutieren und gegebenenfalls Verändern, mit Formen der Haltung und des Gestus, des Chores und des Kommentars, mit poetischen und diskursiven Texten performative Lernprozesse ermöglicht. Besonders die Lehrstückfragmente *Fatzer* und *Der böse Baal der asoziale* bieten eine offene und widersprüchliche,

aber auch provokative Text-Basis für die Auseinandersetzung mit gesellschaftlichen Problemen, etwa mit Herrschaft, Gewalt und Widerstand.

Nach einer kurzen Darstellung von Brechts Lehrstück-Konzeption sowie seiner Baal-Figur sollen am Beispiel der Szene „Straße in der Vorstadt“ aus *Der böse Baal der asoziale* widerständige Haltungen und Erfahrungen untersucht und reflektiert werden.

Prof. Dr. Florian Vaßen – Studium der Germanistik, Romanistik, Philosophie und Geschichte in Frankfurt am Main, Aix-en-Provence und Marburg, 1970 dort Promotion und Assistent in Gießen, von 1982 bis 2009 Professor für neuere deutsche Literatur am Deutschen Seminar der Leibniz Universität Hannover; Leiter der Arbeitsstelle „Theater – Theaterpädagogik“ an der Universität Hannover bis 2009; Mitbegründer und Mitherausgeber der „Zeitschrift für Theaterpädagogik. Korrespondenzen“ (seit 1985).

Arbeits- und Forschungsgebiete: Drama und Theater, Theatralität, Theaterpädagogik in Theorie und Praxis; Bertolt Brecht, Heiner Müller.

For a Radical Politics of the Many, or – A Right to a Right: Brecht's *Brotladen* with Hannah Arendt

Eine radikale Politik der Vielen, oder – Das Recht auf ein Recht: Brechts *Brotladen* mit Hannah Arendt

Brecht's *Brotladen* is at the pulse of time. Written in 1929-1930, it is not only about housing shortages, but revolves around the hypothesis that the social system is part of the very problem for which it presents solutions. The decisive factor here is the prerequisite of a fairly precise idea of the recipients of assistance services: The Salvation Army separates the individual from the masses and perpetuates the state of affairs for the individual. By bringing this to mind, Brecht addresses the question of a political participation of the diverse. Interestingly, in *Brotladen* Brecht used almost exactly the same formulation with which Hannah Arendt made her mark in the history books, although he turned it around negatively: „Ich hab kein Recht auf

ein Recht.“ As I would like to show in my talk, the “right to *have* rights” (Arendt) may be considered a condition for the negotiation of the political implications of a coexistence of the diverse. What connects the two formulations, is the notion that the pre-legal right to (a) right(s) does not operate on the basis of a logical and judgemental language and thus does not aim at conceiving of a non-assimilable other. Rather, the right to a right is based on an obligation to an otherness which is proper to each and every individual. On the scene of real hardship, *Brotladen* presents us with questions of a radically different politics at a moment when fascism in Germany is already clearly on the horizon.

Marten Weise is postdoctoral researcher in Theatre Studies and General and Comparative Literature at the Goethe University in Frankfurt/Main, Germany. His work focuses on interrelations between European literature of modernity, Western theatre, aesthetics and continental philosophy. He is editor of a special section in *The Brecht Yearbook* 48 “Baustelle Brecht/Müller: ‘Wohnen in der leeren Mitte’” (forthcoming in 2023) and has published on Martin Heidegger, Franz Kafka, Herman Melville, Henri Michaux, Heiner Müller, Friedrich Nietzsche, and Mad Men.

Brecht and Arendt on Documentation, Truth, and Judgement

Brecht und Arendt über Dokumentation, Wahrheit und Beurteilung

Hannah Arendt and Bertolt Brecht lived their lives, as both said, in “dark times.” They connected these “dark times” not least to a decline in the status of truth. In our times, we face a similar “crisis of truth” (Peter Trawny) with demagogues and autocrats like Donald Trump or Vladimir Putin, who are seemingly untouchable by factual truth. I want to focus on Arendt’s and Brecht’s critical perspective on the basis of our political use of truth. Brecht discusses in his *Fatzer* fragment the connection between social acknowledgement and epistemic frames of our perception of factual situations. In a short essay, Brecht gives the advice to fabricate documents to increase the effect of reality for theatre productions. Hannah Arendt in her essay “Truth and Politics” in turn, discusses the

tense relationship between factual truth and the political as well as aesthetic discourse. Criticized for her depiction of the Eichmann Trial, Arendt defends her interpretation not as a word-by-word representation of the proceedings, but as a critique of a certain lack of judgement. Arendt herself indulges in the epilogue of *Eichmann in Jerusalem* in a practice of “textual theatre” (Judith Butler) when she fabricates a counterfactual speech the judges never gave.

Based on Arendt’s and Brecht’s positions on the interconnectedness between truth, politics, and theatre, I want to argue that both are interested in “the ability to tell right from wrong, beautiful from ugly” as a virtue in “dark times” – more than reciting facts to indifferent tyrants.

Eyck-Marcus Wendt’s background lies in cultural theory and sociology. He wrote his M.A. thesis on Hannah Arendt’s use of anti-Semitic source material in her work *The Origins of Totalitarianism* and worked on a research project on Arendt’s second husband, Heinrich Blücher. At the moment, he is working on his doctoral thesis on Milo Rau’s theatrical tribunals “Moscow Trials” (2012/13), “Zurich Trials” (2013) and the “Congo Tribunal” (2015) at the Institute of Theatre Studies in Leipzig.

New Times, Dark Times: Brecht's Interviews

Neue Zeiten, finstere Zeiten: Brechts Interviews

Over the last five years, almost one hundred interviews with Bertolt Brecht have come to light, for the most part unknown or forgotten since their initial publication. Gathered from 15 countries and translated (back) into German from ten other languages, these interviews not only represent one of the largest caches of Brecht texts to be discovered in decades, but they also provide us with dozens of snapshots of Brecht's engagement with and commentary on the times in which he lived.

This discussion will present Brecht's persona as a public conversationalist, exploring his experiments with new media and his political radicalization through the archival material, newspapers, and recordings behind the upcoming edition of his interviews.

Taking each encounter as a node in a web of political and cultural connections, we can reconstruct his attempts to project a vision of post-fascist Europe, to contextualize his own political persecution and flight from America, to ward off the specter of resurgent militarism, and to ride the wave of discontent that followed Stalin's death. This perspective, which allows us to articulate the profound ruptures behind Brecht's return from exile, may also help us to understand the tactical sanguinity with which he faced the catastrophic realization of his fondest hopes. As he proclaimed from the ruins of Berlin in 1949: „Eine jede neue Zeit ist eben dunkel und widerwärtig!“ – “every new age is dark and vile.”

Noah Willumsen studied literature and philosophy in Pittsburgh and was a researcher at the DFG-Project “Literary and Epistemic History of Small Forms” in Berlin. His essays on Brecht and Heiner Müller have appeared in *Bertolt Brecht in Context* (2020), *The Brecht Yearbook* (2020, 2023), and *Heiner Müllers Küsten LANDSCHAFTEN* (2021). He is co-editor of the upcoming *Heiner Müller Handbook*, and his edition of Brecht's interviews »*Unsere Hoffnung heute ist die Krise*«: *Interviews 1926–1956* will be published by Suhrkamp in February 2023.

Importing Global Urbanity to Tel Aviv: The Hebrew Production of *The Threepenny Opera* in 1933

Einfuhr globaler Weltläufigkeit nach Tel Aviv: Die hebräische Aufführung der *Dreigroschenoper*, 1933

During the first half of the 1930s, the repertory theatre companies of the Yishuv premiered plays dealing with the dark and brutal sides of the modern Metropolis. The 1933 production of Bertolt Brecht's *The Threepenny Opera* at the Ohel Theatre in Tel Aviv premiered on September 6, 1933, a significant timeframe for the shaping of the Eretz-Israeli urban culture. On January 12, 1934, Tel Aviv was declared an independent city, after separating from the mixed-raced city of Jaffa. At that time the Yishuv was also observing the rise of Nazism in Europe with growing concern.

In this lecture I would like to look at the production of *The Threepenny Opera* in Tel Aviv, and explore how the theatre performance created an embodied

experience of the modern metropolis in Tel Aviv of the 1930s. The play encapsulated the experience of the modern cosmopolitan Megapolis whose capitalistic consciousness transcended the boundaries of the nation-state. Although the play is set in London, it archives the somatic memory and the political sensitivities of Weimar Berlin, as well as the sounds, images and routes that linked it with other global Western capitals. I would like to explore how this play and the aesthetics of its performance imported universal perceptions of urbanity, class tension and violence into the Hebrew city of Tel Aviv, and how they were integrated into the local discourse of/about Tel Aviv at that time.

Shelly Zer-Zion is a Senior Lecturer and Chair of the Department of Theatre and Performance Studies, the University of Haifa. She is a theatre historian, specializing in Hebrew theatre during the 20th century. She is the author of the book *Habima in Berlin: The Institutionalization of the Zionist Theatre* (Hebrew – Magness, 2015; German version – Fink Verlag, 2016) and co-editor of the book *Habima – New Studies on National Theatre* (Resling, 2017). Her study on European landscapes in the Hebrew theatre of the 1930s and 1940s was funded by an ISF grant (2017).

Making Docufiction Theatre via Brecht: (Post)truth, (Inter)textuality, and (Meta)theatricality

Dokufiktionales Theatermachen via Brecht: (Post)faktische, (Inter)textualität, und (Meta)theatralität

This paper attempts to theorize “docufiction theatre,” a neologism that describes my practice of combining documentary theatre and literary adaptation in the plays *TTD* (Toronto, 2021) and *HoD* (NYC, 2022). *TTD*, loosely adapted from Günter Grass’ *The Tin Drum*, juxtaposes the novel with everyday life in urban China in relation to mass surveillance and states of exception. *HoD* retells Joseph Conrad’s *Heart of Darkness* through a Chinese pilot on a diplomatic mission in West Africa under neocolonialism. In this research, I will focus on the play *TTD* and explain why and how docufiction theatre combines documentary with fiction in its representation. I begin by examining the ontology of the real in the documentary theatre tradition and the paradoxical relations among theatre, document, life, and action. Next, I explicate *TTD*’s treatment

of the documentary through strategies of (inter)textuality and (meta)theatricality to depart from the neoliberal style of documentary theatre common in North America and to wrestle with the post-truth political ecology. Taking after Bertolt Brecht’s notion of realism and the epic theatre devices *Fabel* and *Gestus*, docufiction theatre constructs a dialectical relation between narrative and facts, and between multiple perspectives on political realities to overcome ideological binaries. I argue that by cultivating the space in-between these dialectics, docufiction theatre creates space capable of addressing the paradox between the suspicion of objective accounts of reality – the result of both the postmodern attitude and political disinformation – and documentary theatre’s purpose to present facts and politicize the real world.

Yizhou Zhang is a Ph.D. student at the Centre for Theatre, Drama, and Performance Studies, University of Toronto, with a BA in Classical Studies and Comparative Literature from King’s College London. Her research interests focus on the intersections of theatre and performance with history and philosophy, emphasizing issues of alienation, violence, and transnational communications. She is also a theatre-maker whose works express systems of oppression in everyday life.

Brecht's Influence on the Playwright Riad Masarwah

Brechts Einfluss auf den Stückeschreiber Riad Masarwah

The playwright and theatre director Riyad Masarwa (1948-2016) lived in Nazareth and is considered to be one of the most important Palestinian playwrights in Israel. He was influenced both by the form and contents of Brecht's plays about wars and the life of anxiety and fear of government authority. Besides directing most of his own plays, he also directed Brecht's *Fear and Misery of the Third Reich* in 2002, with reference to the local situation.

The paper will focus on two of Marawa's plays, both written in Brecht's epic style,

presenting the hardships of the Palestinian people: *The Lost Child* (1982) and *The Ninth Wave* (1990). *The Lost Child* presents specific moments of the Palestinian people, through real figures encountered by the playwright, each character representing his ideology and beliefs towards "Palestine". This play has not been staged. *The Ninth Wave* presents the pain of the Palestinian people through a series of episodes, using alienation techniques and theatre-within-the-theatre. It was staged in 1990.

Dr. Karma Zua'bi wrote her Ph.D. at Tel Aviv University on women characters in Palestinian theatre, published in Arabic in 2018. She teaches at the Arab College in Haifa.

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