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Theatre and Migration

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Rasmus Cromme studied Dramaturgy, English Literature and Economics at Ludwig-Maximilians-University and the Bavarian Theatre Academy August Everding, Munich. He wrote his Diploma thesis “In between reality and fiction” about Arthur Miller’s mind and vision plays of the 1980s and 90s. In the Season 2006/07 he was a staff member of Dramaturgy, Press and Public Relations at the State Theatre at Gärtnerplatz, Munich. From 2007 until 2009 he worked for the Young Audience Program of the Bavarian State Opera and in 2012 finished his PhD in Theatre Studies at LMU with the thesis “The Legacy of Thalia at the Gärtnerplatztheater, Munich. Positioning by programming with regard to contents: historic-empirical case study on the development of repertory and product potential of the State Theatre at Gärtnerplatz”. From 2013 until 2016 he was a postdoctoral research fellow of the joint research project “History of the Bavarian State Opera 1933-1963” (published 2017) at the Institute for Theatre Studies, LMU, where he is employed as a lecturer. From 2015 until 2017 he was the General Coordinator of the PhD-Counselling and service Unit dokunstLMU (LMU Excellence Initiative) that offers a diverse and systematically structured range of courses for doctoral candidates at the Department of the Arts, LMU Munich. Currently he is the Project Coordinator of the DFG-funded Research Unit “Krisengefüge der Künste: Institutionelle Transformationsdynamiken in den darstellenden Künsten der Gegenwart”.

MEDEA: ‘I’M ALIEN HERE. YOU WERE ALIEN WHERE I WAS LOVED.’ – (UN)FAMILIAR THEATRICAL CONCEPTS AND PROJECTIONS OF A REFUGEE

Escape and migration can be seen as the central theme and dilemma in theatrical representations of Medea, if one succeeds in widening the gaze beyond the Eurocentric perspective. Since Euripides and Seneca there have been various successful Medea adaptations, in literature and on the stage, by authors such as Pierre Corneille, Friedrich Maximilian Klingler, Hans Henny Jahn, Jean Anouilh and Heiner Müller that put new emphasis on matters of topic, structure and language. The lecture starts with Grillparzer’s Medea (third part of the trilogy *The Golden Fleece*, 1821) where for the first time the character of Medea is being highlighted and discussed fundamentally as a political stranger and refugee (“Metternich Restoration”; culture clash vs. recommencement and negation of a personal past). The focus of the lecture lies in two additional considerably later adaptations, scarcely known in Europe, that present the main character exclusively as a refugee or migrant in exile: *The Wingless Victory* (1936) by American Maxwell Anderson and *Cherrie Moraga’s The Hungry Woman – A Mexican Medea* (2001). Both have as yet not been introduced to major European theatres. From the perspective of the fine arts and cultural history they especially offer a lot more innovation and debate regarding theme, dramaturgy and aesthetic approaches (immigration and discrimination on grounds of religion; racism against Hispanic Americans; homophobia / diversity) than the so-called German New Drama of the new millennium (for example *Manhattan Medea* by Dea Loher or *Mamma Medea* by Tom Lanoye). The lecture will show and discuss this particular wider freedom of design in theatrical terms which goes far beyond the current state of directing (re- interpretation or adaption of well-known play versions). These two dramas indeed transform allegedly formerly unapproachable culture areas / groups on the stage

Key Words

Medea New Drama dramaturgy aesthetic approaches immigration discrimination on grounds of religion racism against Hispanic Americans homophobia diversity freedom of design in theatrical terms transformation of allegedly formerly unapproachable culture areas / groups on the stage

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Felisberto Sabino da Costa holds a Master in Arts from the University of São Paulo 2000 and a PhD in Arts from the University of São Paulo 2006. In 2011, he completed a post-doctorate internship at the Université Sorbonne Nouvelle – Paris 3. He is currently a professor at the University of São Paulo, and has experience in the area of Performing Arts, working mainly in the following subjects: dramaturgy and performing objects. Coordinator of “O Circulo – Grupo de Estudos Híbridos das Artes da Cena”, a research group based at Performing Arts Department.

THE MASK AS A DRAMATURGICAL DEVICE IN CONTEMPORANEITY

The research aims to reflect on mask, as a contemporary poetic device, based on the concept of dramaturgy in an extended perspective. From this idea, the question at stake is: how to operate with the mask device in the increasingly volatile space of the contemporary metropolis. In the face of today’s demands that are based on the precariousness of the body and the consumption of all order, this device reveals its power through insurgent action. In addition to an aesthetic view of language, acting dramaturgically involves ethics as the founding attribute of the process. As theoretical framework, references of the performing arts and anthropology were chosen among which we can highlight: Eduardo Viveiros de Castro, Erika Fischer-Lichte, Gilbert Durand, José Antonio Sanchez and Giorgio Agamben. The investigative process encompasses scenic and social events emerging in the city of São Paulo during the first two decades of the 21st century, especially those that are resistant to the injunction of neoliberalism.

Key Words

dramaturgical device, insurgency, contemporary theatre, theatricality.