



# Fremd

8. Festival

Politik im Freien Theater  
27.10. bis 6.11.2011

Staatsschauspiel Dresden  
Hellerau – Europäisches Zentrum  
der Künste Dresden  
[www.politikimfreientheater.de](http://www.politikimfreientheater.de)

bpj:  
Bundeszentrale für  
politische Bildung

Staatsschauspiel  
Dresden

HELLERAU-EUROPÄISCHES  
ZENTRUM DER KÜNSTE DRESDEN  
HELLERAU-EUROPEAN CENTER  
FOR THE ARTS DRESDEN

Ein Kooperationsprojekt der Bundeszentrale für politische Bildung, bpj  
mit dem Staatsschauspiel Dresden und Hellerau – Europäisches  
Zentrum der Künste Dresden

# **Fremd – The 8<sup>th</sup> "Politik im Freien Theater" Festival**

16 exceptional independent theatre productions from Germany and the rest of Europe performed from Oct. 27<sup>th</sup>-Nov. 6<sup>th</sup> at the Staatsschauspiel Dresden, the Hellerau European Center for the Arts Dresden and at other venues throughout the city.

A cooperative project sponsored by the German Federal Agency for Civic Education (bpb) together with the Staatsschauspiel Dresden and the Hellerau European Center for the Arts Dresden.

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Omar Ghayatt / Nicole Borgeat

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Yan Duyvendak / Omar Ghayatt / Nicole Borgeat  
(Switzerland)

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## **Made in Paradise**

Tues. 11/01 & Wed. 11/02

9:00 p.m. – 11:00 p.m. / Japanisches Palais

Tickets: € 12.00 / € 6.50 (reduced)

After the 9/11 attacks, the western and Arab worlds have viewed one another with mistrust and fear, although those perceptions are to a large extent characterised by the media. Performance artists Yan Duyvendak from Switzerland and Egyptian Omar Ghayatt believe that people need to have more personal contact in order to acquire a personal and differentiated image of the "other". The two have created a number of fragments based on culture shock, misunderstandings and the minor irritations – along with the pleasant surprises and eye-opening moments that Duyvendak experienced in Cairo and Ghayatt in Switzerland in their respective encounters with cultures "on the other side". *Made in Paradise* is a collection of passing stories and scenes that recount often surprising episodes with a glint of irony and humour. The audience chooses the fragments that will make up its customised evening of theatre, and as its members are integrated into the performance, they have no choice but to examine their own perceptions.

Born in the Netherlands, Yan Duyvendak has pursued his career as a performance artist for more than a decade, both in Europe and abroad. In his work, he confronts the media – and the prejudice it propagates – with our common humanity. Duyvendak has won several prizes, including the Meret Oppenheim Prize in 2010. Filmmaker Nicole Borgeat has been determining the dramaturgical approach taken by Duyvendak's pieces for almost ten years. In 2005, the two developed the performance and installation *Side Effects* together. That was followed by *Made in Paradise* and *SOS*. Born in Cairo, director Omar Ghayatt currently lives in Switzerland. In 2003, he received first prize at the 15<sup>th</sup> Egyptian Youth Salon, the first time it was ever awarded in Egypt for performance art. Ghayatt presents the Other – the opponent perceived by our culture – by using it as a mirror to reflect himself, thereby

participating both conceptually and physically in the project.

The group was also invited to the 2011 Theaterformen Festival in Hanover.

*"Getting members of the audience to talk to one another – and not just one-on-one, but everyone together – is unusual, but it works. Things like this never happen in theatre. That's what makes this evening so special. At the end, everyone drinks Egyptian tea flavoured with mint leaves together. You feel comfortable quickly. The suspicion that it might turn into kitsch is quickly disarmed by the improvised performance, by its raw, unfinished aspects. The openness of the performers is touching. You never have the feeling you're only watching a show. Tremendous."*

**Hannoversche Allgemeine Zeitung**

**Performed by: Yan Duyvendak & Omar Ghayatt**

**Concept: Yan Duyvendak, Omar Ghayatt, Nicole Borgeat**

**Dramatic Advisor: Nicole Borgeat**

**Production: Dreams Come True (Geneva)**

**A co-production with: Théâtre de l'Arsenic (Lausanne), Dampfzentrale (Berne), GRÜ (Geneva), La Bâtie-Festival de Genève**

In cooperation with FRAC Alsace, Montévidéo (Marseille).

Realised with the support of the Fond municipal d'art contemporain Genève, la Loterie Romande, the Pro Helvetia Office Cairo, Pro Helvetia Zurich, Valiart Bern, and the ONDA Office National de Diffusion Artistique (Paris).

With the kind support of Pro Helvetia

[www.duyvendak.com](http://www.duyvendak.com)

Wed. 10/31 & Tues. 11/01 7:30 p.m. – 9:15 p.m. /  
Kleines Haus 1  
Tickets: € 12.00 / € 6.50 (reduced)

A young teacher is attempting to bring the undisciplined pupils in her theatre class – most of whom come from immigrant backgrounds – to a more complete understanding of Friedrich Schiller and his idealistic beliefs about the classic German stage. It's a hopeless task...at least until a gun falls out of a student's pocket in a shoving match. After only a brief hesitation, the frustrated teacher takes her students hostage and forces them at gunpoint to go onstage and perform excerpts from Schiller's work, because only theatre can save a world gone mad! As it deteriorates, the drama of the hostage situation runs the gamut from thriller to comedy to melodrama, gleefully deconstructing the seemingly clear-cut identities of its characters.

Born in Ankara, Nurkan Erpulat studied acting in Izmir and directing in Berlin. Among other works, his repertoire includes the production of *Jenseits – Bist du schwul oder bist du Türke?*, which was written for the Beyond Belonging Theatre Festival, and *Man braucht keinen Reiseführer für ein Dorf, das man sieht* (text by Tim Staffel). The two plays Erpulat has directed with young people at Hanover's Staatstheater (*Heimat im Kopf* and *Familiengeschichten*) were invited to the Theatertreffen der Jugend Festival in Berlin.

Jens Hillje grew up in Milan, Munich and Landshut. From 1996-1999 he was the co-director and Dramatic Advisor at the Baracke des Deutschen Theaters, and from 1999-2009 he was the Dramatic Advisor and a member of the Artistic Steering Committee at the Schaubühne am Lehniner Platz in Berlin.

*"A comedy about running amok and a clash of cultures. When the tools of terror are used in a*

*play in the battle for enlightenment, it also touches on Thilo Sarrazin's theses about the lack of will on the part of young Muslims to integrate (into German society). Verrücktes Blut is the surprise theatre hit of the season – a rollicking joy of a well-made play full of surprising twists and shrill humour."* **Der Spiegel**

*"Verrücktes Blut is a play in rhythm with the pulse of the times – one that juggles with social dynamite."* **Frankfurter Allgemeine Zeitung**

Verrücktes Blut was invited to the 2011 Theatertreffen Festival in Berlin, and has also been declared Production of the Year (2011) by Germany's most prestigious theatrical journal Theater heute.

**Performed by: Sesede Terziyan and Nora Rim Abdel-Maksoud, Murat Dikenci, Hassan Akkouch, Tamer Arslan, Sohel Altan G., Pinar Erincin, Paul Wollin**  
**Directed by: Nurkan Erpulat**  
**Production: Kultursprünge im Ballhaus Naunynstrasse**  
**A co-production with: Ruhrtriennale**

This performance was made possible by the German NATIONAL PERFORMANCE NETWORK within the framework of the programme "Gastspielförderung Theater", with funding provided by the German Federal Commissioner for Culture and the Media and the Ministries for Culture and the Arts of the German States.

[www.ballhausnaunynstrasse.de](http://www.ballhausnaunynstrasse.de)

Rodrigo García – La Carnicería Teatro (Spain)

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## **Versus**

In Spanish with German surtitles

Thurs. 10/27 (Opening day) & Fri. 10/28

7:00 p.m. – 9:00 p.m. / Hellerau, Großer Saal

Tickets: € 12.00 / € 6.50 (reduced)

*Versus* was originally written as a commissioned piece for the festivities celebrating the bicentennial of Argentina's independence. Politically inspired, the piece is raw and radical, its discourse intelligent and passionate. In the broadest sense, *Versus* is about each individual's struggle for self-determination. Rodrigo García and his ensemble put their fingers in the wounds of social injustice by introducing them through the banalities of daily reality. For example, at the start of the play, the unsuspecting audience is encouraged to laugh at an amusing dialogue about pizza and football, but it soon becomes clear that the work is actually addressing much more serious topics. To reach its goals, the ensemble uses video images, projected texts, dance and live music. *Versus* is a wake-up call that jerks you out of bed, yet also gives you hope, because García is searching for nothing less than a *modus vivendi* – a survival guide for the present world. As the director puts it: "Let's see what we have to do to live together in peace."

Argentine artist and director Rodrigo García was born in Buenos Aires and moved to Spain at the end of the 1980s. Together with his troupe La Carnicería Teatro, he has spent more than two decades developing a unique visual language. "La

Carnicería" is a reference on the one hand to the butcher's shop owned by his father, and on the other to García's approach to theatre, which taps into the flesh and blood of modern society. A primary focus of the director's work is the alienation process generated by today's consumer society. On stage, he shows how this alienation functions, avoiding realistic references in favour of physical metaphors that can at times have disquieting or even repulsive impact.

**Performed by: Patricia Álvarez, Amelia Díaz, Rubén Escamilla, Juan Loriente, Nuria Lloansi, David Pino, Isabel Ojeda, .tape.**  
**Conceived and directed by: Rodrigo García**

**Production: Sociedad Estatal de Conmemoraciones Cultural (SECC), with additional support from the Teatro de la Laboral (Gijón) and the government of the Principality of Asturias.**

**A co-production with the Théâtre du Rond-Point and the Festival d'Automne Paris.**

[www.rodriogarcia.es](http://www.rodriogarcia.es)

**Before your very eyes**

Fri. 11/04 7:00 p.m. – 8:15 p.m & Sat. 11/05  
8:00p.m. – 9:15 p.m. / Hellerau, Großer Saal /  
Tickets: € 12.00 / € 6.50 (reduced)

“Ladies and Gentlemen! Gob Squad has the honour to present a live show with real children! It’s a rare and exciting opportunity to witness seven lives taking place at high speed – before your very eyes!” The show put on by German-British performance collective Gob Squad begins with a godlike announcement from the wings. Onstage, a number of kids between the ages of eight and fourteen sit inside a mirrored glass box. Then the performance begins, and the troupe sets the biological clocks of the young people in motion. They meet themselves and explore their own pasts – captured on video and projected onto a screen – and they also meet themselves as adults. Will the children really make at that kind of a scene at their 45<sup>th</sup> birthday party? Unimaginably imaginable. Gob Squad’s children confront both themselves and us in this experimental arrangement with questions about happiness and well-being and our deepest-seated fears and anxieties.

*Before your very eyes* is the final instalment in the trilogy created by Belgian production company CAMPO. All three theatrical works feature children, but were written for an adult public.

British-German performance collective Gob Squad has been producing performances, theatre, films and installations since 1994. The troupe turns open public areas such as office buildings, train stations, shopping malls and hotels into theatrical spaces, but also works in more traditional venues like galleries and theatres. Gob Squad first drew significant attention at the documenta X in Kassel with the piece *15 Minutes To Comply*. Since then, the collective has performed numerous productions in Berlin, Frankfurt and Hamburg in the further development of Gob Squad’s distinctive

interactive live video format. Bystanders and spectators also play a major role in their performances. At the 2009 Impulse Festival, Gob Squad won the Goethe Institute’s “Saving the World” prize.

*“Along with the delightful performers, what makes this production so enchanting is the completely un sentimental connection between light and carefree play and the sobering melancholy of growing up and growing old. This is probably the most beautiful and honest performance of the year – at least for the 46-year-olds in the audience.” Süddeutsche Zeitung*

*“...and then it happens, right before your eyes – this good-humoured and thoughtful, tremendously simple and deeply saddening, playful and cruel piece of lovely theatre.” nachtkritik.de*

**Performed by: Martha Balthazar, Spencer Bogaert, Faustijn De Ruyck, Gust Hamerlinck, Zoë Luca, Jeanne Vandekerckhove, Ineke Verhaegen**

**Voice: Rigley Riley**

**Concept, Design & Direction: Gob Squad (Johanna Freiburg, Sean Patten, Berit Stumpf, Sarah Thom, Bastian Trost & Simon Will)**

**Production: Campo und Gob Squad.  
A co-production with: Hebbel am Ufer, Berlin, FFT Düsseldorf, Noorderzon/Grand Theatre Groningen, NEXT Festival, Eurometropole Lille-Kortrijk-Tournai + Valenciennes and Künstlerhaus Mousonturm, Frankfurt and La Bâtie-Festival de Genève**

[www.gobsquad.com](http://www.gobsquad.com)

God's Entertainment (Austria)

## **Passantenbeschimpfung**

Based on Peter Handke's

*Publikumsbeschimpfung* (Offending the Audience)

Fri. 10/28 4:00 p.m. – 5:30 p.m & Sat. 10/29 3:00 p.m. – 4:30 p.m. / Dresden Central Station  
Free Admission

In his 1966 work *Offending the Audience*, Peter Handke tackled the issue of passivity in theatre-goers. Now with the performance *Passantenbeschimpfung* (*Offending Passers-by*), God's Entertainment drags the topic into the present – without a theatre building, a shielded room, a stage or a seating area for the audience. Instead, the artist collective turns public spaces into a stage. Heavily-frequented areas such as train stations or shopping malls provide the backdrop for a theatrical event, and also define the relationship between public and troupe – because God's Entertainment employs market strategies to turn passers-by into active participants. It happens very quickly. Quick training, quick art, quick payment. Anyone who wants to earn a fast € 5 can drop their identity as a passer-by and begin reading other members of the public the riot act, quoting texts like those from Peter Handke's *Offending the Audience*.

*„The theatre troupe God's Entertainment risks a lot and is always good for a scandal. One thing the productions always provoke and catalyse is communication.“* **Der Spiegel**

God's Entertainment generally doesn't distance from the audience in its works, but instead has it play a role. An array of members from the arts, sciences and other fields of endeavour help the Vienna-based artist collective in its ongoing efforts to redefine the word 'performance'. By taking social criticism into public spaces, God's Entertainment creates an audience where people least expect to be part of one. For several years now, the collective has had extraordinary success touring Europe's independent theatre scene with performances that incorporate elements from happenings, the stage, visual art and sound art – productions that again and again have been good for gobsmackingly anarchic social analysis.

**Performed by: God's Entertainment**  
**Production: God's Entertainment in cooperation with brut Wien**

With kind support from the City of Vienna's MA7 Culture Department

[www.godsentertainment.org](http://www.godsentertainment.org)

Fri. 11/04 7:30 p.m. – 9:15 p.m & Sat. 11/05 6:30  
p.m. – 8:15 p.m. / Kleines Haus  
Tickets: € 12.00 / € 6.50 (reduced)

The new theatrical music production from Hamburg-based artist troupe Hajusom is as colourful and riveting as Bollywood. In their latest production, Hajusom explore whether the ensemble members' often oppressive pasts and the political realities of daily life in their home countries can be expressed onstage using the colourful tools employed by Bollywood movies. To do it, they cite films from the genre as they link dance and melodrama with the performers' personal histories. In this way, Hajusom adapts and dismantles the rules of Bollywood and reassembles them into new choreographies that mix classic Indian and western, traditional and sub-cultural concepts. The result is a utopian realm of grand emotions.

Hajusom regularly appear to sold-out crowds every year at the Hamburg's Kampnagel performance and production facility, where they are greeted by storms of applause. The group's second theatrical music production after *Back Up Story* (Jimi Tenor and Kabu Kabu) is accompanied by musicians Viktor Marek and Ashraf Sharif Khan. The 'old hands' in the well-established Hajusom ensemble include directors Ella Huck and Dorothea Reinicke, who worked together on the current production with new performers – young rising star refugees and immigrants in Germany who don't know whether they might soon be deported or have to go underground.

*"The 22 young refugees from all over the world – who have spent their fair share of time waiting in line to talk to the immigration authorities about extending residency permits – are kings on this night. For an hour and a half they lead the audience through the scenes of a classic Indian drama. And in the end, the spectators leap from their seats and cry 'Encore!'"* **nachtkritik.de**

**Performed by the Hajusom & Shooting Stars Ensemble: Alikhan Ahmadi, Mariama Babjie, Mamadou Bah, Amelon-Maria Comoe, Zandile Darko, Francesco Di Bari, Ousmane Diallo, Sahar Eslahi, Farzad Fadai, Aminatu Jalloh, Omied Khademsaba, Stefanie Kyei-Anti, Aimee Nhung Le, Isaac Lokolong, Arman Marzak, Sarah Owusu, Maziyar Rezaei, Rahmat Rezai, Dennis Robert, Priscilla Schätz, Bernard Schätz, Varsha Thakur**

**Artistic Directors: Ella Huck, Dorothea Reinicke**

**Music: Ashraf Sharif Khan, Viktor Marek  
Choreography, Voice, Performance: Varsha Thakur**

**Production: Hajusom e.V.**

**A co-production with: Kampnagel Hamburg and Theater im Pumpenhaus Münster.**

The Shooting Stars are sponsored by the Fonds Soziokultur, the UNO-Flüchtlingshilfe e.V., Stiftung: do and the Diakonie Hamburg.

With kind support from the Städtepartnerschaftsfonds Hamburg and the Dresden Department of European and International Affairs.

This performance was made possible by the German NATIONAL PERFORMANCE NETWORK within the framework of the programme "Gastspielförderung Theater", with funding provided by the German Federal Commissioner for Culture and the Media and the Ministries for Culture and the Arts of the German States.

[www.hajusom.de](http://www.hajusom.de)



## **ArabQueen oder Das andere Leben**

Based on the novel by Güner Yasemin Balci

Wed. 11/02 & Thurs. 11/03 7:30 p.m. – 9:15 p.m. /  
Kleines Haus  
Tickets: € 12.00 / € 6.50 (reduced)

Mariam grows up in a strict Muslim family. Her parents want to protect the young woman from the lurking dangers and seductions of the world outside the protected walls of her home. But what her parents don't know is that Mariam leads a double life. In the family she's the submissive daughter, but out on the streets, she's the self-confident ArabQueen. With well-placed lies, she surreptitiously obtains little freedoms such as chatting with strange men at her liberal Aunt Hayat's house, meeting up with her German friend Lena, or going to the disco. But before long, things reach a make-or-break point when Mariam's parents decide she should marry her cousin – and she has to make a decision that will shape the rest of her life.

Güner Yasemin Balci's novel *ArabQueen* is based on the true story of a young woman who, like many female Muslims in Germany, constantly walks a thin red line between tradition and modern life, the demands of religion and western society, and her obligations to her family and her own personal freedom.

The group Heimathafen Neukölln hoisted its flag for the first time in 2007 in a vacant bar in the German capital. In 2008, the Alte Post building in Neukölln became a temporary home. The troupe's name – 'Heimathafen' means 'home port' – reveals the central role that the Neukölln district of Berlin plays in its activities: a place where Neukölln residents, Berliners at large and guests from other places can explore and grapple with the concepts of both individual identity and what we all have in common. Heimathafen Neukölln has set up a platform to help accomplish this goal, but it isn't aimed at specific target groups, cultures or proponents of a particular school of artistic expression. Remarkable for its crossover in styles, genres and disciplines, the platform provides a port in the storm for anyone. Neukölln's past and present are the one unifying theme, including key issues there such as youth

violence, conflicts with immigrants, preoccupation with the idea of 'home', courtesy, living in precarity in Germany, and gentrification. *ArabQueen* piece is the third piece in the "Neukölln Trilogy" directed by Nicole Oder. It follows Heimathafen productions *Arabboy* (2009) and *Sisters* (2010).

For her work as a director, Nicole Oder was awarded the People's Choice Award at the 2011 Radikal Jung Theatre Festival in Munich.

*"With plenty of humour and calm implicitness... [ArabQueen] doesn't just teach you something. It gives you courage to stand up for your convictions."* **Berliner Morgenpost**

*"A groove trip in the world of ArabQueen, which moves from your head through your heart and into your legs before migrating back to your head. A pulsing evening of theatre...an onstage explosion like Ibsen's Nora. This is the thunder of an emancipation movement."* **Berliner Zeitung**

**Written & performed by: Tanya Eratsin, Inka Löwendorf, Sascha Ö.Soydan**

**Director: Nicole Oder**

**Dramatic Advisor: Elisabeth Tropper**

**Production: Heimathafen Neukölln**

Produced with the support of the Ilse und Dr. Horst Rusch-Stiftung

This performance was made possible by the German NATIONAL PERFORMANCE NETWORK within the framework of the programme "Gastspielförderung Theater", with funding provided by the German Federal Commissioner for Culture and the Media and the Ministries for Culture and the Arts of the German States.

[www.heimathafenneukoelln.de](http://www.heimathafenneukoelln.de)

Sat. 10/29 8:00 p.m. – 9:00 p.m & Sun. 10/30  
7:00 p.m. – 8:00 p.m. / Kleines Haus  
Tickets: € 12.00 / € 6.50 (reduced)

Hybrids have been present in human society for time immemorial. The connection or metamorphosis from human to animal has been a recurrent theme in countless texts and works of art. The Institut für Hybridforschung (Institute for Hybrid Research) is now using performative methods to open up perspectives far in advance of current human-animal dualism. The institute has been researching various ways of becoming an animal for many years. Currently there are genetic, artistic, theatrical as well as surgical solutions on offer when it comes to trying to discover the real you, or for satisfying your desire to reach the highest stage of animalisation. Those who feel animalistic impulses when there is a territory to be protected or who are good at sniffing out potential partners are invited to find out more about a new animalistic way of life. One of the Institute's clients documented her step-by-step operational metamorphosis into a well-known predator, and will now make her experiences accessible through a performance that is a theatrical symbiosis of research and entertainment. Become an animal – today!

Founded by Corinna Korth and others, the Institut für Hybridforschung is a research group with the declared goal of increasing public acceptance for what are commonly known as 'hybrid beings'. In *Furry Species*, which premiered in at the 2011 Freischwimmer Theatre Festival, she presents the results of that research as an interdisciplinary theatrical act.

Performance artist Corinna Korth (born 1975) studied at the University of Fine Arts Hamburg. For the last eleven years, she has been living as an officially tolerated human-wolf hybrid named Canis Lupus in the northern German city, and has artistically documented its existence. In public, Canis Lupus is an outsider in our civilised world, and has experienced marginalisation. She provides a new perspective on the discrepancy between socialisation and instinct, and leads her life with an eye for detail, plenty of irony – and most especially humour.

*"A very sage work with an appreciation for biology and self-optimisation strategies."*

***Der Tagesspiegel***

**Performance: Corinna Korth, Dr. Dr. Steffen Hohl, Guests**

**Direction and Concept: Corinna Korth**

**Video: Kirsten Rusche**

**Dramatic Advisor: Nadine Jessen**

**Production: Institut für Hybridforschung**

**In cooperation with Freischwimmer 2011 –  
Plattform für junges Theater.**

With kind support from the Städtepartnerschaftsfonds Hamburg and the Dresden Department of European and International Affairs.

**Money – It Came From Outer Space**

Sun. 10/30 &amp; Mon. 10/31 7:30 p.m. – 8:40 p.m /

Hellerau, Hinterbühne

Tickets: € 12.00 / € 6.50 (reduced)

Most people think that money is nothing more than a means for more easily conducting transactions, but that naïve belief has led us into our current financial crisis. In their video-theatre performance, Christiane Kühl and Chris Kondek prove that money is not just a neutral financial tool – it's a gigantic living organism on the path to the next stage of its evolution. Every dollar, every euro, every yen is part of a swarm intelligence that organises itself into capital currents. And it has just one goal. Propagation. Proliferation. Accumulation. Nothing and no one is safe. Panic strikes, along with mass hysteria. Can the government stop it? Can science tame it? What is the true nature of money? With the help of old science fiction novels and video material being shown for the first time, *Money – It Came From Outer Space* now reveals the terrifying truth. Money is an alien.

Video artist and director Chris Kondek has worked with well-known artists like Laurie Anderson, Michael Nyman, René Pollesch and Robert Wilson. Christiane Kühl has worked as a journalist at the German daily *taz*, *KULTURspiegel* and German broadcaster radioeins. The two have developed productions together since 2004. At the 2005 "Politik im Freien Theater" Festival, their *Dead Cat Bounce* was distinguished by the Goethe Institute and German broadcaster ZDFtheaterkanal. It went on tour, and was

presented to audiences in Tel Aviv, Moscow, Tokyo, Shanghai and other cities outside Europe. The piece *Hier ist der Apparat* was developed in 2006 at the Hebbel am Ufer Theatre in Berlin and the Schouwburg in Rotterdam. *Übermorgen ist zweifelhaft / 2012*, a piece about radical turning points in history, opened at the Kammerspiele Theatre in Munich.

*"A tremendous performance...because this extremely precise montage of images and text is so playfully many-faceted, yet so like a documentary at the same time – more so than anything else done on the topic in the last few years."* **Berliner Zeitung**

**Performed by: Chris Kondek, Christiane Kühl, Marc Stephan, Hannes Strobl, Jutta Vanaga**  
**Concept/Director/Video: Chris Kondek**  
**Concept/Dramatic Advisor/Text: Christiane Kühl**

**Production: doublelucky productions | Kondek/Kühl GbR**

**A co-production with: Hebbel am Ufer, Berlin**

Sponsored by the Governing Mayor of Berlin – Senate Chancellery – Cultural Affairs  
 Sponsored through funding granted by the Fonds Darstellende Künste

**Darfur – Mission incomplete**

Thur. 11/03 8:00 p.m. – 9:30 p.m & Fri. 11/04 8:30 p.m. – 10:00 p.m / Hellerau, Nancy Spero Saal  
 Tickets: € 12.00 / € 6.50 (reduced)

Two rooms, four experts, one question. What's happening in Darfur? Is it an ethnic conflict, or an 'ethnicised' conflict – where economic, environmental, political and ideological factors also play a role? Is it only about territorial interests, or should it be considered the first real 'climate war' in history? The conflicts have now killed more than 400,000 people. Property has been destroyed along with precious harvests, and close to three million refugees have fled the region, yet hidden from the public gaze the ongoing murder continues. Journalists aren't granted visas allowing them to travel in the war zone, and even staff from aid organisations are only given permission to visit refugee camps in exceptional circumstances. The four experts recapitulate the explosive history of Sudan, describe the situation in the region, reel off countless facts, and weigh arguments in an attempt to uncover the roots of the Darfur conflict.

Director and author Hans-Werner Kroesinger is considered one of the most prominent proponents of documentary theatre in the German-speaking world. In the last few years, he has directed productions at Bavaria's Staatsschauspiel, the ZKM Karlsruhe, Stuttgart's Staatsoper, at the Schouwburg in Rotterdam, and at the Berlin venues VolksSet, the Berliner Ensemble, the HAU (Hebbel am Ufer) and the Sophiensälen. In his collages of historic and contemporary texts, Kroesinger examines the biography in all its contradictions, as well as the process of determination through political measures. In earlier works, he examined topics like the Eichmann trial, the German Autumn of 1977,

Germany's military participation in the war in Kosovo and the history of colonialism in Africa. His works have been invited to prestigious national and international festivals, among them the 2003 Politik im freien Theater Festival (Hamburg), the Cultura Nova (Herleem 2008), and the Impulse (North Rhine-Westphalia 2009). In 2007, the director was granted Berlin's Brüder Grimm Prize for his production of *Kindertransporte* at Berlin's Theater an der Parkaue. His last two productions, *Blackwater – Private Military Companies* (November 2010) and *Darfur – Mission incomplete* (January 2011) premiered at the Hebbel am Ufer Theatre in the German capital. Kroesinger is currently working together with the troupe from Jungen Schauspiel Hannover on his next production *Unternehmen Hunger*.

*"The great quality in Kroesinger's work is in how he works out this kind of ambivalence, dialectic and dynamic in all of its complexity."*

***Der Tagesspiegel***

**Written and performed by: Judica Albrecht, Armin Dallapiccola, Lajos Talamonti, Nicola Schössler**

**Director: Hans-Werner Kroesinger**

**Production: Hans-Werner Kroesinger**

Sponsored by the Governing Mayor of Berlin – Senate Chancellery – Cultural Affairs.

[www.hebbel-am-ufer.de](http://www.hebbel-am-ufer.de)

**Zeichensturm**

Tue. 11/01 & Wed. 11/02 7:00 p.m. – 8:15 p.m. /

Hellerau, Großer Saal

Tickets: € 12.00 / € 6.50 (reduced)

*Zeichensturm* approaches the world of the deaf in a playful and effortless way. The deaf are a social minority found in every stratum of society, people who are confronted with the same difficulties regardless of nationality, and the discrimination, isolation and prejudice they face is similar all over the world. Two performers greet the public at the beginning of the show, but we don't hear anything. While they converse in sign language, their introductory speech is translated and projected as text on a screen above them. Before long, their welcoming remarks mutate into a comic game of association that provides an introduction into the methods used in this means of communication, while at the same time revealing it to be a complete and independent language. The visual aspects of the work are accompanied by acoustic ones. The driving bass backbeat – overly distinct and extremely loud – kicks the members of the audience in the gut and opens a further sensory level. Bit by bit a collage unfolds, made up of news for the deaf, first-hand deaf accounts of life during the Nazi years in Germany, video clips and talk shows in sign language. *Zeichensturm* provides an entertaining and memorable glimpse into a life and cultural language that most people who can hear know almost nothing about.

Born in Japan in 1973, artist Michikazu Matsune has been living in Vienna for over a decade, where he has explored translation processes and the limits of communication. In his artistic

endeavours, he works at the frontiers between disciplines. Matsune's projects often take place in unusual settings or public spaces, and always integrate a wide range of cultural and social groups and factors. For *Zeichensturm* he worked together with amateur performers and artists who are deaf. At the 2011 Steierische Herbst Festival, his *Tourist Office* employed unusual methods to give spectators both real and imaginary views of the city.

*"The web of discourse that is woven through the lightness of the piece is so well conceived that – even though not a single gesture from the set could be interpreted as a complaint – it seems completely absurd to continue to drag on with an insupportable society of barriers that excludes others."* **Der Standard (Vienna)**

**Concept and Direction: Michikazu Matsune**

**Performed by: Xiaoshu Alice Hu, Paulina**

**Sarbinowska, Jonas Akanno, Nicolas Cheucle**

**Interpreters: Florian Schweitzer, Andrea Rohrauer**

**Production: Michikazu Matsune**

**A co-production with: brut Wien**

With support from the Vienna Department of Culture

[www.signstorm.info](http://www.signstorm.info)

Kornél Mundruczó (Hungary)

**Es ist nicht leicht, ein Gott zu Sein –  
Nehéz istennek lenni (Hard to Be a God)**

In Hungarian with German subtitles

Thur. 11/03 8:00 p.m. – 10:00 p.m & Fri. 11/04  
8:30 p.m. – 10:30 p.m / Eventwerk  
Tickets: € 12.00 / € 6.50 (reduced)

Kornél Mundruczó calls his production *Nehéz istennek lenni* – named after the science fiction novel from the Strugatsky brothers it is based on – “a real-survival road movie”. Both professional and amateur actors appear in this work on human trafficking, the mechanisms of power and political extremism, and Mundruczó takes the audience from their comfortable seats in the theatre out to an inhospitable reality. The performance takes place inside two empty lorries. Five women are being kept there against their will as prostitutes. They entered the country hoping for a better life and a credit card of their own, but once they’ve landed in the clutches of a sadistic film team, no one can afford being bothered anymore by feelings of common humanity. A narrator, present yet unable to interfere, observes their struggle from a distance. He has the choice: react in a humane way – or survive himself.

Hungarian author and director Kornél Mundruczó is best known for his work as a filmmaker. His first production *Pleasant Days* won the Silver Leopard at the 2002 Locarno International Film Festival, and he was invited to the Cannes Film Festival in 2003 with *Joan of Arc on the Night Bus*. Since then he has increasingly turned to live performance, where his work mingles the genres of film and theatre. Mundruczó’s *Frankenstein*

*Projekt* was invited to a number of European festivals in 2008 before his filming of the project was shown in Cannes. *Es ist nicht leicht, ein Gott zu sein* premiered at the 2010 Kunstenfestivaldesarts in Brussels before appearing at the Festival Theater der Welt later that year.

**Performed by: Gergely Bánki, János Derzsi, Marina Gera, László Katona, Diána Magdolna Kiss, Zsolt Nagy, Roland Rába, János Szemenyei, Orsi Tóth, Kata Wéber**

**Text / Director: Kornél Mundruczó**

**Co-author: Yvette Biró**

**Production: Proton Cinema 2010**

**A co-production with: Alkantara Festival, Lissabon; Baltoscandal, Rakvere; Culturgest, Lissabon; Kunsten-FestivalDesArts, Brüssel; Rotterdamse Schouwburg, Rotterdam; Theater der Welt 2010, Essen; Théâtre National de Bordeaux, Bordeaux; Trafó - House of Contemporary Arts, Budapest.**

With kind support from: Eky Light Budapest, Prop Club, NXTSTP

With support from the Cultural Programme European Union.

Tue. 11/01 & Wed. 11/02 7:00 p.m. – 8:30 p.m. /  
Schauspielhaus  
Tickets: € 15.00 / €12.00 / € 6.50 (reduced)

Why are we constantly trying to help Africa, although we are unable to help ourselves? What can be the goal of cooperation if it has to get by without even a scrap of aid ideology or sentimentality? Those questions are the starting point of Christoph Schlingensiefel's last play *Via Intolleranza II*. Luigi Nono's avant-garde opera *Intolleranza* (1960) is the spiritual predecessor of this colourful, hilarious, but also biting collage. In creating his production, Schlingensiefel superimposed a wide range of very diverse sources – texts and presentations, stage performances, film images from the early days of his Opera Village in Burkina Faso, and even silent movie footage. Musically, *Via Intolleranza II* incorporates styles from the African country's traditional music, opera, rap and German folk songs. The performance is presented by twelve actors, dancers and musicians from Burkina Faso and Europe accompanied by the Fönix-Orchester directed by Arno Waschk.

For more than two decades, Christoph Schlingensiefel unflinchingly intervened in cultural and political discourse with projects that included a huge number of theatre and opera productions, art installations, films, happenings and exhibitions. His work made him one of the most important contemporary artists in the world. His productions were invited several times to the prestigious Theatertreffen Festival in Berlin, and the German pavilion at this year's Venice Biennale, which was dedicated to his memory, won a Golden Lion. Schlingensiefel's battle with cancer was a recurrent theme in his later projects and theatrical pieces, as well as in his book *So schön wie hier kann es im Himmel gar nicht sein (It can't be as beautiful in heaven as it is here!)* The artist founded the "Festspielhaus Afrika" initiative when he was already seriously ill. In February of 2010, the foundation stone was laid in Africa for Remdoogo, the first Opera Village in the world. The school for film and music classes, studios, living facilities, a clinic, theatre set and much more is still going up in Burkina Faso. Christoph Schlingensiefel died in August of 2010.

"No one else has managed such an essayistic approach to a topic. In the director's monologues, which are now performed by Stefan Kolosko, Europe's relationship to Africa is expressed succinctly. We who have harmed ourselves, who cannot help ourselves, are now looking for others to help in order to avoid having to engage in self-contemplation." *taz*

*"A mixture of African folklore, radical admonition, appeal for donations and an almost manic attempt to beat a disease. Via Intolleranza II is a wild collage that impresses with its singing, monologues and dance, and uses those elements to reveal the absurdity of the European image of Africa."* **Süddeutsche Zeitung**

*Via Intolleranza II* was invited to the 2011 Theatertreffen Festival in Berlin, where Christoph Schlingensiefel was posthumously awarded the 3Sat Prize for his production.

**Performed by: Brigitte Cuvelier, Kerstin Graßmann, „Kandy“ Mamounata Guira, Friederike Harmsen, Claudia Sgarbi, Isabelle Tassebedo, Jean Marie Gomzoudou Boucougou, Jean Chaize, Issoufou Kienou, Stefan Kolosko, Amado Komi, Ahmed Soura, Nicolas Ulrich Severin Tounga, Abdoul Kader Traore, Arno Waschk, Wilfried Zoungrana**  
**Concept and Direction: Christoph Schlingensiefel**

**Production: Festspielhaus Afrika gGmbH**  
**Co-production: Kampnagel, Hamburg; Kunstenfestivaldesarts, Brüssel; Bayerische Staatsoper, München.**  
**In cooperation with: Burgtheater Wien, Impulstanz und Wiener Festwochen.**

With kind support from: the Goethe-Institute, Maxim Gorki Theater Berlin, VolksSet am Rosa-Luxemburg-Platz Berlin, ECC – European Creative Center, Uferstudios GmbH

[www.schlingensiefel.com](http://www.schlingensiefel.com)

**Testament**

Belated preparations for a new generation based on Lear

Fri. 10/28 7:30 p.m. – 9:15 p.m & Sat. 10/29  
6:00 p.m. – 7:45 p.m / Kleines Haus  
Tickets: € 12.00 / € 6.50 (reduced)

In Shakespeare's *King Lear*, the old ruler – with much fanfare – seeks to bequeath his kingdom to his three daughters, and at the same time make arrangements for his final failing years. It comes as no surprise that the plan is doomed to go violently wrong. Among all the transactions that we have to strike in the course of our lives, the trade-off between the generations is perhaps the most complicated and opaque. Value and counter-value (in other words, money and love) are kept intentionally shrouded by all parties, and no one has ever officially agreed to the conditions of the arrangement.

For *Testament*, the She She Bop actors ask their own fathers to join them onstage. After all, the members of the troupe want to discuss potential areas of strife before their fathers turn into obstinate old men. Who is going to pay for their care when they can no longer care for themselves? Who is going to provide for the stepmother? And why do only daughters think about these issues? Who will inherit that valuable painting, and why have those beautiful old whiskey glasses suddenly appeared on your sister's sideboard? But the fathers can dish it out as well as take it. *Testament* is about the respective responsibilities of father, daughter and son. And once again, the old story of King Lear reveals a modern relevance when it comes to the changing of the guard.

She She Bop was founded in 1998 by graduates of the Giessen Institute for Applied Theatre Studies. The troupe develops and performs its productions collectively. One of its trademarks is a lot of audience integration, which generally has a great deal of influence on performance development. *Testament* is an exception to this rule.

The production was invited to take part in the 2011 Theatertreffen Festival in Berlin, as well as the Impulse Theatre Festival, and was granted the Friedrich Luft Prize by the German daily newspaper *Berliner Morgenpost*.

*"Seldom are the Big Life Questions presented on stage in such a brilliant, emotional, touching and evocative fashion."* **Neue Zürcher Zeitung**

*"Plucky, outspoken and smart...a bold design."*  
**Hamburger Abendblatt**

*"The discussions revolve around love, along with misunderstandings and dependency. The important questions get asked very directly, so they can be intentionally transformed into art for the wider public. You can only seriously ask these questions on a stage. But its motifs play a surprisingly large role in the discussions that follow the performance."* **Frankfurter Rundschau**

*"The complex chord between hilarity and seriousness that this performance is able to strike is astonishing. It somehow speaks to all of today's Lears and Regans and Gonerils and Cordelias, as well as those of tomorrow. A truly touching evening."* **Culture Radio on rbb**

**Performed by: Sebastian and Joachim Bark, Johanna Freiburg, Fanni and Peter Halmburger, Mieke and Manfred Matzke, Lisa Lucassen, Ilia and Theo Papatheodorou, Berit Stumpf**

**Concept: She She Pop**

**Production: She She Pop**

**A co-production with: Hebbel am Ufer, Berlin; Kampnagel, Hamburg; FFT Düsseldorf.**

This performance was made possible by the German NATIONAL PERFORMANCE NETWORK within the framework of the programme "Gastspielförderung Theater", with funding provided by the German Federal Commissioner for Culture and the Media and the Ministries for Culture and the Arts of the German States.

[www.sheshepop.de](http://www.sheshepop.de)



**Ich bin nicht wirklich die Gefahr**

Sat. 10/29 & Sun. 10/30 8:30 p.m. – 9:45 p.m /

Hellerau, Großer Saal

Tickets: € 12.00 / € 6.50 (reduced)

How old are the electrical wires in this building? How dangerous can 150 people gathered in one room be? Is onstage the safest place to be standing right now? Should I reactivate my fears of atomic overkill? Am I mentally disturbed?

Turbo Pascal plays with the logic of worst-case thinking, carrying out a thought experiment with the audience. Worst-case scenarios can be developed for anything and everything, but what really poses a threat? Assembled in a public place, a representative sample of the population of Dresden or Biblis is confronted with an extensive collection of potential dangers from current and long-forgotten risk reports, as well as interviews with worst-case specialists on location. With the help of scenario technology from the field of future studies, Turbo Pascal scrutinises the immense number of threats lurking in the shadows of the theatre – while the audience turns into a disaster committee deciding just how dangerous it wants to be.

The Turbo Pascal artist collective was founded by the troupe's protagonists while they were still studying theatre in Hildesheim. It now works in Berlin and Lower Saxony. The collective asks itself and others social and political questions, and examines the contradictory experiences of our time that are easier to ponder in concert than alone. This collective approach is also always part of the performance, turning the audience into a co-author.

*“With its methods, the theatre collective (Turbo Pascal) already earned one prize at the 100°-Festival. Combining lectures from the field of cultural studies with scenic simulations, music and drama, it provides a kind of integration lesson for the audience. It's fun – especially when a Hungarian dance is performed with laser pens – and really makes you think about what you would do if someone cut off all the power for three days.*

*There are no hidden catches or hooks – which makes it hard to figure out what to do with the earworm that Turbo Pascal's last song turns into.”*

**Berliner Zeitung**

*“Ich bin nicht wirklich die Gefahr takes a playful yet clear and critical approach to current thinking on (state) security. And they do it through looking at the framework situation of an evening in the theatre – a clever gambit! [...] The troupe makes informed self-reflection in the theatre look easy. The performance piece from Turbo Pascal is political, self-confident, and instructive, though with a light touch. It is off-theatre at its best.”*

**nachtkritik.de**

*“Turbo Pascal is a new star in the firmament of independent theatre. The four performers don't act. They moderate and use cryptic irony to provoke discourse on the set, which in turn exposes prejudice and clichéd thinking.”*

**Hildesheimer Allgemeine Zeitung**

*Ich bin nicht wirklich die Gefahr* premiered at the 2009 Freischwimmer Theatre Festival, and a short time later won the People's Choice Award at the 100°-Festival in Berlin.

**Written & performed by: Veit Merkle, Luis**

**Pfeiffer, Frank Oberhäußer, Eva Plischke**

**Concept: Turbo Pascal**

**Production: Turbo Pascal**

**In cooperation with: Freischwimmer 2009 –**

**Plattform für junges Theater**

Sponsored with funding provided by the Capital Culture Fund in Berlin, Lower Saxony's Ministry for Science and Culture, and the Stiftung Niedersachsen

[www.turbopascal.info](http://www.turbopascal.info)

Ann Liv Young (USA)

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## **Cinderella**

In English without surtitles. Recommended for audiences over the age of 18.

Thurs. 11/03 & Fri. 11/04 10:00 p.m. – around 12:00 p.m. / Kleines Haus  
Tickets: € 12.00 / € 6.50 (reduced)

Ann Liv Young's new interpretation of the fairytale *Cinderella* is anything but an innocent storybook hour. The performance artist's unconventional Southerner persona Sherry plays all of the roles in the tale, sliding easily from characters that are friendly or vulnerable to ones who are nasty and malicious. The various roles are tied to an image she identifies closely with in her own life – that of an aggressive woman. Extraordinarily provocative in ways that often take her beyond the borders of good taste, Sherry seizes the opportunity the classic story offers to play out scenes of female power and aggression. The kind of extremeness represented by Young's refusal to live up to audience expectations is rarely seen on stage, and by turning the relationship between performer and spectator on its head, she provides the audience with a first-hand experience of the effects that orchestrated power can produce. In her merciless confrontation with the public, she has no qualms about provoking shame, revulsion and disgust, often driving spectators to the limits of what they can stand or accept.

Born in the southern state of North Carolina in the US, Ann Liv Young studied dance at Hollins University and the Laban Centre in London. She has shown her work in many important theatres and centres for the arts in New York and various venues in Europe, including the MoMa, P.S.1, brut Wien, HAU Berlin, Black Box Teater Oslo and the Kampnagel Hamburg. She has also taken part in the Springdance, Tanz im August and the 2011 In Transit festivals. Young has appeared in her "Sherry" persona in many pieces, among them *Girl Monster Orchestra* (with Chicks on Speed – March of 2010). Her new interpretations of well-known stories include *Snow White* (2006 and 2008), one about George and Martha Washington (*The Bagwell in Me*, 2008/09) and *Mermaid Show* (2011).

*"This is apparently all about simply smashing each and every theatre illusion to pieces. The set is not an idealised world, and the fiction or illustrative performance doesn't relate stories or feelings. The conventions of established theatre about what constitutes a performance are laid savagely bare, along with the expectations of the audience, who want a spectacle and entertainment – not a personal confrontation. By disturbing us enough that we feel fear, shame, rage, aggression, compassion or rise up in protest, (Young) makes it all a personal experience instead of one that is abstract or intellectual. Ruthless and radical, this performance is unique."* **kulturradio, rbb**

*"Cinderella is a psycho walk-in ward, a kind of slapstick-monastic borderline show that converts the theatre into a confessional. While around 20 members of the audience yield to the revelatory pressure, the rest – attracted and repulsed in equal measure – are left squinting through the keyhole. Of course, no one should expect absolution from this mother of confession out of New York. Her chimera Cinderella – part Nina Hagen, part Oprah Winfrey, and part Miss Piggy – is only interested in her contemporaries' spiritual dung. Young's business is to reveal it for what it is, and then pelt them with it."*

**Süddeutsche Zeitung**

**Performed by: Ann Liv Young and Michael Guerrero**

**Production: Ann Liv Young**

**A co-production with: brut Wien**

Sponsored by: Départs Network with support from the European Commission within the framework of the programme Education and Culture DG

[www.annlivyoung.com](http://www.annlivyoung.com)

Fremd – the 8<sup>th</sup> “Politik im freien Theater” Festival – showcases 16 exceptional independent theatre productions from Germany and the rest of Europe. These are being shown from Oct. 27<sup>th</sup>-Nov. 6<sup>th</sup> at the Staatsschauspiel Dresden, the HELLERAU – European Center for the Arts Dresden and at other venues throughout the city.

‘Fremd’ can be translated in many ways in English, encompassing a range of descriptive adjectives that include ‘foreign’, ‘alien’, ‘external’, ‘strange’ or simply ‘other’. So what is it exactly? Where and how do we find it? How do we confront it, and how does it confront us? How much ‘other’ is in that which we believe to be familiar? Is the foreign...the alien...the strange... not as far away as we think it is? This fall, the “Politik im Freien Theater” festival is dedicated to questions like these, along with the ones to which they lead. The festival is the most important venue for political theatre in Germany.

This year, a committee of six judges has invited twelve German and four foreign-language productions to take part. Along with the large number of guest performances, which cover a very wide range of content-related approaches and aesthetic styles, visitors can also take advantage of the supporting programme. It includes interviews, forums, discussion rounds and performances in public spaces. An extensive programme for secondary school students is also provided.

Organised by the German Federal Agency for Civic Education (bpb), the “Politik im Freien Theater” Festival takes place in a different city every three years, and has become one of the most important venues for independent theatre productions from Germany, Austria, Switzerland and – for several years now – other international productions. Over eleven days, this year’s festival will present 16 outstanding independent theatre productions from both Germany and abroad that have never been shown in Dresden before. Made up of Dr. Christel Weiler (FU Berlin), Haiko Pfof (brut Wien), Christian Rakow (nachtkritik.de), Carmen Mehnert (HELLERAU), Christof Belka (Staatsschauspiel Dresden) and Milena Mushak (bpb), the jury chose the finalists from the around 180 applications. All of the productions will be presented twice between Oct. 27<sup>th</sup>-Nov. 6<sup>th</sup> at either the Studio Theatre in the Staatsschauspiel, the HELLERAU European Center for the Arts, or in one of Dresden’s public spaces.

At the end of the festival, the German Federal Agency for Civic Education will award €15,000 in guest performance funding to one of the participating productions, which will be chosen by

a jury of three. The Goethe Institute will also award the most outstanding German-language production a prize worth €10,000 in guest performance funding.

Along with the performances, the extensive support programme also approaches the topic of ‘foreign’ from a variety of different perspectives. Projects and workshops for schoolchildren will take place during the festival, along with art happenings, a film programme and panel debates.

This year’s cooperation between the German Federal Agency for Civic Education (bpb), the city’s Staatsschauspiel Theatre and the HELLERAU – European Center for the Arts has brought the prestigious “Politik im Freien Theater” Festival back to Dresden for the first time since 1993.

[www.politikimfreientheater.de](http://www.politikimfreientheater.de)

[www.facebook.de/politikimfreientheater](https://www.facebook.de/politikimfreientheater)