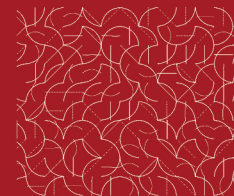


GRAE

I CONGRÉS INTERNACIONAL

*La frontera,
un concepte ineludible?*

Barcelona · 1, 2 i 3 Març de 2012



THE BORDER, AN UNAVOIDABLE CONCEPT?

GRAE

THE BORDER, AN UNAVOIDABLE CONCEPT?

International Conference on the Border and
its Relationship to the Performing Arts in Europe
Barcelona, 1st-3rd March 2012

Programme and Abstracts

GRAE – UAB

Grup de Recerca en Arts Escèniques (GRAE)
de la Universitat Autònoma de Barcelona

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D. I.:

Benvolguts participants,

Ens complau donar-vos la benvinguda al Primer Congrés Internacional, organitzat pel GRAE (grup de Recerca en Arts Escèniques) de la Universitat Autònoma de Barcelona, que se celebrarà a la Residència d'Investigadors de Barcelona, entre l'1 i el 3 de març de 2012.

La frontera, un concepte ineludible? ha pretès reunir investigadors d'arreu per participar en el debat sobre les complexes facetes que poden tenir les relacions entre el concepte de frontera i les arts escèniques europees: des dels abordatges territorials, polítics, identitaris fins a les reflexions sobre els límits del que anomenem escènic i/o artístic, passant per les fronteres ideològiques, socials, que incideixen en la producció artística contemporània. Ens encarem a dos eixos essencials per a la comprensió de l'hora actual o invoquem dues entelèquies, dues fantasmagories: hi ha un teatre europeu? És la frontera un concepte ineludible?

Agraïm el suport financer del Departament de Filologia Catalana i del Deganat de la Facultat de Filosofia i Lletres de la Universitat Autònoma de Barcelona i l'ajut en l'organització que ens ha brindat el personal administratiu del Departament de Filologia Catalana, la Agència de Promoció d'Activitats i Congressos de la UAB i la Biblioteca de Catalunya.

Esperem que trobeu aquest primer encontre profitós i interessant.

Dear Participants,

We are pleased to welcome you to the First International Conference organised by GRAE (Research Group in Performing Arts) of the Autonomous University of Barcelona, being held at the CSIC Residence for Researchers in Barcelona, between March 1st and March 3rd 2012.

The Border, an Unavoidable Concept? aims to bring together researchers and scholars from all corners of the world to participate in a debate about the complex relationships between the concept of the border and European theatre: from approaches grounded in territory, politics, and identity, to reflections with regard to scenic and/or artistic limits, along with ideological borders that affect contemporary artistic production. We wish to confront two essential ideas as a way of understanding the contemporary times in which we live: is there such a thing as European theatre? Is the border an unavoidable concept?

We wish to acknowledge the financial support of the Department of Catalan Philology and the Dean's Office of Faculty of Philosophy and Arts of the Autonomous University of Barcelona for their support with the organization, the administrative staff of the Department of Catalan Philology, the Agència de Promoció d'Activitats i Congressos de la UAB and the National Library of Catalonia.

We hope that you will find the meeting fruitful and enjoyable.

Organisation:

GRAE - Grup d'Estudis en Arts Escèniques de la Universitat Autònoma de Barcelona (Research Group in Performing Arts)

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Sharon Feldman

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Enric Gallén (Universitat Pompeu Fabra)

Mercè Saumell (Institut del Teatre de Barcelona)

We wish to acknowledge for their support:

Biblioteca Nacional de Catalunya (National Library of Catalonia)

Agència de Promoció d'Activitats i Congressos de la UAB

Deganat de la facultat de Filosofia i Lletres de la UAB (Dean's office of the Faculty of Philosophy and Arts of UAB)

Unitat integrada de suport administratiu dels departaments de Filologia Catalana i Filologia Espanyola de la UAB.

1st. MARCH

Auditorium of the Residence for Researchers (CSIC)			
9.30	Registration		
10.00	Opening – Welcoming Addresses		
10.30	Opening lecture by Emmanuel Wallon (University of West Paris - Nanterre), <i>En travers des frontières: un théâtre du franchissement</i> .		
11.30	Coffee break		
12.00	Presentation: Antoni Ramon (Polythecnic University of Catalonia) and Guillem Aloy (Polythecnic University of Catalonia): <i>Ciutats del teatre a les fronteres urbanes: La Cartoucherie al bosc de Vincenes de París i la “Ciutat del Teatre” a Montjuïc (Barcelona)</i> .		
12.30	Presentation: John London (Goldsmith College – University of London): <i>National frontiers on stage: an ironic reality</i> .		
13.00	Discussion		
13.30	Lunch		
15.30	Discussion: <i>Nationalisms and National Theatres in Contemporary Europe</i> Chair: Sharon Feldman Discussants: Carla Bodo (Associazione per l’Economia della Cultura), Phil George (National Theatre Wales), Domènec Reixach (EPCC. Théâtre de l’Archipel) and Kristian Smeds (Smeds Ensemble).		
Parallel Sessions (Contributed papers)			
	Auditorium of RR	Meeting Room of RR	Charity Room of Biblioteca de Catalunya (National Library)
17.30	<i>Europe –running on rails? The “Orient Express” as border-crossing myth and theatrical experiment,</i> Dorothea Voltz (Johannes Gutenberg University Mainz)	CANCELLED	<i>Scottih Borders, Linguistic Boundary transgression and “The Border”,</i> Ian Brown (Kingston University)
17.50	<i>From the outside looking in: notes toward a post-IMF Greek dramaturgy,</i> Aktina Stathaki (Seas Festival of Mediterranean Performing Arts)	<i>The Theatre of Debbie Tucker Green: a Dramaturgy of the Border,</i> Enric Monforte (University of Barcelona)	<i>Porductive Alliances? Nationhood, National Theatre, Culture and polítics in Wales,</i> Anwen Jones (Aberystwyth University)
18.10	<i>La incorporació del paradigma de la diversitat a les institucions escèniques de Catalunya,</i> Jordi Baltà Portolés (Interarts)	<i>Empire, Resistance and the Creation of Borderlands in Moira Buffini’s “Welcome to Thebes”,</i> Clara Escoda Agustí (University of Barcelona)	<i>Literature des Unworts,</i> Teresa Rosell Nicolás (University of Barcelona)
18.30	<i>(Altres) espais per a l’escena,</i> Ivan Alcázar Serrat (Polytechnic University of Catalonia)	<i>Ambivalent Borders in David Greig’s “Europe”,</i> Verónica Rodríguez Morales (University of Barcelona)	<i>Anti-system and theatre: From Carlo Giuliani to the Outraged,</i> Antoni Galmés (University of Barcelona)
19.15	Discussion		

2th. MARCH

Auditorium of the Residence for Researchers			
10.00	Invited speaker: W. B. Worthen (Barnard College – Columbia University) <i>Bordering Performance: Writing (Post)Dramatic Performance in the Digital Age.</i>		
11.00	Presentation: Mireia Aragay (University of Barcelona) <i>Borders, Thresholds and Crossings: Liminal Spaces in post-1989 British Theatre.</i>		
11.30	Coffee break		
12.00	Presentation: Francesc Cortés (University Autonomous of Barcelona): <i>Sono io / Ich bin? La polièdrica identitat nacional a través del gènere líric entre els segles XIX i XX</i>		
Parallel Sessions			
	Auditorium of RR	Meeting Room of RR	Charity Room of BC
12.40	<i>Rehearsed methodologies: are the borders of normative critical scholarship challenged through theatre, or is theatre reproducing normativity? An interdisciplinary discussion,</i> Janique Dubois (University of Toronto) and Anastasia Tataryn (Birbeck College School of Law, University of London)	<i>Heading Elsewhere: Europe as Utopia in Britain Theatre,</i> Marilena Zarouilia (University of Winchester)	<i>Poetics of Bordering in Kristian Smed’s “Mental Finland”,</i> Hana Worthen (Barnard College – Columbia University)
13.00	<i>Les enjeux politiques et artistiques du théâtre de l’immigration et de la scène ‘beur’ en France,</i> Souria Shali-Grandi (University of Evry Val d’Essone)	<i>The Geopolitics of European Theatre: Tom Stoppard, David Edgar, Harold Pinter,</i> Brigitte Gauthier (University of Evry Val d’Essone)	<i>The Limits of my World in a “Land without Words”,</i> Kàtia Pago (Autonomous University of Barcelona)
13.20	<i>On the Borders of Everydayness: The thematic motif of migration and expatriation in Dramaturgy as an indicator of social attitudes,</i> Panagiota Sotirchou (Athens University)	<i>Surtitles: Crossing Old and New Borders,</i> Anika Vervecken (Vancouver Opera)	<i>“Cargo Sofia” by Rimini Protokoll as transit on the threshold: A Performative Crossing of European Borderlines within the own city,</i> by Annika Wherle (Johannes Gutenberg University Mainz)
13.40	Discussion		
14.00	Lunch		
16.00	<i>Limits and Limitations of European Thought: Disorder, Confluence, Undefinedness, Hybridization in Contemporary Theatre,</i> Diana González (University of Aarhus)	<i>Staging History in Post-Wall-Germany. “Material” by Thomas Heise and “Allemagne Neuf Zéro” by Jean-Luc Godard,</i> Elisabeth Büttner (University of Vienna), Gudrun Lena Stölz (University of Vienna) and Markus Lehner (University of Vienna)	CANCELLED
16.20	<i>Quan la frontera esdevé pantalla... o la teoria dels dispositius aplicada a l’anàlisi de la relació teatral: cap a una lectura intermedial de la quarta paret,</i> Fabrice Corrons (University of Toulouse-	<i>El “Othello” de Ostermeier: el Otro-europeo,</i> David Eudave	<i>Aproximació a les incursions i apostes frontereres en els espectacles d’Angélica Liddell,</i>

	le-Mirail)		Mercè Ballespí (Council Classroom of Lleida)
16.40	<i>Hacer frontera. Testimonio y heterotopía en la práctica escénica como investigación,</i> Andrea Álvarez Pino (University of Santiago de Compostela)	<i>Una mirada al abismo desde el exilio: crisis de la representación y dilemas éticos en “La fragilidad de la memoria”, de Victoria Szpunberg,</i> Gino Luque Bedregal (Pontifical Catholic University of Peru)	<i>Living in a terminal,</i> Elena Marcevska (University of Northampton)
17.00	Break		
17.30	<i>No encounter without border. An interdisciplinary study about the actor-spectator's intersubjectivity,</i> Gabriele Sofia (Sapienza University of Rome)	<i>Apuntes para una “Orestíada” sudáfrica: Las fronteras con lo clásico en el teatro de Yael Farber (2003),</i> Daniela Palmeri (Autonomous University of Barcelona)	<i>The ‘Third Space’ of the Border Subject in Process in Brian Friel’s “Philadelphia Here I Come!”,</i> Hatice Eşberk (Middle East Technical University)
17.50	<i>Al llindar cap a l'altre: sistemes, límits, transgressions entre el teatre i el món,</i> Christina Schmutz i Frithwin Wagner-Lippok	<i>Tres autors traspasant les fronteres locals: Sergi Belbel, Pau Miró i Guillem Clua,</i> Carlota Benet i Cros (University of Richmond)	<i>Derivaciones en la identidad del espacio escénico asociadas a los medios audiovisuales digitales interactivos a partir de “Cotrone” (puesta en escena de Marcel·lí Antúñez Roca),</i> Taisma Caparrós (Autonomous University of Barcelona)

3rd. MARCH

Auditorium of the Residence for Researchers			
9.30	Invited speaker: José Antonio Sánchez (University of Castilla-La Mancha) <i>Transcendencia y barbarie</i>		
10.30	Presentation: Jordi Lladó (Open University of Catalonia): <i>Recepció del teatre català a França (1999-2010): abast i límits</i> , Jordi Lladó		
11.00	Coffee break		
11.30	Presentation: Riikka Laakso and Víctor Molina (Theatre Institute of Barcelona): <i>La tentación de Hermes: Las fronteras en danza y su experimentación del con-tacto en cuerpos europeos.</i>		
Parallel sessions			
	Auditorium of RR	Meeting Room of RR	Charity Room of BC
12.10	<i>Challenging the Border: Contemporary Theatre Practice in European Festival Circuit</i> , Lourdes Orozco (University of Leeds)	<i>Peeping through the theatre curtain: The early musical actions of Joan Brossa and Josep M. Mestres Quadreny</i> , Germán Gan Quesada (Autonomous University of Barcelona) and Helena Martín Nieva (University	

		Ramon Lluï)	
12.30	<i>Una Europa sense atributs? Espectacles basats en textos no dramàtics als Països Catalans entre les temporades 1999-2000 i 2009-2010,</i> Xavier Serrat (Autonomous University of Barcelona)	<i>Hibridación y procesos (cross)culturales en la música escènica recinte: los casos de Heiner Goebbels y José María Sánchez-Verdú,</i> Pedro Ordóñez Eslava (University of Granada)	
12.50	<i>Breaking down sensory barriers: opera accessibility for audiences differing visual and hearing ability,</i> Sarah Weaver (Durham University)	<i>Bach en mouvement. Hybridation expressive et choralité dans "Pitié!",</i> d'Alain Platel et Fabrizio Cassol, Serge Dambrine (University of Evry Val d'Essone)	
13.10	<i>Multilanguage and Multimodal Theatre and Opera. New audiences, diferent receptions and complex perceptions,</i> Jordi Carrabina (Autonomous University of Barcelona), Javier Serrano (Autonomous University of Barcelona), Pilar Orero (Autonomous University of Barcelona)		
13.30	Discussion		
Auditorium of the Residence for Researchers			
13.45	Closing lecture by Manuel Molins (playwriter and essayist): <i>Fronteres i teatre a l'era de la desintegració, les pantalles, la mediació i l'avarícia.</i>		

En travers des frontières: un théâtre du franchissement

Emmanuelle Wallon (University of Paris Ouest-Nanterre)

City Theatre in urban boundaries: The Cartoucherie in the forest of Vincennes in Paris and the "City Theatre" in Montjuic, Barcelona

Antoni Ramon (Polytechnic University of Catalonia) and Guillem Aloy (Polytechnic University of Catalonia)

In 1987, Giorgio Strehler used the term *Città di Teatro* in order to flesh out the implementation strategy at Milan's Piccolo Teatro d'Arte. In an article entitled "Tomorrow", explaining the project to the new company, Strehler stated "That's why I thought of something more than a theatre for a show night after night; I thought this -so-percent of dream and utopia that always exist in any specific act of daily life- in the City Theatre in the heart of Milan. I thought it for Milan, but also for Europe."¹ In the late 80s, the reality of Piccolo gave certain plausibility to the idea. At that time the company kept using the historic hall Via Rovello, as well as the Teatro Lirico, renewed the old Fossati transforming it into Studio Theatre and School, and also the construction of his new place was started. The spatial concept proposed by Strehler, rather than creating a site, tried to spread the theatrical space of the Piccolo Teatro, a large-area unbounded from downtown Milan. The Italian director sought to put their city in the heart of Milan, but the fact is that the concept of "City Theatre" is more associated with urban borders.

This paper would like to develop the fortunes of this concept, it researching a couple of situations where both similarities and differences can be found: the "City Theatre" on the slopes of Montjuic in Barcelona and the Cartoucherie the Bois de Vincennes in Paris.

In Barcelona, Lluís Pasqual in 1997, in a way "disciple" of Strehler, unveils a proposed City Theatre located around the Palace of Agriculture of the International Exhibition of 1929.² In the extreme level of performance, those architectures remained unused for years, completely abandoned when the exhibition ended. The paper will draw the history of those spaces that in the sixties it housed the Barcelona's flower market and warehouses city, before being "discovered" in 1983 by Jean Guy Lecat, explorer of Peter Brook, when he was looking for a place to stage the tragedy Carmen. In addition to its architectural qualities, Lecat must have noticed the boundary situation of that place, on the periphery of the usual theatre places in Barcelona. This project, a more institutional one, would be faced with the real city constituted over time at the old factories of Cartoucherie in the Forest of Vincennes in Paris. After performing on Medrano Circus, where they wanted to stay, and testing, guided by chance, at the Salinas de Chaux architect Claude-Nicolas Ledoux, the Soleil's company ended up, also by chance, in the old industrial Cartoucherie.³ Those huge warehouses offered enough space to develop the creative work of the group as they enclosed an empty, neutral space, ready to accept any proposal stage. "Why a factory is a better theatre-space than others? It's made for creations, productions, projects, inventions, explosions!".⁴ Viewed over time, it seems as if the place had been conceived to the group. It is situated on the outskirts of the city, in a park: *a place other*, a heterotopia, quoting Foucault term,⁵ which breaks with the

map of contemporary theatre in Paris. A real place where everything was possible and where different groups started to settle down while more spaces were opened: the Aquarium, the Tempête, the épée de Bois, le Chaudron. A living city developed on the fringe of institutions.

The paper will provide a graphic work, unpublished, elaborated by our research team, which seeks to explain the configuration of the analyzed places and their relationship with the urban environment and the respective theatric maps of the cities where they are located.

National frontiers on stage: an ironic reality

John London (Goldsmith College – University of London)

Through the analysis of a selection of contemporary plays in German, English, Spanish, Hebrew and Romanian a study will be undertaken of the theatrical and ideological function of national frontiers. In this context, a frontier will mean the presence of a foreigner, the representation of his or her culture and the existence of political limits between people of different nationalities. It is a phenomenon of particular interest in European theatre from the 1990s onwards. The study of the process of translation will reveal how authors demonstrate - at times unconsciously - other aesthetic and mental frontiers.

Europe –running on rails? The “Orient Express” as border-crossing myth and theatrical experiment

Dorothea Voltz (Johannes Gutenberg University Mainz)

This paper will contribute to the question of the production of a “European identity”, analyzing the famous *Orient Express* as a border-crossing myth and its productive potential for contemporary theatre productions.

At the end of the 19th century, when nation states rose and consolidated in Europe, Paris and Constantinople have both been points of departure and places of arrival for the famous *Orient Express*, a train which crossed the national borders and connected the East and the West. “East” and “West”, “orient” and “occident” – these terms seem to describe very general extremes – or, rather, reinforce the establishment of certain images. As Edward Said noticed in his book “Orientalism” (1979): “The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscape, remarkable experiences.” As an image of the Other, “the Orient has helped to define Europe[...]”.

If the limitation of a country is one criterion for the building of a nation state, as Benedict Anderson suggested it in his book “Imagined Communities”, which consequences did the transgression by train have at the end of the 19th century? In my presentation, I would like to take a closer look at the cultural function of the *Orient Express* as a means of transport, not only for its passengers, but also for cultural images and at the experience of crossing the borders, metaphorically as well as literally.

As a first step, I will follow the historical circumstances of the *Orient Express*, looking closer at the passengers’ reports and descriptions of the maiden trip in 1883, contextualizing and analyzing the negotiation of the border and its trespassing. Then, the idea of this unique mode of transport achieved far-reaching attention and became a famous motive in popular culture. Following the myth of the *Orient Express*, this paper takes a closer look at its arrival in cultural practices, books, movies and theatres. Which images were established related to that train and were transported within in the following decades? Can we even say that it helped defining a (Western) European community by excluding the “Other”, or did the train instead open the space integrating the countries it passed through?

As a place not only for transit, but also for the negotiation and trespassing of borders, the myth is still alive – and even a productive concept for transnational and intercultural theatre. In the final and main part of this paper, I will examine a theatre production from 2009: the Staatstheater Stuttgart started an international theatre festival, which was not only called “*Orient Express*”, but also followed the railroad track of its famous eponym. This festival took literally place on rails and was the unique experience of a “theatrical journey through Europe”,

(quoting the announcement of its website). It invited theatre ensembles of six nations to play on a converted freight car. The ensembles travelled with it from Turkey to Germany and played theatre in it in every country they passed through. New plays in six different languages have been staged this way. These plays dealt with the relationship between "East" and "West", with questions of mobility and stagnation, the circulation of goods and people, the price people have to pay for it and addressed the question of visible and invisible borders. Not only these representations, but also the project itself questioned the idea of such borders, of a "European identity" and the possibilities and obstacles of a European community. I would like to analyze what this modern version of an *Orient Express*-experience contributed to the idea of cultural identity and to the question of the borders of Europe. Did it function as a bridge between cultures, connecting communities through culture? Could the mise-en-scène resolve the problems of language and cultural misunderstandings, or even play with them and in this way approach the neighboring countries? Did this transnational experiment have an utopian potential to connect artists and their public, to cross borders in a metaphorical and literal way? And was "the Other" thus communitised.

Performing the Border

Inga Lemke (University of Paderborn)

The Concept of the border as well as the concept of nation or state refers to the historical, political and cultural construction of space. Its territorial materiality and its administrative constraints, which have become both abstract and naturalized by the practice of national citizenship, are transformed into a new geopolitical order and a diverse discursive construction of transnational zones, in which new concepts of citizenship and consumerism, new forms of a mobile, connected and accelerated lifestyle seem to be established in the realms of the logic of capitalist markets and new technologies. Within this development, new transnational zones, migratory movements and new national and regional movements and marginalized subjectivities evolve.

The abstract concept of the border enfolds its real power by subjectivities and bodies being excluded from entering or crossing the border. In this sense the border is a highly performative space. 'Performing the border' addresses both, the performance of new identities in transnational, migratory spaces and the performance of moving, travelling, crossing borders that investigates and conquers geographical, historical, cultural and ideological space.

The talk will focus on the work of two artists, Chantal Akerman and Ursula Biemann, who approach this theme from different perspectives, looking at the existence of migratory and transnational existence in film and video works beyond the constraints of traditional genre. The US-American/Mexican Border for instance has been explored by Chantal Akermans Film and Installation "From the other side" (2002), which has been shown at Documenta 11 in Kassel 2002, or by Ursula Biemanns videoessay "Performing the Border" (2001). In my talk I will discuss two works about the changing landscape in Europe after 1989: Chantal Akermans "D'Est" (1993) is a documentary film in a very personal style and a travelogue crossing the post-cold-war-borders in Europe from Belgium to former East Germany, Czechoslovakia, Hungary, Poland to Russia and back to Belgium showing landscapes and people marked by history and anticipating change. Ursula Biemanns videoessay "Europlex" (2003) is following and documenting diverse transitory practices in the broadened border space between Morocco (Ceuta, Tétuan, Tanger) and Spain, as a sort of constant subversion, articulating an alternative imaginary.

The filmic and videographic work both of Akerman and Biemann is in itself an example of an aesthetic practice in transgression, a performative use of documentary forms, bordering on fiction and narrative, blurring boundaries between present narrative, future imaginary and memory, between image and language, between material reality and discourse. Performance will be discussed as both a way of questioning and maybe finding new ways of living and performing identity in transition and as a central means of a new aesthetic approach challenging the border lines of artistic disciplines and media. The Transformation of

documentary forms and the transitions of the documentary into the art scene seem to establish new conditions for their aesthetic experiment, an aesthetic process closely interrelating und examining the changing status of political borders and the borders of aesthetic expression.

Scottish Borders, Linguistic Boundary transgression and “The Border”

Ian Brown (Kingston University)

In Scotland the single phrase 'The Border' has only one meaning: that is the southern border with England, which was established nearly a millennium ago, after the Battle of Carham in 1018, and has not substantially changed since then. Within the borders of Scotland lie other borders, those between older political sub-kingdoms and nowadays, even more importantly, perceived language areas. Even now there are distinct areas of Scotland which are defined in terms of the language that is conceived of as being predominantly spoken in those areas, whether the supposed Gaelic-speaking areas in the Highlands and Islands – or the Gàidhealtachd – or the Doric or Shetlandic dialects of Scots spoken in Aberdeenshire and Moray or the Shetland Isles.

The shifting boundaries of language are critically important to an understanding of theatre in Scotland. Some varieties of drama, Gaelic folk-drama, for example, have actually been ignored because both anglocentric and scotocentric generic and language boundaries have excluded them from critical consideration until very recently. Meanwhile the tendency to see British theatre as unified under the aegis mainly of the quondam quasi-imperial centre of London theatre has meant that often the vibrant difference of Scottish theatre with its several languages (at least English, Scots and Gaelic) has been largely ignored or misperceived by the London-centred British theatre. (Even the call for papers talks of a 'drastically monolingual national repertoire, as has been the case in [...] Great Britain' in a terminology and conceptual framework that is simply inapplicable to Scotland whether that national community is seen as part of a British nation or a separate stateless nation within the UK, but with its own national repertoire.)

The worldwide success of *Black Watch* since 2006 in a production by the National Theatre of Scotland is one marker of a substantial change in the theatrical culture of Scotland, a change that has been apparently irresistible in its developing international impact over the last fifteen years on roughly the same timescale as Scotland has, after an interruption of nearly three centuries, re-established its own parliament. Yet this change is not one that has emerged out of the blue. In fact there has been in Scottish theatre a long tradition of working in other languages than English, particularly in Scots and its various dialects, but also in the late eighteenth-century, in the plays of Archibald Maclaren, partly in Gaelic and in the twentieth century in Gaelic-language theatre outlets. Scottish playwrights have also often explored other generic and thematic concerns to those of the rest of British theatre. What is more, Scottish playwrights, especially in the twentieth century and later, have tended to work in the interstices between languages, some, like Iain Crichton Smith, writing sometimes in Gaelic, sometimes in English, others, like Stewart Conn, Liz Lochhead or the present author, writing sometimes in English and sometimes in Scots. The great Scottish poet Hugh MacDiarmid always sought to be 'Whaur extremes meet'. It is a contention of this paper that the vitality

and newfound international impact of such productions as *Black Watch* and of the widespread translation of such playwrights as David Grieg and David Harrower (into well over twenty languages each) arise from the fascination that arises from the creative imprecisions and the rich ambiguities that emerge in a culture in Scotland that has never quite been unified in itself, let alone within a wider so-called United Kingdom. Yet, it can be argued Scotland's diversity and multilingualism actually supports a strong sense of identity that comprises 'identities' in such a way that the only way of achieving a sense of one's own reality as a Scot, whether as playwright or audience member, is to recognise the need to cross borders.

From the outside looking in: notes toward a post-IMF Greek dramaturgy

Aktina Stathaki (Seas Festival of Mediterranean Performing Arts)

The recent intervention of the IMF into Greek economics and politics has signaled a new era for the Greek political and social system, one that radically breaks with the country's past, and where ideas of democracy and national sovereignty are called into question. On the European level the current economic crisis and the strenuous relationships between European North and European South have caused unprecedented instability to the European project and highlighted the persistence of borders and national stereotypes despite the vision of a cultural, political and economic unity. If anything, the current crisis proves the oxymoron of global capitalism causing national, regional and local identities to become increasingly introvert.

For Greece this highly transformative moment translates into a collective introspection whereby old structures and modes of self definition no longer suffice to answer the pressing questions of who we are in relation to our past (with the implied question "how did we get here") and who we are in relation to the world and our European neighbors. Despite the lamentable silence of intellectuals and artists faced with the nation's deepest crisis in its recent history, it is hoped that this period of national soul searching will lead to new forms of cultural expression that will mediate the process of transition and help make sense of the deep identity crisis. In this paper I want to focus on what I see as the first such example of a theater work that productively reworks the present moment into a narrative that tries to comprehend national identity and in my view signifies a new, very promising direction for contemporary Greek dramaturgy and performance.

City State was written and performed in the spring of 2011 by the theater collective Canigounta. Set in the locale of the Athenian city-state and spanning a time from antiquity to present the play employs five archetypical characters (named vaguely as the Prime Minister, the Woman carrying Earth, etc) whose multitude of fragmented narratives (literary, personal and historical archives, scientific texts) collide and interconnect across time. Through these fragments, the history of Athens, of Greece and its people is constantly constructed before us as the product of overlapping, contrasting or complementing narratives and discourses, personal and collective. The play's anarchic structure breaks away from the aspirations to the "well made play" that prevailed in Greek dramaturgy for the last 40 years and its content shifts from the "little narrative" of individual histories to the "grand narrative" of history itself.

In contrast to the drama that preceded it, where the 'self' was always constructed in relation to an 'other' (left/right wing, Greek/European, Greek/immigrant), here these binaries are dismantled, the self is the other, examined from a historical distance and mediated through performance.

Interestingly it is the play's very locality and introspection, its national specificity combined with a post-modern form that makes it a work that is authentically Greek and at the same time

carries a transnational sensibility. It is a Greek play for a post-neo-colonial Greece, a post-IMF Greece, a national play generated for and by a national identity which can no longer be perceived outside the scope of global change, of transnational economics, politics and culture. In that sense *City State* represents the potential of a new drama that can be national without being nationalistic, that can be rooted in history and place from the perspective of a generation that has been irrevocably shaped- and will continue to be so even more- by the dramatic global shifts of the last 25 years.

The Theatre of Debbie Tucker Green: a Dramaturgy of the Border

Enric Monforte (University of Barcelona)

Much has happened in British theatre in the wake of the controversial opening of Sarah Kane's *Blasted* at the Royal Court Theatre Upstairs in January 1995. Since that particular watershed, audiences have witnessed the emergence and/or consolidation of a number of voices which are now an essential part of British theatre, such as Mark Ravenhill or Martin Crimp, together with the staging of plays by established playwrights such as Caryl Churchill or the late Harold Pinter, to name but a few. Among the resurgence of black playwrights that also took place from the 1990s, a resurgence that took Kwame Kwei-Armagh to the National Theatre or Roy Williams to the Royal Shakespeare Company, debbie tucker green stormed into the British stage in the early 2000s with a number of 'in-yer-face' plays that took audiences by surprise. Avoiding the emphasis on cultural identity issues characteristic of black playwrights from previous decades, tucker green's cutting edge theatre dissects contemporary issues in post-Thatcher Britain from a distinct black and female perspective (Lynette Goddard). This paper will approach some of her plays in order to examine how their different representational practices can be said to inherit the tenets of both 'radical' drama (E. Aston and G. Savona) and postdramatic theatre (H.-T. Lehmann), combined with strong ethical and political concerns (Emmanuel Lévinas, Nicholas Ridout).

Written from a minority position both in terms of sex and race, tucker green's plays examine contemporary societies from a new theatrical angle: such is the case of *stoning mary* (2005) and *generations* (2007)—fierce denunciations of the ordeals suffered by Africa at many levels: the AIDS epidemic, the issue of child soldiers and death by stoning still being active—or *random* (2008), in which she deals with the issue of racial violence directly affecting black communities in Britain through the portrayal of the devastating effects of the fortuitous murder of a black teenager. By bearing these and/or other of her plays in mind (*dirty butterfly* (2003), *born bad* (2004), *trade* (2005) and *truth and reconciliation* (2011)) it can be contended that her work offers an undeniably ethical/political view of 'reality', a view which has inherited the rich tradition of British political theatre and which in tucker green's plays is shown through the denunciation of some of the injustices afflicting both first- and third-world countries. However, and significantly so, at a theatrical level her politically-charged dissections of society are effected through the use of new representational trends that constantly test their own boundaries in a continuous renegotiation of form.

Thus, the paper will also analyse the implications of tucker green's pushing of the boundaries of theatrical representation through her conscious attempt to move away from naturalism and realism, an attempt based on the avoidance of any formation of illusion and wholeness. Such a departure will test both the spectator's responsibility and his/her 'response-ability' (Lehmann) and will make it possible to establish a connection with a recent movement towards ethical awareness. This is how tucker green's plays, through the workings of her black female gaze and

a daring exploration of aesthetics, scrutinise both contemporary British society and the wider world, offering specific instances of the necessity of exerting one's ethical responsibility towards the 'other', of encountering the 'face' and, in doing so, recognising ourselves in the otherness we see as a first step to becoming truly ethical (Lévinas). As a consequence, the fact that ethics has displaced politics to a certain extent goes together, in artistic discourse, with an emphasis on aesthetics as a way to underline the ethical. This would be the case of tucker green's theatre. Through her challenging the spectator with daring postdramatic aesthetic 'moments' (Lehmann), the playwright, from her position 'on the border', poses deeply uncomfortable questions about contemporary societies (British, Western, developing countries) as an urgent means of prompting thought and finding solutions to the different afflictions present in them, characteristic of the "post-postmodern age" (Phelan).

Productive Alliances? Nationhood, National Theatre, Culture and politics in Wales

Anwen Jones (Aberystwyth University)

In political terms, twenty first century Wales is notable for the National Assembly's continuous efforts to piece together the apparatus of independent, national government. In cultural terms the same period is distinguished by the establishment of two, new national centers of theatrical excellence. The establishment of a new Welsh language national theatre in 2003 was followed almost immediately by plans for the establishment of an English language counterpart. By 2010, the country had not one, but two, active, national theatres. In view of these circumstances, there can be little doubt that twenty first century Wales is investing heavily in national theatre as a vital means of, 'publicly scrutinising what nationhood means in the modern world'(Billington 2004).

What then is the relationship between this national, cultural drive and the gradual transformative shift towards a degree of independent, political governance that came to its most recent high point after the 2011 devolution referendum? Despite significant shifts in the nature of the Assembly's relationship with central Westminster government, the political process of devolution is far from complete and comprehensive legislative and taxation powers remain elusive. In fact, contemporary Wales might well be described as a nation in a state of delayed devolution. It is my contention that in the absence of a mature set of political institutions that might directly enable devolution, the National Assembly government has called upon its national theatrical institutions to fill the gap.

The paper will begin with historical analysis of the development of the idea of national theatre in Wales from 1894 to the present day. The dominant frame of reference for this historical analysis will be an investigation of the political and cultural forces that drove the conception, and later, the development of national theatres, both in the medium of English and Welsh from the turn of the twentieth century to the present day. It will inevitably encounter questions of legitimacy in terms of the construction of a national dramaturgy by private and subsequently, public subsidy. It will also engage with the difficult issue of linguistic diversity and the challenges of providing Wales with a bilingual, national dramaturgy that both protects and projects the significance of Welsh, as a minority language, both within a national context and within the larger context of Great Britain whilst also catering for the monolingual English speakers within Wales.

The discussion will close by scrutinising the nature of the relationship between politics and creativity with reference to Wales's two most recent national theatres, namely, *National Theatre Wales*, the new English medium national theatre, and *Theatr Genedlaethol Cymru*, the slightly older Welsh medium national theatre. The paper will investigate the validity of claims that *Theatr Genedlaethol Cymru* was not primarily designated as a cultural agent at all, but

rather as a highly visible indication of a commitment to Welsh language preservation and revitalisation. It will go on to consider the political drive that inspired and engineered the creation of *National Theatre Wales*. From the onset, this project was framed within a context of international, cultural excellence that had nothing to do with bilingualism or, indeed, linguistic promotion or preservation of any kind. In December 2010, the Arts Council of Wales's new funding strategy was announced. Amongst its strategic aims was the promotion of Wales's international reputation for dynamism, creativity and excellence. The new English-language company was not intended to cater for the needs of a specific linguistic community, but rather to address the common artistic needs of the Welsh populace as a whole. However, I will argue that both Wales's contemporary national theatres have outgrown the brief that brought them into being, by means of their reversal of an agenda of national, cultural homogeneity, encapsulated in the National Assembly OneWales political programme. It is, in fact, I will argue, the rift between the artistic aspirations of both English and Welsh medium theatre audiences and the desires assigned to them by those in positions of political power that accounts for the significance and success of the national theatres of twenty first century Wales.

Mainstreaming the Diversity Paradigm in Catalonia's Performing Arts Organizations

Jordi Baltà Portolés (Interarts)

As diversity has been progressively affirmed as one defining element of contemporary life in European societies, it has inspired a number of programmes and measures in a wide range of fields, including cultural policies and programmes. What may be called the 'diversity paradigm' arises as a result of the combination of several rationales, on social grounds (recognition of pluralism in the community, integration of minority groups, etc.) as well as economic (audience development, sponsorship, etc.), legal (non-discrimination) and ethical factors (the organisation's social responsibility, recognition of equality among all citizens, etc.).

Approaches to the mainstreaming of diversity in cultural organizations, including those in the performing arts, abound in several European countries, both from an academic perspective and in the design of programmes. Relevant examples include publications produced within Comedia's *The Intercultural City* project, a number of programmes by Arts Council England, the Council of Europe's *Intercultural Cities* initiative and the European Cultural Foundation's publication of *Managing Diversity? Art and [The Art of] Organisational Change* (2008). Beyond the short-term initiatives in programming (intercultural festivals, presentation of works addressing migration, etc.) and approaches within specific areas of the organization's work (communication addressing specific social groups, accessibility for people with disabilities, etc.), these reflections call for a more integral understanding of diversity, addressing the strategies, policies, methodologies, programming, staffing and organizational models. Despite some exceptions, this remains a challenge for most organizations.

The increasing ethnic and linguistic diversity in Catalonia derived from European and cross-continental immigration over the last decade has inspired countless initiatives in policy and management, particularly in fields such as health, education and social services. The cultural sector has also addressed these issues, particularly through individual activities: new works inspired by migration and its effects, specific programmes (festivals, etc.), communication and mediation initiatives aiming to attract minority groups to cultural facilities and the emergence of new collectives or groups which use the arts as a factor in social inclusion (social theatre, etc.). These are, however, incipient, oft-isolated initiatives.

In this context, the paper aims to reflect on the integration of diversity in the organizational models and the regular work of performing arts institutions in Catalonia, addressing in particular diversity deriving from recent international migration. Further to identifying relevant experiences, the text will include proposals aimed at improving the integration of diversity in professional practices, from the perspective of cultural policy and management. Although inspiration will be drawn from cases in other European countries, the paper will also question their relevance to the specific context of Catalonia and to its own diversity policies and actions.

The methodology envisaged combines desk research (on policies and programmes implemented in Catalonia and elsewhere in Europe by public authorities and cultural organizations, as well as reports produced by Interarts and other organizations, etc.) and interviews to professionals active in the performing arts in Catalonia, as well as to observers and experts in this field, the results of which will be used both for the description of cases and the design of recommendations.

Empire, Resistance and the Creation of Borderlands in Moira Buffini's "Welcome to Thebes"

Clara Escoda Agustí (University of Barcelona)

Moira Buffini's *Welcome to Thebes* (2010), a feminist rewriting of Sophocles's *Antigone* (c. 442BC), uses the figure of Antigone, who represents female dissidence, in order to resist the economic and gender frontiers erected by globalization. In Moira Buffini's *Welcome to Thebes* (2010) Creon, the ruler of Thebes, dies in the civil war and Eurydice, his wife, who has brought the city to peace together with other Theban women, becomes Thebes's new president elect. In order to help the country emerge from poverty, she asks Theseus, the president of Athens, a leading world power, for help, and refuses to bury Polynices's body, so that it may serve as a memory of Theban 'barbarism'. It soon becomes clear, however, that Theseus is only interested in the economic control of the country, while he also establishes an unequal power relationship with Eurydice, whom he keeps belittling as a woman. The play also implies that Athens may have been interested in maintaining both the civil war and Polynices's dictatorship, since, as Haemon, Eurydice's son, tells Theseus, "most of the arms in our conflict were / Athenian" (Buffini 2010: 41). This paper argues that, through the figure of Antigone, Buffini seeks to denounce the economic and gender frontiers maintained by Athens, which, in the play, stands for Western hegemony or what Michael Hardt and Antonio Negri refer to as the contemporary, masculinist "Empire" (Hardt and Negri 2006: xii). As Etienne Balibar puts it, "the 'globalization' of various forms of extreme violence has produced a tendential division of the 'globalized' world into *life-zones* and *death-zones*. Between these zones [...] there exists a decisive and fragile *superborder*, which raises fears and concerns about the unity and division of mankind" (2001: 24; emphasis original). Henry A. Giroux adds that, in the era of globalization, the primacy of a politics of "constraining borders is seen [...] in the destruction of a liberal democratic political order and a growing culture of surveillance, inequality and cynicism" (2005: 2). In this context, against Theseus's highly technified society, which promotes "indifference to the plight of the Other" (Bauman 2005: 199), the play searches for a new ethics based on the values of proximity and on what Emmanuel Lévinas terms the 'face-to-face' encounter with the Other. Drawing on her experiences as a woman, in charge of the *oikos* or the home, and of burying the dead, Antigone asserts a primeval identity based on the primary drives of love and aggression, through which she defends human ties and bonds, as well as the dignity and equality of all individuals. Antigone's perseverance in crossing the borders and laws of 'Empire' and in burying Polynices brings about an act of violence. Hoping they will obtain a reward if they arrest her, a series of Theban soldiers hand Antigone in to Eurydice and, upon seeing them armed, Phaeax, Theseus's officer, shoots one of the Theban soldiers. Convinced that Athens is an invading power, Eurydice thus decides both to rule on her own terms and to bury Polynices. Thus, unlike in Sophocles's play, Antigone does not kill herself, thus becoming, symbolically, a 'suicide terrorist', because her female values are given a voice. Antigone finally manages to establish a "borderland" understood as a "locus of hope for a better land, [and] a model for new consciousnesses" (Kobialka 1999: 3), which exists as

an interstitial space between the masculinist values of the West and the potentially fundamentalist forces of Thebes, represented by Tydeus, one of Polynices's soldiers, who hopes to obtain Theseus's support in order to found a tyrannical rule in Thebes, thereby delimiting the reaches of 'Empire'. Antigone and Eurydice, indeed, assert an emerging notion of "cosmopolitanism", which Dan Rebellato has defined as "a belief that all human beings regardless of their differences, are members of a single community and all worthy of equal moral regard" (2009: 60), at a time in which "the national political institutions are being overpowered by global capital and the international institutions that might give contingent force to our developing cosmopolitan sense have not yet been built" (2008: 25). The conclusions will assess the extent to which it can be claimed that the female value system that Antigone, Eurydice, and even Tiresias, the blind oracle who is both male and female, represent, ends up debilitating the values of Empire and globalization.

Literature des Unworts

Teresa Rosell Nicolás (University of Barcelona)

Beckett's writing resists and frustrates many attempts to decipher its symbols or to provide a satisfactory interpretation. Beckett always insisted in the fact that he had never made a thought about his own work. However, the so-called "German Letter", dated 9 July 1937, is an explicit statement about his aesthetic creed. If one of the major literary currents of the twentieth century starts, precisely, with a letter, *The Letter of Lord Chandos*, in which Hofmannsthal was supportive of silence and diagnosed the crisis of language through the irrevocable and irreparable fracture of the relationship between words and things they designate, Beckett does the same thing in this programmatic letter that he will strictly adhere to in his later works. For Beckett, the unmasking of the word must be made by following the path of the literature which he called "Literature des Unworts." This literature liberated from the word corresponds to a dismembered, dismantled and antirethorical dramaturgy based on pure negativity of the word: literature falling silent.

Labelling Samuel Beckett as one of the playwrights who started the theatre of the absurd, is not enough. In *Endgame*, Beckett will blast all the drama grounds in order to represent the process of destruction of sense and the residual content of the play consistently. In traditional drama, the metaphysical sense was an essential part of the play. In Beckett, this sense, the only aspect that guarantees unity and coherence, is reduced to patches. Therefore, this unity and coherence also have to be necessarily crushed with the explosion of the canon of traditional dramatic forms. According to Adorno, the position of contemporary art before means the change in the same category of tradition, but in any case it means the loss of tradition. In this sense, *Endgame* is a dramatic work in which there is a curtain that starts and ends the performance, the actors move on stage, there are costumes and props -despite its austerity-, the characters are a clownish part of a tradition and it also respects the Aristotelian units of action, space and time. What Beckett will do is trying a different way to handle all this material, creating a parodic effect, in Adorno's words, "a use of forms at the time of their impossibility."

Later, Beckett's plays will gradually be dispossessed of all its instruments and its dramatic conventions, considered to be essential for the Western drama: in his later works there is no situation, no dramatic action, conflict, psychological width of the characters, space-time location, scenery, identity, and plot.

In fact, in some of these works the concept of "memory" and lack of "experience" are essential for the understanding of the problems of both Beckett and aesthetics in contemporary art and, therefore, these will be the ground for a hermeneutic analysis that we will use to tackle the demolition of the expressive borders in the practice of the author, a practice focused on the

inability to communicate experience -and History- though a story. Thus, the artist is active, but negatively, from the assumption of ignorance and the understanding of failure.

(Other) spaces for the scene

Ivan Alcázar Serrat (Polytechnic University of Catalonia)

During the years 2002 to 2003 the dramatist and director Roger Bernat created a cycle of six theatrical pieces at six venues in Barcelona's old town and Gràcia, produced by the Mercat de les Flors. These pieces were shown at l'Atelier, La Sala Conservas, La Poderosa, l'Antic Teatre, l'Almazen and La Caldera. These were all converted spaces: they had been a factory, a small business, a slipper warehouse, a grocers and a public laundry. They had been (or were in the process of being) transformed into rehearsal spaces, theatrical venues and creative workshops.

This lecture aims to analyze the work of Roger Bernat, comparing the six pieces of the Bona Gent cycle with his later productions: an oeuvre situated on the interdisciplinary frontier between the art of performance and the everyday, drawing on elements from the work and ideology of Fluxus, l'Oulipo or René Pollesch. A theatrical approach based on the transgression of the conventional use of theatrical space, the elimination of the line which separates the audience from the stage or between theatrical space and urban space, with the antiperformance, the dissolving of the theatrical act, the participative and assembleary process and also, more recently, technological gadgets...

A link will be established between the theatrical pieces of the Bona Gent cycle and the architectural and artistic reality of the venues which hosted them, a web of venues which existed in the shade of or outside the ambit of large cultural infrastructures. Some of these venues' antecedents will be reviewed, their material reality and process of transformation, until arriving to their spatial order and the architectural features they had when each theatrical piece was shown.

The work and converted venues will be connected, finally and by way of conclusion, with the urban, social and cultural reality of the Raval which hosted a major part of the works in the cycle: an area which for many years had been on the margins and extramural and which at the time of the cycle was in full process of transformation: the urban and cultural plan "Del Liceu al Seminari" ("From the Liceu to the Seminary") of 1980 had marked some initial guidelines for action and some years later work began on the "PERI" (inner Raval urban plan). The theater of the pieces in the cycle, that intentionally boycott narrative rhythm and theatrical tempo, proposing dialog and "enlightenment", the stammering and inconclusive criticism, were utilized to create, employ and display a parallel theatrical cartography, of an "other" city. Converted venues, camouflaged in the urban context, which at the time found themselves in a moment of impasse: some are invisible as a result of being on the so called underground circuit, others for their urban location, bureaucratic difficulties or for the embryonic or transitional state of the artistic project and the venues that hosted them. The transformation of the urban context of the venues, the changes that happened in the years following the representation of the theatrical cycle aforementioned, can also help to reveal the

characteristics of an urbanism understood and put into practice as a tool of representation, at the service of politics understood as drama, that will offer the scenery, the characters and the narrative rhythm of a new dramatization of the city.

Methodology:

The research opens with an interview with the director and dramatist Roger Bernat and continues with an analysis of his theatrical work and its evolution. The comparative study of other artistic, cinematographic and theatrical references help to define and contextualize the aesthetic and the transgression which the cycle Bona Gent proposes.

The interviews with some of the coordinators of the venues mentioned, active or retired, are complemented with a research of historic archives, of dimensions through field work, and photographic documentation that helps to place them in the present day and show by use of a map and a photographic route their location in the city.

Finally, the urbanistic contextualization is also achieved through field work and through the consultation of books and referential urbanistic and architectonic documents (from the proposals of the GATCPAC to the contemporary urban plans) and others that touch the theme tangentially (from anthropology, literature and the history of the Barri Xino- Chinese Quarter, or Chinatown, and specially from the scenic entertainment that was on offer in some of its most emblematic venues).

Ambivalent Borders in David Greig's "Europe"

Verónica Rodríguez Morales (University of Barcelona)

Europe (1994), by the contemporary Scottish playwright David Greig, foregrounds the notion of the border in many ways. The play is set in a station in an unnamed border town in Eastern Europe, while the war in the Balkans is raging. The historical, political, social and economic context of *Europe* is that of the aftermath of the fall of the Berlin Wall (1989) with the collapse of communism and the spread of neoliberal policies. The direct relation of the play to the recent fall of the Berlin Wall is not casual. For instance, *Europe* includes a character called Berlin. *Europe*, which is one of Greig's first plays, is concerned with the deep transformation of local, national and global identities over the last two decades in the above referred context. Brutal images, intense metonymies and a transgressive identity politics defy the definition of the border in Greig's *Europe*.

Although I will not take the border as a conceptual universal, I still think that it is a concept that should be rethought in the frame of globalization. Borders and situations around borders are very different across the world but one thing appears to be common in most of them: the relentless influence of globalization. This paper seeks to explore the intricate responses to life on the border on the part of the characters of *Europe*. The play portrays a Europe with borders only for some, a Europe that is increasingly losing control through war and the processes triggered by globalization.

The border in *Europe* appears as permeable, mobile, blurred, ambivalent, arbitrary. This play portrays the Europe of asylum seekers and apparent inter-railers and youth hostels, job redundancies and impossible dreams, homosexual love and terrorism, the old and the new, 'cosmophilia' and 'cosmophobia'. The characters are the mouthpieces of violence, desire, neglect and longing. Their dreams are projected onto trains and fire. The railways are the veins of a cancer-ridden Europe. Although trains cross borders daily, the latter dominate the landscape making people's life a daily battle to survive physically and mentally. *Europe* shows Central and Eastern Europe as it is, tired of war and neglect. Greig points to many types of borders to convey at the end that the only existing borders are the borders of our minds.

My approach is not only grounded in identity but also in politics. The life on the border as presented in this play is crude, mysterious and intense. The negligence of the suffering of people that live in a constant state of fear due to the inequalities they experience makes them take desperate decisions. *Europe* appears nowadays as a premonitory nightmare. The magic Morocco evokes in the play has become overwhelmingly ominous in the current context of economic globalization. The idea of the border is not homogeneous across Europe and the idea of Europe is under construction, vacillating, constantly fluctuating. The type and form of each border is the target of this discussion.

What I aim to do here is to analyze the ambivalence of the border in Greig's *Europe* as a response to globalization, a kind of globalization that tends to ignore people and focuses mainly on the logic of capitalism. This negligence ends up in murder and destruction and the name of the border town being shown on TV. The ironic statement that runs like blood in a desperate longing for equality through the play is "They know that in our own way, we're also Europe."

I talk of ambivalence because although I will be mainly concerned with tangible borders (physical, territorial, economic) and how these affect the characters in *Europe*, tangible and intangible borders mingle in Greig's play. The notion of the border can also be related to emotion, love, desire, feeling, longing, and especially belonging and feeling at home. The intertwining of politics and poetics is central to Greig's plays. In this interstitial space, he has the masterfulness to be crude and funny at the same time. As an example, the town's people in *Europe* are said to be manufacturers of soup and light because they produce soup and bulbs. The representation of the border in *Europe* lies in this liminal space.

Finally, I will conclude that although the border is unavoidable, it is also urgent to rethink the border imaginatively in various ways, as *Europe* does, if we are to come to terms with it in the current context of globalization.

Through my argument in this paper I will refer to some of Dan Rebellato's publications on globalization as well as his thought-provoking introduction to Greig's *Plays 1* and Clare Wallace's work on Greig with a focus on her book *Suspect Cultures* (2006) and her recent co-edited book with Anja Müller, *COSMOTOPIA: Transnational Identities in David Greig's Theatre* (2011).

Anti-system and theatre: From Carlo Giuliani to the Outraged.

Antoni Galmés (University of Barcelona)

The purpose of this communication is to analyze what kind of drama has emerged (and what is the potential drama) from the various activities and demonstrations of young anti-system groups from the first decade of the 21st century.

Therefore, we will set the "system" as a retaining wall, a boundary that separates those who have access to information through the mass media from those critics who, gradually and through other sources such as the internet, show another view in which there are several dramatic forms such as text-document, performance or the introduction of new gestural codes which are socially learned and with the possibility of applying them to a stage.

In June 2001, Carlo Giuliani was murdered by carabinieri in a demonstration against the G8 summit. The playwright Fausto Paravidino (Genova, 1976) wrote about police brutality and the facts of this tragic summit in *Genova 01* (it was performed in several European countries until today). The work was presented as a chapel, a theater-text document, and its relationship with Peter Weiss (affected, as we know, by the Berlin Wall) is inevitable. This play was followed by *Peanuts-Noccionline-*, which analyzes the involvement of youth in a society that is capitalized on everything and manipulated by the media influence. Paravidino and his tragic vision of the young anti-system could well begin a path as a non-conformist European drama within a decade of economic recession and which has still unknown social dimensions.

The uprising against social injustice in the Arab countries (known as the Spring Arabic) a few months ago impelled the social uprisings from the "Outraged" (Indignats). Those made assemblies, demonstrations with a remarkable degree of performance, incorporating visual codes to provide a democratic character these mass meetings, recovered theatrical codes from the past century as the *Teatro del oprimido* or *Teatro forum* and increased texts (some of them purely theatrical theatrical text as anonymous *La rebelión de los borregos*) that run on social networks and blogs.

But other opponents of social events dictated by the powerful *status quo* have been systematically disregarded as non-participation in the Iraq war or against the privatization of university reforms. And these remarkable texts have emerged as *Black Watch* written by Gregory Burke, among others.

However, ten years after the murder of Giuliani, the death of three protesters in one of the mobilizations in Greece last May 5th begins a new stage where they will perhaps lead to a continuation of the drama-document or to an increase in the use of social networking, allowing a new vision of the "Contra-informativa" stage field.

Bordering Performance: Writing (Post)Dramatic Performance in the Digital Age

W. B. Worthen

Although the contemporary "postdramatic" theatre often distinguishes itself in relation to an understanding of the "dramatic theatre" as a theatre of literary *mimesis*, in this talk I ask whether that "dramatic theatre" has ever really existed as such. Taking the succession of writing technologies (manuscript, print, digital) as a model, I explore the boundary between the old and new, dramatic and postdramatic theatre, as well as the consequences a more cogent understanding of writing and performance might have for the "emancipation of the spectator."

Borders, Thresholds and Crossings: Liminal Spaces in post-1989 British Theatre

Mireia Aragay (University of Barcelona)

In Harold Pinter's short play *Party Time* (1991), a group of guests at an elegant cocktail party occupy a large room that takes up practically the totality of the stage while they discuss a new club to which most of them belong or are about to join – a club with “real class” that is inspired, as one of the guests puts it to general applause, “by a moral sense, a moral awareness, a set of moral values which is – I have to say – unshakeable, rigorous, fundamental, constant”. The immoderately safe, comfortable world of the club is juxtaposed to another space, a realm of violence and exploitation represented by Jimmy, whose whereabouts are discussed by some of the guests at the party and who finally appears in one of the two backstage doors at the end of the piece, the one that is never used by any of the other characters yet remains “*half open, in a dim light*” from the start (Pinter 427). From that threshold position, Jimmy delivers the surreal testimonial speech that closes the play, about the brutal effects of violence on his body and psyche.

Party Time is not only a play about borders, thresholds and crossings, but it also itself occupies a liminal position, I would suggest, within the context of post-1989 contemporary British theatre. A glance at its initial reception is instructive in this respect. The play opened at the Almeida on 6 November 1991, almost exactly two years after the fall of the Berlin Wall. However, apart from a couple of passing references to the Wall itself and to the Gulf War, reviewers approached the play within the then already rapidly dissolving framework of the sovereign nation-state, reading it as a depiction of a repressive regime in Britain, Africa, Latin America, Turkey – or, at most, all of these places at once, given the play's unlocalized, metaphorical setting. This was also, incidentally, Pinter's own view of the play (personal communication).

In contrast, this paper starts off from the claim that it is both possible and illuminating to approach *Party Time* in a way that transcends the nation-state paradigm and to situate the play instead within the matrix of the complex, contradictory processes of late capitalist globalization that were decisively intensified after 1989. Other post-1989, pre-9/11 plays, including David Hare's early-1990s trilogy, *Racing Demon* (1990), *Murmuring Judges* (1991) and *The Absence of War* (1993), Sara Kane's *Blasted* (1995), Pinter's *Ashes to Ashes* (1996), Caryl Churchill's *Far Away* (2000) and Martin Crimp's short piece *Fewer Emergencies* (2002; written 2001), are also discussed. The paper draws its theoretical and methodological underpinnings from a range of diverse yet fruitfully interlocking, late 20th- and early 21st-century arguments about space (including theatrical space), borders, globalization, and ethics. They include Henri Lefebvre's seminal interpretation of forms of space as materials products constituted by the social actions enacted in them, rather than as mere containers for events; Hans-Thies Lehmann's view of the ‘theatre situation’ itself as a socially-produced space with its own (deconstructable) boundaries and rules of representation; Etienne Balibar's delineation of

the 'topography of cruelty' of globalization, articulated around the notion of the 'superborder' between 'life-zones' and 'death-zones', a line of demarcation that is both 'decisive' and 'fragile' and is hence a key point for intervention in the ongoing, apparently overdetermined, inevitable mutations of global late capitalism; David Harvey's concept of the 'uneven spaces' of global capitalism and his notion of 'relational' as opposed to 'absolute' space; and notions of ethical commitment and witnessing drawn from Shoshana Felman and Dori Laub.

The main thrust of the argument is that, in contrast with 'classic' state-of-the-nation plays such as Hare's trilogy, the rest of the plays referred to, including *Party Time*, push resolutely against the naturalistic boundaries of representation (particularly, although not exclusively, the representation of space), ultimately producing moments when spectators are faced with liminal situations. In this way, these plays address the fundamental paradox of globalization, namely, the fact that at the very moment when borders, as traditionally conceived, are rapidly dissolving and unprecedented possibilities for planetary interconnectedness have emerged, profound lines of division based on economic inequalities continue to intensify. The plays ask spectators to become witnesses to themselves, acutely self-aware as regards their ethical 'response-ability' (Lehmann) within a global, deeply polarized late capitalist world.

Sono io/Ich bin? The multifaceted National Identity through the Lyric Genre between the Nineteenth and Twentieth Century

Francesc Cortés (Autonomous University of Barcelona)

The lyric genre –opera and also the *opereta* and *zarzuela*, also called as “third genre”– was and privileged platform for the european national identities definition. The process of national assertion and research set the trend over the music, the arguments and *libretti*, from the dramaturgical precept that governed the operistic conventionalism, and also the *mise en scène*. The success or fail of the different national patterns, in Europe across XIX-XX centuries, could be explained since a poliedric reality. Firts of all, and acording to C. Dahlhaus, it was necessary that the public could be identified themself with the image staged, and with the music that sounds over the scene. This alterity relation, founded through the lyric proposals, shocked with the sociopolitic circumstances: the cultural and aesthetic contexts received in a different way the different european musical languages.

The methodology will discour from an analysis of five lyric titles –from Wagner, Puccini, Bretón, Morera and Granados–, contrasted over three perspectives: the author proposal, the reception –with and *emic* and *ethic* approach, and also and study of the metalanguages, such as the satirical press–, and the study of the staging circumstances. The conclusions will be founded on the contrast of the three approaches.

Rehearsed methodologies: are the borders of normative critical scholarship challenged through theatre, or is theatre reproducing normativity? An interdisciplinary discussion

Janique Dubois (University of Toronto) and Anastasia Tataryn (Birbeck College School of Law – University of London)

This conference asks, is there such a thing as European theatre? Is the border an unavoidable concept? With greater emphasis on the latter question, this paper presents an “outsider” perspective on European theatre and artistic production. Outsider due to our entry into this discussion as scholars of critical legal and political thought. Our work has immersed us in considering the intangibility and ambiguity of the border. This has led us both to consider research across disciplinary boundaries. In confronting the unavoidability of the concept of the border in our own work – through critiquing the boundedness of the nation-state and law, which stifles even ideological consideration of alternative methodologies – the potential inherent in contemporary artistic production is attractive and enticing. Particularly in the European context, which is held up by some to be a potential for cultural exchange and “openness” (Benhabib, 2006). By bringing critical theoretical approaches to law and political theory to discussions of European theatre, we hope to contribute to the debate of the limits and potential simultaneously present in the intangible borders of creative, artistic, academic scholarship and paradigms of thought.

Building on the critical scholarship in International Relations, Human Geography, Political Theory and International Law, this paper turns to theatre as a site for the critical (de)construction of borders. It considers whether contemporary critiques of the border in these disciplines are transferrable towards the presumed “alternative” realm of theatre. With its disciplinary hybridity captured by the constellation of intellectual, physical and creative - energy, theatre has the potential to delve into the nexus of differences, existing at the site of normative transgression rather than comfortably surrounded by an intellectual border. This is a refreshing and rich alternative to discipline-bound discussions of the border. However, the European project itself is not limitless, and recent political and legal changes stifle reception to linguistic, religious and cultural “difference”. Using theatre as a methodology for the relational (de)construction of the border, this paper reflects on the normative requirements of ideologically-guided border construction in academic work. Vacillating between the collective and the particular, this paper reflects on the implications of aspiring to a post-national European theatre. We argue that in its character as both unavoidable and constantly transgressed, the border provides the space in which to negotiate the normative foundations of artistic production, but one that needs *constant* attention and *constant* deconstruction.

The border, as a tangible marker of place and people, has received sustained analysis in International Relations and International Law. Revering the nation-state ideal, political and legal scholarship present the border as a tool for distinguishing between *inside* and *outside* or

between *us* and *them*. This monolithic and imperialist view of the border finds its origin in the 1648 Treaty of Westphalia that divided Europe into “territorially defined, fixed, and mutually exclusive enclaves of legitimate dominion” (Ruggie, 1993: 151; Sack 1986).

In an attempt to dismantle the pervasive assumption that states, nations and peoples are territorially bound, contemporary scholars have called for the diffusion (Pogge), unbundling (Elkins), or dismantling (O’Neill) of what Neil Brenner calls the “territorialist epistemology.” Likewise, a literature has emerged advocating conceptions of cosmopolitan (Nussbaum, 1996), global (Held, 1995), transnational (Baübock, 1994), postnational (Soysal, 1994) and diasporic (Laguerre, 1998) citizenship (see also Appiah, 2006; Benhabib, 2006; Pogge, 2001). While there are varying proposals as to how to segment and disperse people and places, the general consensus is that the border incites transgression (Allen Buchanan and Margaret Moore, 2003; David Held, 1995). It is to this context that we place the discussion of European theatre. In analyses of European theatre, Josip Rainer suggests the space of theatre provides precisely this site of constant transgression and negotiation – of identity, of territory, of language, community and history. Considering this interjection into political theory and international law we probe the potential to further challenge the rigidity of the nation-state border, or whether the border as a concept permeates even creative endeavours that seem capable of transcending it.

Heading Elsewhere: Europe as Utopia in Britain Theatre

Marilena Zarouilia (University of Winchester)

In his seminal *The Other Heading: Reflections on Today's Europe* (1992), Jacques Derrida identified the challenges around notions of Europe in a changing international order. For Derrida, Europe emerges as an infinitely deferred task that is bound up with a process of moving or – to borrow his term – ‘heading’ elsewhere. Derrida’s conceptualization of Europe offers the starting point for this paper that approaches Europe as both a philosophical endeavour that can never be static and as a geopolitical entity that has historically been and is still defined by experiences of movement, displacement and border-crossing.

Shortly after Derrida’s writings on Europe, a number of European theatres saw an avalanche of new British drama performed in translation and work by British theatre companies being circulated primarily through the international festivals network. This phenomenon that intensified in the late 90s and during the 00s led to feverish debates over the impact of the circulation of this work in Europe: could this continuous crossing of European borders by British dramatists and theatre-makers lead to a new version of the European theatre map, largely controlled by British production?

The argument presented here has been informed by this scholarly debate, which will be briefly presented at the start of the presentation. However, this paper aspires to move beyond existing approaches and propose a different reading of this complex relation between British theatre and Europe at the turn of the third millennium through an analysis of theatre examples that – conceptually, formally and materially – have crossed European borders. Particular emphasis will be placed on four examples: Complicité’s *Streets of Crocodiles* (1992), David Greig’s *One Way Street* (1994), Caryl Churchill’s *Far Away* (2000) and Mark Ravenhill’s *Over There* (2009). I view these four examples as investigations of travel. Following the work of cultural anthropologist, James Clifford (1997: 39), travel here is employed as ‘a translation term [...] a word of apparently general application used for comparison in a strategic and contingent way’; it encompasses several significations that correspond to movements across borders and ‘unveils possibilities of an increasingly connected but not homogeneous world’. Travel as ‘constitutive of cultural meanings rather than as their simple transfer or extension’ (3) offers insight into the political and cultural significance of such ‘displaced’ plays and performances in the context of Europe. It also elucidates the displacement of audiences and/or practitioners in Europe in rich and meaningful ways.

The paper argues that these examples have responded to the tension between mobility and place as defining features of the contemporary world and in doing so, have negotiated what it might mean to be European, particularly through representations of identity and difference. In other words, border crossing is a defining element in recent British theatre and corresponds to important political and institutional developments in Europe after the end of the Cold War. By

problematizing dominant narratives over the vexed relation between Britain and Europe – and British and European theatres – the paper resituates Britain in the European theatrical map, suggesting instead that in the examples that I will discuss, Europe *appears as utopia*. My thesis draws on the work of philosopher Luisa Passerini (2007), who has investigated the link between experiences of Europeanness and affect, as well as the performance scholar Jill Dolan's conceptualization of the 'utopian performative' (2005). In these examples of British theatre, travel and displacement produce a space where the actual borders of Europe momentarily become intangible and disappear; in such brief moments in performance, the possibility for the emergence of the European – not as a Eurocentric concept but as a Derridean trace – appears.

Thus, by revisiting the relation between British theatre and Europe through an investigation of travel and border-crossing, this paper will seek to challenge binary conceptions of British identity as opposed to continental European while reconfiguring notions of Europeanness as transitional, open, performative and potentially utopian spaces. Such spaces may be traced in various locations in the world and in this way, might offer a new approach to how anti-globalization can be articulated.

Poetics of Bordering in Kristian Smed's "Mental Finland"

Hana Worthen (Barnard College – Columbia University)

Inquiring into the ethics of the acts of European memory, Finnish director/playwright Kristian Smeds's *Mental Finland* (Brussels, KVS, 2009) emphasizes a dialectic between the archive of national/European self-imaging and its re-conceptualization in the present. Set in 2069, Smeds's narrative subverts the pacifist orientation of the EU by framing its civilizing power in poetic imagery, a fearsome futuristic fantasy in which the rhetoric of coequality and diversity has led to a bland and oppressive uniformity; and yet, the *mise-en-scène* appears to run counter to this narrative. As post-ethical theatre, Smeds's *mise-en-scène* evokes a critique of the processes maintaining a continuous image of national/European identity, by reframing self-referential iconic and indexical signifiers of belonging: Smeds imagines ethical identity as a process of *bordering*. A multi-lingual performance, *Mental Finland* stages European languages as instruments producing difference that normalizes the debased position of ethnic others. In a series of vignettes—staging Finland as an “outlaw” nation to the pieties of European aesthetic hegemony and as an isolated *sauna* fortified against non-European immigration—*Mental Finland* dialecticizes neoliberal localities and identities, producing and marginalizing a politicized alterity as the price of (politicized) belonging. Imagined from the border of “Europe,” *Mental Finland* dislocates the established as a means to foregrounding the constructed character of identifications, what Loren Kruger calls the “theatrical character of nationhood” itself, the processes that constitute “effective and affective affinities.” This paper assesses Smeds's critical layering and thickening of the processes of performance, its strategies for troubling theatrical, national, and “European” acts of ethical identification.

The political and artistic stakes of the theatre of immigration and the 'beur' stage in France

Souria Sahli-Grandi (University of Evry-Val d'Essonne)

Although the theatre of immigration and the 'beur' theatre are written and performed in French, by French citizens, living in France, the barrier that separates them from the theatre of their host country and from 'bourgeois' theatre seems to be insurmountable. Beur literature is hardly ever recognized as French literature, it is considered as 'illegitimate' because of its distinctive aesthetics and the issues it brings up. Excluded, this mixed-race theatre remains outside institutional and ideological borders. These blurred and fluctuating borders banish and condemn shows to be performed in social services offices instead of theatres. We will try then to answer the following questions: what are the different obstacles that these artists of the in-between have to overcome in order to be recognized? How can we define their artistic creation and what position does it hold within French literature? If we accept that every artistic creation belongs to the common heritage of humanity, can we consider that the border is an imaginary concept? In order to illustrate our topic, we will direct our interest on different artists coming from this dual culture

The Geopolitics of European Theatre: Tom Stoppard, David Edgar, Harold Pinter

Brigitte Gauthier (University of Evry-Val d'Essonne)

British theater has dedicated some of its major works to the analysis of the notion of frontier within Europe. Plays dealing with psychological borderline situations have been used as a polemical device to comment on a dysfunctional social system. The British playwrights of the second half of the twentieth century have turned the stage into a topoi reflecting politics. The frontiers of the mind become an image of political frontiers. What's at stake in the works of Tom Stoppard, David Edgar and Harold Pinter is the geopolitics of their time.

We will analyze the notion of frontier in British Political Theatre thanks to three examples: Tom Stoppard *Every Good Boy Deserves Favor* (1977), David Edgar *Pentecost* (1994) and Harold Pinter's *Mountain Language* (1988).

Every Good Boy Deserves Favor is deeply rooted in politics. It was inspired by a meeting between Tom Stoppard and Soviet dissident Victor Fainberg, who had been arrested during a peaceful protest against the invasion of Czechoslovakia in 1968. He spent five years in the Russian prison-hospital system. The play deals thus with trespassing geographical frontiers and human frontiers. Borders between sanity and madness were used as a starting point for reflection in *Every Good Boy Deserves Favor*. This play takes place in a Soviet Asylum where political prisoners are incarcerated for the crime of schizophrenia. The safe ground of terminology is replaced by the quick sands of political distortion to erase the line between sanity and madness in order to hide political agenda. It is the very frontiers of language which keep shifting in a universe where politics are all powerful. The geographical safe delimitations of languages are rethought according to the necessities of politics. When the frontiers of languages are not waterproof, the individual loses all protection. Humanity dissolves in the hands of people capable of changing the rules as they wish.

Pentecost explores the situation of refugees seeking political asylum. It is a reflection of one of the most vivid political issues of European politics. David Edgar focuses on the flux of people deprived of identity thrown from one country to the other. His approach to the frontier issue is extremely original. He gathers in a little church in a non-specified Balkan country, a team of art historians being held hostage by people who chose to destroy their identity documents in order not to be sent back to their original country. They want to cross their land frontier so desperately that they are ready to discard their own identity to do so. They're trading a name for a new haven. In such a heavy political context, frontiers determine the possibility to survive or an entrapment in poverty or political trauma. The dramatic political context of the end of the 20th century in Eastern Europe has thus been exposed upon British Stage as a tale meant to teach us how frontiers are two-sided, on one side stands freedom on the other a dead end life.

Harold Pinter built all his work around the Hegelian see-saw concept of master and servant. This is the frontier he explores. He shrinks the special scope of exploration to two individuals in contexts which remain unspecified so as to acquire a universal resonance. His most political plays *One for the Road*, *Mountain Language* and *Party Time* inscribe the games of power within a geopolitical context. Yet for Pinter, the ultimate frontier lies between domination and submission. All other frontier issues derive from this, whether they happen to be geographical, ethical, social or economic. Characterization determines the relationship to the idea of frontier as well as fate. Pinter privileges the non-description of geographical locations to erase our concept of geopolitical frontiers and make us reflect on the consequences of false frontiers, and on the use of these artificial walls to determine our destinies.

Walls of languages, prison walls, and virtual walls will be analyzed in their polemical use on stage by these three major British dramatists. Stoppard, Edgar and Pinter have written master pieces revolving on the frontier issue.

The Limits of my World in a “Land without Words”

Kàtia Pago (Autonomous University of Barcelona)

If we look for a concept of border in Dea Loher's monologue *Land without Words*, we will think at first sight that it is simply avoidable: a European painter in K. (probably Kabul) tries to represent in her paintings what she sees in a post-war city.

The idea of avoiding borders is reinforced if we consider the play's conception, as the text in which the character expresses the crisis she goes through is written by a German dramatist who is living between different cities of the world. If we find borders in this play, they will probably be dissolved. And in fact, we are not told about countries, we only see people affected by war through the eyes of the painter and it doesn't matter that it is Afghanistan or not, or that she comes from Germany or another country, because all that has no meaning where the “action” takes place.

But it may be interesting to examine these assumptions if we want to discuss about borders in European theatre, mainly because Dea Loher's monologue offers possibility to reflect about the different aspects relating to them, from the tangible limits to the most intangible ones. The author crosses in this play not only physical frontiers, but also artistic territories and she even places into question the limits of language.

On the other hand, when wondering about the limits in *Land without words*, it is unavoidable to think of the famous proposition of Wittgenstein “The limits of my language mean the limits of my world” and then to question: where would be the limits in that land? Thus, we will look for echoes of the philosopher throughout the play while trying to find an answer.

Therefore, if the author crosses borders in this piece, we pretend to do the same, to a certain extent, in this communication. First, we want to approach the own borders of the author, as an introduction, for which purpose we will have to refer to contemporary German theatre, to Brecht, as well as to post-dramatic theatre or tradition itself. Second, we will explore the tangible and intangible borders in a *Land without words*, that is to say how the experience of someone being thrown into an unknown world in a context of war is put on stage. This question will bring us to categories like reality, representation and the role of the spectator. In other words, we will revise here the relationship between art and life through this play. Finally we will examine the expressive borders, which are probably the most important ones in a piece where the writer struggles to find words for her thoughts and feelings and takes on the role of a painter. At this point we are also going to pay attention to the form of the dramatic text and to the difficulty of translation, for which we will take the Catalan and the Spanish translations into account.

To sum up, the feeling of crossing borders in this play is complete, since both the theme and the form take us in this direction, and that is why we considered the possibility of dealing with it.

On the Borders of Everydayness: The thematic motif of migration and expatriation in Dramaturgy as an indicator of social attitudes

Panagiota Sotirchou (University of Athens)

Edward Said, referring to expatriation, declared that “Exiles cross borders, break barriers of thought and experience...”. Our suggestion here is that in the everyday life a migrant or refugee shares with the “natives”, lies the basic border he / she has to face or cross. So, based on the notions of everydayness and its “invisible” ideologies, we are going to study some indicative recent Greek plays, dramatizing the transformation of Greece in a host country for migrants and refugees. Our basic argument is the following: the thematic motif of migration and expatriation in literature, and especially in drama, since theatre is a most “public” art, can be a relatively valid indicator of social attitudes. The proposed paper is divided in two units (A. Theory – B. Analysis).

The concept of “everydayness”, so close to us and yet so elusive, offered to scholars the chance for an interesting range of interpretations. An indicative attitude is that of Henri Lefebvre, who said that “the everyday is [...] the most general of products in an era where production engenders consumption [it]...is therefore the most universal and the most unique condition, the most social and the most individuated, the most obvious and the best hidden...”. It is not easy to give an unnegotiable definition for the “everyday”, as it is going to be made clear by a brief presentation of key studies concerning this notion.

Yet, a number of its constituent parts are widely accepted and easily understood. Our point of focus is going to be Highmore’s suggestion about the transformative power of everyday experience, since “that which transforms our sense of the everyday in the guise of new commonalities [can] produce the everyday anew”.

What does our sense of everyday consist of? According to Highmore, it basically has to do with a set of ideologies, so firmly embedded in our routine that they become almost “invisible”. It is only when newcomers, especially migrants and refugees, reshape our everyday world that we actually get to realize and question our certainties.

Two interesting questions arise, if we apply the aforementioned theoretical frame to the analysis of plays which dramatize the experience of migration and expatriation:

- a. What everyday ideologies does the presence of migrants and refugees contest?
- b. Since their presence creates the everydayness anew, do the novel notions and / or ideologies place them in the borders of everyday experience?

The second unit of the paper is going to focalize on a small number of Greek plays. We are going to choose texts written during the last fifteen years, which were staged frequently and

whose plot includes references to the presence of new migrants and refugees in Greece. After a focused analysis -based on the above- we are going to try and answer one final question:

If migrants and expatriates are, indeed, placed on a border of everyday life and experience, even after their presence reshapes old certainties, what does this reveal about the set of values of the society which produced the specific works of art?

Surtitles: Crossing Old and New Borders

Anika Vervecken (Vancouver Opera)

Surtitles provide the audience access to a performance in a foreign language, in other words, they allow them to cross a linguistic barrier. But they also allow theatre groups to cross borders. This paper constitutes an effort to understand the influence subtitles have had on the development of the international theatre scene. It will investigate how the introduction of this type of audiovisual translation influenced the programming at international festivals, and the degree of international touring for theatre companies.

Flanders is a tiny region within Europe representing only 6 of the 500 million Europeans. Dutch, the language spoken in Flanders (though some may insist on calling their linguistic variant “Flemish”), is only spoken by 23 million people worldwide. Yet the presence this tiny nation has had in the theatrical world, most notably in contemporary theatre and dance, is impressive. For the past decade, the Flemish have been notably present at the Festival d’Avignon. In 2008 their program even included two Flemish, but otherwise unrelated, artists with the same last name (Benjamin Verdonck and Kris Verdonck). There are many reasons for the success of Flemish theatre, but one thing is for certain, it would be a challenge to find an audience that would appreciate Flemish theatre works without translation. The Flemings began using subtitles in theatre as early as the late 1980’s. This early start and their proficiency in subtitling may be some of the reasons for their success. Subtitles have enabled performing artists, who were otherwise restricted to domestic venues, to present their work on the global landscape. Flanders is one very good example, but there are many more. This investigation intends to find out to what degree the introduction of subtitles has made a difference for festivals and theatre companies.

In order to create an understanding of the influence of this relatively new mode of translation on the international theatre scene, interviews will be conducted with several international theatre festivals in Europe, North and South America, as well as theatre companies from these continents. We want to find out what how the festivals and theatre companies have dealt with translation, both in the present and in the past. Which modes of translations do or did they use? Which methods do they prefer? For what reasons? Have their preferences changed? Etc. Furthermore the inquiry we will compare how the make-up of festival programs have changed since the introduction subtitles. In the first place: How did it influence the percentage of foreign spoken theatre present in festivals? And secondly: How did it influence the percentage of more exotic or less prevalent languages spoken on stage? As for the theatre companies, we want to find out how the extent of their touring outside of their linguistic boundaries has changed since use of subtitles. Have they been touring more internationally? If so, to what degree? Are they touring places they formerly never visited before?

These interviews will be analyzed both qualitatively and quantitatively. The qualitative research is designed to better understand the industry's views on dealing with linguistic borders. It considers preferences, concerns, and the reasons behind the choices made. The qualitative analysis will determine exactly how much the make up of theatre festivals has changed. For every festival one ore two iterations before and after the introduction of surtitles will be compared. The same analysis will be executed on the touring schedules of the producing companies.

The aspiration of this paper is to better understand the emergence of surtitles on the international theatre scene. This relatively new form of translation has conquered many borders and we would like to put these border crossings into perspective.

“Cargo Sofia” by Rimini Protokoll as transit on the threshold: A Performative Crossing of European Borderlines within the own city

Annika Wehrle (Johannes Gutenberg University Mainz)

One of the most striking characteristics of contemporary theatre is the playing with and the exploration and reduction of borders. This tendency includes spatial borders, borderlines between actors and spectator as well as between fictional and non-fictional elements. These strategies confuse the way of perception as well as the habitual process of framing situations as theatrical act or everyday occurrence.

One of the theatre companies who commit themselves to challenge these borderlines – in a spatial, aesthetic and personnel way – is the German director-collective *Rimini Protokoll*. In the context of the *International Conference on the Border and its Relationship to the Performing Arts in Europe* asking: *'The Border, an unavoidable concept?'*, focusing on the work of *Rimini Protokoll* can contribute some interesting questions and thought-provoking impulses.

Choosing one of their productions called *Cargo Sofia* – which debuted in Basel/Switzerland in 2006 and toured through Europe and Asia afterwards – I would like to outline how geographical borderlines can transform to theatrical thresholds and in which ways theatre can externalize the constructive character of borders in general.

During the two-hour performance, the audience of *Cargo Sofia* is sitting on the loading space of a truck. At the beginning of the performance – which is also the beginning of a real, physical transit by truck – the drivers make the announcement that now a three-day-ride from Sofia to Basel is about to begin. Instead of this, the passenger-audience is being driven through unfamiliar parts of their own city, in this case the outskirts of Basel. The side panel of the truck is replaced by a window which opens the view to the 'framed' city outside the vehicle. The same glass surface can be used as projection screen, showing Bulgarian streets and different European border crossings, customs facilities and highways. Thus, the play is moving on the borderline of the imagined transit through Europe and the physical movement through the own city, which also provokes questions about the borders of the own horizon and the common perception of daily environments.

Hence, the production *Cargo Sofia* includes a preoccupation with borders and border crossings on different levels: First, it provokes the transgression of the conventional borders of the theatre auditorium by replacing it by a truck and is playing with the borders of space in general by moving through the city while affirming to drive through Eastern Europe. Then the production challenges the borders of perception by the game with different levels and frames and last but not least it is breaking the strict borders between reality and fiction as well as the borders of predictability of the performance itself. On all these different levels, borders are not shown as natural and unavoidable concepts, but as constructed and constructible thresholds.

The methodological approach is built on different columns: As basis for the term *threshold*, I utilize the concept of Erika Fischer-Lichte, as she formulates it for example in her book “Ästhetik des Performativen” (2004). In addition, the research is influenced by the term *frame* by Erving Goffman, which he elaborated in the famous book „Frame Analysis: An Essay on the Organization of Experience“ (1974). The concept of the frame helps to get a differentiated view on the various levels of reality/realities and fiction(s) collapsing and overlapping each other in the production *Cargo Sofia*. For aspects concerning the city and the theatrical approach to the urban space, I choose as methodological base the chapter „Walking in the city“ from Michel de Certeaus publication „The Practice of Everyday Life“ (1984). Moreover – as the truck is led through places that could be everywhere and nowhere – it seems convenient to line this part of the research with Marc Augés concept of places and non-places, lined out for example in the publication „Non-Places. Introduction to an anthropology of supermodernity“ (1995).

Based on these different approaches, I want to ask about performative ways of challenging borders and thresholds, theatrical opportunities for producers and recipients to create, recode and incorporate the urban space by moving through it and finally for the possibility of theatre to suggest via productions like *Cargo Sofia* to rethink the borderlines within the own perspective.

Limits and Limitations of European Thought: Disorder, Confluence, Undefined, Hybridization in Contemporary Theatre

Diana González (University of Aarhus)

Every word refers to many others that are its opposite, its simile, its metaphor, its reverse, its "other". Thinking now about the concepts of limits and borders on the European continent inevitably leads to know about uprooting. Art, theatre, must not necessarily draw a bond between countries or languages or cultures or histories, but rather may stay in its margin and its dissidence; rather revealing against than nodding. To assert the existence of a "European theatre" would impoverish and embezzle the current reality in Europe, in the world. However, we can confirm that in theatres, on the street, in our consciousnesses takes place a theatre that could be named "bordering": hybrid, multiple, plural in its perspectives. A scenic practice focused on an expression of fragmentation that identifies itself to plurality and, therefore, can aspire to be more representative of the context in which it is staged. The uprooting of such proposals means a desire to transcend the concrete reality and approach the other's reality, which becomes a common one. We can not limit the European reality to a canon, or to a common language, or even to a general art form, but it is possible to speak of a shared will to break any affiliation to any unifying trait but "multiperspectivism" at all levels.

Hegel's remark in his introduction to the *Philosophy of History* regarding that the *Weltgeist* was European, that is, "Germanic and Protestant" is becoming increasingly out of place. There are however common sources of thought that support an until now common tradition in the European way of thinking and draw a line: Aristotle, Hegel, Nietzsche. This line of thought is drawn around a rational "order" and essentially dialectical borders of systematization. We know the latest trends at the twentieth century have chosen other ways: "chaos", hybridization and indefinable boundaries. The philosophy of Derrida, Lyotard, Hassan, Baumann, Bourriaud is a good example regarding this matter. In his book *Postdramatic Theatre* Hans-Thies Lehmann reviews Aristotle and Hegel within the paradigm of dramatic theatre but turns to Derrida's and Lyotard's thought to define the concept of postdramatic. Meanwhile Erika Fischer-Lichte constitutes its performative aesthetics based on lines of thought such as the ones of Benjamin, Adorno, Böhme, Auslander as alternatives to the traditional theatre aesthetics.

Assuming this paradigm shift in European philosophy and art we attempt to talk about how the fragmentarity of proposals such as Martin Crimp's *Play with repeats*, Needcompany's *Images of Affection*, New Riga Theatre's *Long Life*, Christoph Marthaler's *Die drei Schwestern*, Cuqui Jerez's *The Real Fiction* or Marina Abramović's *Lips of Thomas* blurs expressive boundaries to lead to an hybridation and plurality of demontage forms. It is a conscious demontage, not unfounded, that instead defending the fragment against the totality or chaos against system proposes itself as the properer way to express complex realities. Disorder, confluence,

indefinition and hibridization of expressive forms lead to a new order placed beyond the oficial discourse that gives identity to uprooting.

Staging History in Post-Wall-Germany. "Material" by Thomas Heise and "Allemagne Neuf Zéro" by Jean-Luc Godard

Elisabeth Büttner (University of Vienna), Gudrun Lena Stölz (University of Vienna) and Markus Lehner (University of Vienna)

The fall of the Berlin Wall in 1989 remarks an edge of time, a blank-space of history serving as a stage for the collective out-burst of emotions which followed the opening of the inter-German border. According to this matter two films dealing with the pre- and afterlife of the fall are to be analyzed in the ways they provide insights into the relations between the theatrical stage and the dramatic scale of the historical events. In both MATERIAL (D: Thomas Heise, Germany 2009) and ALLEMAGNE NEUF ZÉRO (D: Jean-Luc Godard, France 1991) the break of the turnaround becomes a loophole to peep at the happenings behind the scenes of history as if it was to look for something lost or hidden.

Twenty years after the fall German film-maker Thomas Heise reclaims video footage of happenings he filmed between 1988 and 1992. Subsequently editing them in a non-chronological way he presents a new understanding of the interrelations of the happenings starting with the vacation of squats in former East Berlin by the police in 1990 and finishing with the arguments between the audience and radicals who disturbed the premiere of Heise's film STAU – JETZT GEHT'S LOS (JAMMED: LET'S GET MOVING) in 1992. Inbetween the two the main part of the film shows preparations for staging Heiner Müller's *Germania Tod in Berlin* (*Germania Death in Berlin*) in 1988 and the demonstrations preceding the opening of the wall in 1989. Here especially the discussion between director Fritz Marquardt and set designer Karl Kneidl about the gap between the stage area and the auditorium during the rehearsals functions as a metaphor for the dissent between the party leadership and the people which later on were acted out in the streets as demonstrations eventually leading in the opening of the wall.

French film-maker Jean-Luc Godard on the other hand went to Eastern Germany in 1990 to do a film on the former GDR as a state of solitude working out its history in six variations. Understanding the fall of the Wall that led into the decline of the GDR as a threshold between sleep and awakening Godard examines what had been asleep until the turnaround. In the film an atmosphere is created in which the German present after the fall is still superimposed by the shadows of the past. Back then the places where the Wall had been put up were no-man's land although the demolition was already to be fully progressed. In the variation *Mauer ohne Klagen* (*The Wall Without Wailing*) the remain parts of the border wall are presented in their vanishing, while becoming ruins. The blank-space between the walls is used as a setting to stage a choir singing a clerical song and performing Bertolt Brecht's poem *In finsternen Zeiten* (*In dark times*) which ends with the accusatory question why the poets kept silent during these dark times. As if the process of transition were to soften up time the ruined state of the former border becomes a place where remaining matters of history can break through and come to light again after being hidden and assumed lost.

For the moment the physical border of the Wall declines the difference between artificial acts and real life as well becomes indistinct. This stage of confusion bears great political potential both in the means of constructing a new future and overcoming the past. However the impression conveyed by the two films implies that this moment of hope was only a flash passing by. Apposed to this basic concept our lecture will argue the tangible border of the Wall as a stage for performing history on the one hand and the intangible border of the turnaround as a break confusing the historical timeline on the other.

Approach to the incursions and border bets in Angélica Liddell's shows

Mercè Ballespí (Municipal Classroom of Lleida)

The present proposal of communication aims to underline the evolution of the stage director, Angélica Liddell, with regards to her contribution in territorial, linguistic and artistic borders and to analyze how her theatre unveils the diversity of particular realities and gives them critical, documentary and plausible form.

This communication will try to establish relational criteria between the diversity of languages present in her works (Spanish, German and French); the plurality of nationalities of the interpreters (Spanish, Arabian, Mexican and Chinese) and the thematic contents and characteristic expressive forms of her works.

In a preliminary overview we sense an evolution in the director's incursions into the concept of border. Her later works show a clearer attempt at overcoming nationalist, territorial and racial differences in her productions:

1. *Y los Peces salieron a combatir contra los hombres* (2003): denouncing immigration-related situations, for example, the documentary data on dead immigrants attempting to reach Spain by *patera* (a large boat, often in disrepair, used by immigrants to unlawfully enter Spain by sea from the North African coast).
2. *Perro muerto en tintorería* (1999-2006): featuring an Arab actress, Nasima, who pronounces a speech on the concept of Europe from a Muslim point of view.
3. *La casa de la fuerza* (2009): filled with Mexican folklore, music and wardrobe as well as the testimonies of women in Ciudad Juárez.
4. *Maldito sea el hombre que confía en el hombre* (2011): using 25 French words it is an emotional literacy course for the audience.

The conceptual and aesthetic treatment of these four pieces that engage Arab and Mexican actresses to represent the roles of these women in their social, cultural and political context illustrates how the idea, almost utopian, of Europe conditions the view that others have of this continent and how, through this same otherness, the representation that arises is conditioned by the non-European, which helps to create an European identity: the idyllic perception of Europe from a non-European point of view. There are fragments of the dramatic text of Liddell that revolve around this question as well as the thought on Spain:

"What would have happened if due to the Spanish bourgeois mentality Spain had been Africa's head instead of France's feet? How would have turned out the European fascination"

Throughout the paper we will explain the positive reception of the show *Maldito sea el hombre que confía en el hombre* at the Avignon Festival in 2011 and how learning French

becomes the McGuffin of the piece. In this last work it must also be noted the expressive integration of oriental artistic disciplines by a team of Chinese acrobats.

Another line of research focuses on how Angélica Liddell's theatre not only represents an aesthetic and discursive transgression but conveys a scenic language, which is in itself a means of oral, written, musical and kinesthetic expression. It is also interesting to analyze the contributions by newcomers who star in her pieces (African, Arab, Mexican and Chinese) become an open social and political critic by the scene.

With regards to the methodological approach, the research will analyze the four above-mentioned pieces by Angélica Liddell from the point of view of the expressive, linguistic and artistic border. This research will use the spectacular text in his amplitude — interpretative, visual and characters characterization criteria — in order to establish the parameters of identity within which these pieces can be interpreted and it will focus on the leitmotiv of the piece creation process. As part of the research, we will watch fragments of the pieces as well as a critical documentary base.

Other considerations, so far, still open for the debate are:

- Is the artistic creation subject to the desired international projection for a show?
- What are the optimal mechanisms of creation and production in order to create hybrid proposals and cross borders?
- To what extent it is real the utopian idea of Europe for the non-European?
- How does the aesthetic and expressive thematic treatment of certain topics impact more or less the European audience?

When the frontier becomes a screen... the "theory of the devices" applied to the analysis of the theatrical relation: towards an intermedial interpretation of the fourth wall

Fabrice Corrons (University of Toulouse-le-Mirail)

In this paper, we want to study the concept of frontier based on the most prominent researches on the theatrical frontier: the separation between the stage action and spectatorial reception, which many critics, researchers and artists call "the fourth wall" - in reference to the Denis Diderot's principle of dramatic creation -, which is also the theatrical relation between fiction and audiences.

How can we study this relation that this frontier symbolizes? The theory of the figurative devices, an analytical tool created and developed for over ten years within the LLA-CREATIS research group at the Université de Toulouse-le Mirail provides a very effective and original perspective on the frontier.

It is based on the stage as a fictional device of any artistic expression (novel, theatre, poetry, film, painting, etc.), complementary to the story, a device which consists in a displacement of the action outside the space seen directly by the receiver, through the words of the narrator and / or the imagination of the receiver. The scene is generated, on the one hand, around the screen that sets the performers and observer(s), and on the other hand, through three levels: technical (the arrangement of the elements), pragmatic (the presence the observer and the resulting communication established between him and the performers) and symbolic (the values of this scene and the interaction between the creator and the viewer).

The visual impact of this dimension highlights the critical role of the viewer - of his eye - in front of the device that could not exist without their presence and that, at the same time, works for the receiver as a *camera obscura*: while the device of the scene works like a *camera* open onto the viewer with a transparent screen that lets the receiver's light (eye) pass by, the device of the story appears as a closed chamber for the eye like, for example, the detective fiction, where we can not see the original scene of the crime which we have access through the later story.

In fact, many works play with the two devices scalarly opposed, according to the degree of transparency of the screen (and meanings) - for example, we can cite the explicit "aesthetic of the translucent screen" that José Sanchis Sinisterra uses in order to characterize his own creations since the 1990s. This variation of the screen between the viewer and the fiction is also induced by: the direct use of the fictional screen-objects (veils, curtains shutters, railings, doors, windows ...); the influence of other media that affect our reception of fiction: literature, painting and other graphic arts, music, sculpture, film, television, photography, radio, computer, Internet, video games; the (in)visible presence of technical devices (Alberti's

intersector, clear camera, photographic camera, cinematographic camera, television camera, projector, television monitor, computer, phone, video game equipment, painting box...) operating under the model of the *camera obscura*.

The notion of screen makes it possible and also gives more visibility to the limit-threshold (the "fourth wall") and more surface (the frame of perception) and consistency (in the sense of access) to our frontier, to study theatrical relation compared with the principle of the *camera obscura*, with psychoanalytic perspective (Freud's theory of dreams and Lacan's vision of relation between eye, object and desire) and / or intermediality, comparing the artistic device analyzed (precisely the stage) with other audio or video devices. The theory of the devices thus helps us to rethink the boundaries of theatre in relation to the globalization of fiction.

In order to demonstrate the interest of this analytical tool, our demonstration will be twofold. After a brief review of the evolution of the principle of the "fourth wall", we propose a comparative study, from the perspective of the devices, of four contemporary catalan plays: *Desig* by Josep Maria Benet i Jornet (1989), *Tàlem* by Sergi Belbel (1989), *La festa* by Lluïsa Cunillé (1993) and *Suite* by Carles Batlle (2000), four variations both very similar and quite different on the subject of difficult human, generational or gender, relationships.

Ostermeier's Othello: the European-Other

David Eudave (Autonomous University of Barcelona)

In a period when European identity is going through a critical stage of serious disagreements calling into question the political viability of its union, the advancement of far-right groups, together with their anti-immigration and, partly, Islamophobic programs, is a symptom that allows us to identify one of the fundamental strategies of identity consolidation: the construction of an Other, who, as a photographic negative, attempts to define what something is by what is not. In Thomas Ostermeier's staging, *Othello*, the "black moor", is played by a white skinned actor, but in several scenes he is presented as "black/dark" through openly artificial and superficial resources – reversing colours in the original black and white video, body painting – making evident that his difference is a mask, an external construction. What can this white/blackened European/moor Othello tell us about actual xenophobia and racism in contemporary Europe?

Travels and frontiers flamenco-biomechanics-form-rhythm-emotion

Roberto Romei (Theatre Institute of Barcelona)

The communication is based on the field work done in 2010 thanks to a CONCA grant, in collaboration with bailaor, (flamenco dancer) and choreographer, Juan Carlos Lerida.

This research was centered in finding a relationship between two apparently distant disciplines such as flamenco and Theatre Biomechanics.

Essentially, it wasn't about tearing down the existing frontiers and creating a strange hybrid born out of such different techniques and aesthetics, but to see how a foreign traveler could read and transform flamenco's elements without betraying them, move the frontiers without provoking a fracture or scattering its contents to the exterior.

Work method was based on the concept of variation. The idea being, to take a choreographic element, define it within the compass and introduce small variations: amplitude, leg orientation, foot distribution, etc. Each time, though, paying attention not to step out of the compass and the sequence of the movements. After some play and experiment time, one of the found possibilities is chosen. The decision is subjective and internal, which has to respond to an emotional stimuli, in other words, that movement, in particular, stops being neutral and becomes linked to an image or a sense, as if it was a Chekhovian psychological gesture.

We began working on the "marcaje" movements and then we concentrated on flamenco's basic element: the "zapateo."

Technically, the "zapateo" needs an absolutely centered weight and a lot of strength in the legs, in order to control the rhythm. When foot and leg variations are introduced, they create imbalances that make it hard to keep the rhythm. But, once beyond this first phase of difficulty, the imbalance instead of hindering the "zapateo," provokes it: a total technical and conceptual subversion.

Besides, when the "zapateo" is born out of the imbalance, an internal rhythm is created within the "bailaor's" body. In other words, the "bailaor" no longer has the compass as the dance's base, but his internal rhythm which is perfectly adjusted to the beat. He no longer dances the beat, he dances his own rhythms within the beat.

All of this creates an intention in the dance, meaning that while interpreting, the dance becomes meaningful and can come out of the restricted options of flamenco interpretation (emotional alternation between pain and joy, alternate tension between soft and loud, constant demonstration of strength and ability). We come out of the flamenco's mask and leave the idea that flamenco can communicate itself solely.

Having closed this part of the research, we changed our point of departure and activated a more theatrical procedure, coming from Meyerhold's formula: image-movement-emotion. For each "palo," the interpreter chooses a simple image, born out of the most immediate and classical meaning (for example: "solea" = pains of abandonment; "buleria" = seduction) and physical improvisation takes place freely, until the dancer arrives to a clear and repeatable movement with a recognizable rhythm. From here on, the variations' method returns. All of the base movement variations have to maintain the same rhythm and intention, but they create different forms. In this case, a series of movements which express the theme chosen out of the "palo" is created.

Having done all of this introductory work, these movements are placed in "palo" music: a dance appears out of the rhythmical adaptation, a completely original choreography, but still understood as flamenco.

The last part consists in stretching flamenco's possibilities. The performer chooses a simple "zapateo" phrase and instills upon it, an intention (for example, asking forgiveness), in other words, the performer tries to use this movement as if it was a gesture to say something.

Once more, this way, small movement variations are born, which are created through the fact that the performer is concentrated upon the image of "asking forgiveness." After, these variations are taken out and amplified and at the end, are set in motion as the movements engine. A transformed "zapateo" movement is achieved, and which has abandoned the classical form and can therefore communicate a sense and an intention. The form is abstract, but the sense is concrete because the rhythm is precise and therefore can be related to the music. The rhythmical adaptation creates a new choreography.

Performing the border. Testimony and heterotopy in scenic practice as research

Andrea Álvarez Pino (University of Santiago de Compostela)

In the words of Maurizio Lazzarato ("Del biopoder a la biopolítica", 2000), since Biopower is always born of nothing but itself, the bodies are never absolutely captured by their devices. And this even in those situations where the law is suspended and those bodies exempted from the rule are the no man's land which articulates the legal, social and political borders of community and State.

In democratic States we may not talk about power but -following Foucault (*Dits et Ecrits*, 1984) about power relations, strategic games in which the forces involved are virtually free. In this context, power is a *performative* mode of action on "active subjects", on "free subjects", meaning that they "always have the possibility to change the situation, that there is always that possibility". But what happens after 9/11, when the West goes into a permanent state of exception and strategic relationships are at risk of becoming relations of domination? What is the scope for action, resistance and knowledge when everything is already border? And for what actually matters for this study, what is the point of discussing this scenario in terms of performance? What can bring the scenic trial and, in general, the performance as epistemology into the field of knowledge about what some now call post-democracy?

For the purposes of this paper, we use affectivity as the axis of analysis and Giorgio Agamben's notion of 'biopolitics' in the terms proposed by Mark Duffield in his article "Continuar matando: gobernanación global, humanitarismo y terror" (online), as "regulation of life at the aggregate level of the population". The concept of global governance gives us the opportunity to bond with the notions of 'global feeling' ("global feeling is feeling a / part") and 'performance of global feelings' introduced by Jon McKenzie ("Global Feeling: (Almost) All You Need is Love", 2006) from Mark Juergensmeyer analysis of terrorist actions from the point of view of performativity ("terrorist events of performance-violence").

This is also the route of connection with the performativity of the law in its regulation of electronic and digital technologies and scientific and biotechnological logics, all devices of seduction under which desire succumbs and engenders "the fantasy of total control, namely, without time, of living matter" (Rosi Braidotti, 1994). In this context, a look at the technologies of communication, "responsible for the addictive technical mediation of affectivity" (Martín Prada, "Economías afectivas", online) and orchestrators of what Paula Sibilia (*La intimidad como espectáculo*, 2008) calls the "show of self," allows us to place the scenic emergency of the testimony in the work of international creator s / essayists as Rabih Mroué or Lola Arias.

Regarding the exceptionality of the testimony, is enough for the moment to remember the thoughts of Giorgio Agamben in *Homo sacer III. Lo que queda de Auschwitz*, 1999). For the

Italian philosopher, the testimony is, essentially, what is lacking in it: "Who assumes the burden of testifying for them [for the dead, the sunken], knows that s/he must give testimony to the impossibility to testify. And this permanently altered the value of the testimony, forced to seek its meaning in an *unexpected zone*. "But neither the survivor can testify fully, saying its own lagoon, as "that of which s/he testifies can no longer be tongue, can no longer be writing: it can only be what has not been testified".

If power flows in and through the bodies because its objects and forces of production are the same potencies of the body, what a body can, her/his desire, memory, emotions always involve an opening into the *unexpectedly zone*, a threshold of negotiation between the poles of an apparent dichotomy - *potestas / potentia* - that is the site for the emergency of the genuine body of politics. An intensive body, *body without organs*, *border-body* that exceeds representation and which, because of its unfathomable, unpronounceable nature, is the epistemological context of the testimony in the performance which propose itself as historical, social and political research methodology.

A look into the abyss from exile: crisis of representation and ethical dilemmas in *La fragilitat de la memòria*, Victoria Szpunberg

Gino Luque Bedregal (Pontifical Catholic University of Peru)

The dictatorship endured by Argentina between 1976 and 1983 is not only a fact that can be described as abysmal, but also from an anthropological point of view it is an experience that could be defined as a collective trauma for such country. Therefore, it is not unusual that many thinkers and artists have approached this period known as “the dirty war” with the purpose of rethinking it from productive points of view, and addressing from a new perspective the question of how to deal with the legacy of political violence today. The performing arts have not been an exception to the process and the vast Argentinian drama production dedicated to this subject bears witness to this fact.

The purpose of our lecture is precisely to analyze the representation of the Argentinian dirty war in the trilogy called *La fragilitat de la memòria* (com narrar un fet abismal: l'exili i l'última dictadura argentina), by the Argentinian-Catalan writer Victoria Szpunberg, performed for the first time between 2008 and 2010. The interesting thing of this set of dramatic pieces is that unlike most of the works that have addressed this subject from the theater, Szpunberg's texts do not intend to represent the facts by adopting neither the victims' nor the victimizers' perspective. They rather are narrated from the perspective of those who did not endure directly the violation of their civil liberties and their human rights, but from the standpoint of the next generation of the direct victims of political violence, a generation who has grown up re-traumatized by the horror stories told by their parents. This refreshing critical view allows Szpunberg not only to question the monolithic character of this speech, which is hegemonic within the post-dictatorship Argentinian collective memory, but also to discuss from the above mentioned temporal distance and the cultural crisis that comes together with being the daughter of parents in exile and having grown up in Catalonia (that is, outside Argentina) the ethical and esthetic possibilities of representing an abysmal fact through fiction. Therefore, although our analysis is based on a particular and extremely specific case, it is an inquiry about what right we have to talk about horror, whether from a fictional or academic perspective, us who have not endured it directly. And if we get a positive answer, then it addresses the question of how to do it without betraying the referent that we intend to represent and understand. And in the end, these are the questions that Szpunberg poses to the audience and we made them our own.

Living in a terminal

Elena Marcevska (University of Northampton)

(excerpt from *The Terminal* -2004, 2")

Joe Mulroy: Why do you think he'll leave?

Frank Dixon: Because he slipped through and fell in a crack. Nobody likes staying in a crack because they're nothing. Nobody likes to be stuck in a crack.

Borders have traditionally been seen as lines of division, as the final line of resistance between mythical 'us' and an equally mythical 'them'; either a method of containment or a final barrier leading up to an ultimate liberation and freedom. We find many instances in contemporary literature and visual culture, such as *The Terminal*, where the border is represented as a zone of danger and order, and when the crossing is over-romanticized. Obviously inspired by recent histories of 'ethnic cleansing' in the former Yugoslavia (the area and the historical moment when I was born and raised), the film focuses on the highly visible structure of a fortified border patrolled by guards, screens and surveillance technologies, simultaneously overlaid with intimate meanings and ungraspable situations, that make us human.

My research is part of my body, so inevitably carries the history of it. A really specific history, of a body that has been trapped in liminal spaces for a really long period (both in a geographical/historical sense, but also in a metaphorical and metonymical sense. The link between my body, research and the tools/technology that I use have become the most significant element of my thesis, since it articulates a specific methodology which thrives between disciplines and theoretical frameworks. There is no possibility of outlining my arguments without offering snippets of my personal experience, both through reflective writing and autobiographical performance use of mobile digital media. Thus it is quite a challenge for me to write this paper while integrating my life and hardship as a performance artist, taking on the risk of "confessing" what no one needs or wants to know.

Gloria Anzaldua writes that the borderlands: "are physically present wherever two or more cultures edge each other, where people of different races occupy the same territory, where under, lower, middle and upper class touch, where the space between two individuals shrinks with intimacy." (1987, p.1) She is grasping on the psychological, the sexual and the spiritual borderland. I would like to add the technological borderlands as well and especially, the screen as a bordering territory that marks our body dramatically. To Braidotti, being nomadic, homeless, an exile, a refugee, an itinerant migrant, an illegal immigrant, is no metaphor. There are highly specific geo-political and historical locations-history tattooed on your body (2002, p.3). There is line of artists who are examining the borderland in their work, like Coco Fusco,

Guillermo Gómez Pena, Ursulla Bieman, NSK, Electronic Disturbance Theatre, but for the purpose of this paper I will focus on the work of Tanja Ostojic, before I proceed with presenting my own artistic research.

My research explores the production of the borders, examining how they engage bodies and spatial scales. Despite their seemingly confounding specificities, it is my intention to carry research with mobile digital media, between these borders in order to enable new terms of artistic and political engagement. By bringing plurality of perspectives into dialogue around the themes of body, mobile technology and space, I hope to reinvigorate critical analysis of the border in all of its (im)materialities and locations. I want to reveal what lies behind and beneath the making of performance art with digital media, particularly when crossing extremely volatile geographic and cultural borders.

So, I have embraced the chance to undertake the autobiographical practice as research project called "Valid until...", in the hope that some readers/viewers will see their lives, faces and ideas reflected my writing and art created with the use of mobile digital technology. In my practice, I am bringing together Latour's concept of body as (2004) assemblage; Bacon's processual approach and Colley's (2007) autobiometry. The aim is to explore in depth the borders that I have to cross continuously in my everyday life and how they are articulated performatively through the mobile screening devices.

No encounter without border. An interdisciplinary study about the actor-spectator's intersubjectivity

Gabriele Sofia (Sapienza University of Rome)

The common idea of border refers to a sort of division between people and their subjectivity.

On the contrary, in theatre the border, the distance, the separation between the actor and the audience are the necessary conditions to make the encounter possible, interesting and attractive.

The border between the actor and the spectator is not only spatial, but it deals also with the behaviour techniques, the performative experiences, the rules about the spectator's attention and the dynamics of the perception: what's the border between what the actor organizes on the stage and what the spectator creates in his experience? The actor plays with his ambiguity in order to open a space where the spectator can set up his own dramaturgy: the *dramaturgy of the spectator* (De Marinis, 1987). The border between the actor and the spectator is not metaphorical but pragmatic, biological, experiential.

Several hypotheses have been formulated on this item during an interdisciplinary project, launched to create an empirical support for my Ph.D. research, between the Department of History of Art and Performance and the Department of Physiology of Sapienza University of Rome.

My presentation wants to show the first results of this research in four steps:

1 – An introductive part based on the actors and the director's writings upon the border and the distance between the actor and the spectator (e.g. Stanislavskij, 1936; Oida, 1998, Carreri, 2007).

2 – An introduction of the notion of intersubjectivity from the point of view of the recent collaboration between neurosciences and phenomenology (Varela, Thompson, Rosch, 1991; Berthoz, Petit, 2006; Rizzolatti, Sinigaglia, 2006; Gallese 2006).

3 – Some hypothesis about how the study of intersubjectivity can influence the theatre studies. These hypotheses are based on the neuroscientific experiments realized since 2010 in collaboration with the neurophysiologist Giovanni Mirabella and his team. The aim of these experiments was to find some neurobiological traces of the actor's training in the embodied cognition strategies. A group of actors, coming from some of the most representative Italian groups and with more than 20 years daily physical training, was matched with a control group of non-actors. The results have shown some considerable differences both in the actor's decision-making process and in the action organization.

4 – Discussion of the experimental results and following contextualization in the social context:
what is the role of the theatre in the diffusion of a different idea of border?

Notes for a South-african Oresteia. The borders with the Classic in the theatre of Yael Farber (2003)

Daniela Palmeri (Autonomous University of Barcelona)

In the contemporary theatre, the re-writing of Greek myth constitutes an extended area of study. Within this tradition, my research is about the re-writing of *Oresteia* in non-Western theatre from an interdisciplinary perspective (building on Theatre and Cultural Studies). It consists of a theoretical part, about intercultural and postcolonial theatre, and a comparative part, where I analyze in depth one case study: the rewriting of the *Oresteia* by the South-African director Yael Farber (*Molara*, 2003).

The concept of intercultural theatre was born in the Seventies and it is based on the interchange among different theatre traditions. Recent criticism has focused on Postcolonial theatre, where the re-writing is frequently a subversive strategy to resist Western Imperialism. As we know, re-writing means reinterpreting a classical text of the Western canon. When I use the word "canon", I mean the "corpus" of the classics that creates the tradition. The classical canon favors European texts and helps, in this sense, the formation of cultural imperialism. Actually, Western tradition has a strong power in cultural domains and creates boundaries, identification and discrimination.

My aim is to analyze the re-writing of the *Oresteia* in South Africa as a representation of cultural and political conflicts. From one side, the Greek myth represents the border between the self and the other; from the other side, the meaning of re-writing is to move the borders and criticize Western canon. In contemporary theatre, Greek Myth is not only an "instrumentum regni" but, also, a form of cultural resistance for emerging minorities. Classics have played an active role both in imperialist movements and in the movements for resistance. So Greek myth can function as a *counter-text*, which seeks to deconstruct significations of authority exercised in the canonical text.

This work is an attempt to validate my arguments through the analysis of the play *Molara*. Yael Farber combines Greek Myth and South-African Contemporary History. The Farber Foundry, founded by Yael Farber, originally presented it at the Market Theatre in Johannesburg (2003). *MoLoRa* re-imagines the ancient Greek *Oresteia* to tell the story about the country's painful transition to democracy. The *Oresteia* is the myth that concerns the history of the House of Atreus. The trilogy, written by Aeschylus, is about the transition from one society based on blood and revenge to another one, in which a tribunal determines what is right and what is wrong. In this myth, the Tribunal absolves Orestes, the matricide, to create a new democratic order. So, the tragedy emphasizes the complex dialectic between ancient order and new democracy.

Through the mother- daughter conflict – between Klytemnestra and Elektra, perpetrator and victim -, *MoLoRa* re-enacts an important moment in the human history: the search for revenge or the choice to forgive. Farber shows the contradictions of the democracy in the post-apartheid period and after the TRC, the Truth and Reconciliation Commission (1995). Indeed, the elections of 1994 brought a new political dispensation to South Africa but did not solve all the problems of the new democracy.

The play is about grace, vengeance, forgiveness and violations from Greek society to the South-African one. According to the director, the transition to democracy has been a difficult path between pain, reconciliation, grace, human rights' violations. In this sense, acknowledging the past is a necessary step to base future's development on. Farber went to the rural Transkei to meet with The Ngqoko Cultural Group and tell them the story of the Greek myth. She decided that these women were the chorus, "the conscience of the community". The chorus uses traditional songs and music.

So, Greek Myth is a tool to explore tensions and borders from classical past to the present.

The 'Third Space' of the Border Subject in Process in Brian Friel's "Philadelphia Here I Come!"

Hatice Eşberk (Middle East Technical University)

Most recently, the 'border' is taken to be as an institution which practices its power by means of legitimization. The concepts related to border still evolve and disclose themselves within various disciplines from geography to psychology. As stated by Davidson et. al., "[a] central part of border studies is the recognition that borders are places of reading and interpretation, subject to revision: how we read borders, and who is included and excluded by them are ongoing questions" (qtd. in Mayer 71). Moreover, the idea of the "border" or "borderlands" has also been expanded "to include nearly every psychic or geographic space about which one can thematize problems of boundary or limit" (Michaelsen and Johnson 1). The problems born out of this notion of boundary and limit introduce problematization of the subject who is under the control and dominance of the border. Then the idea of the 'border subject' emerges within the realm of the authoritarian discourse. In the relationship between the border subject and border, the former cannot feel *homely*, in Freudian terms, and creates his own 'borderless world' which is elusive, ambiguous and plural. The interpretation of this borderless world of the border subject has much to do with the analysis of the space that s/he creates for himself/herself.

The detailed analysis and theories of the border subject has shown that 'border' is something much more than the lines drawn by the authorities. The relationship between the border and human psychology provides a versatile ground for the investigation of the 'force' and/or 'power' underlying the borders. As Pile states, since it is impossible to know exactly what the 'subject' is, it becomes more and more significant to explore and 'map' subjectivity. "But these explorations and mappings no longer rely on creating maps of "the source" of subjectivity, as if one were mapping the source of a river. Instead, we are dealing with the concrete mutability, the mutable concreteness of the subject. That will require different maps, different forms of cartography" (215). Therefore, the subject under the power of the border, the subject within different borders and the subject who crosses the borders are also under the investigation of the border studies in theorizing the ingredients of the border subject.

In *Philadelphia Here I Come!* (1964), Brian Friel puts the borderless world of the border subject on stage. The son of S.B. O'Donnell, Gar, tries to cross the border of Ballybeg and live in Philadelphia. Actually, Gar's desire to cross the border of Ballybeg is his desire to cross the border that his father has drawn for him. In a way, it is his desire towards self-fulfillment. As Bertha points, Friel "created an Irish home for most of his characters, fictitious village of Baile Beag that, due to British colonization, becomes Ballybeg – a metonym for, or a microcosm of Ireland" (qtd. in Roche 156). In the play Gar O'Donnell, who is about to leave for Philadelphia, is represented through two views of the same man; Gar O'Donnell (Public) and Gar O'Donnell (Private). The Private Gar cannot be heard by the other characters except for the Public Gar.

Gar's 'known' identity, as represented by Public Gar, is refused to be taken into consideration by his father. That is why; the Private Gar emerges from Public Gar's struggle to create a discursive space for himself. Private Gar represents Gar's desire to be known and accepted. Private Gar is the 'lack' of the Public Gar, he has what Public Gar lacks, which is the freedom to express. In addition to this, the multiple identity of Gar is a way of resistance and is a refusal of being defined by a singular, unified and fixed identity. The two worlds of Gar O'Donnell represented simultaneously can be analyzed in terms of the border subject in process of becoming. In addition to this, the inclusion of the world of the Private Gar is like, what Homi Bhabha calls, the 'third space' between the colonizer and the colonized, old and new culture, where the *in-betweenness* emerges (qtd. in Roche 157). Thus, in this paper it is aimed to investigate the unknown realm of the border subject who creates a space unknown, the "third space".

The threshold towards the other: systems, barriers / limits, transgressions between theatre and the world

Christina Schmutz and Frithwin Wagner-Lippok

The presentation discusses the utopian endeavour to trespass the borders of individual solitude by means of transcending the limitations that separate theatre art and genres other than theatre.

The individual stands alone with his sensual experiences. Lust, love, torture, and agony, but also the taste of savoury wine and the excitement that conveys good music, are solitary, unshareable experiences. We – that means *me*. Nobody else. The borders between systems – man even consists, following Luhmann, in several of them – are unbridgeable by definition, *You* are not tangible by *Me*. The practical implication of this bizarre fact are misunderstandings, unanswered oaths of love, war.

Where theatre ends, begins film, or life itself, or video art, painting, the internet – the worlds of collective vitreous bodies.

The marginal is the endangered species which this discourse is directed at. We trespass borders between theatre and the rest of the world since for us, people of the theatre, everything matters more than theatre. Working in theatre, I don't draw upon theatre but on movie, comics, books, paintings, music. Re-Creation, not perpetuation, defines the artistic act. Transgressing of limits between genres is trespassing borders towards the other: Come closer, strange thing, alien, I want to speak to you – even though we might misapprehend us perfectly. As Brecht did not invent distancing and as Koltès wasn't the first to make the "strange" the protagonist, an early suspicion conveys that the most strangest thing be I myself, averting outwards various unanswered aspects of my self-otherness – onto gender, race, genres, art works, stories. We need the other, the strange thing, to come nearer to ourselves, that is: to remain aliens to our nature in a more bearable way.

Staying a stranger to myself – via trespassing borders – again and again, I keep up the respect for myself. We two lecturers work usually in theoretical-practical projects on entanglements of theatrical styles, genres and theory. There we attempt to convert, by means of poetic irony, theatrical habits into a sort of distancing so that the unknown never be caught up or laid hands on – "gestellt" in the sense that Heidegger gave the word. The unknown stays free. The experiences of the 20th century – fascism, Stalinism, and turbo-capitalism – have disavowed every clarifying, every truth. Crossing the common, seeking outland, one might come home; being a stranger to oneself on stage, one might be at home with oneself. The perpetual effort to roll up the stone, to meet the other, the unknowable and untouchable, is a tolerable way of bearing up our systemic seclusion.

Three playwrights traspassing local frontiers: Sergi Belbel, Pau Miró and Guillem Clua

Carlota Benet i Cros (University of Richmond)

In this paper I would like to talk about three theater plays, Sergi Belbel's *Després de la pluja*, Pau Miró's *Bales i ombres* and Guillem Clua's *Marburg*, because they transcend frontiers by placing the action in the US and also because their authors want to overcome the limits of Catalan culture and become known abroad. The need of being able to be heard beyond Catalonia has been one of the most debated topics among artists and intellectuals in Catalan literature since the turn of the 20th Century. Back then the concern was mainly about becoming known by the rest of Europe but nowadays the wish is not only to be European but to be global. But in order to be global, up until now, it has been necessary to conquer the American market. Therefore these three plays show an attempt by their authors to broaden their subject matter by making plays than happen in the US and maybe, through this, jump into the international scene.

The image of this country that results is a mixture of stereotypes and popular culture from the US, that shows the enormous influence of this nation in the Occidental thinking but it also shows how the Catalan writers adapt and manipulate this American products to convey their personal needs and the concerns of their society. That is why we can consider that the vision of North America produced by them is a reaction to the image the US sells of itself and for this reason, an act of affirmation.

Peculiarities coming from the application off digital audiovisual interactive applies. Case study: Cotrone, performance by Marcel·lí Antúnez Roca

Taisma Caparrós (Autonomous University of Barcelona)

Within the framework of the application of the called "New Technologies" on stage, this communication is part of the media study of the digital audiovisual interactive applies in its structural use. We've seen in the last decades a progression in the applications of these applies on stage, as much in quantity as in quality of these proposals. These devices help to the interplay between the virtual and materic on stage and start an intense debate that finds one of it is most problematic points in the identity of the scenography. The traditional scenography: a physic surrounding and psychological environment, related to a text (BREYER: 2009) is now questioned by a certain sort of theater that makes "New Technologies" a structural part of the play (CORNAGO: 2004). . This means the dramatic development from the proper computerized system as the center of expression.

The big repercussions derived from this aspect affects lots of parts scenography nowadays and particularly the conception of space and it's dramaturgic dimension, processually, formally and aesthetically: the parallel construction of the scenography and the computer programming, the "dematerialization" and the dynamism of space, the consideration of the performer as a active part of the formalization and, above all, the text is not the central part of the play anymore (LEHMANN: 2005), The space as conductor for dramatic action seems to situate in the extremes of these other scenic space as a representational tool.

This communication focuses on the repercussions procedural, formal and aesthetics of digital audiovisual interactive technologies on the scenic space. In particular, the objective focuses on the repercussions procedural, formal and aesthetics of such technological devices on the conception and the practice of scenography. To this effect, we will analyze the piece *Cotrone*; performance directed by Marcel·lí Antunez

Roca (Moià, 1959) and released in the Auditori de la Mercé, at 2th of December of 2010 in the Festival Temporada Alta de Girona.

From the stenographic point of view, the work of multidisciplinary artist Marcel·lí Antunez Roca presents some singular expressive parts, formal processes that he explores since the beginning of his solo career in the beginning of the nineties. Since then, his artistic way has been characterized by the incorporation and perversion of technical and scientific elements and his interpretation of prototypes with a base of interactive devices, designed ad hoc for his pieces like *dreskeleton*, *carnebot*, *neurocasco*, etc¹. His large production contains diverse expressive formats like for example: performance, drawing, film, and installations centered in themes like the identity eschatology and the death. Cotrone uses these themes from the

¹ Marcel·lí Antunez neologism. ANTUNEZ (2009)

hypothetic end of the posthumous and unfinished Pirandello's theater piece, to create a dynamic space guided by the interactive media.

Certainly, Cotrone presents these digital audiovisual interactive applies in its structural use and an interesting repertoire of spatial resources, above all a space typology that behaves as an activator for the dramatic development. An active type of scenography, completely opposite to the conventional reactive or passive space.

The analysis of this staging will be done by focusing the peculiarities of this special case because of the transversal character of this field. Therefore will be applied a hybrid system of discursive, criticize and analytical tools from a wide palette of theoretical fields, such as semiology, the visual perceptions, the aesthetics or the plastic arts and performance.

With the order to attend the specific peculiarities of the case study and especially it's formal and spatial particularities we will evaluate the next points:

- 1- The computer Systems dramaturgy as scenic construction.
- 2- Coded relationship between agency and presence in the staging.
- 3- Sensorial effects and "cross media".
- 4- The construction of meaning.

Transcendence and barbarism

José Antonio Sánchez (University of Castilla-La Mancha)

How to address the topic of borders from the only experience of my/our privileged status of petit-bourgeois European? Yes, I crossed some tough borders, I lived for some time in a street cut by the almost forgotten Berlin wall, and recently I witnessed the violence of the new Israeli's wall. But I crossed all those borders and I confronted those walls as a privileged. This privileged condition deprives me of experience.

The experience I can recall brings me back to Palestine, where last October I co-curated, together with Lara Khaldi, a multidisciplinary Project, with activities on both sides of the Wall: East Jerusalem and Ramallah. I must start from this experience if I want to be able to understand what "border" actually means and what the consequences are, what the experience of the border entails in the artistic and performance practice.

¿On what side of the border lays barbarism? ¿What's the difference between identitarian border and colonial border? ¿What's the relation between transcendental thought and border wall? These questions will make me reflect on the metaphorical construction of "border", on the skin as the body's border, on the definition of "inside" and "outside", "we" and "others", on the status of the artist between the border, on the "clown" as border's artist.

And this reflection will lead to read once again some stories by Franz Kafka, Ghassan Kanafani, J. M. Coetzee, some texts by Antonin Artaud, Bertolt Brecht, Jean Genet, Heiner Müller, and also to consider some recent works by Rabih Mroué, Angélica Liddell, Oskar Gómez or Mapa Teatro.

The title of this paper refers to the famous slogan uttered by Rosa Luxemburg (socialist, German and Jew), recovered by different groups and authors from the forties to the present. But what does barbarism mean? On what side do artists play? Which are the limits of our privileges?

Reception of catalan theatre in France (1990-2010): extent and limits

Jordi Lladó (Open University of Catalonia)

Given the growing number of translations and performances of contemporary Catalan plays in France in the 1990-2010 period, the author proposes the existence of a scenic hallmark associated to Catalonia and Barcelona. This study reviews the sectors involved in the process (translators, publishers, authors, managers, teachers, institutions, etc...) focusing on the works and authors that have received a favorable response.

The work is based in a series of personal surveys conducted among the most significant agents in the phenomenon. The analysis takes into account the role of the French theatre system as a paradigm (with emphasis on the canon issue). It also approaches the level of knowledge of the dramatic Catalan tradition in France prior to the studied period.

The study points to several conclusions: a) The predominance of universal and contemporary themes in the works "exported" to France. b) The Catalan theatre's achievement of a degree of esteem never seen before. c) The insufficient visibility of the studied playwriting as a unique phenomenon in the Hispanic and European context.

The temptation of Hermes: the frontiers in dance and their experimentation in contact in european bodies

Riikka Laakso and Víctor Molina (Theatre Institute of Barcelona)

We are used to define the theatre as an area of encounters, as a zone of contact, Kontakthof (Pina Bausch). But what kind of challenges the performers may assume in the conscience of these contact areas? We are talking about zones of different widths, but until what point are they able to support more “widthness”, without losing their original character? Until becoming distant visions – theatrical tele/visions – like states Henri Michaux? Other frontiers may look for more narrow forms but, until where? It's possible that the “other” becomes “one”? The frontiers are the presence of plurality in character, a claim of the multiplicity and a possibility of transition. They are the temptation of Hermes.

The dance permits us to treat the contact in a direct way, through the creations in various zones of Europe, analyzing some choreographers whose aesthetic choses meet with the body as a frontier. Contact Improvisation is our heuristic frame, according to the contact, the most interesting zone of limit is the one offered in the touch, is the element that creates a contact. Presented as an intensive encounter, neither the choreographers nor the dancers ignore the haptic dimension that it contains. But where is the intensity? In what kind of space? The experience of the body is always the experience of the other, and we are trying to recognize these zones in the work of various creators: the intensity of the bodies as an aesthetic determination in the choreographies' frontiers.

We part the analysis from a double landscape. The first part is about choreographers of central Europe, whose work is almost paradigmatic in contemporary dance. The second analysis finds choreographers from the extremes of Europe: Spain and Finland. In the first case we observe the conversion of touch to collision, formulated by Pina Bausch and then by Wim Vandekeybus, until the encyclopedic analysis of Sasha Waltz and her trilogy about bodies: Körper, treating the body from an objective point of view, noBody as a subjective approach containing the sexuality or S where the body is presented almost as reincarnation of the spiritual.

In the second case we center in one spanish choreographer, Olga Mesa, and two finish choreographers, Sanna Kekäläinen and Alpo Aaltokoski. We concentrate on observing the differences or similarities that their work may express about bodies through cultural distances, that apparently exist between the latin part of Europe and the northern Europe. Olga Mesa offers an extreme vision about the touch-ability of the image, in her pieces Más público, más privado (More public, more private) or estO NO eS Mi Cuerpo (thiS iS NOT My Body). She transits between a dance that has the ability to touch (José A. Sánchez) and a visual dance (as she says: “a dance that starts from a look”). Sanna Kekäläinen, coming from the field of performance, accentuates the physicality of bodily frontiers, but these purely physical elements contain an intense analysis: Her physical creations contain a metaphysical level. In the

other extreme appears Alpo Aaltokoski, a choreographer that presents the body from a minimalistic point of view, almost as a phantom in an oneiric space, but treating social themes (partly because of his background as social worker), in this way combining the aesthetic language to real, palpable things. Two types of conscience about the frontiers that, again, ask about the limits of dance, the limits of the body, and the limits of reflexions.

Challenging the Border: Contemporary Theatre Practice in European Festival Circuit

Lourdes Orozco (University of Leeds)

This paper wishes to explore and problematize the concept of the border in relation to theatre and performance practices in the context of the European (understood as a geopolitical entity) festival circuit.

Initiated in the mid 20th century by the festivals of Avignon and Edinburgh, the festival circuit has since become, paradoxically, a celebration of European theatre as well as a testimony of this theatre's border, discipline and ideology crossing. As the circuit is defined by its geopolitical borders (the continent, its nations and countries), the material conditions in which its theatre occurs means that these practices commonly foreground issues such as language, national and ethnic identity, in the context of a globalized Europe. The paper will argue that while theatre programmes across the continent insist on letting their audiences know where practitioners come from, the theatre that they present is more akin to the fluidity and organic nature of contemporary cultural production than rooted on national theatre traditions. For this reason, this paper questions the concept of 'European theatre' in a context that has become a non-place (Marc Augé, *Non-Places: Introduction to an Anthropology of Supermodernity*, 1995) and in which practitioners are invited to respond to a cultural environment defined by global, national, postnational and local trends, cultures and socio-political-economic structures.

An exploration of the increasing role that the Festival circuit has in the production of theatre, and in the shaping of practices that fit its willingness to both reinscribe and challenge the continent's geopolitical borders will also be offered. Theatre productions such as Rodrigo García's *Cruda, Vuelta y Vuelta, Al Punto, Chamuscada* (2006), Constanza Macras/Dorky Park's *Hell on Earth* (2010), Inne Goris' *Muur* (2010), Kris Verdonck/A Two Dog Company's *Actor#1* amongst others, will be used as examples of theatre practices that are centrally concerned with the intersection of culture and nation as unstable rather than fixed – and thus confined – concepts. These works expose the ambiguities around the ideas of Europe and European identity while, simultaneously, responding to some of Europe's current debates around immigration, separation, integration, class, and intergenerational communications. They are testimony to a European identity that is changeable and defies categorization, while participating in aesthetic and theatrical vocabularies that have come to define the circuit in very particular and specific ways. Multilingual, multiethnic, multigenerational and multispecies these productions represent the core of theatre production in the continent, defying categorization and geopolitical rooting while participating in the debates that shape the intangible concept of Europe and its borders.

Peeping through the theatre curtain: The early musical actions of Joan Brossa and Josep M. Mestres Quadreny

Germán Gan Quesada (Autonomous University of Barcelona) and Helena Martín Nieva (Ramon Llull University)

The early *musical actions* (1962-1966) of Joan Brossa conform with one of the most enigmatic and thought-provoking moments of his theatrical work, in part thanks to the notable contribution of the composer Josep Maria Mestres Quadreny, whose music enhances those dark and misery atmospheres that the poet pursues: a tandem that brings about an indissoluble textual and musical work, fatally poetic. Joan Brossa's insistent use of the word "poetry" to refer to the most diverse forms of his production (object poems, visual poetry or scenic poetry) shows, as is well known, his manifest propensity to alter the established artistic tendencies, conceiving poetry as an "artistic whole". In this way, while others may feel uncomfortable building their homes on quicksands, the will of Brossa and Mestres resides in dwelling precisely there where we perceive the conceptual limits, simply because they elude the habit of seeing those intangible frontiers.

After the previous approximations on the subject by Xavier Fàbregas, Maryse Badiou and Eduard Planas, from a theatrical point of view, and that of Lluís Gàsser, focusing on the musical aspect, we begin our study on the *musical actions* with two innovative objectives: to pinpoint some of the basic concepts of these works and outline a new thorough outlook between the arts and their recipient. In this way, to begin with, we shall try to determine the meaning of *musical action*, something that must be done by taking into account the definitions put forward by the authors themselves: both Brossa and Mestres stress the importance of gestural expressiveness on the part of the musicians, in the same way as the role played by the musicality of the actors. But they also point out the need for a new genre typified by a minimal use of effects and participants because of the selfsame material difficulties of the time, Franco's regime, that imposed inexorable tangible frontiers, political and economical. Nevertheless, beyond the limits of dictatorship, within the Brossa-Mestres limits, other theatrical experiences of pronounced transgressive character, such as *performances* and *happenings*, took place at the same time and thus we have to question any similarities, differences and interferences between these worlds.

On the other hand, the meaning of *musical action* also varies when we look at the works that Brossa included in the two compilations he made of this genre (1975 and 1983) – where we find *Satana* (1960), *Concert per a representar* (1964) or *Suite Bufo* (1966) – and where some works considered by Mestres belonging to the same genre are absent, such as *Conversa* (1965); to which we venture in identifying also as *musical actions* the ballets *Roba i Ossos* (1961), *Petit diumenge* (1962) and *Vegetació Submergida* (1962). In consequence, we argue that the boundaries of this production could be redefined as a result of a wider and comparative study as a whole.

Finally, we find it essential to compare the great number of theatrical works of Brossa with this reduced number of musical works to discover the particularities of the *musical actions* and, furthermore, we hazard an integrative approach from our musicological perspective; thus, we will try to illustrate that the common feature of the aforementioned *musical actions* is a decrease of the spoken word, even the lack of it, giving way to the Brossian poetic work of the actor or performer's laconic body language through movements, gestures, grimaces... At the same time, the absence of dialogue allows the music of Mestres, in charge of stirring up the essential ambient sounds to frame the action, all the auditive protagonism.

With an aim at an in-depth study of this production and disclosing some of the questions mentioned above, we propose a look at a very specific group of *musical actions* of Brossa-Mestres: those conceived before 1967, since they didn't collaborate again until ten years later, and the social and political conditions in which these are rooted are notably different. Thus, the binomial Brossa-Mestres is distinguished by an amazing degree of mutual understanding which could silence the *music* if its corresponding *action* was to change in any way, and the *action* would lose all its strength, even disappear, if its *music* is not taken into account. Action and music court each other when expressive frontiers vanish.

A Europe without qualities: shows based on non-dramatic texts in Catalan Countries between the theatrical seasons 1999-2000 and 2009-2010

Xavier Serrat (Autonomous University of Barcelona)

Nowadays, a lot of shows based in non-dramatic texts (poetry/prose) proliferate in the Catalan stage. This is not new: many important modern and contemporary theatre men created this kind of shows. As for the Catalan Countries we can glimpse a trend from the early twentieth century to nowadays which is growing and diversifying in styles and aesthetic options. The issue, which also encompasses the Youth Theatre, is extended to all the performing arts (dance, puppetry ...), all based on production of a public nature, but also private. However, the phenomenon has gained strength in recent years, including the stage of Catalan language.

Our aim is to study those works that have been played in the Catalan Countries between the theatrical seasons 1999-2000 and 2009-2010. The main goals of our research are to identify the main texts and authors that have been “translated” into theatre and the treatment that they have received; to know which are the most important dramaturges and the Catalan or foreigner companies which usually work in this type of projects; to discover whether it exists any kind of thinking on Europe’s identity within this proposals and, if it indeed exists, which it is; to find out if there is any particularity within this shows in the Catalan Countries because of political and historical reasons. We must also take into account the performances of this nature created in the Catalan Countries that were represented outside the territory. And also, we should consider other aspects, such as the reasons why these initiatives are carried out, performing the various disciplines involved (text theater / dance / puppet /...), the targeted audiences (children / youth / adult) or earlier works in the assembly of the same textual material in the Catalan Countries or the rest of Europe.

A part from studying specialized bibliography and press, we have been compiling material from a variety of sources (theatres, festivals, companies and directors and dramaturges, with some interviews) that have been conveniently introduced in an *ad hoc* Access database. Sometimes we needed to verify the information that we found.

Today, research has not been finalized, but we can suggest our very first conclusions resulting from the crossing of several items, and within the framework of the theory and historiography theater. First of all, it is important to note the great presence of the Russian writers (in particular Dostoevsky and Chejov) in this shows and with less importance, but also relevant, the North American authors, so maybe the dramaturges are reflecting on their own identity through texts not strictly European (but not far away from Europe). This situation could illustrate the loss of cultural weight of Europe since the Second World War and the Cold War. In this sense, most theater artists who work with proposals of this nature do not choose to use only European texts, mirrored in otherness to reflect on their identity. The exception would be the works of Arabic origin, which would have a very rare and not original presence (*The*

Thousand and One Nights) in the Catalan-speaking stage. Moreover, from the dramatic performances based on texts of European authors, especially those that include or relate or refer more explicitly to the moral collapse brought on by World War II and the Holocaust (such as Walser, Canetti, Sichrovski, Maraimai, Dugas, Pasolini, Camus, Beckett). Most of them are Jews and tend to have or clearly belong to the orbit of nihilism and existentialism. In generic terms, then, would be texts that reflect on the human condition from the idea of emptiness (moral). A different trend reveals how humanity would remain, to date, no attributes (to call it quoting the novel by Robert Musil *The man without qualities*, 1942), although the performances based on dramatic texts designed for a family audience take as a reference material with a large majority moral burden: the Greek and Latin classics and popular tales.

Hybridity and (cross)cultural processes in the recent stage music: Heiner Goebbels and José María Sánchez-Verdú Cases

Pedro Ordóñez Eslava (University of Granada)

The relation of man with his closest temporal and geographic environment has acquired a more and more complexity (Edgar Morin), maybe in a distinct way that in the past. In the sense of Giacomo Marramao's thought, we've passed from the modernità-nazione to the modernità-mondo –to avoid the well-worn term of globalization. This makes possible a radical hermeneutic heterogeneity in the cultural analysis.

Likewise, It's a fact that the artist today has before him a widely range of stylistic options and artistic techniques, not only in his closest context but in that from every time or point in the world, in a sort of inter-historical or inter-textual link, in the sense of the altermodernity concept (Nicolas Bourriaud).

The æsthetic vastness of this interest in foreign traditions in art today goes beyond the exoticism and the kitsch of the first avant-gardes in twentieth century. In our contemporary society, when information runs for over the world, musical works can be understood as a result of a deep and detailed study of every tradition from no matter where or when. This new situation justifies the use of concepts like hybridism, syncretism, 'mestizaje' o 'cultural translation' (Peter Burke).

Contemporary music attached to the scene join to this intercultural cross. We can look from this point of view to Heiner Goebbels (Neustadt/Wwinstrasse, 1952) and his *Landschaft mit entfernten Verwandten* (2002); and José María Sánchez-Verdú (Algeciras, 1968) with *El Viaje a Simorgh* (2007) or *Libro de las estancias* (2007-2009), between other pieces.

We can assume, otherwise, that the creative approach of these composers goes beyond the limits –in the meaning given by Eugenio Trías– of opera and the so-called musical theater to other genres like performance, installation or sound actions; this fact places their compositions in the hinge of different art and music disciplines.

The aim of this paper is to take Goebbels and Sánchez-Verdú's works –*Paisaje con parientes lejanos* (2002) and *El viaje a Simorgh* (2007), among others– as examples of the cross-cultural and interdisciplinary relationships which are characteristics in music today; hence, I seek to open the hybridity concept toward new frames like those of the sociology of complexity by Edgar Morin or the liquid thought by Zygmunt Bauman.

Within a wide methodology, that includes analytic tools from other areas like aesthetics, anthropology or sociology, our main subject is to set out a discussion around concepts like interculturality or interdisciplinary in music today.

Breaking down sensory barriers: opera accessibility for audiences differing visual and hearing ability

Sarah Weaver (Durham University)

Opera is breaking free from its stereotypically exclusive image to embrace current developments in audiovisual translation and new audiences. Various innovative opera translation modalities are evolving, including facilities for the deaf and hard-of-hearing, such as sign-interpreted performances, and for the blind and partially-sighted including audio description and touch tours. Conventional surtitling methods are also being challenged to surpass current limitations for a deaf and hard-of-hearing audience. However, there is still a long way to go along the path towards complete accessibility for all as minority groups, such as the blind and deaf, remain marginalised through limited numbers of performances with access facilities, and segregated seat allocations and provisions.

This paper will focus on the audience's response to the aforementioned translation techniques currently used in opera to break down sensory barriers and make performances more accessible to all. Evaluations will be made regarding the effectiveness of current facilities in responding to the differing requirements of patrons with varying hearing and visual ability and in achieving an inclusive experience for all. These assessments will be formed with reference to data collected from an audience reception pilot study at performances of Opera North's recent production of Bizet's *Carmen* which were each audio described and sign interpreted with surtitles and a pre-performance touch tour.

Firstly, the translation modalities under investigation will be briefly defined. The overall research design (based on Oppenheim's model) for the *Carmen* audience reception project will also be briefly summarised including information about data collection methodology, variables to be measured, and respondents. Secondly, the audience members' responses to the access services targeted at the deaf and hard-of-hearing (sign interpreting and titles) and blind and partially-sighted (audio description and touch tour) will be examined in turn. The reactions of hearing and sighted opera patrons to these respective facilities will also be considered. The analysis of these results will concentrate on comparing the relative effectiveness of a combined approach, for example audio description and touch tour which provide overlapping stimuli between the senses, with individual methods, such as audio description alone which appeals primarily to the sense of hearing. Particular focus will be given to the issue of emotional impact on the audience especially with reference to humorous or shocking elements. Bearing in mind the responses from this survey, the issue of providing services for audience members with varying types and degrees of visual and hearing ability and therefore with differing requirements will be discussed, considering for example, the option of open or closed captions. The question of resistance to new inclusive methods will be raised and the potential inevitability of separate provisions creating borders will be investigated. The transferability of these access concepts and observations to other contexts and media will also

be commented upon. Finally, conclusions will be drawn regarding the feasibility of a reconciliation between providing translation methods targeted at specific audiences and offering a fully inclusive opera experience for all.

Bach en mouvement. Hybridation expressive et choralité dans "Pitié!", d'Alain Platel et Fabrizio Cassol

Serge Dambrine (University of Evry-Val d'Essonne)

In 2008, Les Ballets C de la B presented *Pitié!*, by Alain Platel, after Bach's *St. Matthew Passion* (1729). Two years after the creation of *vsprs*, a show adapted from Monteverdi's *Vespers of the Blessed Virgin*, the Flemish choreographer, a prominent figure of the "Belgian Wave" in the 1980's, joined forces again with jazzman Fabrizio Cassol, staging this time the Leipzig cantor's masterpiece. Alain Platel, initially trained as a remedial educationalist, fascinated by the hysterical body, has been described as a choreographer of the outcast, a virtuoso of suffering, an esthete of the ordinary, a master at orchestrating differences. He himself coined the term "bastard dance" to qualify his art, implicitly inviting us to examine his work in relation to expressive borders. *Pitié!* is itself a hybrid piece in many regards, and the purpose of this paper will be to analyse it as such, with a special emphasis on its choral aspects, both vocal and danced.

Historically, many choreographers and directors have wished to stage Bach's Passions. To state a few, Georges Balanchine directed the *St. Matthew* (1943), Pier Luigi Pizzi, later Yuri Lyubimov and Christian Pöppelreiter, and recently Robert Wilson the *St. John* (respectively, 1984, 1985 and 2007). Staged one year after Wilson's version, *Pitié!* demonstrates a very different type of approach. Platel didn't limit himself to applying his own theatre aesthetics to Bach's work. Together with Cassol, they submitted the piece to "a sort of strip-tease": the Evangelist role disappeared together with his recitatives, some of the remaining sequences (recitatives, arias, choruses and chorals) have been left apart and others redistributed between three lyrical soloists and a chorus formed of C de la B dancers. On this basis, Fabrizio Cassol adapted and re-orchestrated the original score in a jazzy and worldly music style, aiming at "[exposing] the innermost part, the 'guts' [of the biblical narrative]", in Platel's own words. It follows that nearly all vocal parts in *Pitié!* are performed by three main characters: the mother, the son and the soulmate, another female character. Other musical movements, solo or group numbers in Bach's original, are left to the chorus. The length of the new piece is somewhat less than two hours (i.e., nearly a third less than the original).

Examining the dramatic structure designed by Platel and Cassol, we will first evaluate to what extent their piece stands out as a hybrid dramatic form. The integration of traditional stage disciplines (dance, theatre and singing), styles (classical, jazz, contemporary, world and hip-hop) and formal categories inherent to the bachian oratorio (recitative, arioso and aria, commentary and *turba* choruses, choral and grand chorus) into a necessarily impure scenic experience will be explored.

Furthermore, based on the study of three sequences from the show, we will examine how the choreographer has conveyed, as well as transformed the relationship between the individual and the group, and how he has redistributed the original apollinian and dionysian elements, hence emphasizing and extending the baroque aspects present in Bach's work.

Finally, at the frontier of the profane and the sacred, we shall question the political meaning of a work that seems essentially dedicated to pain and suffering, as well as Platel's ability to

unveil “the inside of things” and renew the sacredness of the *St. Matthew Passion*, without making “a religious show”.

Multilanguage and Multimodal Theatre and Opera. New audiences, different receptions and complex perceptions

Jordi Carrabina (Autonomous University of Barcelona), Javier Serrano (Autonomous University of Barcelona) and Pilar Orero (Autonomous University of Barcelona)

In the information society cultural representations come in many formats, displayed in many devices, consumed in almost endless combinations from live to IP TV on demand, and in high definition or 3D. Access to the multimodal text may be not straight forward given the many barriers related to language, or sensorial problems to audio or visual information. These are the cases of theatre/opera representations in different language from the audience, or when some members of the audience have a physiological problem with its perception, such as those with hearing or visual problems, or both – a common trait in aged citizens. In Europe it is estimated that 15% of the population fall under this category.

While access to contents in some formats, such as DVD or DTV, are commonly available in at least two forms: subtitle for the deaf and hard of hearing and audio description, some live performances are defying accessibility, and the solution is not simple: human resources, cost, broadcast, communication, and reception pose real barriers.

The presentation analyses first the many barriers posed by real life cultural content representation. It then shows the solution found developing software and hardware applications, which will be implemented by Gran Teatre del Liceu and TNC and Teatre Lliure in 2011/2012 season. The presentation will conclude with a critical analysis of the reception and perception of theatre and opera, the challenges which have been achieved and those which should be addressed further.

Borders and theatre in the era of disintegration: screens, mediation and greed

Manuel Molins

We live in difficult times. Perhaps we still are not in the dark times that Bertolt Brecht wrote about in his poetry, but evidently we find ourselves in an age of multiple transformations, sudden and opaque that we are trying to grasp from different perspectives. Perhaps the metaphor or diagnosis of the “liquid” world (Baumann) is the one that has created the most good and who knows if for that reason it has not begun to become diluted. We seek, therefore, other approaches (disintegration, screens, mediation and greed) that also approach the complexity of the real. A reality that affects all our lives directly from thinking, eating or getting dressed to imagining and dreaming. Like a new version of *Altarpiece of Lust, Greed and Death* by Valle Inclán. And for this reason, it is necessary to think about borders and shake those barriers that still remain, that are disguised with new designs, or made from scratch.

If I were to answer in a urgent way to the issue that is the conference topic, I would say yes: the border is an unavoidable concept. But then it would be necessary to specify my reflections by finding out the meaning of the answer, since, despite its colloquial or mediatic use, border is not the same thing as barrier or retaining wall or separation. The “border” is as “unavoidable” as the grammatical frame that establishes and identifies the characters in speech. And although, at first glance, it belongs to the sphere of deictic identification, it can embrace after the construction of the self, the personal and collective identity that cannot be deleted or diluted.

But this identity can be, among others, a mythic-folkloric identity, or that of a murderer (Maalouf), of a brand name (McLaren, Toyota, Armani etc...), plural (Ramoneda) or laicist (Magris). The laicism of Magris, however, does not have anything to do with the usual use of the concept. For this reason laicist identity is perhaps the most suitable for overcoming identity barriers and for opening ourselves to the interborder identity in the context of which all the virtualities the specificity that make us human unfold.

Overcoming physical, historical, religious or aesthetic walls and barriers, allows us to explore, from a laicist non-syncretic method of inclusion, an ecumenical theatre. A new ecumenism (Hans Küng) that confronts the globalism of the neo-liberal market. An ecumenism that promotes world ethics instances and Adorno’s critical reconsideration: Auschwitz has been the impetus for an aesthetic practice of non-sense and denial, but it can also be the thirst that gives way to the construction of new meaning and of humbly utopian dreams (Wagensberg). Without ceasing to be the permanent mirror of horror that is transformed and achieves other manifestations such as the economic and social plundering in which we live, Auschwitz could also be the beginning of a new aesthetic and theatrical route, ecumenical, secular and interborder. A new theatre of joy and thought or of joy of thought in the achievement of a new

“expressivism” (Berlin) to try to demonstrate the complexity and diversity of aspirations, vital and cultural desires and realities.

From this perspective, and as result of the inclusive methodology that takes into account the plurality of aesthetics, forms of life and spirituality or of metaphors a diagnosis of our time, we propose a enaologue (not a Decalogue in the biblical tradition of authoritarianism) for new practices and ecumenical theatrical forms. Practices and forms of organization that attempt to overcome the *altarpiece of disintegration, screens, mediation and greed*. An aspiration to secular interborderism that make any ethical, aesthetic, intellectual and vital barrier or wall disintegrate.