

# The Practice of Echo

## On Reverberation in the Arts, Theatre and History

A Symposium by Scientists and Artists, February 7–9, 2013, in Leipzig



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friendly fire | »ECHO/RAUM #1: Echo und Narziss«  
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## **Panel Ia: Echo/Sounder – The Echo of History**

Thursday, 7<sup>th</sup> February | 2 – 5 p.m. | Schaubühne Lindenfels | Grüner Salon

### **2 Ulrike Haß & Marita Tatari | Doubled Echo on Chétouanes *The Earthquake in Chile***

The contribution will bring out in which manners the audibility of speaking as a speech act is associated with a certain experience of space. In Laurent Chétouanes *The Earthquake in Chile* (Schauspiel Köln, January 2012), this structure of the evolving spatialisation of speaking draws attention to the plot and with it to the form in its entirety as a configuration.

**Ulrike Haß** is professor for theatre science at the Ruhr-University of Bochum. One of her focuses in research is the theory and philosophy of dialogue and the dialogue and politics of performing in theatre of the present age. In her research she also engages in theatre/space, the history of theatre as a history of media and visual culture, and the visual aspects of theatre. She is member of the International Theatre Institute ITI and the International Heiner Müller Society. In 2005 one of Haß' major titles »Das Drama des Sehens. Auge, Blick und Bühnenform« was published. She is editor of many publications, among these darunter »Heiner Müller Bildbeschreibung. Ende der Vorstellung« (2005).

**Marita Tatari** works as a research fellow at the department of theatre studies at the Ruhr-University of Bochum (position promoted by the German Research Foundation).



## **Panel Ia: Echo/Sounder – The Echo of History**

Thursday, 7<sup>th</sup> February | 2 – 5 p.m. | Schaubühne Lindenfels | Grüner Salon

**Gerda Baumbach** | The Two-fold Echo of Guglielmo, or Meyerhold's Recall

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Since 1914, Vsevolod E. Meyerhold established within his set principles of the dramatic arts also the *Guglielmo-law*. The demanded *new old actor* should reach the allures of scenic rhythm through the ability of coordinating his body movements in the space, he is acting in. Meyerhold captured with his law the echo of an earlier dance-tract of the *Quattrocento*. Out of its historical context, the voice of Guglielmo Ebreo da Pesaro testifies the ancient reduction of practices of the moving body toward an art. Basically, it is about a single *humanissimo* or about a discourse of the *humana*. In here, the as an art constructed cataphoric and recalling artificial body movements intersect just as the grace, harmony and grotesque, the upright carriage and the moving on four paws intersect *naturally* and *unnaturally*. Meyerholds Recall of a *rhythmic existence in space-time* counterpoints the echo of Guglielmo, but at another important historical crossing-over of the *artes*.

**Gerda Baumbach**, *historian of theatre, is professor at the University of Leipzig. She is author resp. editor of the books »Seiltänzer und Betrüger? Parodie und kein Ende« (1995), »Theaterkunst & Heilkunst. Studien zu Theater und Anthropologie« (2002), »Schauspieler. Historische Anthropologie des Akteurs. Band 1 Schauspielstile« (2012) and has written numerous articles about the history, theory and anthropology of theatre, including dramatic arts, masks, buffoons and not least Meyerhold. Since 2009 she is editing the book series »Leipziger Beiträge zur Theatergeschichtsforschung«.*



## **Panel Ia: Echo/Sounder – The Echo of History**

Thursday, 7<sup>th</sup> February | 2 – 5 p.m. | Schaubühne Lindenfels | Grüner Salon

4 **Daniel Fulda & Ingo Uhlig** | »The jesting, the sober mask's play...«

Repetitions of *Wallenstein* by Rimini-Protokoll

The characters of Schillers *Wallenstein* – whether their name was Max or Octavio, Friedland or Terzky – have left their bohemian war camp, in order to reappear in the great and small wars of the 20th and 21st century.

In their *Wallenstein* adaption of 2008, the theatre group Rimini-Protokoll has been broadening the field of struggle for the tragedy's room and space. But their stage area is not one of a dramatic cosmos. The stage is made shifted in order to provide closeness to unlikely circumstances.

This theatre is a roundelay of Schiller-like subjects– a playing field of repetitions, where you and I could have already met.

**Daniel Fulda** is the head of the Interdisciplinary Centre of Research on the European Enlightenment at the University of Halle since 2007. His main fields of research are the 18<sup>th</sup> century, the interrelation of history and literature as well as the transition of historiographical constructions.

**Ingo Uhlig** did his PhD on Gilles Deleuze at the Bauhaus-Universität Weimar. For six years he has been working at the Martin-Luther-Universität Halle-Wittenberg. He just finished his habilitation treatise entitled »Traum und Poiesis. Produktive Schlafzustände 1641-1810«.



## Keynote Speech

Thursday, 7<sup>th</sup> February | 6 p.m. | University Library Albertina | Banquet Hall

**Eelco H. Runia** | Being Spoken To

5

Jean Cocteau said that Victor Hugo was a lunatic who thought he was Victor Hugo – and indeed, only an uninhibited madman could give such free rein to his narcissistic originality as Hugo did. In my talk I will argue that productive monsters like Hugo are very much the exception, that in fact the myth of Echo illustrates both our fear of expressing ourselves freely and the ingenious way we have come to dissimulate originality. I will sketch the adaptive benefit of exchanging *speaking* for *being spoken to* and will explore some of the strategies we use to dissimulate originality – in history (where *vision* always wears the cloak of *revision*) but also in literature and the arts. A very interesting one is the use we make of moods (*Stimmungen*) – in a mood we are *being spoken to* by what doesn't square with what we consider to be our identity.

*Eelco H. Runia studied history and psychology at Leiden University, worked for some years as psychologist at the Faculty of Medicine of the Erasmus University Rotterdam and was a visiting scholar at the Netherlands Institute of Advanced Studies. Starting from 1999, he had a private practice as coach/supervisor for medical doctors. In these years he also wrote a novel – »Inkomend vuur« (»Incoming Fire«) – about the disastrous Dutch mission to Srebrenica in 1995. In 2002, his research project »Committing history« was awarded with a 5-year grant by the Netherlands Organisation for Scientific Research – and he became a full time historian at the Department of History of Groningen University and (since 2004) chair of the Centre for Metahistory Groningen. From January till July 2007 he was visiting associate professor at Stanford University. His current research explores the question how humans energize their own evolution by habitually creating situations (>catastrophes<, sublime historical events) that put a premium on mutations. Among his books are: »De pathologie van de veldslag« (The Pathology of Battle. History and Historiography in Tolstoy's War and Peace, 1995, also PhD thesis), »Waterloo Verdun Auschwitz. De liquidatie van het verleden« (The liquidation of the past, 1999) and two novels. His new book »Moved by the past« is in press.*



## **Panel Ib: Echo/Sounder – The Echo of History**

Friday, 8<sup>th</sup> February | 9.30–11 a.m. | Schaubühne Lindenfels | Grüner Salon

6 **Eiichiro Hirata** | Theatre Experiments »With Tokatonton«.

On Diversities of Echo Power in Chiten's *Tokatonton to*

In 2012, the Japanese theatre group Chiten staged the short story *Tokatonton* in Yokohama, which Osamu Dazai wrote in 1947, one year before his suicide. This story features a melancholic man in the background of the opportunistic post-war situation in Japan. When he feels motivated to take part in the democratic and socialistic movement, he always hears an echo-sound, *tokatonton* in his heard and faints, getting to be incapable of taking any action. The performance of Chiten, which they titled *Tokatonton to (With Tokatonton/Tokatonton and)*, adds to the destructive echo of the original story, that causes the man to faint in a unilateral way, diverse powers of voices, sounds, gestures with which six performers embody the man and the other characters of the short story. With those diverse echo impacts, they disturb the speech acts of the other performers, deconstruct the political messages and even provoke the audience to resistance to their passive attitude as spectators. How can these interactions of echo impacts, which partially inconsistent with each other, be explained? For this investigation, Michel Foucault's theory on genealogy and the theatre can be useful. According to him, a stage functions as a place which shows another side of the history that consists not of the explicable continuous events, but of the interactive power relations that accrue *by accident*. These interactive power relations correspond to the interactions of echo impacts at the stage of *Tokatonton to*. This paper will investigate the correspondence of theatre practice to the genealogy and power theory.

**Eiichiro Hirata** is a Theatre Scientist. After studying German Literature and Theatre Studies in the doctor course at Keio University Tokyo and at Humboldt University Berlin, associate professor (from 2004-2012), professor (since April 2012) at the Department of German Literature of Keio University.



## **Panel Ib: Echo/Sounder – The Echo of History**

Friday, 8<sup>th</sup> February | 9.30–11 a.m. | Schaubühne Lindenfels | Grüner Salon

**Günther Heeg** | Sound of the Sea. The Echo of Antigone in Masataka Matsuda's und Marebito-no Kai's Scenic Walk at Minami-soma

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The lecture starts out from the experience of the alien, which is given in the imagination of the sound of the sea. It analyses the phantasmatic occupance of the alien in the context of a metaphoric speech about the sea and asks how the phantasm's space can be transformed into an Echo-space. By reference to a *site specific project* of the Japanese theatre group Marebito-no Kai (guest's/stranger's company/society) and the director Masataka Matsuda in Minami-soma, a provincial town close to the Japanese coast of the Pacific Ocean, the lecture describes the transformation of a space in a virtual Echo-space of history, which became unreal by the hex of the imaginary.

**Günther Heeg** is professor of Theatre studies at the University of Leipzig since 2003. Current key aspects of his research are: »Das transkulturelle Theater« and »Das Theater der Wiederholung – Geschichte aufführen/Re-enacting History.« He is vice-president of the International Brecht Society.



## **Panel II: Echo/Lalia – Me and the Other**

Friday, 8<sup>th</sup> February | 11.15 a.m. – 1.15 p.m | Schaubühne Lindenfels | Grüner Salon

8 **Bettine Menke** | *respondance*: The Other of Reply. Echo Spaces of Speech

*Bettine Menke* is teaching literature science as a professor at the University of Erfurt. In her research she focuses on the theory of literature and text, deconstruction, rhetoric, gender studies, memory, scripture, picture, sound, voice, poetic and sacral order of signs, jokes and theatre. Selected publications are »Das Trauerspiel-Buch. Der Souverän? das Trauerspiel? Konstellationen – Ruinen« (2012), »Wieland/Übersetzen. Sprachen, Gattungen, Räume« (2010) und »Stigmata. Poetiken der Körperinschrift« (2004).



## **Panel II: Echo/Lalia – Me and the Other**

Friday, 8<sup>th</sup> February | 11.15 a.m. – 1.15 p.m | Schaubühne Lindenfels | Grüner Salon

**Veronika Darian** | Echoes of Age

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I would like to read Echo and Age as two figures shaking the idea of an Ego to the very foundations. Echo as well as Age are telling stories about tradition and change, about the other and the self, about the resounding power of the bygone/prior and about the yearning self-conception of the present. Both balk at their own embodiment and location; in contrast, their particular representations – or non-representations – reveal way more about the predominant concepts of body, individuality and character. Within both figures – as figurations – there are practices at work marked by questioning, reflection and a critical distance. Not least therefore, Echo as well as Age pose a challenge for acquaintance, for both the sciences and the arts.

*Veronika Darian has been working as a Scientific Assistant at the Institute for Theatre studies at Leipzig University since 2004. After her studies of Theatre, Musicology, German Language and Literature in Bonn and Leipzig she finished her PhD thesis in 2004: »Das Theater der Bildbeschreibung. Sprache, Macht und Bild in Zeiten der Souveränität« (Fink 2011). In 2010 and 2011 she gave lectures as an Assistant Professor for Dance Studies at the Freie Universität Berlin. Concept & Head of Conferences (selection): »Mind the Map! – History Is Not Given!« (revolver 2006), »Verhaltene Beredsamkeit? – Politik, Pathos und Philosophie der Geste« (Peter Lang 2009). Currently she is doing research with the focus on the Theatre of Age, on Biography and Biographic Narration on Stage as well as on Theatre in Intermedia Constellations.*



## **Panel II: Echo/Lalia – Me and the Other**

Friday, 8<sup>th</sup> February | 11.15 a.m. – 1.15 p.m | Schaubühne Lindenfels | Grüner Salon

10 **Lars Krüger** | Living finite/finally. Heiner Müller's Theatre of the Future

In Heiner Müller's *The Construction site*, the presence is haunted by other spheres of time. The brigade of concreter Barka functions as a unexpected center of force to the construction area. Although it lacks both planning competence and material, they accomplish the much-needed construction of two power plants. For a better future they dance the *Dance of Stones* to remedy the lack of every day life – history is made. In the course of the drama which is driven by a fascination to assimilate to the constancy of the *stoneness/stonyness*, the text organizes the excess of the finiteness: pushing the historical progress, they are affected from the deeper insight to be themselves history soon.

The contradictory movements taking place in the text undermine and suspend the regime of the present time. On the edge of the Other, Müller operates on ethics of *living finite/finally*: the challenge of an attitude that is sold to the commandery in face of the singular and meaningless death. This talk is about challenges and potentials for each theater/community accruing from there on.

**Lars Krüger** works as a dramaturge and Press Relations Agent at the Theater der Jungen Welt in Leipzig. Since 2007, he conducts seminars and workshops at the Leipzig Institute for Theatre Studies, where he also was assistant to Günther Heeg and Patrick Primavesi. He coordinated the application project »Kulturelle Flexionen« and was co-initiator of the symposium »Theater und Geschichte« at the Theater an der Ruhr in Mülheim. His research foci lie on theatre texts of Heiner Müller, Theatre/Communities and the Historiography of/by the Arts.



## Workshop Sessions

Friday, 8<sup>th</sup> February | 3 – 7 p.m. | Südseite | Schaubühne Lindenfels | Grüner Salon

**Heike Roms** | Echo/Ortung (Echo/Location): Performing and Locating Memories in Oral History

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The figure of Echo suggests a close relationship between practices of repetition or reiteration and their expression through voice and narration.

It is this relationship that the workshop will explore by focusing on a particular instance of vocalized reiterative and narrative practice: that of *oral history*. What and how does oral history remember? How is memory mediated through the practice of conversation? What is the specific manner in which memory becomes present through a dialogue with a listener, a document or a location? How does the voicing of memory reveal gaps, fragmentations and forgetting? How does oral history relate to other archival practices? And how can the oral history conversation, itself a performative format, help us to remember past performance work?

The workshop will introduce several recent examples of oral history projects devoted to performance, foremost among them Heike Roms' own extensive oral history project into the history of British performance art in the 1960s and 1970s ([www.performance-wales.org](http://www.performance-wales.org)). The project has developed a range of innovative, performative approaches to oral history: conversations staged in public, collaborative modes of remembering, site-specific interviews, oral histories linked to re-enactments. These approaches have been inspired by certain artistic practices - the underlying proposition is that such artistic strategies can provide models and strategies for an art historiographic practice.

The workshop will provide an opportunity to try out some of these approaches in action, especially those concerned with location. Oral History is here to be defined as a sounding out of those echoes in the memory of artists and audiences that are put in motion by performance.

The workshop will be organized in co-operation with Marcus Quent. It will be held in English; German translation can be provided. 10-15 participants.

*Heike Roms is Professor for Performance Studies at Aberystwyth University. She has published widely on contemporary performance practice, the history of performance art in a British context, performance historiography and archiving, performance and ecology and performance as a mode of knowledge formation and dissemination. Heike is director of »What's Welsh for Performance? Beth yw ›performance‹ yn Gymraeg?«, a project focussing on the historiography of early performance art, which utilizes a range of performance-based methodologies for historical research, and that won the David Bradby TaPRA Award for Outstanding Research in International Theatre and Performance 2011. ([www.performance-wales.org](http://www.performance-wales.org))*



## **Workshop Sessions**

Friday, 8<sup>th</sup> February | 3 – 7 p.m. | Südseite | Schaubühne Lindenfels | Grüner Salon

### 12 **Miško Šuvaković** | Theory as Performing Practice. Art and Knowledge between Lecture and Performance

The workshop will be constructed as a three-part event: (1) an introductory lecture, (2) exercise with the participants, and (3) collective theoretical discussion or readings as a performance.

CONTENT OF INTRODUCTORY LECTURE. Constructing contemporaneity through contradictions, conflicts and ›gifts‹ of history. I am going to present recent discussions on contemporary arts. In doing so, I will ask questions on contemporary art, on transitional art, on global art and on the art in times of crisis. I will develop concepts of the relationship between contemporary art and culture. My main thesis is that contemporary art is art in time of social contradictions. Therefore, it is necessary to pose questions about differences between media and post-media art; between research art and activist art; between dematerialised art and spectacular art; between performative and representative art; between local and global art. Furthermore, I will refer to comparative discussion on relations between avant-garde, neo-avant-garde and contemporary art.

CONTENT OF EXERCISES. We will have to discuss possible subjects and themes of our collective lecture-performance. I will prepare three groups of texts which we could discuss and select for a public reading. I will send these texts before the workshop.

Workshop hold in English; 10-15 participants.

***Miško Šuvaković** was born in Belgrade. He was co-founder and member of the conceptual artist group 143 (1975-1980), of the informal theoretic and artistic group Community for Space Investigation (1982-1989), and is collaborator of the theoretical group Walking theory (from 2000). He is professor of applied aesthetics and theory of art, Faculty of Music and Interdisciplinary Studies at University of Arts, Belgrade. His books published in English are »PAS TOUT - Fragments on art, culture, politics, poetics and art theory 1994-1974« (Meow Press, Buffalo, 1994), »Impossible Histories« (The MIT Press, Cambridge 2003, 2006), »The Epistemology of Art« (TKH, Belgrade, Tanz Quartier, Vienna, 2008), »Clandestine History of OHO« (Zavod Parasite, Ljubljana, 2009).*



## **Performance**

Friday, 8<sup>th</sup> February | 8 p.m. | Schaubühne Lindenfels | Ballroom

**Martin Nachbar** | Repeater. Tanzstück mit Vater

13

Früher haben mein Vater und ich gemeinsam mit Holz gebastelt, Fahrräder repariert, Kirschen gepflückt und Reisen unternommen. Heute ermöglicht meine Tätigkeit als Choreograph nur noch wenig Zeit und Raum für gemeinsame Projekte.

Das Stück *Repeater* ist ein Lösungsvorschlag: ich lade meinen Vater, den Pensionär, ein, an meiner Arbeit teilzuhaben als Amateur im eigentlichen Wortsinn: als Tanzliebhaber. Dabei geht es auch um die Konfrontation lang gehegter Konflikte ebenso wie um das Entdecken überraschender Vorteile des Anderen.

Die Frage, ob der Sohn die Verhaltensweise des Vaters wiederholt, stellt sich immer wieder, wird in *Repeater* aber auch umgekehrt: Der Vater, der die vom Sohn vorgegebenen Bewegungsmuster nachmacht, lernt und eben wiederholt. Im Mittelpunkt steht dabei immer das gemeinsame Projekt, ein Tanzstück zu machen. Das Vakuum jahrelanger Stille, das damit gefüllt wird, wird so zu einer Präsenz auf der Bühne, in der wir, Vater und Sohn, agieren und zu einer Intensität gelangen, die über das Private hinausgeht.

Idee: Martin Nachbar | Von und mit: Klaus Nachbar, Martin Nachbar | Dramaturgie: Jeroen Peeters  
Bühne: Bettina Darmawan | Lichtdesign: Bruno Pocheron | Sound: Boris Hauf

**Martin Nachbar** studied at the School for New Dance Development (SNDO) in Amsterdam, in New York and at P.A.R.T.S., Bruxelles. In 2010, he earned a Master in Choreography (AMCh) at the Amsterdam School of the Arts. He lectured at SNDO, the Hochschulübergreifenden Zentrum Tanz Berlin (HZT), the Salzburg Experimental Academy of Dance (SEAD), P.A.R.T.S. and at Laban Dance Centre.



### **Panel IIIa: Echo/Gram – Media Practices**

Saturday, 9<sup>th</sup> February | 9.30–10.45 a.m. | Schaubühne Lindenfels | Grüner Salon

14 **Gerald Sigmund** | Tender Buttons: When the Actor's Speaking Becomes an Echo

Many contemporary theatre and dance performances make frequent use of a technical device which, in the 1980s, was pioneered by artists such as William Forsythe or The Wooster Group. Small receivers, so called *in ear buttons*, or *in ears*, influence the actor's work from the outside while he or she is actually speaking and performing. Used by artists like Eszter Salamon, Meg Stuart, Nature Theater of Oklahoma, and Auftrag: Lorey, these tender buttons in the ears of the performers whisper a text in their ears that they have to repeat. As a speaking on the border of a passive reverberation and an active vocal performance this echo of a text disrupts the continuum between language and mind on the one hand and body and movement on the other hand. Thus the body becomes an echo chamber for the general aspects of language and culture. This leads to a reflection on the work of the performer and the complete theatrical dispositive. But above all, artistic devices like delays or the separation of facial expressions, gazes, and movements in relation to the meaning of the text create a playground for possible ways of acting and behaving. This paper presents various ways of using *in ears* in order to reflect upon a possible function of theatre today.

**Gerald Sigmund** studied Theatre, English and French Literature at the Goethe University in Frankfurt am Main. He is professor for Applied Theatre Studies at the Justus-Liebig-University in Gießen.



### **Panel IIIa: Echo/Gram – Media Practices**

Saturday, 9<sup>th</sup> February | 9.30–10.45 a.m. | Schaubühne Lindenfels | Grüner Salon

**Petra Maria Meyer** | Echoes of the Untranslatable. Voices and Languages in Reverberation

15

Exemplified by an acoustic collage, which I produced together with the sound technician Wolfgang Wessels as acoustic layer of German premiere to Michel Seuphor's audio drama *L'éphémère est éternel*, a variety of Echo phenomena will be presented and analysed driven by theory. In course of this presentation, Seuphor's same named anti-play from 1962, which remained unreacted material academic-wise, will be brought to light.

**Petra Maria Meyer**, philosopher as well as theatre and media scholar. Since 2004 professor for cultural and media studies at the Muthesius Art College, Kiel. From 2004 to 2008 their Centre's for Interdisciplinary Studies' intendant. Philosophy PhD in 1992, habilitation in theatre studies in 2000. Deputizing professor at the Universities of Cologne and Mainz, further teaching assignments at universities and art colleges. Longstanding occupation as author, dramaturge and editor at »Studio Akustische Kunst« of the WDR, Cologne. Main focus of research: philosophy of media and arts, intermediality, acoustic arts, scenography. Publications: »Die Stimme und ihre Schrift« (1993), »Gedächtniskultur des Hörens« (1997), »Intermedialität des Theaters« (2001), »Performance im medialen Wandel« (ed., 2006), »Acoustic Turn« (ed., 2008), »Gegenbilder« (ed., 2009), »Intuition« (ed., 2013).



## **Panel IIIb: Echo/Gram – Media Practices**

Saturday, 9<sup>th</sup> February | 11 a.m. –12.15 p.m. | Schaubühne Lindenfels | Grüner Salon

16 **Jeanne Bindernagel** | The Doubled Body of Freud: Strategies of (Self-)Textualisation in the Case Studies of Hysteria

In the case studies of Hysteria (1895), Sigmund Freud outlines a counter draft to the concept of a spectacular female body in state of exception like it was asserted in the medical-photographical approach of Jean-Martin Charcot. In his theoretical concept as well as in the transcript of therapeutic encounters with hysterical patients, Freud in many ways anticipates what Georges Didi-Huberman would analyse in 1982 as the *Invention of Hysteria* through the medium of photography. Likewise, the *Afterlife of Images* (Didi-Huberman) in psychoanalysis' thinking is appreciably relevant for a recent lecture of the case studies. Not least, it finds its manifestations in Freud's (self) inscription in the text as an imaginary demonstration of authenticity. Here, a pattern of memory becomes virulent which debates its own mediality and which opposes hysterias claim for bodily presence the text as a theatrical practice by which the body appears as an effect of a writing process.

*Jeanne Bindernagel studied theatre studies, linguistics, and educational studies at Leipzig and Paris. She is a PhD student and lecturer at the Department of Theatre at Leipzig University and holds a scholarship of the German National Academic Foundation. The current main emphasis within her research lies on the development of a philosophical term of hysteria, which includes readings of Sigmund Freud's case studies informed by the texts of Gilles Deleuze and present discourses of theatricality. She works on the history of psychoanalytic aesthetics as well as on filmic and theatrical practices in German and French post-war societies concerning their conditions of memory, trauma, and gender.*



## **Panel IIIb: Echo/Gram – Media Practices**

Saturday, 9<sup>th</sup> February | 11 a.m. –12.15 p.m. | Schaubühne Lindenfels | Grüner Salon

**Nikolaus Müller-Schöll** | The Last Laughter. Variation of Self-Will and Behaviour of Coldness

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Laughter often comes up double-faced, like the collocation »He who laughs last laughs best« shows – an expression, which speaks of a laughter that appears as an echo of another laughter, and by that pictures its inherent sacrifice who is a cold vanquisher. But the last laughter is also that of the little boy in Roberto Benigni movie *Life is beautiful* who – by a suppressed laughter – is giving sense to an otherwise ›sense-less‹ grimace of his father on his death walk. Based on the history, theory and fictions of laughter, and especially on a debate between Walter Benjamin and Theodor W. Adorno about laughter as a form of immunisation, I will look for representations of laughter that calculate with it or are thrown out of their calculus by it. Laughter, that's the main thesis of this paper, is unanswerably ambivalent: divine and infernal, inclusive and segregative, unearthing and restraining the truth at once, a little subversion as well as a cold practice of power ...

**Nikolaus Müller-Schöll** is professor of Theatre Studies at the Institute for Theatre, Film and Media Studies of the Goethe University Frankfurt/Main. His main research foci lie on the Comical as a Paradigm of Experiencing Modernity (17.-20. century), Theory of Theatre between Philosophy, Politics and Literature as well as Experimental Forms of Contemporary Theatre and Performance. He is a writer and (co-)editor of numerous publications, like: »Das Theater des »konstruktiven Defaitismus«. Walter Benjamin, Bertolt Brecht und Heiner Müller« (2002), »Ereignis« (ed. 2003), »Aisthesis« (co-ed. 2005), »Politik der Vorstellung. Theater und Theorie« (co-ed. 2006), »Schauplatz Ruhr« (co-ed. 2007), »Was ist eine Universität?« (co-ed. 2008), »Heiner Müller sprechen« (co-ed. 2009), »Performing Politics« (co-ed. 2012).

## Artist's Talk

Saturday, 9<sup>th</sup> February | 12.45–13.30 p.m. | Schaubühne Lindenfels | Grüner Salon



- 18 **Sabine Huschka** | In Reverberation of Gestural Patterns. Questions about the Echo Sounding of Generative Relationships | Artist's Talk with Martin Nachbar

In the reverberation of Martin Nachbar's performance *Repeater. Tanzstück mit Vater* (Friday, Feb 8, 8 p.m.), an amicable dialogue about artistic practices of repeating and its choreographic potential shall develop in order to discuss spaces and shapes given to the repeated to be reminiscent. The produced reverberation of gestural patterns, which we can see in many works of Martin Nachbar, is, in *Repeater*, grown of the generative relationship between father and son. With a sight on the choreography *Urheben\_Aufheben*, the conversation will deepen questions about choreographic and theoretic knowledge, to reverberate the historical in the space of the body. How can history be recognized, by what can a remembering reverberation build up space for echo-sounding? Options of choreographic compositions will be considered to investigate spaces and depths of remembering, in which the body remains a memorial practice and area of resistance.

**Sabine Huschka** is visiting professor at the University of Arts in Berlin for »Theory and History of Theatre« in the department of performing arts. Since 1999 she has been teaching at various universities in the scientific field of theatre and dance; for instance at the Free University of Berlin or at the Universities of Bern and Hamburg. After graduating at the Seminar of Cultural Studies at the Humboldt University of Berlin, she earned her habilitation through the department for theatre studies at the University of Leipzig in 2011, with her cumulative work *Wissenskultur Tanz: Der choreografierte Körper im Theater*. In addition to her teaching activity, she has also worked at the German Institute of dance education; beyond that for many years she has been dramatic adviser at the TAT/ Frankfurt, the Ballet of Frankfurt by William Forsythe.



## **Panel IV: Echo/Logues – Invocation and Resonance**

Saturday, 9<sup>th</sup> February | 3 – 5 p.m. | Schaubühne Lindenfels | Grüner Salon

**Micha Braun** | Invocation as an Assignment of Actor and Spectator

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When does a connection between an out-calling actor and the conceiving visitor succeed? If theatre is in occurrence as an appeal to the absent between us, like Jean-Luc Nancy calls it? Or, else wise, if both are sensing themselves as meant by their encounter, as addressed in the very best sense? But whence is this invocation calling? And where does the appropriate listening to this appeal find its place?

Based on the experience of three differently succeeding encounters, I will suggest, that according to the communicative situation between actor and spectator this incident has to be spatialised. On three spots – at the gallery, the rehearsal room and the foyer – an echo space of remembrance, testimony and responsibility is to be opened, wherein the positions of actor and observer begin to disperse. But in-between the horror lurks – about the other, my-self and death.

***Micha Braun** is a Theatre Scientist at Leipzig University. 2006–2010 he was a collegiate in the DFG-financed Graduate School »Critical Junctures of Globalisation.« In 2011 he finished his PhD thesis about figure-based narration and historiography in the work of Peter Greenaway (»In Figuren erzählen«, Bielefeld 2012). His research areas contain Narration and Remembering in the Arts, Theatre and Film of the 20. and 21. Century, Medium and (Inter-) Mediality in the Cultures of the Present, Medial Representations and Spaces of Knowledge since the 17. Century as well as Relations and Connections between Historiography and Artistic History Practices.*



## **Panel IV: Echo/Logues – Invocation and Resonance**

Saturday, 9<sup>th</sup> February | 3 – 5 p.m. | Schaubühne Lindenfels | Grüner Salon

20 **Patrick Primavesi** | To Pursue the Echo. About the Production of Audio Tracks in Public Space

Newer forms of the audio-tour make their participants experience the reverberation of audio-tracks, which are not only used for an arbitrary expansion of private spaces of sounds as is the every-day mobile listening to music, but which are creating a certain reference to the history of their particular places and surroundings. In this context, the question of the public as well as possible conceptions of the past's presence is raised.

*Patrick Primavesi is professor at the department for theatre studies of the University of Leipzig and the head of the Tanzarchiv Leipzig. Until 2008 he was scientific assistant at the department of theatre, film and media in Frankfurt, where he founded the master degree programme together with Hans-Thies Lehmann. His key aspects of research and publication are ancient theatre, drama and theatre in Germany around 1800, Walter Benjamin, Bertolt Brecht, Heiner Müller, theory and practise of contemporary forms of theatre, dance and performance as well as artistic interventions in urban space.*



## **Panel IV: Echo/Logues – Invocation and Resonance**

Saturday, 9<sup>th</sup> February | 3 – 5 p.m. | Schaubühne Lindenfels | Grüner Salon

**Helene Varopoulou & Hans-Thies Lehmann** | The Spectator as a Figure of Echo

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The Question is: where actually is the spectator placed? Is he just in front of the stage or has he also always been located on the stage? Are there, with the interaction between medial and substantive presence on the stage, figurations of the spectator? By whom or what is he an echo? And how does he react to the narcissist submersion of the game(r) in himself? We will ask, what a multiple of echoes signifies and in which ways the theatre answers to our hailing. And we will try to apply our dialogue itself, as a play of echoes.

***Hans-Thies Lehman** was professor for theatre studies at the Johann Wolfgang Goethe-Universität Frankfurt/Main until 2010 and established and managed the course programme of dramaturgy there. Publications: »Theater und Mythos« (1991), »Postdramatisches Theater« (1999, 3. ed. 2005, translated into 20 languages), »DAS POLITISCHE SCHREIBEN« (2002), »Heiner Müller Handbuch. Leben – Werk« (2004, co-editor), »Theater in Japan« (Berlin 2006, co-editor), »Populärkultur im Gegenwartstheater« (Berlin 2012, co-editor).*

***Helene Varopoulou** is a critic, translator (Heiner Müller, Bertolt Becht, Walter Benjamin, Aischylos, Euripides) and theatre scientist; she is consultant of Athen's Concert Hall Megaron. From 1998 to 2008 she has worked for the National Theatre of Athens. Helene Varopoulou has also been director of the Summer Academy of the National Theatre of Athens for many years (2000 to 2009) and from 1994 to 1997 she has been director of the International Theatre Festival of Argos. She has taught at the universities of Athen, Thessaloniki, Patras, Frankfurt am Main and Berlin.*

*Few of her many publications are: »Passagen« (2009), »To zondano Theatro« (»The living Theatre«, 2002), »Dystinos Angelos« (»Unfortunate Angel«, 2002) and Essays for Performance Research. Beyond that, she is responsible for the appearance of the first comprehensive edition of Heiner Müller's texts.*



## **Exhibition**

Thursday, 7<sup>th</sup> February | 4 – 6 p.m. | Friday, 8<sup>th</sup> February | 1 – 8 p.m. |

Saturday, 9<sup>th</sup> February | 1 – 6 p.m. | Prelude | Friday, 8<sup>th</sup> February | 2.15 p.m. | Südseite

### 22 **Jana Seehusen** | Auf anmutige Art eine Bestie zu bändigen

Die Aussicht aufs Meer beginnt fernab der See mit Blick auf die Bilder derselben. Gebräuchlich als Metapher des Aufbruchs oder Untergangs, des Ungewissen und der Verheißung spannen die bekannten Meeresansichten ein weites Bedeutungsfeld auf: vom Sehnsuchtsort bis zum ordnungslos tobenden Raum. Ausgehend vom Meer als leerem Raum der Staatenlosigkeit, wird er in Jana Seehusens Bildmontagen zur verbindenden Projektionsfläche atopischer Ereigniskonstellationen. Sinnbildlicher Träger ist ein Zeitungsausschnitt, der Seewellen und hellen Himmel zeigt. Auf diesem malerisch anmutenden Motiv montiert Seehusen visuelle Konstruktionen, die der Tagespresse entnommene Ereignisse derart kontrovers miteinander verschränkt, dass die Grenze zwischen kulturellem Blick und politischen oder katastrophischen Ereignissen verschwimmt.

Im Über- wie Ineinander-Schichten der Bilder werden Inhalte hervorgehoben und verborgen. Es entsteht eine Topologie mit Lücken und Überlagerungen, wechselnden Richtungen und Gleichzeitigkeiten, die sich gegen eine chronologisch lineare Vorstellung von Ereignisberichterstattung wenden. In struktureller Nähe zu Warburgs Mnemosyne-Pinnwänden kommt es in der Unregelmäßigkeit der Formate, den Hervorhebungen und Auslassungen zu Leer- und Fehlstellen in den Bildern. Erinnerungen, Ahnungen und auch das Bewusstsein des Vergessens überlagern sich in den Anordnungen, in denen sich die Gleichzeitigkeit und Unerfassbarkeit der Ereignisse potenzieren und so zu skizzenhaften Abdrücken von Geschichten werden. In »Auf anmutige Art eine Bestie zu bändigen« ist das Monströse weniger ein Wesen, viel mehr ein sich wandelndes Moment. Denn dort, wo Ungewissheit und Verheißung aufeinander treffen, kennzeichnen Begehren und Erfindung unsere Vorstellung von Ereignissen: Doch davon zuversichtlich später mehr.

***Jana Seehusen**, Visual Artist / Theoretician, lives and works in Berlin and Hamburg. Studies of Intermedial Arts at the HGB Leipzig (Diplom 2004). Award of the 12. Leipziger Jahresausstellung, gewidmet Blinky Palermo (2005). Master of Fine Arts / Theory and History at the HFBK Hamburg (2010). Since 2011 PhD project »Zu den Bedingungen der Möglichkeit hypothetischer Wahrheitsbildung. Mit Perspektiven auf Zitat, Affekt und Iteration« at HFBK-Hamburg. Funded by Pro Exzellenzia, Hamburg.*



## **Performative Installation**

Friday, 8<sup>th</sup> February | 12.30 – 3.30 p.m. & 6 – 9 p.m. |

Saturday, 9<sup>th</sup> February | 12 – 4 p.m. | Tipi im Westwerk

**friendly fire** | ECHO/RAUM #1: Echo ~~und~~ Narziss

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Der Maler Nicolas Poussin griff in seinem Werk immer wieder auf Ovids Geschichte von Echo und Narziss zurück. Mehrmals taucht das Paar in seinen bzw. ihm zugeschriebenen Bildern auf. Doch gerade in der kontinuierlichen Wiederholung der Figuration hinterlassen Poussins Bilder einen Zweifel: wie steht es mit dem vermeintlich selbstverständlichen *und* zwischen Echo *und* Narziss, Narziss *und* Echo? Was zeigt es an, vielleicht allzu selbstverständlich, was verdeckt und verstellt es? Echo und Narziss, das ist mindestens auch: Narziss minus Echo = Narziss Superstar. Die Konjunktion verbindet, indem sie verdeckt und verschließt, was als Konflikt und Frage, als unheimliche Wiederkehr, weiter wirkt.

In »ECHO/RAUM#1: Echo ~~und~~ Narziss« streichen *friendly fire* die Konjunktion zwischen beiden Figuren, um sich in einer performativen Installation auf die Suche nach ihren Potentialen und Möglichkeiten zu begeben – sie gleichsam gegen den Strich in der Wiederholung neu zu erfinden und zu erproben. Das gestrichene *und* wird zur Forderung und zum Untersuchungsgegenstand. Kann Echo selbst als Figuration jenes *und* begriffen werden, dessen Potential die Ovidische Kopplung an den Narziss-Mythos still stellt? »ECHO/RAUM#1: Echo ~~und~~ Narziss« lotet die Gegenwart der Echo-Figur, ihre Spannungen und Spaltungen, aus: von Ovid zu Poussin und von Poussin zu R. Kelly.

With: Melanie Albrecht, Josephin Eckhardt, Alexandra Hennig, Rosemary Hogarth, Susann Jehnichen, Rebecca Löffler, Elena Strempek, Florian Tepelmann, Michael Wehren und Helena Wöfl.

*The independent theatre and performance collective **friendly fire** founded in 2011. Key members Melanie Albrecht and Michael Wehren realise in changing Teams works at the interfaces of text, performance and installation. Institutions and forms of production are at the centre of their interest.*

Veranstalter



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