



# MOMENT!

## LECTURE SERIES - THEATRE STUDIES

UNIVERSITY THEATRE, NIEUWE DOELENSTR. 16, 1012 CP AMSTERDAM

Wednesday 25 Sep 2013, 11- 13H

**Dr. Will Peterson** (Senior Lecturer, Monash University, Australia)

In conversation with **Mele Yamomo** (doctoral candidate, University of Munich/Amsterdam)

### **Emplacing Happiness: Community, the Self and Performance in the Philippines**

The talk looks into community-based performance in the Philippines, focusing on works created outside the context of established theatre venues, such as large-scale, festival-based performance, religious theatre (notably the senakulo, or enactments of the Passion), transgendered performance, dance drama competitions extending from the tradition of folk-inflected "street dance," and dance as a tool of rehabilitation in a regional prison. The scale of community-based performance in terms of duration, time commitment, and productive labor places these practices in a central position in the lives of Filipinos and positions the Philippines as one of the world's most significant and undervalued performance-centered cultures.

Friday 04 October 2013, 16.30- 18.30h, Venue: FRASCATI

**Milo Rau** (Artistic Director, Institute for Political Murder, Germany), **Mark Timmer** (Director, Frascati), **Peter van Kraaij** (Dramaturg, writer), moderator: **Simon van den Berg** (theatre critic) – in co-operation with AHK, DasArts, Frascati

### **Hate Radio: Documentary Theatre on Rwanda**

In Rwanda in 1994, more than 800,000 Tutsis and thousands of moderate Hutus were murdered in gruesome ways. A central role in this racist violence was played by the popular radio station RTML. Sports reports and popular music were interspersed with aggressive propaganda and targeted incitement to violence. German theatre company International Institute of Political Murder carried out extensive research into these broadcasts and spoke to victims, perpetrators and a wide range of experts. Hate Radio recreates an RTML broadcast, with a partly Rwandan cast. The public experience live the insidious power of propaganda, while the victims' stories are shown in video projections. This production has received high praise at many international festivals. The public debate will focus on the politics of representing genocide on stage, the question of appropriation and the genre of verbatim or documentary theatre.

## **Wednesday 16 October 2013, 17.30 – 19.30h**

**Dr. Marita Tatari** (Institute for Theatre Studies, Ruhr-University of Bochum, Germany)

### **Drama beyond teleology**

The lecture examines the conception of drama underlying contemporary postdramatic and performative theories in order to discuss its epistemological limits: those of the philosophy of subject, the dialectics of self-realization. The notion that absolute drama never adequately fulfills these dialectics has only been understood so far by means of these dialectics. I argue that today it is not only possible but required to liberate the dramatical absolute from the logic of self-realization and I outline the approach of drama and theater history implied in this argument.

## **Saturday 09 November 2013, 14- 17h**

**Kassem Istanbouli** (Palestinian-Lebanese theatre director) – in co-operation with  
*Dancing on the Edge Festival*

### **The Task of Theatre is Humanization**

Acclaimed independent theatre director Kassem Istanbouli is guest at this year's edition of the Dancing on the Edge Festival and will conduct a masterclass for students of the Dramaturgy programme of the Theatre Studies Department. Kassem Istanbouli is a self-taught theatre artist who lives and works in a Palestinian refugee camp in South Lebanon. He uses a diversity of theatre forms including traditional productions, street theatre, and public events for an international audience. The masterclass will conclude with a public presentation followed by discussion on crossing cultural boundaries in and through the theatre.

## **Tuesday 10 December 2013, 16- 18h**

**Dr. Jan Lazardzig** (Associate Professor, Theatre Studies, UvA)

### **Performing Tranquility**

The lecture will look at the entanglement of theater and police in eighteenth and nineteenth century German theatre. Against the backdrop of the theatre reform movement which strives to re-define theatre as the performance of a literary text (thus making it accessible to theater censorship), I shall focus primarily on the (stoic) concept of tranquility. How is tranquility conceptualized both as an aesthetic as well as a political category? What does it mean to be "tranquil" in the public sphere of the theater and beyond? What could the aesthetics of non-tranquility in this context look like?