



“Every space you have built tells of this autonomy, dear Bert. And makes us work on our own autonomy. And it’s not about an irrepressible creative urge, but rather about establishing one’s own practice, about circumventing a dominant and hierarchical practice.”

René Pollesch on Bert Neumann

**T**hese are anything but easy times for artistic work, for theatre work. The cuts in federal, state, and local cultural funding, though predictable, are a disaster. They show that politicians underestimate the social significance of programmes, cultural venues and exchange formats that have been built up over the years. One could, however, also interpret these cuts as a manifestation of an existing tendency to no longer grant theatres (and other cultural institutions) the artistic freedom they need to act autonomously, i.e. in a self-determined manner.

This debate emerges much more bluntly when art is effectively denied its autonomous status and when it is perceived as series of purely political statements. The consequences are devastating, especially when even the representatives of democratic parties demand ‘political neutrality’, which is at odds with artistic freedom not only from a cultural and theoretical perspective, but also from a legal one.



We need to strengthen the autonomy of theatre work vis-à-vis the public and the public authorities – also, as this symposium aims to do, by drawing on the vast experience of artists from countries that have long struggled with authoritarian attacks on artistic freedom. However, it is also important to explore the extent to which a traditional (historically Western) understanding of artistic autonomy can be drawn upon, and the potential for the further development of other, more ‘relational’ approaches, which always consider artistic production in relation to its audience, especially with regard to the relationship between theatre work and its audiences. Social relevance and aesthetic quality should not be pitted against each other, as art historian Claire Bishop observed, but should be considered together as something new.

Last but not least, we – all theatre makers – also need to constantly discuss and question our own structures. After all, those who loudly demand autonomy should also consider how at least a minimum of autonomous creative freedom can be granted to employees and artists in their own theatres, or how sustainable forms of work can even be discovered there.

I feel that the best way to conclude this address is to remember René Pollesch, who died far too early in February, and who placed the autonomy of the individual actor at the heart of his work. In a laudatory speech he gave in 2015 in honour of scenographer Bert Neumann, who also left us too soon, he emphasised Neumann’s autonomous approach, focusing not on the bourgeois understanding of autonomy of a ‘super genius’, but on the claim to ‘autonomy and sovereignty of a profession such as that of the stage designer.’

In this spirit, may this symposium accompany us to new and old shores and even if it does not provide any immediate answers to the polarisations of our time, let us hope that it will offer the spaces in which open and courageous questions can be asked.

A handwritten signature in black ink that reads "Yvonne Büdenhölzer".

YVONNE BÜDENHÖLZER  
PRESIDENT ITI GERMANY

10:00 – 11:00

**A warm welcome!**COFFEE ON ARRIVAL,  
ACCREDITATION AND DISCUSSION

11:00 – 11:15

GREETING &amp; INTRODUCTION

With **MARGARITA TSOMOU**  
(cultural scientist, curator, dramaturge)

11:15 – 11:30

IMPULSE – THE ASSERTION OF  
ARTISTIC FREEDOM**MARLENE GRUNERT**  
(journalist, lawyer)

11:30 – 12:00

**NORA CHIPAUMIRE**  
dancer, choreographer) in conversation  
with **MARGARITA TSOMOU**

12:00 – 13:15

PARALLEL WORKING GROUPS  
ROUND 1With stimulating input from **ALJOSCHA BEGRICH** (dramaturge, curator, OSTEN Festival), **DORA YUEMIN CHENG** (playwright, theatre artist), **NORA CHIPAUMIRE** (dancer, choreographer), **KATALIN ERDÖDI** (dramaturge, curator), **KEVIN RITTBERGER** (producer, author), **LISA TUYALA** (Theater Rampe), **ANNA VOLKLAND** (dramaturge, theatre scholar), **CHRISTINA ZINTL** (director Schauspiel Essen)

13:15 – 14:00

LUNCH BREAK FOR ALL

14:00 – 14:15

CHORAL INTERLUDE

14:15 – 15:15

PARALLEL WORKING GROUPS  
ROUND 2

15:15 – 15:30

SHORT BREAK

15:30 – 16:00

REFLECTION &amp; OUTLOOK

**MARGARITA TSOMOU** in conversation  
with a number of experts and the  
moderators of the working groups

16:00 – 17:00

PANEL  
2024 FEDERAL THEATRE PRIZE  
Presented by **SUSANNE BURKHARDT**  
(DLF Kultur)With **KATRIN HYLLA** (Schwankhalle Bremen), **EVA LANGE & CAROLA UNSER-LEICHTWEIB** (Hessisches Landestheater Marburg), **GABI DAN DROSTE** (FELD Theatre for Young Audiences) and **JOHANNA SANDBERG** (Ernst-Barlach-Theater Güstrow)

# Pleasures & Politics of Autonomy

## THEATRE BETWEEN RESISTANCE AND RESPONSIBILITY

**T**heatres need freedom in their artistic activities and in the development of their structures. Such freedom comes when they are given the opportunity to be self-determined and autonomous. But what does it mean to be autonomous as a theatre? Does self-management also mean more room to manoeuvre at a structural level? And would it mean planning an aesthetically bold programme without social expectations beyond a purely 'artistic experience'?

The aim of this symposium is to explore the potential of autonomous theatre while identifying possible pitfalls. Pleasures – the enjoyment of devoting oneself to the obstinate, ambivalent and unknown, of being artistically autonomous. Politics – the challenge of creating legal and political frameworks in which such autonomous spaces can emerge that resist the grasp of authoritarian and reactionary political forces in case of doubt. And both culminate in the question of how a socially engaged theatre can grow without being reduced to its functionality.

The symposium is also intended to take a broad look at the concept of autonomy (in the performing arts) and to discuss it at a philosophical, aesthetic, scientific, legal and political level. To what extent can autonomy be a central condition for sustainable, empathetic and responsible theatre in the context of current debates?

10:00 – 11:00 | Stalls foyer

**A warm welcome!****COFFEE ON ARRIVAL, ACCREDITATION  
AND DISCUSSION**

11:00 – 11:15 | Balcony foyer

**GREETING & INTRODUCTION  
WITH MARGARITA TSOMOU**

**PROF. DR. MYROPI-MARGARITA TSOMOU** is a Greek cultural scientist and works from Berlin as an author, dramaturge, presenter and curator. She is a curator of theory and discourse at HAU – Hebbel am Ufer in Berlin, is one of the founders and editors of the pop-feminist magazine 'Missy Magazine' and a professor of Contemporary Theatre Practice at Osnabrück University of Applied Sciences. Examples of her curatorial work include the series Burning Futures: On Ecologies of Existence, the conference Feminisms Reclaiming Life: an Internationalist Gathering at HAU-Hebbel am Ufer and the Apatride Society event series in Paul B. Preciado's discursive programme at documenta 14.

11:15 – 11:30 | Balcony foyer

**IMPULS „DIE BEHAUPTUNG DER KUNSTFREIHEIT“  
MARLENE GRUNERT**

The relationship between art and politics has often been the subject of controversy, with many examples in the not-so-distant past: Russia's invasion of Ukraine, documenta, terrorist attacks by Hamas and Israel's war in Gaza. The art world is struggling to find the right approach. Some point to a political mandate for art, others to its autonomy. And the state is also looking for its role, especially the German one. The constitution obliges it to protect the arts. At the same time, the state itself becomes an actor in the promotion of culture. These are ambivalences that create tensions.



**MARLENE GRUNERT** was born in 1986. After beginning her third-level education with cultural and theatre studies in Leipzig, she opted to pursue legal studies in Hamburg, Paris and Berlin, focusing on European and international law. She completed her legal clerkship at Berlin Court of Appeal, undertaking work placements in the cultural department of the German Federal Foreign Office and at the PEN America literary society in New York. She began a traineeship at the Frankfurter Allgemeine Zeitung in 2016 and has been working as a political editor for the publication since 2018 and as a correspondent since 2024. She completed a fellowship at the Thomas Mann House in Los Angeles in 2023.

11:30 – 12:00 | Balcony foyer

**NORA CHIPAUMIRE IN CONVERSATION  
WITH MARGARITA TSOMOU (ENGLISH)**

nora chipaumire gives insights into her work as a dancer and choreographer in conversation with Margarita Tsomou. Where and why is autonomy relevant in artistic practice? To what extent is autonomy influenced by and negotiated through social, cultural and political structures?



**NORA CHIPAUMIRE** was born in 1965 in what was then known as umtali, Rhodesia (mutare | Zimbabwe). She is a product of colonial education for black native Africans – known as group B schooling. She has pursued other studies at the university of Zimbabwe (law) and mills college (dance) (Oakland | ca). She is committed to life long study and knowledge sharing especially in non formal spaces and locations.



12:00 – 13:15 | Balcony foyer + Bornemann Bar

**PARALLEL WORKING GROUPS**  
**ROUND 1**

The topics of the symposium will be addressed in greater depth in round table discussions with experts and moderators from the fields of cultural policy, theatre studies and dance research, as well as curators and dramaturges, from the perspective of institutional theatre and the independent scene. Where is autonomy relevant in one's own work, at an artistic/aesthetic level and at a structural level in theatre companies and in collective work? What challenges lie in exploring this autonomy? What is the relationship between artistic productions and the audience in terms of artistic responsibility? And what kind of cultural policy framework is needed for autonomous spaces to emerge? What other emancipatory approaches can we develop to counter the onslaught of repressive political forces and create our own (autonomous) spaces in the face of resistance?

**'ARTISTIC AUTONOMY'? – FOR WHOM, WITH WHOM?**

With **CHRISTINA ZINTL** (Director Schauspiel Essen) & **KEVIN RITTBERGER** (producer, author)

Presented by **ALEXANDER KARSCHNIA** (theatre-maker, author, theorist) & **FELIX SODEMANN** (ITI Germany)

The term 'artistic autonomy' describes a (Western) tradition that holds that works of art should not pursue any particular purpose but should rather stand for themselves. It is an aspiration that has contributed significantly to the contemporary understanding of artistic freedom, and becomes all the more important when art and theatre works are defended against accusations of political agitation or appropriation. But does this make non-autonomous art with a specific purpose that uses approaches such as inclusion or knowledge transfer any less valuable? This working group will discuss how theatre work that falls between radical responsibility and radical artistic autonomy can be realised in practice, with all its ambivalences and with taking different audiences into consideration.



**CHRISTINA ZINTL** has been co-director of Schauspiel Essen with Selena Kara since the 2023/2024 season. She served as director of the Theatertreffen Stückemarkt theatre festival and dramaturge for the Theatertreffen theatre festival and is an experienced festival and production dramaturge. As curator, she is responsible for discursive and artistic programmes, especially on intersectional feminist themes. She was a lecturer at the FU Berlin and at the Mozarteum Salzburg and took over the co-directorship of the industry meeting of the Performing Arts Program Berlin. In addition to new pieces, new forms and discursive formats, her work focuses on opening up the city theatre to urban society, especially through co-creative processes.



**KEVIN RITTBERGER** has been working as an author and producer since 2004 at the Deutsches Schauspielhaus in Hamburg, Deutsches Theater Berlin, Schauspielhaus Wien, Düsseldorfer Schauspielhaus, Schauspiel Frankfurt, Schauspiel Hannover, Residence Theatre Munich and Maxim Gorki Theatre Berlin, among others. He was nominated for the dramatist award of Mülheim for his plays *Kassandra* or *the world as the end of the show* and *IKI. Radikalmensch*. Rittberger received the Kurt Hübner Award in 2011 and the Jürgen Bansemmer & Ute Nysen Award for Dramatists in 2012. He also works as a curator and performer and is an author and editor and writes essays for the *Springerin*, the *Berliner Zeitung*, the *Berliner Gazette* and *Nachtkritik*. His current production *Gesetze schreddern. eine klimagerechte Entsorgung des deutschen grundgesetzes* (Shredding laws. A climate-friendly disposal of the German Constitution) can be seen at the Deutsches Schauspielhaus Hamburg.



**ALEXANDER KARSCHNIA** is a theatre-maker and author, curator and occasional dramaturge. He is also a co-founder of andcompany&Co., where he works as a co-producer and performer. He writes about and for the theatre, including pieces about Brecht, Müller, Schlingensiefel, Pollesch and Hannah Arendt. His youthful follies include the invention of the Frankfurt NachtTanzDemos and the takeover of Schlingensiefel's Partei CHANCE 2000. Occupying the space between science, art and activism, his works include lecture performances and the organisation of conferences such as EUROPA DEN RÄTEN! (Europe to the Councils) at the Berliner Volksbühne am Rosa-Luxemburg-Platz, where he worked as a dramaturge during the first season of René Pollesch's directorship. He is currently organising the *Denken für die Zukunft: Der Albert O. Hirschman Effekt* (Thinking for the future: The Albert O. Hirschman Effect) series at the Theater im Aufbau Haus.



**FELIX SODEMANN** manages the touring artists project and the Federal Theatre Prize at ITI Germany. He grew up in the Rhineland, and after spending some time in Tübingen and Turkey, ended up studying German and Literature in Berlin. As well as working at the ITI, he is also an independent theatre-maker, film-maker and freelance translator.

## AUTONOMY – PUBLIC – PUBLIC AUTHORITIES

With **ALJOSCHA BEGRICH** (dramaturge, curator, OSTEN Festival)

Presented by **MARIA GEBHARDT** (Landeszentrum Freies Theater Sachsen-Anhalt) & **LARS HECKER** (BFDK)

The spaces that art and theatre are allowed to occupy are being debated more intensely in public and in the media than they have been for a long time. The basic assumption that theatres are granted autonomous, self-determined spaces (for their artistic activities) is increasingly being called into question – these spaces are shrinking. This is most noticeable where (usually right-wing) political parties and politicians demand art that is supposedly ‘depoliticised’. How can theatres and theatre-makers react in order to preserve these self-determined spaces? How can these spaces be strengthened together with the public and public authorities where this is still possible?



**ALJOSCHA BEGRICH**, born in Barby in 1977 is a dramaturge and curator. He has realised many international projects, including in Santiago de Chile and Tehran, in particular with Rimini Protokoll, with whom he has been working since 2010. Between 2014 and 2020, he was responsible for the Berliner Herbstsalon interdisciplinary festival at the Gorki Theatre Berlin. Begrich was responsible for interdisciplinary and site-specific projects at the Ruhrtriennale music and arts festival from 2020 to 2023. Together with Christine Leyerle and Ludwig Haugk, he founded Kulturpark e.V. in 2020, going on to curate the OSTEN festival with them in 2022 and 2024.



**LARS HECKER** studied theatre and cultural and media management at the Freie Universität Berlin. He has worked on various cultural projects with a focus on the performing arts. He has headed the Offensive Kulturbus transportation service, a model project aimed at promoting cultural participation in Berlin, since 2021 and has also been managing the Verbindungen fördern structural funding programme at the BFDK since 2023.

As part of his duties for these projects, he manages networks comprising over 200 performing arts stakeholders.



**MARIA GEBHARDT** was born in 1988 in Saxony-Anhalt and studied cultural studies and aesthetic practice in Hildesheim and Paris. She has worked at the Theaterhaus Hildesheim, the Federal Academy for Cultural Education Wolfenbüttel and, since 2017, as managing director of the Interessenvertretung Landeszentrum Freies Theater Sachsen-Anhalt special interest group. The core topics of her work are the empowerment of independent artists through (individual) consultation, participation in structural improvements to funding procedures and framework conditions for

cultural funding as well as the initiation of measures to improve the visibility of the independent scene as a landscape.

AUTONOMOUS SPACES IN THEATRE STRUCTURES:  
BETWEEN SELF-DETERMINATION AND SOLIDARITY

With **Lisa Tuyala** (Theater Rampe), **Anna Volkland** (dramaturge, theatre scholar)

Presented by **Eylem Sengezer** (curator) & **Malin Nagel** (ITI Germany)

Demanding autonomous spaces also means questioning them within our own structures. Although there have been many efforts to move in this direction in recent years, we are still far from a (possible) ideal. How can a theatre be structured in which artistic responsibilities are largely redistributed or decisions are made collectively? How can such self-determination be reflected in the administrative structures, and what needs to be improved to achieve this? And then there is the question of whether such methods are useful in preventing abuse of power.



**LISA TUYALA** has been co-director of RAMPE in Stuttgart together with Ilona Schaal and Bastian Sistig since 2023. Previously, she worked as deputy managing director and artistic co-director in the field of socioculture. She studied jazz singing at the Royal Conservatory in The Hague and art and cultural management at the Leuphana University of Lüneburg in co-operation with the Goethe-Institut. She is currently completing her doctorate at the University of Music and Performing Arts Vienna under the Chair of Cultural Institutions Studies. She is co-initiator of the W\*oM collective, a member of the supervisory board of the Initiative Musik and also serves on the advisory board of the Centre for Cultural Participation Baden-Württemberg.



**ANNA VOLKLAND** is a freelance theatre scholar. A graduate dramaturge for theatre, performance and dance (obtaining a degree in Leipzig in 2009), she began her research on the ‘forgotten’ history of state and municipal theatres in the former GDR and FRG in 2014, focusing on the late 1960s and the attempts by theatre-makers to (radically) ‘democratize’ theatre structures and organizational hierarchies. In July 2024, she co-edited the publication *How to Ensemblerat? Künstlerisch mitbestimmtes Arbeiten und das Ensemblerat-Modell am Theaterhaus Jena (2021-2024)*.



**EYLEM SENGEZER** is a freelance curator and trained mediator. She has been working as head curator for the five municipal galleries in Berlin-Mitte since May. Previously, she worked as a consultant for Diversity Arts Culture from 2018–2024, where she advised Berlin cultural institutions and the cultural administration on diversity development and anti-discrimination. Prior to that, she worked for the House of World Cultures Berlin from 2010–2018, most recently as project coordinator for the Neolithic Childhood exhibition. She is currently a volunteer on the board of the neue Gesellschaft für bildende Kunst (nGbK) grassroots art association.



**MALIN NAGEL** runs the ITI Academy for young cultural professionals, including the Academy Week during the Theater der Welt international theatre festival. After studying Literature and Music Studies at the University of Kiel followed by Dramaturgy at the School for Music and Theatre in Leipzig, she worked for many years as a dramaturge and production manager at various municipal and state theatres and on the independent scene.

### CONSERVING AUTONOMY IN SHRINKING SPACES (ENGLISH)

With **DORA YUEMIN CHENG** (dramatist, theatre artist), **NORA CHIPAUMIRE** (dancer, choreographer), **KATALIN ERDÖDI** (dramaturge, curator)

Presented by **JENNY MAHLA** (dance scholar, dance dramaturge) & **BERFIN ORMAN** (producer, transnational artist)

Unfortunately, the autonomy of theatres has always faced attacks. These have been particularly prevalent around the world in the course of the authoritarian turn the last decade has taken – but even before that, they were present in other manifestations such as racism or other forms of discrimination. How do artists in other countries deal with such attacks on artistic autonomy and what strategies do they develop to preserve creative spaces? What can we learn from these experiences?



**DORA YUEMIN CHENG** graduated from the Department of Drama and Literature at Shanghai Theatre Academy and went on to study Visual Language of Performance at Wimbledon College of Art, University of Arts London. Cheng now works as a trilingual playwright and theatre artist in Berlin, Beijing and Shanghai through Chinese, English and German. Her plays focus on the development of female and queer self-awareness, as well as the cracks between different definitions of reality in philosophical means.



**NORA CHIPAUMIRE** was born in 1965 in what was then known as umtali, Rhodesia (mutare | Zimbabwe). She is a product of colonial education for black native Africans – known as group B schooling. She has pursued other studies at the university of Zimbabwe (law) and mills college (dance) (Oakland | ca). She is committed to life long study and knowledge sharing especially in non formal spaces and locations.



**KATALIN ERDÖDI** works across disciplines as a curator and dramaturge with a focus on socially engaged art, experimental performance and artistic interventions in the public space, which she views as an “agonistic public sphere” in keeping with Chantal Mouffe’s philosophy. Since 2017, she has increasingly focused on transformative processes in post-socialist rural areas (especially in Hungary), which she investigates using collaborative, site-specific approaches. She curated the Biennale Matter of Art in Prague (with Aleksei Borisonok) in 2024 and is currently working on the two-year artistic research project SALT. CLAY. ROCK. She will return to Budapest in 2024 to become the new director of the Trafó House of Contemporary Arts, one of the most important transdisciplinary institutions for contemporary art in Hungary.



**JENNY MAHLA** lives in Berlin and works in the fields of dance dramaturgy and text and as a moderator facilitating various formats for encounter and discussion. They are currently completing their master’s degree in dance studies at Freie Universität Berlin with a strong focus on intersectionality and diversity. The research and work focuses of Critical Race Studies, Queer Theory and Disability Studies shape their structural view of the conditions of art and cultural production beyond the academic context.



**BERFIN ORMAN** made her debut as a director with *Der Sturz der Kometen und der Kosmonauten* at the Thalia Theatre Garage and most recently staged *HAWAII* by C. Acar at the Bremen Theatre. Berfin Orman works as a transnational artist, identifies as a Hood Politician and is a fellow of the International Theatre Institute. In addition to her directing work, Berfin Orman works with the BIPOC network to promote justice and practical means of decolonisation in the theatre.



13:15 – 14:00 | Stalls foyer

**LUNCH BREAK FOR ALL**

14:00 – 14:15 | Stalls foyer

**CHORAL INTERLUDE**

Producer **TUCKÉ ROYALE** Choir Director **CHRISTINE GROSS** Musical Director **ROMAN OTT** Choir Choreography **MEO WULF**  
Choir **JONA AULEPP, BENJAMIN DREXLER, KAY GARNELLEN, PERRA INMUNDA, KIM LEY, NAOMI KELECHI ODHIAMBO, JAYRÔME ROBINET, NOËL SEISS, JULIAN SÜSS, MEO WULF**

Text **SCHNEE (SNOW)** from Tagebuch 1981–1998 Frankfurt am Main – Westberlin, Suhrkamp Verlag Frankfurt am Main, 2009),  
Song **FLY ME TO THE MOON** von Bart Howard

14:15 – 15:15 | Balcony foyer + Bornemann Bar

**PARALLEL WORKING GROUPS  
ROUND 2**

For this second round, the initiators will change tables within their group; the discussions will be supplemented and continued with new perspectives, positions and questions.

15:15 – 15:30 | Stalls foyer + Bornemann Bar

**SHORT BREAK**

15:30 – 16:00 | Balcony foyer

**REFLECTION & OUTLOOK**

**MARGARITA TSOMOU** in conversation with experts and moderators of the working groups. The relevant questions and discussion points will be compiled and reflected upon. What strategies can we formulate, what connections have emerged and what questions will we take away with us?

16:00 – 17:00 | Balcony foyer

**PANEL 2024 FEDERAL THEATRE PRIZE  
WITH REPRESENTATIVES OF THE THEATRES RECEIVING  
THE 6<sup>TH</sup> FEDERAL THEATRE PRIZE**

With **KATRIN HYLLE** (Schwankhalle Bremen), **EVA LANGE & CAROLA UNSER-LEICHTWEIß** (Hessisches Landestheater Marburg), **GABI DAN DROSTE** (FELD Theatre for Young Audiences) and **JOHANNA SANDBERG** (Ernst-Barlach-Theater Güstrow)

Presented by **SUSANNE BURKHARDT** (DLF Kultur)



**KATRIN HYLLE** was part of the management team of the TNT independent venue in Marburg until March 2021, and, in her role as producer, implemented numerous, primarily participatory projects with children, young people and non-professional performers, among others. She is also actively engaged in teaching and cultural education work. She has been managing the Schwankhalle theatre together with Anna K. Becker and Rahel Häseler since August 2022.



**EVA LANGE** studied Protestant theology and German studies, educational psychology and education in Göttingen. After completing her traineeship, she directed *Das kunstseidene Mädchen* (The Artificial Silk Girl) as an assistant and was awarded the Oberhausener Theaterpreis. Lange has worked as a freelance producer in Münster, Kassel, Wilhelmshaven, Ingolstadt, Koblenz, Wuppertal, Stendal, Chemnitz and Leipzig. She was head stage manager in Wilhelmshaven from 2013–2017. In 2019, her production *DIESE MAUER FASST SICH SELBST ZUSAMMEN UND DER STERN HAT GESPROCHEN, DER STERN HAT AUCH WAS GESAGT* (This wall is pulling itself together and the star has spoken, the star said something too) was awarded the Nachspielpreis of the Heidelberger Stückemarkt theatre competition and festival. Eva Lange and Carola Unser-Leichtweiß have been co-managing the HLTM since 2018.





**CAROLA UNSER-LEICHTWEIB** was born in the Palatinate, trained as a farmer, studied education and theology and went on to complete her training as a theatre educator (BUT), later studying directing in Hamburg between 2004 and 2008. Unser managed Dresden University of Technology's *bühne e.V.* theatre from 2008 to 2011. With the *Bond Grrrrrrrrrls* she won the Hamburg Theatre Prize in 2013 with the *DER WONDERFUL ZAUBERER VON OZ* (The wonderful wizard of Oz). She managed the *Junge Landesbühne Niedersachsen-Nord* theatre from 2012 to 2016. In 2020, she was invited to the *Mülheimer Theatertage* festival with her production of Anah Filou's *AM HAFEN MIT VOGEL* (At the harbour with bird), but the production was never performed due to the coronavirus pandemic.



**GABI DAN DROSTE** is a project developer, dramaturge, producer and networker. She is responsible for the overall artistic development of the *FELD Theatre for Young Audiences* in Berlin-Schöneberg. Her work focuses on the coordination of collective development processes, participatory artistic research, especially with children, and the examination of perspectives and rights of children as well as of forms of perception and implicit knowledge. She has published numerous articles on contemporary dance for younger audiences, theatre from the beginning and cultural education. She is the initiator and founder of the worldwide *Young Dance Network* – a global network for exchange, *ASSITEJ International*.



**JOHANNA SANDBERG** studied theatre, art history and philosophy at the Universities of Leipzig and Göttingen and at Trinity College Dublin. She has worked as a dramaturge at the *E.T.A.-Hoffmann-Theater* in Bamberg and also as a lecturer of dramaturgy. Most recently, she worked for a concert agency for over ten years. She has been the director of the *Ernst-Barlach-Theater* in Güstrow since 2021 and is a volunteer in the amateur theatre movement and a member of the board of the Association of German Amateur Theatres. She also serves on the board of *INTHEGA*.



**SUSANNE BURKHARDT** studied cultural studies, business administration and theatre at Humboldt University Berlin and in London (Middlesex University). She holds a degree in media consulting and began her career as an assistant radio play director at the *Sender Freies Berlin* public radio and television service (later *RBB*). After completing a traineeship at *Deutschlandradio*, she has been an editor, author and presenter at *Deutschlandfunk Kultur* (*Fazit*, *Rang 1 – Das Theatermagazin*) and host (with *Elena Philipp*) of the *Theaterpodcast* since 2001.

## Texts on Autonomy

### ÄSTHETISCHE THEORIE

*Theodor W. Adorno*

### AUTONOMIE (LEXIKONEINTRAG IM STAATSLEXIKON DER GÖRRES-GESELLSCHAFT)

*Matthias Lutz-Bachmann / Bernhard Schreyer / Heinrich Oberreuter / Stepahn Görtz, Caroline Witting*



### FREIE KUNST IN ENGEN RÄUMEN

*Aljoscha Begrich und Christian Tschirner*



### ANTAGONISM AND RELATIONAL AESTHETICS

*Claire Bishop*



### INVOLVIERTE AUTONOMIE

*Birgit Eusterschulte / Christian Krüger*



### RELATIONAL AUTONOMY: FEMINIST PERSPECTIVES ON AUTONOMY, AGENCY, AND THE SOCIAL SELF

*Catriona Mackenzie / Natalie Stoljar*

**JEDER RAUM, DEN DU GEBAUT HAST, ERZÄHLT  
DIESE AUTONOMIE, LIEBER BERT. UND LÄSST EINEN  
AN DER EIGENEN AUTONOMIE BAUEN.**

*René Pollesch*



**PROGRAMMHEFT ZU „AUTONOMIE“**

*Kevin Rittberger*



**„WARUM EIGENTLICH AUTONOMIE?“ – EINE (VOLLKOMMEN  
UNVOLLSTÄNDIGE) ZUSAMMENSTELLUNG VON AUTONOMIE-DE-  
BATTEN IM KONTEXT VON KUNST UND THEATER**

*Felix Sodemann*



**DIE KUNST NACH DEM ENDE IHRER AUTONOMIE**

*Wolfgang Ulrich*

**KÜNSTLERISCHE AUTONOMIE IM SOLIDARISCHEN  
KOLLEKTIV? PARADOXE SELBSTVERSTÄNDNISSE  
UND GEFUNDENE SPIELRÄUME VON ENSEMBLE-  
SCHAUSPIELER\*INNEN IN STADTTHEATERBETRIEBEN  
DES 21. JAHRHUNDERTS**

*Anna Volkland*



The Symposium **'Pleasures & Politics of Autonomy – Theatre Between Resistance and Responsibility'** takes place within the framework of the Federal Theatre Prize. The Federal Theatre Prize is awarded by the Federal Commissioner for Culture and the Media. The symposium is curated and organised by the German Centre of the International Theatre Institute (Zentrum Bundesrepublik Deutschland des Internationalen Theaterinstituts e.V. (ITI Germany)) in collaboration with the Fonds Darstellende Künste.

**FEDERAL THEATRE PRIZE**

PROJECT MANAGER Anneke Wiesner

**SYMPOSIUM PROJECT****MANAGEMENT & PROGRAM**

Felix Sodemann

**SYMPOSIUM PROJECT****COORDINATION & PROGRAM**

Florence Römer

**SCENOGRAPHER** Eva Veronica Born**ASSISTANT SCENOGRAPHER**

Maria Jose Basantes Campoverde

**HELPING HANDS SYMPOSIUM**

Maria Elena Mela Seidenari,

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