

Theatre & Stratification

Abstract Revision Document

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Please state whether you are part of a Working Group (including its name), New Scholars Forum or General Panel.	General Panel hosted by the Working Group Theatrical Event and presentation in the Working Group Theatrical Event
Biography* (200 words maximum)	<p>Beate Schappach studied German Literature and Theatre at the Free University Berlin and at the Universities of Zurich and Berne. Since 2002 she has been working as a research assistant and lecturer at the Institute of Theatre Studies, University of Berne. In 2011 she finished her PhD <i>Aids in Literatur, Theater und Film. Zur kulturellen Dramaturgie eines Störfalls</i> (AIDS in Literature, Theatre, and Film. The Cultural Dramaturgy of Disorder). Currently she is working on her habilitation project <i>Dramaturgy. The Art of Tidying up</i>. She is president of the Swiss Society for Cultural Studies and convenor of the working group Literature–Medicine–Gender. In addition she worked as a dramaturg for theatre productions in Germany and Switzerland, e.g. in 1997 <i>The Fall of the House of Usher</i> by Edgar Allan Poe, in 2006 <i>Turandot</i> by Carlo Gozzi, in 2004 <i>Judgement</i> by Barry Collins and in 2006 <i>Rich – Beautiful – Dead</i> adapted from <i>No Exit</i> by Jean-Paul Sartre. She curated several exhibitions, e.g. in 2013/14 <i>Education as an Adventure</i> and in 2011/12 <i>Half Time. Looking at the Middle Age</i> at Voegele Kultur Zentrum Pfaeffikon (Switzerland) and in 2008 <i>The Generation of '68. Short Summer – Long Impact</i> at Historisches Museum Frankfurt am Main (Germany).</p>

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<p>Abstract* (300 words maximum)</p>	<p>Rainer Werner Fassbinder’s <i>Garbage, The City, and Death. A Four Act Scandal in Post-war Germany</i></p> <p>The paper explores the dramaturgy of the scandal(s) around the play <i>Garbage, The City and Death (Der Müll, die Stadt und der Tod)</i> by German playwright, theatre- and film-maker Rainer Werner Fassbinder. Published in 1976 the play immediately caused a scandal in Western Germany, because it was accused of reproducing anti-Semitic stereotypes. The presentation sheds light on the different phases of the scandal and their historical and cultural contexts in post-war Germany – starting as a literary scandal in 1976, being transformed into a theatre scandal in the 1980ies and finally being dissolved by the German première in 2009. The paper is structured as follows: Act One: The Literary Scandal. Destroying Fassbinder’s <i>Garbage</i>, Act Two: Preventing the Staging of the Play, Act Three: Blocking the Opening Night, Act Four: Performing the Play in Germany. By analysing the dramaturgical structure of this specific scandal the paper discusses the following hypotheses: 1. Scandals arise through the circulation of decontextualised information in the public. This can be a lack of information about the actual object or incident being scandalised or a lack of information about the context of the object or incident. This lack is caused by the logic of the scandal itself: Because the play or the performance is prohibited it has been withdrawn from the public, making it impossible to form a well-founded opinion on the controversy. 2. The scandal is driven forward by an emotionalising rhetoric built around the decontextualised information. 3. Once the gap of information is filled the scandalising rhetoric turns/changes into a rhetoric of irrelevance: Reviews of the first performance of <i>Garbage, The City and Death</i> in Germany considered the play hardly a matter of public concern.</p>
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