



Photo: Marc Stephan

PRESS KIT
MILO RAU / IIPM – INTERNATIONAL INSTITUTE OF POLITICAL MURDER
EMPIRE

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CREDITS

EMPIRE

A PRODUCTION OF MILO RAU / INTERNATIONAL INSTITUTE OF POLITICAL MURDER (IIPM)

PREMIERE: 01 SEPTEMBER 2016, ZÜRCHER THEATER SPEKTAKEL, ZURICH; 08 SEPTEMBER 2016, SCHAUBÜHNE AM LEHNINER PLATZ, BERLIN

FURTHER PERFORMANCES

1 - 4 SEPTEMBER 2016, ZÜRCHER THEATER SPEKTAKEL, ZURICH; **8 - 11 SEPTEMBER 2016**, SCHAUBÜHNE AM LEHNINER PLATZ, BERLIN; **5 - 8 OCTOBER 2016**, THEATRE VIDY, LAUSANNE; **13 - 15 OCTOBER 2016**, STEIRISCHER HERBST FESTIVAL, GRAZ

CONCEPT, TEXT AND DIRECTION: MILO RAU

TEXT AND PERFORMANCE: RAMO ALI, AKILLAS KARAZISSIS, RAMI KHALAF, MAIA MORGENSTERN

DRAMATURGY AND RESEARCH: Stefan Bläske, Mirjam Knapp
STAGE DESIGN AND COSTUMES: Anton Lukas VIDEO: Marc Stephan
MUSIC: Eleni Karaindrou SOUND DESIGN: Jens Baudisch
TECHNICS: Aymrik Pech ASSISTANT DIRECTOR: Anna Königshofer
ASSISTANT STAGE AND COSTUMES: Sarah Hoemske DIRECTING INTERN: Laura Locher
DRAMATURGY INTERN: Marie Roth, Riccardo Raschi SURTITLES: Mirjam Knapp (OPERATOR), IIPM (TRANSLATION)
ON TOUR: STETTING, LIGHT: Aymrik Pech, Jurgen Kolb VIDEO, SOUND : Jens Baudisch, Sebastian König
SURTITLES: Raman Khalaf PRODUCTION MANAGER: Mascha Euchner-Martinez, Eva-Karen Tittmann

A production of the IIPM – International Institute of Political Murder. In cooperation with the Zürcher Theater Spektakel, the Schaubühne at the Lehniner Platz Berlin and the steirischer herbst festival Graz. Sponsored by: The Governing Mayor of Berlin – Senate Chancellery – Cultural Affairs, Hauptstadtkulturfonds Berlin, Pro Helvetia and Migros-Kulturprozent. Kindly supported by Kulturförderung Kanton St.Gallen and Schauspielhaus Graz

LANGUAGE: ARAB, GREEK, KURDISH, ROMANIAN

DURATION: 2 HOURS, NO BREAK

1. EMPIRE

What do we mean by refuge? What about home? How can pain, loss and new beginnings be addressed on stage? As the conclusion of the European Trilogy, a three-year examination of the myths and realities of Europe, "Empire" presents biographical close-ups of people who have come to Europe as refugees or who live on its peripheries.

In this third and final part of Rau's European Trilogy actors from Greece, Syria and Romania tell of artistic and actual tragedy, of torture, flight, grief, death and rebirth.

After exploring Western Europe's ideological homelessness in "The Civil Wars", and war and forced migration in the former Yugoslavia, Russia and Germany in "The Dark Ages", in this third and final part actors from Greece, Syria and Romania tell of artistic and actual tragedy, of torture, flight, grief, death and rebirth. What becomes of people who have lost all their belongings or their homeland to crises and war?

Two actors representing the old, tradition-steeped Europe share the stage with two Syrian actors who have recently fled to France and Germany. In the 1970s, the Greek Akillas Karazissis discovered Hippiedom, Lonely Hearts' Club parties and theatre in Heidelberg. Later, in the classical Greek theatre at Epidaurus, he played the great warriors and tragic heroes. Maia Morgenstern rose to prominence in the films of Angelopoulos and played Mary, Mother of God in Mel Gibson's "The Passion of the Christ"; she is now director of the Jewish Theatre in Bucharest. Actor Rami Khalaf fled to Paris on a forged Romanian passport and worked there for a Syrian radio station whilst scouring thousands of photos of the murdered victims of the Syrian regime in search of his lost brother. The Kurd Ramo Ali spent several months in Assad's prisons where the interrogation techniques comprised torture but also a kind of psychoanalysis. In Germany, he began to tell his stories of flight on the stage.



Rehearsal photo in the stage design.

Photo: Marc Stephan

Intimate and yet told on an epic scale, the four biographies create a portrait of a continent whose past has been fractured many times and whose future is uncertain. "Deutsche Welle" judged the first part of the European Trilogy to be "a radical portrait of a society, a tableau of Europe". With "The Dark Ages", "Spiegel online" experienced an evening marked by "universal humanity" and "timelessness". "Empire" continues the analysis of cultural roots, the political present and future of Europe – a continent caught between ancient myths and an imperial present.

Intimate and yet told on an epic scale, the four biographies create a portrait of a continent whose past has been fractured many times and whose future is uncertain.

2. THOU SHALT NOT MAKE ANY GRAVEN IMAGE A CONVERSATION WITH MILO RAU

Stefan Bläske: The European Trilogy began in 2014 in Western Europe with actors from Belgium and France; it then moved eastwards with actors from Germany, Bosnia, Serbia and Russia; now it appears to be crossing Europe's borders in a southerly direction: two actors have come to Europe from Syria. Where exactly are the borders, where does the European "Empire" end for you?

Milo Rau: It's no coincidence that we're having this conversation in Erbil in northern Iraq. Here of course in Kurdistan, the western – meaning Syrian – part of which used to be actor Ramo Ali's home, the destructive historical reality of Europe becomes apparent. For example, the Kurdish problem was only created by the so-called Sykes-Picot Agreement of 1916, in which France and Great Britain established their spheres of influence within the disintegrating Ottoman Empire: these artificial borders at once made the Kurds minorities in three different countries – in Iraq, Syria and Turkey. The Sykes-Picot Line also divided the family of our other Syrian actor, Rami Khalaf. This imperial aspect of Europe is repeated in the biographies of our older actors, the Greek Akillas Karazissis and Romanian Maia Morgenstern: Akillas Karazissis' family came to Greece after the Russian Revolution and the expulsion of Greeks from Asia Minor following World War I, in a way as a result of the reaction of the shattered Ottoman Empire to European imperialism. And, as Belarusian Jews, Maia Morgenstern's family were expelled and to a large extent murdered during the last great European imperial experiment before the EU – that carried out by the Nazis.

Stefan Bläske: That's the historical dimension of European empires. But what about the more recent past, the topicality of "Empire"?

"The European Trilogy negates external time and focuses on the internal. It works in accordance with the principle Chekhov suggested as an inscription on a ring as his artistic credo: 'Nothing passes away'."

Milo Rau

Milo Rau: The European Trilogy negates external time and focuses on the internal. It works in accordance with the principle Chekhov suggested as an inscription on a ring as his artistic credo: "Nothing passes away". We know that memory refers to an existential, cultural truth rather than to a historical one. It defies time; in memory, the past remains present. Even the future – and this is without doubt the tragic dimension of the aesthetic – is nothing else but the past in a transformed guise. But of course, aside from this fundamental principle of dramaturgy, "Empire" contains very tangible stories. The two Syrian actors are both refugees – the Kurd Ramo Ali after being detained in the Palmyra torture prison which paradoxically was temporarily liberated by IS. And in fleeing, both were once again confronted with the truth of the European empire: its exclusivity, border controls, asylum system, its repressive tolerance and, ultimately, its historical blindness. On the one hand, following the stories of internal ("The Civil Wars") and inner-European wars ("The Dark Ages"), in "Empire" I wanted to explore Europe as a large strategic and cultural space, to research the continent from its peripheries in the Middle-East, Romania and Greece, as well as with regards to its own origin stories. On the other hand, in "Empire" we're continuing to pursue the fundamental questions of the trilogy: what is a war between citizens, a civil war? What – precisely – is power, and what is powerlessness? Why do we believe? And what is the impact of the European history of violence on our bodies, hearts and the images of our time?



Milo Rau on the ISIS front in the Sinjar Mountains, North Iraq, with the 4th Peshmerga division.

Photo: Stefan Bläske

Stefan Bläske: With Akillas Karazissis you also have a Greek actor in the team. Ancient Greece is recognised as the cradle of democracy, philosophy and theatre. So it's not just geographically that – following Chekhov in the first and Shakespeare in the second part of the European Trilogy – it makes sense now for this final section to draw on the ancient Greeks for its dramatic references. Why did you choose "Medea"?

Milo Rau: I studied ancient Greek for six years at secondary school and, ever since I translated Euripides' "The Trojan Women" into German for my final assignment, I have been preoccupied by the question of tragedy: what is this dark knowledge that doesn't give birth to anything new but instead unfurls the nightmare of

past crimes? Why do the gods test humankind? I was brought to "Medea" – also around 20 years ago – by Pasolini's film adaptation: in some ways an almost ethnographic and also – of course especially with Callas playing Medea – operatic and borderline melodramatic, even risible film. A fantastic mixture! "Medea" revolves around – and this dramaturgy was emphasised by Pasolini, the great bard of the decline of old, even ancient Europe into mass consumption – the incompatibility of traditional communities and civilisation. What differentiates the circular, ritualistic knowledge of traditional communities from the historical, linear knowledge of modern civilisations? What is the difference between sentimentality and suffering, ritual and esotericism, bartering and consumption? At the same time, "Medea" poses the question of the origins of guilt and, with it, the history of violence and that's a question we have repeatedly asked ourselves during rehearsal: where precisely does the tragedy begin? With Jason's raid on Colchis, with Medea's murdering of her brother, with Jason's abandoning of Medea or with the jealous Medea killing her children, which Euripides added to the myth? As coincidence would have it, Akillas Karazissis has played Jason several times and, to a certain extent, identifies with his rationality. Maia Morgenstern, on the other hand, has portrayed Medea in a production that's become a classic. Added to this are the other topics: the terrible, insecure situation of the others, the immigrants. And the essential obliteration of the tragic in the enlightened idea of a blended family by Jason, who has no sense of Medea's fundamental pain and the blindness of her desire.

Stefan Bläske: In the first part of the Trilogy, "The Civil Wars", you began with an investigation into Jihadis and the question of why young people from Belgium go to war in the Middle-East. Starting from this, one of the actors revealed how he was beaten by his father. What connections do you see between domestic violence and the wars of this world?

Milo Rau: The Trilogy was designed from the start to be a great symphony of voices. For this reason we are now, as a kind of finale, returning to many of the questions raised in "The Civil Wars": questions regarding the images of violence, the psychological dimension of history and how it can be narrated. In "Empire" we're bringing to a conclusion the perhaps fundamental metaphorical thread of the entire trilogy – the movement of the sons in "The Civil Wars" from their domestic living rooms to Syria and northern Iraq and the parallel aesthetic movement of the trilogy from portraits of citizens' souls à la Chekhov via the world of pow-

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Milo Rau

er struggles in Shakespeare's plays to the giant tableaux of exile in Classical drama. On the one hand, we're doing this by researching locally in the Syrian-Iraqi border region, speaking with IS-sympathisers as well as their victims. On the other, by following up on the topic of the beaten sons and on the questions of compassion, extremism, guilt and possible salvation in the extreme biographies of the Syrian performers, but also in Maia Morgenstern's filmography (she played Mary in Mel Gibson's "The Passion of the Christ") and on a very real level: one objective of our journey to the Iraqi and Syrian Kurdish areas is actually that Ramo Ali can see his mother and home again.

With regards to the "direct" link between domestic violence and war you're asking about, I'm rather less interested in the socio-psychological level of it. What really interests me is the question about the underground currents of history which people navigate beyond their conscious minds. What, in fact, does exile mean? What does it mean when a tradition is truly and irrevocably broken? When the "old Europe" disappears, just as the ancient civilisations of antiquity disappeared? There is a very late text from Pasolini, written shortly before he died, in which he mourns the death of the tragic. The sons and daughters, he writes with an eye on the 1968 generation, refuse to bear the guilt of their parents. The individual has finally liberated itself, actually into mass consumption, puberty, the baseless grin of a brainless "target group". For me, if I may venture to make an analysis, Salafism is a similarly negative liberation: a shedding of any kind of past by conversion. A liberation from the social "I" into what Husserl called the transcendental ego – a transference into a radical, ahistorical solipsism in which the other has ceased to exist. A fundamental negativity.

Stefan Bläske: Could it be said that, since one of the defining topics of the Trilogy is the observation of suffering, in "Empire" this negativity is carried to an extreme?

Milo Rau: Yes, a direct line runs from the murder fantasies triggered by Korean snuff movies in "The Civil Wars" to Rami Khalaf who looks at 12.000 photos of people tortured to death in search of his brother. But there is an evolution here because, unlike the first two parts of the trilogy, "Empire" contains a level of success-



Inspection of military equipment captured from the ISIS.

Photo: Stefan Bläske

ful transcendence: although Rami Khalaf is denied salvation because he does not find his brother in the torture files, at the same time something like a release, a consolation is hinted at – incidentally this also happened when Ramo Ali visited his father's grave during our research trip. This sense of "homecoming" also exists, on several levels, in Akillas Karazissis' narrative – in the gesture of compassion when, figuratively speaking, he falls in love with his father as the latter lies on his deathbed or when he plays Ajax with an ensemble of, in technical terms, depressingly bad actors and suddenly experiences the dedication of these Greek peasant performers almost like a revelation. And finally with Maia Morgenstern who, as Mary in "The Passion of the Christ", must bear the hideous torture and crucifixion of her son and in the end kisses his mutilated body.

Stefan Bläske: What connection do you see between brutality and salvation? Or to put it more broadly: what role does faith play in "Empire"?

Milo Rau: Once a society has become atheist there is no way back to faith – or only in autistic, inorganic ways like Salafism. "Empire" once again describes this transition from "faithful" societies to consumer societies in depth. Akillas Karazissis grows up in the conservative Greece of the military Junta and experiences the 1970s in Germany as a manic-depressive phase of liberation – only to then have his Greek identity catch up with him and to make his peace with it. The Romanian Maia Morgenstern distances herself from her Jewish background and is only confronted again with her religion whilst filming in Auschwitz and then by the reactions to "The Passion of the Christ". The most extreme transition, of course, is experienced by Ramo Ali who is thrown from traditional western Kurdis tan into the southern German theatre scene where people temporarily convert to Islam for a laugh.

But alongside this sociological perspective in "Empire" there is also an existential one: faith in the sense of the New Testament, that is, as the source of pity. And here, the gaze of the Mother Mary on her suffering son is decisive: when his mother looks at him, Jesus is released from his divinity into a mortal existence. He returns to being the child that suffers. Rami Khalaf tells an anecdote about a controversial Saudi TV series which featured the first four caliphates: the Prophet Mohammed is only ever shown as a blaze of light. It is forbidden to look at him, even more so to portray him, let alone touch him. He remains invisible, untouchable. Mother Mary gazing upon the mutilated body of her son who, in dying upon the cross, has been subjected to the Classical world's most hu-

"What really interests me is the question about the underground currents of history which people navigate beyond their conscious minds."

Milo Rau

miliating form of death: for me, this signifies the triumph of mortal love over all the transcendental, solitary adventures of the ego with which the European Trilogy – and the history of faith overall – is so full.

Stefan Bläske: Which brings us to the central question of the Trilogy: who is the performer on the stage, from which perspective are they speaking when they talk about “themselves”? Akillas Karazissis, for example, has a very clear understanding of the role of the actor and the impossibility of being “someone else”. The question of identity is posed in an existential way for both Syrians: Rami Khalaf has to pretend to be a Romanian and Ramo Ali a Palestinian in order to circumvent the doorkeepers and Cerberuses of the European empire. When Ramo Ali describes the interrogations in Assad’s jails as a kind of psychotherapy, an almost masochistic layer is added – or when he relates how in Germany he’s predominantly cast as a refugee who is expected to deliver his story.

Milo Rau: Now we’re back to “thou shalt not make any graven image” from the Bible, but also to the strange circumstance of existing in an absurd and tragic world without any divine assistance. But how do you dodge the passivity of being an object of history, how can you cope with this entire atrocious reality from the Holocaust to the Syrian civil war without becoming one of the inanely grinning consumers of Pasolini’s text? Although I represent a rather pessimistic view of humanity in the European Trilogy and hence in “Empire”, and despite having described all collective terms from the family onwards as violenceinfested, perverse or idiotic misunderstandings, there is a kind of light at the end of the tunnel and it is the other, who is listening to us. It is the audience who – to use Roland Barthes’ beautiful image in “Death of the Author” – looks upon the actor struggling in their tragic blindness before them and listens with interest and perhaps even filled with sympathy. This is the best salvation you can hope for in life.

This conversation took place in July 2016 in Erbil, Iraq, during a journey to Ramo Ali’s hometown of Qamishli in northern Syria.

3.

MILO RAU

SHORT BIOGRAPHY

Critics called him „the most influential“ (*DIE ZEIT*), „most awarded“ (*Le Soir*), „most interesting“ (*De Standaard*) or „most ambitious“ (*The Guardian*) artist of our time: The Swiss director and author Milo Rau (born 1977), artistic director of the NTGent beginning in the season 2018/19. Rau studied sociology, German and Romance languages and literature in Paris, Berlin and Zurich under Pierre Bourdieu and Tzvetan Todorov, among others. Since 2002, he has put out over 50 plays, films, books and actions. His productions have appeared at all of the major international festivals, including the *Berlin Theatertreffen*, the *Festival d'Avignon*, the *Venice Biennale Teatro*, the *Wiener Festwochen* and the *Brussels Kunstenfestivaldesarts*, and have toured more than 30 countries worldwide. Rau has received many honours, most recently the *Peter-Weiss-Prize 2017*, the *3sat-Prize 2017*, the *2017 Saarbrücken Poetry Lectureship for Drama* and, in 2016, the prestigious World Theatre Day *ITI Prize*, as youngest artist ever after Frank Castorf and Pina Bausch. In 2017, Milo Rau was voted "Acting Director of the Year" in the critics' survey conducted by the *Deutsche Bühne*. Rau is also a television critic, lecturer and a very productive writer.



»Milo Rau is currently the continent's most influential director.«
Die Zeit

»Milo Rau is the most exciting artist in Europe at the moment.«
De Standaard

»Milo Rau is a genius«
Die Welt

»Lover of scandals«
La Vanguardia

»Theatre innovator«
Der Spiegel

»Milo Rau is one of the smartest and most unrelenting critics of our time – a visionary.«
Jean Ziegler

»Where understanding ends is where Milo Rau's theatre work begins.«
Neue Zürcher Zeitung



The actors of "Empire":
Maia Morgenstern, Ramo Ali,
Rami Khalaf, Akillas Karazissis.

4. CAST AND TEAM

RAMO ALI (ACTOR)

Ramo Ali was born in 1985 in Qamishili (Northern Syria), main city of the Kurdish Rojava region, where he started to play in youth theatre. Following a training as a carpenter, he worked as a theatre constructor and took part to festivals in Syria and Lebanon as an actor. In 2011 he flew to Germany and since his acceptance he lives in Ulm and works as an actor in Theatre Academy Ulm and Youth Theatre Augsburg. He played in short-film "Escaping Damascus" and produces video segments in the cultural program "Capriccio" for Bayerisches Rundfunk.



AKILLAS KARAZISSIS (SCHAUSPIELER)

Akillas Karazissis was born in 1957 in Athens, in the early eighties he moved to Heidelberg to study politics. Since 1985, he works as an actor and director – among others, in the Greek National Theatre, in Southern Athens Theatre, with Theseum Ensemble Athens, La Mama Theatre New York, Theater an der Winkelwiese Zurich, Theaterhaus Jena, Landestheater Thüringen and Heidelberg Theatre. In 2008 he received the “Politik im freien Theater” prize for his staging of “Stalin – Eine Diskussion über das (griechische) Theater”, developed in collaboration with Michael Marmarinos. Since 2005 he is writing and directing his own plays.



RAMI KHALAF (ACTOR)

Rami Khalaf was born in 1983 in Katana, a suburb of Damascus, Syria. He early started to act in school theatre, and in 2008 he completed his actor training in the Institute for Dramatic Arts in Damascus. Since then, he played in numerous Syrian TV-shows and stage productions – lately working on protest projects against the Syrian regime. He left Syria in 2012. After stopping in various European countries, he now lives in Paris, where he first worked for a radio station of the Syrian opposition. He plays in different theatre projects in France and Germany.



MAIA MORGENSTERN (ACTOR)

Maia Morgenstern was born in 1962 in Bucharest. Widely known in and outside Romania, she came to prominence thanks to the movie “The tree of hope”, which earned her the 1993 European Film Award for best actress. Since then, she played in various international productions: in “Nostradamus” (1994) with Rutger Hauer, in “Ulysses’ Gaze” (1995) by Theo Angelopoulos, with Harvey Keitel. In 2004, Mel Gibson casted her as Mary, Jesus’ mother, in “Passion”. In 2012, she became artistic director of the Jewish Theatre in Bucharest, where she regularly acts on stage – as well as with the Romanian National Theatre.



ELENI KARAINDROU (MUSIC)

Eleni Karanidrou was born in 1939 in Tichio, a Greek mountain village, and grew up in Athens. She studied piano and theory of music at the Hellenikon Odeion, the Hellenic Conservatory, as well as history and archaeology at the University of Athens. In the early seventies, she continued her education in folk music at the Sorbonne, Paris, and in composition at the Schola Cantorum. She later returned to Greece, where she founded the Laboratory for Traditional Instruments at the ORA Cultural Centre. She has composed music for film and theatre since 1975.

Karanidrou gained international recognition through her decades-long collaboration with director Theo Angelopoulos, whose films bear the lasting imprint of her music. These include "Ulysses's Gaze", "Eternity and a Day", and "Weeping Meadow" (soundtrack nominated for European Film Award for Best Composer in 2004). Alongside her work with Angelopoulos, she has composed music for other films, such as "War Photographer", as well as for stage productions like "Trojan Women" and "Medea".

ANTON LUKAS (BÜHNENBILD UND KOSTÜME)

Anton Lukas has realised the scenography for dance, theatre and musical theatre productions, both at established theatres and in the independent scene. Since 2009, Lukas has been the regular costume and set designer for Milo Rau / IIPM. In this capacity, he has been responsible for the design of over twenty theatre, television, and film productions, as well as exhibitions of the director's work.



MARC STEPHAN (KAMERA, VIDEODESIGN & MONTAGE)

Marc Stephan studied visual communication and experimental filmmaking at Berlin University of the Arts. He worked on productions by Sebastian Baumgarten, Stephan Pucher, and Meg Stuart. He was a video designer and actor in "Dead Cat Bounce" and "Money – It Came from Outer Space" (directed by Chris Kondek), which won the 2005 and 2011 jury prizes at the Politik im Freien Theater festival. In 2005 he was invited to the Berliner Theatertreffen as a contributor to "Homo Faber" (directed by Stefan Pucher). For Milo Rau he has worked on, among other productions, the talk show "The Berlin Dialogues" and the play "The Civil Wars".



STEFAN BLÄSKE (DRAMATURGIE & RECHERCHE)

Stefan Bläske is a dramaturge and lecturer. He has worked for IIPM since the production of "The Dark Ages". He studied theatre and media, philosophy, and public management and governance. He served as a research associate at the University of Erlangen-Nürnberg and as a graduate assistant at the University of Vienna. Parallel to this, he wrote reviews and articles for www.nachtkritik.de, the TdZ supplement "double", Fotogeschichte and other media. From 2011 to 2013, he worked as a dramaturge at the Residenztheater, and in 2014 as a mentor for stage direction and dramaturgy at the Otto Falckenberg Schule in Munich.



MIRJAM KNAPP (RECHERCHE)

Mirjam Knapp studied German literature and philosophy at Trier University. During her studies, she also did work placements at the Deutsche Theater in Berlin and the Neumarkt Theater in Zurich. She has worked at the Fruitmarket Kultur und Medien film company as production assistant and recording manager for the documentary "Beltracchi" by Arne Birkenstock on the art forger Wolfgang Beltracchi. Since "The Civil Wars", she has worked at IIPM as per-manent assistant to Milo Rau and as a researcher. In that capacity she has been involved in "Compassion. The History of the Machine Gun", and "The Congo Tribunal", and she is helping at present with "Five Easy Pieces" and "Empire".



JENS BAUDISCH (TON & SOUNDDESIGN)

Jens Baudisch was born in 1976 in Magdeburg and studied media design at the Bauhaus-Universität Weimar. He was a founding member of the Magdeburg and Weimar university radio stations and currently works as coordinating editor at BLN.FM. As a sound designer, he is responsible for, among other productions, IIPM's "Hate Radio", "The Moscow Trials", "The Congo Tribunal" and "Empire".



MASCHA EUCHNER-MARTINEZ (PRODUKTIONSMANAGEMENT)

Mascha Euchner-Martinez has worked since the completion of her studies at the Institute of European Studies ('Institut des Etudes Européennes'/IEE) of Paris University as production assistant, festival co-ordinator, and production manager in Berlin. She has worked at Haus der Kulturen der Welt, Junge Akademie der Künste, HAU, and Heimathafen Neukölln. Since 2011, she has been working for Milo Rau's IIPM as production manager and tour manager, including for "Hate Radio", "Breivik's Statement", "The Berlin Dialogues", "The Civil Wars", "The Dark Ages", and "Empire".



EVA-KAREN TITTMANN (PRODUKTIONSMANAGEMENT)

studied German and theatre in Berlin at the Freie Universität, Humboldt-Universität, and Hochschule der Künste. In 2005/06 she earned the certificate "Management - Marketing - Kommunikation" at the Potsdam University of Applied Sciences (FHP). She was the shareholder-managing director of act Media Support GmbH (production services for film and events) from 2001 to 2008, and since July 2007 has been an independent business operator. She has worked for a total of over twenty years as a freelance cultural manager in the independent theatre scene, for established theatres, and for wide-ranging institutions. At present,



she is working for Thorsten Lensing, Ingrid Lausund, and the Performing Arts Program Berlin. Since the production of "The Civil Wars", she has also been active for IIPM.