

The FIND Festival at the Schaubühne: Good experiments and a lot of fun

The festival for international drama FIND in the Schaubühne is looking for the right path of remembrance in its guest performances this year.

Remember correctly? Sounds wrong, because as we all know, there is no truth meter for it and memories are shy creatures.

Most of the time they crawl into impassable caves and can only be brought to light by special lures. Fear always plays a role, personal pain and above all guilt, which is why instead of direct access, clever detours are required so that the sensitive search process does not become an act of power politics. So remembering properly means looking for the uncomfortable, hidden ways.

Such were the subject of several guest performances at the Festival for International Drama at the Schaubühne (FIND) in the past few days, which, in terms of installation effort, led to quite remarkable zones. The socio-political sharpness and aesthetic power of most, however, lagged far behind the previous years.

As a master of the art of memory, which is always first and foremost a questioning of one's own means and perception, the New York Wooster Group raised the formal standard right from the start. It's amazing how fresh the playful intensity and technical sophistication of their collage-like mix genres of research, video alienation and fictional games still are almost 50 years after their founding.

(... about other works...)

The actual discovery at the festival is the Norwegian collective Susie Wang, who with their shrill splatter-grotesque "Burnt Toast" brings a really new, evil-naive imagery to the stage, where B-movie clichés, political depth psychology and Zen atmosphere are surrealistically compacted. It all starts very slowly, with a polite businesslike conversation in a bright red hotel lobby: a man is dating a woman who is nursing a child. In the end, not only the man, but the whole world finds itself sucked into this monster mother. Evil fun!