

# Schauspielhaus Zürich Medienmitteilung

**Two productions by the Schauspielhaus Zürich have been invited to the 58<sup>th</sup> Berlin Theatertreffen:  
In-house director Leonie Böhm with "Medea\*" and in-house director Christopher Rüping with "Einfach das Ende der Welt".**

Zurich, 9 February 2021

**Today, 9 February 2021, the Theatertreffen jury presented during a digital press conference its selection of the ten outstanding productions of an extraordinary and challenging theatre year.**

Schauspielhaus Zürich proudly pronounces to be invited with two productions at the Berliner Theatertreffen 2021. Actress Maja Beckmann, who is a fix member of the Schauspielhaus cast, is involved in both productions.

The critics Cornelia Fiedler, Wolfgang Höbel, Georg Kasch, Andreas Klæui, Sabine Leucht, Petra Paterno and Franz Wille watched and discussed between 27 January 2020 and 5 February 2021 a total of 285 productions from Germany, Austria and Switzerland. Due to the pandemic and the associated closing of theatres, the jury made increased use of recordings, and for the first time also took digital productions into account during the selection process.

In accordance with the unpredictable pandemic and the continuously changing conditions, various festival scenarios are currently planned in addition to a digital festival edition in May 2021. Further details on the 58<sup>th</sup> Theatertreffen, including the exact festival timeline, are expected to be published in March.

The jury describes its shortlisting of the two productions from the Schauspielhaus Zürich:

## **Medea\***

after Euripides by Leonie Böhm

Staging Leonie Böhm

Premiere 19 September 2020 in the Schiffbau-Box

With Maja Beckmann, Johannes Rieder

Staging	Leonie Böhm
Stage Design	Zahava Rodrigo
Costumes	Magdalena Schön, Helen Stein
Music	Johannes Rieder
Dramaturgy	Helena Eckert

Medea stands alone at a dead point. Leonie Böhm highlights it in her production - it is basically a monologue - from the very beginning. The social bonds are torn, there is no

solid ground beneath her feet (only floating sheets), the destructive and self-destructive actions have already set in motion their own dynamics without any other alternatives. Böhm shows a woman in free fall. She does not focus on the inhuman act of killing a child, but on the development that precedes this passage à l'acte. The self-empowerment that lies at its core. The new possibilities for development that it might create. The Zurich Medea is a Medea who has read Christa Wolf and who is at least no stranger to Sigmund Freud, Jacques Lacan, Walter Benjamin. Even if she mainly recites Euripides in addition to improvised texts. A Medea of today who drives the whole broken system up the wall. The way Maja Beckmann unfolds it in her acting, the way Leonie Böhm creates it pictorially, the way Johannes Rieder mirrors it musically, is breathtaking and clever.

### **Einfach das Ende der Welt**

after Jean-Luc Lagarce, based on a translation by Uli Menke

Staging Christopher Rüping

Premiere 3 December 2020 in the Schiffbau-Halle

With Maja Beckmann, Nils Kahnwald, Ulrike Krumbiegel, Benjamin Lillie, Wiebke Mollenhauer, Matze Pröllochs

Staging	Christopher Rüping
Set design	Jonathan Mertz
Costumes	Lene Schwind
Music	Matze Pröllochs
Dramaturgy	Katinka Deecke, Malte Ubenauf

"Einfach das Ende der Welt" is the story of the prodigal son, Louis, here Benjamin (Lillie), who at the age of twenty has run away to the big city to live his life as a homosexual and as an artist. Twelve years later, he returns deathly ill to talk to the family. Everything that can go wrong does go wrong - or rather, as it should. Rüping works out the hopeless loneliness in which all the protagonists are trapped with ruthlessness: the mutual lack of understanding, the projections, the obsessive family network. In heartbreaking moments, an immense longing for recognition and love also shines through in all of them. In an extended, tension-filled exposition, Benjamin initially dwells on home as his site of memory, an obsessive feel-good setting that gives way to a harsh and barren present in the confrontation with the family. Nothing is ever clear, no solution in sight, the perspectives constantly shift and form the most beautiful neurotic structure.

The complete selection of the nominees can be found [here](#) in the press release by the Berliner Festspiele.

Press images of the productions can be downloaded directly from the [press section](#) on the Schauspielhaus's website.

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