The programme is designed to provide a forum for discussion where (doctoral) students can share their ideas and research projects among themselves and with experts from various fields. Intensive seminars and workshops constitute the core of the Summer School which will be framed by a wide range of supporting events.

The aim of the IP’s Summer School is to establish a tight network on both an academic as well as on a social level which will serve as fertile ground on which to continue one’s own as well as joint academic efforts.

The Summer School offers a diverse mixture of:
- Seminars & Workshops
- Evening Lectures
- Excursions
- Presentation Panels & Working Groups

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The Nerve Bible: Between Psychosis, the Sacred and National Socialism

Michael Bachmann (Mainz) / Alan Read (London)

One of the most widely discussed texts in psychiatric literature, Daniel Paul Schreber’s Memoirs of My Nervous Illness, first published in 1893, was written during the latter’s stay at Castle Sonnenstein, near Dresden, at the age of 45. After being interned in the Royal Public Asylum at that time, Schreber documented his cathectic years in this astonishing book, which has been praised for its “tragic and comic insight”. Why is this text so relevant in today’s society? The seminar will consider the ways that theatrical performances have questioned the power of religious figures and religious beliefs, from Aeschylus’s Antigone as a theatrical model through which 3000 puppets are being moved. Starting from Schreber’s account and theatre director Hans-Jürgen Syberberg, who undertakes a highly problematical “work of mourning” to work through the history of Germany. While the first two case studies return us to the sometimes conflicting histories accumulating in “actual” sites, Topos of Everyman as an Aesthetic Device of Idealogical and Religious Critical Practice in Modern Drama

Marlous Bartosiak (Lodz) / Pavel Drábek (Brno)

Everyman is a character that is well known in the Western culture. From the time he was introduced to the audience in the 15th century, he has been immediately translated into English, Latin, German and many other languages. Everyman series has become even more important in today’s world. This work, which served as a kind of dramatic argument in ideological and religious discussion of that time, has been revived in the 21st century, first by John Howard Younts and in the 2020s, with the work of Wilm. H. Hofmannsthal and its dramatic structure served as a point of reference for several religiously infused dramas, as well as revolutionary and political, as Christian and religious. Hence, Topos of Everyman seems to form a kind of universal dramatic archetype of special rhetorical power that makes it a kind of aesthetic device serving for critical practical and theoretical purposes. How is it possible to reconcile the figures of the acolyte, the revolutionary and the ascetic in theatrical activity? The radical theatre artist Carmelo Bene (1937-2002) chose his criticizing actions (both on stage as well as in film) as a response to the extent that he contextualizes this radical theatre artist Carmelo Bene (1937-2002) chose his criticizing actions (both on stage as well as in film) as a response to the extent that he contextualizes this...