Due to the lethal effects of European border politics the question of refuge has become one of the main concerns dealt with in contemporary German theater. However, staging flight has not only a current political reference. It also reflects theatrical spacialization and corresponds with the act of appearing on stage. Exposing the element of movement it counters the dispositive of dramatic representation, brings the stage as a transitory zone into sight and queries the relation between the theatrical space and the public sphere. From Aeschylus’ *The Suppliants* to contemporary theater, performance and activist art Evelyn Annuss’ paper discusses the politics of aesthetic forms against the backdrop of today’s political catastrophes.

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