

THEATRE WORLD PREMIERE COPRODUCTION

9/11 FRAMES PER SECOND

A WRITERS THEATRE PROJECT

CLAUDIA RANKINE & BATEIRA

SIVAN BEN YISHAI & EYAL RAZ
MARIE BUES

OZAN ZAKARIYA KESKINKILIÇ
RODRIGO BATISTA

MYASSA KRAITT & DILAN ŞENGÜL



**FREE
REPUBLIC OF
VIENNA
FESTIVAL**

Schauspielhaus

2/3/5/6/9/10/12/13 June
Schauspielhaus Wien

25 years after Al-Qaida's terrorist attacks on the Twin Towers in New York, international artists reflect on the lasting repercussions of 9/11 in a show that takes in various perspectives. Four brief pieces for the stage straddle video art, lecture performance, drama and rap opera.

The events of 11 September 2001 evoked a sense of fear that most *white* US-Americans had not known before. In *Are you afraid yet?*, Author Claudia Rankine and film artist Bateira juxtapose that feeling with the very real fear of racism, arbitrary arrest or deportation by the ICE which large parts of the US population continue to face until this day. This first part is followed by what at first sight appear to be random every-day scenes from Berlin and East Jerusalem. In *The Moment Before Remembers (You Are Hereby Notified)*, writers Sivan Ben Yishai, Eyal Raz and director Marie Bues ask about potential courses of political action between polemical discourse in Europe and actual bloodshed in the Middle East amid occupation and violence.

Things get eerie after the break when Ozan Zakariya Keskinikilç presents his first piece for theatre, *Queer Jibadi*. Director Rodrigo Batista stages the text as a body horror trip about queer desire. The evening closes with a musical finale in which Myassa Kraitt and Dilan Şengül dismantle familiar narratives about terror in their rap opera. *A Terror Teaching Bitch* seeks out historical models for Western terror myths with acerbic wit.

Languages
German, English

Surtitles
German, English

Duration
approx 2,5 hrs,
incl. 1 intermission


barrier-free access

Q&A
3 June, following
the performance

Introduction
5/10 June, 7 pm

Schedule
Are you afraid yet?

*The Moment Before
Remembers (You Are
Hereby Notified)*

– intermission –

Queer Dschibadi
A Terror Teaching Bitch

Why connect the body's sensations with the state?

FROM ARE YOU AFRAID YET?

Texts Claudia Rankine, Sivan Ben Yishai and Eyal Raz, Ozan Zakariya Keskinçilic, Myassa Kraitt
Direction Claudia Rankine and Bateira, Marie Bues, Rodrigo Batista, Myassa Kraitt and Dilan Şengül
With Iris Becher, Sivan Ben Yishai, Shabnam Chamani, Niko Eleftheriadis, Myassa Kraitt, Kaspar Locher, Sophia Löffler, Claudia Rankine, Maximilian Thienen
Set and Costume design Charlotte Pistorius
Costume design Heike Bülk (Project 4)
Music Johannes Frick (Project 2), Cainã Vidor (Project 3), Myassa Kraitt / Odete (Project 4)
Video Bateira (Project 1), Avishay Mohar (Project 2), Kathleen Kunath (Project 3), Katharina Mückstein (Project 4)
Lighting/ Video technician Chris Pichler
Lighting Katja Thürriegel
Sound Benjamin Bauer
Stage technicians Thomas Muck, Mathias Pöschl
Stage supervision Carl Schopf
Apprenticeship in event technology Mascha Kuzyk
Technical direction Oliver Mathias Kratochwill
Dramaturgy Martina Grohmann, Tobias Herzberg, Mazlum Nergiz
Project coordination, Assistant Direction Marina Margo, Teresa Uhr
Assistant set designer Sophia Zagloul
Production interns Irem Demirci, Elisa Toni
Costume design intern Klara Schwarzmayr
Translation Teresa Linzner (Project 1), Maren Kames (Project 2), Sebastian McKimm (Projects 3 + 4)
Surtitles Julia Sobota, Teresa Linzner

Production Schauspielhaus Wien **Coproduction** Vienna Festival (Wiener Festwochen) | Free Republic of Vienna

executed by the team of Schauspielhaus Wien

World Premiere June 2026, Vienna Festival (Wiener Festwochen) | Free Republic of Vienna, Schauspielhaus Vienna

A JOINT PRODUCTION OF THE VIENNA FESTIVAL (WIENER FESTWOCHEN) |
FREE REPUBLIC OF VIENNA AND SCHAUSPIELHAUS VIENNA

ARE YOU AFRAID YET?

A FILM ESSAY BY CLAUDIA RANKINE
AND BATEIRA

The scale of the 9/11 attack created an atmosphere in the U.S. of fear that was previously unknown to *white* Americans. Although the country had systematically terrorised non-*white* citizens, it had never collectively experienced the random nature of terror. The current situation with its regular deportations, job losses and unfounded accusations of anti-American behaviour has intensified anxiety. African American women, along with the undocumented population, have been under constant assault. With the loss of over 300,000 jobs and ICE appearing at one's door despite legal status, they are being targeted and harassed by anti-black supremacists. *Are you afraid yet?* attempts to externalise the internal negotiation of their precarity.

Concept, Text, Performance, Direction Claudia Rankine

Co-concept, Script, Film direction, Cinematography and editing,

Direction Bateira

Performers (Film) Helga Davis, Jeremy Webb, Nat Chandler,
Hamilton Fish V

Sound atmosphere and sound design NATürlich

Foley artist Bastian Gerner

Additional sound design Benjamin Bauer

Sound mix & mastering Jörg Höhne

Colorist Tobias Schaarschmidt

Special Effects Rodrigo Brazão

Additional Camera Isadora Knutsen

Dramaturgy Mazlum Nergiz

Assistant director, Stage management Marina Margo

Special thanks to John Lucas, Roderick Ferguson, Paula Recart

(The Battery Conservancy), Studio Mitte Audio, Color Science

Services and The Foley Teacher

THE MOMENT BEFORE REMEMBERS (YOU ARE HEREBY NOTIFIED)

BY SIVAN BEN YISHAI AND EYAL RAZ,
TRANSLATED TO GERMAN BY MAREN KAMES,
DIRECTOR: MARIE BUES

From the rhetorical slaughterhouse of German discourse and the actual bloodshed in the Middle East, Sivan Ben Yishai and Eyal Raz describe seemingly small vignettes: an invitation from a senior minister to an artist and intellectuals' meeting in her office, a conversation between friends at a bar in Berlin, a family being forcibly expelled from their home in East Jerusalem.

When entire cities are levelled to the ground, it is difficult to talk about the threat of eviction from individual homes. Or perhaps: when repeated blows are received in silence and become a norm, only the greatest catastrophe is heard. This is a story told by a toothless mouth about struggles that remember their defeat. And, in the background, an invitation which is perhaps only now being received.

With Iris Becher, Sivan Ben Yishai, Shabnam Chamani, Niko

Eleftheriadis, Kaspar Locher, Sophia Löffler

Text Sivan Ben Yishai, Eyal Raz

Direction Marie Bues

Video Avishay Mohar

Music Johannes Frick

Dramaturgy Martina Grohmann, Mazlum Nergiz

Direction assistance, Stage management Marina Margo

QUEER JIHADI

BY OZAN ZAKARIYA KESKINKILIÇ,
DIRECTOR: RODRIGO BATISTA

A night without peace. Someone is crawling through dark spaces in his dreams, is hunted, marked, brought back to the zoo. A friend is lying next to him – studying, scrolling, making plans – until their shared reality shifts. An unannounced uniformed visitor is at the door. The nightmare grows into border checks, razzias and dating chats. Close contact is suspicious. Desire itself becomes a target. With an eerie touch, *Queer Jihadi* recounts anti-Muslim racism as an every-day technique of exclusion that settles inside self-perception and intimacy.

With Shabnam Chamani, Kaspar Locher, Maximilian Thienen

Text Ozan Zakariya Keskinkiliç

Direction Rodrigo Batista

Music Cainã Vidor

Video design Kathleen Kunath

Dramaturgy Tobias Herzberg

Direction assistance, Stage management Teresa Uhr

A TERROR TEACHING BITCH

RAP OPERA BY MYASSA KRAITT AND DILAN ŞENGÜL

In this performative rap opera, *A Terror Teaching Bitch* dissects and analyses the discourse on terror. Who speaks about terrorism in what way, and who profits? The fabled Alamut castle, embellished with 72 virgins and mythical elements, appears as a secret high tech base, electronic lobby to paradise and laboratory of the West. Setting out from the legend of the Assassins, the stage becomes a projection screen for myths and political narratives that influence even contemporary art and knowledge production. Stuffed legends: expert insights that have more to do with the male gaze than historical facts find their limits in that laboratory for Orientalist phantasies where alleged knowledge about terrorism was shaped after 9/11. The gaze shifts away from the familiar characters of terror and towards those who create the images of perpetrators.

With Myassa Kraitt, Maximilian Thienen

Text Myassa Kraitt

Concept, Direction Myassa Kraitt, Dilan Şengül

Costume design Heike Bülk

Music Myassa Kraitt (Lyrics), Odete (composition),

Oliver Cortez (Production Track Middle Beast), Ines Kolleritsch (score), Luis Javier Murillo (Aria singing)

Concept video, Direction Katharina Mückstein

Camera Michael Schindegger

Dramaturgy Martina Grohmann

Direction assistance, Stage management Teresa Uhr

IMAGES ARE NEVER NEUTRAL

A CONVERSATION WITH THE WRITERS

Whose memory counts, whose fear is visible, whose death is mourned? Those are the questions that permeate this interview. The project's writers – Sivan Ben Yisbai and Eyal Raz (SBY/ER), Claudia Rankine and Bateira (CR/B), Myassa Kraitt (MK) as well as Ozan Zakariya Keskinliç (OZK) – speak about hegemonic memory, fanatic Others and an event as a trigger for the legitimisation of division and violence.

9/11 was chosen as the starting point for this theatre project. How did you approach the topic? What did you find objectionable, what put you off?

SBY/ER: It started almost as an anecdote. On 11 September 2024, Sivan was invited to a meeting at the then-German Foreign Minister's office, on the subject of 'the Middle East region'. When the idea of writing a text about 9/11 first came up, we were interested in thinking about the relationship between an iconic catastrophe that occurs in one single moment and a violent, discriminating reality that unfolds drop by drop over decades. And also whether our failure to stop ongoing injustices (as activists, artists or citizens) is what leads to new norms on a different scale.

CR/B: 9/11 marked the beginning of an overt attack on free speech in the U.S. The founding of The Department of Homeland Security following 9/11 gave justification to new levels of policing and surveillance that justified racial profiling and systemic attacks on non-white Americans. Utilising 9/11 as an origin story allowed us to explore the anxiety and fear a police state fosters.

MK: A core anchor point are feminist perspectives and the question of how we speak about violence. Another point of reference was the legend of the Assassins. It is the tale of an Muslim sect that is framed as fanatical and engaged in irrational actions. That narrative has been handed down throughout the centuries and has entered various discourses, almost exclusively via enemy chronicles. We were interested in how political, non-state and militant actors are irrationalised. And how images of perpetrators are created. Militant women are frequently sexualised and eroticised. That distorts their political role and systematically depoliticises them. Politically motivated violence is delegitimised in many dominant narratives while other forms of violence are rendered invisible.

This year marks the 25th anniversary of the events of 11 September 2001. The date produced narratives of trauma and terrorism that have become ingrained in the collective memory. But in whose memory, exactly?

MK: In a hegemonic memory: A memory that has geo-political dominance. 9/11 is recounted as a global trauma and at the same time other stories of violence are largely excluded from that memory. That asymmetry is not a coincidence. It is an expression of power: those who are allowed to remember also decide what may be mourned. The 'collective memory' is selective; it produces empathy for some and indifference towards others.

OZK: We have to ask what we mean by collective memory. For countless Muslims, this date represents a structural shift in the way in which they are perceived in Europe. I have a term to summarise this strange situation of turning into a bogeyman and being met with universal suspicion: Muslimaniac. It creates a pressure to explain oneself and provide evidence of belonging – as well as a fear of the security apparatus that has emerged: racial profiling, observation, discrimination up to Guantanamo.

CR/B: As is often the case, only those directly touched by terror hold it on a cellular level. Many Americans continue to show up to protests against the government but then life continues as usual for them. Only those who cannot freely walk the streets are having the terror ingrained in their psyche.

The project title (*9/11 Frames Per Second*) is borrowed from film scholar Terrence McSweeney. It is an allusion to the flood of images that 9/11 produced: Twin Towers, Falling Man, Abu Ghraib. What role do (linguistic) images play in your artistic exploration?

SBY/ER: We chose to combine descriptions of everyday life alongside documentary-in-nature information and quotations of bureaucratic language (which sometimes seeks to conceal the structural violence, but in practice also produces it). Between the place there and the place here, between different moments and times, between political and historical layers.

MK: Images are never neutral. They also produce reality and concepts of the enemy Other. That is apparent, for example, from the Abu Ghraib photographs or the documentary film *The Reel Bad Arab*, in which colonial and racifying imagery is repeated. That is also tightly interwoven with the 'military entertainment complex' – the interplay of military, media industry and pop culture where aesthetics of violence are perpetually reproduced and normalised. The piece collects images, breaks them and puts them together in floods: glitches between archive, reality and the logic of Hollywood.

Do you agree with the hypothesis that 9/11 can be considered the origin myth of the 21st century?

CR/B: No. 9/11 was a devastating response to a history of war and occupation. The attack, although it came with a horrific number of dead, was a symbolic creation of a visual image of attack on the U.S.

OZK: There is no doubt that 9/11 marked a significant turning point and that it led to new orders – politically and culturally. At the same time, there is a long historical continuum of discourses about security, difference and identity with reference to Islam. Recall German colonial debates about the ‘threat of Islamisation’ and attendant Islam policies or the prisoner of war camp in Wünsdorf-Zossen near Berlin during the First World War as part of a German ‘jihad’ strategy against France, Great Britain and Russia. Islam and Orient were political and cultural sites then, too.

You all work in different forms and genres: film essay, rap opera, Kafkaesque nightmare scenes, documentary meta-drama. Why did you each choose that particular form?

SBY/ER: In the writing process, we tried to speak about the systematic eviction of families from their homes in East Jerusalem, and to grapple with the devastating consequences for entire Palestinian communities. We wanted to establish a link between an ongoing reality of dispossession and the heated discourses taking place three thousand kilometres away. We wanted to echo an additional voice – an atemporal one – that touches on struggles and touches on their defeat.

OZK: My background is largely poetry and prose. Kafkaesque nightmare scenes, religious rituals and recitations as well as poetic interventions were essential to thinking the piece from the literary viewpoint. At the same time, I am a political scientist and have spent many years studying anti-Muslim racism and Orientalism. The form emerges from the conflation of different textual formats and schools of thought. The overlap is aesthetic.

CR/B: We chose to work in film because it remains in conversation with the visual images that bring us the news each day.

MK: The rap opera emerged from the idea of revealing opera itself as a place where military power, the production of knowledge and the arts interlock – and where the balance of power is stabilised. Opera as a historically encoded place of display, pathos, power and myth meets rap as a form that takes apart, samples and disrupts.

Political art can contextualise and enlighten, but it can also provoke and disturb. Where do you see yourselves positioned, and what kind of reaction do you hope for from the audience?

OZK: The audience is made up of people whose view of the topic is informed by entirely different experiences. The same thing might be empowering for one person and disturbing for another: both can happen together and can be a trigger for reflection and change. I think that art is productive when it is endured

and when it takes leave of certain expectations.

MK: For me, it is about instances in which the binary and familiar categories (perpetrator, victim, violence, for example) no longer apply as par of the course. I would hope that it makes it harder to give an unambiguous meaning to things. That it stops being so easy to fall for smooth narratives and quick ascriptions.

BIOGRAPHIES

Claudia Rankine has written five volumes of poetry and three plays as well as authoring numerous video works; she gained international renown with *Citizen* and *Don't Let Me Be Lonely*. Her volume of essays *Just Us* was published in 2020, the new project *TRIAGE* is forthcoming in 2026. She has published several anthologies together with other authors, including *The Racial Imaginary: Writers on Race in the Life of the Mind*. In 2016, she co-founded the Racial Imaginary Institute. Claudia Rankine received prestigious awards including the Bobbitt National Prize for Poetry, the Jackson Poetry Prize as well as Guggenheim, Lannan, MacArthur and NEA stipends. Rankine teaches at the Creative Writing Programme at NYU and lives in New York.

Bateira's artistic work in video, film, photography and music focus on identity, desire and gender construction, opening perspectives of decolonialisation. Bateira also creates videos and films for the stage, among others with Yael Ronen, Modjgan Hashemian, Anouschka Trocker and Marie Bues. Using the gender-fluid pseudonym NATürlich, Bateira founded the music collective Give Guitars To People. Bateira's improvisations have been shown at Maxim Gorki Theater, Tipi am Kanzleramt, Theaterdiscounter, Acud Macht Neu, Roter Salon/Volksbühne, Ausland-Berlin, O'Culto da Ajuda, Meakusma, Xenomorph Sounds and on Threads Radio.

Sivan Ben Yishai and **Eyal Raz** were both born and raised in Jerusalem. Eyal Raz is a political activist and shadow writer who is involved in the struggle of the residents of Sheikh Jarrah and Silwan to prevent the takeover of their homes by settler organisations backed by Israeli authorities. The neighbourhoods, both in occupied al-Quds, feature in the text Raz and Ben Yishai have written together for this project. Sivan Ben Yishai is a playwright who has been living in Berlin since 2012. She received the Mülheim Drama Prize twice: in 2022 for *WOUNDS ARE FOREVER (Self-Portrait as the National Poet)* and in 2024 for *Nora or How to Digest the Master's House*. She was invited to a meeting by the German Foreign minister. She didn't attend.

Marie Bues is a director and has been a member of the artistic director group at Schauspielhaus Wien since 2023. Before that, she held the artistic directorate at Theatre Rampe Stuttgart together with Martina Grohmann from 2013 to 2021. In her works for theatre, Marie Bues always tackles new texts and works in close collaboration with writers. Numerous productions by Marie Bues have been invited to festivals and have received awards, including Mülheimer Theatertage, Heidelberger Stückemarkt and Dramatiker:innenfestival Graz. Martina Grohmann und Marie Bues received the German Theaterpreis des Bundes in 2019 for their work at Theater Rampe.

Ozan Zakariya Keskinkılıç holds a PhD in political science and is a scholar and writer. He writes essays, columns, prose and poetry. His works have been translated into several languages and have received numerous awards, including the ZDF-aspekte-Literaturpreis and the City of Zurich's Max-Frisch-Förderpreis. *Muslimaniac. Die Karriere eines Feindbildes* (Verbrecher Verlag) was published in 2021, the volume of poetry *Prinzenbad* (Elif Verlag) appeared in 2022 and his debut novel *Hundesohn* (Suhrkamp) was published in 2025. His second volume of poetry is forthcoming in autumn 2026. *Queer Jibadi* is his first text for theatre.

Rodrigo Batista is a Brazilian theatre director, actor and educator whose international journey began in 2017 at DAS Theater Amsterdam's international Performance Master programme. Before immigrating, he graduated as a theatre director from the University of São Paulo and spent over ten years working with his collective *[pH2]: Estado de Teatro*. In Europe, he has developed projects that confront the complexities of colonialism, capitalism and ideological struggles. His most recent project, *Kidnapped*, has been shown in various contexts in Belgium and the Netherlands and received a strong critical response. Alongside this project, he created *The Furious Rodrigo Batista – Side A and The B-Side*, which was presented at various European festivals and institutions.

Myassa Kraitt is a performance artist, rapper, director and social anthropologist. Her works address direct and indirect forms of violence: for example by the destruction of knowledge, the consequences of colonialism and the inequality between men and women. She also shows how art can be used to battle discrimination. As *KDM – Königin der Macht*, her multi-disciplinary performative rap project, she combines the genres rap and performance and opens up queer-feminist and anti-/decolonial discourses and lectures on music stages. She also directs the digital stage GLITCH4 at DSCHUNGEL WIEN – Theaterhaus für junges Publikum.

Dilan Şengül is a spatial planner, curator and cultural worker. Since February 2026, she has been working in outreach and community building at the Vienna Festival (Wiener Festwochen). Until 2025, she headed D–Arts, a project office for diversity. Prior to that, she worked at Brunnenpassage, received the Kùltür-gemma scholarship in 2016, and, following her acting training at the diverCITYLAB Academy, worked as an actress. Dilan Şengül has been involved in various projects on the independent scene as a curator, producer and director. Her interests lie in informal participation processes and in communicating these through artistic methods.

Charlotte Pistorius studied Fine Arts in Hamburg and Costume Design at the Universität der Künste Berlin with Florence von Gerkan. Her costumes for projects by Marlin de Haan and Ayşe Draz, Caroline Creutzburg, Isabelle Schad, Miriam Jakob, Simone Dede Ayivi and co have been on show at Hebbel am Ufer, Sophiensæle Berlin, Mousonturm Frankfurt and Salt Istanbul. Her stage designs for modern drama, musical theatre and documentary pieces have led her, among others, to the Munich Biennale, Staatstheater Kassel and Cottbus, Düsseldorfer Schauspielhaus, Münchner Kammerspiele, Piccolo Teatro in Milan and Staatsoper Berlin. She has repeatedly collaborated with Davide Carnevali, Anne Habermehl, Henrike Iglesias, Christiane Pohle and Milena Michalek.

PUBLICATION DETAILS

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