



"El fin de Europa" (y de lo que no es Europa): Motivos y versiones del final según Rafael Spregelburd [

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text (article)

Analítica

In the last decades, catastrophes and complexities of history appear in Rafael Spregelburds theater not only in its thematizations, but also in intermedial, serial and long-lasting explorations that seek to mobilize, to our understanding, a thought and a practice about the place of artistic (and political) imagination today. It also operates with the recycling of multiple materials and a critical rework about fiction, reality and time that connect it with a way of understanding history as "preposterous history" (Bal). The present work seeks to analyze his most recent project, *The End of Europe*, written between 2012 and 2017, under the following premise: a theater in times of crisis, calamities and endings seeks to dismantle the stories of the end making it seem that the point that marks the hatching is not so much a closure, but a possibility to understand and inhabit the world in another way, even if we still do not know how to do it

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