

Abstract (English):

In the face of the scandal arising from the persistence of numerous systems of oppression in our time, which ravage and enslave both human beings and other species, often in a cumulative manner: capitalist, patriarchal, racist-colonial, rationalist-ableist and anthropocentrist-productivist systems, the so-called "post-modern" theories fail as well to provide emancipatory analyses and ways out of these systems of domination as do the "traditional Marxist" and classical anarchist theories, because all these theories lack a radical critique of the basic categories of capitalism-patriarchy that only the "value-dissociation critique" offers (at least as far as we are aware of). Since the mid-1980s and with a feminist turn in 1992, first in Germany and then also in Brazil and many other countries, the philosophical current of the "critique of value-dissociation" has been working to rethink a critical theory of patriarchal capitalism based on a radical overcoming of the whole "traditional Marxism". This is done by demonstrating the urgent need to deploy a critique of the basic categories of capitalism, namely work, value, money, commodities, fetishism, patriarchy, and the state; of these categories themselves, and not simply of their phenomenal forms. But how can a critical theory of such power be transmitted to all, since "theory too, when it seizes the masses, becomes a material power", as Marx wrote? Our hypothesis is that the theatre, despite the elitist and bourgeois appearance of its most mediatised part, could allow for a much more massive transmission of the critique of value-dissociation, so that a much wider diffusion of such a truly consequential critical theory, and no longer a "truncated anti-capitalist" one, could best favour truly emancipatory anarcho-communist revolutions in the future, far from the authoritarianisms and totalitarianisms of the twentieth century, as well as from the current capitalist desolation. But how to overcome in the same impulse the usual indigence of the theatre in terms of radical critical theory of the patriarchal political economy, and the usual aridity of the critique of value-dissociation? In any case, it is through a reflection on theatre as an art that allows the transmission of critical theory that we want to sketch out some perspectives for the elaboration of a movement of artistic diffusion of the critique of value-dissociation to the greatest number of people, a potential precondition for revolutions that would finally be truly emancipatory.

Keywords: critique of value-dissociation, Wert-Abspaltungskritik, theatre, Roswitha Scholz, Robert Kurz, critical theory, anti-capitalism, feminism, theatrical transmission, committed arts.