

Abstract

In 2012, I attended the performance *Max und Moritz. Eine Winterreise* performed by young inmates of the Youth Detention Centre, Berlin. The performance was based on the theatre play *The Stones* by T. Lycos and S. Nanstou (premiered in 1996) enriched with various text fragments (from W. Busch's *Max und Moritz*, published in 1865; E. Jelinek's *Winterreise*, 2011, amongst others) and rap songs (written by the participants with the assistance of J. Hedtke using samples of F. Schubert's *Winterreise*). In 2015, I attended the performance *Evros Walk Water – A Cage Re-enactment* devised and realized by Rimini Protokoll. This performance was based on the stories of young asylum seekers and/or unaccompanied minors stranded in Athens, Greece. These youngsters participated in the play in a rather peculiar way: the audience could hear their voices through headphones telling their stories or whatever they wanted to say and follow their instructions in order for the performance to take place through the actions of the spectators. Their presence and absence were marked by their voices. The two performances demonstrate similarities, the most important and troubling of which is the fact that the protagonists are children/ young adults. The paper seeks to examine in detail the ways in which the performances display the presence/ the absence of (vulnerable) minors and/ or their stories, as well as the dilemmas resulting from these particular representations for the participating audiences.