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Abstract: Faced with the changes of the live performance economy, which has suffered the consequences of the crisis, theater has been a privileged observer of the transformations of economics for some thirty years. By assuming the homological relationship between theater and economics, new dramatic writings invent an economic dramaturgy that renews the theatrical tradition: it questions both facts and theories in order to highlight contradictions, denials, and omissions. Dramaturgies of detour, overflow, and setback contribute to the configuration of a theater of crisis that is concerned not only with denouncing systems of exploitation but also with making visible the suppressed fringes of the economic model, while questioning the social and cultural construction of market value underlying the social and political organization.

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