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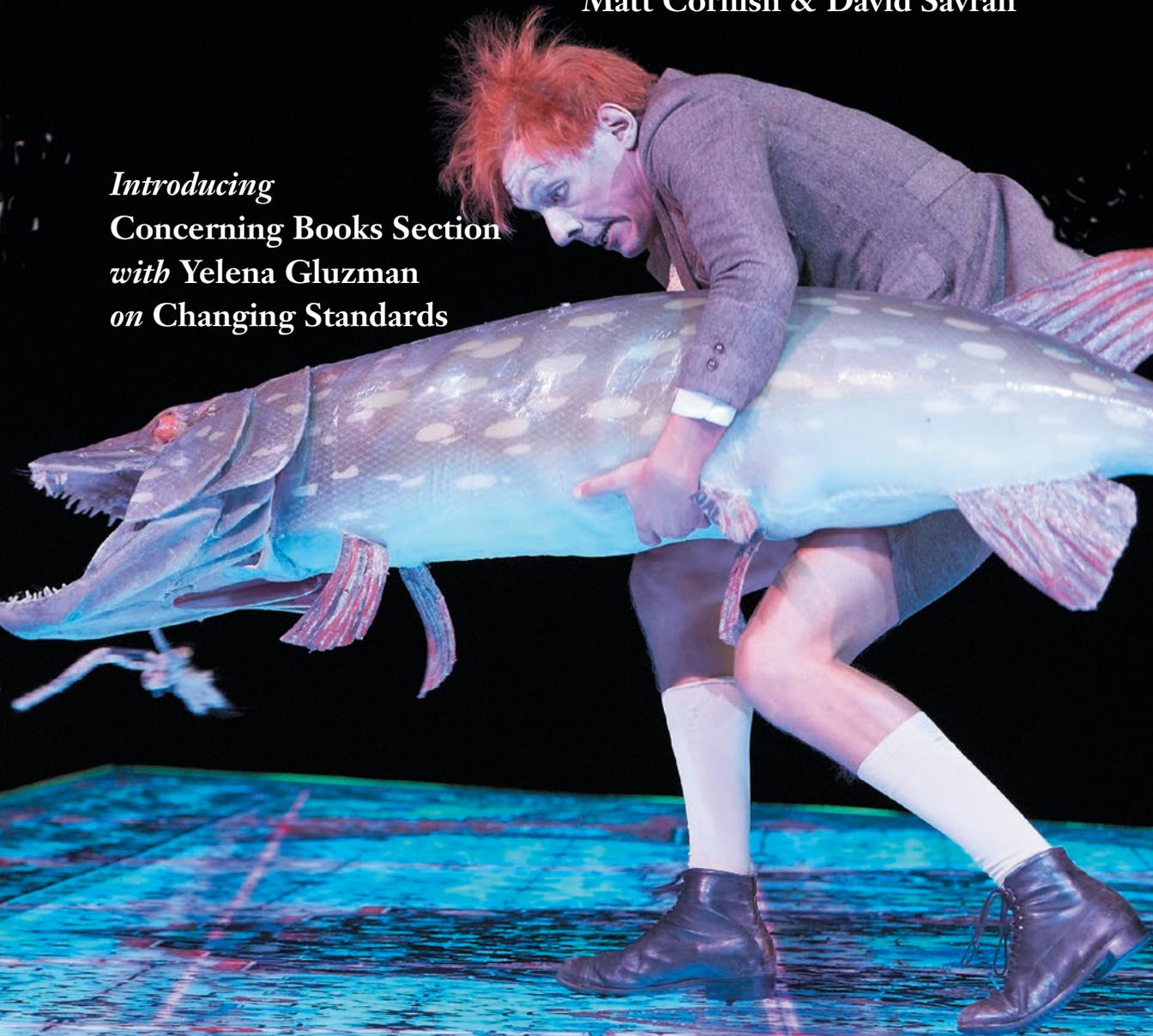
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Special Issue on
Contemporary German Theatre
Guest Edited by
Matt Cornish & David Savran

Introducing
Concerning Books Section
with Yelena Gluzman
on Changing Standards



TDR

TDR is scholarly, accessible, and dynamic. TDR is inclusive and interdisciplinary. Each article is tightly focused—but taken as a whole TDR is global. With its broad range of topics, TDR is at the cutting edge of performance studies. Its writers and editors support progressive political and social movements, art and ideas. Written by and for scholars and artists—and their students—TDR is where leaders and future leaders in the field of performance studies go for performance texts, performative writing, editorials, reviews, interviews, and research articles about the performing arts, performance in everyday life, popular entertainments, sports, business, and politics—the broad spectrum of performance.

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the journal of performance studies

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Above: 12-Spartenhaus, part of the VingelMüller Ibsen-Saga. Peter Stockmann with the 12-Spartenhaus administration. Volksbühne-im-Prater, Berlin, Germany, June 2013. See “Fascism, Reality, Shit, and the German Stage” by Andrew Friedman. (Photo by Angela Roudaut)

Front Cover: Benedict Fellmer wrestles the title character of Paul Burkhard’s Der schwarze Hecht. Directed by Herbert Fritsch, 2014. See “The World According to Herbert Fritsch” by David Savran. (Photo by Matthias Horn)

Back Cover: “Mihaela Drăgan: I’m an angry Roma woman.” Roma Armea by Yael Ronen and ensemble, based on an idea by Sandra Selimović and Simonida Selimović, 2017. See “Roma Armea and the Paradox of Representation” by Maria Lituan. (Photo by Florin Ghioca)

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PROVOCATION

Atarraya 2

Carolina Caycedo

Carolina Caycedo (b. London 1978) is a Colombian multidisciplinary artist known for her performances, videos, artist's books, sculptures, and installations that examine environmental and social issues. Her work contributes to the construction of environmental and historical memory as fundamental to ending the repetition of violence against human and nonhuman entities. She lives and works in Los Angeles. carolinacaycedo.com

Atarraya (2015). Performance documentation courtesy of the artist. Feria Internacional de Arte de Bogotá, Colombia, 2016.

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Matt Cornish and David Savran

Postfictional Theatre, Institutional Aesthetics, and the German Theatrical Public Sphere 14

Christopher Balme

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Nikolaus Müller-Schöll

translated by Lydia White with Matt Cornish

How can we conceive potentiality as the inherent future in any present as well as in any past? Contemporary examples of a “theatre of potentiality” include works by dancer and choreographer Fabrice Mazliah; director Felix Rothenhäusler; and author, performer, director, and theoretician Boris Nikitin, who all share an interest in a-human excess: of things, words, bodies, and fictions.

Fascism, Reality, Shit, and the German Stage 48

Andrew Friedman

The controversial performances of Jonathan Meese and the duo Vegard Vinge and Ida Müller uncouple the presumed alliance between fascist politics and aesthetics. Provocatively repurposing fascist iconography and thought, Meese and Vinge/Müller defend art's autonomy against the contamination of reality and reimagine how contemporary artists grapple with Germany's past.

Sorry Not Sorry: Monster Truck's Postcolonial Anti-Authenticity Spectacular! 65

Lily Kelting

Monster Truck's performances reproduce power dynamics that are at once painful and hurtful. By staging the representational process of dehumanizing black bodies, Monster

Truck applies a different strategy than other *Freie Szene* groups: shining a bright light on dark discourse, selling the audience's own willing consumption of neocolonial power relationships back to them as art.

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Theatre music has been a key driver of theatrical invention, innovation, and style since 2010 in German theatre and arguably for some years before that. This is evidenced in creative partnerships between individual directors and composers (and sometimes bands), in a strong presence of music in the rehearsal rooms, in musical forms of postdramatic writing, and in forms of acting styles and performance aesthetics where music plays a formative role.

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Maria Litvan

Like most of Yael Ronen's theatre, *Roma Armee* complicates notions of identity. It presents a world in which representation simultaneously blinds and illuminates. Ronen's use of stereotypes deconstructs prevalent images of Roma and Romani Travellers to start a process of healing and reconciliation that recognizes actual experience.

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David Savran

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Kevin Clarke

By presenting the supposedly "nostalgic" and "traditional" genre operetta as a genderfuck spectacle, without opera singers and with queer icons and dancers instead, "gay Jewish kangaroo" Barrie Kosky has revolutionized popular musical theatre in Berlin and brought operetta back to its pre-1933 roots.

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Yelena Gluzman

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