TDR

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

Introducing
Concerning Books Section
with **Yelena Gluzman**
on **Changing Standards**
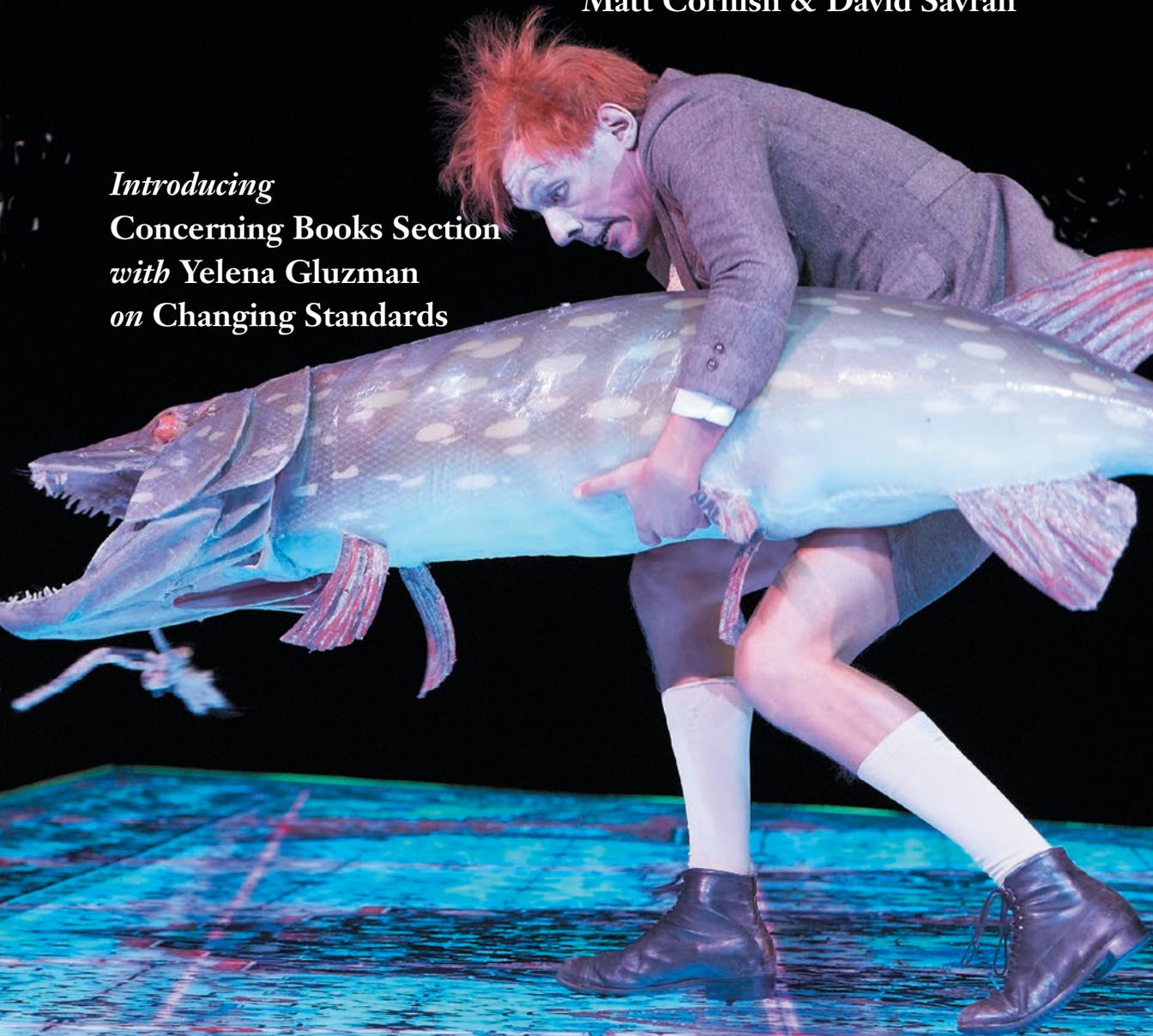
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TDR is scholarly, accessible, and dynamic. TDR is inclusive and interdisciplinary. Each article is tightly focused—but taken as a whole TDR is global. With its broad range of topics, TDR is at the cutting edge of performance studies. Its writers and 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

Above: 12-Spartenhaus, *part of the Vinge/Müller* 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 Armee *by Yael Ronen and ensemble, based on an idea by Sandra Selimović and Simonida Selimović, 2017. See "*Roma Armee *and the Paradox of Representation" by Maria Litvan. (Photo by Florin Ghioca)*

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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.

Priscilla Layne

A recent trend in Black German theatre engages with fantasy and posthumanism to criticize German racism and nationalism. In *Krieg der Hörnchen* (War of the Squirrels), Simone Dede Ayivi combines posthumanism and postnationalism, using German fears of invasive gray squirrels taking over the habitat of native red squirrels to reimagine xenophobic and racist debates about migration.

David Roesner

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.

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.

David Savran

With his reinvention of absurd farce, Herbert Fritsch has become one of the most celebrated directors in the German-speaking world. Most remarkable are Fritsch's original pieces, which he also designs, composed in collaboration with actors and musicians. These defy generic categorization and allow audiences to rethink what is possible to see and hear onstage.

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.

Concerning Books

Yelena Gluzman

Three recent anthologies in science and technology studies show how standards for scholarly professionalization are changing. Such changes may facilitate new alliances for theatre faculty plagued by old feuds and the increasingly neoliberal university.