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by Maja ZadeDirector: **Thomas Ostermeier**With: **Christoph Gawenda, Moritz Gottwald, Jenny König, Laurenz Laufenberg, Isabelle Redfern, Alina Stiegler, Tabea Fromholz/Lucy Kip/Nele Richter**Set and Costume Designer: **Nina Wetzel**, Video Designer: **Sébastien Dupouey**, Composer: **Nils Ostendorf**, Sound Designer: **Jochen Jezussek**, Dramaturg: **Maja Zade**, Lighting Designer: **Erich Schneider**

Performance rights: henschel SCHAUSPIEL Theaterverlag Berlin

Duration: 2 hrs

Premiere: 2 April 2019

Whether water can remember its original state with the help of coloured crystals; whether wallpaper actually holds the walls together; whether it is »refugees« or »displaced persons«; whether getting married excludes the others; whether dog owners find it easier to get pregnant; whether one person in an open relationship must always suffer and, moreover, whether it's a faux pas to wear tracksuit bottoms to a party; where to buy spelt and where lavender; whether Sabbath dinner is an experience for atheists; whether the truffle soup tastes good, the wine has a gooseberry finish and the meat is tender; whether the nightmarish, cannibalistic film scene really needs to be retold again already; whether it is still or once more in vogue to use the word »cool«: at one of Bettina and Matthias' dinner parties every topic under the sun, important or banal, is up for discussion while their little girl Pia and baby Gertrud sleep as peacefully as angels in the room next door ... Beneath the smooth surface of the oft-repeated phrases and conversational clichés of the enlightened, educated middle classes, »abgrund« outlines a scenario of the greatest possible tragedy and unleashes horror from the fearful imagination into real life. The response is a state of shock, bottomless small talk, repression and the hope that everything was just a thought experiment.



prost



Dämonen

Demons

by Lars Norén

German translation by Angelika Gundlach

Director: Thomas Ostermeier

With: Lars Eidinger, Cathlen Gawlich, Eva Meckbach, Tilman Strauß

Set and Costume Designer: Nina Wetzel, Composer: Nils Ostendorf, Video Designer: Sébastien Dupouey, Dramaturg: Bernd Stegemann, Lighting Designer: Erich Schneider

Performance rights: Rowohlt Theater Verlag, Reinbek bei Hamburg

Duration: 2 hrs 15 min

Premiere: 2 March 2010

Frank comes home. He searches for a place for his plastic bag. He hasn't brought home the shopping though; it's the ashes of his dead mother. Frank and Katarina are childless, in their late 30s and have been a couple for nine years. They live in a chic but messy apartment and are waiting for Frank's brother to come for the funeral. He postpones his arrival so now they're threatened by the prospect of a free evening. Jenna and Tomas live in the flat underneath them; they are the same age, but have been blessed with two children and the neverending little misfortunes that befall a normal small family. The rice that Jenna wants to borrow is the starting point for an invitation. The young parents, happy and exhausted by their children, walk into Frank and Katarina's relationship hell. The evening begins as a sort of friendly meeting of two couples and tips into an evening of unplanned faux pas. The four entangle themselves in a chain of humiliations, sexual provocations, unintended confessions and exhibitionistic attacks. The aggressive loneliness of the childless couple shatters the supposed idyll of the others. The fear of loneliness, the boredom of togetherness and the ruined hopes of an invigorating change build a prison in which the demons of life hide away in an everyday life of petty meanness, clumsy malice, threatened separation and impotent sexuality.





Das Leben des Vernon Subutex 1

Vernon Subutex 1

by **Virginie Despentes**

German translation by **Claudia Steinitz**

Version by **Florian Borchmeyer, Bettina Ehrlich and Thomas Ostermeier**

Director: **Thomas Ostermeier**

With: **Thomas Bading, Stephanie Eidt, Joachim Meyerhoff, Bastian Reiber, Ruth Rosenfeld, Axel Wandtke, Henri Maximilian Jakobs, Hévîn Tekin, Holger Bülow, Julia Schubert, Mano Thiravong**, Musicians: **Henri Maximilian Jakobs, Ruth Rosenfeld, Taylor Savvy, Thomas Witte**, Performer Video: **Blade Mc Alimbaye**

Set and Costume Designer: **Nina Wetzel**, Video Designer: **Sébastien Dupouey**,

Composer: **Nils Ostendorf**, Dramaturg: **Bettina Ehrlich**, Lighting Designer: **Erich Schneider**

Co-production with Croatian National Theatre Zagreb.

Performance rights: INTERTALENT/Paris; the rights to the stage version are to be acquired through the Schaubühne.

Duration: 4 hrs 15 min

Premiere: 4 June 2021

Things are going badly for Vernon Subutex. Formerly the owner of a record store in times of digital file-sharing and streaming services, Vernon first loses his shop. He buries himself in his flat which he can only afford with the help of his former band mate. When the latter dies, Vernon's final financial foothold slips away. He begins a couch-surfing odyssey with old friends and, hence, a journey to the depths of an utterly insecure society — until he truly becomes down-and-out in Paris. Whether it be a hapless screenwriter, a former punk turned right-wing bigot, a liberal Muslim with a fundamentalist daughter, a feminist ex-porn star, a super-snoop specialising in cyber-bullying, a fascist group of thugs or housing estate machos — in startling changes of perspective, the French writer and filmmaker Virginie Despentes creates a dazzling cast of characters spanning several generations, social classes, gender identities and political orientations. The first part of her trilogy about Vernon Subutex is simultaneously a tour de force through the topics of our age and a fascinating social panorama. After »Returning to Reims« and »History of Violence«, Thomas Ostermeier is dedicating himself once more to the contrasts of an increasingly polarised and brutalised present in the form of an adaptation of a contemporary French prose text.





Die Affen The Apes

World Premiere

by Marius von Mayenburg

Director: Marius von Mayenburg

With: Robert Beyer, Jenny König, Genija Rykova, Mark Waschke

Set and Video Designer: Sébastien Dupouey, Costume Designer: Anneke Goertz,

Composer: Oliver Urbanski, Dramaturg: Maja Zade, Lighting Designer: Erich Schneider

Supported by the Senate Department for Culture and Europe, Berlin,
as part of the Festival International New Drama.

Performance rights: henschel SCHAUSPIEL Verlag

Duration: 2 hrs 20 min

Premiere: 11 March 2020

What if evolution has hit a dead end? If it is time to go backwards? Rupp has lost faith in humanity. He swerves off and puts the gears in reverse. He undergoes a backward development before the eyes of the world. His family still tries to convince him to shave the fur growing on his body or, in the very least, to hide it under clothing. But his speech also starts to change, his behaviour takes an increasingly animalistic turn, he crouches, loses his upright posture and swings from tree to tree at the side of the road. At the same time, this hominid's instinctive world of emotions is increasingly becoming a burden for those around him. At first, doctors care for him but he becomes more and more a case for biology and, ultimately, a zoological phenomenon. People want to heal him, understand, kill, save and analyse him, take selfies with him, free him, shoot him into space and have him stuffed after his death. But Rupp's radical approach of human self-abolition does not remain an isolated case. There is increasing evidence that other people are following his example by climbing down buildings, sitting on car roofs and plundering the supermarkets in hordes. The urban infrastructure threatens to collapse. Rupp has not unleashed a revolution — but a devolution, the reverse of evolution, and the rest of humankind must react before it is too late. In his new comedy, writer and director Marius von Mayenburg, who recently directed »status quo« by Maja Zade and his own plays »Bang« and »Plastic« at the Schaubühne, searches for animal solutions to human crises.





Die Anderen
The Others

World Premiere

by Anne-Cécile Vandalem

German translation by Uli Menke

Director: Anne-Cécile Vandalem

With: Bernardo Arias Porras, Veronika Bachfischer, Kay Bartholomäus Schulze, Jule

Böwe, Stephanie Eidt, Felix Römer, David Ruland / Lukas Turtur, Ruth Rosenfeld

Camera: Florian Baumgarten / Lukas Friedrich, Moritz von Dungern / Anastasiia Gavrilova

Set Designer: Karolien de Schepper, Christophe Engels (Ruimtevaarders), Costume

Designer: Laurence Hermant, Director of Photography: Federico d'Ambrosio, Video

Designer: Guillaume Cailleau, Composer: Pierre Kissling, Dramaturg: Nils Haarmann,

Lighting Designer: Erich Schneider

Co-production with Das Fräulein (Kompanie), Brussels, Théâtre de Liège, Croatian National

Theatre Zagreb and Les Théâtres de la Ville de Luxembourg

In cooperation with the European Theatre Network PROSPERO

Duration: 2 hrs 15 min

Premiere: 30 November 2019

A small, isolated village somewhere in the middle of Europe on a rainy and gloomy autumn evening. It's been raining frequently; in fact, unceasingly, for months. Alda V., who manages the »Old Continent« hotel with her husband René, runs over a boy on her way back from a meeting with the village headman — and to top it all, she's steaming drunk thanks to all the booze served at the meeting. The boy is on the run and just wants to get out of there as quickly as possible. But he is injured and cannot be taken to hospital without Alda being busted. So he is treated in the village and hidden in the hotel. Soon the other villagers grow curious and suspicious; resentments, erotic longings, demands and revenge fantasies are all directed at the stranger who becomes embroiled in a variety of conflicting interests and asks himself many questions about the village: Why are there no children living there? By which rules do the few inhabitants co-exist? Why are they all so strangely wary? He begins to suspect that there is a dark secret.





HOTEL
ZUM ALTEN
KONTINENT



Die Ehe der Maria Braun

The Marriage of Maria Braun

based on the film by Rainer Werner Fassbinder

Script: Peter Märthesheimer and Pea Fröhlich

Director: Thomas Ostermeier

With: Thomas Bading, Robert Beyer, Moritz Gottwald, Ursina Lardi, Sebastian Schwarz

Set Designer: Nina Wetzel, Costume Designer: Ulrike Gutbrod, Nina Wetzel,

Composer: Nils Ostendorf, Video Designer: Sébastien Dupouey, Dramaturgs: Julia Lochte,

Florian Borchmeyer, Lighting Designer: Max Keller

Takeover of a production of the Münchner Kammerspiele

Performance rights: Verlag der Autoren, Frankfurt am Main

Duration: 1 hr 45 min

Premiere: 6 June 2007 in Munich and 23 November 2009 in Berlin

Hermann and Maria Braun are getting married in a town hall, which has just been hit by a bomb during the Second World War. Two days later Hermann has to return to the front and doesn't make it back once the war is over. Maria waits, eking out a living and then receives the news that he is dead. She works in a bar and begins a relationship with a black GI. One evening, when she's just about to go to bed with him, Hermann walks through the door. She strikes her lover dead. In court, her husband takes all the blame on himself and goes to jail for her. In his place, Maria strives towards a better life. Towards a common future on the Big Day, the day of his second return. She learns the basic economic laws of the boom years of the just founded German Republic and believes herself to be in control of her emotional life which is, however, dictated by economic rules. A mistake for which she will end up paying a high price. »The Marriage of Maria Braun«, the 38th film made by Fassbinder in his short lifetime, is the first part of the Federal Republic of Germany trilogy (besides »Lola« and »The Longing of Veronika Voss«) and at the heart of Fassbinder's confrontation with the founding myths of the Federal Republic.





Ein Volksfeind

An Enemy of the People

by Henrik Ibsen

Version by Florian Borchmeyer

Director: Thomas Ostermeier

With: Thomas Bading, Christoph Gawenda, Moritz Gottwald, David Ruland, Genija Rykova, Renato Schuch/Laurenz Laufenberg, Konrad Singer

Set Designer: Jan Pappelbaum, Costume Designer: Nina Wetzel, Composers: Malte Beckenbach, Daniel Freitag, Dramaturg: Florian Borchmeyer, Lighting Designer: Erich Schneider, Mural Paintings: Katharina Ziemke

Performance rights: Schaubühne Berlin

Duration: 2 hrs 30 min

Premiere: 18 July 2012 in Avignon and 8 September 2012 in Berlin

Dr. Stockmann, a spa town doctor, discovers that the sources of drinking and bathing water are riddled with pathogenic micro-organisms. The cause: contamination due to industrial effluence. For the benefit of public interest, Stockmann wants to publish the findings in the newspaper and demands that the city council re-routes the water pipes. His proposal meets with approval, influential citizens and local journalists promise their support. However, his brother Peter, the city councillor, raises some serious concerns: The wide-spread press attention will threaten the economic prosperity of the spa town and the citizens will have to bear the brunt of the high repair costs. Suddenly Stockmann's support from the town's policy makers begins to wane. They spread seeds of doubt about his plans and try to cover up the facts of the contaminated water. Dr. Stockmann insists on transparency and intends to go public on the matter. In an all-important speech, he hopes to win the town over to his way of thinking. He accepts that this will cause a permanent rift between himself and his brother and that he also runs the risk of being ostracized by the community, but for Stockmann the matter has long since ceased to be about the polluted health spa, his target is society as a whole. Ibsen's drama wavers on a fine line between honesty and fanaticism. It revolves around the potential for transparency in a commercialized society and the conflict between two disparate brothers.





REDAKTION

AM
NACHSTEN
MIFAC

DER ZIMMER
DATIVE

by Christian Kracht**Version by Jan Bosse and Bettina Ehrlich****Director: Jan Bosse****With: Joachim Meyerhoff, Angela Winkler****Stage Designer: Stéphane Laimé, Costume Designer: Kathrin Plath, Composer: Arno Kraehahn, Dramaturgs: Bettina Ehrlich, Christian Tschirner, Lighting Designer: Erich Schneider, Associate Director: Amalia Starikow**

Performance rights: Christian Kracht

Duration: 2 hrs 20 min

Premiere: 18 November 2021

»How I succeeded, how I could ever actually succeed in pulling myself out of the misery and insanity of my family, out of those depths that couldn't be any deeper or more abysmal or miserable, and managed to become a halfway normal person, I was never able to fathom.« The story begins with a dark brown woollen sweater. The first-person narrator Christian Kracht buys it in Zurich in Parade Square, at a stall selling hand-knitted items. Later, back at his hotel, he finds a brochure in the shopping bag — the knitting commune is in the same place as he was born. And so he and his eccentric, gravely ill mother set off on one last road trip together. With a taxi and 600,000 francs, plenty of vodka and sleeping pills, a Zimmer frame and a colostomy bag, they head into the Swiss Alps and simultaneously on a journey into their own family history — a history shaped by a glamorous jet set, Nazi past, abuse, sickness and addiction. The encounter between mother and son curdles into a shared — but also, frequently competing — act of remembrance. What should be brought back to life and revealed? What should remain unspoken, forgotten and repressed?





Everywoman

World Premiere

by Milo Rau and Ursina Lardi

Director: Milo Rau

With: Ursina Lardi, Helga Bedau (Video)

Background actors (Video): Georg Arms, Irina Arms, Jochen Arms, Julia Bürki, Keziah Bürki, Samuel Bürki, Achim Heinecke, Lisa Heinecke

Stage and Costume Designer: Anton Lukas, Costume Design Support: Ottavia Castelotti, Video Designer: Moritz von Dungern, Sound Designer: Jens Baudisch, Dramaturgs: Carmen Hornbostel, Christian Tschirner, Research: Carmen Hornbostel, Lighting Designer: Erich Schneider

Co-production with Salzburg Festival

Performance rights: schaeffersphilippen Theater und Medien GbR

Duration: 1 hr 20 min

Premiere: 19 August 2020 at Salzburger Festspiele, 15 Oktober 2020 in Berlin

What remains, what counts at the end of our lives? In »Everywoman«, a successful actress meets a woman who has been diagnosed with a lethal disease, whose last wish it is to perform one last time in a play. Starting with the allegorical morality play »Jedermann« about a righteous lifestyle and redemption through faith, an intimate conversation about the past and future ensues — about life, death, loneliness and community.

After »Mitleid. Die Geschichte des Maschinengewehrs« (»Compassion. The history of the machine gun«), for which Milo Rau and Ursina Lardi travelled to the Congo together, and the production »LENIN«, in which they used the last weeks in the life of the Russian revolutionary for an intense examination of the utopias of the 20th century, Milo Rau and Ursina Lardi have undertaken philosophical and existential research for »Everywoman«. What is death? Why this ultimate test — all alone? Why is there »nothing new to say about death«, as the play claims? And what might constitute a humane, an artistic answer to the scandalous fact of our common mortality?





Fräulein Julie

Miss Julie

after August Strindberg

Version by Katie Mitchell

German translation by Maja Zade

Directors: Katie Mitchell and Leo Warner

With: Jule Böwe, Cathlen Gawlich, Lisa Guth, Tilman Strauss, Luise Wolfram and Andreas Hartmann/Stefan Kessissoglou, Krzysztof Honowski (camera), Lisa Guth, Maria Ueberschaer (sounds), Chloe Kascha/Gabriella Strümpel (violinello)

Set and Costume Designer: Alex Eales, Sound Designers: Gareth Fry, Adrienne Quartly, Composer: Paul Clark, Dramaturg: Maja Zade, Lighting Designer: Philip Gladwell

Duration: 1 hr 15 min

Premiere: 25 September 2010

Strindberg's classic tragedy tells how the aristocratic Julie encounters the servant Jean in the kitchen of the manor. Jean's fiancée Kristin also comes and goes and eventually falls asleep in the kitchen where Jean and Julie continue to flirt with one another, uninhibited by her presence. In the early hours of the long summer night Julie accompanies Jean to his room and sleeps with him. But after the night of passion the roles are reversed: Jean is now the stronger one, and Julie the humiliated. Jean convinces Julie to steal money from her father and to elope with him, but when the Count returns and rings for him, Jean reverts back to his role as the humble servant. He gives Julie his razor and convinces her that the only way for her to escape her predicament is to commit suicide. Katie Mitchell and Leo Warner re-imagine Strindberg's classic text through the eyes of the cook, Kristin. As Julie and Jean's pursuit of one another escalates, the production uses real-time film and live sound effects to track the events from Kristin's perspective.





Hamlet

by William Shakespeare

German translation by Marius von Mayenburg

Director: Thomas Ostermeier

With: Damir Avdic, Thomas Bading/Urs Jucker, Robert Beyer, Lars Eidinger,
Jenny König, Konrad Singer

Set Designer: Jan Pappelbaum, Costume Designer: Nina Wetzel, Composer:

Nils Ostendorf, Video Designer: Sébastien Dupouey, Dramaturg: Marius von Mayenburg,

Lighting Designer: Erich Schneider, Fight Choreography: René Lay

Co-production with the Athens Festival and the Festival d'Avignon 2008

Performance rights: henschel SCHAUSPIEL Theaterverlag Berlin

Duration: 2 hrs 30 min

Premiere: 7 July 2008 in Athens, 16 July 2008 in Avignon

and 17 September 2008 in Berlin

Hamlet is going mad. His father has suddenly died of a strange disease, and his mother has married her deceased husband's brother, of all people, after just one month. Hamlet has nighttime visions of his father, who claims his brother poisoned him, and exhorts Hamlet to take revenge and kill his new stepfather. Hamlet acts the part of the madman in order to hide his plans, and loses his grip on reality in the process. The insane act becomes actual insanity, and Hamlet kills the wrong man: Polonius, Ophelia's father. His mother and stepfather cover up the murder and keep Hamlet out of the public eye, and Hamlet's plans for revenge seem to evaporate. When his stepfather decides finally to silence Hamlet, Hamlet seizes the opportunity at hand and with one final rampage forces his world to its knees. With its central paradox of the incapacitated protagonist, Hamlet remains today a valid analysis of the intellectual dilemma between complex thought and political action. In Ostermeier's production, just six actors play twenty characters, constantly changing roles.





Hedda Gabler

by Henrik Ibsen

German translation by Hinrich Schmidt-Henkel

Director: Thomas Ostermeier

With: Annedore Bauer, Lars Eidinger, Jörg Hartmann, Kay Bartholomäus Schulze, Katharina Schüttler, Lore Stefanek

Set Designer: Jan Pappelbaum, Costume Designer: Nina Wetzel, Composer: Malte Beckenbach, Video Designer: Sébastien Dupouey, Dramaturg: Marius von Mayenburg, Lighting Designer: Erich Schneider

Performance rights: Rowohlt Theater Verlag, Reinbek bei Hamburg

Duration: 2 hrs 15 min

Premiere: 26 October 2005

Hedda Gabler, the daughter of a general, has just married. Her husband Jørgen Tesman, an upcoming historian, is about to be appointed a professor. He thus borrowed some money to offer his demanding wife a life of prosperity and bought a mansion. His opponent, the handsome and more gifted Løvborg, was ditched by Hedda. Løvborg, who used to enjoy spending his time dulling his brilliant intellect with drugs in notorious clubs, was neither a financial nor a social promising perspective for Hedda. Pretty disillusioned, Hedda returns from her honeymoon just to learn that Løvborg has given up his dissolute life. He took her absence as an opportunity to write an outstanding cultural-historical book, which is highly acclaimed by the academic world and therefore makes Tesman's promotion to professorship rather unlikely. Suddenly, Hedda's whole life plan goes up in smoke: She starts hating herself and her environment and runs amok. In his play, first staged in 1891, Ibsen shows an attack on bourgeoisie from the inside. Although it is difficult today to define the bourgeoisie as one single class with shared values, all the bourgeois desires and fears, which have been controlling, regulating and deforming biographies since the 19th century, are established in all financial social classes today. Fear of social decline has become our collective leitmotif. Once more, we are ready for the challenge and cheek of a Hedda Gabler.





Im Herzen der Gewalt

History of Violence

German Premiere

by Édouard Louis

German translation by Hinrich Schmidt-Henkel

Version by Thomas Ostermeier, Florian Borchmeyer and Édouard Louis

Director: Thomas Ostermeier

With: Christoph Gawenda, Laurenz Laufenberg, Renato Schuch, Alina Stiegler,

Thomas Witte (musician)

Associate Director: David Stöhr, Set and Costume Designer: Nina Wetzel,
Composer: Nils Ostendorf, Video Designer: Sébastien Dupouey, Dramaturg:
Florian Borchmeyer, Lighting Designer: Michael Wetzel, Collaboration
Choreography: Johanna Lemke

Co-production with Théâtre de la Ville Paris, Théâtre National Wallonie-Bruxelles and
St. Ann's Warehouse Brooklyn
Supported by the Lotto Stiftung Berlin
Performance rights: Éditions du Seuil; the rights to the stage version are to be acquired
through Schaubühne Berlin
Duration: 2 hrs
Premiere: 3 June 2018

At 4.00 am in the Place de la République in Paris, while returning home from a Christmas dinner, young Édouard meets Reda, a man who has an Algerian background. They get talking, start to flirt and soon Édouard is taking Reda back to his studio apartment. The two spend the night together. Reda talks about his childhood and his father who fled to France from Algeria. The mood is playful, they laugh, exchange caresses and have sex. But when, as they say goodbye to each other a few hours later, Édouard discovers his smartphone is missing and Reda suddenly takes out a gun and threatens him, the situation quickly turns to one of intimidation, violence and rape. The next morning, Édouard goes to the police and seeks medical attention. At a loss over how to deal with his trauma, he flees to his sister Clara in provincial northern France and confides his story to her. The reactions to the dramatic incident by the people around him as well as the police and medical staff who are treating him uncover the racism, homophobia and obscure power structures deeply rooted in society.





Kein Weltuntergang Not the End of the World

World Premiere

by **Chris Bush**
German translation by **Gerhild Steinbuch**
Director: **Katie Mitchell**
With: **Veronika Bachfischer, Jule Böwe, Alina Vimbai Strähler**

Associate Director: **Lily McLeish**, Stage and Costume Designer: **Chloe Lamford**,
Sound Designer: **Donato Wharton**, Assistant Sound Designer: **Joe Dines**, Dramaturg:
Nils Haarmann, Lighting Designer: **Anthony Doran**

Supported by the Senate Department for Culture and Europe, Berlin,
as part of the Festival International New Drama
Performance rights: Chris Bush
Duration: 1 hr 30 min
Premiere: 4 September 2021

The Arctic icecaps are melting, our oceans are getting warmer, forests are burning. Something must be done, that much is clear. But how can we hope for change when we keep repeating the same mistakes? Chris Bush's new text is about climate change. Through the perspectives of class, patriarchy and colonialism, the text explores the »hyperobject« of climate change, too vast to be comprehended entirely, yet interwoven in every aspect of our lives. It does not have a linear narrative, but fragments of a hundred possible linear narratives. In a collage-like, shattered form, the spectators are invited to search for causes and effects and construct their own narratives. Berlin, 2021: Dr. Anna Vogel is fighting for the job of her life, a post-doc position in the institute of famous climate scientist Prof. Uta Oberdorf. In countless variations of tiny details in the course of the job interview, the text explores how small changes in the course of events in the present can have major effects in the future. In the gaps of the narrative: an 80,000-year-old colony of trees, the mating of polar and grizzly bears threatened with extinction, an immortal species of jellyfish and a trillion barrels of crude oil. There is also pink snow, an adopted orangutan and a people being brought to the edge of total obliteration. There are an unimaginably large number of ways to tell this story, but some ways lead astray, others might lead to the solution.





Michael Kohlhaas

by Heinrich von Kleist

Version by Simon McBurney, Annabel Arden, Maja Zade and the ensemble

Directors: Simon McBurney and Annabel Arden

With: Robert Beyer, Moritz Gottwald, Laurenz Laufenberg, David Ruland,

Genija Rykova, Renato Schuch

Stage Designer: Magda Willi, Costume Designer: Moritz Junge, Sound Designer:

Benjamin Grant, Assistant Sound Designer: Joe Dines, Video Designer: Luke Halls,

Assistant Video Designers: Zakk Hein, Sébastien Dupouey, Dramaturg: Maja Zade,

Lighting Designer: Erich Schneider, Production Manager London: Judith Dimant

In Cooperation with Wayward Productions, London

Duration: 2 hrs

Premiere: 1 July 2021

Horse trader Michael Kohlhaas is on his way to Dresden to sell his horses at market when, at a castle checkpoint, he is asked to show his travel permit. Because Kohlhaas doesn't have a pass and is not clear about the rules, he agrees to leave behind his servant with two horses as surety. But, once in Dresden, he discovers the requirement of a permit was just a fabrication by the lord of the castle. When Kohlhaas returns, he finds his horses half-starved and his servant banished from the castle. Kohlhaas refuses to take his horses back in such a condition and rides home where he finds his gravely injured servant who has been hounded by knights and their dogs. Wanting justice, Kohlhaas writes a complaint which the Governor of Dresden promises to support. But the Chancellor of the Elector, a relative of the lord of the castle, withholds this complaint. Kohlhaas is thwarted by spurious excuses and his every attempt at legitimately fighting his case fails. His wife, intending to submit a petition on Kohlhaas's behalf, is struck by a guard's lance in such an unfortunate manner that she dies. This pushes Kohlhaas over the edge. He becomes leader of a mob, sets fires, attacks cities and kills, until such a time as the state is forced to listen to him.





ödipus

World Premiere

by **Maja Zade**

Director: **Thomas Ostermeier**

With: **Caroline Peters, Isabelle Redfern, Renato Schuch, Christian Tschirner**

Stage Designer: **Jan Pappelbaum**, Costume Designer: **Angelika Götz**,
Composer: **Sylvain Jacques**, Video Designers: **Matthias Schellenberg**,
Thilo Schmidt, Dramaturg: **Maja Zade**, Lighting Designer: **Erich Schneider**

Coproduction with Athens Epidaurus Festival

Performance rights: henschel SCHAUSPIEL Theaterverlag Berlin

Duration: 2 hrs 10 min

Premiere: 3 September 2021 in Athens, 19 September 2021 in Berlin

A holiday home in Greece: Christina, owner of a chemical company, and her much younger lover and employee Michael are enjoying some time off in the sun before the birth of their first child. The morning begins like any other: Christina makes herself a smoothie while Michael goes jogging. But then Christina's brother Robert arrives at the villa in order to confront Michael, who has secretly ordered an investigation into an accident — an accident involving one of the company's lorries tipping over and possibly leaking pesticide into a lake. A violent argument breaks out and gets even worse when Christina's best friend Theresa arrives with further bad news. During the course of the day the company's future starts to look increasingly bleak, while at the same time shocking family secrets are revealed. In the evening, Christina and Michael are left looking at the broken shards of their happiness: a day that had started out happy and normal ends in tragedy.

»ödipus« uses the antique myth in order to explore how a life can change completely from one second to the next. What happens when what we always thought was the truth suddenly reveals itself to be a lie? When everything you had always believed in was made up? When a life that seemed secure and full of privilege is suddenly blown to pieces?





Orlando

by Virginia Woolf

Version by Alice Birch

German translation by Brigitte Walitzek

Director: Katie Mitchell

With: Ilknur Bahadır, Philip Dechamps, Cathlen Gawlich, Carolin Haupt, Jenny König, Isabelle Redfern, Alessa Schmitz, Konrad Singer, Camera: Nadja Krüger, Sebastian Pircher, Boom Operator: Stefan Kessissoglou

Co-Director: Lily McLeish, Set Designer: Alex Eales, Costume Designer: Sussie Juhlin-Wallen, Director of Photography: Grant Gee, Video Designer: Ingi Bekk, Collaboration Video Design: Ellie Thompson, Music and Sound Designer: Melanie Wilson, Dramaturg: Nils Haarmann, Lighting Designer: Anthony Doran

Co-production with Odéon — Théâtre de l'Europe, Paris, Teatros del Canal Madrid, Göteborgs Stadsteater/Backa Teater and São Luiz Teatro Municipal, Lisbon
In cooperation with the European Theatre Network PROSPERO
Supported by Freunde der Schaubühne am Lehniner Platz e.V.
Duration: 1 hr 50 min
Premiere: 5 September 2019

A heroine who is born a hero; or a hero who becomes a heroine — does it even matter? Orlando experiences four centuries of British and European human history. He lives at the court of Elizabeth I; falls tragically in love with a Russian princess at the fabled banquet on the frozen River Thames during the reign of James I; dabbles in writing; becomes Charles II's ambassador to Constantinople. He returns to Great Britain a woman, writes, throws parties in the enlightened 18th century, loves men and women, both prostitutes and nobles and, in the buttoned-up Victorian era, marries a man. Man or woman, does Orlando even have to decide? Orlando witnesses how people, nature, systems and reigns are in a constant state of flux; and how customs, habits and ideas of how a man or a woman should behave are constantly being modified, as well as what is right and what is wrong, what an artist should write about and what a woman is allowed to think about. Orlando experiences how the weather and the political climate change, how desire and gender roles develop. Orlando sees people who take for nature what is actually man-made.





Peer Gynt

by Henrik Ibsen

A Main-Brain-Drain-Drama by John Bock and Lars Eidinger

With: Lars Eidinger

Directors: **John Bock, Lars Eidinger**, Set and Costume Designer: **John Bock**,
Video Designer: **Miles Chalcraft**, Composer: **Andreas »Stickle« Janetschko**,
Lighting Designer: **Erich Schneider**, Camera: **Hannah Rumstedt**,
Quasi me: **Edna Eidinger**

Co-production with Ruhrfestspiele Recklinghausen and the Théâtre de Liège

Performance rights: John Bock; Verlag der Autoren, Frankfurt am Main

Duration: 2 hrs 20 min

Premiere: 12 February 2020

»Viewed from the distance of one and a half centuries, all of Henrik Ibsen's plays demonstrate an incredible modernity and possibly even a gripping topicality. In the character of Peer Gynt, he delineates a psychological drama — a 20th century Ulysses transposed back to the 19th century in order to reach us here in the 21st. In this psychology, everything is symbolic: the external is the internal and the internal the external. The entire tension already lies in the opening sentence as Aase, Peer's mother, accusingly, defensively — you're not sure how to play it — also partly smiling and with understanding, addresses him: »You're lying!«. And what is a lie? A web woven of helplessness, megalomania, seduction, a desire for power. Born out of powerlessness. All this is playing in those first two words: »You're lying!« This is because Peer tells his mother a fantastical hunter's tale set in the mountains. He wants to be her big boy. He wants to be entertaining, loved; he essentially would like to be liked. And one of the play's underlying themes is being rejected. »If only I could,« says Peer, »rip their contempt out of their chests with a butcher's hands«. We don't take him seriously. How could we? He's the child of a drunkard. And his mother, Aase, diminutive and helpless, spoils him beyond measure. But also nags him at the same time. Hugs him and rejects him. Always one or the other. An entirely ambivalent love. But an affection that Peer needs and that prevents him from growing up. He is a little boy who wants to be a big boy. He wants to have a sheltered life with his mother and, at the same time, his freedom. And he never really comes to terms with this contradiction until the end of the play.«





Professor Bernhardt

by Arthur Schnitzler

Version by Thomas Ostermeier and Florian Borchmeyer

Director: Thomas Ostermeier

With: Damir Avdic, Veronika Bachfischer, Thomas Bading, Robert Beyer, Johannes Flaschberger, Christoph Gawenda, Moritz Gottwald, Jörg Hartmann, Laurenz Laufenberg, Eva Meckbach, David Ruland, Sebastian Schwarz, Konrad Singer, Lukas Turtur

Set Designer: Jan Pappelbaum, Costume Designer: Nina Wetzel, Composer: Malte Beckenbach, Director of Photography: Matthias Schellenberg, Camera: Florian Baumgarten, Moritz von Dungern, Andreas Hartmann, Stefan Kessissoglou, Video Designer: Jake Witlen, Dramaturg: Florian Borchmeyer, Lighting Designer: Erich Schneider, Mural Paintings: Katharina Ziemke

Performance rights: Schaubühne Berlin

Duration: 2 hrs 45 min

Premiere: 17 December 2016

Specialist for internal medicine Bernhardt, the director of a prestigious private clinic, refuses to allow a priest into the room of a patient to whom the priest wants to give the last rites. In the final stages of a deadly sepsis, caused by an improper abortion, the delirious young woman believes she is fully recovered and Bernhardt sees it as his medical duty to grant her a »happy death« and not to destroy her delusion. The priest in turn insists upon his religious mission as the saviour of souls. Both men fail: whilst they argue, the patient dies. For Bernhardt, who is of Jewish descent, this unfortunate incident quickly escalates into a political scandal which threatens to ruin his existence and that of the clinic. He is accused of a targeted attack on the religious feelings of Christians. Soon a rampant latent anti-Semitism breaks out into the open. Thomas Ostermeier particularly explores the question of how a group can systematically manipulate an isolated incident in order to serve its own aspirations for power and special interests; how apparently incontestable facts can be twisted and relativised to the point where the »objective truth« rapidly loses its definable shape. What remains of the truth when it is increasingly crushed between opposing interpretations?



Qui a tué mon père

Who killed my father

by Édouard Louis

Director: Thomas Ostermeier

With: Édouard Louis

In French

Video Designers: Sébastien Dupouey, Marie Sanchez, Stage Designer: Nina Wetzel,
Costume Designer: Caroline Tavernier, Composer: Sylvain Jacques, Dramaturgs:
Florian Borchmeyer, Elisa Leroy, Producers: Anne Arnz, Elisa Leroy, Lighting Designer:
Erich Schneider

Co-production with the Théâtre de la Ville Paris

Supported by the Senate Department for Culture and Europe, Berlin,
as part of the Festival International New Drama (FIND)

With the kind support of the Institut français Germany and the Holtzbrinck Publishing Group
Performance rights: Édouard Louis

Duration: 1 hr 30 min

Premiere: 9 September 2020 in Paris and 7 October 2021 in Berlin

»Throughout my entire childhood, I hoped you'd disappear.« — The disgust with which he regards his violent, alcoholic, rightwing father, whose homophobic outbursts traumatised him for life as he was growing up gay in the French provinces, lies deep in Édouard Louis. But when, in his most recent text, the French writer confronts his now seriously ill father, his anger is transformed into compassion: »You can no longer get behind the wheel, are no longer allowed to drink, can no longer shower unaided without it presenting an enormous risk. You're just over fifty. You belong to the precise category of people for whom politics has envisaged a premature death.« The apparent perpetrator has become a victim. His propensity for violence now appears to be more a consequence of continuously suffered humiliation and social brutality. Using the broken body of his father as a starting point, Louis undertakes a defiant rewrite of the recent political and social history of France. It is a chronicle of an ongoing murder, of a deliberate mutilation by neo-liberal »reforms« and their brutality against the workers who are forced to experience their consequences in their own bodies. A polemical and rebellious pamphlet against forgetting, exclusion and the physical violence of a classridden society — and, at the same time, an intimate declaration of love to a person who makes it almost impossible to love him.





reden über sex
talking about sex

World Premiere

by Maja Zade

Director: Marius von Mayenburg

With: Robert Beyer, Carolin Haupt, Jenny König, Genija Rykova, Konrad Singer,
Lukas Turtur

Stage Designer: Jan Pappelbaum, Costume Designer: Nina Wetzel, Composers:
David Riaño Molina, Nils Ostendorf, Dramaturg: Maja Zade, Lighting Designer:
Erich Schneider

Performance rights: henschel SCHAUSPIEL Theaterverlag Berlin

Duration: 2 hrs

Premiere: 7 December 2021

Bernd cares for his mother who is bedridden in Spandau following a stroke, and thus he hardly has any time for sex. Fedora likes to experiment and is open to sexual adventures with both men and women. Marie is a teacher, is unlucky in love and has a practical suggestion for what to do when your vibrator batteries run out over Christmas. Britta had sex for the first time in her late twenties with Hans-Joachim, a colleague from the accountancy firm, and is convinced that every birth ages the vagina. Pascal is married to Guido, a strict Catholic and doesn't believe in sex before marriage. Kevin has problems with his blood sugar levels and must eat regularly. He is meeting the others for the first time, very shy and comes from Wedding. An evening in Berlin. Three women and three men meet once a month to talk about sex. They all agree: human sexuality is of great importance to human beings. In their discussion, they share their sensual moments of awakening, their sexual experiences, secret fantasies and most ardent desires. There are funny stories, bizarre revelations, harrowing confessions and tender admissions. What significance does sex have in these people's lives and what does their talking about sexuality reveal about who they are? What happens when we make the intimate public — how do we talk about sex? And how can we ever be close to another person, during sex or when we're talking about it?





Richard III.

by William Shakespeare

German translation and version by Marius von Mayenburg

Director: Thomas Ostermeier

With: Thomas Bading, Robert Beyer, Lars Eidinger, Christoph Gawenda,
Moritz Gottwald, Carolin Haupt, Jenny König, Laurenz Laufenberg, David Ruland,
Thomas Witte (drummer)

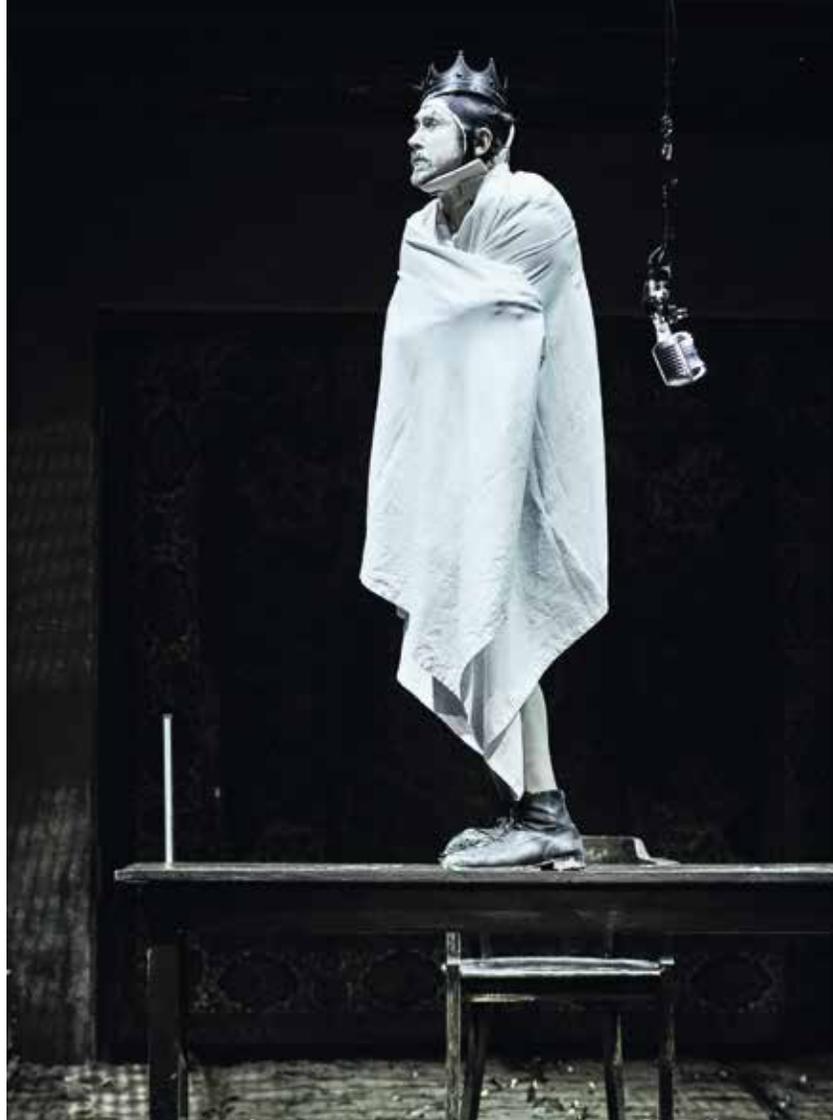
Set Designer: Jan Pappelbaum, Costume Designer: Florence von Gerkan,
Associate Costume Designer: Ralf Tristan Szezsny, Composer: Nils Ostendorf,
Video Designer: Sébastien Dupouey, Dramaturg: Florian Borchmeyer,
Lighting Designer: Erich Schneider, Puppets made by: Ingo Mewes, Karin Tiefensee,
Puppeteers Training: Susanne Claus, Dorothee Metz, Fight Choreography: René Lay

Performance rights: henschel SCHAUSPIEL Theaterverlag Berlin

Duration: 2 hrs 30 min

Premiere: 7 February 2015

Richard is hideous. Born prematurely, he is a deformed, hobbling, hunchbacked cripple who, on the battlefields of the Wars of the Roses — which flared up after the death of Henry V — served his family and above all his brother, Edward, well. Now Edward is king, thanks to a number of murders carried out on his crippled brother's own initiative. But the end of war brings Richard no peace. His hatred for the rest of the world, to which he will never belong, lies too deep. And so he does what he does best and kills some more, clearing away every obstacle that lies in his path to becoming king. If fate prevents him from being part of a society of those blessed by good fortune, he will at least lord over them. He plays off his rivals against each other with political cunning, unscrupulously exploits the ambitions of others for his own ends and strides spotless through an immense bloodbath until there is no one left above him and the crown is his. But even this triumph, purchased with the death of enemies, allies and relatives alike, still fails to heal the great insult nature has visited upon him. Alone at the apex of the English kingdom, deprived of all his adversaries, he now turns his rage on his true nemesis — himself.





Rückkehr nach Reims

Returning to Reims

based on the novel »Retour à Reims« by Didier Eribon

Version of the Schaubühne

Revival (new version of »Returning to Reims«)

With additional texts by Amewu Nove and Isabelle Redfern

German translation by Tobias Haberkorn

Director: Thomas Ostermeier

With: Amewu Nove, Isabelle Redfern, Christian Tschirner

Assistant Director: **David Stöhr**, Costume and Stage Designer: **Nina Wetzel**, Assistant

Stage Designer: **Doreen Back**, Composer: **Nils Ostendorf**, Sound Designer:

Jochen Jezussek, Dramaturgs: **Florian Borchmeyer**, **Maja Zade**, Lighting Designer:

Erich Schneider, Film Directors: **Sébastien Dupouey**, **Thomas Ostermeier**, Camera:

Sébastien Dupouey, **Marcus Lenz**, Movie Editor: **Sébastien Dupouey**, Original

Film Sound: **Peter Carstens**, Video Technology Film: **Jake Witten**, Production

Manager Film: **Stefan Nagel**

Coproduction with the Manchester International Festival MIF, HOME Manchester and
Théâtre de la Ville Paris

Supported by LOTTO-Stiftung Berlin

Performance rights: Suhrkamp Verlag Berlin

Duration: 2 hrs

Premiere: 24 September 2017, with new cast on 13 June 2021

A sound studio. An actress is recording a text. At the mixing desk a director is giving her instructions. Together they are working on the voice recording for a film which is running synchronously in the background. The protagonist of the film is the author himself, Didier Eribon, who goes on a type of journey of reminiscence. With a mixture of personal confession and sociological analysis, Eribon reports on the re-encounter with his hometown and his family which he has hardly seen for decades. In his confrontation with his past, Eribon also comes up against the blind spots in society: the exclusion mechanisms at work in the very same middle-classes to which he now belongs and the reality of a working-class which is now running into the arms of the Front National. How can things have come to this? And what are the solutions? These are all questions Eribon pursues in his film as he goes on a search for clues in Reims. They are questions which also continue to trouble the director and actress during their process of finishing the film.





Aufnahme

Ruhe

status quo

World Premiere

by Maja Zade

Director: Marius von Mayenburg

With: Jule Böwe, Moritz Gottwald, Carolin Haupt, Jenny König, Lukas Turtur

Set Designer: Magda Willi, Costume Designer: Nehle Balkhausen, Composer: Jacob Suske, Dramaturg: Maja Zade, Lighting Designer: Erich Schneider

Performance rights: henschel SCHAUSPIEL Theaterverlag Berlin

Duration: 2 hrs

Premiere: 18 January 2019

Young and attractive Flo gets a job as an estate agent. He enjoys selling flats and having contact with the customers, but his colleagues in the agency are a smoothly operating team of women who don't make things easy for the male newcomer, never mind the only other man in the company, tasty office secretary Manni, who appears to regard Flo as the competition ...

Young and attractive Flo gets a job as a trainee assistant at a chemist's. But his initial joy at securing the position and his interest in the diverse product line, are soon marred by the behaviour of self-satisfied, overweight branch manager Daniela, who declares him »a matter for the boss« and refuses to recognise any boundaries ...

Young and attractive Flo performs classical monologues halfnaked in a theatre and is hired as an actor. He is fascinated by the charismatic, authoritarian artistic director Bettina. An intense working relationship swiftly develops between the two in which artistic interest seamlessly merges into a sexual one ... The three young and attractive Flos are all at the beginning of their careers and are all actually called Florian. But in a society where women call the shots, every Florian becomes a Flo.

»status quo« depicts the world as it is, but in its mirror image. The object of desire and discrimination — in both the workplace and at home — is the male. This inversion of the real balance of power pointedly allows the mechanisms of inequality to emerge in a satire that is both biting and funny. The sufferings of the three Flos reveal the absurdity of a power imbalance that has become so commonplace we regard it as normal.





Ungeduld des Herzens

Beware of Pity

by Stefan Zweig

Version by Simon McBurney, James Yeatman, Maja Zade and the ensemble

Director: Simon McBurney

With: Robert Beyer, Marie Burchard, Johannes Flaschberger, Christoph Gawenda, Moritz Gottwald, Laurenz Laufenberg, Eva Meckbach

Co-Director: James Yeatman, Set Designer: Anna Fleischle, Costume Designer:

Holly Waddington, Sound Designer: Pete Malkin, Sound Associate: Benjamin Grant,

Video Designer: Will Duke, Dramaturg: Maja Zade, Lighting Designer: Paul Anderson

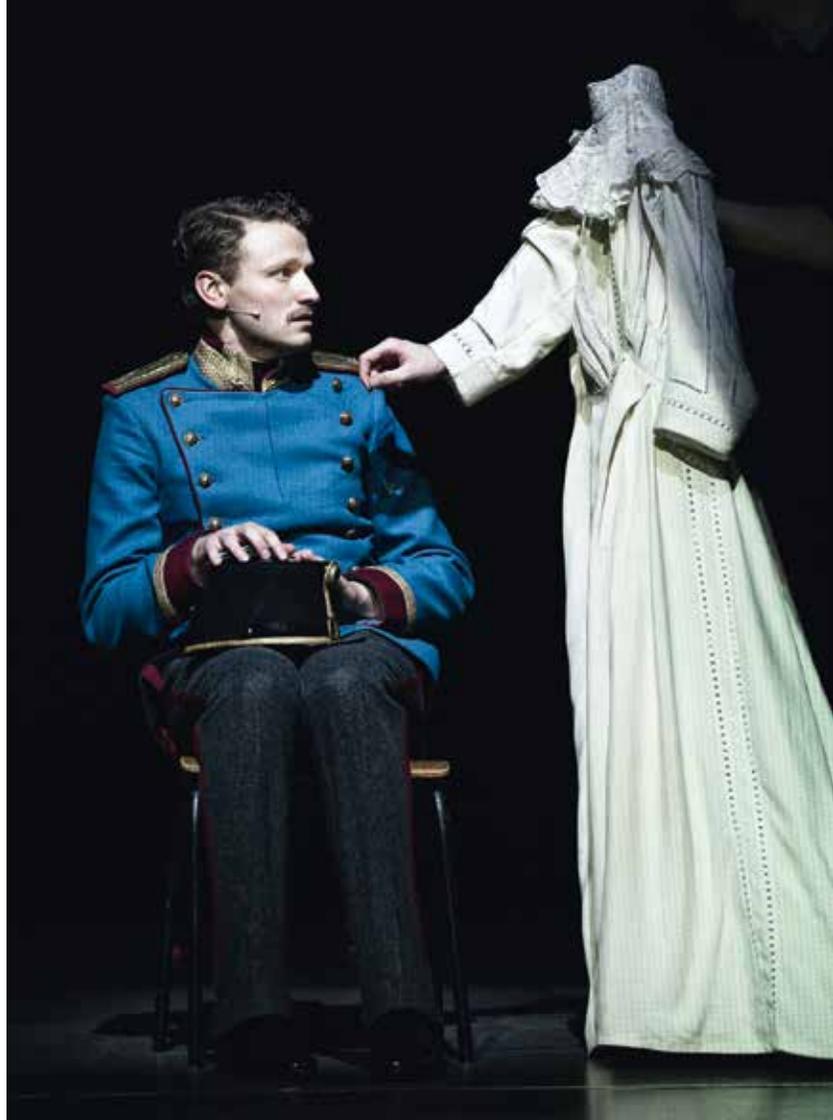
Co-production with Complicité

Performance rights: Schaubühne Berlin

Duration: 2 hrs

Premiere: 22 December 2015

Young soldier Hofmiller is invited to Baron Kekesfalva's castle. The soirée is a success: Hofmiller manages to entertain with one amusing anecdote after another. Inebriated by his accomplishment, he asks Edith, the host's daughter, for a dance. But Edith blanches. Hofmiller recognises he has committed a faux pas, but only when the girl's cousin explains that Edith is paralysed does he comprehend the extent of his offence and flees the castle. The following morning he sends flowers and Edith retaliates with an invitation to tea. Soon, Hofmiller is a daily guest at the castle, not noticing that the mentally fragile Edith has fallen desperately in love with him. When Hofmiller understands the truth, he proposes marriage, but once Edith realises that this has only happened out of pity, her initial delight mutates into a despairing rage ... »Beware of Pity« deals with the question of what is true compassion and how difficult it is sincerely to suffer vicariously with another human being. Simon McBurney is an actor, director and co-founder of legendary British theatre company Complicité. For his stage version of »Beware of Pity«, McBurney is working with a German theatre ensemble for the first time.





Yerma

German Premiere

by **Simon Stone**

after **Federico García Lorca**

German Translation by **Brangwen Stone**

A Production by **Young Vic Theatre London**

Director: **Simon Stone**

With: **Christoph Gawenda, Carolin Haupt, Jenny König, Caroline Peters,**

Ilse Ritter, Konrad Singer

Stage Designer: **Lizzie Clachan**, Costume Designer: **Alice Babidge**, Music and Sound

Designer: **Stefan Gregory**, Lighting Designer: **James Farncombe**, Dramaturg:

Nils Haarmann

Performance rights: S. Fischer Verlag Frankfurt am Main

Duration: 2 hrs

Premiere: 27 July 2021

Yerma and her husband, John, spend their first night in their new house together. Over champagne, Yerma reveals that she wants to have a baby. John is taken by surprise but he, too, can envisage being a paterfamilias. With this innocuous, ordinary scene in the life of a young couple, a nightmare begins. During the next five years, Yerma will try to become pregnant, invariably without success. She demands that John organises his business trips in such a way that he's at home during her fertile days and writes intimate accounts about her problems with conceiving on her lifestyle blog. Yerma's desire for a child also strains her relationship with her sister, who has no trouble becoming pregnant but who is suffering from postnatal depression; and with her mother, who actually never wanted children herself and who cannot even begin to comprehend Yerma's problem. With each passing year, Yerma becomes more obsessed with the idea of having a child until it completely dominates her thoughts — an obsession that turns her once happy life into a tragedy.





Festival International New Drama (FIND)

Every year since 2000 the Festival International New Drama (FIND) has given internationally renowned theatre makers as well as new discoveries the opportunity to show their work at the Schaubühne. Thus, FIND not only brings new theatre from the most diverse linguistic and cultural regions to Berlin for the first time, but over the years the festival has also become a panorama of the most important productions of worldwide theatre creation — always committed to the basic idea of discovering new theatrical forms and texts — be it newly written or collectively developed plays.

The next FIND will take place from March 31 to April 10, 2022.

FIND plus

Since 2011 FIND has been complemented by the »FIND plus« workshop programme which is a forum for acting, directing and dramaturgy students from several European countries and the USA.

There was no FIND plus program in 2021 due to the Corona pandemic.

FIND in the repertoire

From the international collaboration with playwrights, directors and actors within the framework of FIND emerged the projects and productions, which constitute the focus of the Schaubühne repertoire. The discoveries of the festivals and work on new plays have led to countless world- and German-language premieres in past seasons.



Directors

Annabel Arden is director, actress and co-founder of the company Complicité. Her career as an independent director encompasses theatre, opera and broadcasting as well as devising new work. She has directed for Opera North, The English National Opera, The Royal National Theatre, Almeida Theatre and the BBC. In 1981 she left Cambridge University and went to train with Monika Pagneux and Philippe Gaulier in Paris. She then toured internationally with Neil Bartlett and the performance collective »1982«. In 1983, she joined forces with Simon McBurney and Marcello Magni to form Theatre de Complicité.

John Bock was born in Gribbohm, Germany in 1965. He lives and works in Berlin. His action art has featured at events and venues including the documenta in Kassel, the Venice Biennale and the Museum of Modern Art in New York. In 2010, he curated the highly regarded group exhibition »Fisch GrätenMelkStand« at the Temporäre Kunsthalle on Berlin's Schlossplatz. In 2017, his solo exhibition »Im Moloch der Wesenspräsenz« featured at the Berlinische Galerie and included a performance involving Lars Eidinger. In June 2019, »Im AntliTZ des SchädelapparaTZ« has been shown at the Neuer Berliner Kunstverein while »LiquiditätsAuraAroma« opened at the Kunsthalle Mannheim in October 2019.

Jan Bosse was born in Stuttgart in 1969. He first studied dramatics, German philology and art history at the University of Erlangen and then directing at the Ernst Busch Academy of Dramatic Arts in Berlin. From 2000 to 2005 he was in-house director at Deutsches Schauspielhaus Hamburg. He also worked regularly at the Schauspielhaus Zurich, Deutsches Theater Berlin, Thalia Theater in Hamburg, Burgtheater in Vienna, Schauspiel Köln, Schauspiel Frankfurt, the Münchner Kammerspiele and from 2007 to 2013 as in-house director at the Maxim Gorki Theater in Berlin. In 2007 he was invited to the Berlin Theatertreffen with his production of Goethe's »Die Leiden des jungen Werther« (Maxim Gorki Theater) and with William Shakespeare's »Viel Lärm um nichts« (Burgtheater Vienna), followed by a third invitation

in 2008 with Shakespeare's »Hamlet« (Schauspielhaus Zurich). The fourth invitation followed in 2018 with the Burgtheater-production »Die Welt im Rücken« based on the novel of the same title by Thomas Melle. The world premiere of Christian Kracht's new novel »Eurotrash« is Jan Bosse's first production at the Schaubühne.

Simon McBurney is an actor, writer, director and co-founder of Complicité. He was involved in more than 30 productions for the company. In 2008 he was the recipient of the Berlin Academy of Arts Konrad Wolf Prize for outstanding multi-disciplinary artist and was the first British artiste associé for the Festival d'Avignon in 2012. In 2009 he was awarded the Yomuri Theatre Award Grand Prize for Best Director for »Shun-Kin«. In 2015 his show »Ungeduld des Herzens« premiered at the Schaubühne; in the same year his work »The Encounter« was shown at Edinburgh International Festival and had its German Premiere at the Schaubühne in May 2018. Since its formation in 1983, the British theatre company Complicité has toured the world and helped to shape the landscape of modern drama. From being smuggled into a shanty town in Chile to perform in 1984, to being broadcasted live into cinemas across the globe, Complicité has continued to experiment and collaborate with the Barbican, the National Theatre, Setagaya Public Theatre in Tokyo, the Los Angeles Philharmonic Orchestra, De Nederlandse Opera, and the Pet Shop Boys, amongst others. Complicité has won more than 50 major global theatre awards.

Playwright and director **Marius von Mayenburg** dissects the relationships between the characters in his plays and explores tragic-comical situations. He started working with Thomas Ostermeier at the Baracke of the Deutsches Theater Berlin and has been the Schaubühne's writer-in-residence since 1999. Some of the translations for Thomas Ostermeier's Shakespeare productions are »Hamlet« (2008), »Othello« (2010), »Maß für Maß« (2011) and »Richard III.« (2015). His work as a director at the Schaubühne includes plays, such as »status quo« by Maja Zade (2019), »reden über sex« by Maja Zade (2021) as well as his own plays »Stück Plastik« (2015), »Peng« (2017) and »Die Affen« (2020). He also works at the Residenztheater München, the Schauspiel Frankfurt, the Schauspiel Hannover and the Schauspielhaus Bochum.

Katie Mitchell was director in residence at the Royal Court Theatre in London and at the Royal Shakespeare Company, where she staged the play »The Phoenician Woman« (1996), which was honored with the Evening Standard Theatre Award. She has also worked at international theatres, e.g. in Dublin, Copenhagen, New York, Stockholm, Berlin and Cologne and was awarded the Nestroy Theatre Prize for her direction of Friederike Mayröcker's »Reise durch die Nacht« in 2013. In 2009 she was appointed to Officer of the Order of the British Empire. In the Schaubühne productions »Fräulein Julie«, based on August Strindberg's tragedy (2010), and »Ophelias Zimmer«, with texts by Alice Birch (2015), she re-read and re-interpreted classic plays from a feminist perspective. Together with video designer Leo Warner, Mitchell has developed a new form of theatre by combining theatre with film. In 2016 she staged »Schatten (Eurydike sagt)« by Elfriede Jelinek, in 2019 »Orlando« by Virginia Woolf and in 2021 »Kein Weltuntergang« by Chris Bush at the Schaubühne Berlin.

The Schaubühne's examination of issues relevant to today's Germany began with **Thomas Ostermeier's** production of »Personenkreis 3.1« (2004) by Lars Norén. The gaze then shifted from people marginalized and excluded by society towards the core of bourgeois existence. The bourgeois classics of 19th century theater served this aim: the productions of Henrik Ibsen's »Nora« (2003), »Hedda Gabler« (2006), »John Gabriel Borkman« (2009) and »Ein Volksfeind« (2012) held up a mirror to the theatre's audience, explored their hopes and fears, and analyzed their mental and material worlds. Since September 1999, Ostermeier has been the resident director and member of the artistic direction of the Schaubühne. Several of his productions have been invited to the Theatertreffen Berlin, most recently »Rückkehr nach Reims« based on the book by Didier Eribon (2017). As artiste associé, Ostermeier curated the program of the Festival d'Avignon in 2004. In 2009 Thomas Ostermeier was appointed »Officier des Arts et des Lettres« by the French ministry of culture, and »Commandeur« in 2015. From 2010–17, Thomas Ostermeier has been the German president of the Deutsch-Französischer Kulturrat (DKFR), the German-French Council of Culture. In 2016 he received SACD's Prix Européen for his work for the European copyright, the protection of intellectual property and appropriate commission for artists.

Thomas Ostermeier received the Golden Lion of the Venice Biennale for his work in 2011. In 2016 »Hamlet« was celebrated as the best international production by the FADJR International Theatre Festival in Teheran. Also, he was honored with an honorary doctorate by the University of Kent for his dedication to the European Theatre in 2016. In 2017 he was awarded with the »Premio della Critica Teatrale« for his staging of »Richard III.« and in 2018 he was honored with the Bundesverdienstkreuz. His most recent productions at the Schaubühne include »Ein Volksfeind« by Henrik Ibsen (2012), »Richard III.« by William Shakespeare (2015), »Professor Bernhadi« by Arthur Schnitzler (2016), »Rückkehr nach Reims« based on the book by Didier Eribon (2017), »Im Herzen der Gewalt« based on the book by Édouard Louis (2018), »Italienische Nacht« by Ödön von Horváth (2018), »abgrund« by Maja Zade (2019), »Jugend ohne Gott« by Ödön von Horváth (2019), »Qui a tué mon père« by Édouard Louis (2021), »Das Leben des Vernon Subutex 1« by Virginie Despentes (2021) and »ödipus« by Maja Zade (2021).

Milo Rau is a director, playwright and essayist and works as a freelance journalist for newspapers and magazines, e.g. for the Neue Zürcher Zeitung. In 2007 he founded the International Institute of Political Murder (IIPM), which stands for a new type of documentary theatre and political art. He has directed several theatre productions, including »Hate Radio«, which was invited to the Theatertreffen Berlin in 2012. In 2014 he was awarded the Swiss theatre prize. »The Civil Wars« was presented as a Schaubühne co-production at FIND 15 and was the first part of a trilogy about Europe's status quo. After »The Dark Ages« at the Residenztheater München, »Empire« was the third part of this trilogy and premiered at the Schaubühne in September 2016. In 2016 he was awarded the ITI Prize on World Theatre Day by the German Center of the International Theatre Institute. His most recent works include »Mitleid. Die Geschichte des Maschinengewehrs« (Schaubühne Berlin, 2016), »La Reprise« (Théâtre National Wallonie-Bruxelles, 2018; German Premiere: Schaubühne Berlin, 2018) and »Everywoman« by Milo Rau and Ursina Lardi (2020). His most recent documentary, »Das Kongo Tribunal« (2017), has been nominated for the Deutscher Filmpreis. Since summer 2018 on he is the artistic director of the NTGent.

Simon Stone was born in 1984 in Basel, raised in Cambridge/GB and from 1996 in Melbourne/Australia. Studied at the Victorian College of the Arts in Melbourne. In 2007 formation of the theater group The Hayloft Project, for which he adapted dramas by Anton Chekhov, among others. Production »The Wild Duck« based on the play by Henrik Ibsen (invitation to the Ibsen Festival in Oslo in 2012, to the Vienna Festival in 2013 and to the Holland Festival Amsterdam). Feature film »The Daughter« based on that drama (2015). Director at Theater Basel (2015–17) where he staged »John Gabriel Borkman« after Henrik Ibsen (2015, awarded by Theater heute as Production of the Year, invitation to the Berlin Theatertreffen 2016); »Angels in America« by Tony Kushner (2015, Nestroy Theatre Prize as Best German Performance) and »Three Sisters« after Anton Chekhov (2016, awarded by Theater heute as Play of the Year, invitation to the Berlin Theatertreffen 2017). Numerous international productions, including »Yerma« after Federico García Lorca (2016, Young Vic Theatre, London); »Hotel Strindberg« after August Strindberg (2018, co-production of the Burgtheater Vienna and Theater Basel, invitation to the Berlin Theatertreffen 2019); »Médée« by Luigi Cherubini (2019, Salzburg Festival) and »La Traviata« by Giuseppe Verdi (2019, Opéra national de Paris).

Anne-Cécile Vandalem was born in Liège in 1979. She is a director, playwright and actress and studied interpreting at Conservatoire Royal de Liège. Co-writing with Jean-Benoît Ugeux for the plays »Zaï Zaï Zaï Zaï« and »Hansel et Gretel« in 2003. In 2008 she founded her theatre company Das Fräulein (Kompanie). In the same year, she created the play »(Self)Service« (Théâtre Vidy-Lausanne, 2008) as first part of a trilogy, followed by »Habit(u)ation« (Théâtre de Namur, 2010) and »After the Walls (UTOPIA)« (Théâtre de Namur, 2013), both invited to Kunstenfestivaldesarts. Her most recent works include »Tristesses« (Théâtre de Liège, 2016), »ARCTIQUE« (Théâtre national de Belgique, 2018) and »Die Anderen« by Anne-Cécile Vandalem (2019); the latter two were invited to the Festival d'Avignon and could be seen during FIND festival at the Schaubühne. Besides her work for theatre, she also creates sound shows such as »Michel Dupont, réinventer le contraire du monde« (Théâtre de la Manufacture Avignon, 2011), multimedia installations, such as »Looking for Dystopia« (2014), video installations such as »Still too sad to tell

you« (Théâtre national de Belgique, 2015) and »Que puis-je faire pour vous?« (2014–15), a performative project in public space.

Architecture of the Mendelsohn building

Since 1981 The Schaubühne has been housed in a building originally designed by the Berlin architect Erich Mendelsohn, who is among the most important German architects of the 20th century. Until the 1970s, the building housed a cinema and was transformed in 1978 by the architect Jürgen Sawade into one of the most technically advanced theatres in Germany, and became the new home of the »Schaubühne am Halleschen Ufer«. The Schaubühne had suffered a lack of space which made a move necessary. It was perhaps the first time in the modern history of theatre design that a theatre space was constructed in accordance with the needs of the theatre's experienced practitioners, under constant dialogue in planning and construction between the theatre and the architect. There is no longer a separation between the stage and the seating areas, as is the case in conventional theatres; the theatre space is fully flexible and can function anywhere as either stage space or seating area. In addition, two large sliding panels can be used to divide the large hall — measuring 67.5 m length by 21 m width — into three stages (Stage A, B and Globe). In this way three performances can be held simultaneously, or any two neighboring substages (or all three) can be combined. In this manner, all the classical theatrical forms are fully realizable from a technical standpoint, and the house is best prepared to accommodate any future requirements of stage experimentation.

In 2014 the Globe Theatre was built, following the structure of the famous Elizabethan Theatre in London. The actors are at the centre of this space in which they are closer to the audience than in any other theatrical architecture. In the Globe, whose curved form already mirrors the exterior of the Mendelsohn building, an auditorium was created in which the semi-circular rows of seats embrace the stage so that they are positioned on top rather than behind each other. This space is designed in a way that it can provide the setting for various individual productions. The Globe opened with the premiere of Shakespeare's »Richard III.«, directed by Thomas Ostermeier.









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