

## English Summaries

### **Jens Christian Lauenstein | Led Critique of Capitalism through Documentary Strategies**

The article seeks to argue that it may be fruitful to observe certain tendencies to critique of capitalism through documentary strategies in contemporary theatre in the light of the theatre and theories of Erwin Piscator, defending the thesis, that the similarities between the two are larger than what is typically assumed. Three theatrical art works are analyzed: *Marat – was ist aus unser Revolution geworden?* by director Volker Lösch; *Das Himbeerreich* by Andres Veiel, and *Karl Marx: Das Kapital, erster band* by the group Rimini Protokoll. All three are read as piscatorian, in as far as it is shown, how they in different manners return to his concepts, all though the political aspect seems to have been sliding from an insisting hope, to a desperate utopia.

### **Carol Martin | The Theatrical Life of Documents**

The notion that documents provide incontrovertible evidence has long been in question. Yet documents, in both their material and digital forms, are still well respected and are used as sources of information with consequences for the creation of meaning in historical accounts, in legal procedures, and on theatre stages. The theatrical life of documents may or may not contain anything real, in the sense of actual, physical, factual, or material. What is the document, what is its province, and what kinds of meanings does the way in which it is staged produce? I will address these questions in relation to three international performances: Double Edge Theatre's *The Grand Parade* directed by Stacy Klein (2013), *The Year I Was Born* (2010), and *The Pixelated Revolution* (2011).

### **Siemke Böhnisch | Soydan's Non-Breivik and Højgaard's Non-Non-Breivik**

In this article I discuss and analyse two highly contested documentary performances, *Manifest 2083* (Lollike/CaféTeateret, 2012) and *Breiviks Erklarung* (Rau/IIPM, 2012), which are based on text documents by the mass murderer and terrorist Anders Behring Breivik. The analysis focuses on questions of enunciation and the embodiment practices of the two solo actors, Sascha . Soydan in *Breiviks Erklarung* and Olaf Højgaard in *Manifest 2083*.

### **Melanie Hinz | The Non-Professional Actor as Document?**

This article examines in theory and by the analysis of three productions whether a non-professional cast, quite often seen in contemporary documentary theatre today, could be considered and described as documents. The study includes an examination of documentary theatre in the sixties especially as defined by Peter Weiss. It also draws on recent theoretical studies such as works by Steyerl. It reaches the conclusion that documentary theatre of the sixties felt a strong belief in the veracity of the written document, where as contemporary documentary theatre oscillate between doubt and faith. This applies especially to the theatrical event of Christoph Schlingensiefel, *Bitte Liebt sterreich!*, where as *Meine Akte und ich* by Clemens Bechtel concentrate much more on the authenticity of the non-professional cast. In Hinz' own performance *Cash. Das Geldstuck* it is particularly this doubt about authenticity that attracts the attention of the audience to the documentary quality of the non-professionals.

**Tine Byrdal Jørgensen | Staged biographies**

Through an analysis of the performance *Gardenia* the article discusses the negotiation between aesthetics and ethics in contemporary documentary theatre. *Gardenia* is a performance with and about aging transvestites. The author combines Lévinas' ethics with a poststructural understanding of the subject in order to methodically grasp how the performance is activating an ethical relationship between the Other on stage and the spectator.

**Johan Holm Mortensen | Documentarism as a function**

Citing the notion of the author-function by Michel Foucault this article proposes a description of documentarism as a discursive function, presented by the staging in the relationship between the audience and discursive authority of the work. The documentarism of the staging of Henrik Ibsens *An enemy of the people* by Thomas Ostermeier is analysed from the perspective of the situation of address.