



## English Summaries

### **Hans-Thies Lehmann: »Just a word on a page and there is the drama«**

Taking Sarah Kane's last play *4:48 Psychosis* (1999) as a point of departure, Hans-Thies Lehmann presents his thoughts and reflections on the use of text in the post-dramatic theatre.

### **Laura Luise Schultz: »Karakterens opløsning i diskursen«**

In her reflections on the status of the subject in the postdramatic theatre, Laura Luise Schultz aims to show how the experimental writing of Gertrude Stein can be traced to the practice of contemporary playwrights such as René Pollesch.

### **Matthias Naumann: »Jeg' (det) er en anekdote«**

In his analysis of Ohad Naharin's *Virus* (Batsheva Dance Company, 2001), *Bloody Mess* (Forced Entertainment, 2004), and *Stadt als Beute* (René Pollesch, Volksbühne im Prater, 2001), Matthias Naumann writes about the gesture of speech in contemporary theatre.

### **Janek Szatkowski: »Un flamme si noir«**

Janek Szatkowski methodically examines the relationship between Euripides' *Hippolytos* and Racine's *Phèdre*, and unearths a significant difference in the principle of rationality that governs the works.

> ensemblet i »Sandholm« (Manuskript: Anna Bro; iscenesættelse: Moqi Simon Trolin, Mungo Park 2006).



**Peter Elung-Jensen: »Teaterteksten som metaforisk struktur«**

In his analysis of four different modern playwrights, Peter Elung-Jensen writes about the metaphorical structure. In doing so, he brings the question of poetics to the foreground.

**Mads Thygesen: »Your house is a minefield!«**

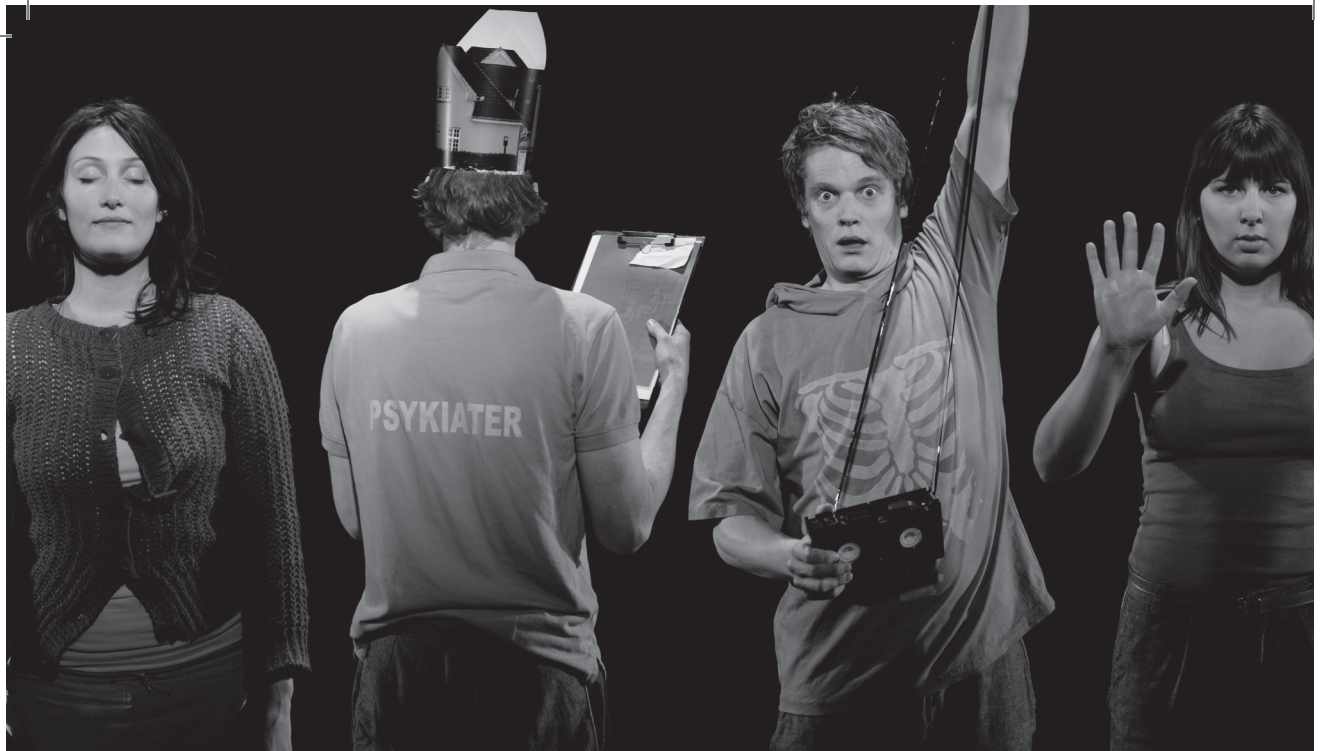
Taking the vocabulary of French philosopher Gilles Deleuze as a methodological point of departure, Mads Thygesen writes about political satire in *Advice to Iraqi Women* (2003) by Martin Crimp.

**Janicke Branth: »Hvilken virkelighed? Hvis virkelighed?«**

In this short article about the seminar on research and drama held at the Theatre of Aarhus in september 2007, Janicke Branth presents a series of thoughts on the relationship between art and reality in contemporary theatre.

**Nirav Christophe: »Den nøgne skrift«**

In this article Nirav Christophe presents a critical reflection on the many myths of playwriting, leading the reader from systematic reflections on playwriting to concrete examples.



### **Daniella Moosmann: »Nutidige dramatikers skriveproces«**

Daniella Moosmann provides conceptual tools for understanding the process of writing a play. In doing so, she draws on the works and working proces of many different contemporary playwrights, such as Arne Sierens, Gerardjan Rijnders, and René Pollesch.

### **Erik Exe Christoffersen: »Per Flys Forestillinger«**

In his reflections on »Forestillinger« (a tv-series by the danish director Per Fly), Erik Exe Christoffersen shows how the director unfolds a paratactic dramaturgy. Each episode presents a different and highly subjective perspective on the events surrounding a theatrical production of William Shakespeares poem *Venus and Adonis*.

### **Henriette Wedel: »At vove virkeligheden«**

In this short essay, Henriette Wedel explores the use of documentary material in the performance Sandholm by the danish theatre Mungo Park (2006).

### **Solveig Gade: »Samtale med Daniel Wetzel fra Rimini Protokoll«**

A conversation with Daniel Wetzel about Rimini Protokoll and their productions.

### **Christian Lollike: » Kosmisk frygt – eller den dag Brad Pitt fik paranoia«**

A new theatre piece by danish playwright Christian Lollike dealing with the question of global warming.

> ensembler i »Sandholm« (Manuskript: Anna Bro; iscenesættelse: Moqi Simon Trolin, Mungo Park 2006).