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| Dr. Anja Hartl | | | |
| Assistant Professor  University of Innsbruck, Austria  [Anja.Hartl@uibk.ac.at](mailto:Anja.Hartl@uibk.ac.at)  Postdoctoral Research Project (*Habilitationsprojekt*): The Politics of Shame in the Victorian Novel | | | |
| Academic Positions | | | |
| since 03/2023 | | | **Assistant Professor**, Department of English, University of Innsbruck, Austria |
| 10/2019-02/2023 | | | **Assistant Professor**, Department of Literature, Art and Media Studies, University of Konstanz, Germany |
| 10/2015-09/2019 | | | **Lecturer and Research Assistant**, Department of Literature, Art and Media Studies, University of Konstanz, Germany |
| Education | | | |
| 07/2019 | | | **Ph.D.**, English Literature, University of Konstanz, Germany  Title: Experiential Brecht – Dialectical Theatre on the Contemporary British Stage (Grade: *summa cum laude*) |
| 10/2009-07/2015 | | | **Teaching Degree (First State Exam)**, English and French, University of Augsburg, Germany and University of Edinburgh, Scotland |
| Awards and Fellowships | | | |
| 2022-2023 | | | **Konstanzia Fellowship**, University of Konstanz, Germany |
| 2020 | | | **PhD Award** presented by the city of Konstanz |
| 2016-2019 | | | **Doctoral Studentship Award**, German Academic Scholarship Foundation |
| 2009-2014 | | | **Scholarship**, Max Weber Programme Bavaria |
| 2011-2013 | | | ***Deutschlandstipendium*** |
| Organisation of Conferences | | | |
| 02.05.-05.05.2024 | Co-organisation of the 32nd annual CDE conference “Theatre in the Digital Age”, University of Innsbruck (with Univ.-Prof. Dr. Dorothee Birke, Univ.-Prof. Dr. Christopph Singer, Dr. Ulrich Pallua, Ines Gstrein) | | |
| 08.12.2023 | Co-organisation of the DACH Victorianists online workshop “Victorian Affects” (with Dr. Tim Sommer) | | |
| 04.-05.11.2022 | Co-organisation of the international conference “Victorian Antipathies”, University of Stuttgart, Germany (with Dr. Nina Engelhardt) | | |
| 30.09.-2.10.2022 | Co-organisation of the international conference “Liminal Matters: Textures in 19th-Century Material and Literary Cultures”, University of Konstanz, Germany (with Dr. Ariane de Waal) | | |
| 20.05.2022 | Co-organisation of the workshop “Reading Textures”, University of Tübingen, Germany (with Prof. Dr. Ingrid Hotz-Davies and Prof. Dr. Christoph Reinfandt) | | |
| 03.07.2018 | Co-organisation of the international symposium “Ethics on Stage”, University of Konstanz, Germany (with Dr. Julia Boll) | | |
| Editorial Activities | | | |
| since 09/2020 | | Co-editor of the Bloomsbury Methuen Drama Agitations Series (with William C. Boles, Rollins College, USA) | |
| 10/2015 – 2020 | | Assistant to the Review Editor, *Journal of Contemporary Drama in English* | |
| Peer Reviewer: | | Springer/Palgrave Macmillan  Bloomsbury  *Journal of Contemporary Drama in English* (de Gruyter)  *Journal for the Study of British Cultures* (Winter) | |
| Publications (ORCiD: 0000-0001-9629-3482) | | | | |
| Monograph | | | | |
| Brecht and Post-1990s British Drama cover*Brecht and Post-1990s British Theatre: Dialectical Drama Today*. London: Bloomsbury, 2021. Methuen Drama Engage. | | | | |
| Edition | | | | |
| The Threepenny Opera coverBrecht, Bertolt. *The Threepenny Opera*. Ed. Anja Hartl. London: Bloomsbury, 2022. Methuen Drama Student Editions. | | | | |
| Articles and Book Chapters | | | | |
| “Adaptation as Border-Crossing Practice in Ali Smith’s *Autumn* (2016).” *Anglistik* 34.3 (2023): 141-54.  “Affect in the Theatre-Novel: Performing Shame(lessness) in Wilkie Collins’s *No Name*.” *The Routledge Companion to Theatre-Fiction*. Ed. Graham Wolfe. London: Routledge, 2023. 363-76.  “Queering Infrastructures of Romance” (with Jonas Kellermann and Christina Wald). *Rethinking Infrastructure Across the Humanities*. Eds. Aaron Pinnix et al. Bielefeld: transcript, 2023. 191-200.  “Shakespearean Resonances in Contemporary British Drama: Political and Adaptational Borders in William Shakespeare’s *Macbeth* and David Greig’s *Dunsinane*.” *Shakespeare Bulletin* 41.1 (2023): 63-79.  “History and/as Adaptation: MacBeth and the Rhizomatic Adaptation of History.” *Adaptation Before Cinema*. Eds. Glenn Jellenik and Lissette Lopez Szwydky-Davis. Basingstoke: Palgrave, 2023. 91-111.  “Brecht, Brexit and Beyond: An Interview with Simon Stephens.” *Brecht Yearbook* 47 (2022): 6-21.  “Performing the Border in British Politics and Drama: The Case of Scottish Playwright David Greig.” *Journal for the Studies of British Cultures* 29.1 (2022): 35-51.  “Experiencing Textures: The Materiality of Illegitimacy in Wilkie Collins’s *No Name*.” *Victorian Materialisms*, spec. issue of *European Journal of English Studies*, 26.1 (2022): 105-23.  “Mark Ravenhill’s Dialectical Emotions: ‘In-Yer-Face’ as Post-Brechtian Theatre.” *After In-Yer-Face: Remnants of a Theatrical Revolution*. Ed. William C. Boles. London: Palgrave, 2020. 71-86.  “Appropriating the Myth of Macbeth in David Greig’s *Dunsinane*.” *Shakespeare Seminar Online* 16 (2019): 3-14.  “‘Finstere Zeiten’: Post-brechtsche Dialektik im Werk von Caryl Churchill.” *Bertolt Brecht – Zwischen Tradition und Moderne: Studien zu seinem Werk und dessen Rezeption*. Ed. Jürgen Hillesheim. Würzburg: Königshausen & Neumann, 2018. 337-57.  “Recycling Brecht in Britain: David Greig‘s *The Events* as Post-Brechtian Lehrstück.” *Recycling Brecht*. Eds. Tom Kuhn, David Barnett and Theodore F. Rippey. Rochester, NY: Camden, 2018. 152-69. The Brecht Yearbook/Das Brecht-Jahrbuch 42. | | | | |
| Performance Reviews | | | | |
| “‘Der Stein beginn zu reden‘: Mutter Courage und ihre Kinder am Staatstheater Augsburg.’” Rev. of *Mutter Courage und ihre Kinder*, by Bertolt Brecht, dir. David Ortmann. *ecibs: Communications from the International Brecht Society*. 25 June 2024.  Rev. of *Was ihr wollt*, by William Shakespeare, dir. Anne Mulleners. *Shakespeare Bulletin* 42.1 (2024): 79-83.  “Alles oder Nichts: *Die Tage der Commune* am Stadttheater Konstanz.“ Rev. of *Die Tage der Commune*, by Bertolt Brecht, dir. Johanna Schall. *ecibs: Communications of the International Brecht Society* 1 (2020).  “‘Staging Contemporary Street Scenes’ – A Workshop by Ann M. Shanahan.” Workshop report. *ecibs: Communications of the International Brecht Society* 1 (2020).  “‘Musik quillt aus mir’: *Baal* zwischen Theater und Konzert.” Rev. of *Baal*, by Bertolt Brecht, dir. Mareike Mikat. *ecibs: Communications of the International Brecht Society* 1 (2019).  “‘Zur Selbstverständigung’: Bertolt Brechts *Der Untergang des Egoisten Johann Fatzer* am Theater Augsburg.” Rev. of *Der Untergang des Egoisten Johann Fatzer*, by Bertolt Brecht, dir. Christian von Treskow. *ecibs: Communications of the International Brecht Society* 1 (2019).  [“Agreement and Disagreement: *The Decision* at Augsburg's Brecht Festival 2017.” Rev. of *The Decision*, by Bertolt Brecht, dir. Selçuk Cara. *ecibs: Communications of the International Brecht Society* 1 (2018).](https://e-cibs.org/issue-1-2018/#hartlmassnahme)  “‘[Nur wer im Wohlstand lebt, lebt angenehm!’: Bertolt Brechts *Dreigroschenoper* am Schauspielhaus Zürich.” Rev. of *Die Dreigroschenoper*, by Bertolt Brecht, dir. Tina Lanik. *ecibs: Communications of the International Brecht Society* 1 (2018).](https://e-cibs.org/issue-1-2018/#hartloper)  [“War and/as Business: *Mother Courage and Her Children* in the Age of Terrorism and Globalisation at London’s Southwark Playhouse.” Rev. of *Mother Courage and Her Children*, by Bertolt Brecht, dir. Hannah Chissick. *ecibs: Communications of the International Brecht Society* 1 (2018)](https://e-cibs.org/issue-1-2018/#hartlcourage).  “‘[There’s Happiness in Doubting’: Brecht's *Life of Galileo* at London's Young Vic Theatre.” Rev. of *Life of Galileo*, by Bertolt Brecht, trans. John Willett, dir. Joe Wright. *ecibs: Communications of the International Brecht Society* 2 (2017).](https://e-cibs.org/issue-2-2017/#hartlgalileo)  [“A Lesson in Manipulation and an Exercise in Resistance: *The Resistible Rise of Arturo Ui* at London's Donmar Warehouse.” Rev. of *The Resistible Rise of Arturo Ui*, by Bertolt Brecht, trans. Bruce Norris, dir. Simon Evans. *ecibs: Communications of the International Brecht Society* 2 (2017).](https://e-cibs.org/issue-2-2017/#hartlarturo)  [“Recycling *The Threepenny Opera*: Simon Stephens’s New Translation at London’s National Theatre.” Rev. of *The Threepenny Opera*, by Bertolt Brecht, trans. Simon Stephens, dir. Rufus Norris. *ecibs: Communications of the International Brecht Society* 1 (2017).](https://e-cibs.org/issue-1-2017/#hartlstart)  ---. [Reprinted in *Kurt Weill Newsletter* 34.2 (2016): 6-7.](https://cms.uni-konstanz.de/http:/) | | | | |
| Book Reviews | | | | |
| Rev. of *Paradoxa über Politik und Theater: Zur Bedeutung der Gegenmeinung bei Denis Diderot und Bertolt Brecht*, by Susanne Schmieden. *Das Brecht-Jahrbuch* 48 (2023): 372-6.  Rev. of *A Companion to British-Jewish Theatre since the 1950s*, by Jeanette R. Malkin, Eckart Voigts and Sarah Jane Ablett, eds. *Germanisch-Romanische Monatsschrift* 73.4 (2023): 492-4.  Rev. of *Brexit and Beyond: Nation and Identity*, by Daniela Keller and Ina Habermann, eds. *Zeitschrift für Anglistik und Amerikanistik* 70.5 (2022): 467-9.  Rev. of *Die Sprache der Infamie III: Literatur und Scham*, by Achim Geisenhanslüke. *Germanistik* 61.1-2 (2020): 148-9.  Rev. of *Ecologies of Precarity in Twenty-First Century Theatre: Politics, Affect, Responsibility*, by Marissia Fragkou. *Journal of Contemporary Drama in English* 8.2 (2020): 327-31.  Rev. of *The Contemporary Political Play: Rethinking Dramaturgical Structure*, by Sarah Grochala. *Journal of Contemporary Drama in English* 7.1 (2019): 149-153.  Rev. of *Anti-War Theatre after Brecht: Dialectical Aesthetics in the Twenty-First Century*, by Lara Stevens. *Journal of Contemporary Drama in English* 6.2 (2018): 363-7.  Rev. of *Contemporary Approaches to Adaptation in Theatre*, by Kara Reilly, ed. *Studies in Theatre and Performance* 42.1 (2018): 94-6.  Rev. of *Performance in the Twenty-First Century: Theatres of Engagement*, by Andy Lavender, and of *Not Just a Mirror: Looking for the Political Theatre of Today*, by Florian Malzacher, ed. *Journal of Contemporary Drama in English* 5.2 (2017): 385-91.  Rev. of *Die Möglichkeit, dass alles auch ganz anders sein könnte: Geschlechterverfremdungen in zeitgenössischen Theatertexten*, by Franziska Bergmann*. Journal of Contemporary Drama in English* 4.2 (2016): 448-52. | | | | |