

Dr. Anja Hartl

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Research Projects:

- The Politics of Shame in the Victorian Novel (second book project/*Habilitationsprojekt*)
 - Dramaturgies of Shame in Contemporary British Theatre

Academic Positions

since 03/2023	Assistant Professor , Department of English, University of Innsbruck, Austria
10/2019-02/2023	Postdoctoral Researcher and Lecturer , Department of Literature, Art and Media Studies, University of Konstanz, Germany
10/2015-09/2019	Doctoral Researcher and Lecturer , 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: <i>summa cum laude</i>)
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 32 nd annual CDE conference “Theatre in the Digital Age,” University of Innsbruck (with Univ.-Prof. Dr. Dorothee Birke, Univ.-Prof. Dr. Christoph 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 19 th -Century Material and Literary Cultures,” University of Konstanz, Germany (with Dr. Ariane de Waal)
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, <i>Journal of Contemporary Drama in English</i>
Peer Reviewer:	Springer/Palgrave Macmillan Bloomsbury <i>Journal of Contemporary Drama in English</i> (de Gruyter) <i>Journal for the Study of British Cultures</i> (Winter) <i>Open Library of Humanities</i> <i>Comparative Drama</i> <i>Atlantis English Studies</i>

Publications (ORCID: 0000-0001-9629-3482)

Monograph

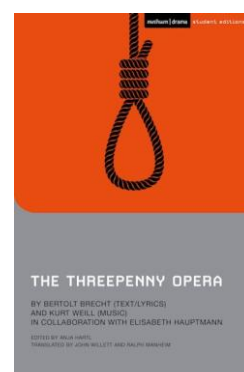
Brecht and Post-1990s British Theatre: Dialectical Drama Today. Bloomsbury, 2021. Methuen Drama Engage.

(reviewed in: *The Brecht Yearbook* 47; *The Brecht Yearbook* 48; *Journal of Contemporary Drama in English* 10.2)



Editions

Brecht, Bertolt. *The Threepenny Opera*. Bloomsbury, 2022. Methuen Drama Student Editions.



Theatre in the Digital Age. Special issue of *Journal of Contemporary Drama in English*, vol. 13, no. 1, 2025. (with Dorothee Birke)

Articles and Book Chapters

"Shame and the Dramatisation of Social Class in Kieran Hurley's *Mouthpiece* (2018)" *Journal for the Study of British Cultures* (under review).

"Shameless Detection: Reading and Writing Affect in Wilkie Collins's *The Law and the Lady*." *The Routledge Companion to Sensation Fiction*, edited by Anne-Marie Beller and Tara MacDonald, Routledge (under review).

"Theatre in the Digital Age: Concepts, Perspectives, Developments." *Journal of Contemporary Drama in English*, vol. 13, no. 1, 2025, pp. 1-14. (with Dorothee Birke). <https://doi.org/10.1515/jcde-2025-2001>.

"Claiming Space: Directing *Medea* on the Twenty-First-Century British Stage." *The Methuen Drama Handbook of Women in Contemporary British Theatre*, edited by Marissia Fragkou and Rebecca Benzie, Bloomsbury, 2025, pp. 53-66.

"Adaptation as Border-Crossing Practice in Ali Smith's *Autumn* (2016)." *Anglistik*, vol. 34, no. 3, 2023, pp. 141-54. <https://doi.org/10.33675/angl/2023/3/13>.

"Affect in the Theatre-Novel: Performing Shame(lessness) in Wilkie Collins's *No Name*." *The Routledge Companion to Theatre-Fiction*, edited by Graham Wolfe, Routledge, 2023, pp. 363-76. <https://doi.org/10.4324/9781003204886-34>.

"Queering Infrastructures of Romance." *Rethinking Infrastructure Across the Humanities*, edited by Aaron Pinnix et al., Transcript, 2023, pp. 191-200. (with Jonas Kellermann and Christina Wald).

"Shakespearean Resonances in Contemporary British Drama: Political and Adaptational Borders in William Shakespeare's *Macbeth* and David Greig's *Dunsinane*." *Shakespeare Bulletin* vol. 41, no. 1, 2023, pp. 63-79. <https://doi.org/10.1353/shb.2023.a907991>.

"History and/as Adaptation: MacBeth and the Rhizomatic Adaptation of History." *Adaptation Before Cinema*, edited by Glenn Jellenik and Lissette Lopez Szwydky-Davis, Palgrave, 2023, pp. 91-111.

"Brecht, Brexit and Beyond: An Interview with Simon Stephens." *Brecht Yearbook*, vol. 47, 2022, pp. 6-21.

"Performing the Border in British Politics and Drama: The Case of Scottish Playwright David Greig." *Journal for the Studies of British Cultures*, vol. 29, no. 1, 2022, pp. 35-51.

"Experiencing Textures: The Materiality of Illegitimacy in Wilkie Collins's *No Name*." *European Journal of English Studies*, vol. 26, no. 1, 2022, pp. 105-23. <https://doi.org/10.1080/13825577.2022.2044155>.

"Mark Ravenhill's Dialectical Emotions: 'In-Yer-Face' as Post-Brechtian Theatre." *After In-Yer-Face: Remnants of a Theatrical Revolution*, edited by William C. Boles, Palgrave, 2020, pp. 71-86.

"Appropriating the Myth of Macbeth in David Greig's *Dunsinane*." *Shakespeare Seminar Online*, vol. 16, 2019, pp. 3-14. https://shakespeare-gesellschaft.de/wp-content/uploads/SSO_16_2019.pdf.

"'Finstere Zeiten': Post-brechtsche Dialektik im Werk von Caryl Churchill." *Bertolt Brecht – Zwischen Tradition und Moderne: Studien zu seinem Werk und dessen Rezeption*, edited by Jürgen Hillesheim, Königshausen & Neumann, 2018, pp. 337-57.

"Recycling Brecht in Britain: David Greig's *The Events* as Post-Brechtian Lehrstück." *The Brecht Yearbook*, vol. 42, 2018, pp. 152-69.

Performance Reviews

“Open-Air at Minster Square: *Die Dreigroschenoper* at Theater Konstanz.” Rev. of *Die Dreigroschenoper*, by Bertolt Brecht, dir. Christina Rast. *ecibs: Communications from the International Brecht Society*, 29 July 2025. <https://e-cibs.org/2025/07/29/open-air-at-minster-square-die-dreigroschenoper-at-theater-konstanz-anja-hartl/>.

“‘Join the Team!’ *The Rise and Fall of the City of Mahagonny* at Staatstheater Augsburg.” Rev. of *Der Aufstieg und Fall der Stadt Mahagonny*, by Bertolt Brecht, dir. Jochen Biganzoli. *ecibs: Communications from the International Brecht Society*, 15 May 2025. <https://e-cibs.org/2025/05/15/join-the-team-the-rise-and-fall-of-the-city-of-mahagonny-at-staatstheater-augsburg-anja-hartl/>.

“‘Der Stein beginnt 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. <https://e-cibs.org/2024/06/25/der-stein-beginnt-zu-reden-mutter-courage-und-ihre-kinder-am-staatstheater-augsburg-von-anja-hartl/>.

Rev. of *Was ihr wollt*, by William Shakespeare, dir. Anne Mulleners. *Shakespeare Bulletin*, vol. 42, no. 1, 2024, pp. 79-83. <https://doi.org/10.1353/shb.2024.a928406>.

“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*, vol. 1, 2020. <https://e-cibs.org/issue-2020-1/>.

“‘Staging Contemporary Street Scenes’ – A Workshop by Ann M. Shanahan.” Workshop report. *ecibs: Communications of the International Brecht Society*, vol. 1, 2020. <https://e-cibs.org/issue-2020-1/>.

“‘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*, vol. 1, 2019. <https://e-cibs.org/issue-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*, vol. 1, 2019. <https://e-cibs.org/issue-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*, vol. 1, 2018. <https://e-cibs.org/issue-1-2018/>.

“‘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*, vol. 1, 2018. <https://e-cibs.org/issue-1-2018/>.

“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*, vol. 1, 2018. <https://e-cibs.org/issue-1-2018/>.

“‘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*, vol. 2, 2017. <https://e-cibs.org/issue-2-2017/>.

“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*, vol. 2, 2017. <https://e-cibs.org/issue-2-2017/>.

“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*, vol. 1, 2017. <https://e-cibs.org/issue-1-2017/>.

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Book Reviews

Rev. of *Narrative, Affect and Victorian Sensation: Wilful Bodies*, by Tara Macdonald. *Studies in the Novel*, vol. 5, no. 1, 2025, pp. 130-2. <https://doi.org/10.1080/13825577.2022.2044155>.

Rev. of *Paradoxa über Politik und Theater: Zur Bedeutung der Gegenmeinung bei Denis Diderot und Bertolt Brecht*, by Susanne Schmieden. *Das Brecht-Jahrbuch*, vol. 48, 2023, pp. 372-6.

Rev. of *A Companion to British-Jewish Theatre since the 1950s*, by Jeanette R. Malkin, Eckart Voigts and Sarah Jane Ablett, editors. *Germanisch-Romanische Monatsschrift*, vol. 73, no. 4, 2023, pp. 492-4.

Rev. of *Brexit and Beyond: Nation and Identity*, by Daniela Keller and Ina Habermann, editors. *Zeitschrift für Anglistik und Amerikanistik*, vol. 70, no. 5, 2022, pp. 467-9.

Rev. of *Die Sprache der Infamie III: Literatur und Scham*, by Achim Geisenhanslüke. *Germanistik*, vol. 61, no.1-2, 2020, pp. 148-9.

Rev. of *Ecologies of Precarity in Twenty-First Century Theatre: Politics, Affect, Responsibility*, by Marissia Fragkou. *Journal of Contemporary Drama in English*, vol. 8, no. 2, 2020, pp. 327-31.

Rev. of *The Contemporary Political Play: Rethinking Dramaturgical Structure*, by Sarah Grochala. *Journal of Contemporary Drama in English*, vol. 7, no. 1, 2019, pp. 149-53.

Rev. of *Anti-War Theatre after Brecht: Dialectical Aesthetics in the Twenty-First Century*, by Lara Stevens. *Journal of Contemporary Drama in English*, vol. 6, no. 2, 2018, pp. 363-7.

Rev. of *Contemporary Approaches to Adaptation in Theatre*, by Kara Reilly, editor. *Studies in Theatre and Performance*, vol. 42, no. 1, 2018, pp. 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, editor. *Journal of Contemporary Drama in English*, vol. 5, no. 2, 2017, pp. 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*, vol. 4, no. 2, 2016, pp. 448-52.