

# Dr. Anja Hartl

Assistant Professor  
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Postdoctoral Research Project (*Habilitationsprojekt*): Textures of Shame in the Victorian Novel

## Academic Positions

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since 03/2023	<b>Assistant Professor</b> , Department of English, University of Innsbruck, Austria
10/2019-02/2023	<b>Assistant Professor</b> , Department of Literature, Art and Media Studies, University of Konstanz, Germany
10/2015-09/2019	<b>Lecturer and Research Assistant</b> , Department of Literature, Art and Media Studies, University of Konstanz, Germany

## Education

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07/2019	<b>Ph.D.</b> , 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	<b>Teaching Degree (First State Exam)</b> , English and French, University of Augsburg, Germany and University of Edinburgh, Scotland

## Awards and Fellowships

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2022-2023	<b>Konstanzia Fellowship</b> , University of Konstanz, Germany
2020	<b>PhD Award</b> presented by the city of Konstanz
2016-2019	<b>Doctoral Studentship Award</b> , German Academic Scholarship Foundation
2009-2014	<b>Scholarship</b> , Max Weber Programme Bavaria
2011-2013	<b>Deutschlandstipendium</b>

## Organisation of Conferences

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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 <sup>th</sup> -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

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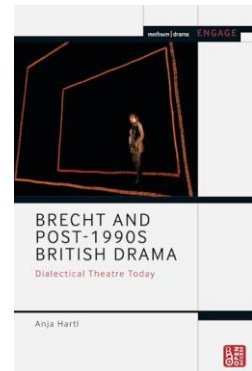
since 09/2020	Co-editor of the Bloomsbury Methuen Drama Agitations Series (with William C. Boles, Rollins College, USA)
10/2015 – 2020	Assistant to the Review Editor, <i>Journal of Contemporary Drama in English</i>
Peer Reviewer:	Springer/Palgrave Macmillan Bloomsbury <i>Journal of Contemporary Drama in English</i> (de Gruyter) <i>Journal for the Study of British Cultures</i> (Winter)

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

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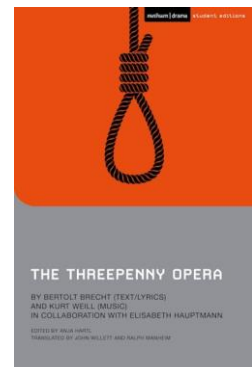
### Monograph

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



### Edition

Brecht, 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

“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).

“‘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).

“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).

“‘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).

“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).

“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).

---. Reprinted in *Kurt Weill Newsletter* 34.2 (2016): 6-7.

### 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.