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Richard III

By William Shakespeare
Translation and adaptation by
Marius von Mayenburg
Schaubühne Berlin
Directed by Thomas Ostermeier

BAM Harvey Theater
Oct 11—14 at 7:30pm

Running time: approx. two hours & 30 minutes, no intermission

Set design by **Jan Pappelbaum**
Costume design by **Florence von Gerkan**
in collaboration with **Ralf Tristan Sczesny**
Music by **Nils Ostendorf**
Video by **Sébastien Dupouey**
Dramaturgy by **Florian Borchmeyer**
Lighting design by **Erich Schneider**

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THOMAS BADING



ROBERT BEYER



LARS EIDINGER



CHRISTOPH GAWENDA



MORITZ GOTTWALD



JENNY KÖNIG



LAURENZ LAUFENBERG



EVA MECKBACH



SEBASTIAN SCHWARZ

CAST

Richard III **Lars Eidinger**

Buckingham **Moritz Gottwald**

Elizabeth **Eva Meckbach**

Lady Anne **Jenny König**

Hastings, Brakenbury, Ratcliff **Sebastian Schwarz**

Catesby, Margaret, First Murderer **Robert Beyer**

Edward, Lord Mayor of London, Second Murderer **Thomas Bading**

Clarence, Dorset, Stanley, Prince of Wales (as puppet) **Christoph Gawenda**

Rivers, York (as puppet) **Laurenz Laufenberg**

Drummer **Thomas Witte**

Puppet trainers **Susanne Claus, Dorothee Metz**

Fight director **René Lay**

MUSIC

“Goblin” by Tyler Gregory Okonma courtesy of Sony/ATV Music Publishing

“O Superman” by Laurie Anderson courtesy of Difficult Music

“Pleiades, Metaux” by Iannis Xenakis courtesy of Universal Music

“Sad Pavane for These Distracted Times” by Thomas Tomkins and Andrew John Powell courtesy of Universal Music

Music cleared by BZ/Rights & Permissions, Inc.

Richard III Premiere—February 7, 2015, Schaubühne Berlin



Richard is hideous. Born prematurely, he is a deformed, hobbling, hunchbacked cripple who, on the battlefields of the Wars of the Roses—which flared up after the death of Henry V—served his family well, above all his brother, Edward. Now Edward is king, thanks to a number of murders carried out on his crippled brother's own initiative. But the end of war brings Richard no peace. His hatred for the rest of the world, to which he will never belong, lies too deep. And so he does what he does best and kills some more, clearing away every obstacle that lies in his path to becoming king. If fate prevents him from being part of a society of those blessed by good fortune, he will at least lord over them. He plays off his rivals against each other with political cunning, unscrupulously exploits the ambitions of others for his own ends and strides spotless through an immense bloodbath until there is no one left above him and the crown is his. But even this triumph, purchased with the death of enemies, allies and relatives alike, still fails to heal the great insult nature has visited upon him. Alone at the apex of the English kingdom, deprived of all his adversaries, he now turns his rage on his true nemesis—himself.

Richard III is one of Shakespeare's earliest works, first performed around 1593. But until this day the title character has lost none of his fascination. His allure lies first and foremost in his unbridled, single-minded, gleefully exhibited amorality. Richard is the first in a line of Shakespearean villains whose moral autonomy and virtuoso art of manipulation appear to be schooled by Machiavelli's *The Prince*: Iago in *Othello*, Edmund in *King Lear*, and the Lady in *Macbeth*. But the play does not just restrict itself to the demonization of a psychopathic spree-killer. It is also the portrait of a power elite torn asunder by internal strife, out of whose midst a perverse dictator emerges.

LARS EIDINGER (Richard III) was born in 1976 in Berlin, and has been a member of the Schaubühne ensemble since 1999. He studied acting at the Ernst Busch Academy of Dramatic Art in Berlin, and also was a guest actor for two years at the Deutsches Theater Berlin in productions such as *Preparations for Immortality* by Peter Handke (1997) and *The Maid of Orleans* by Friedrich Schiller (1998) under Jürgen Gosch's direction. Alongside his theater roles, he also worked in music: the 1998 single "I'll break ya legg" at the Berlin Label STUD!O K7; and creating music for the 1999 art documentary film *Die Mörder des Herrn Müller* by Ernst-August Zurborn. He also created music for Thomas Ostermeier's productions of *Nora* by Henrik Ibsen (2002), *The Angel of Death* by Karst Woudstra (2003), and *Mourning Becomes Electra* by Eugene O'Neill (2006). He is DJ for several Berlin clubs, such as the Rio and the Broken Hearts Club, as well as for Erste Liga in Munich. Since 2005 Eidinger has also worked as a film actor including in *Everyone Else* (dir. Maren Ade, 2009), *Torpedo* (dir. Helene Hegemann, 2009), *Hell* (dir. Tim Fehlbaum, 2011), *Code Blue* (dir. Urszula Antoniak, 2011), *Goltzius & The Pelican Company* (dir. Peter Greenaway, 2011), *TABU – Es ist die Seele ein Fremdes auf Erden* (dir. Christoph Stark, 2011), *Was bleibt* (dir. Hans-Christian Schmid, 2012), and *Clouds of Sils Maria* (dir. Olivier Assayas, 2013), as well as the TV film *Verhältnisse* (dir. Stefan Kornatz, 2009), which earned him a nomination for the German television award for best actor. He received the Preis der Deutschen Filmkritik for his role in *TABU – Es ist die Seele ein Fremdes auf Erden* and *Was bleibt* in 2012 and was awarded with the Grimme Prize as best actor for his role in *Grenzgang* and at the FADJR International Theatre Festival in Teheran in 2016. Alongside this, he has acted in several TV series, including *Polizeiruf 110* and *Tatort*. He debuted as a director for the Schaubühne in 2008 with his production of Schiller's *The Robbers* and directed Shakespeare's *Romeo and Juliet* in 2013 at the Schaubühne. In the 2016—17 Schaubühne season, in addition to *Richard III*, he appears in *Hedda Gabler*, *Hamlet*, *Demons*, *I'd rather Goya robbed me of sleep than some arsehole*, and *Tartuffe*.

MORITZ GOTTWALD (Buckingham) was born in 1988 in Halle. He has been a member of the Schaubühne ensemble since the 2011/12 season, and studied acting at the Ernst Busch Academy of Dramatic Art Berlin. His first engagements were at Neues Theater in Halle in *An der Saale hell gestrandet: Ein Heimatstück* (dir. Melanie Peter and Yves Hinrichs, 2007) and *Exit* (dir. Yves Hinrichs, youth theater festival in Krefeld, 2008). Further engagements at Deutsches Theater Berlin include *hamlet ist tot. keine schwerkraft* by Ewald Palmethofer (dir. Alexander Riemenschneider, 2010) and in *Parasites* by Marius von Mayenburg (dir. Philipp Baumgarten, 2011). In the 2016—17 Schaubühne season, in addition to *Richard III*, he appears in *An Enemy of the People*, *The Little Foxes*, *The Marriage of Maria Braun*, *Beware of Pity*, and *Professor Bernhardt*.

EVA MECKBACH (Elizabeth) was born in 1981 in Seeheim-Jugenheim/Hessen, and has been a member of the Schaubühne ensemble since 2006. She studied acting at the Universität der Künste Berlin, and has also worked on audio books and radio productions. In 2012, she appeared in the movie *Home for the Weekend* (dir. Hans-Christian Schmid, 2012). The same year, she received the award for best actress at the international theater festival Stettin for the role of Erika Roth in *Martyr* by Marius von Mayenburg. In the 2016—17 Schaubühne season, in addition to *Richard III*, she appears in *Demons*, *Fear Eats Germany*, *Tartuffe*, *The Lower Depths*, *Beware of Pity*, *Professor Bernhardt*, and *Peng*.

JENNY KÖNIG (Lady Anne) was born in 1986 in Eisenach. She has been a member of the Schaubühne ensemble since the 2011/12 season. She studied acting at the Hochschule für Musik und Theater in Hannover, where she won a scholarship in 2008. Theater appearances during her studies include roles at the Staatstheater Meiningen, Studiotheater Hannover, including in *Fragment Parzival after Wolfram von Eschenbach* (dir. Nora Somaini, 2009), and at Staatstheater Hannover in *Fine!* by Paula Fünfeck (dir. Corinne Eckenstein, 2009). From 2009 to 2011 she was a permanent member of the ensemble at the Nationaltheater Mannheim. There she appeared in *Gespräche mit Astronauten* by Felicia

Zeller (dir. Burkhard C. Kosminski, 2010), *The Misanthrope* by Molière (dir. Cilli Drexel, 2010), *Als ob schon morgen wär* by Anne Rabe (dir. Anna-Lena Kühner, 2010), and *die unvermeidlichen* by Kathrin Röggla (dir. Marcus Lobbes, 2011). In the 2016—17 Schaubühne season, in addition to *Richard III*, she appears in *Hamlet*, *Lungs*, *The Little Foxes*, *A Piece of Plastic*, and *Ophelia's Room*.

SEBASTIAN SCHWARZ (Hastings, Brakenbury, Ratcliff) was born in 1984 in Greiz. Since January 2008 he has been a member of the Schaubühne ensemble. He studied acting at the Ernst Busch Academy of Dramatic Art Berlin. Theater roles during his studies include Jim in *The Glass Menagerie* by Tennessee Williams at the bat-Studiotheater (dir. Krzysztof Minkowsky, 2006) and at the Deutsches Theater Berlin as Danton in *Danton's Death* by Georg Büchner (dir. Christoph Mehler, 2007). He has also appeared in various film and television productions, including the films *Polska Love Serenade* (dir. Monica Anna Wojtyllo, 2007), *Résiste – Aufstand der Praktikanten* (dir. Jonas Grosch, 2009), *13 Semester* (dir. Frieder Wittich, 2010), *Die letzte Lüge* (dir. Jonas Grosch, 2011), *Lichtgestalten* (dir. Christian Moris Müller, 2013), *Mängelexemplar* (dir. Laura Lackmann, 2014), and *bestefreunde* (dir. Jonas Grosch – Carlos Val, 2015) as well as in television series such as *In the Face of Crime* (dir. Dominik Graf) and *Tatort – Liebe ist kälter als der Tod* (dir. Florian Schwarz, 2014). In the 2016—17 Schaubühne season, in addition to *Richard III*, he appears in *Hamlet*, *The Marriage of Maria Braun*, *A Piece of Plastic*, *Westberlin*, *Professor Bernhardt*, and *Peng*.

ROBERT BEYER (Catesby, Margaret, First Murderer) was born in Rostock in 1969, and has been a member of the Schaubühne ensemble since 1999. He studied acting at the Ernst Busch Academy of Dramatic Art Berlin. In 1996 he acted at the Ernst Busch bat-Studiotheater in a number of productions including *The Unknown Woman* by Alexander Blok (dir. Thomas Ostermeier) and in *Gewisse Anzahl Gespräche* by Alexander Vvedensky (dir. Gennadi Bogdanov and Christian von Treskov). In 1996 he played Moritz Stiefel in Wedekind's *Spring Awakening*

at Schauspiel Leipzig (dir. Johanna Schall). From 1996 to 1999 he was engaged at the Schauspielhaus Düsseldorf where he played roles including Mortimer in Schiller's *Maria Stuart* (dir. Dietrich Hilsdorf, 1996), Johannes in Einar Schlee's production of *Salome* (1997), and as Crampas in *Effi Briest* after Theodor Fontane (dir. Kazuko Watanabe, 1998). In 1999, he performed at the Deutsches Schauspielhaus in Hamburg as Kurt in *Fireface* by von Mayenburg (dir. Thomas Ostermeier, 1999). Numerous television and film roles, including *The Baader Meinhof Komplex*, (dir. Uli Edel, 2007) and *Miss Stinnes Motors Round the World* (dir. Erica von Moeller, 2008), *Between the lines – Tote haben keinen Hunger* (dir. Sven Bohse, 2013), *The Book Thief* (dir. Brian Percival, 2013), *Pinocchio* (dir. Anna Justice, 2013), *Alles muss raus – Eine Familie rechnet ab* (dir. Dror Zahavi, 2014), and *bestefreunde* (dir. Jonas Grosch, Carlos Val, 2015). In the 2016—17 Schaubühne season, in addition to *Richard III*, he appears in *Hamlet*, *The Marriage of Maria Braun*, *A Piece of Plastic*, *Westberlin*, *Beware of Pity*, *Professor Bernhardt*, and *Peng*.

THOMAS BADING (Edward, Lord Mayor of London, Second Murderer) was born in 1959 in Quedlinburg. He has been a member of the Schaubühne ensemble since 1999, and studied acting at the Hans Otto theater school in Leipzig. He has been in engagements at Neues Theater Halle and Deutsches Theater Berlin, including *Kriemhilds Rache* by Friedrich Hebbel (dir. Thomas Langhoff, 1994), *A Midsummer Night's Dream* (dir. Jürgen Gosch, 1997), and *Monsieur Chasse* by Georges Feydeau (dir. Thomas Langhoff, 1998). Bading directed Shakespeare's *A Midsummer Night's Dream* (2003), *Hamlet* (2005), *Romeo and Juliet* (2008), and *As You Like It* (2012) at Burghofspiele Eltville. Selected films: *Die Unberührbare* (dir. Oskar Roehler, 1999), *Drei* (dir. Tom Tykwer, 2010), *Barbara* (dir. Christian Petzold, 2011) and *Rosas Kinder – Rosas Bettwurst* (dir. Robert Thalheim, 2012). Appearances on TV include *Drei in einem Bett* by Wilhelm Engelhardt (2012), *Der Fall B.* by Kilian Riedhof (2014), and *Weissensee* (2010, 2011, 2014) by Friedemann Fromm, for which he was awarded with the German Actors Award in the category Best Ensemble in 2014. In the

2016—17 Schaubühne season, in addition to *Richard III*, he appears in *An Enemy of the People*, *The Little Foxes*, and *The Marriage of Maria Braun*.

CHRISTOPH GAWENDA (Clarence, Dorset, Stanley, Prince of Wales) has been a member of the Schaubühne ensemble since 2010. He studied acting at the Hochschule für Musik und Theatre in Hannover. In 2004 he took part in workshops at the State Arts Academy Theatre in St. Petersburg. After his studies he was engaged as a member of the Staatsschauspiel Stuttgart, where he worked with directors including Friederike Heller, Volker Lösch, Michael Thalheimer, Hasko Weber, Thomas Dannemann, and Árpád Schilling in *Väter and Söhne* (dir. Friederike Heller, 2006), *Intrigue and Love* (dir. Claudia Bauer, 2009), and *The Cherry Orchard* (dir. Michael Thalheimer, 2010), among others. Numerous film productions include *Wer wenn nicht wir* (dir. Andreas Veiel, 2010), *Stalingrad* (dir. Fedor Bondarchuk, 2012), *Meeres Stille* (dir. Juliane Fezer, 2013) and *Auf einmal* (dir. Asli Öge, 2014). He also worked on the audio book production *Die hohle Nadel oder der Schatz der Könige Frankreichs* (dir. Stefan Hilsbecher, 2008). In 2007, he received the Kunstförderpreis of the city Neuss. In the 2016—17 Schaubühne season, in addition to *Richard III*, he appears in *An Enemy of the People*, *Fear Eats Germany*, *The Lower Depths*, *Beware of Pity*, and *Professor Bernhardt*.

LAURENZ LAUFENBERG (Rivers, York) was born in 1990 in Cologne, and has been a member of the Schaubühne ensemble since the 2014/15 season. He studied acting at the Max Reinhardt Seminar in Vienna. First roles at the Theater in der Josefstadt Wien include *Spring Awakening* by Frank Wedekind (dir. Stephanie Mohr, 2010) and at the Körber Studio Junge Regie Hamburg in *In euren Augen* by Jens Bluhm (dir. Jens Bluhm, 2011). In 2012 he took part in the Werkstatttage of the Burgtheater in Vienna (dir. Helene Vogel/Alexander Wiegold, 2012). From 2013 to 2014 he was a member of the Ensemble at the Schauspielhaus Graz where he appeared, among others, in *Thalerhof* by Andrzej Stasiuk (dir. Anna Badora, 2013), *Orphans* by Dennys Kelly (dir. Lina Hölscher, 2013), *Holzfäl-*

len by Thomas Bernhard (dir. Krystian Lupa, 2013), *Das Ballhaus*, *Le Bal* by Júlia Róbert and Viktor Bodó (dir. Viktor Bodó, 2014), and *Ivanov* by Chekhov (dir. Jan Jochymycki, 2014). He was in the short film *Liebemacht* (dir. Dieter Brenner, 2013) as well as several radio productions for the ORF and Deutschlandradio Kultur. In the 2016—17 Schaubühne season, in addition to *Richard III*, he appears in *A Piece of Plastic*, *thisisitgirl*, *Beware of Pity*, *Wallenstein*, and *Professor Bernhardt*.

BERNARDO ARIAS PORRAS (Rivers, York), born in Berlin in 1989, has been a member of the Schaubühne ensemble since the 2011/12 season. He studied acting at the Ernst Busch Academy of Dramatic Art in Berlin. First engagements were at the Theaterhaus Berlin Mitte in *Auf der Greifswalder Straße* by Roland Schimmelpfennig (dir. Birger Markuse, 2007) and at Pumpwerk Berlin in *Wunderbare Welt Dissozia* by Anthony Neilson (dir. Birger Markuse, 2008). Several productions at the bat-Studiotheater in Berlin include *The Overcoat* by Gogol (dir. Nick Hartnagel, 2009), *Nach dem glücklichen Tag* by Gerhild Steinbuch (dir. Moritz Riesewieck, 2010), and *Troilus and Cressida* by Shakespeare (dir. Veit Schubert, 2010). He appeared at the Hebbel am Ufer/HAU in Berlin in the opera *Ariadne auf Naxos* by Strauss, *Libretto* by Hugo von Hofmannsthal (dir. Georg Schütky, 2010), and at the Kaltstartfestival in *Woyzeck* by Büchner (dir. Nick Hartnagel, 2012). In addition he has appeared in film productions such as *Vollkommen unberechtigt sehnsüchtig* (dir. Katharina Werner, 2009), *Wetlands* (dir. David F. Wnendt, 2013), *Look Who's Back* (dir. Wnendt, 2015), and *Faust* (dir. Karsten Prühl, 2015). In the 2016—17 Schaubühne season, in addition to *Richard III*, he appears in *Oedipus the Tyrant after Sophokles*, *The Lower Depths*, *FEAR*, *LENIN*, and *The Stranger*.

THOMAS WITTE (Bateur) was born in Peine in 1968 and studied at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart with Pierre Favre. He was engaged as a theater musician at Deutsches Theater Berlin, Schauspielhaus Hamburg, Schaubühne Berlin, Burgtheater Wien, Schauspielhaus Zürich, and for the company DorkyPark. Collaborations with Thomas





Ostermeier include *Disco Pigs* (Schauspielhaus Hamburg, 1998) and *Der blaue Vogel* (Deutsches Theater Berlin, 1999). In 2013 he created the music for Marius von Mayenburg's direction of *Much Ado About Nothing* at the Schaubühne. Tours and studio productions include with Patrick Bebelaar, Shannon Callahan, Ben Hamilton, Diane Weigmann, Gayle Tufts, Aziza A., Die Grundguten, Diamond, Jessica Gall, Josefine und das Meer, Oren Lavie, and Poems for Laila, among others. He has toured Europe, the US, Russia, and Asia. In the 2016–17 Schaubühne season, in addition to *Richard III*, he appears in *Much Ado About Nothing*.

THOMAS OSTERMEIER (Direction) was born in 1968 in Soltau and spent his youth in Landshut. He studied directing at the Ernst Busch Academy of Dramatic Art Berlin. In 1995 he directed *The Unknown Woman* by Alexander Blok in accordance with Meyerhold's system of biomechanics. From 1996 to 1999 Ostermeier was artistic director of the Baracke at the Deutsches Theater in Berlin. Productions there included *Fat Men in Skirts* by Nicky Silver (1996), *Knives in Hens* by David Harrower (1997), *Man Equals Man* by Bertolt Brecht (1997), *Suzuki* by Alexej Schipenko (1997), *Shopping and Fucking* by Mark Ravenhill (1998), *Below the Belt* by Richard Dresser (1998), and *The Blue Bird* by Maurice Maeterlinck (1999). In 1998 the Baracke was nominated Theater of the Year. In 1998 and 1999 Ostermeier directed *Disco Pigs* by Enda Walsh and *Fire Face* by Marius von Mayenburg at the Deutsches Schauspielhaus in Hamburg. His final production at the Baracke was *Suzuki II* by Alexej Schipenko (1999). Since September 1999 Ostermeier has been a member of the artistic direction and resident director of the Schaubühne. He has also directed *The Strong Tribe* by Marieluise Flesser at the Münchner Kammerspiele (2002), *The Girl on the Sofa* by Jon Fosse at the Edinburgh International Festival (2002), *The Master Builder* by Henrik Ibsen for the Burgtheater in Vienna (2004), *The Marriage of Maria Braun* by Rainer Werner Fassbinder (2007), *Susn* by Herbert Achternbusch at the Münchner Kammerspiele (2009), and *Ghosts* by Henrik Ibsen with the Toneelgroep at the Stadsschouwburg in Amsterdam (2011). He

was invited to the Theatertreffen in Berlin with *Knives in Hens* (1997), *Shopping and Fucking* (1998), *Nora* (2003), *Hedda Gabler* (2005), and *The Marriage of Maria Braun* (2008). He has been awarded numerous international prizes, including the Europe Prize New Theatrical Realities in Taormina (2000) and the Nestroy Prize and the Politika Prize for *Nora* (2003). In 2004 he was Artiste Associé for the Festival d'Avignon. In 2009, his production of *John Gabriel Borkman* by Ibsen was awarded with the Grand Prix de la Critique of France and *Hamlet* (Shakespeare) with the Barcelona Critics Prize. That year Ostermeier was appointed Officier des Arts et des Lettres by the French Ministry of Culture and promoted to Commandeur in 2015. In 2010 he was named president of the German-French Council of Culture. His production *The Cut* received the critics prize at the international theater festival KONTAKT in Torun (Poland) in 2010. He was awarded the Golden Lion for his work of the 41st International Theatre Festival by the Biennale in Venice in 2011. For *Measure for Measure* he received the Friedrich-Luft-Prize for the Best Theater Performance in Berlin in 2011. In Chile *Hamlet* was awarded the critics' prize as Best International Production 2011, in Turkey with the honor award by the 18th Istanbul Theatre Festival 2012, and in Teheran as best direction at the FADJR International Theatre Festival 2016. His productions are touring worldwide and have been shown in major international cities. He has directed 36 productions at the Schaubühne, the most recent of which include *Returning to Reims* (2017), *Professor Bernhardt* by Arthur Schnitzler (2016), *Bella Figura* by Yasmina Reza, and *The Little Foxes* by Lillian Hellman (2014). Several have been presented in the Next Wave Festival in addition to *Richard III: Hedda Gabler* (2006), *The Marriage of Maria Braun* (2010), and *An Enemy of the People* (2013).

JAN PAPPELBAUM (Stage Design), since 2000, has been stage designer and head of design at the Schaubühne. Born in 1966 in Dresden, he trained in volleyball at the competition level and as a bricklayer in Leipzig. He studied architecture at today's Bauhaus-University of Weimar, where he worked on his first student theater

productions. From 1993 he was assistant to the set designer Dieter Klass on his *Urfaust-Kubus* production at the Weimar art festival under the artistic directorship of Manfred Karge. Within this framework, he worked for the first time with students of Berlin's directing schools, including Tom Kuehnel, Andrea Moses, Thomas Ostermeier, and Robert Schuster. In 1995 he worked as a set designer in Berlin, Bremen, Dresden, Potsdam and Weimar. In 1998 he worked regularly with Robert Schuster and Tom Kühnel as a set designer at Schauspiel Frankfurt and, in 1999, as the head of design at TAT in Frankfurt am Main. He has worked continuously with Ostermeier, first at the Baracke at the Deutsches Theater in Berlin, which he rebuilt as an experimental stage in 1997, and then in 2000 at the Schaubühne. There, he has worked chiefly as a stage designer on Ostermeier's productions but also for Falk Richter, Patrick Wengenroth, Constanza Macras, and Tom Kühnel, with dozens of credits to his name in addition to works in Halle, Vienna, and Amsterdam. Additionally, he has held architecture exhibitions in Frankfurt am Main, Dresden, as well as workshops and individual exhibitions of his set designs in Oslo (2009) and Krakow (2011). A book about his work, *A Whole for the Parts: Jan Pappelbaum. Stages*, was published 2006 by Theater der Zeit. His most recent projects include *Professor Bernhardi* by Arthur Schnitzler (2016), *Bella Figura* by Yasmina Reza, and *The Little Foxes* by Lillian Hellman (2014).

FLORENCE VON GERKAN (Costume Design) was born in 1960 in Hamburg and studied costume design at the Universität der Künste in Berlin. She was an assistant at the Thalia Theater Hamburg in 1988 and has worked for national and international theaters and opera houses, among others, at Schaubühne Berlin (where she also has designed costumes for *Bella Figura*), Opernhaus Zurich, Staatsoper Vienna, Staatstheater Stuttgart, as well as Metropolitan Opera, New York and Théâtre Vidy-Lausanne. Since 2003 she has been head of the costume design program at the Universität der Künste in Berlin. Von Gerkan lives and works in Berlin. At the Schaubühne, she has worked on *Bella Figura* (2015) in addition to *Richard III*.

NILS OSTENDORF (Music) was born in 1977 in Hamburg. He studied jazz trumpet at the Folkwang Universität der Künste in Essen and at the Konservatorium Rotterdam and was awarded the Folkwang prize in 2000. He has toured in Europe, Canada, and the US, with people including Dave Douglas, Ernst Reijseger, Benoit Delbecq, Maja Ratkje, and Michel Doneda. He has also worked with The Silencers, the Berlin trio trigger, as well as with Philip Zoubek and Philippe Lauzier. Alongside his work as a trumpeter in the fields of improvised and experimental music, Ostendorf has also worked for several years as a composer, sound designer, musical director, and live musician in the areas of theater and dance, for productions in venues such as the Theater Oberhausen, Schauspiel Frankfurt, and tanzhaus nrw. At the Schaubühne, he has composed for a number of shows including *Demons*, *Othello*, and *2666*, and most recently, *Returning to Reims*.

SÉBASTIEN DUPOUEY (Video) was born in 1969 in Paris and studied at the École Nationale Supérieure des Arts Décoratifs in Paris. He works as a musician and graphic designer for the French music scene. He directs for music video productions and French television. Since 2005 he has been creating video sequences for theater, as well as developing video installations and film projects. He has collaborated with Falk Richter, Stefan Pucher, Lars-Ole Walburg, and Christina Paulhofer, among others. He has worked under Thomas Ostermeier at the Münchner Kammerspielen, on productions including *Vor Sonnenaufgang* by Gerhart Hauptmann (2005) and *Susn* by Herbert Achternbusch (2009), and at the Stadsschouwburg Amsterdam on *Ghosts* (2011). Dupouey lives and works in Paris and Berlin. For the Schaubühne, he has worked on video for productions including *Hedda Gabler*, *Intrigue and Love*, *A Piece of Plastic*, and *Returning to Reims*.

FLORIAN BORCHMEYER (Dramaturgy) has been head of dramaturgy at the Schaubühne Berlin since the 2011/12 season. Born in 1974 in Wasserburg am Inn, he studied literature in Berlin, Havana, and Paris. In 2006 he received a doctorate in philosophy with a graduate thesis about the chronicle of the discovery of America

and the Bayerische Filmpreis for the documentary movie, *Habana – Arte nuevo de hacer ruinas*. He is a filmmaker and works as a literature critic for the *Frankfurter Allgemeine Zeitung* and as a writer for television cultural magazines. He curates the international program at Filmfest Munich. The many Schaubühne productions he has worked on include *Summerfolk*, *Romeo and Juliet*, *Bella Figura*, *Returning to Reims*, and *LENIN*.

ERICH SCHNEIDER (Lighting Design) is the lighting designer and director of the lighting department at Schaubühne Berlin. The most recent productions he has worked on include *Professor Bernhardt*, *The Invention of the Red Army Faction by a Manic-Depressive Teenager in the summer of 1969*, *Borgen*, *Returning to Reims*, and *LENIN*.

SCHAUBÜHNE BERLIN

The Schaubühne am Lehniner Platz was founded in 1962. Since 1999 it has been led by artistic director Thomas Ostermeier. The foundation of his tenure was laid in the formation of a new ensemble of permanently employed actors, who essentially have been working together ever since, regularly extended by new appointments. The Schaubühne premieres a minimum of 10 shows per season alongside a repertoire of more than 30 existing productions.

Starting from the concept of an ensemble theater, the actors, dramatic characters, and situations of a play take center stage at the Schaubühne. One of the theater's distinctive features is a stylistic variety in approaches to directing, which includes new forms of dance and musical theater. The search for a contemporary and experimental theater language which focuses upon storytelling and a precise understanding of texts—both classical and contemporary—is a unifying element. The repertoire encompasses the great dramatic works of world literature alongside contemporary plays from internationally renowned writers which, with over 90 world and German premieres during the past 16 years, have been a key component of the theater's work.

The search for new dramatic forms has benefited from a lively international exchange which has regularly brought the Schaubühne and its ensemble into close contact with other theatrical traditions. Alongside directors from Berlin such as Thomas Ostermeier, Michael Thalheimer, Armin Petras, Patrick Wengenroth, as well as Falk Richter and Marius von Mayenburg—who also work as playwrights at the Schaubühne—the theater frequently offers a platform in Berlin to notable directors from abroad. Currently productions by Romeo Castellucci, Katie Mitchell, Rodrigo García, Yael Ronen, and choreographer Constanza Macras are being shown at the theater. At the same time, the Schaubühne showcases its productions abroad in over 100 performances every year: whether at big international theater festivals like the Festival d'Avignon, the Salzburg Festival, the Athens and Epidaurus Festival, the Festival Internacional de Buenos Aires (FIBA), and the Territorija Festival in Moscow; or as guest performances at theaters around the world including in New York, Paris, Amsterdam, Rome, Quebec, São Paulo, London, Ramallah, Melbourne, Ottawa, Taipei, Tel Aviv, Seoul, Rennes, Barcelona, Adelaide, Tokyo, Prague, Sydney, Montreal, Buenos Aires, Beijing, Stockholm, and Bogotá.

Every spring since 2000 the Festival of International New Drama (F.I.N.D.) has given internationally renowned theater makers the opportunity to show their work at the Schaubühne. The recent focus has been upon writer-theater makers who write and direct their own work or substantially develop existing dramatic material. Since 2011 F.I.N.D. has been complemented by the F.I.N.D. plus workshop program which is a forum for acting, directing, and dramaturgy students from several European countries.

For further information:
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