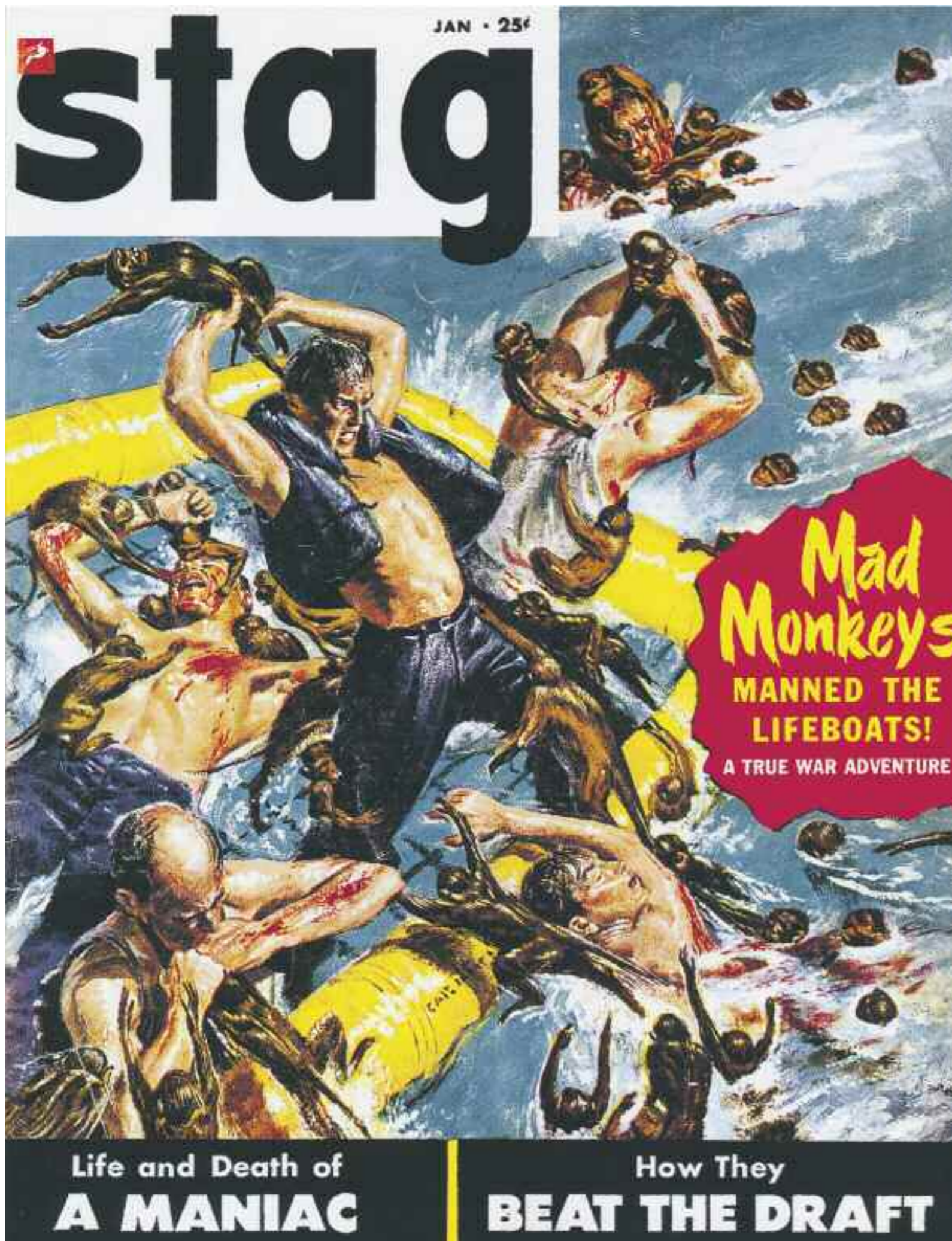


Männlich **HAU** Weiß Hetero

A Festival about Privilege
21.4.-3.5.2015



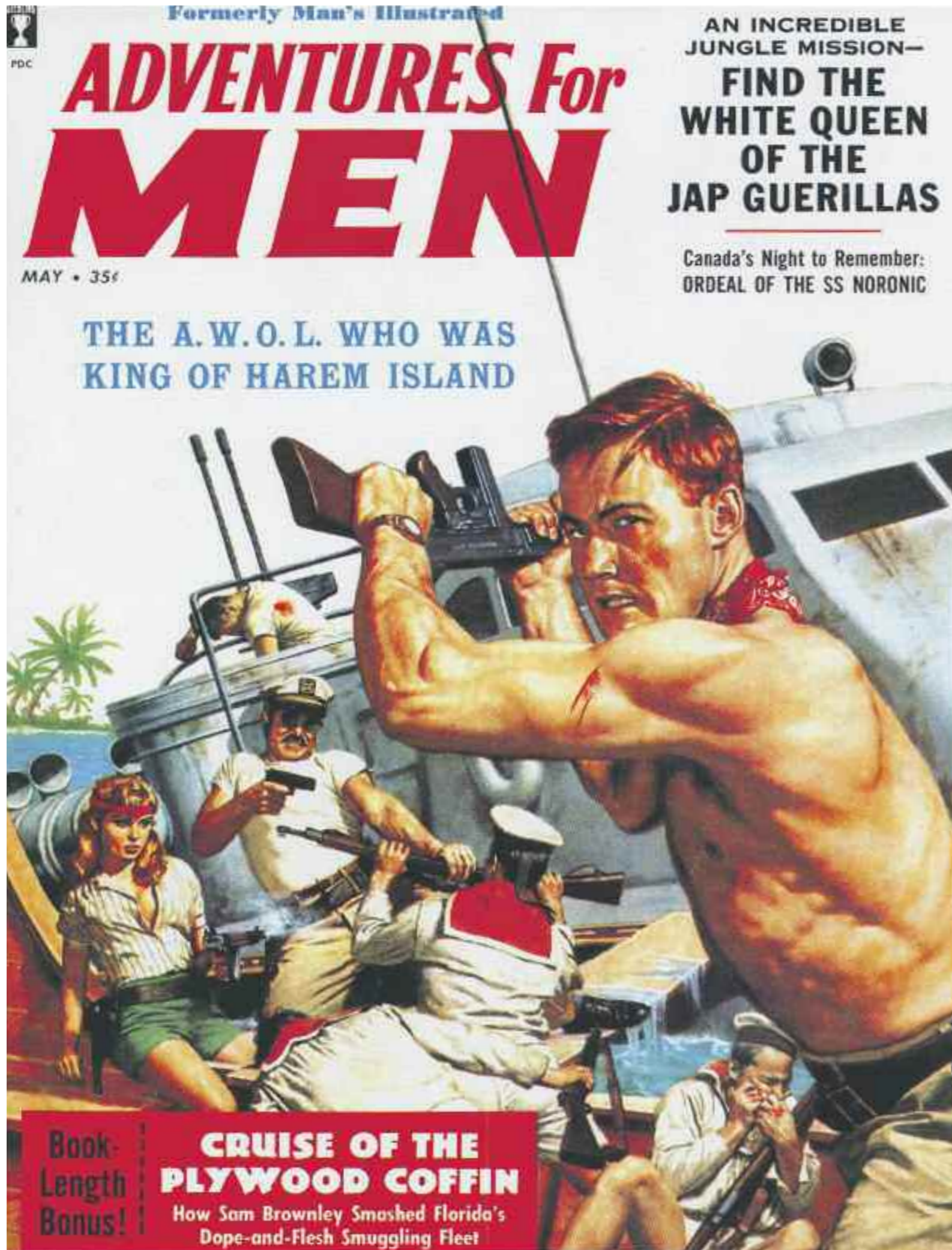


“Männlich Weiß Hetero – A Festival about Privilege” examines the power position of a figure described in cultural studies as the “white heterosexual man”. For a long time this figure had the privilege of being the standardized “user surface” of Western society. The starting point for the series is the theatre piece “Straight White Men” by **Young Jean Lee**. The American dramatist and director conceived her performance as “straight” – as thoroughly conventional. Her object of study is a group of male protagonists. The renowned director **Luk Perceval** and international performers such as **Mamela Nyamza, Ana Borralho & João Galante** or **Thabiso Heccius Pule & Hector Thami Manekehla** will expand on the theme, posing the question of whether we are really witnessing a crisis of the melancholy heterosexual male subject – or whether its tenacity doesn't in fact consist in its very ability to permanently cast doubt on itself and reflect on itself. Contributions by the choreographers **Marlene Freitas, Josep Caballero García** and **Andros Zins-Browne** as well as the visual artist **Frances Stark** and the musician **Jens Friebe** will counter the hegemony of the heteronormative paradigm with exciting strategies of self-empowerment of previously marginalized life plans. The same goes for the discussion programme created in collaboration with **Missy Magazine**.

The festival is supported by the German Federal Cultural Foundation. "Die Revue" is made possible by the Capital Culture Fund Berlin as part of the series "Phantasm and Politics".

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Perception & Privilege

"All intellectual and artistic endeavours, even jokes, ironies, and parodies, fare better in the mind of the crowd when the crowd knows that somewhere behind the great work or the great spoof it can locate a cock and a pair of balls."

So writes the female protagonist in *The Blazing World*, the new novel by the North American writer Siri Hustvedt, which has also just appeared in German translation. The novel was my companion during preparations for our festival "Straight White Male". Harriet Burden is an artist. Because her work has not received the attention it deserves, she conceives a series of solo exhibitions in which she conceals herself behind three of her male contemporaries. Promptly, as if directed by an invisible hand, the recognition that she longed for starts coming in. When the protagonist tries to claim the success for herself, thus exposing the whole art-world, most people don't think her story is credible. Hysterical.

Like almost all good literary fiction, this story is so well conceived that it could be true. Every person who is not equipped with the attributes of the power position "straight white male" has to deal with the experience that, even in enlightened societies like the one in which we live, opportunities are still unequally distributed. And that concerns much more than "just" material goods. Structural inequality is palpable in such an everyday way that hardly anyone dares to talk about it.

The story also shows that what we are is conditioned by how we're seen. "It's all about perception." How this perception works is subject to rules that are not an inevitable fate. They

can be described. And they even apply in the area in which my colleagues, both male and female, and I work – even if many of us, including myself, are better off than most people who live in this country.

When the daring New York writer and director Young Jean Lee told me about her plan to stage a play with the title "STRAIGHT WHITE MEN", I immediately thought: Bring it here! The production is "straight": It was thoroughly conceived as a conventional theatrical performance. Its experimentality consists in the absolute absence of elements that might hint at precisely this quality. It is, in Young Jean Lee's own words, "a play whose experiment is to not be experimental". The presumed universality of the straight, white, male realm of experience is first and foremost shown here in dramaturgical norms, in the linear plot, the realistic set and characters who are presented in traditional ways. As is well known, naturalism and realism have had a privileged position in the history of American theatre history enough. In the play they are marked as culturally implicit and can therefore be perceived and questioned.

Exactly two years ago Young Jean Lee was here with her "Untitled Feminist Show". Then as well, her production was the reference point for the festival entitled "Precarious Bodies". At the time, the focus was on the fundamental jeopardy and vulnerability of the individual subject to social hierarchies. The coming weeks are about the structure of the power position itself, which has become established within cultural studies as the figure of the "White Heterosexual Male".

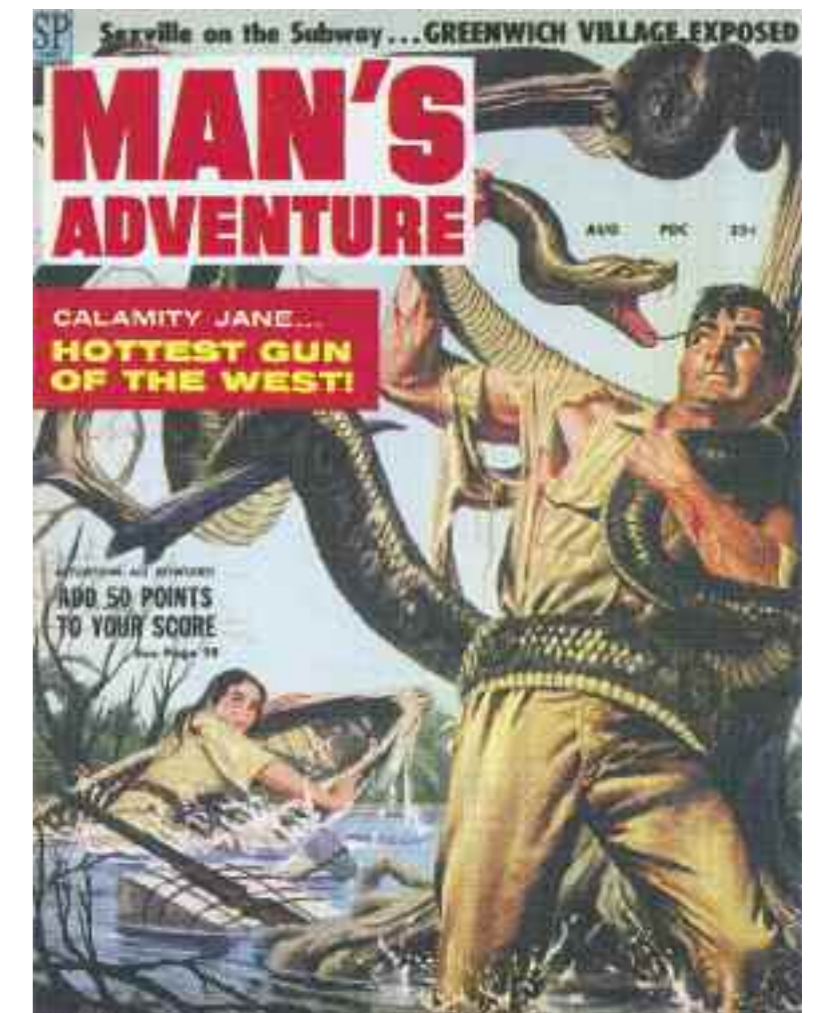
The programme shows that working through this topic artistically by no means needs to be grim and deadly serious, but can turn out to be downright playful, even flamboyant. In the works of such diverse artists as Ana Borralho & João Galante or Marlene Monteiro Freitas, Thabiso Heccius Pule & Thami Hector Manekehl or Frances Stark there is plenty of room for those forms of irony and excitement, parody and pastiche that Siri Hustvedt addressed in her novel.

Along with all of the participants, we would like to find new ways of perceiving – and a new love for the variety among people, not just for what we have in common. In this publication writers share with us, personally and subjectively, their experiences with privilege. The wit, but also the courage, the urgency that is palpable in almost all the contributions, make it clear that we're a long way off from having said everything about advantages. ■

*Annemie Vanackere
and the team of HAU Hebbel am Ufer*

Us and You

Every one of us is structurally oppressed in one way or another. Since we all – in different ways – benefit from certain advantages, it's even more difficult to talk about them. Anyone who can get beyond the shame of having privileges can thus work to abolish them with more credibility. By **Stefanie Lohaus**.



There's injustice in this world. I found this out in the spring of 1985. A group of pop stars sang "We are the world, we are the children" on TV. My mother bought the single, explaining to me that she wanted to help children in Africa. Children that didn't have enough to eat. There was a terrible famine prevailing in Ethiopia. The images on television showed a small child with an inflated belly, staring out in space from the arms of his much too thin mother. I lay in bed at night and tried to envision what it would be like to be such a child. I pondered the fortuity of being my parents' daughter. Not a child in Africa, but one in Europe. I'd been lucky again.

Who has the power to say what is discriminatory and when?

When people here reflect on having privilege, they usually say that they were lucky. Lucky to be born in the rich, global North. The ones that they set themselves apart from live somewhere else. They are far away, both spatially and culturally. They are stereotypes. They become victims of natural catastrophes. Or are just not as developed as we are.

It is only rarely that privilege is thematized for what it is: the result of colonial and patriarchal structures that didn't befall us naturally, but were

created by human beings. That are not far away, but quite near. Privilege is the expression of the fact that groups of people – with more or less obvious violence – only allow other groups of people to take part in society in a very restricted way, if at all. By doing so they impede or even prohibit their access to economic resources. Some people believe that there are no longer any privileges, ultimately the west has granted itself universal human rights: liberty, equality and – oh yeah – fraternity. And it is more than a superficial blemish that these values had the faulty design of exclusively relating to white male citizens from the very beginning.

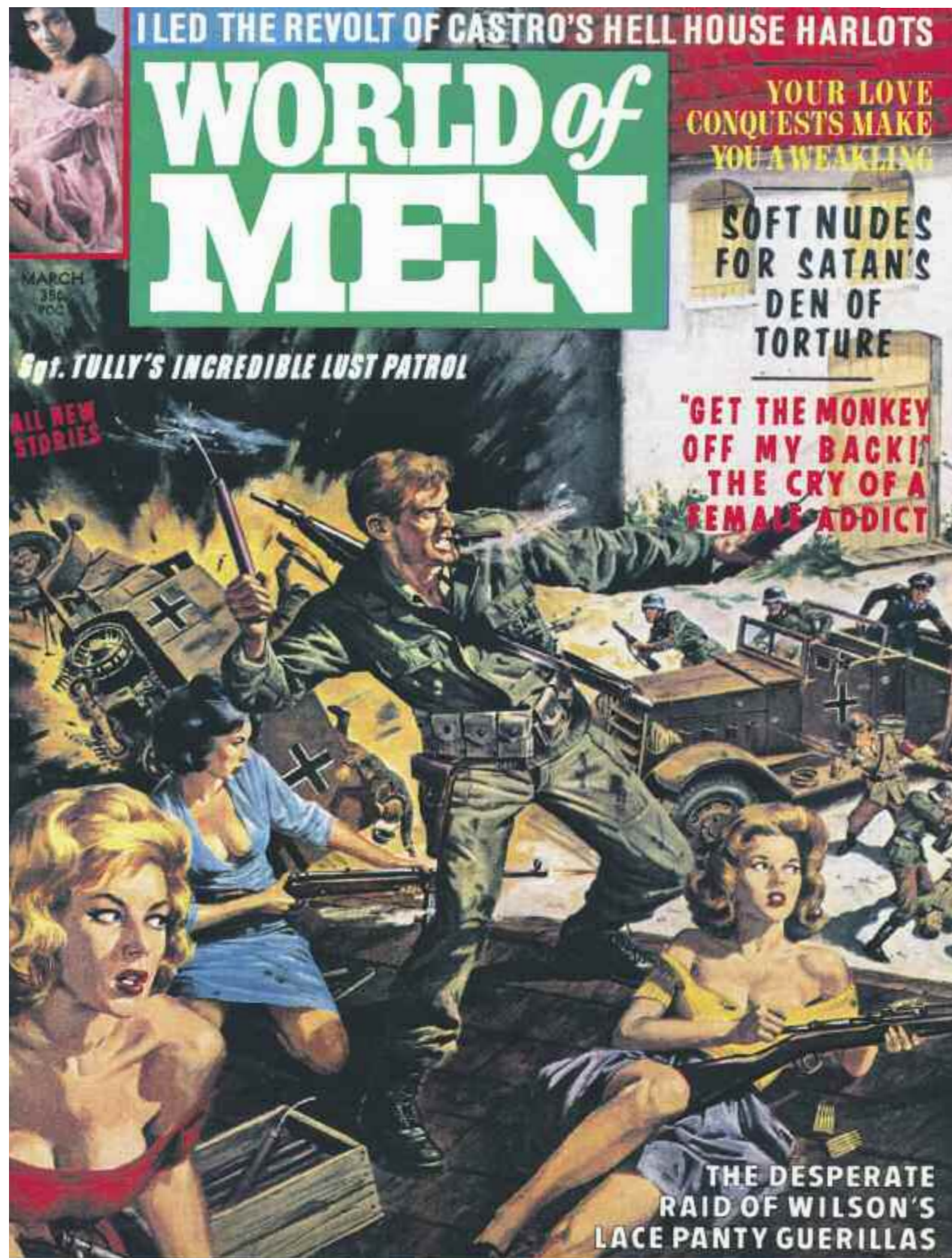
New discursive strategies are constantly developed to legitimate marginalizing people in the age of human rights. To construe them as less intelligent, weaker or sick. Then there is the neoliberal mythology that everything is based on one's own efforts. Suppressing and forgetting the colonial past. Slavery has been abolished. Germany hardly had any colonies anyway. Time and again we observe, and not only with regard to the so-called homophobia debate, a reversal of the relations between perpetrator and victim. If they

didn't behave so abnormally, then we wouldn't marginalize them.

Having privilege butts up against the human sense of justice. The anthropologist Michael Tomasello holds the thesis that cooperation, helping and altruism are innate and marginalization is culturally learned. And certain advantages do get talked about quite often. For instance, many people publicly question economic privilege.

There has been a growing recognition of the battle against male privilege. In 2013 for instance the Twitter hashtag #aufschrei received the renowned Grimme Award. The recently established compulsory women's quota for boards of directors is meant to curtail male privilege. There is a majority in favour of the simple idea that unequal pay for women is unacceptable. Even if there are problems rectifying the situation and if it is often once again only privileged women who benefit from social advances, very few people seem to want to go back to the time of legally sanctioned patriarchy.

The debate about racist terms in classic children's books, which took place in the same year, demonstrates that things are quite different when it comes to the topic of "white privilege".



The proposal that book publishers ban a derogatory and offensive term for black people from ordinary children's literature was often ridiculed. Most media denied the fact that everyday racism is a problem at all. This backlash not only came from the conservative guardians of the status quo, but also from some leftists and feminists.

The privileges of the cisgendered are even less thematized. This is a term used to designate persons who are the opposite of transgendered: people for whom physical gender and gender identity concur. When I think that I have to explain the term, it becomes quite clear how much this kind of advantage is taken for granted.

How are privileges expressed? On the one hand quite concretely through laws that favour some people and their lifestyles and deny the freedom of action to others or pathologize them. On the other hand through our language, through representation, through our entire culture. While it is still comparatively easy to agree to equality under the law – for instance in questions of gender – there is a growing resistance to dismantling privileges as soon as it's a matter of representation. It is not only the privilege of heterosexuals to be able to marry and therefore to enjoy the advantages associated with it. They can also turn on the television – and they see their own desire as normal, always and everywhere.

Eliminating privilege is a prolonged undertaking that cannot be achieved solely through legal means. Privileges are reproduced across transformations of political systems, across revolutions and technical progress and development. A recent example would be the hardly disputable fact that the utopia of a privilege-free internet has not outlived the worldwide triumph of digital communications technologies.

One way to begin dealing with privilege might be in taking them out of the taboo zone: "I am a heterosexual cisgender woman, white, young, educated, without disabilities, attractive in a normal sense, with an affable middle-class habitus with which I very rarely run into any trouble." That is simply descriptive. And yet, it's political.

Naming privilege helps to get rid of the shame of having advantages. We often get this confused: Having "white privilege" is not the same thing as being racist. I have also thought, said, and reproduced racist things. Because I didn't know better.

The author is the publisher and editor of Missy Magazine. Together with Tobias Scholz she recently wrote the book "Daddy can also breastfeed" (Goldmann Verlag).

Critiquing this is always the first step to understanding what is happening in the first place.

What's often behind the sweeping rejection of such critique is the fear of not being on the right side. The shame of being privileged is an emotional means to cement power relations. Of course there's nothing I can do about the fact that I was born into such structures. But it is my responsibility, if I don't try to change them, if I don't question myself. If I'm not prepared to learn.

It helped me to realise that actually everyone is privileged in some situation or other. Advantages are always distributed unevenly, but they are also so omnipresent that in fact everybody gets some. The other way around, even people with many privileges can lead a fairly unhappy, crappy life. I don't think much of lists, tables, and point systems to measure who has how many advantages. This just creates new categories and hierarchies. I don't have to be someone without privileges in order to be interested in abolishing them.

But this also makes things complicated. Above all, if I make use of cultural strategies that rest on ambiguity and on the play of affirmation and breaking, then I also work with the linguistic and visual repertoire that is available to me and that emanates from our discriminatory culture. But I also have to refer to this in order to be understood at all. It's a delicate balance. Sometimes I choose an image and it's clear to me that it's discriminatory. Irony and satire is not always understood as such. There's something in between, an interpretive leeway that can lead to fervent debates and discord. Who has the power to say what is discriminatory and when? Am I allowed to make mistakes? How tough can the critique be?

Anyone who is privileged should learn to endure differences. To allow people to perceive the same thing differently because they have had differing experiences in their lives. Also to let things be. Understanding and dismantling privilege is not only something rational, but is also a very emotional operation. Breaking down privilege means effecting a fundamental transformation on many different levels. This is a difficult, contradictory process. It begins with the insight that privilege has nothing to do with happiness. But that's just the beginning. We're still a long way off from finishing this process.

3 FRAGEN AN... YOUNG JEAN LEE

Welche Privilegien genießt du?

Krankenversicherung; ein relativ angenehmes und sicheres Leben; gute Bildung; kein Taxifahrer lässt mich am Straßenrand stehen; überall dort leben zu können, wo ich es mir leisten kann; in Geschäften werde ich nicht behelligt; die Polizei überprüft mich nicht grundlos; niemand hält mich aufgrund meiner ethnischen Zugehörigkeit für arm, faul oder gefährlich; ich kann überall heiraten; ich werde wegen meiner Sexualität nicht diskriminiert; ein Großteil der Menschen in den Medien haben mein Geschlecht/meine Sexualität.

Welche Privilegien wünschst du dir?

Dass die Medien mehr Menschen meiner ethnischen Zugehörigkeit zeigen; mich nicht fragen zu müssen, ob mich jemand allein wegen meiner Ethnie/meines Geschlechts abschätzig behandelt; keine Angst vor sexueller Belästigung/sexuellen Übergriffen haben zu müssen; die gleiche Bezahlung wie ein Mann zu erhalten.

Welche Privilegien sollten oder müssten abgeschafft werden?

Meiner Meinung nach sollte jeder die weiteren oben in der ersten Rubrik genannten Privilegien genießen dürfen.

“Deep down, what we really value is not being a loser!”

In each of her projects she takes on a nearly irresolvable task. Her last production, which also played at HAU as part of the festival “Precarious Bodies”, was, in her own words, a “feminist feel-good performance”, completely without text. Her new work is “unconventionally conventional” and is about straight white men. The protagonists are aware of their privilege, but they have no idea how to behave in relation to this insight. **Christopher Kondek** speaks with the New York writer and director **Young Jean Lee**.

Christopher Kondek: When I first met you, you were working with Radiohole, a relatively crazy theatre company in New York. And then I saw one of your early pieces at Richard Foreman’s theatre space, The Ontological. After seeing “STRAIGHT WHITE MEN” in Graz, I had the feeling that this was a “real play”. That seems quite a departure from previous work. How did you start off and how did you end up with Straight White Men.

Young Jean Lee: When I was interning for Radiohole in my first year in New York, I was almost 30 years old. And I had spent the ten years before that studying Shakespeare— as an academic not as a theatre maker. After studying Shakespeare as literary criticism, I dropped out. I came from this incredibly traditional theatre background, but when I actually came to New York the only thing I liked was companies like Radiohole, Richard Foreman and the Wooster Group. Companies that were doing weird experimental work. This was the only work I responded to. I did not enjoy the productions of Shakespeare that I saw in New York or any other of the real plays. Even though I loved Shakespeare. People think of him as the ultimate classical traditional playwright, but if you actually read one of his plays, they are a total mess. There’s just creativity exploding everywhere. That’s why I felt like experimental theater wasn’t such a departure from Shakespeare. I felt that it was a continuation of interest in experimental forms. But the big problem was that as a writer you can’t just sit down and write a Wooster Group show, although I tried. I was also trying to imitate other artists, like Richard Maxwell and Radiohole and it was just terrible. At the time I was doing an MFA (Master of Fine Arts) programme with Mac Wellman, who finally told me, “Just write the worst

play you can think of, and then you won’t be imitating anybody.” And so I wrote the worst play I could think of.

CK: What was that, the worst play you could think of?

YJL: The first play that I wrote was a historical drama about the English romantic poets. And it was just so terrible. I wrote it terribly, it was like:

– *Hi Dorothy.*
– *Oh, hi Wordsworth.*
– *Hi there, Coleridge.*

It was just terrible.

Then my second play was an adaptation of the worst movie that I had ever seen. It was called “The Mask of Fu Manchu”. And after that things evolved so that every show I make I have to do something that’s my worst nightmare. It’s like a dare.

CK: So this is a strategy? Putting stuff in your way that makes it impossible to do it.

“Just write the worst play you can think of and then you won’t be imitating anybody.”

YJL: Yes, obstacles. That’s my biggest thing. For “Untitled Feminist Show” my obstacle was that I’m not a choreographer, I’m terrible with movement. Also I like to make the audience feel really bad and I don’t like making political art. So I basically had to do all of

these things that I don’t like to do. I had to make a show without any words, that was all movement, and it had to be a totally feel-good, happy joyous show, to get away from the stereotype

that feminism is angry and hostile and no fun. That was a nightmare show. Just imagine doing all the things that you don’t want to do at once and having to do it well, or as well as possible.

And with Straight White Men it was the same thing.

“How do you determine who deserves something?”

CK: What were the things you didn’t know how to do that you had to do in “STRAIGHT WHITE MEN”.

YJL: First of all, I had never written a normal three act play. I had no interest in doing that. And I wasn’t interested in writing about straight white male identity. It wasn’t a subject that particularly interested me. Those were the two major things.

CK: And what about privilege? How did that theme arise?

YJL: I knew I wanted to make the characters non-stereotypical, because everybody would be expecting a play where straight white men come out and rape people and say sexist and racist things. We have enough plays like that so I didn’t think that would be interesting. And the biggest complaint I heard from people who are not straight white men about straight white men is that they are unaware of their privilege. So I just made those characters hyper-aware of their privilege.

CK: It seems the word “privilege” has gone through a kind of change. It went from meaning, “I have certain things because I am somebody, and even because I’ve earned it,” and now it means “I got something in a situation where I haven’t earned it”.

YJL: For me privilege is about inequities in power structures in our country. Getting paid more for

Man's Action

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DON'T EAT ME ALIVE

LEND LEASE - AMERICAN GIRLS

ACE

June

25



I FOUGHT THE BLOOD BAT TERROR

being a man is a privilege, and it's not about deserving or not deserving, it's about who has power. How do you determine who deserves something? Maybe none of us in this country deserves anything. For me that's a weird way of thinking about it. My question is: "Do you acknowledge an inequality in systems of power or not?" Because if you're in a position to benefit from the inequality and you deny that the inequality even exists, this is what enables the inequality to continue. Because once you acknowledge it you're put in the uncomfortable position of feeling like you have to do something.

"But deep down, every single one of us, in our current moment, what we really value is not being a loser."

CK: In the play, however, hierarchy itself is not critiqued. There are no examples of works. How the hierarchy functions is not pointed out. It is always shown that everybody, including those who benefit from it, simply knows that the system is unfair.

YJL: Within the context of this family, they all just assume that the system is unfair. Nobody ever contests that point of view because they all have been indoctrinated. In a family made up of people who are NOT straight white men, this is a normal assumption: "We know this is how the system works". It's much less expected in a family of straight white men.

CK: They somehow think things are natural. They don't realize that there is a power structure that has put them into place.

YJL: Exactly, but in the case of this family, they're very aware of that. And then the question is, once you're aware of that, what are you supposed to do about it. A part of the play is critiquing the hypocrisy of people like me. Even if I'm just selfishly pursuing my own success, I can claim to be doing something bigger because of the colour of my skin and my gender. I can claim that I'm making the world a better place just by doing whatever I want. And I can use that as an excuse not to do anything else.

CK: As well as being a critique of privilege, it's a critique of the critics of privilege.

YJL: It's both. It's not really a critique of privilege because it's taking the critique of privilege for granted and showing how it's not enough. It's sort of trying to give a little bitch slap to everybody involved on all sides.

CK: But with a play entitled "STRAIGHT WHITE MEN," one might assume that you're setting them up as the bad guys. I don't think that's what you mean. Or is it?

YJL: No, not at all. What I'm doing is drawing attention to straight white male identity as an identity, because for so many years straight white men were just the default human. They didn't ever have to think about themselves as an ethnic group. I have to think of myself as an Asian female all the time. I walk around with this constant awareness of, "I'm an Asian female, I'm an Asian female". Most straight white men do not walk around thinking, "I'm a straight white man."

CK: You gave them a voice as if they were a minority, as if they had a minority consciousness. "Oh damn, I'm a straight white man".

YJL: Exactly. In the play Matt and Jake have the subjectivity of a minority in some ways. They are constantly aware of their identity and they are constantly worrying about it.

CK: The play centres around the character of Matt. He's in some way the hero, but you don't really like him in the end. He's kind of a loser. For the last couple of years people have been talking about Melville's *Bartleby*. *Bartleby* is the guy that says "I'd prefer not to". He is somehow seen as a hero because he is stepping outside the system.

YJL: Definitely.

"What I'm doing is drawing attention to straight white male identity as an identity."

He's stepped out, but in fact he just feels like a weird loser.

YJL: That's interesting because the way that this character originated was that I was talking to a room full of people, most of whom were not straight white men. And they were saying how much they hated straight white men. So I asked, "What would a straight white men have to do in order to not incur your rage like this? What do you want straight white men to do? They gave me a list of things they wanted straight white men to do and I went home and wrote the character of Matt based on that. And I brought him in

3 FRAGEN AN ...

JOSEP CABALLERO GARCIA

Welche Privilegien genießt du? Welche Privilegien wünschst du dir? Welche Privilegien sollten oder müssten abgeschafft werden?

Meiner Erfahrung nach unterliegen unsere Privilegien, abhängig vom jeweiligen Kontext, einem stetigen Wandel. Je nach dem, mit wem du zusammen bist, ändert sich deine Identität und auch die Identität deines Gegenübers. So relativiert sich jede statische Auffassung von Privilegien.

Ich stamme aus einer Gesellschaft, in der Männer strengen körperlichen Normen unterworfen sind. In meiner Kindheit sahen die Leute in mir mal ein Mädchen und mal einen Jungen, beziehungsweise einen femininen Jungen. Entsprechend wandelten sich auch meine Privilegien. Mir wurde bewusst, dass Jungen andere Vorrechte genießen als Mädchen. Das hat mich so stark befremdet, dass ich das eigentlich nur selten ausgenutzt habe.

Als ich nach Deutschland kam, änderte sich die Art und Weise, in der ich durch andere wahrgenommen wurde. Viele sahen in mir einen Araber und wurden misstrauisch. Gleichzeitig verwirrte es mich, wie viele deutsche Männer in meinen Augen schwul waren ...

and they all hated him because they thought he was a loser. And that's where the core, the heart of the play came to me. It's that hypocrisy. It's the fact that we say we care about the social justice, political correctness, whatever. But deep down, every single one of us, in our current moment, what we really value is not being a loser.

CK: And that's judged in relation to the system.

YJL: That's the true value. We don't want the guy who defers and is sensitive. We don't want him. Nobody wants to fuck that guy.

CK: He cries at the dinner table and you never find out why. There are other things that are never resolved.

YJL: It's not actually a well-made play in the traditional sense, which is proven by the fact that no matter where we go, the audience, even if they loved the play, has trouble applauding.

CK: They don't feel it's fulfilled, that it's round?

YJL: Exactly, they don't feel satisfied at the end of the play.

CK: They ask themselves, "Isn't there another act?"

YJL: In a well made play Matt would need to kill himself.

CK: Or reveal a deep secret.

YJL: Reveal that he's gay or maybe Jake chokes him to death. There has to be some sort of satisfying dramatic conclusion and I purposely didn't want that. So I think it definitely is not a well-made play, but it was made specifically to have the effect that it has.

CK: So it's a not-well-made play that's strategically using a well-made-play effect.

YJL: Yes, and it's a trick because it looks so much like a normal play, and then it just leaves you feeling like shit without any resolution or satisfaction.

Christopher Kondek is a writer, performer and director.

CK: What's the goal of this trick? To create this feeling that you feel like shit?

YJL: The play wants to create a feeling of confusion to bother you. And no matter whether people loved it or hated it they all left with this piece of grit in their brain that kind of irritated them.

And for me this is the best possible thing: to actually create something that stays with people. Whether they like it or not.

CK: And do you think if it was a well made-play, if it had a reso-

lution, and a specific message it would disappear faster?

YJL: Like ice-cream, yes. Untitled Feminist Show was the only show that I ever made that was supposed to make people feel good. I like to make people feel bad.

CK: Why?

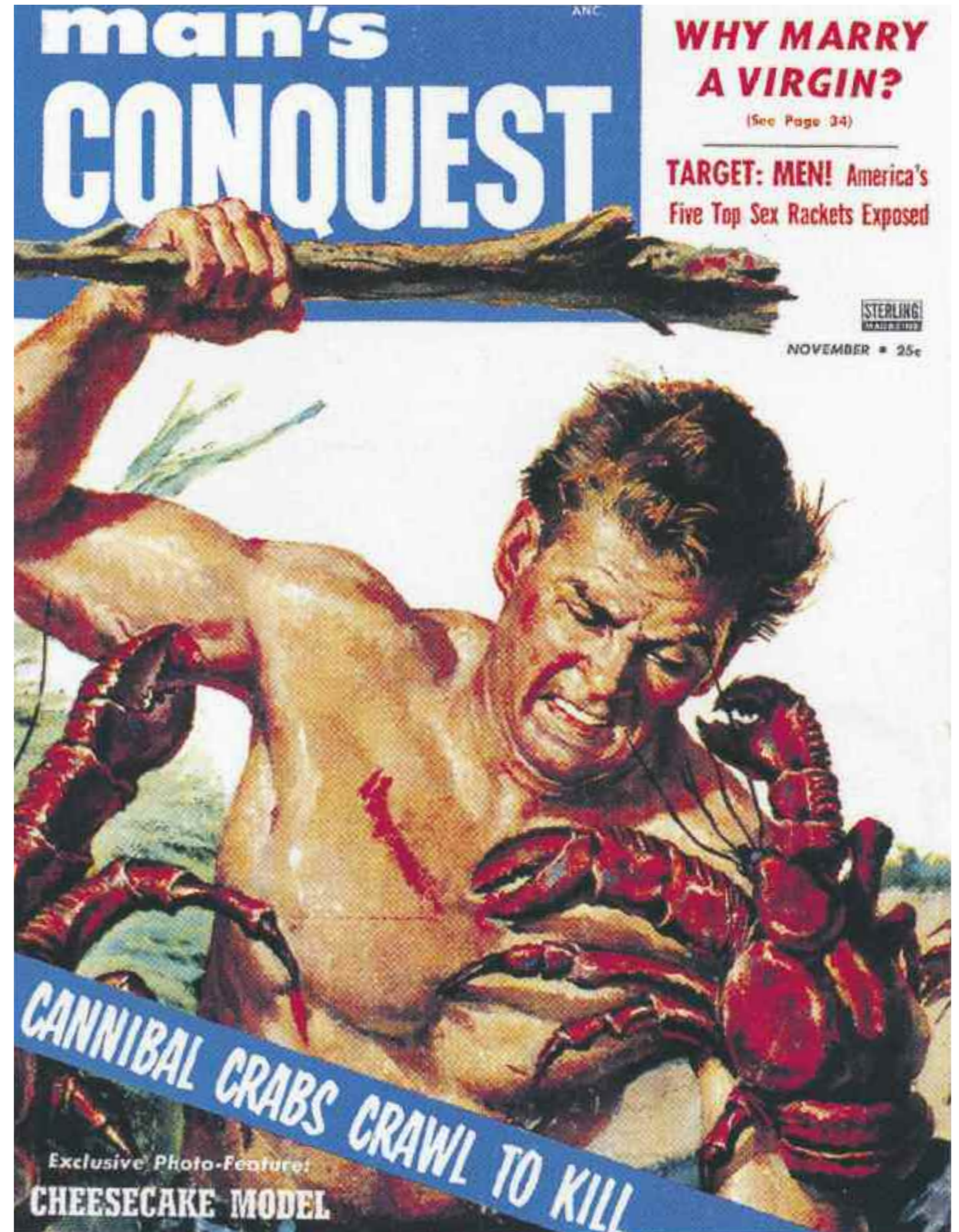
YJL: I grew up in a super racist town where everybody felt really good about themselves, which is why I associate complacency with evil. I go to the theatre and see these rich homogeneous audiences sitting there, watching plays that were written just for them, and they are just so happy. And I don't like that. I don't want to be an ice-cream parlour where people want ice cream and then they come and get it and it tastes good and then they go home. I want to leave people questioning and thinking. I want to have a little bit more impact than that. ■

3 FRAGEN AN... THABISO HECCIUS PULE

*Welche Privilegien genießt du?
Welche Privilegien wünschst du dir?
Welche Privilegien sollten oder
müssten abgeschafft werden?*

Wenn man über Vorrechte redet, muss man über das frühere Regime sprechen, das für die Rassentrennung und die Ungleichheit der Schwarzen verantwortlich war. Die Privilegierten kennen meinen Schmerz nicht und haben keine Antwort darauf. Sie wissen nicht, wie es ist, wenn man sich anstrengt und lernt und für die eigenen Kinder sorgt – und dann bekommt man gesagt, du bist faul. Ihnen ist auch nicht klar, wie sehr ein unfaires Gerichtsverfahren und das Gefängnis schmerzen. Nur weil sie für die Freiheit einstanden, die man zum Leben braucht, für bessere Lebensbedingungen, für Arbeit, für Bildung, wurden Menschen eingesperrt.

Wir leiden bis heute unter dem, was man damals unseren Eltern genommen hat, und wie man sagt: la lotta continua. Noch heute, 21 Jahre danach, kämpfen wir für unsere wirtschaftliche Unabhängigkeit. Wir wollen nicht bleiben, wohin man unsere Eltern steckte, während die anderen frei den Ort wählen konnten, an dem sie leben wollten. Die Privilegien, die das ehemalige Regime sich nahm, wirken bis heute nach. Uns dagegen hat man sie und damit auch das Selbstvertrauen genommen.



Not female, not gay. Purely Toxic.

In feminist circles there is a term for the lords of creation, those who present themselves as violent, emotionless and sexually aggressive: “toxic masculinity”. It describes a social construction that defines masculinity in opposition to “weakness” and “femininity”. **Martin Reichert** on a norm that not only women have to suffer from.

This story grabbed headlines all over the world in 2013: Two young men from the football team in Steubenville, Ohio had raped an underage girl. They abused the drunk, unconscious girl for hours. They filmed their deeds and posted the video on various social media, where it was widely applauded by their male comrades from the football world. It provoked a national debate, not least due to the defensive, relativizing behaviour of the local population – hadn't the girl brought it on herself by drinking too much? Wasn't this hideous act part of a larger context? The expression of an established culture of rape, that could be explained through certain male behavioural patterns?

One explanation comes from the feminist writer and activist Jaclyn Friedman. It is “toxic masculinity” that leads to such acts, she wrote in an article on the Steubenville case. The term was actually coined in the mid '90s within the men's movement, and for some time now has also been used in feminist circles. This toxic masculinity is not only defined in opposition to femininity, but also explicitly through a purported su-

periority over supposedly “weaker” women – as a famous quarterback from the National Football League put it: “We don't teach our boys to be men. We teach them not to be girls or not to be homosexual or a sissy.” This is the context in which men are socialized to wilfully demean women and to be glad about it. “Toxic masculinity has its fingerprints all over the Steubenville case,” wrote Jaclyn Friedman at the time. This toxic masculinity, part of the patriarchy and anti-female, not only hurts women, but also men. It is a social construction that defines men as violent, unemotional and sexually aggressive.

Gay men also know what toxic masculinity means. On the one hand, within a classic-uncontested concept of masculinity they are either considered not men at all – or they are on the lowest rung. “We teach them not to be girls or not to be homosexual or a sissy,” so the two groups are basically the same. On the other hand, gay men are familiar with this concept from gay pornography. Scenes where groups of gay porno stars mimic high school boys sexually abusing a young gay man are very popular in the inter-

net under the label “Harassed”. In principle, the pattern of behaviour represented there is similar to what happened in Steubenville. It's a bit disturbing: Gay consumers of this type of pornography identify with their oppressors from school days, that is, white, straight (young) men. The perpetrators are almost fetishized as representatives of classic masculinity and “coped with” in the form of a partly masochistic discharge of sexual drive. At any rate, sexually-performatively toxic masculinity is definitely enjoyed, even celebrated among homosexuals. The crucial distinction to the events in Steubenville, however, is that it's all an act. A game played with masculinity in which there is neither perpetrator nor victim.

In reality, however, it's no game, but a deadly serious matter. No gay man really wants to be raped. And in reality any man that deviates from this seemingly ineradicable form of masculinity is a problem. Especially during adolescence, when insecurities run deep anyway. Men are made – and masculinity, this is the crucial point, can be lost at any point. It's not just there. Man

or sissy? The wrong way of walking, tears at the wrong moment or a lack of willingness to be violent, and you're already not a man. In this regard, the various ways of being socialized still work quite well. A boy first becomes a man by becoming, with the help of his father, the opposite of the loving, emotional mother – a man is a non-woman. Then come the peer groups at school, every gym class is a celebration of normativity, and the rest gets taken over by the military. Despite all the social changes in

Many already feel the pressure when they're supposed to urinate next to another man.

the last two decades, the word “gay” is still the number one insult in German schools. In every public debate about masculinity, no matter how progressive, there is one taboo, one point that all the experts present agree on, that this has nothing to do with the masculinity meant here, or is completely different: homosexuality.

Perhaps it's worth taking a more careful look into what this violent, sexual aggression in men is about – and what's behind it: the fear of passivity. So, for instance, a man can penetrate another man without having to forfeit his dignity as a man. The requirement for this is maintaining the active role on the one hand, and insisting on an imbalance of power on the other. For instance when an older man penetrates a younger one. Or when men in prison rape a weaker, less experienced newcomer. Or when rape is utilized in war as a targeted method of humiliation – the conquered male opponent is raped in order to destroy his gender identity. Such operations have been amply documented in Europe recently, during the Balkan wars.

Obviously, these men do not report such rapes – this is also a part of “toxic masculinity” that no one can get away from so easily; not even men. Unless, that is, he decides to renounce his

The author works as editor for “die tageszeitung”

prestige as a man. At least in relation to the dominant, hegemonic group of men. Anyone who is prepared to voluntarily renounce the whole palette of male privileges has actually already achieved it. From then on, for instance, emotions are allowed. You're allowed to be afraid and to talk about it. You're allowed to cry when you're sad. If you want, you can go out for cream cakes and coffee with your best buddy. Sexually as well there are some things to discover, for instance how nice it can be

when your prostate is stimulated. Everything is suddenly possible – even playing with aggression and dominance, if everyone involved wants to.

Usually, once they have liberated themselves, gay men feel quite well in the lowest category, where they have been placed by other men. Women are no threat, they're people that you encounter as equals, people that you befriend. Other men are not automatically competition that have to be punched in the face – you can also take them to heart, ask their advice, compare notes.

The number of men that would rather live this way are more than just a few. And by the way, many don't feel really comfortable at all in groups of exclusively men. And many already feel the pressure when they're supposed to urinate next to another man – also a military invention from the last millennium, which you can now find in every petrol station. Nobody objects. Better to go inconspicuously into a stall. To object in this question would be unmasculine – and the fact that it's hardly possible to imagine any progress in this regard shows us how tightly the corset called masculinity is bound. ■

3 FRAGEN AN ... ANA BORRALHO UND JOÃO GALANTE

*Welche Privilegien genießt du?
Welche Privilegien wünschst du dir?
Welche Privilegien sollten oder
müssten abgeschafft werden?*

In der gegenwärtigen Welt mit ihrem Gegensatz von West und Ost, Nord und Süd, sind unsere Vorrechte so zahlreich, dass es unser größtes Privileg ist, uns unserer Privilegien nicht bewusst zu sein.

Wir verlangen nach keinen Privilegien irgendeiner Art.

Alle Privilegien sollten abgeschafft werden. Kein Mensch und/oder keine Gruppe von Menschen sollte irgendwelche Vorteile (oder Rechte) genießen, die nicht auch anderen zukommen.

Wir sollten Begriffe und Wendungen ersetzen, die auf einer männlichen Konstruktion der Welt beruhen, im Englischen also etwa “history of mankind” durch “history of humankind” (Geschichte der Menschheit) oder “all men are equal” durch “all humans are equal” (alle Menschen sind gleich). Die Norm ist das Problem. Die Konzentration nur auf sich selbst ist das Problem.

Selbst Leonardo da Vinci stellte die idealen Proportionen des Menschen anhand eines Mannes dar und nannte seine Zeichnung “Die Proportionen des menschlichen Körpers nach Vitruv” (zumeist bekannt als “Vitruvianischer Mensch”).



“We still want to be allowed to speak – but just us!”

Immigrants have never been truly welcome in Germany. The first generations didn't necessarily have a problem with that, since the plan anyway was to earn as much money as possible and then leave. But what about Turks and Arabs that are born here? **Özlem Topçu** poses questions to a country in which people of German descent are only one group among many.

So let's talk about privileges. Losing them can make you pretty angry, since they stand for power, the right to interpret and control. That's all a lot sexier than not being able to say anything and always having to go to the back of the line. And let's be honest: There's a lot of bottled up rage in this country now. That's why so many people in Dresden went out for an "evening stroll" last year to get some air.

For a long time the white man was the standard for everything, the norm, the reference point for everybody else, the big daddy among men. His "western enlightened" gaze determined how the rest of the world should be, how and what "the Orient" is, for instance. Or on a smaller scale: He sat (and predominantly sits) at the central hub of capital, the working world, society and politics and he could say who was allowed in. Who got hired. Who could come to the table, who could join

the discussion. Research into elites has shown that those "on top" like to seal themselves off and surround themselves with people like themselves. We like being among our own. The higher up, the whiter. This is why, for instance, in newspaper editorial offices, public agencies, ministries or (since this is a publication of HAU Hebbel am Ufer, this should not go unmentioned) cultural institutions there are more and more (white) woman, gay men also, here and there someone who grew up in the East. The number of migrants, however, continues to remain in the lower single digits.

Women (the only minority that is actually a majority) and gays have been challenging the white straight man for a long time already, migrants (and we're not talking about the Swedes or the French here, but of Turks and Arabs) and Muslims only recently. Not long ago someone put together a Facebook page solely to ask if anyone knew "a

young cultural journalist with expertise in theatre, preferably a migrant"; a weekly paper was looking for a replacement for their theatre critic, who was leaving. No one could think of such a person. Of course one reason for this is that not so many migrants apply for such jobs. But another reason is: the German cultural industry sealed itself off long ago.

Opportunities were and still are unequally distributed, but for a long time that was OK. Many of the first immigrants may not have felt themselves welcome at the white man's table (and they also weren't) – but it also didn't continually bother them. The plan was, well, to earn enough money and then take off again, away from Almanyta with the kids in tow. Now it's no longer OK if the "others" are not welcome at the table. And actually it's no longer the white man's table anyway. This bothers some straight white men.

Everything's muddled now. Society is in flux, the "newcomers" not only want access to all social areas, they're also making demands. Since they're here, the country has to be concerned with questions that had not been posed 50 years ago – the most recent example being the suspension of the general head scarf ban by the Federal Constitutional Court. There's hardly any area in which homogeneity, clarity and simple answers would be possible or satisfactory. This makes some straight white men nervous. And this nervousness occasionally leads them to thrash about like a wounded, hungry animal.

We see this most often in public debates. By now there is a whole group of angry, white, middle-aged men who fight and write against anything that's different (than them) and whose dominance and rank is fading. Only, in the same breath, they say that no one's allowed to say anything anymore in this country – the former finance minister of the Bundesbank Thilo Sarrazin has sold millions of books with this argument. Other people are taking part in the discussion? No way!

The battle that these men are leading applies to the "terror of virtue", the fury for regulation and education through state, society and politics that's taking over the country more and more. Examples of this are the smoking ban or the EU campaigns against smoking, and also the Greens' proposal to introduce a "veggie day". It is waged against feminism, against a sexuality and identity that is more complex than theirs and against the corresponding demands to be addressed in a particular way. One might think of the debates about Lann Hornscheidt's proposals at the HU Berlin. Hornscheidt teaches linguistics and gender studies and suggested being called "Profx", because s/he did not feel that s/he belonged to one gender and wanted to be able to express that verbally. Hornscheidt received death and rape threats as a result.

In short: There are a handful of guys going around, some of them well-established, others just hanging about, who have declared war on (real or perceived) "political correctness". Of course they set the discourse to the effect that "political incorrectness" is more desirable as a countermove. Question one's own privileges? View the wishes of some minority as something other than impertinence? Reflect a bit? My goodness, then white would just be a colour among many others! Apparently there is a great deal of anxiety about privileges being distributed in a society that is constantly becoming more diversified.

This was quite clear recently when the country fought about the word "Neger" in children's books. The question arose because the publisher that puts out Otfried Preußler's "The Little Witch" had decided strike the work "Negerlein" in future editions. The author had given his consent to this while he was still alive. Many established opinion makers did not. They had obviously become so fond of the "N-word" that they didn't give a shit, pardon my French, whether the word offended other people. They share the same fondness for the words "gypsy", Moor" and the like.

The reaction of the white male opinion elite during the children's book debate was reminiscent of a scene from Quentin Tarrantino's Django Unchained. Django is the hero of the film, a slave freed by a German bounty hunter. One day both of them are riding through a town in Texas. All the townspeople storm onto the street and stare at Django. The German asks why they're all staring at him. Django responds: "They never seen no nigger on a horse before". Blacks were slaves, they didn't ride like white people do.

This irritation, this staring, comes to light more and more often because important debates are no longer being led by a single group, but by a variety of them. We live in a heterogenous society, you can think what you like about that, but the group that used to dominate by itself now has to deal with others. This is difficult for some of them. These men (and often enough also women) see themselves as free thinking liberal Europeans, and they take joy in discussion. Too bad that so often they don't want to hear any backtalk. We still want to be allowed to speak – but just us! Backtalk is often dismissed as political correctness or even offence. The words to end all words.

So, what do we do with the white men's rage? Letting them pee while standing can't be the solution. It's better to have some fun with it. That's also what the Berlin journalist Ebru Taşdemir thought. She founded "Hate Poetry" along with other journalists whose parents come from other places. The group (to which the author of this text belongs) has been appearing informally on stages all over the country reading racist letters to the editor. The writers are usually male and very often white (of course there's also racist hate from our own, but they're usually not privileged anyway). "Hate poetry" is an example of reversing power positions: non-whites take possession of the attacks on themselves, define them as an anti-racist stage show and tell the (almost completely) white audience: It's okay to laugh. We give you permission.

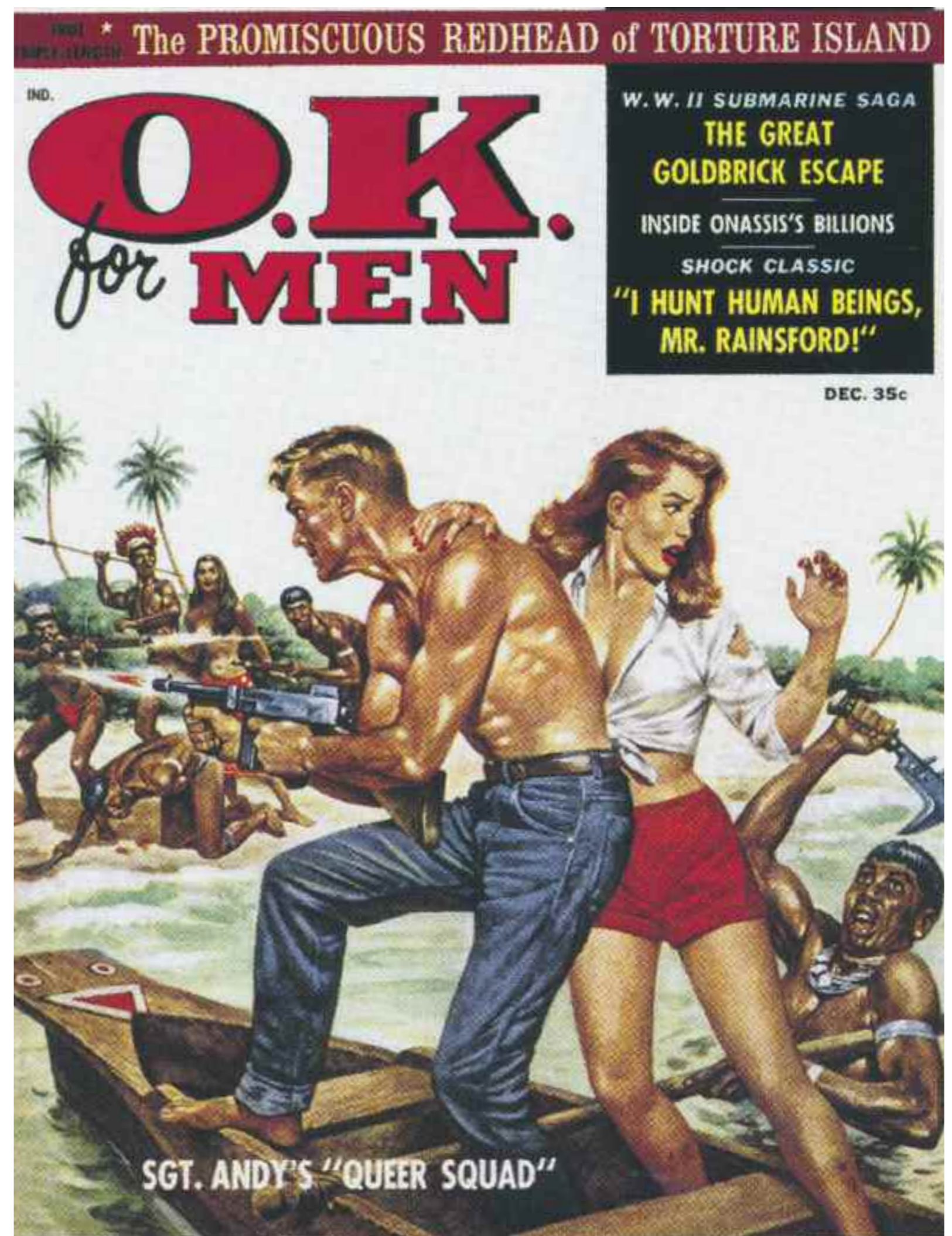
Now the question is: How can the straight white man deal with the situation, which for him is quite new? Of course it's not so nice no longer to be the centre of the world, that's difficult to accept. But it's an irreversible development. To see himself as one among many others – and no longer to be the one over all the others – would be more than enough as a start. It'll get easier now that there's no real centre to the world anymore. He'll manage. Billions of people have already had to live this way. So it can be done. ■

The writer is an editor at the weekly newspaper "DIE ZEIT." In February 2015 she appeared on stage at HAU Hebbel am Ufer as part of the series "Hate Poetry".

3 FRAGEN AN... HECTOR THAMI MANEKEHLA

*Welche Privilegien genießt du?
Welche Privilegien wünschst du dir?
Welche Privilegien sollten oder
müssten abgeschafft werden?*

Ich bin in der Endphase des südafrikanischen Apartheidsystems aufgewachsen. Das Burenregime verfolgte eine unbarmherzige Rassenpolitik und verweigerte der schwarzen Mehrheit Südafrikas mit allen nur denkbaren Mitteln sämtliche Privilegien. Unter den Nachwehen davon leidet der Großteil der Bevölkerung, in Zeiten der sogenannten Demokratie, bis heute. Was für Privilegien könnte ich genießen, wenn wir nicht unterdrückt worden wären und immer noch würden? Die Geschichte verhält sich zu den meisten Schwarzen grausam. Sie sind nicht gleichberechtigt. Daran hat sich nichts geändert. Sie müssen nach wie vor für ihre Rechte kämpfen. Die Weißen haben ein System errichtet, von dem allein sie profitieren, unabhängig von der jeweils geltenden, Verfassung, Gesetzgebung und Politik. Was Macht und Vorrechte betrifft: An dem Tag, an dem Schwarze und Weiße tatsächlich gleich sind, werde ich mich zu meinen Privilegien bekennen.



Männlich Weiß Hetero. A Festival about Privilege

21.4.–3.5.2015 / HAU1, HAU2, HAU3

Plattenspieler With Young Jean Lee and Thomas Meinecke

21.4. / HAU2

Englisch / Kategorie E

Thomas Meinecke invites Young Jean Lee to talk about music, their cultural assumptions and their visual preferences. Last year, the American writer, director and filmmaker released her debut album, “We’re Gonna Die,” with her band, Future Wife.

fe_male_gaze. Blicke auf Männlichkeit

22.4. / HAU2 / 5,00 €, ermäßigt 3,00 €

The WHM – the white heterosexual man – has become a buzzword in current feminist discourse. But in all this, he remains a strangely nebulous being. The panel discussion scrutinises the WHM, as represented in the history of film.

Missy Magazine in Zusammenarbeit mit HAU Hebbel am Ufer.

Thabiso Heccius Pule & Hector Thami Manekehla P.E.N.I.S. P.O.L.I.T.I.C.S.

23.+24.4. / HAU3 / 5,00 €

The two performers question clichés of masculinity renouncing the claim that men are not allowed to show their feelings. Emerging from daily experiences of violence on the streets of Johannesburg, the work transitions into a playful and dynamic choreography, showing male power and violence as well as male vulnerability.

Produktion: Association Sud Sud, Genf. Koproduktion: La Bâtie – Festival de Genève..

Young Jean Lee’s Theater Company STRAIGHT WHITE MEN

23.–25.4. / HAU1 / Deutsche Premiere

Englisch mit deutschen Übertiteln / Kategorie B

The writer and director Young Jean Lee not only deals with a wide range of socio-political issues, but also casts them in very different theatrical forms. While her “Untitled Feminist Show”, presented 2013 with great success at HAU, was set in the realm between queerness and neo-burlesque, in “STRAIGHT WHITE MEN” she now embarks on the opposite road with a linear narrative structure, a realistic stage set, and a traditional performance scenario: set in a living room somewhere in a US suburb, a father and his three middle-aged sons must tackle a seemingly simple question: “What can a privileged, heterosexual, white man do to fight against the continued existence of an unjust system?”

Produktion: Young Jean Lee’s Theater Company. Auftragsarbeit von Public Theater, Wexner Center for the Arts at The Ohio State University, Center Theatre Group, steirischer herbst (Graz), Festival d’Automne (Paris), Les Spectacles Vivants – Centre Pompidou (Paris). Mit Dank an HAU Hebbel am Ufer.

Mamela Nyamza Isingqala

23.+24.4. / HAU3 / Deutsche Premiere / Kategorie E

The dark space is punctuated by a woman dressed in a man’s suit. With dry sobs, with her back to the audience, she sings a Xhosa song as money jangles in her pockets. Images of political power, war, poverty, and corruption begin to spin. Known for exploring provocative themes, South-African choreographer Mamela Nyamza explores what happens when that quiet crying inside becomes sound, when ‘private’ becomes ‘public.’

Ana Borralho & João Galante sexyMF

24.+25.4. / HAU2 / Eintritt frei

The audience is confronted with performers whose exposed bodies question definitions of what it means to be male and female. Sitting face-to-face while listening to love songs, the viewer establishes a very intimate and direct relationship with the performers. In a voyeuristic game, the audience is free to watch the performance for an undetermined period of time. The performers will be cast from a workshop that Ana Borralho and João Galante will be holding in Berlin.

Produktion: casaarea. Koproduktion: Culturgest, Festival Temps d’Images. Mit Unterstützung von Face Off, Land, Eira, JGM und RE.AL. Finanziert von DGA/ MC – Direção Geral das Artes / Ministério da Cultura.

Andros Zins-Browne The Host

25.+26.4. / HAU2 / Kategorie E

“The Host” features the cowboy, an outstanding American symbol of the individual who manipulates, controls and uses his environment. Andros Zins-Browne has created a work full of humour and with an overdose of testosterone, in which the cowboys try to keep their masculine image in a gigantic and movable inflatable set, created by the artist Stefan Demming.

Produktion: wpZimmer. Koproduktion: HAU Hebbel am Ufer, Kunstencentrum Buda (Kortrijk), Kunstencentrum Vooruit (Gent), PACT Zollverein (Essen). Unterstützt durch: de Vlaamse Overheid, VGC, Départs & das Kulturprogramm der Europäischen Kommission, Troubleyn Laboratorium (Antwerp) und Jan Van Eyck Academy (Maastricht). Präsentiert im Kontext von [DNA] Departures and Arrivals mit Unterstützung des Kulturprogramms der EU.

NTGent / Luk Perceval Platonow

28.+29.4. / HAU1 / Niederländisch mit deutschen Übertiteln / Kategorie A

Every spring the general’s widow Anna Petrovna gathers friends and family in her country house to celebrate the end of winter. And each year Platonow causes trouble, with his exuberant feelings and his urge to tear at illusions. In his adaption of “Platonow,” Luk Perceval has arrived at a condensed play about lonely people and what they expect of love. The meticulous interweaving of words and music, coupled with the uncommonly intense performances by the actors of NTGent, makes this play as overwhelming as a compelling musical concert.

Produktion: NTGent.

Marlene Monteiro Freitas Paraíso – coleção privada

29.+30.4. / HAU2 / Deutsche Premiere

Englisch (language no problem) / Kategorie D

After electrifying the audience of Tanz im August 2012 with her presence in “(M)imosas,” Marlene Monteiro Freitas now attacks the myth of creation and opens the gates to paradise where it is forbidden to forbid. A flamboyant maestro in a to-rero costume rules with an iron hand over a quartet of crazed creatures, hybrids full of longing and desire.

Produktion: P.O.R.K. Distribution: Key Performance. Koproduktion: Les Spectacles Vivants – Centre Pompidou (Paris), L’échangeur – CDC Picardie, Centre Chorégraphique National de Tours, Centre Chorégraphique National Rillieux-La-Pape, Ballet National de Marseille – Centre Chorégraphique National, CDC Uzès Danse, Bomba Suicida – Associação de Promoção Cultural, Festival Circular, Maria Matos Teatro Municipal. Unterstützt durch Départs (mit Unterstützung des Kultur-Programms der Europäischen Union), Fundação Calouste Gulbenkian, ALKANTARA, Atelier Re.al, Centre National de Danse Contemporaine Angers. Präsentiert im Kontext von [DNA] Departures and Arrivals mit Unterstützung des Kulturprogramms der Europäischen Union.

Josep Caballero García mit Black Cracker & Océan LeRoy T/HE/Y

30.4., 2.+3.5. / HAU3 / Premiere / Englisch (language no problem) / Kategorie D

In his new piece Josep Caballero García examines masculinity as a physical performativity of daily life and as a non-biological category. García invites music artist Black Cracker, who has won various awards for his unconventional lyrics, and highly acclaimed multimedia performance artist Océan LeRoy – both famous figures of the Berlin underground scene – to join him in the project. Together they explore their individual performance practices on stage as a male identified trio. Based on the non-normative masculinities that all three are living, the group has come to call itself “T/HE/Y” – the pronoun commonly used in queer environments to name people in a gender-neutral way, beyond man/woman dichotomies. Throughout the piece, they are mutually adopting each other’s movement material and physical practices and exposing masculinity as a performative work and physical effort. Masculinity is thus explored beyond the attributions of identity as a relational movement practice of tensions between three bodies, that allows for the multiplication of maleness between gender discourses, pop and dance theater.

Koproduktion: HAU Hebbel am Ufer, Kampnagel (Hamburg). Gefördert durch die Kulturbehörde Hamburg und den Fonds Darstellende Künste

Die Revue

With Jens Friebe, Der Mann, Black Cracker,
Momus, Strawberry Kaeyk

→ *Phantasma und Politik Spezial*

1.5. / HAU1 / Deutsch / Kategorie C

In the role of host and singer, Jens Friebe guides the audience through a glittering evening, which blurs the boundaries between genders. The project Der Mann (The Man) presents the average middle-class male as the most unglamorous art figure in the history of pop; Momus embodies heterosexual flamboyance, while the rapper Black Cracker negotiates on his album his experience as transgender man.

Gefördert aus Mitteln des Hauptstadtkulturfonds. Präsentiert im Kontext von House on Fire mit Unterstützung des Kulturprogramms der Europäischen Union. Im Auftrag von HAU Hebbel am Ufer.

Frances Stark My Best Thing

Im Anschluss: Gespräch mit Diedrich Diederichsen

2.5. / HAU1 / Kategorie E

The artist Frances Stark, who lives in Los Angeles, is showing her animated film “My Best Thing” in the festival “Männlich Weiß Hetero.” Made in 2011, the film was awarded the audience prize at the Venice Biennale in the same year. The action is based on a series of sexualised conversations that a protagonist – white, female, heterosexual – carried on with much younger male counterparts of largely southern European origin on the website Chatroulette.

Galerie Buchholz, Berlin/Köln.

Festivalpass: 3 Vorstellungen für 35,00 €, erm. 25,00 €

(frei wählbar 21.4.-3.5.)

Preise:

Kategorie A: (30,00 €) / 25,00 € / 20,00 € / 15,00 € / (10,00 €), ermäßigt 10,00 €

Kategorie B: 20,00 € / 15,00 € / (12,00 €), ermäßigt 10,00 €

Kategorie C: 15,00 € / (12,00 €), ermäßigt 10,00 €

Kategorie D: 13,00 €, ermäßigt 8,00 €

Kategorie E: 8,00 €, ermäßigt 5,00 €

Ermäßigte Karten für Schüler, Studenten, Azubis, Arbeitslose, Sozialhilfeempfänger, Schwerbehinderte.

Preise in Klammern veranstaltungsabhängig.

Di 21.4.

20:00 / HAU2

Plattenspieler / Mit Young Jean Lee und Thomas Meinecke

Mi 22.4.

20:00 / HAU2

fe_male_gaze. Blicke auf Männlichkeit
Mit Simone Dede Ayivi, Tatjana Turanskyj, Chris Tedjasukmana
Moderation: Stefanie Lohaus (Missy Magazine)

Do 23.4.

19:30+21:30 /

HAU3

20:30 / HAU1

Thabiso Heccius Pule & Hector Thami Manekehla
P.E.N.I.S. P.O.L.I.T.I.C.S. / 30min
Young Jean Lee's Theater Company
STRAIGHT WHITE MEN / Deutsche Premiere
Mamela Nyamza
Isingqala / Deutsche Premiere
Eröffnungsparty / Eintritt frei

20:30 / HAU3

22:00 / WAU

Fr 24.4.

19:30+21:30 /

HAU3

20:30 / HAU1

Thabiso Heccius Pule & Hector Thami Manekehla
P.E.N.I.S. P.O.L.I.T.I.C.S. / 30min
Young Jean Lee's Theater Company
STRAIGHT WHITE MEN / Im Anschluss: Publikumsgespräch
Mamela Nyamza
Isingqala / Deutsche Premiere
Ana Borralho & João Galante
sexyMF / Eintritt frei

20:30 / HAU3

21:30–23:30 /

HAU2

Sa 25.4.

19:00 / HAU2

Andros Zins-Browne
The Host / 60min
Young Jean Lee's Theater Company
STRAIGHT WHITE MEN
Ana Borralho & João Galante
sexyMF / Eintritt frei
Party / Eintritt frei

20:30 / HAU1

21:30–23:30 /

HAU2

22:00 / WAU

So 26.4.

17:00 / HAU2

Andros Zins-Browne
The Host / 60min / Im Anschluss: Publikumsgespräch

Di 28.4.

20:00 / HAU1

NTGent / Luk Perceval
Platonow / Im Anschluss: Publikumsgespräch

Mi 29.4.

20:00 / HAU1

NTGent / Luk Perceval
Platonow
Marlene Monteiro Freitas
Paraíso – coleção privada / Deutsche Premiere

20:00 / HAU2

Do 30.4.

19:00 / HAU3

Josep Caballero García mit Black Cracker und Océan LeRoy
T/HE/Y / Premiere
Marlene Monteiro Freitas
Paraíso – coleção privada

20:30 / HAU2

Fr 1.5.

19:30 / HAU1

Die Revue / Mit Jens Friebe, Der Mann, Black Cracker, Momus, Strawberry Kaeyk u.a.
Party im WAU
Mit DJ Justine Electra / Eintritt frei

Im Anschluss

Sa 2.5.

17:00 / HAU1

Frances Stark
My Best Thing / Im Anschluss: Gespräch mit Diedrich Diederichsen
Josep Caballero García mit Black Cracker und Océan LeRoy
T/HE/Y / Im Anschluss: Publikumsgespräch

20:00 / HAU3

So 3.5.

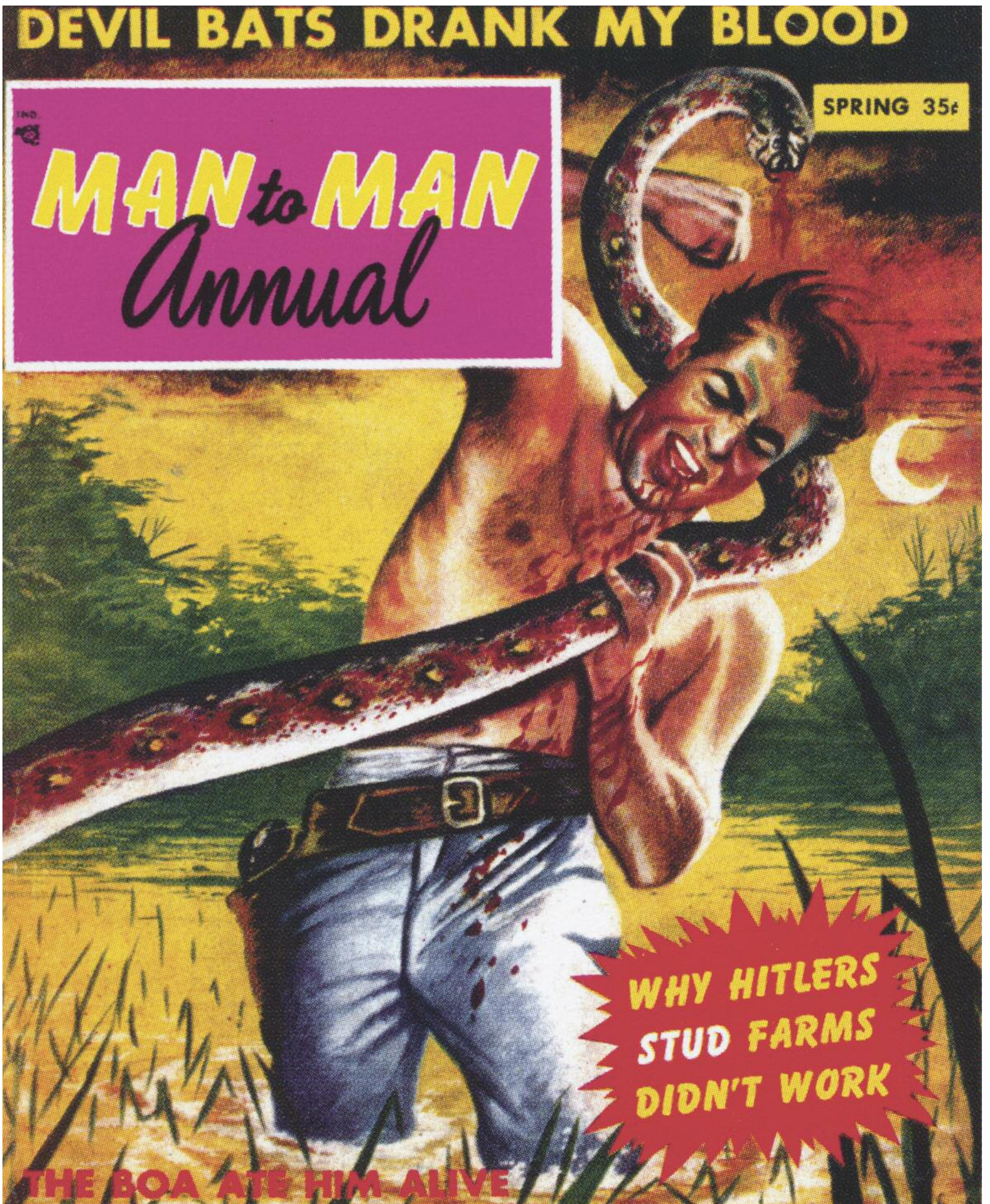
20:00 / HAU3

Josep Caballero García mit Black Cracker und Océan LeRoy
T/HE/Y

DEVIL BATS DRANK MY BLOOD

SPRING 35€

MAN *to* MAN
Annual



WHY HITLERS
STUD FARMS
DIDN'T WORK

THE BOA ATE HIM ALIVE

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