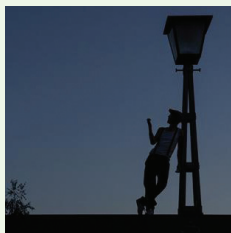


**JAN 24, 21:00, JAN 25-26, 20:00, JAN 27, 19:30**  
**Scha'irlie – This is not a Chaplin**

Telling the story of his father's migration to the island city of West Berlin, dancer and choreographer Kadir "Amigo" Memis also creates a homage to his hero Charlie Chaplin, using a similar aesthetic to take a socially critical perspective. The dance style blends contemporary dance vocabulary and hip hop genres like b-boy and voguing.

► HAU 2, Hallesches Ufer 32, Kreuzberg, U-Bhf Hallesches Tor

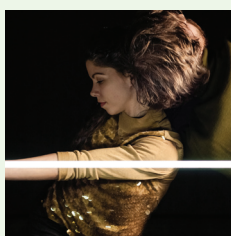


NADJA KLIER

**JAN 24-28, 20:00**  
**Danserye**

Choreographer Sebastian Matthias and composer Michael Wolters have updated the form of 16th-century composer Tielmann Susato with contemporary styles. This 1500s-meets-2013 event is designed to function as a concert-meets-installation interactive performance where the audience is drawn into the heady blend of movement and music.

► Sophiensaele, Sophienstr. 18, Mitte, U-Bhf Weinmeisterstr.



ARNE SCHMITT

**JAN 25, FEB 5, 9, 13, 15, 19:30**  
**Peter Grimes**

Probably one of the most famous English-language operas of the 20th century, Benjamin Britten's first dramatic composition revolves around the dynamic between humanity and the sea, especially as he experienced it on England's coasts. This production from American director David Alden debuted at the English National Opera in 2009 and helped reignite interest in the seminal work.

► Deutsche Oper, Bismarckstr. 35, Charlottenburg, U-Bhf Bismarckstr.



classical pick

## GERMAN THEATRE

### Premieres

- **DEMENZ, DEPRESSION, UND REVOLUTION**, the new work from Fritz Kater (see below), subtitled "a study of three contemporary myths", Jan 5, 19:30, Maxim Gorki
- **TOD IN VENEDIG/KINDERTOTENLIEDER**, Ostermeier directs this adaptation of Thomas Mann's novella and Gustav Mahler's *Rückert-Lieder*, Jan 12, 20:00, Schaubühne
- **FUCKING LIBERTY!** a trip through the USA as vaudeville from prolific actor/director Ulli Lommel, Jan 17, 19:30, Volksbühne

### With English Surtitles

- **THE RASPBERRY REICH**, drama in the upper echelons of German banks from Andres Veiel, Jan 16, 19:30, Deutsches Theater
- **WE ARE BLOOD**, a critical take on society's relationship to the environment from Gorki Artistic Director Armin Petras' alter ego Fritz Kater, Jan 18, 19:30, Maxim Gorki
- **AN ENEMY OF THE PEOPLE**, Ibsen's classic tale transplanted into a society eerily like our own, Jan 20, 20:00, Schaubühne
- **THE KINDLY ONES**, Jonathan Littell's dark portrayal of intellectuals under National Socialism, Jan 31, 19:30, Maxim Gorki

# "We all have this focus on the penis, but it's really the testicles that are doing all the work"

By SUMMER BANKS

Establishing her career in New York's vibrant Downtown arts community in the 1970s-80s, Diane Torr's interdisciplinary performances challenge expectations regarding gender and sexuality in contemporary society. For over 20 years her Man-for-a-Day workshops have also brought her research to an international public that's increasingly fascinated with exploring the nature of the other gender. Having recently returned to her native Scotland, Torr is creating a new theatrical work, *Eier Haben*, together with four other performers for this year's Pluto-themed Transmediale festival.

**The programme text for *Eier Haben* talks about desire that comes out of frustration. Where does this interpretation come from?**

It's really rooted in the uncertainty of belonging – most of us have this sense of doubt about where we fit. We're all displaced. Pluto was a planet, and now it's a dwarf planet. If something like testicles are no longer producing sperm at some point in the future, they'll become aesthetic objects. So that puts the question of what is masculinity, what is it that men actually do, into consideration. What is it that men bring to the reproductive process, if they are no longer producing sperm? Or if the sperm itself is mutated, sperm that doesn't have a tail so it can't go anywhere, or it's too fat so it just wobbles from side to side, or has hooks so it just hooks into itself and goes round and round in circles?

**And this idea of testicles as an object separated from their reproductive function already exists in the queer world...**

Testicles are basically playthings, objects that people decorate with piercings and tattoos, that they tie up. They are very tactile: eggs inside this fluid, basically, and they're very fun to play with and fondle – you know? So I think in that situation the queer community is ahead. They've already suspended interest in reproduction and just get down to play.

**So where's the penis in all of this?** Anus B. Haven pointed out that we all have this focus on the penis but it's really the testicles that are doing all the work. They're sitting there churning out all of this sperm and the penis is just really the duct. Wooooosh and that's it.

**The title has one literal anatomical meaning, but it also has the idiomatic meaning – "to be ballsy"...** Yes. *Eier haben* means to have eggs, balls or courage. It's this idea that we are objects that can all have these different meanings but actually are just one thing. That was the idea in the title.



**Why did you change the name of your workshops from Drag King to Man-for-a-Day?** Drag King really took off in the States in the 1990s. I did tonnes of stuff, all these talkshows, Montel, Jerry Springer, and also the mainstream: they all covered that because it was really a phenomenon. Then it got picked up by the lesbian community, and it became something else: it really became about putting on facial hair and men's clothes and lip syncing to bands like Take That. So I stopped calling my workshops Drag King: even though it's a great thing, it's not what I'm doing.

**What do you think of this binary gender division in society?** Don't you think it's a product of advertising and capitalism in general? I mean what if you had to do advertising that didn't target women? There's this idea that people are so uncertain of what they are, what it means to be a man or a woman, that they look it up in one of these magazines.

**Did you pick up an accent again going back to Scotland?** Does it sound like it? I do say some different things in Glasgow. The word "aye", for example. When "yes" would be too harsh, you say "aye" instead. But you know, Glasgow could be another Berlin if the weather was better. ■

DIANE TORR: EIER HABEN Feb 3, 18:30 | HKW, John-Foster-Dulles-Allee 10, Mitte, U-Bhf Bundestag