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"Hamletmaschine" - Theater of Text Borrowing

The walls around the stage are used as a canvas for the complex text of Heiner Müllers "[Hamletmaschine](#)". The actors seem to be drawn to it like magnets, tracing words with their fingers, examining letters with magnifying glasses, interacting with the text as they move around. And it is not only a part of Müller's work - the complete text of the play of 1977 is transcribed along the two walls at Castillo Theatre.

And the text of "Hamletmaschine" is not a simple one. It explores late 20th century Western culture in a richly poetic and layered way borrowing from Shakespeare, T.S. Eliot, and Jean-Luc Godard. Heiner Müller was a protégé of Bertolt Brecht and Castillo Theatre has become one of the foremost producers of his work in the United States. "Hamletmaschine" can be seen on Fridays, Saturdays and Sundays until June 28 at the [Castillo Theatre](#), 543 West 42nd Street.

(Continued below)

Hot Picks

> **June 18 - 20** [Weimar Noir - Songs from Weimar, Berlin and Beyond](#)
German performer Micaela Leon stars in a special evening of cabaret and fashion in a collaboration with designer Derek Lam and "master of hair" Christoph Marten.

> **Through August** [Art @ Deutsches Haus](#) The exhibition shows the latest works of Ulla Hofstaetter, Erika Jakubassa, Regula Rüegg, Katrin Roos and Silvelin von Scanzoni.

> **June 21** [Jann Klose](#) The German born Pop singer-songwriter returns to New York City with his album "Reverie".

> **June 18** [Bronx Independent Film Festival](#) The three days lasting Film Festival kicks off with eleven short films from various countries, including "Land gewinnen" und "Lionshare" from Germany.

> **June 23** [Otto Neurath, Social Democracy, and the New Deal](#) The Austrian sociologist and planner Otto Neurath (1882-1945) was a central figure in the history of the Information Age. The panel seeks to explore what we might learn from his example today.

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The innovative production featuring a multiracial, multigenerational cast of amateur and professional actors from communities throughout New York City is directed by the Viennese theater director Eva Brenner who helped to found the Castillo Theatre 26 years ago and is returning to the New York stage for the first time in 20 years. Brenner, who works with immigrant communities in Vienna, studied theater and philosophy at the University of Vienna and set and costume design at the Academy of Fine Arts, Vienna. From 1980 to 1993 she lived and worked in New York City, received a master's degree and returned to Austria in 1994 where she founded her own experimental theater group.

Her recent production aims to map a contemporary response to the text instead of just simply presenting it. The stage design itself can be seen as a kind of workspace for the explorations of the cast. Brenner intersperses the text with songs, speeches and the actors own reflections on performing Müller's work.