Acknowledgments

A book is never the sole work of its author, and this is all the more true for an anthology like this, which is a site of intersection for so many collective practices. So it is inevitable that any attempt at acknowledgments will be incomplete. Nevertheless, this attempt must be made because, without very specific people, this book would most certainly not be available in this form today.

First, my thanks go to all the contributors. Without their commitment and open-mindedness, this volume would have been unthinkable. Like them, however, my big thanks also go to the dramaturgy class of 2017 of the Beijing Topography Seminar at the Central Academy of Drama. Their interest and inquiries played a major role in creating the framework in which the contributors acted. I especially thank Xu Li in this context. I would also like to thank the organizers and translators without whose help this seminar could not have been held, namely Pu Wenyan, Huang Yiping, Gao Feng, and Gao Yinfu. And I have to make a special mention of my colleague and head of the Dramaturgy Faculty of the Central Academy of Drama, Li Yinan, who had such a deep trust in me, that sometimes surprised me, but which certainly helped me to identify and develop my strengths in educating students.

Conversations with dear friends and colleagues such as Anuja Ghosalkar, Thomas Schmidt, Soumyabrata Choudhury, Chris Connery, Jochen Kiefer, Su Wei, Fabrizio Massini, and Rustom Bharucha also influenced this book quite a bit, and I am very thankful for that.

A Fulbright research stay at the Theatre Department of the Graduate Center of the City University of New York was an important time for developing the scaffolding of this publication. My thanks go to the German-American Fulbright Commission (Antje Outhwaite) and to the theatre faculty at the Graduate Center. The regular conversations with Marvin Carlson and Frank Hentschker provided a lot of food for thought, but I am particularly indebted to Peter Eckersall. Not only has he encouraged me a lot, but his rich expertise in the field of dramaturgy combined with his intellectual generosity also had a major impact on this volume.

A fellowship at the Mellon School of Theater and Performance Research at Harvard University also helped significantly in thinking through this collection of texts. In this context, I would especially like to thank Martin Puchner for his incredibly selfless sharing of experiences.
I am deeply grateful and honored that Hans-Thies Lehmann has supported this publication with all his energy and has given it the distinction of providing it with his foreword.

Essentially, at the end of this acknowledgment, I would like to thank the transcript Verlag, as well as Graeme Currie, who undertook the English-language proofreading and did so with precision and speed that was breathtaking and indispensable to the process of completion.

The final thanks go to my partner Nora Kauffeldt, who also undertook the proofreading and editorial review of this publication. Because of her tireless efforts and always fair and precise criticism, as well as through her faith in this project and in me, she deserves probably the greatest share in completing this volume! Thank you, Nora. And forgive me for being so nervous at times.

It goes without saying that all errors appearing in this publication are mine alone.

Kai Tuchmann
Berlin, January 2022