Theatre Around the World and in Türkiye

Companies · Institutions · Collaboration networks · Festivals

Dr Zeliha Kuruducu · Research and reference guide

A selected starting map for contemporary British theatre, classical reception, adaptation, power and resistance studies. Türkiye is presented in a separate main section.

Scope: 22 international companies, institutions and historical production traditions; 3 collaboration networks; 12 international festivals; and 16 companies or institutions and 8 festivals in Türkiye. This is not a ranking covering all world theatre. The selection serves research and criticism.

How to read the examples: Works illustrate institutional aesthetics and production histories. Unless explicitly stated otherwise, they are not current bookable performances. Distinguish archived productions, revivals and new productions.

Sources and interpretation: Each entry includes clickable institutional, production or festival sources. Research notes and descriptions of traditions are analytical interpretations of those materials. Institutions are not reduced to a single school. The source document gives 27 October 2026 as its currency-check date; older sources serve as historical examples. This edition is a translation and redesign, not a newly updated survey.

Key distinctions: A company or ensemble makes the work. A venue or receiving house hosts it. Co-production shares resources and creative responsibility. A network connects institutions and artists. A festival provides selection, circulation and sometimes co-production.

01 | International companies, institutions and networks

01 Royal Court Theatre

London, United Kingdom | Writer-centred producing theatre

Approach / tradition: New playwriting, political debate and formal risk. Known less for a single acting school than for an institutional model that develops playwrights.

Plays / writers: Edward Bond: Saved (1965); Sarah Kane: Blasted (1995). Caryl Churchill is also central to its historical playwriting tradition.

Research notes: A first stop for your research. Use the Living Archive to examine relationships between text, censorship, violence and aesthetic rupture. The label “in-yer-face” does not explain the entire repertoire.

Sources / follow: Institution · Saved archive · Blasted archive

02 National Theatre

London, United Kingdom | National producing and co-producing institution

Approach / tradition: Classical repertoire, new English-language writing and large-scale literary adaptations coexist; there is no single aesthetic approach.

Plays / writers: Inua Ellams's adaptation of Three Sisters; War Horse, adapted from Michael Morpurgo's novel. Shakespeare and contemporary plays are key areas to follow.

Research notes: Track the transformation from text to stage alongside production resources and access. NT Live, NT at Home and educational collections provide different routes of access. This was not the originating institution for Ellams's Antigone.

Sources / follow: Institution · Ellams archive · War Horse / V&A

03 Royal Shakespeare Company (RSC)

Stratford-upon-Avon, United Kingdom | Producing company

Approach / tradition: Shakespeare, early modern drama, ensemble work and new writing. Reframing Shakespeare and educational activities are part of its institutional identity.

Plays / writers: Compare staging choices across periods through Hamlet, Macbeth and King Lear; the programme is not restricted to Shakespeare.

Research notes: Textual cuts, casting, gender and national identity debates connect with your adaptation research. Record different RSC productions of the same play as separate research objects.

Sources / follow: Institution and approach

04 Almeida Theatre

London, United Kingdom | Small-scale producing theatre

Approach / tradition: An influential London centre for directing and acting, combining contemporary writing with reinterpretations of classics.

Plays / writers: Ella Hickson's The Writer appears in the archive; Golden Boy and Desire Under the Elms appear on the 2026 programme page. O'Neill and Odets are further lines to explore.

Research notes: Useful for examining how authority is shared between text and staging. Consider how proximity to audiences changes narratives of class, gender and power; distinguish successive periods of artistic leadership.

Sources / follow: Programme · The Writer announcement

05 Regent's Park Open Air Theatre

London, United Kingdom | Open-air producing theatre

Approach / tradition: Classics, musicals and new adaptations rethought for an outdoor setting. Environment, season and audience arrangement become part of the dramaturgy.

Plays / writers: Inua Ellams: Antigone (2022), a contemporary rewriting of Sophocles, with staging work by Max Webster and Jo Tyabji.

Research notes: The direct production context for your Antigone research. Record the commission, casting and organisation of the chorus. Do not identify this as a National Theatre production: it was commissioned by Regent's Park Open Air Theatre.

Sources / follow: Production and team · Writer archive

06 Schaubühne

Berlin, Germany | Repertory theatre and ensemble

Approach / tradition: Director-led theatre reconstructing classical texts through contemporary social conflicts. Thomas Ostermeier's work is prominent, alongside other aesthetics, including Katie Mitchell's.

Plays / writers: Shakespeare: Hamlet and Richard III; Ibsen: An Enemy of the People; Woolf/Alice Birch: Orlando; plays by Marius von Mayenburg and Maja Zade.

Research notes: A priority for power, class, the body and live video. A repertoire listing does not mean a work plays every month. The role changes performed by six actors in Hamlet offer distinctive comparative material.

Sources / follow: Repertoire · Hamlet

07 Berliner Ensemble

Berlin, Germany | Repertory theatre

Approach / tradition: The historical legacy of Brecht and Helene Weigel: epic theatre, social contradiction and the spectator's critical position. Today's programme extends beyond this heritage.

Plays / writers: Alongside Brecht, explore Shakespeare/Wilke Weermann's Hamlet, Mephisto after Klaus Mann, and reinterpretations such as Chekhov's Three Sisters.

Research notes: Distinguish the institution's Brechtian heritage from contemporary staging aesthetics. It demonstrates that political theatre need not be didactic or formally uniform. Performances with English surtitles are separately identified.

Sources / follow: Programme and digital magazine

08 Internationaal Theater Amsterdam (ITA)

Amsterdam, Netherlands | Ensemble and international stage

Approach / tradition: The repertory legacy of Toneelgroep Amsterdam, particularly associated with Ivo van Hove and Jan Versweyveld's experiments in live video, space and extended duration.

Plays / writers: Roman Tragedies combines Coriolanus, Julius Caesar, and Antony and Cleopatra; Kings of War combines Henry V, Henry VI and Richard III.

Research notes: Especially valuable for sovereignty and mediatised politics. These are historical productions from the van Hove period; do not assume he still leads the institution. Audience access to the stage is also an object of analysis.

Sources / follow: Roman Tragedies · Kings of War

09 NTGent and IIPM / collaborations with Milo Rau

Ghent, Belgium / international | City theatre and project partnerships

Approach / tradition: Documentary material, re-enactment, local participation and the relocation of classical myth into contemporary conflict. NTGent's entire programme is not synonymous with Milo Rau's work.

Plays / writers: Antigone in the Amazon (2023): Milo Rau, MST and NTGent; related research includes Orestes in Mosul and The New Gospel.

Research notes: A priority for tragedy, land, property and state violence. Record MST as a collaborator in the production, not merely its subject; examine representational authority alongside production relations.

Sources / follow: Production and partners · IIPM

10 Complicité

United Kingdom / international | Touring and co-producing company

Approach / tradition: A physical-theatre heritage associated with Jacques Lecoq; collective research and the incorporation of objects, sound and technology into narrative. Simon McBurney is a central creative figure.

Plays / writers: The Master and Margarita after Bulgakov; The Encounter and novel adaptations also provide research starting points.

Research notes: Important for processes distributing authorship among performers, directors, sound and design. The co-producer list for The Master and Margarita reveals production circuits connecting the Barbican, Avignon and Wiener Festwochen.

Sources / follow: History · Production and partners

11 Forced Entertainment

Sheffield, United Kingdom | Long-standing artist collective

Approach / tradition: Devising, repetition, failure, duration and direct audience relationships. A line of postdramatic performance associated with Tim Etchells.

Plays / writers: Complete Works: Table Top Shakespeare; Real Magic; Tomorrow's Parties; Speak Bitterness. Shakespeare can here be retold using everyday objects.

Research notes: Closely connected with your work on inoperativity, potentiality, repetition and interruption. Free access to the Complete Works videos offers a strong starting point. Collective production does not necessarily mean equal creative roles or decision-making authority.

Sources / follow: Projects and online archive

12 Théâtre du Soleil

Paris, France | Collective producing company

Approach / tradition: Ensemble work around Ariane Mnouchkine; physical and musical storytelling, masks, intercultural influences and expansive historical narratives.

Plays / writers: Les Atrides combines Euripides' Iphigenia in Aulis with Aeschylus' Oresteia; also explore the Shakespeare cycle and Le Dernier Caravansérail.

Research notes: Essential for tragedy, migration and collective production. Les Atrides is not a four-play cycle by a single author. Examine the use of Asian performance traditions through cultural transmission and representation as well.

Sources / follow: Production archive · Institution

13 Rimini Protokoll

Germany / international | Project-based creative partnership

Approach / tradition: Documentary and participatory theatre associated with Helgard Haug, Stefan Kaegi and Daniel Wetzel; everyday expertise, systems, cities and audience decisions.

Plays / writers: The Walks: app-based audio walks; School Visit Europe; Outside the Bubble. Do not expect a fixed playwright-based repertoire.

Research notes: A priority for algorithmic governance, invisible networks and participatory design. Participation does not always entail free choice: examine instructions, devices and the scope of audience decision-making.

Sources / follow: Projects and creative team

14 The Wooster Group

New York, United States | Experimental ensemble

Approach / tradition: Interdisciplinary production associated with Elizabeth LeCompte; layered combinations of archives, recorded images, live bodies and sound.

Plays / writers: Shakespeare: Hamlet; Racine/Paul Schmidt: To You, the Birdie! (Phèdre); O'Neill: The Hairy Ape; Pinter: The Room.

Research notes: A key destination for adaptation, intermediality and originality. Identify separately the source text, film or recording used, and the materials of the new performance. Adaptation is more than transferring a plot.

Sources / follow: Work archive · Phèdre production

15 Elevator Repair Service (ERS)

New York, United States | Experimental theatre ensemble

Approach / tradition: The encounter between literary narrative voice, reading, acting and everyday space; ways in which the novel remains present on stage.

Plays / writers: Gatz after Fitzgerald; The Sound and the Fury after Faulkner; The Select (The Sun Also Rises) after Hemingway; Ulysses after Joyce.

Research notes: Especially suitable for narrator, duration and textual integrity in the novel's transformation into theatre. Examine transitions between reading and enactment rather than treating the work merely as an abridged novel.

Sources / follow: Works · Institution

16 Ex Machina / Robert Lepage

Québec, Canada | Multidisciplinary production and co-production

Approach / tradition: Visual dramaturgy, stage machinery, video, multilingualism and the combination of personal memory with historical narrative. Lepage's works involve different partners.

Plays / writers: 887; The Seven Streams of the River Ota; The Andersen Project; collaboration with the Stratford Festival on Shakespeare's Coriolanus.

Research notes: Strong for memory, stage technology and the ontology of adaptation. Do not classify every Lepage production as solely an Ex Machina production; record commissioners, co-producers and host institutions separately from the credits.

Sources / follow: Official production biography

17 Back to Back Theatre

Geelong, Australia | Ensemble and collaborative creation

Approach / tradition: Contemporary performance shaped by the creative participation of artists with intellectual disabilities; questioning normality, human value and representational authority.

Plays / writers: Ganesh Versus the Third Reich; The Shadow Whose Prey the Hunter Becomes; small metal objects. Shadow is also a separate film work.

Research notes: A leading priority for your work on Tribes, disability and biopolitics. Read the artists as creators, not merely represented subjects; track care, acting on others' behalf and decision-making authority.

Sources / follow: Institution · Production history · Festival profile

18 SCOT / Suzuki Company of Toga

Toga, Japan | Company and acting research

Approach / tradition: Tadashi Suzuki's actor training focuses on the body, feet, breath, energy and voice, alongside intercultural reinterpretations of classics.

Plays / writers: Euripides' The Trojan Women is an important historical example. Examine Suzuki's approach to classical tragedy through acting technique and post-war history.

Research notes: Important for an approach that does not reduce the body to a carrier of character. The Suzuki method does not represent all Japanese theatre and is not identical to Noh or Kabuki. Distinguish a training method from the aesthetics of an individual staging.

Sources / follow: Institution · Production context / Macao

19 Handspring Puppet Company

South Africa / international | Puppetry and collaborative company

Approach / tradition: Visible puppeteering, materials and animation; exploration of relationships between human and nonhuman beings on stage.

Plays / writers: War Horse after Morpurgo, with the National Theatre; Life & Times of Michael K after Coetzee; Faustus in Africa! with William Kentridge; the Little Amal collaboration.

Research notes: Productive for war, vulnerability, migration and care. The dramatic adaptation and puppet design of War Horse are separate creative contributions. The Walk/Little Amal is an extensive partnership project, not the closed repertoire of a single institution.

Sources / follow: Productions and collaborations · Puppetry technique / V&A

20 The Freedom Theatre

Jenin, Palestine | Theatre, education and cultural work

Approach / tradition: Cultural resistance, community engagement, actor training and the staging of Palestinian experiences; original work and adaptation coexist.

Plays / writers: The Siege; Return to Palestine; Animal Farm after Orwell; Men in the Sun after Ghassan Kanafani; Pinter's The Caretaker; The Island.

Research notes: Essential for migration, siege, spatial exclusion and testimony. Make the joint authorship of Athol Fugard, John Kani and Winston Ntshona visible when discussing The Island. Follow the institution's announcements for current working conditions.

Sources / follow: Institution and repertoire · The Siege

21 Grupo Cultural Yuyachkani

Lima, Peru | Collective creation and performance laboratory

Approach / tradition: Peru's cultural plurality, public memory, the body and collective creation; a useful line for comparing European texts with local histories and testimony.

Plays / writers: Antígona; Adiós Ayacucho; Rosa Cuchillo; Sin título - técnica mixta. The repertoire combines classical adaptation with original work on memory.

Research notes: A priority for taking Antigone comparisons beyond Britain. Examine victims' visibility, mourning and absent bodies. Record local rewriting and performers' labour alongside Sophocles' name.

Sources / follow: Official repertoire and laboratory

22 The Wrestling School

United Kingdom | Historical production and archive centred on Barker

Approach / tradition: Howard Barker's Theatre of Catastrophe: ethical ambiguity, tragic experience and an audience relationship that does not enforce consensus.

Plays / writers: Howard Barker's 13 Objects: Studies in Servitude is a historical production example. Trace his staging practice through programmes and images in the Exeter archive.

Research notes: Directly related to your main field. An active institutional registration does not prove regular performance activity; do not present it as offering a new season. The priority here is production history and the aesthetic archive.

Sources / follow: Official registration · 13 Objects programme / Exeter

23 IETM

International | Contemporary performing arts network

Approach / tradition: A network bringing together independent performing arts professionals, institutions and different production scales; it has no single theatrical tradition or repertoire.

Plays / writers: Follow member organisations, working groups, meetings, publications and collaboration models rather than a list of plays or playwrights.

Research notes: Useful for placing Turkish theatre in an international context and identifying interview topics. Follow publications on cultural policy, fair working conditions and access; distinguish membership requirements from publicly accessible resources.

Sources / follow: Network, members and resources

24 European Theatre Convention (ETC)

Europe | Network connecting theatre institutions

Approach / tradition: Co-production, translation, emerging playwriting, sustainability, digital theatre and inclusion; it is not a producing company.

Plays / writers: Follow programmes such as Young Europe, Drama Committee & Translation Grants, European Theatre Talks and Script Secrets. There is no fixed canon of playwrights.

Research notes: Useful for discovering new European plays and their circulation in translation. Disability, artistic freedom and digital production connect with your research. Do not treat support restricted to members as individual grants open to everyone.

Sources / follow: Programmes and member theatres

25 The Magdalena Project

International | Network supporting women in theatre

Approach / tradition: Connects women's creative work in contemporary theatre and performance through meetings and knowledge-sharing.

Plays / writers: Follow companies, workshops, local gatherings and publications rather than a fixed repertoire. Tiyatro Boyalı Kuş provides an important connection in Türkiye.

Research notes: Useful for understanding feminist theatre beyond plays with female characters. Consider writing, directing, training and production conditions together. Local events are not all programmes centrally administered by the entire network.

Sources / follow: Network · Boyalı Kuş connection / Ibsen Scope

02 | International festivals

01 Festival d'Avignon

Avignon, France | Usually July | Curated international festival

Approach / tradition: Director-led theatre, contemporary performance, classical rewritings and co-productions; more than a showcase for performances.

Plays / writers: The archive opens routes towards Théâtre du Soleil, Complicité, Milo Rau and Forced Entertainment. Reinterpretations of Shakespeare and ancient tragedy are important.

Research notes: A high priority for your work. The official Festival d'Avignon and Avignon OFF are separate organisations. Interviews, programme booklets and co-production credits are research resources.

Sources / follow: Festival · Co-production example

02 Edinburgh International Festival (EIF)

Edinburgh, Scotland | Usually August | Curated festival

Approach / tradition: Combines theatre, opera, music and dance through invited international productions; an important centre for large-scale artistic encounters.

Plays / writers: Playwrights vary by edition. Handspring and William Kentridge's Faustus in Africa! is a historical programme example from 2025.

Research notes: Strong for comparisons between British and international theatre. It is distinct from the Edinburgh Fringe, with different artist-selection, budgeting and programming models.

Sources / follow: Festival · Handspring performance history

03 Edinburgh Festival Fringe

Edinburgh, Scotland | Usually August | Open-access festival ecosystem

Approach / tradition: New writing, solo performance, comedy, physical theatre and experimental work; no single aesthetic or centrally curated artistic selection.

Plays / writers: Follow venue programmes, new plays and artists' development rather than a fixed author list. Search theatre and comedy categories separately.

Research notes: Essential for discovering new voices in Britain. Open access does not mean that every venue automatically accepts everyone. The Fringe Society does not produce all festival shows.

Sources / follow: Festival and participation model

04 Theatertreffen

Berlin, Germany | Usually May | Critics' selection

Approach / tradition: Brings together notable productions from the German-speaking theatre season, making directing, acting and institutional practice visible together.

Plays / writers: At its centre are ten productions selected by a critics' jury. Brecht, Shakespeare, Chekhov or contemporary writers appear according to that year's staging selections.

Research notes: Essential for your critical work. This is not a list of the ten best play texts: the selection concerns productions. Compare a production's form with the reasons given for selecting it.

Sources / follow: Official selection statement

05 Kunstenfestivaldesarts

Brussels, Belgium | Usually May | Contemporary art and performance

Approach / tradition: Brings together international productions and co-productions working across theatre, dance, performance and visual art.

Plays / writers: Do not expect a conventional list of playwrights; artists, collectives and project concepts are central. Handspring/Kentridge's Faustus in Africa! is a 2025 example.

Research notes: A priority for postdramatic aesthetics, intermediality and global circulation. A work's appearance in Brussels, Edinburgh and other cities offers an opportunity to trace its co-production and touring chain.

Sources / follow: Festival archive · Host partner / Kaaitheater · Production example

06 Wiener Festwochen

Vienna, Austria | Usually May–June | Interdisciplinary festival

Approach / tradition: Theatre, opera, dance and public debate; an international co-production setting in which artistic form and political intervention can be considered together.

Plays / writers: The co-production chains of Complicité's The Master and Margarita and Antigone in the Amazon provide historical examples of the festival's producing role.

Research notes: A priority for authoritarianism, institutions and resistance. Read frameworks such as Free Republic of Vienna through public participation and institutional dramaturgy as well as marketing.

Sources / follow: Festival · Antigone partners

07 Athens Epidaurus Festival

Athens and Epidaurus, Greece | Summer | Classics and contemporary performance

Approach / tradition: A multi-venue programme juxtaposing tragedy and comedy in ancient theatres with contemporary international performance.

Plays / writers: Aeschylus, Sophocles, Euripides and Aristophanes are key search names. Ostermeier's Hamlet has a co-production history with the festival.

Research notes: A leading priority for classical reception. Performance in an ancient venue does not make a work historically authentic; examine relationships between chorus, translation, space and contemporary politics.

Sources / follow: Festival · Hamlet co-production

08 Holland Festival

Amsterdam, Netherlands | Usually June | International performing arts

Approach / tradition: Work crossing theatre, music, dance, performance and visual art; international artist focuses and co-productions.

Plays / writers: ITA's Roman Tragedies received its world premiere here in 2007, an important historical moment for Shakespeare adaptation and multimedia performance.

Research notes: A priority for audience position, durational performance and mediatised sovereignty. The associate artist selection offers a useful way to explore a new research area through a body of work.

Sources / follow: Festival · Roman Tragedies

09 Dublin Theatre Festival

Dublin, Ireland | Usually September–October | Local and international production

Approach / tradition: New Irish writing, international productions, literary adaptation and artist development; a theatrical history connected with, but distinct from, Britain's.

Plays / writers: The 2026 programme includes Sarah Kane's 4.48 Psychosis (Tom Creed / Once Off Productions), Deirdre Kinahan's REFUGE and Erica Murray's Meredith.

Research notes: Particularly relevant to Kane's reception in a different cultural context and themes of refuge. Do not mistake Abbey or Gate productions listed on the festival site for work by a festival-owned ensemble.

Sources / follow: 2026 programme and archive

10 Festival TransAmériques (FTA)

Montréal, Canada | Usually May–June | Dance and theatre

Approach / tradition: Transitions between contemporary theatre, choreography and performance; circulation and co-production linking the Americas with international work.

Plays / writers: Explore artists and companies rather than a fixed canon. The partnership on Lepage's Lipsynch is a historical example of the festival's producing role.

Research notes: Useful for multilingualism, the body, memory and intermediality. Follow artist interviews alongside co-productions' touring pages. Here FTA abbreviates the festival, not Türkiye's Fiziksel Tiyatro Araştırmaları.

Sources / follow: Festival · Lipsynch credits

11 Festival Internacional Teatro a Mil

Santiago and other cities, Chile | Usually January | International festival

Approach / tradition: Latin American work, international theatre, public-space performances and local circulation. Its associated professional meeting platform, PLATEA, is important.

Plays / writers: Back to Back Theatre's Ganesh Versus the Third Reich is a historical performance example. Explore classical adaptations alongside local contemporary work.

Research notes: Necessary for a world-theatre perspective extending beyond European festival networks. The festival is one part of Fundación Teatro a Mil's year-round work; PLATEA foregrounds professional connections and circulation.

Sources / follow: Festival and PLATEA · Back to Back history

12 Singapore International Festival of Arts (SIFA)

Singapore | Usually May | International performing arts

Approach / tradition: Brings Singaporean work together with international theatre, dance, music and interdisciplinary commissions; useful for Asia-centred comparison.

Plays / writers: No fixed canon of playwrights or national traditions. Explore contemporary performance, live cinema, participation and projects combining artistic forms.

Research notes: Important for intercultural transmission and global theatre circulation. Read selections through each edition's theme and commissioning model; do not assume the festival represents all Asian theatre.

Sources / follow: Festival · Organisational context

03 | Companies and institutions in Türkiye

01 Devlet Tiyatroları (DT)

Across Türkiye | Public repertory and touring network

Approach / tradition: An institutional repertory model bringing Turkish and international drama to broad audiences. It covers multiple regions and stages, not a single aesthetic school.

Plays / writers: Search Shakespeare, Brecht and Chekhov; among Turkish playwrights, Haldun Taner, Güngör Dilmen and Turgut Özakman. These names do not form a permanently running programme in every region.

Research notes: Essential for Republican-era cultural policy, translation and public access. Record whether a production belongs to Ankara, Istanbul or another regional unit; do not treat the national total as a single repertoire.

Sources / follow: Institution and programme announcements

02 İBB Şehir Tiyatroları

Istanbul | Municipal repertory theatre

Approach / tradition: The Darülbedayi heritage, a permanent acting company, Turkish writing and world classics. An important city-level example of public theatre.

Plays / writers: Explore the programme and archive for Hamlet; Arthur Miller's The Crucible; Molière's Tartuffe; War and Peace after Tolstoy; Ağrı Dağı Efsanesi after Yaşar Kemal.

Research notes: Important for localising the canon, historical memory and public audiences. Guest events, in-house productions and staged readings have different statuses; check credits separately.

Sources / follow: Programme, archive and publications

03 Nilüfer Kent Tiyatrosu

Bursa | Municipal producing theatre

Approach / tradition: An important centre beyond Istanbul for contemporary plays, new writing and literary adaptation.

Plays / writers: Historical example: Orwell's 1984, adapted by Robert Icke and Duncan Macmillan and directed by Murat Daltaban. David Harrower, David Greig and Polly Stenham also appear in past programmes.

Research notes: A priority for biopolitics, surveillance and the circulation of contemporary British writing in Türkiye. Examples from 2022–23 do not promise a new-season programme; follow current production and management information separately.

Sources / follow: 1984 credits · Historical repertoire

04 Studio Oyuncuları

Istanbul | Performance research and ensemble production

Approach / tradition: Şahika Tekand's performative approach to staging and acting; dramatic conflict through rules, lighting, rhythm, chorus and physical limits.

Plays / writers: Şahika Tekand's İo, co-produced by Studio Oyuncuları and the Istanbul Theatre Festival. Mythological material is reconstructed through a contemporary tragic text and a system of actions.

Research notes: One of the first stops in Türkiye for classical reception, obedience, power and resistance. Read the rules governing performers alongside characters' responses to power.

Sources / follow: İo credits and approach

05 DOT

Istanbul / international connections | Independent production

Approach / tradition: The circulation of contemporary British writing in Türkiye; audience proximity, harsh social conflicts and new stage languages. Murat and Özlem Daltaban are important figures.

Plays / writers: Philip Ridley's Kürklü Merkür / Mercury Fur, directed by Murat Daltaban in 2007. The original English title is Mercury Fur; watch for spelling variations in the web archive.

Research notes: A close comparative connection for Kane, Bond and the aesthetics of violence. Distinguish historical production archives from currently announced performances; do not reduce DOT to a label of “shock theatre”.

Sources / follow: Official production archive

06 Moda Sahnesi

Istanbul | Producing theatre and guest-performance venue

Approach / tradition: Contemporary readings of classics, political interpretation and actor-centred production associated with Kemal Aydoğan; also a meeting place for different companies.

Plays / writers: Shakespeare's Macbeth and Şirreti Evcilleştirmek (The Taming of the Shrew); Albert Camus's Caligula. In-house productions and guest events in the main hall or studio are listed separately.

Research notes: A priority for power, gender and Shakespeare. Not every show seen here is a Moda Sahnesi production; record the performing company and host venue separately.

Sources / follow: Institution, plays and archive

07 BGST Tiyatro

Istanbul | Collective production and cultural pluralism

Approach / tradition: Research, collective production and cultural pluralism emerging from the experience of Boğaziçi Üniversitesi Oyuncuları; original texts and adaptations coexist.

Plays / writers: Zabel; Kim Var Orada? Muhsin Bey'in Son Hamlet'i; Sevgi Soysal Yaşamakta Israr Ediyor; Shakespeare's Fırtına (The Tempest). Aysel Yıldırım and Duygu Dalyanoğlu are writers to follow.

Research notes: Especially relevant to presenting Turkish theatre to international readers. Offers opportunities to consider Armenian artistic heritage, women's writing and the history of Republican-era theatre together.

Sources / follow: Institution and repertoire · Zabel · Muhsin Bey’in Son Hamlet’i

08 Altıdan Sonra Tiyatro / Kumbaracı50

Istanbul | Company, production and independent stage

Approach / tradition: New Turkish plays, ensemble work and shared space among independent theatres. Yiğit Sertdemir and Gülhan Kadim are important creative figures.

Plays / writers: Yiğit Sertdemir's 444, Gaybubet Şehri and Öteki Venedik Taciri; works engaging literature and classics, such as Demiryolu Hikâyecileri after Ahmet Hamdi Tanpınar.

Research notes: Strong for bureaucracy, records, memory and adaptation. Distinguish the Kumbaracı50 venue from the Altıdan Sonra company; the programme also includes guest companies.

Sources / follow: Programme and repertoire

09 DasDas

Istanbul | Producing and multidisciplinary venue

Approach / tradition: A production structure connecting contemporary texts and novel adaptations with broad audiences; other disciplines are programmed alongside theatre.

Plays / writers: Tom Basden's Joseph K., written after Kafka's The Trial, is an important example: an individual's struggle with unexplained arrest and a system of justice.

Research notes: Relevant to surveillance, bureaucracy and the subject's position before institutional power. Examine Kafka's novel, Basden's rewriting and the Turkish staging as three separate levels.

Sources / follow: Joseph K. official page

10 Tiyatro Hemhâl

Istanbul | Independent company and narrative research

Approach / tradition: Founded by Nezaket Erden, Hakan Emre Ünal and Ayşe Draz; narrative and dramatic action, the performer's present-tense presence and the reworking of texts.

Plays / writers: Sevgili Arsız Ölüm - Dirmit after Latife Tekin; actor-centred production using original and adapted texts. The novel's reconstruction through a girl's perspective is significant.

Research notes: A priority for migration, family power, women's voices and the novel-to-stage transformation. Minimal scenery does not make the work merely a literary reading; follow the body's narrative function.

Sources / follow: Company approach / İKSV · Dirmit / Alan Kadıköy

11 Fiziksel Tiyatro Araştırmaları (FTA)

Istanbul | Research and devising company

Approach / tradition: Physical theatre, clowning, the grotesque and classical rewriting through play and movement. Güray Dinçol, Pınar Akkuzu and Gülden Arsal Yavuz are figures to follow.

Plays / writers: Şatonun Altında approaches Macbeth through servants' perspectives. Haberci centres the anonymous messengers of ancient Greek texts; written by Pınar Akkuzu and Aslı Ekici.

Research notes: A particularly high priority for invisible labour, minor characters, narrative authority and resistance. Focus on how the source tragedy's perspective changes.

Sources / follow: Haberci credits · Research approach / İKSV

12 Tiyatro Boyalı Kuş

Istanbul | Feminist theatre company

Approach / tradition: Feminist dramaturgy, women's creative position and practices connected with Augusto Boal's Theatre of the Oppressed and forum theatre; not every production is forum theatre.

Plays / writers: Nora/Nûre: a Kurdish feminist reinterpretation of Ibsen's A Doll's House; Kendine Ait Bir Oda after Virginia Woolf. Jale Karabekir is a central figure to follow.

Research notes: A priority for gender, multilingualism and rewriting the canon. Its Magdalena Project connection links Türkiye with international women's theatre networks.

Sources / follow: Nora/Nûre and company / Ibsen Scope · Woolf adaptation / Kadıköy Municipality

13 Şermola Performans

Istanbul and international circulation | Kurdish-language theatre

Approach / tradition: Developed from Mirza Metin and Berfin Zenderlioğlu's experience with Destar Tiyatro; relevant to language, memory, physical storytelling and contemporary Kurdish theatre.

Plays / writers: Begin with Mirza Metin's plays and the company's original Kurdish-language work. Record playwright, performance language, translation and surtitles separately when researching the repertoire.

Research notes: Directly connected with your COST work on multilingualism and belonging. Do not equate the venue's closure in 2016 with the end of company activity. This entry draws on a historical interview; current schedules require separate verification.

Sources / follow: Founders interview / Diren Sanat

14 Oyun Atölyesi

Istanbul | Independent producing theatre

Approach / tradition: Actor-centred classical and contemporary repertoire; useful for Turkish stagings of Shakespeare and European drama.

Plays / writers: Eugène Ionesco's Kel Diva (The Bald Soprano) appears as an Oyun Atölyesi production in the 2024 Nilüfer Theatre Festival programme, a concrete starting point for absurdist theatre.

Research notes: Useful for language, failed communication and the dissolution of dramatic action. Distinguish company productions from guest shows in the same venue; a historical festival entry does not establish current performance dates.

Sources / follow: Institution · Kel Diva / official festival record

15 tiyatrotem — a heritage to know

Istanbul | Archive of a company that has ended its activities

Approach / tradition: Ayşe Selen and Şehsuvar Aktaş's encounter between storytelling traditions and contemporary theatre; shadow, puppetry, imitation and the breaking of illusion.

Plays / writers: Lahana Sarma; Böyle Devam Edemeyiz; Alem Buysa Kral Übü after Jarry; III. Riçırd Faciası. The encounter between traditional performance and the European avant-garde is important.

Research notes: An essential archive for Ottoman/Turkish storytelling traditions and Shakespeare adaptation. The official website explicitly states that activities have ended; do not present this as an active-season recommendation.

Sources / follow: Status and official archive

16 Seyyar Sahne — production history and archive

Istanbul | Narrative performance and literary adaptation

Approach / tradition: Research associated with Celal Mordeniz, opening the dramatic possibilities of non-theatrical texts through the performer's body, narration and limited stage resources.

Plays / writers: Oğuz Atay's Tehlikeli Oyunlar, performed solo by Erdem Şenocak; earlier works include Ben, Pierre Rivière…, Vaiz and Kuşlar Meclisi.

Research notes: The Pierre Rivière connection with Foucault is particularly important. Sources are inconsistent about current activity and performances; this entry presents historical production. Performance plans require dated announcements from producers.

Sources / follow: Production credits / Biletix · Company interview / bianet

04 | Festivals in Türkiye

01 Istanbul Theatre Festival / İKSV

Istanbul | Autumn | Curated international festival

Approach / tradition: Turkish productions, international guests, classical adaptations, dance and performance; local co-production and support mechanisms also matter.

Plays / writers: Archive examples include Studio Oyuncuları's İo and Fiziksel Tiyatro Araştırmaları's Haberci; explore rewritings of Shakespeare and ancient texts.

Research notes: The first priority in the Türkiye section. The official page announces the 2026 edition for 22 October–3 December. E-catalogues, artist interviews and English-language credits are valuable for preparing criticism and interviews.

Sources / follow: Festival and catalogues

02 DT–Sabancı International Adana Theatre Festival

Adana | Traditionally spring | Public-sector and foundation partnership

Approach / tradition: A festival bringing together state, private and international theatres, with public-space events alongside indoor productions.

Plays / writers: No fixed canon of playwrights. Turkish repertoire, world classics and contemporary productions vary by edition; examine opening events and workshops separately from theatre productions.

Research notes: Essential for understanding audiences beyond Istanbul, public support and international circulation. Record the partnership between Sabancı Foundation and the State Theatres; do not reuse past dates as the confirmed schedule for a new year.

Sources / follow: Official activity record · 2026 festival report / AA

03 International Ankara Theatre Festival / TAKSAV

Ankara | Usually November | Civil-society cultural and theatrical gathering

Approach / tradition: Socially engaged theatre, independent Turkish productions, international guests and public debate; not reducible to a single aesthetic programme.

Plays / writers: The 2026 announcement mentions Herkes Kocama Benziyor and Çatıya Tıklatma. Identify writers and performing companies from each edition's full credits.

Research notes: Useful for political theatre, women's narratives and contemporary Turkish performance. Distinguish TAKSAV's festival from other Ankara theatre festivals; the organiser is part of the event's identity.

Sources / follow: Institutional history / Çankaya Municipality · 2026 announcement / 24 Saat

04 Istanbul Fringe Festival

Istanbul | Usually September | Independent international performance

Approach / tradition: Brings together alternative and innovative theatre, dance and performance, workshops and artist gatherings.

Plays / writers: No fixed playwright repertoire; explore short forms, the body, experimental storytelling and new companies. Follow annual open calls alongside the archive.

Research notes: Useful for discovering emerging artists and potential international interviewees. The name “Fringe” does not mean it follows Edinburgh's open-access model; check its own selection and application conditions.

Sources / follow: Festival approach · Archive

05 Nilüfer Theatre Festival

Bursa | Dates vary by edition | Gathering around a city theatre

Approach / tradition: A selection bringing Turkish public and independent theatres, dance productions and audience conversations together in one city.

Plays / writers: Examples from 2024: 1984; İBB's Cadı Kazanı (The Crucible); Moda Sahnesi's Şirreti Evcilleştirmek (The Taming of the Shrew); Oyun Atölyesi's Kel Diva (The Bald Soprano); Kumbaracı50's Öteki Venedik Taciri.

Research notes: Particularly suitable for comparing different institutions' interpretations of classics within one festival. Follow the relationship between production and the local ecosystem beyond Istanbul, as well as post-show discussions; these examples belong to the 2024 archive.

Sources / follow: Official programme record

06 International Bursa Festival of Theatre for Children and Young People

Bursa | Dates vary by edition | Theatre for children and young people

Approach / tradition: Theatre treating children as distinct aesthetic subjects and holders of cultural rights; international performances, workshops and artist encounters.

Plays / writers: Examples from the 2019 archive: Valeria Guglietti's hand-shadow work; Hansel ve Gretel Yol; Viu el Teatre's Pintamúsica. Explore fairy tales, music and visual storytelling together.

Research notes: Useful for your child-development teaching, audience research and accessibility. Do not reduce children's theatre to educational content; age group, language, duration and sensory experience are dramaturgical choices too.

Sources / follow: Festival · Production examples / 2019

07 International Bursa Karagöz Puppet and Shadow Theatre Festival

Bursa | Follow each edition's schedule | Traditional and contemporary puppetry

Approach / tradition: Creates comparisons between Karagöz, puppet and shadow theatre and visual performance techniques from different countries.

Plays / writers: Follow shadow performers and puppeteers, puppet designers, sound and performance technique rather than playwrights alone. Read the Karagöz tradition alongside international puppet forms.

Research notes: Particularly relevant to your work on Ottoman oral and urban culture. Do not use Karagöz as a generic term for all puppetry or shadow theatre. Identify techniques and artists through the festival's own programme.

Sources / follow: Official festival directory · Festival history

08 Atta Festival

Istanbul | Usually around 20 November | Arts for babies, children and young people

Approach / tradition: Participation in arts and culture from an early age; theatre, dance, music, interactive work and relaxed performances.

Plays / writers: The archive includes Bloom, Rothar, Hermit and the baby opera luzAzul. Age and experience design matter more than a fixed playwright canon.

Research notes: Connects child-development and disability studies. A relaxed performance does not mean work of lower aesthetic quality; it is a presentation format that adjusts sensory and behavioural conditions of access.

Sources / follow: Festival self-description · Repertoire directory · Approach