

FAMILIE FLÖZ
FESTE



FAMILIE FLÖZ

FESTE ABOUT THE PLAY



A FAMILIE FLÖZ PRODUCTION

IN CO-PRODUCTION WITH THEATERHAUS STUTTGART, THEATER DUISBURG,
THEATER LESSING WOLFENBÜTTEL. SUPPORTED BY THE CAPITAL CULTURAL FUND.

A wedding is taking place in a stately house by the sea. In the dimly lit alleyway behind the house, there is great excitement. There are deliveries, cleaning, tidying, guarding and garbage disposal. From the janitor to the cook, from the cleaning lady to the manager, everyone is doing their best to make the celebration in the impressive estate an unforgettable experience. In the shadow of the festive villa, the servants try to secure their place in the strict pecking order. Condemned to stand in the background, they fight for their dignity and the respect of the strong and rich in the hustle and bustle of the hectic wedding preparations. When a strange woman suddenly appears in the backyard, the order slowly but surely comes apart at the seams. Heavily pregnant and carrying a heavy backpack, she seeks refuge in the courtyard.

In exchange for protection and the bare necessities, she soon discreetly offers her help. As if by magic, the stranger weaves a delicate web of relationships and the lives of residents and staff alike begin to gradually change. Rigidity gives way to flexibility, unfulfillable wishes are soon fulfilled, and panic attacks are soothed by the power of the new life. While in the villa the wedding of the daughter of the house is celebrated with glamour, party hubbub and beautiful appearances, in the backyard the celebration of life takes place, with all its abysses and contradictions.

FESTE is a fairy tale without words for adults, in a poetic mixture of bitter tragedy and dark slapstick. A tragicomic story about the pursuit of individual happiness, but behind which lies more.



"Who actually says that you have to wave the red flag right away for something like the everyday class struggle? When the wonderful theatre group Familie Flöz takes on this theme in the Komödie am Kurfürstendamm at the Schiller Theatre, all it takes is a pair of venomous glances and sardonic gestures that the porter and the cleaning lady sneak at the strict boss, and you understand everything: their dependence, their resentment and their determination not to let it get them down. (...) Everyone knows that the rich are getting richer and richer and that the mountains of rubbish are growing up to the sky. You don't like to hear it, but you see it here enthusiastically and happily!"

BERLINER ZEITUNG

"Human and touching in every moment". It quickly becomes clear that the title FESTE is used ambiguously. For the wedding feast, and for the fortress (FESTE in German) behind whose high walls you can hear the sea roaring, but cannot see it. A symbol for "Fortress Europe", which seals itself off against foreigners. Nevertheless, the production does not come across as a political-moral enlightenment play, but is deeply human and touching at every moment."

BERLINER MORGENPOST

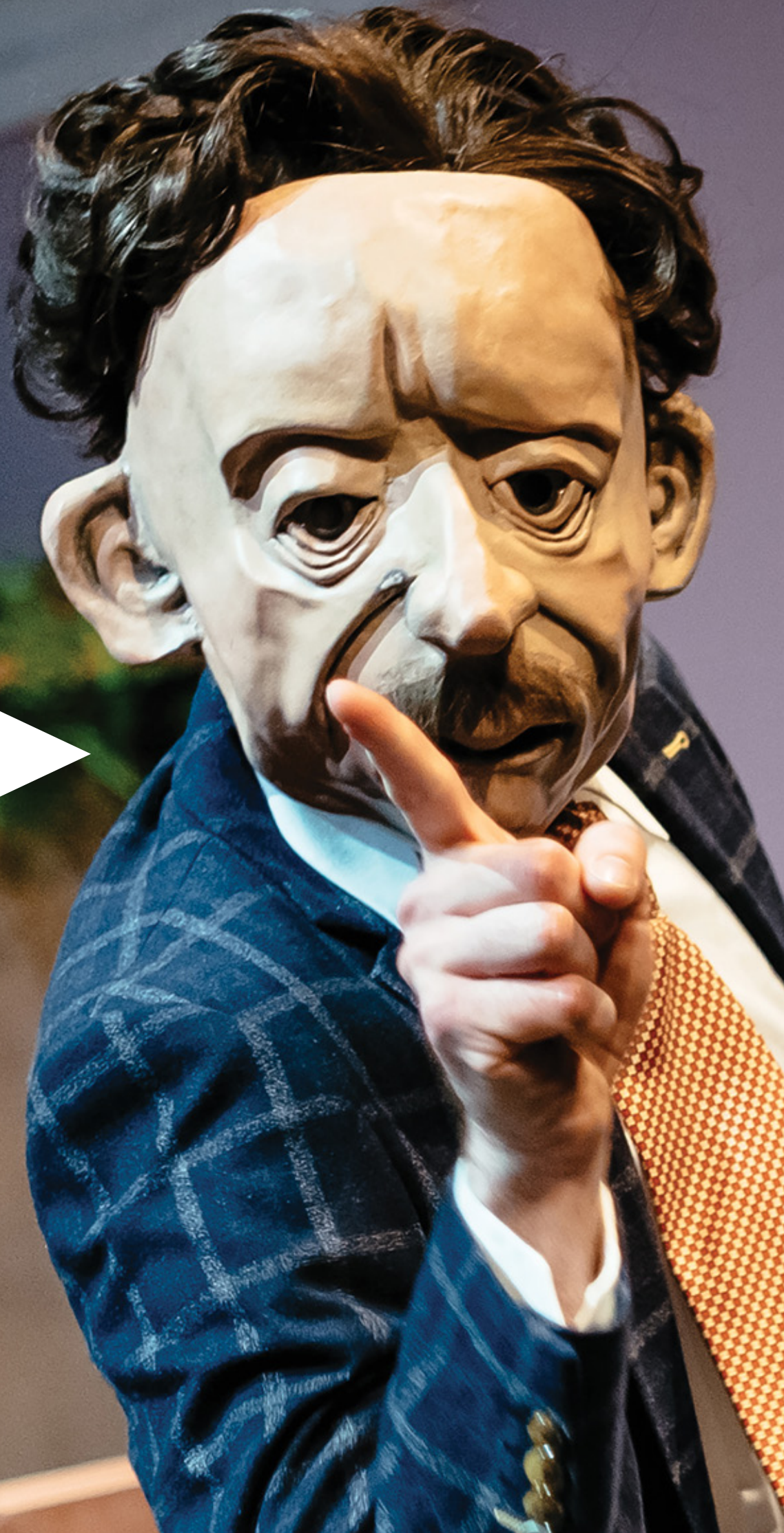
"A great unity of puppetry and music, incredibly diverse ideas and stories, always new twists and turns - that's real life on stage. [...] And the madness is that these many characters are brought onto the stage by only three actors!"

RBB KULTUR

FAMILIE FLÖZ

FESTE_TRAILER

WATCH
THE VIDEO



FAMILIE FLÖZ

FESTE_THE TEAM

**A Familie Flöz production in co-production
with Theaterhaus Stuttgart, Theater Duisburg,
Theater Lessing Wolfenbüttel.**

Supported by the Capital Cultural Fund

A play by: *Andres Angulo, Björn Leese, Johannes Stubenvoll,
Thomas van Ouwerkerk, Michael Vogel*

With: *Andres Angulo, Johannes Stubenvoll, Thomas van Ouwerkerk*

Direction: *Michael Vogel*

Co-Direction: *Bjoern Leese*

Masks: *Hajo Schüler*

Set: *Felix Nolze, Rotes Pferd*

Costumes: *Mascha Schubert*

Sound Design: *Dirk Schröder*

Music: *Maraïke Brüning, Benjamin Reber*

Cello: *Benjamin Reber, Majella Münz, Marie-Louise Wundling*

Piano: *Maraïke Brüning*

Song "Hold on": *Marlena Käthe*

Light Design: *Reinhard Hubert*

Production Manager: *Gianni Bettucci*

Production Team: *Dorén Grafendorf, Carolin Hartwich*



FAMILIE FLÖZ_HISTORY

Flöz have their origins in the Folkwang-Hochschule in Essen, the only state supported education for physical-based theatre in Germany. In 1994 the first version of ÜBER TAGE had its premiere at the Folkwang-Hochschule, followed in 1995 by the short version of FLÖZ AND SÖHNE. In 1996, the quite coal mine "Zeche Hannover" (Bochum) hosted the premiere of FAMILIE FLÖZ KOMMT ÜBER TAGE, an homage to the mining and working class culture of Germany's industrial zone, the "Ruhrgebiet". The piece was highly praised by the press and public alike, and in 2003 it will give the group its name. "Flöz" describes a particular layer of earth that is rich in minerals and biomaterial.

In 1998 the group performed their second piece with a new ensemble: RISTORANTE IMMORTALE. The piece went on tour in Spain, giving three weeks of guest performances in Madrid as part of the Festival de Otoño; in 1999 it could be seen for the first time in Berlin. For the first guest performance at the Edinburgh Festival Fringe 2001, the company named itself Flöz Production, later to become Familie Flöz. In the years 2000 and 2001 two new productions were created TWO% – HAPPY HOUR, and TWO% – HOMO OECOMICUS.

With their play TEATRO DELUSIO, which had its premiere in the Arena Berlin in 2004, the group produced a second international success - this debut production was followed by performances in South America, Asia and Europe. The production INFINITA had its premiere in 2006 at the Akademie der Künste Berlin, followed by the debut performance of HOTEL PARADISO at Admiralspalast in Berlin in the same year. The current version of HOTEL PARADISO was created two years later with a new cast.

GARAGE D'OR was premiered at Theater Duisburg in 2010 against the backdrop of the European Capital of Culture. A new version of the play with a novel cast saw its premiere at Theaterhaus Stuttgart in 2012. The

Berlin premiere took place at Volksbühne in 2011. A documentary film by arte and WDR, Hinter der Maske – Das Theater der Familie Flöz (Behind the Mask – The Theatre of Familie Flöz) accompanied the development of GARAGE D'OR's second version. It was first shown at the euro-scene festival in Leipzig in 2012.

In 2013, Familie Flöz concluded its first guest appearance at the Festival d'Avignon with enthusiastic resonance among audience and press, also winning the Off Critic Prize. The premiere of HAYDI!, the latest production, took place in November 2014 and in the following year the play received the Monica-Bleibtreu-Award "Best Comedy". HOTEL PARADISO was staged for three weeks during the Edinburgh Festival Fringe 2015, being completely sold out.

Until today Flöz has performed their work in 34 countries throughout the world.

At the end of 2013 the company celebrated the opening of Studio Flöz in Berlin, a space for the production and creation of international physical theatre.

The premiere of HAYDI! takes place in November 2014 at Theaterhaus Stuttgart. In the following year the play receives the Monica-Bleibtreu-Award "Best Comedy". 2018 Familie Flöz comes back to Berlin with Dr Nest, followed right after by an international tour in Italy, France and Portugal, where it wins the Audience Prize at the prestigious Festival Almada.

2019 sees the premiere at the Staatsoper unter den Linden of HIMMELERDE, a Song-Opera by and with Familie Flöz and Musicbanda Franui, teaming up with Australian dancer Paul White, soprano Anna Prohaka and bariton Florian Boesch.

After the premiere of Feste in August 2021 at the Schiller Theater in Berlin, Familie Flöz began working on its latest creation, Hokuspokus, which premiered in Berlin in June 2022.

Until today Flöz has performed its work in 43 countries throughout the world.

FAMILIE FLÖZ_APPROACH

Familie Flöz makes theatre with material that exists, before the need for speech.

Every conflict initially manifests itself in the body.

Physical conflict is the birth of every dramatic situation. Every production is made in a creative, collective process in which all performers also engage as the authors of their characters and situations.

In countless improvisations the group works around its self-chosen theme and collects dramatic material, before the speechless masks come into play. Similar to working with text, the mask brings with it not only a form, but also content. From the development of a mask, into the playful probing and through to the symbiosis of player and mask, the process significantly shapes the result.

The fundamental paradox of the mask – one covers the living face with a rigid form in order to create a living character – is at once compelling and challenging for the actor.

But not only for him. The mask comes to life initially in the imagination of the spectator, who in this instant also becomes creator. Sensitive to the spectators responses, and with a critical eye on our own work, all Flöz productions continue to develop and change as they are played and consequently inherit their density and intensity.

“Familie who? It’s the Berlin artist collective whose mask theatre is causing furore and selling out theatre houses in the whole world.”

DIE WELT

“The public squeals with enthusiasm, people stomp their feet and, when it is all over, they stand on their chairs as if thanking the performers for the gift they have just received. Theater can be magnificent.”

BERLINER ZEITUNG

The roars of laughter encroaching from every side, whether hysterical howl or drawn-out, knowing sigh, truly were bolts out of the theatre sky, thundering into the hall without advance warning.

LE MONDE

A creation entirely without words yet extraordinarily eloquent, thanks on the one hand to the large, whimsical masks which have made the German theatre company famous throughout the world, and, on the other hand, to that uniquely sophisticated body control able to imbue the rigidity of the masks with an unimaginable array of expression and emotion.

LA REPUBBLICA

A creation of great poetic power that will long be remembered.

EL MUNDO

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