



23. Flora Theatre Festival

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The 23rd Annual Flora Theatre Festival took place in Olomouc from 15 to 26 May 2019.

The international festival presented more than thirty theatre productions in the main programme over 12 days at its 10 venues, comprising almost 90 events in all.

The festival, framed by the motto “Šepoty a výkřiky” (Cries and Whispers), included theatre productions as well as discussions, concerts, film screenings, workshops, seminars and lectures;

the Czechoslovak educational programme FloraLab for students of art academies and theatre oriented university departments also took place within the 23 Flora.

More than 10,000 people attended the festival.

12	days
86	events
10	venues
10 000	spectators
150	organizers

The Flora Theatre Festival has been focused on presentation of German-speaking drama productions for four years. After the profile section *Regie: Dušan D. Pařízek, Wien* (2016) or the thematic programme lines *Das fließende Europa* (2017) and *Gegen die Wand* (2018), this year's festival introduced the biggest and most representative section – within the leitmotif *Schreie und Flüstern* (Cries and Whispers).

The opening and closing of the 23. Flora Theatre Festival featured two renowned German ensembles – Staatsschauspiel Dresden and the legendary Berliner Ensemble – both coming to Olomouc for the first time.



The stirring production *9 Tage wach* provided an emotional and spectacular festival prologue. The expressive *9 Days Awake* by the Staatsschauspiel Dresden directed by Sebastian Klink held the top position in the prestigious *nachtkritik.de* charts for weeks at the end of last year.



Energetic guides through the “theatre frenzy”, Jannik Hinsch and Moritz Kienemann signing at an improvised meet and greet in the foyer of the Moravské divadlo theatre.



The award-winning adaptation of Grass's novel Die Blechtrommel/The Tin Drum directed by Oliver Reese, the artistic director of one of the most reputable European theatre houses, ranks among the most impressive German productions of recent years.

A star of the Berliner Ensemble – the phenomenal performer Nico Holonics – received thunderous applause at the end of the final production of 2019 Flora.



"Holonics has done great justice to the festival motto. I have probably never heard words uttered on stage with such depth of meaning.

*A very dignified ending
to the most ambitious Czech festival.*

Petra Zachatá, Divadelní noviny

Staatsschauspiel Dresden is the only German ensemble to receive not merely one but two invitations for the Theatertreffen in Berlin this spring.

Apart from the traditional discussion after the production, the Dresden team took part in a special debate with the FloraLab students of art academies and art oriented university studies where they talked about the ambitions and perspectives of the Staatsschauspiel Dresden.



"I heard that Flora Theatre Festival is like Woodstock; that it is the best festival ever – crazy people, an amazing audience and everybody is friendly. – And it turned out to be true!"

Sebastian Klink, director



"I was surprised by the young age of the audience. That's a big difference when compared to festivals such as Theatertreffen..."

Eva Hüster, actress of Staatsschauspiel Dresden

Independent artists from Munich in cooperation with leading actors of Residenztheater, brought their very fresh menu to Olomouc and presented two premieres at the end of the festival:

a stage commentary on Trump's book *The Art of the Deal* (directed by: Manfred Riedel) and an original production of Fritz Cavallo *Schreie und Flüstern* (*Cries and Whispers*).



*The overcrowded K3 theatre hall and members of the Fritz Cavallo group right after the performance *Schreie und Flüstern*, created specially for the 23 Flora.*

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Contexts intertwine and the great atmosphere fills up the theatre hall. Despite the fact that the main themes are war, death, being alone in the world, inability to navigate and alienation from oneself and the planet on which we live...

Something big was created at Flora.

Jan Doležel for the festival magazine

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The opening production of the festival attacked all the senses of the audience and stunned them with the rough and expressive actors' performances.

Lucia Galdíková, Mloki.sk

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Aurel Manthei, a leading figure of the Bavarian state theatre, as the exclusive protagonist of the premiere of the Trump sketch The Art of the Deal.

For the very first time the festival had a major focus on a non-European dance production.

Top Korean dancers and choreographers left a distinct mark in Olomouc – they presented four exceptional performances as part of the exotic Focus: Korea platform in the first half of the festival.



FOCUS: KOREA

The Goblin Party group provided an innovative movement commentary on the conflict of Korean traditions with the social status of contemporary woman in two stagings of A Silver Knife production.



The feature production *Green Eye* dominated the largest festival stage.

The talented dancers excelled in the dark story inspired by Shakespeare's *Othello* on the stage of Moravské divadlo theatre led by the renowned Korean choreographer Kim Sung-Hoon, who is known for his cooperation with the celebrated Akram Khan Company at the opening ceremony of the London Olympic Games.

FOCUS: KOREA



A counterpoint to the meditative and fragile performance Two by the choreographer Lee Kyung-eun, who gave a workshop in the ballet hall of Moravské divadlo...



...was the playful conceptual duet of Choi X Kang Complement, awarded at the largest Asian choreographic competition – Yokohama Dance Collection.

The Czech theatre scene was, apart from the leading local ensembles (Divadlo pod Palmovkou, Dejvické divadlo, Divadlo Na zábradlí, HaDivadlo), represented by the experimental Kolonie group, the Jedl theatre group and the students of KALD DAMU Academy in Prague.

The ten productions were interconnected by phenomena typical for the festival dramaturgy of the last years – they were uniquely original productions, whose final shape was formed by intensive cooperation between several authors in partner dialogue with outstanding performers – actresses and actors with authentic expression and the ability to comment profoundly on the proposed themes.

The Murder of Gonzago – a brilliant “political reconstruction” by Jiří Havelka and Dejvické Divadlo ranked among the most popular productions. The ensemble from Dejvice enjoyed a standing ovation at the Moravské divadlo theatre hall, discussions as well as informal festival meetings during their two-day stay in Olomouc.



Divadlo Na zábradlí managed to sell out the S-klub venue three times with their production Personas directed by Jan Mikulášek. The visually enthralling production with amazing acting performances is an original collage reflecting the work of Ingmar Bergman, to whose iconic film Cries and Whispers, the festival leitmotif referred back to.



The atmospheric and at the same time strongly engaged production The Philistines by Ivan Buraj, the artistic director of HaDivadlo Brno, worked with film-like cuts in a very masterful way.







The spectacular adaptation of Goethe's Faust by the Polish director Jan Klata and the Czech theatre of the year – Divadlo pod Palmovkou Prague – turned the audience into direct actors of the three and a half hour-long struggle for the Soul...



..."Mephistophelian themes" were the focal point of both political productions of DISK Theatre and students of KALD DAMU – Press Paradox and The Bartered Bride.



The "Balkan war comedy" One Night Stand/Up! by the trio Trpković-Ferenzová-Dvořáková of the Kolonie ensemble provoked the audiences at the Theatre of Music venue with politically incorrect humour and a raw plot line.



The charismatic actress and original author Lucie Trmíková became the face of the 23 Flora. She borrowed her voice, face as well as stylised gestures to this year's festival.

The most active festival "persona" stayed in Olomouc for ten days and gave five performances in the productions *The Waste Land*, *Reynek/Words and Images from Petrkov* and *Private Confessions* – directed by Jan Nebeský and produced by the Jedl theatre group.

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The Olomouc-based festival also featured the work of local theatre makers.

Moravské divadlo, the festival partner, presented the final performance of the Dangerous Liaisons directed by David Šiktanc as well as a novelty in its repertoire – the opera Così fan Tutte directed by Andrea Hlinková.



The festival co-organizer – Divadlo na cucky – premiered its adaptation of Abandoned Society written by Erik Tabery, the editor in chief of Respekt weekly, who attended the opening night. The text was adapted by the dramaturge Iva Mikulová and director Patrik Lančarič (artistic director of Městské divadlo Zlín).



Flora Theatre Festival ranks among the most dramaturgically thought-out festivals in the country.
Thanks to its generous time frame, interdisciplinary diversions and sound discussions,
it already **resembles a smaller Wiener Festwochen...**

Petra Zachatá
Divadelní noviny

Flora features productions which pose questions asking about human beings as such,
the society we live in as well as theatre in general. Moreover,
it is a festival with an utterly beautiful and amazing atmosphere.

Veronika Štefanová
Czech Radio Vltava

The inherent philosophical character of each of the yearly festivals
introduces provoking and socially engaging productions
which reflect the events of the Czech and foreign political scene.

Jakub Molnár
Mloki.sk

Flora Theatre Festival is an event with **conceptual, progressive dramaturgy,**
a very young audience and has evolved immensely in recent years.

Petr Štědroň
director of Divadlo Na zábradlí

I think Flora is unique in the context of Czech festivals.
It is a bit like a **Czech Wiener Festwochen and also slightly Theatertreffen.**

Jiří Havelka
director

A festival with a great tradition and a very well-conceived
and developed dramaturgy.

Michal Lang
director of Divadlo pod Palmovkou (Czech theatre of the year)

An amazing world class festival.
I cannot compare it to anything else .

Andrijana Trpković
stage and costume designer

Apart from the discussions with the creative teams, performers and guests and the week-long film retrospection of works *Directed by: Ingmar Bergman*, a substantial part of the off programme was focused on music production which brought Konvikt, the university building in the centre of Olomouc, alive every night. The festival tent, a popular evening meeting point, was the “it” spot for inspiring encounters and discussions often lasting into the early morning hours...



OFF PROGRAMME



Kriton Klingler-Ioannides, a multi-instrumentalist and composer from Berlin, presented his music in the festival tent as well as Alexander Maschke, a composer of theatre and film music from Munich (and the author of the festival jingle), who introduced his album Superimposed at the launch party towards the end of the festival which met with an immensely favourable response.

To accompany the twenty productions in the main programme, Flora also presented productions for children, as per usual featured production of disabled performers and also hosted a theatre piece by members of the SENior Theatre Group at the Divadlo na cucky theatre.



The educational project of the festival, entitled *FloraLab*, has been organized for three consecutive years. The programme stimulating the professional growth of students of art academies and art studies at universities connected around fifty students of DAMU Academy, JAMU Academy, VŠMU Bratislava, Faculty of Arts at Masaryk University Brno and Faculty of Arts at Palacký University Olomouc, who attended all the productions in the main programme, talked with exclusive festival guests and actively participated in the thematic seminars, workshops and lectures.



A fresh newcomer of the Schauspiel Köln creative team, the festival dramaturge Dominika Šíroká, shared her knowledge about the German scene.



Several students also cooperated on the festival magazine and the video magazine mapping the everyday festival events.

*It is not important if you are a technician, actor, director, dramaturge,
festival organizer or an audience member coming to a production.*

***You do not feel like a festival guest here
but as part of the family.***

Franz Pätzold
actor of Residenztheater München
& Burgtheater Wien

There is no other event with such atmosphere as Flora.

*An open ambience with endless talks about art;
one feels utterly free here.*

Lucie Ferenzová
artistic director of Divadlo Kolonie

*In comparison with other theatre festivals,
Flora is **the most organically living and breathing one.***

Ivan Buraj
artistic director of HaDivadlo

*I experienced the special atmosphere already a few years ago.
I'm happy to come back, **it's simply amazing here.***

Roland Bersch
dramaturge

*Flora has the aura and **feel of a community event**
– in the best sense of these terms.*

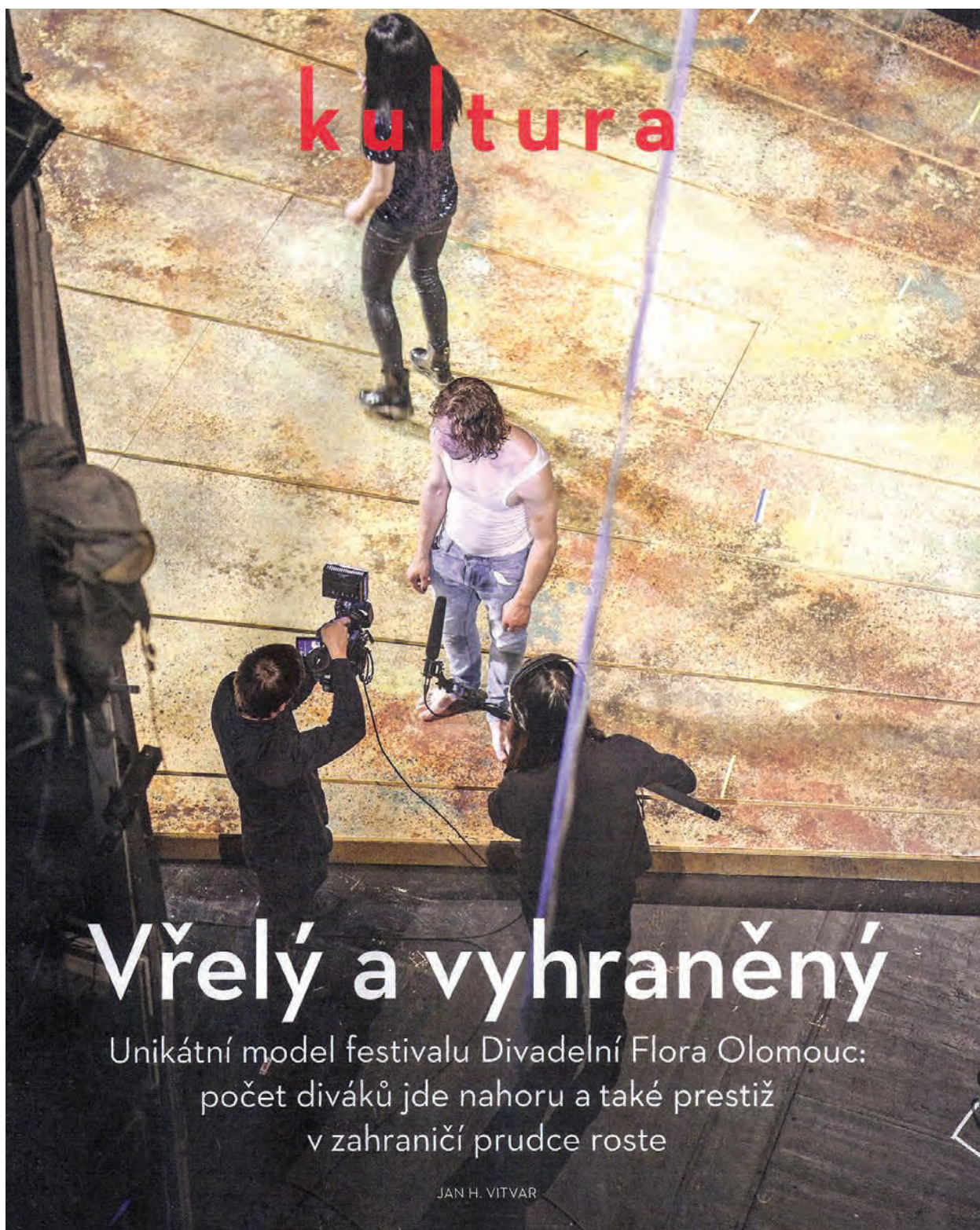
Matěj Nytra
dramaturge

*Flora is a **festival with an indescribable atmosphere.***

David Gerneš,
director of Moravské divadlo Olomouc







kultura

Vřelý a vyhraněný

Unikátní model festivalu Divadelní Flora Olomouc:
počet diváků jde nahoru a také prestiž
v zahraničí prudce roste

JAN H. VITVAR

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Flora Theatre Festival does not pander to audiences with their programme yet there was a record-breaking amount of them this year. Apart from the record mark of 10,000 tickets, the festival organizers are happy to see that the event is becoming increasingly relevant not only in the local but also in the European theatre context thanks to a dramaturgy focused on more demanding productions but also due to the unique intimate (community) atmosphere.

Jan H. Vitvar, Respekt weekly

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programme
photo gallery
magazine
video magazine
media

www.divadelniflora.cz/programme
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Olomouc 2019

www.divadelniflora.cz

The organization of the 23rd Annual Flora Theatre Festival was supported by:

the Ministry of Culture of the Czech Republic, the City of Olomouc,
the Czech-German Fund for the Future,
the Olomouc Region, Art Council Korea, SIDance,
DAŇOVÉ PORADENSTVÍ TOMÁŠ PACLÍK, a.s.,
the State Cultural Fund of the Czech Rep. and other festival partners.

DW7, o.p.s. was the organizer of the Flora Theatre Festival
in partner cooperation with Moravské divadlo Olomouc;
with Czech Television as the general media partner
and Czech Radio Vltava as the main media partner.

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