

# WILDE & VOGEL

## figurentheater

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## THE FLOWERS OF EVIL

**20 out of 100 poems by Charles Baudelaire**

Directed by: Hendrik Mannes ::: Dramaturgy, Co-direction: Antonia Christl ::: Puppet and Stage design/ Performance: Michael Vogel ::: Live music: Charlotte Wilde ::: Voices (recordings): Lilith Stangenberg, Ilka Schönbein, Barbara Nüsse, Bianca Casady, Nadia Genet, Agnès Limbos, Neysa Barnett, Gabriella Crispino, Johanna Hähner, Orakle Ngoy and Rickie Lee Jones.

Transcription from the French: Simon Werle. Performance rights courtesy of Rowohlt Theaterverlag.

This title alone! A panorama on the abyss.

While entire districts in Paris are being destroyed to make room for the wide boulevards, while glass arcades replace the medieval alleys and gas lanterns blur the border between day and night, Baudelaire begins a revolution of literature. The fusion of the seemingly incompatible - themes of the abysmal, the extreme and the ennui captured and verbally condensed in the classic form of Romantic love poetry - this was precisely the first step on the road to modernism. And no sooner had Baudelaire's first work appeared in 1857 than a criminal trial followed with charges of amorality and blasphemy. Some poems were censored, all printed copies confiscated.

Baudelaire's radical subjectivity and incessant search for the moment, as well as the assumption of beauty precisely where no one suspects it, allow a transfer into puppetry. The texts are permeated by the phenomenon of synaesthesia, an interweaving of sensory perceptions. The production follows this line in the collaboration of figure, voice and music and allows the iridescent beauty of the abysmal to shine through. Every encounter with the Flowers of Evil resembles entering a labyrinth. The familiar makes a new and irritating appearance. It is at times "terrifying and grandiose for everyone" (Marcel Proust).

For these Flowers of Evil, a number of individual recordings were made by different speakers in French, German and English. The production continues the first joint exploration of Baudelaire's work - SPLEEN (2006) - by Wilde & Vogel with director Hendrik Mannes.

Produced by Christl, Mannes, Wilde & Vogel, in co-production with Westflügel Leipzig and FITZ! Stuttgart, supported by Fonds Darstellende Künste with funds from the Federal Government Commissioner for Culture and the Media, the City of Leipzig, and the Cultural Foundation of the Free State of Saxony, measure co-financed by tax funds on the basis of the budget passed by the Saxon State Parliament.

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## THE TEAM

### **Figurentheater Wilde & Vogel**

In 1997 the musician Charlotte Wilde and the puppeteer and puppet maker Michael Vogel started their company, first in Stuttgart, from 2003 in Leipzig, where Wilde & Vogel are co-founders of the International Centre for Animated Theatre Westflügel.

Puppetry and Live-Music are the artistic means of Wilde & Vogel's theatre. Themes and dramatic material for the productions are manifold. They are always questioned concerning the adequate means of expression and reduced to the essence, to open room for imagination beyond the visible for the audience. Apart from classical drama (Hamlet, Faust, Orpheus, Salomé) and adaptations of novels (Krabat, The Hobbit, Frankenstein), musical material (until doomsday, Toccata) or poetry (Spleen, Songs for Alice) there is also a group of performances which base on original themes (Siberia, The Sensibility of the Giants, Dust, Kukułka). Co-operation with directors and colleagues from different artistic fields are essential for Wilde & Vogel and there are several international productions. Since 2007 Westflügel Leipzig has been the premiere theatre and also co-producer of all Wilde & Vogel plays. FITZ Stuttgart has been partner and co-producer since 1997.

**TOURS** to more than 30 different countries in Europe, America and Asia, amongst others for the Goethe Insitute, Festivals amongst others International Puppet Theatre Festival Erlangen, FIDENA Bochum, unidram Festival Potsdam, Fringe Recklinghausen, Festival Mondial Charleville- Mézières, at.tension Festival

**PUPPETS, MUSIC, DIRECTION FOR OTHER THEATRES** amongst others for Badisches Staatstheater Karlsruhe, Nørregaards Teater Ebeltoft (DK), Puppentheater der Stadt Halle, Staatsoper Stuttgart, Gulliver Theater Kurgan (RUS), BTL Białystok (PL), Grassi Museum Leipzig

**COOPERATIONS** amongst others with Grupa Coincidentia Białystok, Christoph Bochdansky, Frank Soehnle, Lehmann und Wenzel Leipzig, AChE Group St. Petersburg, Teatr Malabar Hotel Warschau, Gyula Molnár, Golden Delicious Schweiz/ Israel, Gregor Meyer/ Gewandhauschor Leipzig

**AWARDS** amongst others Intern. Festival Bielsko-Biala/ Poland 2002 and 2008, 5. International Festival "Spectaculo Interesse" 2003, Ostrava, Czech Republic, Theaterpreis der Stuttgarter Zeitung 2007, International Puppet Theatre Festival Warsaw 2009, George Tabori award 2013

### **Antonia Christl**

has been working as a freelance dramaturg and director since 2006. In 2007 she began working with Hendrik Mannes on productions including Boris Vian's Zirkus Šardam (Project Z, Berlin 2010) and Matka by St.I.Witkiewicz (Teatr Malabar Hotel, Warsaw 2010). In 2011 she studied German literature and philosophy at the Humboldt University in Berlin.

In recent years, in addition to his work with Wilde & Vogel, his works include Mutter Krausens Fahrt ins Glück (flunker produktionen Wahlsdorf 2015); Der Schaum der Tage by Boris Vian (Gruppe K plus Leipzig Stuttgart Berlin 2016); Czarodziejska góra [The Magic Mountain] by Thomas Mann (Teatr

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Malabar Hotel Warsaw / BTL Białystok 2016); Try out Hamlet by William Shakespeare (Grupa Coincidentia Białystok/LasFest Solniki 44 2018).

### **Hendrik Mannes**

was trained at the Schauspielstudio Simone Emmerich Munich from 1979 to 1982. This was followed by directing internships with B. K. Tragelehn at the Düsseldorf Schauspielhaus and the Bayerisches Staatsschauspiel Munich. In 1985 Mannes went to the Schillertheater Berlin, where he worked as an assistant dramaturge, primarily with Wolfgang Storch. In 1987 Mannes founded the independent group "Rudimentär Theater" Berlin, since then he has been a freelance director. In addition to plays, he has developed cross-over projects involving live improvised music, live overhead noise painting, dance, kung fu and eat-art performance, among others at Kunsthaus Tacheles and Sophiensaele Berlin. Since 1988, Mannes has also worked in the field of figure and object theatre. An important cooperation partner since 2006 is the Lindenfels Westflügel Leipzig. Since 2007, increased collaboration with the dramaturg Antonia Christl. From 1998 to 1999, Mannes was director of the homeless theatre Ratten 07 at the Volksbühne Berlin. From 2003 to 2007 and 2013, Mannes worked as assistant director to Peter Brook for his productions Happy Days and Le dépeupleur / The Orphan by Samuel Beckett.

His own productions in recent years, in addition to his work with Wilde & Vogel, include. 2016 Der Schaum der Tage by Boris Vian, Gruppe K plus Leipzig Stuttgart Berlin; 2016 Czarodziejska góra (The Magic Mountain) by Thomas Mann, Teatr Malabar Hotel Warsaw / BTL Białystok; 2018 Try out Hamlet by William Shakespeare, Grupa Coincidentia Białystok / LasFest Solniki 44; 2020 Home of Love, Stefanie Oberhoff / Imaginale Stuttgart; 2020 Zeit, Du Callboy der Ewigkeit, flunker produktionen Wahlsdorf.

### **Collaborations Christl (from 2007), Mannes, Wilde & Vogel**

- 2018 Staub - Dust - אבק (with Golden Delicious CH/ ISR)
- 2017 Frankenstein oder Der moderne Prometheus (with J. Frisch, J. Jedenak and others)
- 2016 Kleist. Shortcuts. *Die Familie Schroffenstein* (with A. Tismer), *Penthesilea* (with M. Tenorio)
- 2015 Kleist: Unwahrscheinliche Wahrhaftigkeiten (with M. Goldschmidt)
- 2011 Songs for Alice (with Johannes Frisch)
- 2007 Lear (with J. Frisch, M. Goldschmidt/ F. Schneider)
- 2006 Spleen. Charles Baudelaire: Gedichte in Prosa
- 2005 Mewa (with Kompania Doomsday, PL)
- 2001 orpheus underground (with Miriam Goldschmidt, Fine Kwiatkowski and others)