

culture project of **salz** **kammer**  
**gut** 2024

European  
Capital of Culture  
Bad Ischl  
Salzkammergut

# European Theatre Festival



## Public Viewing



14 – 16 June, 2024 — *Kaiservilla Bad Ischl*  
*Jainzen 38*

# THE EVENT

## Participating Theatres

**Berliner Ensemble**, Germany (Panikherz)

**Dramaten – Kungliga Dramatiska Teatern**, Sweden (We who lived our lives over – Vi som fick leva om våra liv – Wir, die unser Leben erneut lebten)

**Düsseldorfer Schauspielhaus**, Germany (Dorian)

**Internationaal Theater Amsterdam**, The Netherlands (Medea)

**Katona József Színház Budapest**, Hungary (Hedda Gabler)

**Odéon – Theatre de l'Europe**, France (Days of Joy – Time for Joy – Zeit für Freude)

**Teatr Powszechny w Warszawie**, Poland (Heart of Darkness – Herz der Finsternis)

**Thalia Theater**, Germany (Der schwarze Mönch)

With the Public Viewing Event of the European Theatre Festival from 14 – 16 June, 2024, we bring theatre productions by internationally renowned theatres into the rural area – so that the audience in the Salzkammergut region is exposed to new currents of artistic production that could otherwise not be presented here in this scale.

The pandemic has shown us that it is possible to present theatre also in a digital form, and with this festival we plan to do this in Bad Ischl as a public viewing event, outdoors and in both scenic and historic surroundings. This way the festival ties in with an era, the Sommerfrische, that was important for the intellectual growth of the region.

Screen recordings of selected productions by European partner theaters from the mitos21 network will be shown at the iconic Kaiservilla in Bad Ischl. The public space in front of the stables will be transformed into a unique setting where theatre meets outdoor cinema. A relaxed environment will be created, and food and drinks served throughout the screenings.

Since the UEFA Football EURO 2024 is happening at the same time, we are planning to screen some of the important football matches, in order to attract an audience that might otherwise not attend theatre plays, but could be drawn to it in this special combination.

One highlight is a discussion with artistic directors as well as creatives from Europe's leading theatres. It is a unique opportunity to have a glimpse behind the curtains of international theatre making.

→ FRIDAY → 14<sup>TH</sup> JUNE → FRIDAY → 14<sup>TH</sup> JUNE → FRIDAY → 14<sup>TH</sup> JUNE → FRIDAY → 14<sup>TH</sup> JUNE → FRIDAY → 14<sup>TH</sup> JUN

**4 pm** JOURS DE JOIE (TIME FOR JOY – Zeit für Freude)  
Odéon – Théâtre de l'Europe

**7 pm** DER SCHWARZE MÖNCH – Thalia Theater

→ SATURDAY → 15<sup>TH</sup> JUNE → SATURDAY → 15<sup>TH</sup> JUNE → SATURDAY → 15<sup>TH</sup> JUNE → SATURDAY → 15<sup>TH</sup> JUNE → SAT

**12 am** DORIAN – Düsseldorfer Schauspielhaus

**2 pm** HEDDA GABLER – Katona József Színház

**Afterwards** public viewing of the match (Hungary – Switzerland)

**4 pm** HEART OF DARKNESS (Herz der Finsternis) –  
Teatr Powszechny w Warszawie

**6 – 7.45 pm** public viewing of the match (Spain - Croatia)

**7.45 pm** MEDEA – Internationaal Theatre Amsterdam

# PROGRAMM

→ SUNDAY → 16<sup>TH</sup> JUNE → SUNDAY → 16<sup>TH</sup> JUNE → SUNDAY → 16<sup>TH</sup> JUNE → SUNDAY → 16<sup>TH</sup> JUNE → SUNDAY →

**10 am** PANIKHERZ – Berliner Ensemble

**12 am** VI SOM FICK LEVA OM VÅRA LIV  
(WE WHO LIVED OUR LIVES OVER – Wir, die unser  
Leben erneut lebten) – Dramaten

**2 pm** Diskussion der Intendant\*innen und Künstler\*innen  
der vorangegangenen Produktionen  
(Oliver Reese, Wilfried Schulz, Mattias Anderson, Tamara Török,  
Karolina Kapralska, Iphigenia Taxopolou, Elisabeth Schweeger)

**Afterwards** public viewing of the match (Poland – The Netherlands)

**6 – 7.45 pm** public viewing of the match (Slovenia - Denmark)



# JOURS DE JOIE

Odéon – Théâtre de l'Europe

## (Time for Joy – Zeit für Freude)

Directed by and stage design Stéphane Braunschweig

Text by Arne Lygre

After *Nous pour un moment (Let you be)*, Stéphane Braunschweig continues his artistic collaboration with the Norwegian playwright and stages his latest work, which premiered in Oslo with great success in 2021. Laconic, incisive and playful, Arne Lygre explores the contemporary state of our relationships play after play.

Here, a family meets again: a mother and her two adult children. For this «time of joy», the mother has chosen a serene place, a little out of the way, a bench below a cemetery. Their meeting is soon disturbed by other characters who have come to the same place to talk to each other.

They bring with them their family and marital world, their discord...

Beneath the apparent banality of lives, Lygre lets us hear the intensity of human aspirations or hauntings: to desire, to hope, to hate, to devour, to abandon, to stay, to leave... Ultrasensitive, his writing is constantly on the move: sometimes it operates through distance, sometimes through humour, then plunges us back into the heart of emotions. Is being loved a grace or a danger? Breaking up: a salvation or a violence? A character chooses. He decides to disappear. Some time later, another day of joy: a small party at the home of his ex-partner, who has chosen to move on. Others want to find the missing person. Lygre does not arbitrate.



### Cast and Creatives

Cast Virginie Colemyn, Cécile Coustillac, Alexandre Pallu, Pierric Plathier, Lamy Regragui-Muzio, Chloé Réjon, Grégoire Tachnakian, Jean-Philippe Vidal

Production Odéon – Théâtre de l'Europe  
mit Unterstützung des Cercle de l'Odéon  
Stéphane Braunschweig Astrid Schenka

Artistic collaboration	Anne-Françoise Benhamou
Stage design collaboration	Alexandre de Dardel
Costumes	Thibault Van Craenenbroeck
Lights	Marion Hewlett
Sound	Xavier Jacquot
Assistant director	Clémentine Vignais

Duration 2:20h

# DER SCHWARZE MÖNCH

Thalia Theater

An international production  
performed by a Russian, German, American,  
Armenian and Latvian ensemble

**by** Kirill Serebrennikov

Based on the story by Anton

**Directed** by Kirill Serebrennikov

Inspired by the philosophy of Nietzsche, the romanticism of Edgar Allan Poe and an old Arabian fable, Chekhov uses this little-known, very special story to ask the big questions. And as always, he “only” asks them, but he does so with the diagnostic sharpness and laconic nature of a doctor. He doesn’t presume to give any answers. Kirill Serebrennikov radicalises Chekhov – boring deeper and deeper into a musical rondo and painful basic questions: Isn’t it the case that every human being has something unique and special about them, something that can be seen as beautiful, with the right to individual choices and freedom? And that we circle around this significance – again and again until we are on the edge of eccentricity and losing ourselves? But isn’t it also the case that life is only possible when you serve in humility and remain modest? Chekhov’s case study here is a gardener, who cares for his piece of Earth with devotion and love, cultivating a garden which gives him his rhythm. This garden could be his whole world. There’s little room here for any wild dreams of freedom. It’s well thought out: On the one hand there is always the self-indulgence of our wills and wishes, on the other hand the “insult” to humanity of being nothing special, rather just as irrelevant and vulnerable as everything else in nature.

How do we escape this conflict? A gardener, his daughter, a broken man, and an undead black monk, like The Flying Dutchman... and what?



## Cast and Creatives

Directing and stage design	Kirill Serebrennikov
Co-directors and choreography	Ivan Estegneev, Evgeny Kulagin
Personal assistant	Anna Shalashova
Head of artistic production	Alina Aleshchenko
Head of technical production	Elena Bulochnikova
Co-scenographer	Olga Pavluk
Costume	Tatyana Dolmatovskaya
Music	Jēkabs Nīmanis
Musical director	Ekaterina Antonenko, Uschi Krosch
Arrangement “Serenade”	Andrei Poliakov
Musical rehearsal	Uschi Krosch
Light	Sergej Kuchar
Video	Alan Mandelshtamm
Dramaturgy	Joachim Lux
	With
	Mirco Kreibich (Andrej Kowrin, genius) · Philipp Avdeev (Andrej Kowrin, genius)
	Odin Biron (Andrej Kowrin, genius) · Bernd Grawert (The elderly) · Viktoria
	Miroshnichenko (Tanja, his daughter (young)) · Gabriela Maria Schmeide (Tanja,
	his daughter (older)) · Gurgen Tsaturyan (The Monk, Delusion)
	Sunrise and sunset
	Tillmann Becker (Dancer) · Genadijus Bergorulko (Bariton) · Viktor Braun (Dancer)
	Mark Christoph Klee (Dancer) · Andrey Ostapenko (Dancer) · Pavel Gogadze (Tenor)
	/ Benjamin Boesch (Tenor) · Friedo Henken (Bariton) · Alexander Tremmel (Tenor) /
	Samuel Franco (Tenor)

Duration 2:40h

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→ SATURDAY → 15<sup>TH</sup> JUNE → SATURDAY → 15<sup>TH</sup> JUNE → SATURDAY → 15<sup>TH</sup> JUNE → SATURDAY → 15<sup>TH</sup> JUNE

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# DORIAN

Düsseldorfer Schauspielhaus

A production of the Düsseldorfer Schauspielhaus  
in co-production with the National Kaunas Drama  
Theater and the Staatsschauspiel Dresden

**Text** by Darryl Pinckney based on motifs by Oscar Wilde  
**translated** from English by Konrad Kuhn

Robert Wilson is one of the most important theater makers of our time. His works combine elements of dance, performance, architecture, painting, music and drama. At the Düsseldorfer Schauspielhaus, Robert Wilson has created spectacular theater art with *The Sandman* and the most performed and guest production in recent years. With *Dorian*, he created a new evening for the Düsseldorfer Schauspielhaus in the 2021/22 season and a solo for the actor Christian Friedel.

The painter Francis Bacon surprises the petty criminal George Dyer when he breaks into his studio. Instead of calling the police, he leaves him as a model. The two become a couple. The painter Basil Hallward is obsessed with his model Dorian Gray. Gray wishes the painting would age instead of him. The poet Oscar Wilde is the darling of London society - until he is sent to prison for „indecent relations“ with his lover Alfred Douglas.

Director Robert Wilson provided the impetus for Darryl Pinckney's text *Dorian* and turns the material into an evening about life and art. Three stories, that of the novel *The Picture of Dorian Gray*, that of the iconic English painter Francis Bacon and that of the author Oscar Wilde, fictitious and at the same time full of profound truths: The US-American author Pinckney combines them into an associative narrative flow in which memories of experiences, reflections and feelings overlap.



## Cast and Creatives

Dorian	Christian Friedel
Concept, direction, stage, lighting	Robert Wilson
Costume	Jacques Reynaud
Original composition	Woods of Birnam
Co-director	Ann-Christin Rommen
Co-stage design	Stephanie Engeln
Co-lighting design	Marcello Lumaca
Video	Tomasz Jeziorski
Make-up design	Manu Halligan
Co-costume	Louise B. Vivier
Sound design	Torben Kärst
Dramaturgy, musical consulting	Konrad Kuhn
Dorian's shadow	Jeremia Franken
Voice on the radio	Darryl Pinckney

Duration 1:30h

# HEDDA GABLER

Katona József Színház

**Directed** by Kriszta Székely

**Written** by Henrik Ibsen

Based on the translation of László Kúnos

Hedda Gabler has learned that if everything is fine on the outside, everything is fine on the inside. Status, money, comfort. The inner being of the attractive and exciting, almost perfect woman is full of dark tones, secrets, manipulation, selfishness, fear and repression. When an ex-love unexpectedly enters her life, the ice on the vulnerable surface of fictional perfectionism begins to crack. The dance of figures circling in regular circles, like moths in the night under her spell, becomes a chaotic tumbling as Hedda unravels. Beneath the representative outer layers, we see irregular but more real faces.

Kriszta Székely's second Ibsen adaptation explores not only psychological characters and situations through the themes of role-playing, the desire for freedom and confrontation with harsh truth, but also with a playful touch that retunes the classical material.



## Cast and Creatives

Hedda Tesman, born Gabler

Jörgen Tesman PhD

Eilert Lövborg

Thia

Brack, bíró

Julle Néni, Jörgen's Aunt

Adél Jordán

Barna Bányai Kelemen

Béla Mészáros

Júlia Mentés

Péter Takátsy

Eszter Kiss

Set design

Assistant to set designer

Costumes

Dramaturgy

Music

Light

Prompter

Stage manager

Assistant to director

Director

Juli Balázs

Luca Kata Fehér

Dóra Pattantyus

Ármin Szabó-Székely

Flóra Lili Matisz

Bence Bárány

Andrea Schaefer

István Valovics

György Tiwald

Kriszta Székely

Duration

1:35h



# HEART OF DARKNESS

Teatr Powszechny **(Herz der Finsternis)**



**Directed** by Paweł Łysak

“A dark and scandalous masterpiece” – that’s what has been said about *Heart of Darkness*, written by Joseph Conrad in 1899. A cruise from Europe into the depths of the African river Congo is simultaneously a journey into European violence. The story of Kurtz’s outpost and his crimes in the name of civilization’s development is a story of a patriarchal order built on the exploitation of people, the environment, and resources.

We want to take our audience into a theatrical and sound-based journey into the heart of darkness so that we can tell a story of a fiasco of this enlightenment project from today’s perspective.

The show was planned as an immersive sound story. The first video scene was shot in Mateusz Atman’s scenography from „Ali: Fear Eats the Soul“ – a play directed by Agnieszka Jakimiak.

## Cast and Creatives

Cast                    Michał Czachor, Oksana Czerkaszyna,  
Mamadou Góo Bâ, Oskar Stoczyński

Director	Paweł Łysak
Dramaturgy	Paweł Sztarbowski
Music	Dominik Strycharski
Lighting director	Jacqueline Sobiszewski
Sound director	Kuba Sosulski
Video	Karol Rakowski
Set design consultations	Robert Rumas
Stage manager	Barbara Sadowska

Duration            2:30h

# MEDEA

Internationaal Theatre Amsterdam

**Directed** by Simon Stone

The successful doctor Anna is trying to organise her life again after her compulsory admission to a mental institute. After a failed attempt to poison her husband Lucas and her ensuing psychiatric recovery, she is determined to reunite her family. Prepared to forgive Lucas his affair with younger Clara, she is eager to do whatever it takes to build a new future together. But it soon transpires that her expectations aren't shared by the people around her. She stands to lose everything she holds dear: her husband, her children, her career. The rebirth she yearns for deteriorates into a descent into the dark recesses of her mind.

Stone rewrites *Medea* into a recognizable, contemporary context. His characters are people of flesh and blood, successful forty-somethings with a career and a happy family life. The director retains the contours of the story, but poses the question who the old Greek heroes would be in our present society. He works with actors based on improvisations and in this way develops a completely new text alive with double layers and tragic misunderstandings.

His dialogue is razor-sharp and at times utterly hilarious, but with emotions and violence constantly raging underneath the surface.

Marieke Heebink won the Theo d'Or 2015 for her portrayal of the main character. *Medea* was the first play Australian director Simon Stone wrote and directed for ITA. He later directed *Husbands and Wives* (by Woody Allen), assembled themes and motifs from Ibsen's work into Ibsen House, and was inspired by *Herman Heijermans's Op hoop van zegen* for *Flight 49*.



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## Cast and Creatives

Anna	Marieke Heebink
Marie-Louise	Evgenia Brendes
Clara	Eva Heijnen
Edgar	Sonny Coops van Utteren
Lucas	Aus Greidanus JR
Christopher	Bart Slegers
Herbert	Alexander Elmecky
Gijs	Titus Theunissen

Director, author	Simon Stone
Author	Euripides
Translation	Peter Van Kraaij
Dramaturgy	Peter Van Kraaij
Translation	Vera Hoogstad
Scenography	Bob Cousins
Light design	Bernie van Velzen
Sound design	Stefan Gregory
Costumes	An D'Huys
Private Producer	Joost en Marcelle Kuiper
With thanks to	Fonds 21

Duration 1:20h

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→ SUNDAY → 16<sup>TH</sup> JUNE → SUNDAY → 16<sup>TH</sup> JUNE → SUNDAY → 16<sup>TH</sup> JUNE → SUNDAY → 16<sup>TH</sup> JUNE → SUN

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# PANIKHERZ

Berliner Ensemble

**By** Benjamin von Stuckrad-Barre

**Directed** by Oliver Reese

The writer as popstar – Benjamin von Stuckrad-Barre was and is the role model of a new type of author, someone who makes conscious decisions about the devices he uses to communicate with the public. Just like in pop music – and authenticity be damned. What happens when one's own „brand“ starts to dominate one's life is the story told in PANIKHERZ in the form of the ultimate pop novel, the only way to understand Stuckrad-Barre's autobiography.

Here, the unmitigated „I“ is not only okay to use – there is truly no way around it. And because Stuckrad-Barre is also a great neurotic, he becomes the merciless reporter of his own unravelling. He watches himself as he is drawn downwards into the spiral of addiction – to the sound of Udo Lindenberg's songs and their promises: Stay high, keep moving and always be cool.



## Besetzung

Cast	Nico Holonics, Bettina Hoppe, Paul Zichner, Jonathan Kempf
Directing and Version	Oliver Reese
Stage	Hansjörg Hartung
Costume	Elina Schnizler
Music	Jörg Gollasch
Light	Ulrich Eh
Dramaturgy	Valerie Göhring
Live-music	Lukas Fröhlich, Peer Neumann, Gerhard Schmitt, Tilo Weber, Manuel Zacek
Duration	2h

# VI SOM FICK LEVA OM VÅRA LIV

Dramaten

(WE WHO LIVED  
OUR LIVES OVER

Wir, die unser  
Leben  
erneut lebten)

**Written** by Mattias Andersson

Sliding doors for the theatre. What would you do if you had a second chance, Mattias Andersson wonders and asks. An important figure in Northern European theatre, he is a director and an author, winner of the Ibsen prize in 2007, nominated for the Europe Theatre Prize in 2017 and since 2020 director of the Royal Dramatic Theatre in Stockholm. An original exponent of the European theatre movement known as *dokumentarstuck* or docu-drama, based on documentary investigations and research in the field, Mattias Andersson draws inspiration from personal accounts and studies by sociologists of a socio-economic cross-section of Swedish society to write *We who lived our lives over*. Weaving History together with so many smaller histories, from the most critical events of our existence to the most minimal and apparently unimportant ones, Andersson explores the potential of a second chance. From the attack on the Twin Towers to the birth of a baby, through the most banal decision to learn French instead of German in high school. "The merging of all these answers – writes the director – creates a polyphonic performance, both visual and choreographic, that reveals the utopian power of theatre: when social constructs and external circumstances change, no identity, no role in life is predetermined or immutable forever".



## Cast and Creatives

Cast	Adel Darwish, Ylva Gallon, Electra Hallman, Rasmus Lindgren, Marie Richardson, Magnus Roosmann, Ne-manja Stojanović, Kjell Wilhelmsen, Nina Zanjani
Extras	Antonella De Luigi, Magda Pattarello, Alfredo Popolizio
Set design and costumes	Maja Kall
Choreography	Cecilia Milocco
Lighting	Charlie Åström
Sound and music	Jonas Redig
Dramaturgy	Stefan Åkesson, Irena Kraus
Production	Backa Teater / Dramaten – The Royal Dramatic Theatre

Dauer 2:30h

# THE IMPERIAL VILLA



Oh, how I long  
for dear, dear  
Ischl.”



On April 24, 1854, the Austrian Emperor Franz Joseph I married the then 16-year-old Bavarian Duchess Elisabeth. Perhaps the most precious and loving wedding gift to the young couple was the Imperial Villa, a gift from Archduchess Sophie, Franz Joseph's mother.

The Habsburg dynasty's relationship with Ischl (renamed Bad Ischl in 1906) dates back over 700 years and became a matter of the heart over time. As a 15-year-old crown prince, Franz Joseph wrote to his mother: „Oh, how I long for dear, dear Ischl.“ That was in 1845, and until the end of his long life, this affection remained unchanged. Ischl has remained faithful to him to this day. What remains of Vienna as the „Imperial City“ may have museum value, but Ischl still celebrates „the Emperor's birthday“ on August 18 with all the ceremony and great joy, and it still knows its Imperial Villa to be filled with the family life of the Habsburgs.

Certainly, compared to the grand splendor of the Viennese residences (Hofburg, Schönbrunn), this Imperial Villa is a miniature version. Yet, that's by design: it was meant to be nothing more than a refuge where the imperial family could be themselves, free from the rigid protocol of the capital. It's important to note that its charm doesn't lie in spectacular interiors or entertainment for tourists, but rather in its connection to history. Here, the unchanged ambiance of a bygone era lives on, when the imperial court provided the framework for that significant Austrian culture and intellectualism that reached its peak around 1900.

The house and park are inseparably linked to the memory of Empress Elisabeth, or Sisi as she was known within the family. She was one of the greatest beauties of the 19th century and still remains a fascinating figure today. It was here that her inconsolable husband sought solace after she fell victim to an assassination attempt in 1898. Here, he met with statesmen for high-level diplomatic negotiations, and here he signed the declaration of war against Serbia in 1914, which led to the First World War.

Emperor Franz Joseph I allowed the visitation of the Imperial Villa, including his private apartments, when he was not in residence. His descendants have maintained this tradition to some extent, as the house and park are now accessible during the summer months. They offer visitors the same view as once enjoyed by the emperor and his family.

For many decades until the 20th century, thus, European history was written in the Imperial Villa, making Bad Ischl the „secret capital“ of the powerful Danube Monarchy. The Imperial Villa is surrounded by the expansive Emperor's Park, inviting to take extensive walks and includes the former tea house of Elisabeth, known as the Marble Castle.

*More information [www.kaiservilla.at](http://www.kaiservilla.at)*

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