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**AUGEN
BLICK
MAL!**

THE FESTIVAL
OF THEATRE
FOR YOUNG
AUDIENCES
MAY 06-11
2025

MAY 06 - 11 2025 | BERLIN

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What Is AUGENBLICK MAL!? The Festival in Six Sentences

AUGENBLICK MAL! is the only nationwide festival of theatre for young audiences in Germany. Since 1991, the event has been held in Berlin every two years. At the festival, ten productions are shown and reflected upon in a supporting program. The events address colleagues from Germany and around the world, young audiences and all other interested parties.

AUGENBLICK MAL! is an event organized by the Kinder- und Jugendtheaterzentrum in der Bundesrepublik Deutschland (KJTZ - Children's and Youth Theatre Centre in the Federal Republic of Germany) in cooperation with ASSITEJ e.V. Deutschland and various Berlin theatres. This programme magazine contains all relevant information about this year's edition.

Welcome!

MAY 6

09:00 – 18:00

at various locations:

TRAINING COURSE FOR TEACHERS (DE)

14:00 – 14:50

FELD Theater, stage:

O (DIE SHOW) (DE, EN) 

16:00 – 17:00

Parkau, Foyer Stage 1:

WELCOMING 

17:00 – 18:00

Parkau, Stage 1:

OPENING CEREMONY OF AUGENBLICK MAL! 2025 (DE, EN) 

18:00 – 19:30

Parkau, Foyer Stage 1:

GATHERING 

19:30 – 21:30

Parkau, Stage 1:

PEER GYNT (DE, EN)

20:00 – 21:30

GRIPS Podewil

WOLF (DE)

BAR at Theater an der Parkau (Foyer)

15:30 – 24:00

MAY 7

09:00 – 18:00

at various locations:

TRAINING COURSE FOR TEACHERS (DE)

10:00 – 10:50

FELD Theater, stage:

O (DIE SHOW) (DE, EN) 

with follow-up workshop

10:00 – 12:00

Parkau, Stage 1:

PEER GYNT (DE) with follow-up discussion

14:30 – 16:00

GRIPS Podewil

WOLF (DE)  with follow-up discussion

16:00 – 17:00

Theater Strahl, Stage upstairs

TALKING ABOUT SILENCE (EN)

17:30 – 21:00

Theater Strahl, Stage upstairs

REDE+ZEIT (DE) 

19:00 – 20:30 hr

GRIPS Podewil

WOLF (DE, EN)

BAR at Theater an der Parkau

09:00 – 13:30 and

BAR at Theater Strahl (Foyer)

15:00 – 23:00

The bar may close earlier
if there are few customers.

MAY 8

REDE+ZEIT

Parkau

10:00 – 14:00 (DE) 

10:00 – 10:50

FELD Theater, stage:

O (DIE SHOW) (DE, EN) 

11:00 – 12:00

Theater Strahl, Stage upstairs

TALKING ABOUT SILENCE (EN)

with follow-up discussion

13:00 – 14:10

Theater Strahl, Stage downstairs:

TROJA – BLINDE PASSAGIERE IM TROJANISCHEN PFERD (DE) 

17:00 – 18:10

Theater Strahl, Stage downstairs:

TROJA – BLINDE PASSAGIERE IM TROJANISCHEN PFERD (DE)

19:30 – 20:30

Theater Strahl, Stage upstairs

TALKING ABOUT SILENCE (EN)

BAR at Theater an der Parkau

09:00 – 14:30 and

BAR at Theater Strahl (Foyer)

10:00 – 22:00

MAY 9

09:00 – 13:00

Parkau

REDE+ZEIT (DE) 

11:00 – 12:10

Theater Strahl, Stage downstairs:

TROJA – BLINDE PASSAGIERE IM TROJANISCHEN PFERD (DE)

with follow-up workshop

14:00 – 14:50

ATZE, Studio theatre:

DER KATZE IST ES GANZ EGAL (DE, EN)

with follow-up workshop, and arrival from 1:30 p.m.

16:30 – 17:45

Parkau, Stage 2

FAUST – EINE TRAGÖDIE (DE, EN)

19:30 – 20:30

Parkau, Stage 1:

FOLLOW ME! (DE, EN)

with follow-up workshop

BAR at Theater Strahl

(Foyer)

10:00 – 15:00 and

BAR at Theater an der Parkau

08:30 – 24:00

MAY 10

10:00 – 11:30

Parkau, Stage 3

DER ALLERBESTE FAMILIENSTREIT. EIN FAMILIEN-FORSCHUNGSFEST (DE)

10:30 – 11:20

ATZE, Studio theatre:

DER KATZE IST ES GANZ EGAL (DE, EN)

11:00 – 12:00

Parkau, Stage 1:

FOLLOW ME! (DE, EN)

15:00 – 16:30

Parkau, Stage 3

DER ALLERBESTE FAMILIENSTREIT. EIN FAMILIEN-FORSCHUNGSFEST (DE)



15:00 – 16:00

Theater Strahl, Stage downstairs:

SPLASH! (DE, EN)

17:00 – 18:15

Parkau, Stage 2

FAUST – EINE TRAGÖDIE (DE, EN) 

with follow-up workshop

19:30 – 21:00

Theater Strahl, Stage upstairs

ASSITEJ AWARD CEREMONY (DE) 

21:00 Uhr-Open End

Theater Strahl, Stage upstairs

PARTY

BAR at Theater an der Parkau

09:00 – 17:00 and

BAR at Theater Strahl (Foyer)

14:00 – 24:00

MAY 11

10:00 – 11:00

Theater Strahl, Stage downstairs:

SPLASH! (DE) with follow-up workshop

10:00 – 11:30

Parkau, Stage 3

DER ALLERBESTE FAMILIENSTREIT. EIN FAMILIEN-FORSCHUNGSFEST (DE)



10:00 – 13:00

Parkau

REDE+ZEIT (DE, EN) 

11:30 – 12:20

ATZE, Studio theatre:

DER KATZE IST ES GANZ EGAL (DE, EN)



14:00 – 15:00

Theater Strahl, Stage downstairs:

SPLASH! (DE, EN)

14:00 – 15:15

Parkau, Stage 2

FAUST – EINE TRAGÖDIE (DE, EN)

14:30 – 16:00

Parkau, Stage 3

DER ALLERBESTE FAMILIENSTREIT. EIN FAMILIEN-FORSCHUNGSFEST (DE)

15:00 – 18:00

Theater Strahl, Foyer

FESTIVAL-DERNIÈRE 

BAR at Theater an der Parkau

09:00 – 14:00 and

BAR at Theater Strahl (Foyer)

09:00 – 18:00 geöffnet.



From festival venue to festival venue – by public transport

	THEATER STRAHL	ATZE MUSIK THEATER	GRIPS THEATER PODEWIL	FELD THEATER	THEATER AN DER PARKAUE
THEATER STRAHL		43 Min.	36 Min.	44 Min.	19 Min.
ATZE MUSIK THEATER	42 Min.		36 Min.	27 Min.	40 Min.
GRIPS THEATER PODEWIL	34 Min.	34 Min.		25 Min.	30 Min.
FELD THEATER	43 Min.	30 Min.	23 Min.		48 Min.
THEATER AN DER PARKAUE	19 Min.	40 Min.	30 Min.	49 Min.	



1 ATZE MUSIKTHEATER

Luxemburger Straße 20 | 13353 Berlin
030-81799188 | atzeberlin.de

U Amrumer Straße (U9, Bus 221, 142)
U Leopoldplatz (U6, U9,
Bus 120,142,147,221,247,327)



2 GRIPS PODEWIL

Klosterstraße 68 | 10179 Berlin
030-39747477 & 030-24749880
grips-theater.de

U Klosterstraße (U2) (U2)
S + U Alexanderplatz (U2, U5, U8, S3, S5, S7, S9,
Bus 100, 200, 245, 248, 300,
Tram M1, M2, M4, M5, M6)
S + U Jannowitzbrücke (U8, S3, S5, S7, S9)



3 FELDT THEATER

Gleditschstraße 5 | 10781 Berlin
030-92124150 | jungesfeld.de

U Nollendorfplatz (U1, U2, U3, U4)
U Eisenacher Straße (U7)
Winterfeldplatz (BUS 204)



4 FESTIVAL CENTRE THEATER AN DER PARKAUE

Parkau 29 | 10367 Berlin
030-55775252 | parkau.de

S + U Frankfurter Allee (S41, S42, S8, S85, U5)
Tram Rathaus Lichtenberg (16, M13)
Tram Loeperplatz (21)



5 FESTIVAL CENTRE THEATER STRAHL OSTKREUZ

Marktstraße 11 | 10317 Berlin
030-236340300 | theater-strahl.de

S Ostkreuz (S3, S41, S42, S5, S7, S9, Bus 194, 240, 347, M43).
Marktstraße (Bus 204)



WORDS OF GREETING

Lisa Paus

Federal Minister for Family Affairs,
Senior Citizens, Women and Youth



© Laurence Chaperon

Welcome to this year's festival of theatre for young people!

The national children's and youth theatre festival AUGENBLICK MAL! is looking forward to welcoming its young audience. Since its founding more than 30 years ago, it has become an important event in the youth theatre scene.

The festival showcases ten productions that were selected by the jury from over 230 submissions. The topics range from the greatest family quarrel to a stowaway in the Trojan horse or the dance theatre piece Follow me!. These are exciting stories that interest children and young people and spark enthusiasm for theatre.

That's good, because theatre introduces young people to other worlds. They encounter extraordinary characters and exciting topics – live, up close, real. Theatre is educational. That is why it is good that so many theatres, collectives and individual artists in Germany dedicate their artistic work to young audiences. I am particularly pleased that children and young people once again participate in your festival: they contribute behind the scenes, design the supporting program and even host the opening. I think that's great. That is why I was very happy to once again take on the patronage of the festival.

I would like to express my heartfelt thanks to the Children's and Youth Theatre Centre in the Federal Republic of Germany for our many years of cooperation and for its great commitment to conveying the joy of theatre to young people.

Clear the stage and raise the curtain for AUGENBLICK MAL!

Kind regards,

Lisa Paus

Federal Minister for Family Affairs, Senior Citizens, Women and Youth

Meike Fechner und Prof. Dr. Gerd Taube

KJTZ management



© Katrin Schander / Festival "Starke Stücke"

It's that time again: AUGENBLICK MAL! 2025 invites you to a six-day theatre festival in five of Berlin's most important children's and youth theatres. We are cooperating with THEATER AN DER PARKAUE – Junges Staatstheater Berlin, THEATER STRAHL Berlin, GRIPS Theater, ATZE Musiktheater and FELD Theater für junges Publikum to show that the performing arts are indispensable for young audiences and an inspiration for everyone else.

With the festival and its selection, we demonstrate the artistic and social potential of this art. This is not an end in itself, but seems to be particularly important this year in view of the massive financial cuts to the cultural fabric of Berlin. These cuts affect some theatres exceptionally hard and endanger their existence. And the cuts in funding for projects and artists particularly affect independent children's and youth theatres, which play a major role in providing children and young people with theatre.

The performing arts for young audiences react seismographically to changes in society and the world and are close to the growing insecurity that affects all generations. In order for theatres for young audiences to be able to fulfil their socially relevant task, to become visible in an active dialogue with young generations, to try to find answers, to produce artistically and to be able to show their productions, they need adequate funding and planning security. And that is a task for everyone who bears responsibility for cultural and youth policy in Berlin, in the federal states and municipalities, and also nationwide.

During the six days of the festival, we can experience in the selected productions how the performing arts for young audiences in Germany deal with socially relevant topics and what aesthetic solutions they find for them.

Children and young people are actively involved again and again, whether as actors on stage or as audience members. Children and young people also shape our festival. The aim is for them to be taken seriously as partners in creation and shared responsibility with adult practitioners.

With this foreword to the programme magazine, the long-standing artistic director of the festival AUGENBLICK MAL! bids farewell and symbolically hands over the festival to Meike Fechner, the new director of the Children's and Youth Theatre Centre in the Federal Republic of Germany.

We both wish all visitors exciting and thrilling theatre experiences, all guest performance ensembles much success and the theatre for young audiences in Berlin and all of Germany competent cultural politicians who base their decisions on the needs and rights of children and young people.

Meike Fechner and Prof. Dr. Gerd Taube

LIVING DIVERSITY: ACCESSIBILITY AND AWARENESS

This year, the AUGENBLICK MAL! festival once again celebrates inspiring productions for young audiences. We have made it our goal to actively address existing barriers. There will be guest performances in spoken German, with subtitles in German and English, as well as guest performances in German sign language (DGS) or with translation into DGS. In addition, there is a diverse supporting programme that we aim to make as accessible as possible.

AUGENBLICK MAL! has set itself the goal of actively tackling and dismantling existing barriers

We offer several of the supporting programme's elements in German and English spoken language, sometimes also with DGS translation. Access to almost all venues is barrier-free. You can find more information about the venues and the local contact persons on our website www.augenblickmal.de/service/.



More information about accessibility at our venues

Where many people come together, we strive to create non-discriminatory and welcoming spaces. An awareness team will accompany you through the festival. You can find out how and where to meet the awareness team on our website www.augenblickmal.de/barrierefreiheit/



More information about our awareness team

The AUGENBLICK MAL! festival is not yet accessible for all needs. So far, neither our resources nor our perspectives are sufficient to meet these requirements. Therefore, we would like to invite you to join us on this journey! We are very grateful for any suggestions for improvement. You are welcome to give us feedback via email to k.pape@augenblickmal.de.

We use the following icons on the festival site and in this magazine:



An awareness team is available



Disabled toilets



Tickets can be purchased on site or online



English or German subtitles or surtitles



The venue is wheelchair accessible



With a disabled person's pass: an accompanying person can visit with you



Gender-neutral toilets



Certified assistance dogs are allowed

AUGENBLICK MAL! 2025 | OUR CODE OF CONDUCT

- We create an open environment where diversity is valued.
- We fight discrimination: We do not tolerate discrimination under any circumstances and take a firm stance against prejudice.
- We respect gender identities: We recognise and respect the gender identities of all people.
- We use gender-neutral language and respect individual pronouns.
- We work together and show solidarity to create an inclusive community.
- We promote acceptance: We actively promote the acceptance and inclusion of all, regardless of skin colour, ethnic origin, religion and belief, age, disability, social origin, body norms, sexual orientation, gender or gender identity.
- We educate ourselves: We are committed to continuous education and awareness-raising. We speak out against discrimination.
- We report discrimination safely: We provide mechanisms for the safe reporting of discrimination.

We take decisive action:

- We act on discrimination.
- We fight racist and discriminatory statements and exclusion.
- We respond to transgressions and assaults.
- We provide support in cases of harassment.
- We intervene in cases of abuse of power.



Quiet rooms are available



Family-friendly environment
(baby changing facilities,
accessible for pushchairs)



Translation in German
Sign Language (DGS)



Reserved seats for
wheelchair users



Pre-entry is possible
20 minutes before the start
of the event



Food and drinks are
available



Wheelchair-accessible lift



There are plenty of
disabled parking spaces
available



Wheelchair-accessible
premises



Performance in German
sign language

CURATORS' PROFILES

The curators have selected the 10 guest performances for AUGENBLICK MAL! 2025.

My message to
festival visitors:

**"Theatre is everywhere!
- Theatre belongs to
everyone! - Theatre can
always be completely
different! But it's most
fun when you're there."**

THILO GRAWÉ

31, from Dresden,
Dramaturg for Participa-
tion Processes (tjg.)



My message to
festival visitors:

**"We've gone to great
lengths to put on a great
festival, with a selection
that shows many exci-
ting sides of theatre and
we'd love to celebrate,
experience and discuss
with you. Come round!"**

EBRU TARTICI BORCHERS

34, from Vienna,
director

When and where did you first go to the theatre? "My grandma used to play theatre for us with her toes - but that took place in her living room and perhaps doesn't really count as a theatre visit. The first one I can remember well was a guest performance in the Stadthalle Hamm, a production of 'Woyzeck' - there was peeing on stage and shouting - I know that my class and I didn't like it."

My favourite quote from a play:
"Many things indicate that the world has been around longer than I have."
(First sentence of 'Götter. Wie die Welt entstand' (Gods. How the World Arose) by subbotnik)

When and where did you first go to the theatre? "My first visit to the theatre was when I was six years old, in Iskenderun where I come from. And the play was 'Die Bremer Stadtmusikanten' (Town Musicians of Bremen) =)."

Favourite play: "I have two favourites =) 'Knechte' (Servants) by Caren Jeß and 'Schwester von' (Sister of) by Lot Vekemans."

My favourite quote from a play:
"When I come up with a show, it'll really pop!" (from 'Knechte' (Servants))



When and where did you go to the theatre for the first time? “Jim Knopf in first grade!”

Favourite play:
“I can't say yet, you'll see it soon!”

Name three key points that describe the perfect theatre experience for you:
“Engaging, lasting presence, joy while watching.”

My favourite quote from a play:
“I have too many ;)”

ALICIA ULFIK

21, from Potsdam,
student



When and where did you go to the theatre for the first time? “At the Atze Musiktheater at the age of four, in ‘Die Kleine Meerjungfrau’ (The Little Mermaid).”

Favourite play: “Das Himmelszelt (The Welkin) by Lucy Kirkwood”

My favourite quote from a play:
“I've blown out so many birthday candles, had so many wishes, and yet the biggest wish is just to be happy.” (Birthday Candles by Noah Haidle)

MARIELLA PIERZA

17, from Berlin,
student & actor

My message to
festival visitors:

**“Children and
young people in
power!”**

My message to
festival visitors:

**“Have fun and
enjoy a festival of
theatre!”**

THE CURATOR'S TRAVEL JOURNAL

The Jury's Journey: This is how the 10 productions for AUGENBLICK MAL! 2025 were selected.

We, the curators, were tasked with developing an outstanding programme for AUGENBLICK MAL! 2025. Of the 233 valid submissions from all over Germany, 60 were initially selected and discussed before being reduced to 36. This interim selection, called the 'longlist', already reflects the diversity of contemporary theatre for a young audience in Germany. The productions encompass a variety of styles and forms through which theatre constantly reinvents itself and captivates its audience. In a further face-to-face meeting, we had to tackle the difficult task of making a final selection – consisting of five plays for children and five for young people. We wanted the productions we invited to the festival to represent a broad spectrum.



Our curators selected the ten productions to be shown at AUGENBLICK MAL! 2025 from 233 submissions.

We were looking for diverse and innovative theatre that excites young audiences (and us equally). Here, you can expect magical and surprising experiences that delve into socially relevant topics, take experimental and interactive approaches and/or open up new perspectives. In particular, always empowering young people and involving them in the creative process is important to us.

During the selection process the curators were supported by the children of the BLICK'S MAL! group.

This year, we were delighted to receive extraordinary support from the BLICK'S MAL group. During their school holidays, they reviewed all 18 children's plays on the longlist and then gave us a detailed account of their impressions. The perspective of children is often underrepresented in decision-making processes. Their feedback inspired numerous discussions that were very helpful in putting together this unique programme!



What Inspired Us Along the Way

This year, we have decided to give a few honourable mentions to productions that a curator fought and advocated for until the end. We want to mention them alongside the 10 productions selected for our festival to draw attention to aspects we also found noteworthy.

The Production 'Schnee von gestern' ('Yesterday's Snow') (by curator Mariella)

With Katharina Bill and Norman Grotegut, we embark on an autobiographical journey to places of longing. Particularly powerful are sentences like, "Look how bravely the fat dancer is dancing, but actually I would just love to dance," which question conventional body images and encourage children to be true to themselves. This production sends a strong signal for inclusion and empowerment – a message that is far too rarely heard in young people's theatre and is urgently needed.

Karlsson vom Dach (Karlsson-on-the-Roof) (Thilo)

Emerging from a collaboration between Ossian Hain, Liljan Halfen and Arthur Romanowski at TheaterGrueneSosse and announced as a solo for an audience in its prime, this production is a remarkable rewriting of a classic. The staging transfers the conflicts from the material into the auditorium—Arthur Romanowski challenges, involves and captivates the audience in a playful, provocative and performative way. Whenever the impression arises that the situation could get out of hand, the performer suddenly manages to win the audience over again, or the staging has another surprise in store. It is not the first rewriting that the team dares to attempt – it is the dramaturgical and conceptual decisions and the unusual, always-facing-the-audience, albeit somewhat anarchistic acting style that inspire me most.

All That Matters (Ebru)

'All That Matters' is a very intense journey, that is experienced with great lightness, playfulness and sensitivity. The story of eight-year-old Vera, who has to leave her beautiful home and start a new life abroad on her own, is told with the support of wooden puppets, a lot of imagination and warmth. This creates a healthy distance that helps the young audience in the course of the production and enables them to view the events from an objective perspective. The story, which is based on many historical facts, has an impressive poetry, but even more of a harrowing topicality. Themes such as exile, immigration and being a stranger are addressed from the perspective of an eight-year-old. The production also manages to give hope.

Es liegt was in der Luft (Something's in the Air)

(Alicia)

This piece is the perfect answer to the question 'What does air actually look like?' The youngest ones can take the older ones with them to see this production. With a lot of enthusiasm and ease, the performers create an enchanting world in which they nurture and care for their imaginative 'air garden' – and in doing so, playfully captivate the audience. Here, air takes shape and colour. It is our fuel for survival – but life needs a little more. The play is full of magical and funny moments and even turns out to be a little coming-of-age story, that is sure to inspire new questions. Even though the theater for the very young will not be presented at this festival: We need theater from the very beginning!

What to Expect at the Festival

We invite you to a festival where we break the silence and discover new worlds. We will take responsibility and maybe even trust a wolf. In imaginative stories and adventures, we explore words and shapes, overcome prejudices and negotiate peace. We laugh, argue and maybe even create a little chaos. We take things into our own hands, leave the gods waiting and free ourselves from all that does not make us happy. And when it rains? We pull out the umbrellas and keep going!

We are looking forward to a festival that we hope inspires, provides impulses, sparks discussions and fuels your passion for theatre for young audiences and its many forms. The festival productions complement each other, offer points of friction and fuel for discussion. See you there!



© Jens Beckmann

DER ALLERBESTE FAMILIENSTREIT. EIN FAMILIEN-FORSCHUNGSFEST

Die AZUBIS (Hamburg)

Theater an der Parkaue

May 10, 2025 \ 10:00 am - 11:30 am

May 10, 2025 \ 3:00 pm - 4:30 pm

May 11, 2025 \ 10:00 am - 11:30 am

May 11, 2025 \ 2:30 pm - 4:00 pm

Age recommendation: 6+ (recommended as a cross-generational constellation)

90 Min. (without a break)

With: Lisa Apel, Kai Fischer, Caroline Heinemann, Christopher Weiß

Concept and Direction: Die AZUBIS

Production Management: Kaja Jakstat

Funded by die Freie und Hansestadt Hamburg (The Free and Hanseatic City of Hamburg), Behörde für Kultur und Medien (Department of Culture and Media)

Content Warnings: This piece is about conflict in a family context. The audience is also asked about this and invited to interact. They also move around the room. Occasionally, the groups are split up, i.e. children are separated from their caregivers.

Sensory Information: All audience members have access to sweets that are consumed during the performance. At the beginning, a loud knocking on the wall produces a dull and loud sound.

GSL video



The king is inconsolable: the princess has gone! She has run away because of all the arguments about sweets, noise and pets... Being a family is no easy task! So, the king decides to invite all the families in his kingdom to share their experiences: How do you argue and make up? How many sweets are there? Who makes the rules?

The king and all the families in attendance hold a 'family research celebration' – with games, theatre and conversations. In positional games we ask: Who has their own room and who is in charge? We use Lego to recreate our own family, praise each other and chat

about family rituals and family wishes. In the end, the king has learned a lot about arguing, the daughter comes back and to celebrate the day there is a buffet for everyone!

Embedded in a scenic setting, we, Die AZUBIS, invite the audience to join us in taking a closer look at the topics of family, conflict and reconciliation.

We invite the audience to attend the 'Allerbesten Familienstreit' in cross-generational constellations of at least two people who see themselves as family.



Read more about the BLICK'S MAL! group on page 34!

'We particularly like the interesting theatrical form of the piece and the fact that important topics between children and adults are the focus!'

Vote Mariella Pierza

The king decides to celebrate a family research celebration with all the families present. Suddenly, children and parents are hitting each other with foam rubber bats. In the other corner, children are painting their parents. At a crafting table, medals are being made for special family honours.

The production goes far beyond the conventional format of theatre: It becomes a living research platform where families can experience and explore the dynamics of conflict and reconciliation up close. The play transforms into a living research laboratory: How do we argue, how do we want to argue, and how do we find each other again? These questions are explored in a playful way at interactive stations.

The production invites the audience not only to watch, but also to actively participate, try things out, experience and reflect. It manages to break down the boundaries between stage and everyday life and makes it clear that arguing and reconciling is a natural part of family life, which can also

leave room for playful ease and creative forms of expression. This creates a space for encounters and exchanges in which everyone can find themselves.

With humour, warmth and a remarkable openness to the small and large dramas of everyday family life, the AZUBIS show that it is possible to see conflicts as something that unites us rather than divides us. A production that, in its originality and its courage to interact, leaves a lasting impression and involves the audience in a very special way. By inviting them to actively participate, families are encouraged to see conflicts as a natural part of their relationships, to look for solutions together and not just trample everything like a dinosaur.



© Sinje Hasheider

DER KATZE IST ES GANZ EGAL

Theater Münster

ATZE Musiktheater

May 9, 2025 \ 2:00 – 2:50 p.m.

(with follow-up workshop, and arrival from 1:30 p.m.)

May 10, 2025 \ 10:30 – 11:20 a.m.

May 11, 2025 \ 11:30 a.m. – 12:20 p.m. 

Age recommendation: 9+
50 Min. (without a break)

With: Soraya Abtahi & Amelie Barth

Direction & Text: Carina Sophie Eberle

Stage & Costumes: Karen Simon

Lighting & Tech: Robert Figgen, Martin Hankmann

Dramaturgy: Angela Merl

Theatre Pedagogy and Head of the Team of Experts:
Anne Abrahams

Experts: Jasper B., Katharina L., Silas L., Ben S.

GSL video



Content Warnings: Attributions of gender identities and clichéd role models are explored. A character who is a trans person is misgendered in the play and trans-hostile language is reproduced at certain points.

Sensory Information: It gets very loud at times.

Her name is Jennifer now. Only the adults don't understand that, because they don't realise that she's just not a boy. Jennifer is certain that she has discovered the biggest mix-up of her life. So, she tells her family, her friends, her grandparents and her teacher. The cat doesn't care at all, but the adults are

angry, perplexed and worried.

But Jennifer's friends realise that not everyone with a penis has to be a boy, because: "It's the soul that counts!" A touching story about friendship and the art of becoming aware of oneself in a world that divides people into women and men.



'The play deals with an important topic that should be discussed more. We are looking forward to the story, the great set and the many costume changes!'

Vote Ebru Tartıcı Borchers

'Der Katze ist es ganz egal' tells the story of Jennifer. One day she realises that she is actually a 'she' and is called Jennifer and that all the people around her simply use the wrong name and also have a lot of expectations that don't fit Jennifer at all. As soon as she has the new name, she starts to inform those around her about her existence. The fact that she doesn't want a beard and would like to wear skirts is not so understandable for her parents at first. The fact that she is not actually a boy is also exciting news at school. The teacher, Jennifer's friends, her grandparents, even her parents, everyone who talks to her about it is concerned and

seems worried, angry or curious. But the cat doesn't care. In this production, two actors play all the characters that appear in the story, switching quickly and precisely, discussing and commenting on the conversations with energetic, musical stretches, never missing an opportunity that could serve Jennifer and her journey and making the audience cheer along. They are very focussed and very free at the same time. A story about identity and one's own voice is given a lot of space and is celebrated with the magic of theatre.



O (DIE SHOW)

baff (Berlin)

FELD – Theater für junges Publikum
 May 6, 2025 \ 2:00 – 2:50 p.m.
 May 7, 2025 \ 10:00 – 10:50 a.m.
 (with follow-up workshop)
 May 8, 2025 \ 10:00 – 10:50 a.m.

Age recommendation: 6+
50 Min. (without a break)

GSL video



EN

Concept, ChoreOgraphy, Performance: Jan Kress, Jan ROzman, Julia Keren Turbahn

Stage Design: Dan Pikalo, Jan ROzman

Lighting Design: Annegret Schalke

Costume Design: Tanja Padan, Kiss the Future

Sound Design: Tim Schwerdter

O-song Vocals, Text: Erik Leuthäuser

Outside Eye: Rachell BO Clark, Eyk Kauly

Illustratin, Graphic Design: Matija Medved

Theatre Pedagogical Support: CharlOtte Bartesch, Julia Keren Turbahn

Production Management: Alexander Schröder, Julia Keren Turbahn

Trainee: Lynn Dambacher

Special thanks to Caterina Macht, Neely de Jong, COra Tischmann, Ziv Frenkel, Rachell BO Clark, JOhanna Benz, Ana Malalan and the entire FELD team, as well as the third grade of the Ernst-Adolf-Eschke-Schule and the Robben class of the ROsa-Parks-Grundschule.

A production by Julia Keren Turbahn in co-production with FELD Zentrale für junge Performance (Centre for Young Performance). Funded by the Senatsverwaltung für Kultur und Gesellschaftlichen Zusammenhalt des Landes Berlin (The Senate Department for Culture and Social Cohesion of the State of Berlin) as part of the IM-PACT funding programme. With the support of SKICA Berlin, Slovensko Kulturzentrum Berlin (Slovenian Cultural Centre Berlin).

Sensory Information: At certain points in the piece there are rapid changes of light and fog. There is also loud, intense bass in the music.

The perform^{ance} O (the shOw) - open to all ages - takes everyone aged six and over into the imaginative world of letters, words and their meanings. Based on the FOr^m O, Jan Kress, Julia Keren Turbahn and Jan ROzman test the limits of our cOmmunicatiOn together with the audience and in a playful way show how flexible our language can be.

Jan Kress, Julia Keren Turbahn and Jan Rozman have been working together since 2021 and founded the group 'baff' in 2024. The word baff is an idiom of German Sign Language (DGS) and stands for something

unexpected and surprising. 'baff' develops dance performances for an all-ages audience. With its productions such as 'Dinge dinge' and 'O (die shOw)', 'baff' aims to treat the cultures of deaf and hearing people equally both on stage as well as behind the scenes, to combine their different aesthetics in an innovative way and to make DGS tangible for everyone.

Deaf includes different identities and life realities such as deaf, hard of hearing, persons with a cochlear implant and late-deafened.



'We are looking forward to the witty interactive moments of the play, the games with the audience and the great combination of German sign language and German spoken language!'

Vote Mariella Pierza

With a combination of language, movement, sign language and direct participation, the performance invites people aged six and over to embark on a journey into the world of letters, words and meanings. At the centre is the seemingly simple sign 'O' - and yet the performers Jan Kress, Julia Keren Turbahn and Jan Rozman succeed in filling this circle with life and a variety of meanings.

'O (die shOw)' succeeds in stimulating the young audience's imagination while at the same time integrating them as an active part of the stage action. Through participatory games, the children are invited to take on the role of researchers themselves, investigating the building blocks of language together with the artists: What are letters made of? How are words formed? How do they change through movement and expression?

The inclusion of sign language, which is an essential building block of the story, is particularly noteworthy. The play shows how differently communication and understanding can work. The playful mediation of complex relationships and the imaginative questioning of communication encourage curiosity about the versatility of language.

With this performance, the 'O (die shOw)'-team succeeds in creating a special, almost magical atmosphere that impresses the audience and opens up a new, creative view of the possibilities of language - and not just through speaking.



© Theater Marabu, Ursula

SPLASH!

Theater Marabu (Bonn)

Theater Strahl

May 10, 2025 \ 3:00 – 4:00 p.m. 

May 11, 2025 \ 10:00 – 11:00 a.m.

(with follow-up workshop)

May 11, 2025 \ 2:00 – 3:00 p.m. 

Age recommendation: 6+
60 Min. (without a break)



'SPLASH!' is a co-production of Theater Marabu, Beethovenfest Bonn and Ruhrfestspiele Recklinghausen in cooperation with the Cologne University of Music and Dance and the Ruhr-Universität Bochum. Funded by the Beauftragten der Bundesregierung für Kultur und Medien (Federal Government Commissioner for Culture and the Media) in the Programme Jupiter - Darstellende Künste für junges Publikum (Performing Arts for Young Audiences) - of the Kulturstiftung des Bundes (German Federal Cultural Foundation).

Artistic Directors: Tina Jücker, Claus Overkamp

Assistant Director and Production Assistant:

Sonja Nellinger

Sound Design: Tobias Gubesch

Sound Direction: Angie Taylor

Lighting Design: Joshua Koch

Set Design: Katrin Lehmacher, Regina Rösing

Performance/Music: Silas Eifler (double bass), Tobias Gubesch (clarinet), Alina Loewenich (recorder), Leonhard Spies (guitar), Tina Jücker

Public Relations: Christiane Müller-Rosen

Theatre Pedagogy: Vivien Musweiler

Photos: Ursula Kaufmann

Video Documentation & Trailer: Florian Karner

Beethovenfest: Steven Walter, Lydia Kappesser, Marion Leuschner

Ruhrfestspiele: Monika Gies-Hasmann, Lilja Kopka, Anne Liebtrau

Sensory Stimulus: Water is used at times, e.g. humidifiers are used in the room.

The musical theatre performance 'SPLASH!' is all about water. Water as the source of life which we associate with elemental power, beauty and fascination or simply joy and sensual pleasure. But the careless use of this precious resource is also part of the story of

water, which is so inextricably linked to our own.

In 'SPLASH!', the performing musicians create different sound spaces and invite children and adults to interactively play with their personal and cultural water memory.



'In the play, facts about water can be learned with playful ease. We particularly like the music and the interactive moments with the audience!'

Vote Thilo Grawe

When you go to the theatre, you don't usually expect a rain shower in the auditorium. It's a good thing that Theater Marabu can provide enough umbrellas so that all the audience members can hide under them when the rain suddenly does come. Not really, of course. The audience shrieks excitedly when the drizzle is not yet over and the umbrellas, which have just been shaken out, have to be quickly unpacked again.

It drips, bubbles, steams, gurgles, dribbles and splashes in this interactive theatre and sound performance, which is interrupted from time to time by the gruff lifeguard (Tina Jücker) but always supervised to the best of her ability. Water is casually staged as a primal force, as a source of life, as a valuable privilege, as a biographical memory and as great fun. This playful, associative and humorous exploration does not avoid issues of Education for Sustainable Develop-

ment (ESD) - on the contrary: questions of climate justice interrupt the fun and are only made tangible by this disruption. The fun continues thanks to the well-rehearsed ensemble with double bass, clarinet, recorder and guitar, as well as some home-made instruments and, last but not least, a kettle.

This production is remarkable not only because Tina Jücker and Claus Overkamp have arranged all of this in a fast-paced and varied way, but also because they demonstrate how sensitively and skilfully, they know how to involve their young audience: with interactive, sensual and personal moments, with varied sound spaces and a playful ensemble. 'Splash!' is a genre jumper: concert and musical theatre, performance and biographical theatre, interactive playground and edutainment, in the best sense of the word.



© Young-Soo Chang

TROJA – BLINDE PASSAGIERE IM TROJANISCHEN PFERD

theaterkohlenpott (Herne)

Theater Strahl

May 8, 2025 \ 1:00 – 2:10 p.m. 

May 8, 2025 \ 5:00 – 6:10 p.m.

May 9, 2025 \ 11:00 a.m. – 12:10 p.m.
(with follow-up workshop)

Age recommendation: 10+
70 Min. (without a break)

With: Gareth Charles, Sefa Küskü, Franziska Schmitz

Director: Frank Hörner

Dramaturgy: Henner Kallmeyer

Musical Director: Sebastian Maier

Set and Costume Design: Natalia Nordheimer

Technical Director: Phil Wistinghausen

Lighting Design: Robin Pospiech

Organisation: Gabriele Kloke

Assistance: Marlene Debitz, Carolina Wichmann

The play and the production have been funded as part of 'Nah dran! Neue Stücke für das Kindertheater' ('Up Close! New Plays for Children's Theatre'), a cooperation project of the Kinder- und Jugendtheaterzentrum in der Bundesrepublik Deutschland (Children's and Youth Theatre Centre in the Federal Republic of Germany) and the Deutscher Literaturfonds e.V. (German Literature Fund), with funds from the Beauftragte der Bundesregierung für Kultur und Medien (Federal Government Commissioner for Culture and the Media).

GSL video



Content Warning: This film explores war from a child's perspective, as well as themes of loneliness and exclusion in childhood.

Sensory Information: Strobe lighting and loud music are used at certain points.

Briseis and Spourgitis know no peace. The Trojan War has raged for ten years; when it began, they were just children. They have learned from the warriors: hate your enemies.

"The Greeks all have fur!" Spourgitis is convinced—though he has never seen one.

"Everyone in Troy has pig noses," Briseis is sure—though she has never met a Trojan.

In war, people do not get to know each other. They only fight.

But one night, everything changes. On the final night of the war, Briseis and Spourgitis meet—inside the Trojan Horse. And they are watched by Hermes, the messenger of the gods, who has his own unique opinion of war.



'A touching story with current references and great music! The play was our unanimous favourite and we are looking forward to seeing it live at the festival.'

Vote Ebru Tartıcı Borchers

'Troja! Blinde Passagiere im Trojanischen Pferd' is an intense journey into mythology and humanity. Briseis and Spourgitis are two children who unexpectedly meet inside the Trojan Horse. We are in the middle of a war. Briseis has spent most of her life among the ships and has never seen a city. Spourgitis on the other hand is from Troy but has never seen the sea. From behind the city walls, his view is filled with black warships.

Before they even meet, they already have a bad image of each other in their minds. They are not friends. They are at war. They should be enemies. But that becomes more complicated when they finally get to know each other. After all, it is easier to kill those you do not know well.

But Hermes - the god of war and fashion - is not pleased. He does not like that they are spending time together, seeing the story from the other side and beginning to question their

prejudices. He is here to claim the next victim of war and he does not want to wait around forever. At least he enjoys singing, bringing music into the piece, making the dark themes easier to be discussed.

Hermes embodies the inhumanity of war in a very humorous way, easing the unbearable and making space for discussion. And what about Helen? How did she feel about it all? Was Menelaus a bad partner and Paris a romantic? Or was Paris a kidnapper and Menelaus the hero? Did Helen need either of them at all? Why do so many people kill and die for the sake of a love story?

With vivid performances, multidimensional language and philosophical twists, the author and creative team show how history can be told in different ways and societies can be described differently, all depending on where you stand.



© Jan Kobel

FAUST - EINE TRAGÖDIE

stellwerk - junges Theater (Weimar)

Theater an der Parkaue

May 9, 2025 \ 4:30 – 5:45 p.m.

May 10, 2025 \ 5:00 – 6:15 p.m.

(with follow-up workshop)

May 11, 2025 \ 2:00 – 3:15 p.m.

Age recommendation: 15+

75 Min. (without a break)



By and With: Leonie Adam, Jonathan Frisch, Victoria Kerl, Emma Rauch, Philine Upmeier (Hannah Röbisch, Jonah Martensen, Melanie Hultsch)

Artistic Director: Till Wiebel

Stage: Philipp Münnich, Till Wiebel

Costume Tailoring: Anna Wiebel

Sound, Lighting and Video: Agnes Weidenbach, Jannik Strohm, Philipp Münnich

Dramaturgical Support and Theatre Pedagogy: Louisa Grote

Production Assistance: Florian Holter

Theatre Directors: Julia Heinrich and Stefanie Heiner

GSL video



Content Warnings: Sexism, classism, abuse of power, crises and heteronormy are addressed. Intoxication is implied.

Sensory Information: Flickering lights are used (strobe effect). Fog and loud organ music are used at times.

For many people, Goethe's 'Faust' is the epitome of a theatre classic. Hardly any other work has been attributed with being ingenious, profound and ever topical as often as Faust. Hardly anyone gets through their German class without reading about the scholar Faust and his deal with Mephisto. There is hardly a German stage where the so-called 'Gretchen question' has not been asked and the young woman of the same name has not been made the murderer of her child. The 'poodles' core' was last revealed on the stage of the stellwerk theatre 20 years ago. So, it was high time to revisit the absolute all-time favourite of theatre history and see whether it can withstand the questions of the times and the perspective of a new generation.

Just like Faust gets involved with the devil, an ensemble of young people makes a deal with Goethe's masterpiece and are seduced, taught and betrayed by it. The stage becomes a multimedia study room. From here the world is scrutinised and examined - just like Faust did - to see whether there is still something that holds it together at its core. Driven by the need to finally understand what makes Goethe's Faust such a powerful classic, a performance between a road trip and the search for meaning begins, complete with poodles, witches and great love.

"The production is held together by the convincing interweaving of verse-bound drama on the one hand and performative play events on the other."

Vote Thilo Grawe

Anyone who lives in Weimar is regularly presented with a new 'Faust'. Its lofty verses have caused several generations of schoolchildren headaches - it is still compulsory reading in Saarland, Hesse and Bavaria. But it was only recently that 'Faust' was declared to be in crisis - what was once considered the pinnacle of German theatre was being performed less and less. 20 years after the last production of this classic of German literary theatre at stellwerk Weimar e.V., director, dramaturg and author Till Wiebel was commissioned to rewrite it: the organ music, which sometimes also features the odd pop song, could also be seen as a swansong to this classic of German literary theatre. And canonical criticism has never been as entertaining as it is with this young ensemble, which declares its willingness to scrutinise the world on stage and examine whether there is still something that holds it together at its core.

The production is held together by the convincing interweaving of verse-bound drama on the one hand and performative play events on the other. I have to admit: I have had little contact with these classics myself and have never read

'Faust' or many others. And yet I understand how playfully and convincingly original texts, biographical material and spontaneous improvisations are mixed here: while in one place the angels and the devil look down onto the earth, the performers look out on the audience and speculate about their righteousness, when Doctor Faust recapitulates his studies, the performers list what they can do and know, and so on. While such rewrites sometimes lack reference to the original and simply assume that it is already known, here the discussion is presented in a critical, reflective and accessible way and deconstructed with humour. This production is remarkable because someone says that it is remarkable, because someone says that it is remarkable, because someone says that it is remarkable. This production is played over and over again in Weimar and is already what the original always was: a classic.



© Andreas Etter

FOLLOW ME!

tanzmainz / Felix Berner

Theater an der Parkaue

May 9, 2025 \ 7:30 – 8:30 p.m.

(with follow-up workshop)

May 10, 2025 \ 11:00 a.m. – 12:00 p.m.

Age recommendation: 12+

60 Min. (without a break)

Choreography and Stage: Felix Berner

Video: De-Da Productions

Costumes: Lucia Vornhein

Music: Orson Hentschel

Lighting: Dieter Wutzke

Dance Mediation: Ronja Solveig Eick

Rehearsal and Stage Manager: Natalia Rodina

Dance: Tanit Cobas, Shani Licht, Réka Rácz; Paul Elie, Jaime Neves, Matti Tauru

Director tanzmainz: Honne Dohrmann

Artistic Production Management: Finn Lakeberg

Assistant to the Dance Director and Tour Coordinator: Hannah Meyer-Scharenberg

Assistant to the Dance Director: Julia Kraus

Stage & Sound Set-up/Guest Performance: Luka Curk

Lighting/Guest Performance: Dominik Hager

Stage Manager/Guest performance: Matthew Tusa



EN (Booklet)

Groups, movements or trends - almost everyone is a follower, whether consciously or not. But why do we follow people, trends, fashion or simply the beat of the music? Why do we imitate and copy what inspires and excites us? Is it an attempt to define ourselves through belonging and to gain orientation? And at what point does a collective movement actually become peer pressure?

Based on their personal experiences, choreographer Felix Berner and six tanzmainz dancers set off on a search for clues on the sub-

ject of following in both the analogue and digital worlds. In an interview, Berner talks about how he translates this phenomenon into multi-layered dance. "Being a follower can have both positive and negative aspects", says Felix Berner. "In terms of the team, it's often good for me as a choreographer to follow and work with the exciting ideas of my colleagues in the rehearsal studio. However, if many indifferent people in a company just follow and a few set the tone, then you quickly become a follower. So, it's a double-edged sword."

"'Follow Me!' is like a modern poem that, despite its profound themes, radiates lightness and captivates the audience with the joy of dance."

Vote Alicia Ulfik

'Follow Me!': a seemingly harmless request that we encounter every day in both digital and analogue life. The dance theatre piece by Felix Berner at Staatstheater Mainz offers an abstract yet accessible exploration of group dynamics.

The dancers fill the stage with electrifying choreographies that create iconic images of trendsetters, imitators and copies.

But who is following who? Who gives the actual impulse? The piece shows the endless cycle of imitation and group affiliation and at the same time sheds light on the need to hide in the crowd and avoid personal confrontation.

In this dance-based exploration of the courage of individuality, the power of the group and the will to free oneself from

groupthink, the audience experiences a kind of personal crisis - the kind that is often suppressed in everyday life by overconsumption. 'Follow Me!' is like a modern poem that, despite its profound themes, radiates lightness and captivates the audience with the joy of dance.

In a game around self-presentation and the often unattainable desire to be someone else, even microphones become dance partners. Through energetic choreographies inspired by modern dance, vogue and hip-hop, as well as the impressive use of questions, the audience experiences an intimate identity crisis - on all levels.



© Sebastian Hoppe

PEER GYNT

Staatsschauspiel Dresden, Bürger:Bühne

Theater an der Parkaue

May 6, 2025 \ 7:30 – 9:30 p.m.

May 7, 2025 \ 10:00 a.m. – 12:00 noon
(with follow-up discussion)

Age recommendation: 14+
120 Min. (without a break)

*A production by Bürger:Bühne
with young people from Dresden on a trip through social media
based on Henrik Ibsen
in a version by Joanna Praml and Dorle Trachternach*

with: Henrike Herz, Konrad Neidhardt, Alma Maria Orlamünder,
Anton Petzold, Moritz Rogner, Antonia Roschig, Joshua Samaga,
Peer Samuelsson, Luisa Wiesener, Eva-Lotta Wuttke

Director and Text: Joanna Praml

Text: Dorle Trachternach

Stage and Costume Design: Inga Timm

Music: Hajo Wiesemann

Dramaturgy: Christina Schlögl, Lena Iversen

Lighting Design: Maximilian Rothe



Sensory Information: The use of a drum kit creates loud noises.
Fog is used at times.

"King, emperor I will be!" proclaims Peer Gynt. He lives in poor circumstances and is treated like an outsider. So, Peer dreams himself into other worlds. He experiences wild adventures in his tall tales. And the young daredevil soon manages to cast a spell over people. He travels to faraway lands and becomes very rich. But does his self-created-me really make him happy?

We present ourselves to the world on social media and can claim to be whoever we want to be and escape reality like Peer Gynt. Director Joanna Praml explores the dangers and

possibilities of digital egos with young people from Dresden. The young ensemble follows Peer's tracks into fantastic parallel worlds in search of themselves.

Joanna Praml and her team develop participatory research work with professional and non-professional performers at various German-speaking theatres. Together with Dorle Trachternach, she creates rewrites of classic material in connection with current issues. 'PEER GYNT' is her third work at the Bürger:Bühne at the Staatsschauspiel Dresden.

"The ensemble's infectious energy literally spills over into the audience, not only during the impressive choral passages, making you want to join them on stage."

Vote Thilo Grawe and Mariella Pierza

Anyone watching a production by Bürger:Bühne Dresden cannot miss Joanna Praml and Dorle Trachternach. This is where what belongs together comes together: for over a decade, they have been skilfully using literary classics as an opportunity to examine their relevance with young people. In this case, we join the ensemble on a journey into a parallel world. Here they can escape reality just like Peer Gynt.

The young players show us what it means to create a new self on social media today. Here they can say what they want and be who they want. In the various texts, it becomes clear how omnipresent this topic is. "One post from me and there's chaos in your class!" It is impossible to imagine everyday life without social media, it dominates our daily lives. Self-presentation on the internet is becoming the focus of many young people: How do I want to look? What do I wear? How do I present myself? What do I post on Instagram? What do other people think of me? This topic, this material, this debate is played, sung and (how could it be otherwise) also shouted by young people with a convincing connection to their everyday lives and supposedly ruthless honesty. And their parents also play along - even if

only as voice messages in which they try to bring their children back to reality.

Not only the impressive and overwhelming set, which, like the layers of an onion continues to uncover itself and is professionally staged by the theatre machine, is remarkable, but above all so are the players themselves. The ensemble's infectious energy literally spills over into the audience, not only during the impressive choral passages, making you want to join them on stage (Mariella) or at least be completely absorbed by them (Thilo). The texts, which are composed on stage between original, biographical influences and dynamic relationship constellations, are authentic, and touching. They convince us that the motifs of the original are somehow still contemporary. And in the 120 minutes, all performers prove that they can all find themselves in the megalomaniac main character who loves to hear himself talk. And we also admit: we love listening to this ensemble.



© Tim Wegner

TALKING ABOUT SILENCE

Ishyo Arts Centre (Kigali/Rwanda) and HELIOS Theater (Hamm)
Performance in English

Theater Strahl

May 7, 2025 \ 4:00 – 5:00 p.m.

May 8, 2025 \ 11:00 a.m. – 12:00 noon
(with follow-up discussion)

May 8, 2025 \ 7:30 – 8:30 p.m.

Age recommendation: 14+
60 Min. (without a break)

Performers: Andersonne Uwineza, Kenny Mirasano, Claudia Shimwa, Minju Kim, Felix Breuel, Tamara Hermanns

Artistic Directors: Carole Karemera, Barbara Kölling

Text: Steffen Moor and team

Stage: Michael Lurse

Technicians: Malte Kochanek, Benjamin Kurz

Theatre Pedagogy: Christina Stöcker

Supported by: TURN2 Kulturstiftung des Bundes (German Federal Culture Foundation)

Content Warnings: The performance addresses emotional themes such as experiences of forced migration and displacement, war, poverty, the loss of a loved one and the general handling of traumatic events.

Sensory Information: Loud noise is created through drumming.



Six people on stage, six stories about silence. There's the aunt who never speaks, the mother who hides that the father has left the family, the father who never calls back and the grandmother who tells stories of her escape - until she stops dreaming about it. Family stories from Rwanda, Germany and Korea. Some are curious, funny, unexpected or sad. Some feel unfamiliar, while others seem all too well-known.

For the second time, Ishyo Arts Center (Kigali, Rwanda) and HELIOS Theater (Hamm, Germany) have collaborated on a theatre production for young audiences. Over the course of a year, an ensemble of directors, actors, set designers and musicians worked between Rwanda and Germany to create a play about silence.

Throughout the process, many conversations centred around the specific histories of Rwanda and Germany—and how they continue to shape people's lives today. The play explores taboos: social and family taboos, the stories we tell and the ones we keep hidden. Taboos 'regulate' coexistence, some are essential for survival, while others serve as tools of oppression, restriction or discrimination.

'Talking About Silence' is accompanied by a documentary film capturing the creative process, behind-the-scenes conversations, excerpts from the production and moments shared with audiences in Rwanda.



Watch the documentary here

"This is a call to speak up, a warning against silence. It compels us to raise our voices and take action at a time when doing so is more urgent than ever."

Vote Alicia Ulfik

Who is allowed to remain silent today? Do I constantly have to take a stand, make a statement - especially now, in light of the current global situation? What if I say nothing at all? Who is interested in my opinion? I am not a public figure; I just want to live in peace. But is that even possible anymore?

With 'Talking About Silence' HELIOS Theater and Ishyo Arts Center confront the uncomfortable silences between us at just the right time - silences we can no longer afford to ignore. This English-language co-production between Rwanda and Germany insists that theatre be taken seriously. On stage, six actors share biographical stories from their childhoods, moments when silence played a role. Their experiences immediately feel familiar, stirring memories of our own long car rides weighed down by uncomfortable silence.

With poetic language and powerful performances, the piece reveals the many faces of silence: silence as power, silence as a weapon, silence as discomfort - and the moment it is finally broken.

We see how deeply silence is ingrained in us - as a survival instinct, as generational trauma that must finally be confronted. The silence highlights the contradictions of being silent: it can be threatening, but it is also necessary if we are to truly listen.

This is a call to speak up, a warning against silence. It compels us to raise our voices and take action at a time when doing so is more urgent than ever.



© Fabian Hammerl

WOLF

Thalia Theater (Hamburg)

GRIPS Podewil

May 6, 2025 \ 8:00 – 9:30 p.m.

May 7, 2025 \ 2:30 – 4:00 p.m. 

(with follow-up discussion)

May 7, 2025 \ 7:00 – 8:30 p.m. 

Age recommendation: 13+

90 Min. (without a break)

By: Saša Stanišić

Director: Camilla Ferraz

Stage: Nadin Schumacher

Costumes: Katharina Arkit

Dramaturgy: Julia Lochte

Music: CLARKS PLANET

With: Clara Brauer, Johannes Hegemann, Steffen Siegmund

GSL video



Content Warnings: Bullying and marginalisation are explicitly depicted and acts of violence are implied. Ableist language is used in certain moments. Themes of anxiety and 'otherness' are explored.

Sensory Information: The theatre is dimly lit in parts. Loud, sometimes muffled water sounds, such as splashing and rushing, are used. Fog effects and mosquito spray are used.

Imagine your mother shows you a brochure of a holiday camp in the middle of the forest. You appreciate wood only as pieces of furniture. . But your mother doesn't get any time off from work, so you are allowed to experience beautiful nature for a week with a group of teenagers and badly paid counsellors. A great opportunity. But you're not excited.

You share your hut with Jörg, who prefers to stay on the sidelines because no one really likes him. But he knows a lot about plants and enjoys hiking. You, on the other hand, are

more interested in good stories.

At night, moonlight falls through the window, and a wolf sits outside the hut. A nightmare. Jörg snores, and you lie awake, afraid.

Jörg has trouble with Marko and his gang. He's an outsider, and they don't let him forget it. What can you do? Maybe the answer is to stand by Jörg. But sometimes, anger rises up inside you. And then?

That's your story.

You say, "My name is Kemi, by the way."

"'Wolf' tells a complex story about friendship, change, empathy, self-empowerment and responsibility. But rather than making it easy, it offers a rich foundation for exploring social exclusion on stage."

Vote Thilo Grawe

If you go to the theatre to follow an exciting story, 'Wolf' is the right choice for you. The first novel by Saša Stanišić, already highly regarded in children's and youth literature, is no longer an insider tip for children's and youth theatre either.

"Evening is slowly approaching like a bus, and Mr. Koriander reads a story aloud, just managing to finish before falling asleep. The story has a moral: 'If you go through the world kindly, the world will treat you kindly.' What nonsense, right? Whoever came up with that has clearly never had real problems—never been alone, poor, or 'othered.'"

This passage can be read as both a playful jab at the youth theatre classic of the 2010s ('Tschick'), and as a reflection of the novel's deeper purpose: tackling real problems without oversimplifying them. 'Wolf' tells a complex story about friendship, change, empathy, self-empowerment and responsibility. But rather than making it easy, it offers a rich foundation for exploring social exclusion on stage—using humour, imagination and sharp situational comedy.

As is often the case, the teenagers are removed from their everyday environment and sent to a holiday camp, one the protagonist didn't even want to go to in the first place. Here, conflicts emerge and intensify. But 'Wolf' takes on a fresh perspective—not from the viewpoint of the perpetrator or the victim of exclusion, but that of a witness.

This production is also remarkable for what it leaves out: there are no explicit depictions of violence, unnecessary story detours, elaborate sets or full-body furry costumes. Instead, Camilla Ferraz's fast-paced and engaging direction focuses on narrative theatre. It captivates not only through the two passionately committed actors (Johannes Hege-mann and Steffen Siegmund), performing on a stark, abstract stage (Nadine Schumacher) in the Gaußstraße garage, but also through Clara Brauer's dreamlike, atmospheric pop soundtrack, which fits perfectly.

HI, WE ARE THE BLICK'S MAL! GROUP!



Hi, we are the BLICK'S MAL! group! We are children and teenagers between the ages of 9 and 14 and we've been helping to plan the current festival since March 2024. For example, we advised the curators on which children's pieces should be shown at the festival, contributed ideas for the festival look and planned our own workshop. We're looking forward to the festival and hope you all have a great time! Feel free to talk to us – you'll recognise us by the T-shirts with our logo!



The project BLICK'S MAL! is taking place in cooperation with the GRIPS Theatre.

Implementation of the group's ideas for the logo: Johann Zimmer

Profile:

This is us: Theo (12), Ella (14), Moritz (14), Lorna (12), Radost (12), Luna (11), Ava (9), Gina (11), Cosima Fedra (11), Romi (11), Aleks (10), Maja (14), Carlotta (11), Bintou (12), Mavi (12) and Aakhu (11)

Our hobbies:

swimming, painting, sports, dancing, theatre, playing instruments, sleeping, eating, reading, writing and BLICK'S MAL! ;)

We are experts in:

environmental protection, books, problem solving, theatre, astronomy, dogs and equality between children and adults.

What we would like to change in theatre:

- ▶ for children to have more say and be more involved
- ▶ more encounters and equality between children and adults
- ▶ for everyone to be able to express their opinion about a play
- ▶ that there is free food
- ▶ for everyone to have access to the theatre

When we think of the festival...

- ▶ we are happy and excited
- ▶ we look forward to the great plays and workshops
- ▶ we think of food, friends, interesting conversations, work and a great atmosphere
- ▶ we are happy
- ▶ we appreciate that it will be stressful, but also a lot of fun!

Fill out your own profile!

What do you want to be called?

→

How old are you?

→

What do you want to change in theatre?

→

What is your favourite play in the festival?

→

Draw yourself as a monster!



AUGENTAGMAL!



We, AUGENTagMAL!, are 16 young people aged 15 to 24 from all over Germany. We love theatre, snacks and good company. We're pupils, students, trainees, musicians, moderators, players, Zoom pros, committed audience members and people who enjoy life. Our diversity is what makes us unique.

The TAG in our name stands for the Theatre Action Group and we are part of the European project ForesTEEN. Through online and live meetings, we help shape the festival and advocate for young audiences. Come and meet us!

The group includes: Marlene (21), Marleen (16), Lotta (23), Franziska (24), Nele (23), Nicole (22), Lars (22), Greta (17), Kira (21), Andrea (22), Anna-Lena (23), Irem (18), Lisa (17), Leo (24), Marie (16) and Mauritz (17).

Why are you here? What is your motivation?

Kira: More co-determination for young people! So that theatre doesn't get stuck but continues to change and evolve.

Lotta: For me, TAG is a great opportunity to gain insight into the organisation of theatre festivals, share my perspective and exchange ideas with other theatre enthusiasts—or those who want to become one.



What work did you do at the AM! Festival?

There were many ways to get involved in AM! 2025. We were part of various working groups: Discourse Spaces, Parties & Encounters and Accessibility & Awareness. Among other things, we planned the opening ceremony, organised the discussion programme with workshops, follow-up discussions and a pub quiz, screened the performances for content and trigger warnings and explored ways to improve accessibility. But we also got to gain insights into other areas and help shape them, such as moderating events, designing the programme magazine and creating the festival spaces.



What was your first experience of theatre?

Lisa: I don't remember exactly, but I definitely started out the classic way. I heard my first operas and concerts at an early age. The turning point for me was 'Leonce and Lena'. After that, I knew that's what I wanted to do, too.

Nicole: As a child, I had no connection to theatre. It was never a topic in my family and the school plays were always stupid. Then friends persuaded me to join the theatre group. I was a dancing tree in 'Alice in Wonderland'. Many years later, I'm now taking part in the AM! Festival for the third time.

Nele: 'The Frog Prince'.



On a scale of 1 to 10, how would you rate the collaboration and why?

Anna: 10/10. It's really great to think and work alongside so many different young people and to be actively involved in shaping the festival.

Kira: 7/10. The people we interact with at the festival are really nice and take us seriously. It's just a shame that, as always, money and structures determine what's possible (keyword: few face-to-face meetings). Since I didn't know the festival before, I'm very curious—about how it actually turns out, how progressive theatre really is.

How is the online work going? And what was it like to meet in person?

Lisa: Online work is quite efficient. Whatever needs to be discussed is discussed. In person, of course, it was more about growing closer as a group and really getting to know each other.

Marleen: Online, it's actually going pretty well. Everyone is encouraged to share their thoughts and we successfully discuss a lot of things together. Still, I think it's more effective in person. You grow closer as a team and probably have a longer attention span than sitting at home in front of a screen. You're simply more present.

What are you looking forward to during the festival?

Lisa: I'll keep this short—everything.

Nele: Seeing the guest performances live and connecting with people who are also interested in theatre.

Marleen: Experiencing the performances live and seeing the faces of people who all are here because they share the same passion.

Lotta: Especially the exchange, the plays and coming together as a group in person.

Kira: Being one of hopefully many young faces.



ForesTEEN – Building a Resilient European Teen Cultural Ecosystem



ForesTEEN is a European cooperation project of the Children's and Youth Theatre Centre with ten partners from seven other EU countries. Young people can network across Germany and Europe, further develop participation processes and help shaping festivals. There are monthly online meetings that are open to anyone interested. The trip to European partner festivals to exchange ideas with peers and theatre professionals is also part of the ForesTEEN experience.



AUGENtagMAL! at the festival

Do you want to get to know us? Come to the rede+zeit (talk+time) at Theater Strahl on Wednesday! You'll find us at the bar, at a topic table in a 1-on-1 conversation format, or at the pub quiz.

At Thursday's rede+zeit, we will share our process of reviewing triggers in the guest performances and creating content notes for the festival. In another workshop, you can exchange thoughts with us about your and our experiences in youth participation projects.

On Friday, we'll talk to the curators and the BLICK'S MAL! group about their joint curation process.

On Sunday, it's our rede+zeit—our time to talk. We invite you to the TEEN KITCHEN TABLE. Join us at the table, have breakfast with us and chat about the productions we've seen together. Our European guests from the ForesTEEN programme will also be there.

AUGEN_{TAG}MAL! - OUR TAG PARTNERS

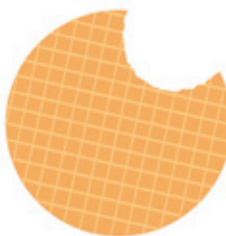
There's not only a Theatre Action Group (TAG) in Germany—ForesteEN (see pages 36-37) has TAGs in other countries too! Here, you can see the logos of our partners and make them even more beautiful by colouring them or by using paint-by-numbers!



TAG Denmark



TAG Lithuania



TAG Netherlands



TAG France



TAG Italy



TAG Spain



TAG Serbia

FRINGE PROGRAM

Follow-up Discussions + Workshops

After selected performances, free follow-up discussions and workshops will be offered by the teams of the guest productions. On weekdays, these are specifically aimed at school groups and provide an opportunity to engage in conversation and activities based on what they have seen. On holidays, evenings and weekends, they are open to all visitors and provide a space for shared reflection and discussion.

Registration takes place by emailing augenblickmal@parkaue.de.

The discussions and workshops will take place after the following performances:

O (the show):	_____	07.05., 10:00	🎭
PEER GYNT:	_____	07.05., 10:00	
Wolf:	_____	07.05., 14:30	🎭
Talking about silence:	_____	08.05., 11:00	
TROJA – Blinde Passagiere im trojanischen Pferd:	_____	09.05., 11:00	
Der Katze ist es ganz egal:	_____	09.05., 14:00 (arriving at 13:30)	
Follow me!:	_____	09.05., 19:30	
Faust - eine Tragödie:	_____	10.05., 17:00	🎭
SPLASH!:	_____	11.05., 10:00	

Durchblicken!

An Advanced Training Course for Teachers

6 & 7 May 2025, 09:00 to 18:00

The five Berlin children's and youth theatres cooperating with the festival – ATZE Musiktheater, FELD – Theater für junges Publikum, GRIPS Theater, Theater an der Parkaue and Theater Strahl – invite you to join a training course during festival. Through shared experiences of performances, discussions and workshops, as well as practical drama teaching, participants will learn a range of methods for using theatre in a school context. They will also gain insights into the diversity of topics and aesthetics in contemporary theatre for young audiences. The event is recognised by the Berlin Senate Department for Education, Youth and Family as an official teacher training course.

Training number: 25.1-125685

Contact, information and registration: Anna-Sophia Fritsche (GRIPS Theater) | anna-sophia.fritsche@grips-theater.de



Explore the Festival Archive

To mark the 30th anniversary of AUGENBLICK MAL!, the KJTZ collection created a comprehensive online exhibition in 2021, featuring photographs, digitised printed materials and intergenerational interviews with theatre-makers in the performing arts for young audiences. Based on this exhibition, a permanently accessible archive section has now been set up on the festival website, alongside a chronicle that provides insights into the individual festival years (e.g. selected guest performances and appointed curators).

As part of the AUGENBLICK MAL! 2025 festival, we are bringing this digital archive to you. At the festival centre at Theater an der Parkaue, we have set up an interactive information corner that invites you to delve into our archive and learn about the history of the only nationwide festival of theatre for young audiences.



DISCUSSION PROGRAMME

rede+zeit [talk+time] – The Discussion Programme of AUGENBLICK MAL! 2025

Do you know the feeling? You put together your festival schedule and it quickly gets way too full. You wanted to see the guest performances, but you also wanted to find time to meet other audience members or simply to connect with people at the festival centre. But the locations are scattered, the time slots too short and maybe you don't know that many people after all?

Maybe we have something for you: This year, we've created a programme of talks that stays in one place for several hours yet includes different formats. It's a space that allows time for settling in and getting to know each other, and for both warming up and cooling down. The programme was co-designed by young people and aims to bring festival visitors of all ages into conversation with one another.

Among those inviting you to conversations and workshops are the children from the BLICK'S MAL! group and students from the University of Hildesheim. The teenagers and young adults of the 'Theatre Action Group' (TAG) from the EU program 'ForeSTEEN' are here in Berlin as AUGENtagMAL! and are looking forward to encounters, new ideas, fresh perspectives and of course, talk+time about the performing arts for young audiences.

We kindly ask you to purchase a free counting ticket from the online shop for the respective events. Lunch can be purchased on site.

Wednesday, May 7

17:30 to 21:00
Theater Strahl



Opening of rede+zeit, the discussion programme for AUGENBLICK MAL! 2025

Warm-up

Warm-up

1-on-1: And who will you talk to next?

Seize the opportunity to engage in one-on-one conversations with experts from various backgrounds about key topics in the performing arts for young audiences.

With guests of different ages and areas of expertise.

Pub Quiz

Kick off the festival with a fun and interactive quiz! Over a drink of your choice, we'll take a playful look at the productions ahead.

With AUGENtagMAL! and guests.

Thursday, May 8 10:00 to 14:00 | Theater an der Parkaue



Warm-up

Production Talks

The productions 'Peer Gynt', 'O (the ShOw)' and 'Wolf' are discussed in various formats.

With: Students of the University of Hildesheim.

BLICK'S MAL! - A Playful Exchange

The children's participation project BLICK'S MAL! invites people of all ages to a workshop.

With: BLICK'S MAL! group

talking+eating

Production Talks

The productions 'Peer Gynt', 'O (the ShOw)' and 'Wolf' are discussed in various formats.

With: Students of the University of Hildesheim.

Content and Trigger Warnings & Co.

How can this information be made understandable and accessible for children and young people? How much knowledge is needed before a performance? What do children and young people themselves want?

With: AUGENtagMAL! and guests.

Workshop

This is a space to talk to participants about young participation formats: How to start? What has worked well? Where has what failed? What is possible?

With: AUGENtagMAL!

Cool-down

Friday, May 9 9:00 to 13:00 | Theater an der Parkaue



Warm-up

Train the Trainer Workshop for Directors / (Theatre) Educators.



CommUnity Counterculture: How can we make theatre in a world full of crises? What can radical theatre pedagogy do?

With: theatre X. In cooperation with PERSPEKTIV:WECHSEL.

**darstellende
künste ASSITEJ
& junges
publikum**



Bundesverband
Freie Darstellende
Künste



Die Beauftragte der Bundesregierung
für Kultur und Medien

Das Projekt PERSPEKTIV:WECHSEL wird gefördert von der Beauftragten der Bundesregierung für Kultur und Medien über das Programm „Verbindungen fördern“ des Bundesverbands Freie Darstellende Künste e.V.

Production Talks

The productions 'Talking About Silence' and 'TROJA – Blinde Passagiere im Trojanischen Pferd' will be discussed in various formats.

With: Students of the University of Hildesheim. Partly in English.

BLICK'S MAL! - A Playful Exchange

The children's participation project BLICK'S MAL! invites people of all ages to a workshop.

With: BLICK'S MAL! group

talking+eating

Production Talks

The productions 'Talking About Silence' and 'TROJA – Blinde Passagiere im Trojanischen Pferd' will be discussed in various formats.

With: Students of the University of Hildesheim. Partly in English.

Reflection on Productions

Which moments of the productions particularly touched you? Which scene will you not get out of your head?

With: AUGENtagMAL!

Discussion About the Curation Process of the Guest Performances

As in every festival edition, the curators will share insights into the selection process.

With: Curators of the festival, BLICK'S MAL! and AUGENtagMAL!

Cool-down

Sunday, May 11 10:00 to 13:00 | Theater an der Parkaue



Warm-up

Production Talks EN

TEEN Kitchen Table Discussion on 'Der Katze ist es ganz egal', 'Faust – eine Tragödie', 'Follow me!' and 'SPLASH!'.

With: AUGENtagMAL! and European guests from ForesTEEN

Workshop: Strategic Invitations @ForesTEEN EN

In the ForesTEEN project, we are constantly looking for new ideas and perspectives on how to make cultural offerings more appealing to young people. Strategic Invitations are people who have insights into how to achieve this.

With: Ruthana Slob.

Production Talks

A conversation about the production of 'Der allerbeste Familienstreit' in a suitable format.

With students from the University of Hildesheim.

Cool-down

FESTIVALS AND EVENTS



Welcome to AUGENBLICK MAL! 2025 and its Festival Centres!

We welcome all festival visitors to the **festival centre at Theater an der Parkaue**, a place to gather and hang out during the day. You can find us at the festival counter in the foyer. The participation projects BLICK'S MAL! and AUGENTagMAL! have set up their base camp here and some of the rede+zeit discussion program will also take place on site. Throughout the day, various stations in the foyer invite you to take part in activities, explore, create and play. This is also the central point of contact for the awareness team and offers a quiet space to retreat from the festival buzz.

In the evenings, the **festival centre at Theater Strahl** welcomes all guests and participants, offering a space to come together and enjoy the atmosphere of the (hopefully) mild Berlin nights.



During the day, the festival centre at Theater an der Parkaue invites you to linger, while in the evening, the festival centre at Theater Strahl at Ostkreuz

Opening Ceremony of AUGENBLICK MAL! 2025

WELCOME – On 6 May 2025 from 16:00, we look forward to welcoming all festival guests to the opening ceremony at Theater an der Parkaue. The event will begin outside and in the foyer with activities and interactive stations, inviting guests and visitors of all ages to meet, explore and get to know one another.

CELEBRATION – The official opening ceremony will start at 17:00 on Stage 1. We look forward to welcoming speakers and introducing the guest performances and curators to the audience. Children and young people from the participatory projects BLICK'S MAL! and AUGENTagMAL! will guide you through the programme.

GATHERING – From around 18:00, we invite you to celebrate the festival's opening together, reconnect with others and exchange ideas before the curtain rises on the first performance. Afterwards, you are welcome to round off the evening at Theater an der Parkaue.

**Tuesday, 6 May 2025
from 16:00**

**Festival Centre Theater an der Parkaue,
in front of the theatre, in the foyer &
Stage 1**

EN



GREAT TO HAVE YOU AT THE FESTIVAL CENTRE AT OSTKREUZ

Before the discussion programme kicks off on Wednesday with the first rede+zeit, we welcome you to Theater Strahl at Ostkreuz, our second festival centre. In addition to guest performances and events, further rede+zeit will take place here. And nearly every evening, the bar and garden will be open for you. We look forward to seeing you and enjoying long festival nights together. Stop by!

Wednesday, 7 May 2025

7:30

Theater Strahl Festival Centre at Ostkreuz



ASSITEJ INVITES YOU TO THE AWARD CEREMONY AND PARTY

Every two years, ASSITEJ, the German network of theatres for young audiences, honours individuals, organisations and institutions with the ASSITEJ award, the ASSITEJ Organiser Award and the Bernd Mand Award. These awards recognise outstanding achievements in the performing arts for young audiences.

Additionally, the Vera Gerdau Award, which supports inclusive projects in children's and youth theatre, will be awarded for the second time.

After the ceremony, we invite everyone to celebrate—honouring the award winners, the performing arts for young audiences and all who are part of the festival!

Saturday, 10 May 2025

Award Ceremony at 19:30

Party for all at 21:00

Theater Strahl at Ostkreuz



Dernière and Farewell

Six festival days are coming to an end. As the final applause for the last guest performances at Parkaue still echoes, we begin our farewell celebration. Everyone involved in the festival is warmly invited to come together one last time before heading home! Festival guests who wish to stay and celebrate with us are also very welcome.

Farewell for now! See you in Berlin in 2027!

Sunday, 11 May 2025

15:00-18:00

Festival Centre at Theater an der Parkaue



OUR COOPERATION PARTNERS

ASSITEJ e.V. Bundesrepublik Deutschland

ASSITEJ stands for Association Internationale du Théâtre pour l'Enfance et la Jeunesse (International Association of Theatre & Performing Arts for Children & Young People). With around 80 national centres across all continents, ASSITEJ also supports networks focused on authorship, performing arts for children aged 0 to 6, dance, inclusion and the promotion of young talent. The ASSITEJ manifesto outlines the organisation's intentions and goals—both globally and locally.

The organisation's work is based on key international frameworks, including the UN Convention on the Rights of the Child—particularly Articles 13 and 31—the UNESCO Convention on the Diversity of Cultural Expression, the UN Convention on the Rights of Persons with Disabilities and the UN Sustainable Development Goals.

The German ASSITEJ, a non-profit association, has more than 500 members. These include professional theatres, publishers, associations, organisations, universities, artists, researchers, educators and publicists who work in the performing arts for young audiences and advocate for their interests. Under the umbrella brand darstellende künste & junges publikum (performing arts & young audiences), ASSITEJ promotes and connects professionals in the field. It serves as the managing body for KJTZ (Children's and Youth Theatre Centre in the Federal Republic of Germany), the PERSPEKTIV:WECHSEL (CHANGING:PERSPECTIVES) alliance and the nationwide funding programs Wege ins Theater (Pathways into Theatre) and from 2025 on, FAIR P(L)AY.

www.jungespublikum.de
www.assitej-international.org



FELD – Theater für junges Publikum

FELD is an artistic production and performance venue in Berlin that fosters artistic research and development as a space for exchange and encounters. Networking with other theatres, social actors and organisations, the local community and educational and youth institutions is considered highly important. For this reason, FELD invites people to engage with the performing arts through participatory formats and to accompany productions during the rehearsal process. The programme features works with diverse aesthetics, particularly in dance and performance. This includes in-house productions, co-productions and collaborations with individual artists, groups, collectives and partner theatres.



ATZE Musiktheater

ATZE Musiktheater is a true Berlin original and is well known across Germany for its touring productions. What began as a children's rock band nearly 40 years ago has grown into a music theatre that, alongside numerous productions for children, offers an exciting repertoire for young people and families. The trademark of ATZE Musiktheater is the way music is woven into every production as an integral element.

In Berlin slang, 'Atze' means 'big brother' or 'best friend'. Both meanings reflect the theatre's mission: its productions empower children and young people, encourage them to think critically and inspire them to stand up for their rights.



GRIPS Theater Podewil

GRIPS Theater is Germany's best-known contemporary and political theatre for children and young people. It welcomes audiences of all ages and engages in both local and international networks. Following the tradition of realistic, emancipatory contemporary theatre, it advocates for the fundamental rights of children and young people—both on stage and in its work.

Children and young people are curious, think and feel independently, develop their own perspectives and actively shape their lives. GRIPS embodies this mindset—'thinking while having fun.'

The GRIPS Theater has two venues:

GRIPS Hansaplatz (main stage)

Altonaer Straße 22 | 10557 Berlin

GRIPS Podewil (studio stage)

Klosterstraße 68 | 10178 Berlin



Theater Strahl

Founded in 1987 as an independent theatre group, Theater Strahl has established itself over the past 35 years as one of the leading stages for contemporary theatre for young audiences aged 12 and up. It collaborates and tours both nationally and internationally and is regularly invited to theatre festivals. Participatory theatre is a core part of its identity: Theater Strahl involves young audiences in the creative process and provides them with a stage through workshops, youth theatre clubs and an open stage format.

Strahl operates in two locations in Berlin: A former school gym on the grounds of the Berlin Ostkreuz youth hostel and another former school gym in the courtyard of the Kulturhaus Schöneberg.



Theater an der Parkaue

Theater an der Parkaue – Junges Staatstheater Berlin (Berlin's Young State Theatre) sees itself as a theatre for everyone. Its productions are aimed at children, young people, families and anyone excited by the perspectives of young people. From contemporary drama to dance pieces, from performances to family productions, from classroom plays to interactive theatre experiences – Theater an der Parkaue lets you experience the world as a place that can be changed—full of curiosity and, most importantly, diverse artistic forms and aesthetics. Through theatre education, participatory formats and outreach projects, Parkaue invites young people, artists and experts to experience and actively shape theatre as part of Berlin's vibrant urban society.



BERLIN – City of Children's and Youth Theatres

Young audiences in Berlin have plenty to choose from—not just at the AUGENBLICK MAL! partner theatres. Several dozen children's and youth theatres make up a vibrant and progressive scene, which we explore in more detail on our website. How many theatres are there? What interesting anecdotes are told about them? And what makes them known far beyond Berlin?



Performing arts for young audiences in Berlin (overview)

TEAM AND IMPRINT

TICKET SERVICE:

Online booking via our website: augenblickmal.de

Phone: 030 – 55 77 52 58 (Mon – Fri 10:00 – 17:00)

Mail: augenblickmal@parkaue.de

The general terms and conditions of our ticket service provider apply.

INFORMATION & CONTENT WARNINGS

Detailed information about the programme can be found on each event's respective page. These pages also indicate which events will be translated into German Sign Language (DGS) and which are non-verbal. Content warnings for the productions can be found on our website and in this magazine.

PARTNERS

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AUGENBLICK MAL! 2025

(as of 15 February 2025)

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Directors of the Children's and Youth Theatre Centre in the Federal Republic of Germany (KJTZ)

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Grawe, Ebru Tartıcı Borchers

ATZE Musiktheater

**Thomas Sutter,
Katja Dittmann**
Theatre management & artistic
direction

Matthias Schönfeldt
Artistic Director

Sinem Altan
Musical & Artistic Director

Uli Kirsch
Artistic management office

Andreas Peters
Head of Press and Public
Relations

Ulrich Müller
Technical management

Theater an der Parkaue – Junges Staatstheater Berlin

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Markus Winterstein
Management

Jaqueline Selka
Artistic management office

Stefanie Eue
Head of Press and Public
Relations

**Henning Beckmann & Robert
Schumann**
Technical management

GRIPS Theater Berlin

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Head of Press and Public
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Technical management

FELD – Theater für junges Publikum

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Artistic Director

Charlotte Bartsch
Audience Development

Jan Kress
Commissioner for the Removal of
Barriers

Anni Labahn
Head of Press and Public
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Stefan Neumann
In-house technician

Helena Palmer
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Verena Lobert
Artistic research at the FELD
Theatre

Anna Deul
Voluntary Social and Cultural
Year



Festival over?
Then give us feedback!



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