

Press reviews

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Art for the next generation

The world is being presented in its complexity by simple means. That's what we experience in the production of "Rawums (:)". We experience poetic consolidations, the world expressed in the visual language of theater: Art!

Döhnert and Florschütz manage to do what seems so hard: to take children seriously, to listen to them so they can understand such a theater. They manage to meet the audience at eye-level. Rarely have I met actors facing their audience with such respect.

Humour, Poetry, exploration and seriousness

The work of Melanie Florschütz and Michael Döhnert shows itself to me as a philosophically motivated world-view marked by a sense of humour I love to get infected with and a poetry I love to get caught and driven by. It is a philosophical exploration of the world, with a playful lust for discovery that definitely amazes me and whose seriousness I happily share

Award Ikarus 2008 in Berlin, Extracts from a laudation by Gabi dan Droste

Rawums (:) is an association, a series of scenes, in which causal connections are developed and worked out in a logical way. A poetic form of theatre, with amazing clarity and compactness, not a word, not a gesture too many, a story which has created its own, unusual dramaturgy. Thesis and antithesis are not irreconcilable—they complement each other to create poetry and belief, no, to create proof of things that are impossible.

Vote of the Curator Andrea Kramer for the 10. Augenblick Mal! Festival in Berlin 2009

Like much of the best children's theatre – and, indeed, much of the best adult theatre – Rawums (:) is built on a simple idea.

The Scotsman, Thursday 13 may 2010

Fabulous flights of fancy

Subtle, intelligent, creative work like this makes one wish that more makers of theatre for adults would come to the Imagine festival. Companies such as Florschütz & Döhnert have much to teach about the imaginative possibilities of theatre.

Sunday Herald, 16 May 2010

This caringly crafted production (from Germany) has sent everyone's spirits and imagination soaring. Cue a cluster of bouncing youngsters on-stage afterwards, gleeful with a curiosity that the company encourages.

The Herald, 12.05.2010

Mr and Mrs Sommerflügel

florschütz & döhnert Theatre at the Druid Lane Theatre Galway

The 30 minute performance appears to be so simple. There is no 'behind the scenes' trickery, the mechanics of the performance are visible for all to see. The simplicity of the performance is probably the biggest illusion of all, Mr and Mrs Sommerflügel is packed with sequences that are the result of rigorous and complex preparation. Its apparent simplicity makes the performance so engaging for children, and adults, in the audience.

*Richard Tomlinson, the Lead Creative Practitioner on
Take Art's Little Big Bang project in October 2011*

Rabbit in the pocket

You can see all that and still you can not because Michael Döhner t and Melanie Florschütz know how to use the little equipment they have very effectively and artfully, just as well as they deal with the children's imagination. It is the same with the drums you hear although Döhnert does not play them.

So it is puppet and object theatre; without words, very refined. And somehow already post-dramatic: Here the action on stage shows and reveals the means and methods by which it is being constructed.

Daniel Di Falco in Bund, Daily Newspaper Bern, Swiss, 17.1.2014

Psst! Secrets of a White Rabbit review – enthralling handkerchief-bunny mime Barbican, London

Melanie Florschütz is a magnetically expressive performer in this excellent German mime show about a raggedy rabbit.

Honestly, if Florschütz had stood up in the middle of the show and motioned to the kids to follow her right out of the Barbican, we would have had a tough time holding them back.

Miriam Gillinson The Guardian. London, 31 October 2014