

Aaisen Dahl Bonnema & Needcompany

Rhythm Conference feat. Inner Splits



A Aaisen Dahl Bonnema & Needcompany production. Coproducer: BIT Teatergarasjen. With the support of the Flemish authorities and Norsk Kulturråd.

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Leaving the earth. The dream is probably as old as mankind itself. Only the animals feel at home in their world. A man is a creature that dreams of another world, not just another place, another country, but a place that cannot be compared to anything we imagine a place to be like. A man is something whose lament, like Jimi Hendrix, is: 'There must be some kind of way out of here'. It is impossible that *this* is all there is. And so since the birth of time, man has invented signs, sounds, objects and images that tell him something about this other world. And although he could imagine less and less about this other world, to the point where he no longer believed in it, there was still the poet to express his desire to leave everything behind: 'It doesn't matter where to! It doesn't matter, as long as it's beyond this world!' (Baudelaire). In the meantime we like to feed on science fiction. We savour this sort of apocalyptic notion: people depart for the stars, because the world is increasingly ravaged by floods and storms, or a gigantic meteor is heading straight for us, or the earth has become overpopulated, the sources of energy have been virtually exhausted, gangs of villains spread terror on every side – or else we have moved several billion years into the future and the sun is starting to burn out; red and swollen, it shines on us with its sickening light. It's time to leave the earth! It's time to embark! Who is allowed on board? And where are we going? But we are nowhere near that stage yet. The whole history of mankind will first have to unfold tens of thousands of times more. For the time being, nothing and no one is asking us to leave the earth. A thing like this is just a fabrication, a fantasy we can occupy ourselves with while enjoying a gentle autumn sun. But why this fantasy? Because it's literally too much for us here: because there is literally too much: too much that interests, fascinates and intimidates us, too much chasing after us, surrounding us, holding us hostage, pointing the finger at us, too much that moves us, frightens us, that requires us to process, summarise, understand and archive it, too much that wants to be greeted, embraced, caressed, fucked, too much that points out our responsibilities, reminds us of our promises and our plans, too much that takes up our time, makes claims on us, burdens us with guilt because we just won't take it seriously enough, are not sensitive enough to it, do not love enough, because we do not show our involvement sufficiently. It is like a monstrous growth that worms its way into us and feeds on our weak body and brain so as to reproduce, to expand like a mould, and wants to make us more enthusiastic, inquisitive and greedy than we already are. It makes us infinitely tired, infinitely tired of our enthusiasm, our inquisitiveness, our lust for life. So there has to be an end to it! We will be off, even though we don't know where to, but that is unimportant, because in fact we are only going so that we know what we are leaving behind, to get to know the importance of it, to know what it was and whether it was ever actually anything at all. It is a game that we play; in reality we don't take off, we just like to kit ourselves out as bad angels, ridiculous cyborgs, futuristic monks. When you dress up you are already half gone. With a big pointy hat on you will soon leave the ground, especially if you sing at the same time. We pretend to be leaving so as to know where we are, where we shall turn out to have been when people talk about us later. We are children playing that they are sitting on a cloud and looking to see how they are playing down below. We hear our own voices; they sound stupid, agitated, too excited, too worked up, but at the same time permeated with a cheerfulness we didn't know we had. Oh well, we can leave everything behind except that desire to be one step ahead of ourselves, to magnify our smallness. We vanish so as to put ourselves on show. It is strange up here; we have never seen ourselves so close up, it's as if we could touch ourselves!

Frank Vande Veire



In **Rhythm Conference Feat. Inner Splits** Hans Petter Dahl and Anna Sophia Bonnema are collaborating with musician Nicolas Field and performer Catherine Travelletti.

The performance / concert is intended to be an examination of rhythm and expression, far removed from anthropocentrism and from the psychology of roles and characters. It's an attempt to respond to the feeling that there are always more and more things, that we are living in an age when there is 'an epidemic of things'. (to paraphrase Tristan Garcia).

"We are saying 'no' to existing forms and conventions, and will be seeking the monstrous, the unrepresentable, in an attempt to escape the dominant capitalist consensus, whether it be the aesthetics of the fine and the new, or the codes of social communication."

MaisonDahlBonnema



Concept Anna Sophia Bonnema & Hans Petter Dahl

Text Anna Sophia Bonnema

Music Hans Petter Dahl, Nicolas Field

Performers Anna Sophia Bonnema, Hans Petter Dahl, Nicolas Field, Catherine Travelletti

Light Marjolein Demey | **Sound** Pierrick Drochmans

Hats and set Lot Lemm | **Costumes** Johanne Riss

Technical manager Marjolein Demey

Production of the creation Chris Vanneste

Photographer Maarten Vanden Abeele

Dramaturgical Introduction Frank Vande Veire

Dutch translator Maarten Polman

French translator Olivier Taymans

English translator Gregory Ball

Assistance & Surtitles Eva Blaute

A Needcompany production | Coproducer BIT Teatergarasjen (Bergen) | With a residency in PACT Zollverein (Essen) |
With the support of the Flemish authorities and Norsk kulturråd.

WORK FOR THEATRE - MAISON DAHLBONNEMA & NEEDCOMPANY

2007 The Ballad of Ricky and Ronny – a Pop Opera

Premiere - 11 October 2007 - Kaaistudio's – Brussels (B)

2010 Ricky and Ronny and Hundred Stars – a Sado Country Opera

Premiere - 25 February 2010 - AINSI | Theater aan het Vrijthof | Euregionaal Opera- en Muziektheaterfestival - Maastricht (NL)

2011 Analysis – the Whole Song

Premiere - 20 October 2011 – METEOR 2011 | BIT Teatergarasjen – Bergen (NO)

2014 Rhythm Conference Feat. Inner Splits

Premiere – 19 December 2014 - Kaaistudio's – Brussels (B)



MAISONDAHLBONNEMA

~~MaisonDahlBonnema~~ is the name adopted by the duo *Hans Petter Dahl* and *Anna Sophia Bonnema*. In 1995 Dahl and Bonnema set up *Love & Orgasm*. Since then they have created twelve performances as a duo or with other artists, at the meeting point of composed music, text, visual art and theatre.

Dahl and Bonnema are constantly redefining themselves: from *Love & Orgasm* through L&O Amsterdam to *MaisonDahlBonnema*, which opened in 2003 as a virtual concept establishment that launches new collections of ideas in the form of clothes, music, video and writing. Since 2014 they are ~~MaisonDahlBonnema~~.

Their performances display a radical preference for the autonomous juxtaposition of the various means of stage production. The audience itself has more than once also become part of the overall setting. Dahl and Bonnema work out everything themselves: the writing, the music, the design, the acting itself.

These two performing artists have since 1999 played an important part in Jan Lauwers & Needcompany's stage productions. Hans Petter Dahl had previously been a co-founder of and for many years a performer with the Norwegian cult group BAK-TRUPPEN.



LINKS TO THE BIOGRAPHIES

[ANNA SOPHIA BONNEMA](#)

[HANS PETTER DAHL](#)

[NICOLAS FIELD](#)

[CATHERINE TRAVELLETTI](#)



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