



The Moon

by MaisonDahlBonnema

We live in a fragmented world with a lot of different opinions running around us. We know that every opinion fits only within a certain context. Nothing is generally accepted anymore. Clashes of strong opinions cause polarization. Even when we have strong opinions, we don't know how to live them. Opinions stay mostly virtual, a method to position ourselves towards others. A ritual can give us a glimpse of a more embracing reality beyond the clash of opinions. It gives us the opportunity to behave in a way that feeds our belief in still unknown possible worlds. Such rituals can develop sensitivities in body and mind, which we usually cannot experience in another way. We need the isolated time period of a ritual to let ourselves become different. Rituals are highly artificial. They put themselves out of the rush of daily life and guide us to do certain tasks we never would do voluntarily. We practice a way of being, which we still can't live in our daily connections. By repeating these rituals we start to master a different perspective on ourselves and on our position in the world. Or at least they bring us some of their energy in the complicated world we live in.

Sometimes a theatre performance functions as such kind of ritual; it practices visionary perspectives on life by dictating and exploring different aesthetics and ways of being. Opera as a ritual practices the most artificial universe that we can imagine. It gives the voice all the space to transcend the tragedy of human life, or the political or spiritual dimensions of a human ideology. The body itself disappears in this ritual; it becomes heavy, almost not moving in space. Its presence has lost its energetic radiance; the body is only there to support the existence of the voice. In "The Moon", which is more a one-big-song-performance than an opera in the traditional sense, the body regains its immanent vitality. It becomes the centre point of a ritualized universe. While singing an ocean of reflections and thoughts, the bodies create naive patterns in time and space that could alternately refer to minimal art principles of the sixties or the basic dances of utopian communities at the beginning of the twentieth century. The performance "The Moon" practices a physical belief in abstraction, beyond the behavioral laws of social contact. It gives a glimpse of a universe, where everything becomes one because of a shared interest in the naivety of form and devotion in execution.

What happens when we stop thinking in multilayered fragmentation? Can we build a transparent universe by living the most basic forms of movements, steps and gestures in this ritual? At the same time the ritual can become a platform that harvests the fruits of our inner reflections, stimulated by the light of the moon. The singing ritual shows what could happen when organic life on earth doesn't grow anymore with the support of the sun; its development is dependent on the reflected light of the moon only. What will happen when we don't manifest ourselves any longer under the heat of the sun, but only in a light that has no temperature at all? In a metaphoric way, what happens when we live outside the heat of the moment? When we are not longer condemned to meet each other and ourselves in a confrontation of burning desires and burning conflicts? What happens when we breathe, think and dream within an objective light that illuminates us by cooling us down? A light that does not provoke, upset or disturb us to take immediate action. Any human drama is far away. We float in periods of nothingness; we mirror ourselves with some holes in our existence. Confronted with this void we have the choice to get crazy with each other, or remain silent. There is no logic or reason behind what we can do, only a belief in the pleasure of execution.

Let us practice to become moon-sick in this way, to become an outsider from the inside.

Robert Steijn

The Moon will be an opera for 4 singers conceived as One Big Song shared and sung together. It is set in a future where solitude, loneliness and the impossibility to communicate, are vaporized and replaced by an eternal adolescence: a life in the middle of countless possibilities. Fluid identities in a state of refusal for the impossible choices between the various disguises of contemporary nothingness.

The Moon is a live-group-installation, a perforated opera-synthesis shaped in a ritual. It is set in a non-existing time and a non-existing situation. It is inspired by bacteria. Neither fiction nor reality but an artificiality. A reflection of a highly weird virtuality. The Moon invites the audience on a crazy trip around nothing: a celebration of the subnormal. In a laid back atmosphere we're going to stretch our brains in this limited space called theatre together with the audience. Let's dig that hole! And make it deep!

***"I am the moon
it could be that I am
more moon than
I am myself"***



CREDITS

Per-/platformers

Bonnema, Anna Sophia
Dahl, Hans Petter Melø
Freeman, Davis
Preiss, Joana

Concept/idea

Bonnema, Anna Sophia
Dahl, Hans Petter Melø

Text

Bonnema, Anna Sophia

Music

Dahl, Hans Petter Melø

Moonlight by

Tiikkainen, Minna

Dramaturgy by

Steijn, Robert

Moonwear by

Meeussen, Lieve
MaisonDahlBonnema

Production by

Sekse, Gulli
MaisonDahlBonnema

Productional assistance

Blaute, Eva

Co-produced by

Needcompany (BE)
De School van Gaasbeek (BE)
BIT Teatergarasjen (NO)
Dansefestival Barents (NO)
Avantgarden (NO)
Veem House for Performance (NL)

With support from

De Brakke Grond (NL)
The Flemish Authorities & Norsk kulturråd

MAISONDAHLBONNEMA

MaisonDahlBonnema is the name adopted by the duo Hans Petter Melø Dahl and Anna Sophia Bonnema. These two performing artists have since 1999 played an important part in Jan Lauwers & Needcompany's stage productions.

Hans Petter Dahl has been a co-founder of, and for many years a performer with, the Norwegian cult group Baktruppen. In 1995 Dahl and Bonnema set up Love & Orgasm. Since then they have created a great many performances as a duo or with other artists, at the meeting point of composed music, visual art, literature 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 house that launches new collections of ideas in the form of clothes, music, video and writing. 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 and the acting.

In 2007 MaisonDahlBonnema made their first opera: "The Ballad of Ricky and Ronny - a Pop Opera", followed by "Ricky and Ronny and Hundred Starts - a Sado Country Opera" in 2010, and at last "Analysis - the Whole Song" in 2011. From the beginning, this opera trilogy has been on tour in three continents and fourteen countries with more than 80 performances. Audience has seen their work from Norway to Calgary, over Tokyo, Paris and Sweden to Belgium, Croatia among many others. In 2014 "Rhythm Conference feat. Inner Splits" was realized. This rhythmical-performative-ritual stated a 'goodbye' to anthropocentrism and placed all the 'things' in the universe as a monstrous 'too-much' while preparing to leave the planet earth.

Since 2007, MaisonDahlBonnema explores the concept of opera in a contemporary format.



Anna Sophia Bonnema

From 1982 to 1986 the Dutch Anna Sophia Bonnema studied at the theatre school in Amsterdam. She staged several plays and also wrote a great many, including "Tegenmaat" for L&O Amsterdam and "De bomen het bos", staged with the Nieuw West Theatre Company. Since 1995 she has worked with Hans Petter Dahl in the constellations Love & Orgasm, L & O Amsterdam and MaisonDahlBonnema. They have created several pieces including the love show "Tantra & Western" (1995), "What have you done with my poem? - Sing-Dance #1" (1996), "Made in Heaven - Sing-Dance #2" (1997), "Tegenmaat" (1998), "Attention - Sing-Dance #3" (1998) and the multidisciplinary performance "Post coitum omne animal triste est" (1999), with a different improvising dancer every night. For these projects they worked with artists from several disciplines such as Liza May Post (visual artist), Øyvind Berg (writer), Tom Jansen (actor) and improvising dancers including David Zambrano, Laurie Booth, Eva Maria Keller and Michael Schumacher. In 1997 they did a coproduction with Baktruppen called "Good Good Very Good". As a duo they created the performances "Nieuw Werk" (2001) and "Shoes and Bags" (2003). The latter was made on the occasion of the opening of their virtual concept house MaisonDahlBonnema. In 2005, they made "Not The Real Thing" together with Robert Steijn (as a performing dramaturge.)

For their pop-opera trilogy, "The Ballad of Ricky and Ronny - a Pop Opera" (2007), "Ricky and Ronny and Hundred stars - A Sado-Country Opera" (2010) and "Analysis - The Whole Song" (2011) Anna Sophia Bonnema wrote the librettos. She also wrote the text for the latest MaisonDahlBonnema performance "Rhythm Conference Feat. Inner Splits" (2014). In addition to developing the concept and the material, she also plays in her own performances.

Working with Needcompany: Needcompany's "King Lear" (2000) was Anna Sophia Bonnema's first production with Jan Lauwers. Since then she has appeared in "Images of Affection" (2002), "Goldfish Game" (feature film 2002), "Isabella's Room", which premiered in Avignon in 2004, "The Lobster Shop" (2006), "The Deer House" (2008), "Caligula" (Burgtheater, Wien 2012), "Marketplace 76" (2012), many Needlapbs and "The House of Our Fathers", "Just for Bozen | Bolzano", "The Time between two mistakes" and in the latest performance "The Blind Poet".

In "No Comment" (2003) she replaced Carlotta Sagna. She has written several texts for Needcompany pieces, including texts for "All Tomorrow's Parties", the Needlapbs and several songs and The Liar's Monologue for "Isabella's room" (2004).

Hans Petter Melø Dahl

From 1987 to 1995, Hans Petter Dahl worked with the Norwegian company Baktruppen. In 1995, together with Anna Sophia Bonnema, he founded Love & Orgasm, a performance group in Amsterdam. They have created several pieces including the love show "Tantra & Western" (1995), "What have you done with my Poem? - Sing-Dance #1" (1996), "Made in Heaven - Sing-Dance #2" (1997), "Attention - Sing-Dance #3" (1998) and the multidisciplinary performance "Post coitum omne animal triste est" (1999), with a different improvising dancer every night. For these projects they worked with artists from several disciplines such as Liza May Post (artist), Øyvind Berg (writer), Tom Jansen (actor) and improvising dancers including David Zambrano, Laurie Booth, Eva Maria Keller and Michael Schumacher. In 1997 they did a coproduction with Baktruppen called "Good Good Very Good". As a duo they created the performances "Nieuw Werk" (2001) and "Shoes and Bags" (2003). The latter was made on the occasion of the opening of their virtual concept-house, MaisonDahlBonnema. In 2005, they made "Not The Real Thing" together with Robert Steijn (as performing dramaturg).

For MaisonDahlBonnema's pop-opera trilogy "Tokyo, Paris, New York" - a pop opera trilogy, consisting of "The Ballad of Ricky and Ronny - a pop opera" (2007), "Ricky and Ronny and Hundred Stars - A Sado-Country Opera" (2010) and "Analysis - The Whole Song" (2011), Hans Petter Dahl composed the music. "Rhythm Conference Feat. Inner Splits (2014) was the latest production from MaisonDahlBonnema. For all performances from MaisonDahlBonnema, Hans Petter Dahl develops the concept and the material together with Anna Sophia Bonnema. They also perform in their own shows.

Working with Needcompany: It was in Needcompany's "King Lear" (2000) that he first worked with Jan Lauwers. Since then he has also appeared in "Images of Affection" (2002), "Goldfish Game" (feature movie 2002), "Isabella's room" (2004), "The Lobster Shop" (2006), "The Deer House" (2008), "Caligula" (Burgtheater, Wien 2012), "Marketplace 76" (2012), many versions of Needlapb (2001 - 2014), "The House of Our Fathers", "Just for Bozen | Bolzano", "The Time Between Two Mistakes", (for the opening of Steirischer Herbst Graz 2014) and "The Blind Poet" (2015).

In "No Comment" (2003) he was one of the four composers. Except for his own work, he also composed music for different Needlapbs, "Images of Affection", and "Isabella's room", "The Lobster Shop", "The Deer House" and "Marketplace 76".

Davis Freeman

Davis Freeman is an American performing artist based in Brussels and has worked with Forced Entertainment ("Bloody Mess", "The World in Pictures"), Meg Stuart ("Highway 101", "Alibi") and Superamas ("Big 2", "Big 3", "Empire"). With his company Random Scream he continues to explore the multiple sides of his artistic personality - from docu-performances and durational music, theatre and dance pieces to lounge acts and installations. His work is referred to as devious political theatre or docu-performances and often fights for a more ecological planet.

He created the company Random Scream in 1999 to expose the eclectic elements of everyday culture with proposed line of flight for dance, theatre and visual arts. The projects aim to draw attention to what is already there by focusing on our personal interactions and how our choices directly affect each other and the community we live in.

Lately he's been touring his latest pieces "Now & the Future" (2013), an interactive and didactic game show performance which trigger elements of surprise depending on the audience, "A Better Place" (2013) which is an attempt to solve all of the world's problems in one 60-minutes performance, "7 promise" (2010) that features two ecological preachers who call for the audience to turn their words into action, and "Karaoke (ART)" (2013) which is a late night festival show where artists and audience can sing classic karaoke songs which feature embedded videos by established video artists from around the world. In "The Moon" by MaisonDahlBonnema he is a performer.

Joana Preiss

Joana Preiss is a stage and film actress, a singer, a performing artist and a film maker. Since 1993 she performed on stage for 10 years in shows by Pascal Rambert (Gilgamesh / Antoine & Cleopâtre etc) and with Eleonore Weber ("Vivre une vie vivable n a rien d une question vaine"). She has played in films by Christophe Honoré ("Ma mère, Dans Paris..."), Olivier Assayas ("Clean", "Noise" and "Boarding gate"), Antoine Barraud ("Le dos rouge") among others. She has collaborated with artists like Nan Goldin, Ugo Rondinone and Celeste Boursier Mougenot.

After studying classical singing and contemporary music she founded in 1998 the experimental duo White Tahina with Vincent Epplay. Among other projects she has created "Performances uniques" with organic improvised compositions in which she uses her voice as an instrument, sometimes a capella, in collaboration with art pieces or with musicians (like her son Lou Rambert Preiss as a guitar player). She performed in Fondation Cartier, St. Merry Church, art gallery Kamel Mennour, espace culturel Louis Vuitton in Paris, Castello Sforzesco in Milan an many more.

The first feature film she directed is "Siberia" - a cross over of art, documentary and auto-fiction. It was a part of the international competition at FID in Marseille in 2011, and in other international films festivals. It was released in 2012 in the movie theatres in Paris, and all over France and Europa. "Silent Asylum", one of her short movie she directed, was in Cannes Directors' Fortnight in 2013. Today, she's working on her next art-documentary-fiction film situated in the world of bullfighting.

She acted recently in the film trilogy by Tonino De Bernardi ("Casa dolce casa" / "Hotel de l'univers" / "Jour et nuit"), in the film by Vincent Dieutre ("Trilogie de nos vies défaits") and in "L'homme d'après" by Clarisse Canteloube. In "The Moon" by MaisonDahlBonnema she is a performer.

SHINELIST / PERFORMANCE DATES

Nov 12th 2016
(NO)

Earth-premiere “The Moon”, Dansefestival Barents, Hammerfest

Earth-dramaturgy: Between the 22nd of November and the 20th of January each year, a period of winter darkness sets in in Hammerfest. So just before the sun disappears for 2 months, The Moon will have its earth-premiere.

Nov 15th 2016
Nov 16th 2016

The Moon, Avantgarden, Trondheim (NO)

Nov 18th 2016
Nov 19th 2016

The Moon, BIT Teatergarasjen, Bergen (NO)

Nov 30th 2016
- Dec 3rd 2016

The Moon, De Brakke Grond, Amsterdam (NL)

Intended further shinings in Norway and abroad in 2017 and 2018.





Contact

MaisonDahlBonnema

Producer
Gulli Sekse

gulli.kr.sekse@gmail.com

+47 924 64 804