

TRANS-

(2015)



TRANS- Is a type of ceremony in which the audience is both spectator and participant. The ceremonial setting is a space that allows us to responsibly investigate 'immanent violence' - which we have defined as the tyranny embedded in language and that which appears as the prime example of contemporary violence. In the intimate frame of forty chairs the audience is seated in a circular formation, which creates the stage for the 4 performers. Over the course of the 50 minutes the performers engage in a description practise that takes in the whole space and everyone in it. The idea is that in this practice the performers invent nothing and deny nothing, they simply describe what they see. As audience both you and the space itself becomes the source of the performance. You are the 5th performer, whom through a passive observation are actively pulled into the development of the performance. As audience you feel the consequence of the information that is forced upon you, when it's said out loud by a performer. At the same time the performers inadequacy is exhibited when their utterings hits the stereotypical. Normativity will be reproduced in this performance and in being reproduced it will be mercilessly exposed. An exchange between you, the stream of words coming from the performers and everything present in the space creates a situation in constant motion. In this flux new forms appear as the experience becomes more than the sum of its parts. By sculpting the build and orchestrating the elements the sound and light design play a vital part in creating what one may call a symphony of description. TRANS- is an intense experience which offers us a new way to relate to our surroundings.

Credits

Idea & Staging: Jonathan Bonnici, Marie-Louise Stentebjerg

Staging & process documentation: Ida-Elisabeth Larsen

Performers: Jonathan Bonnici, Emma-Cecilia Ajanki, Piet Gitz-Johansen, Robert Logrell

Light, scenography & costume: Hanna Reidmar / Lighting technician: Kerstin Weimers

Sound artist: Santi Rieser

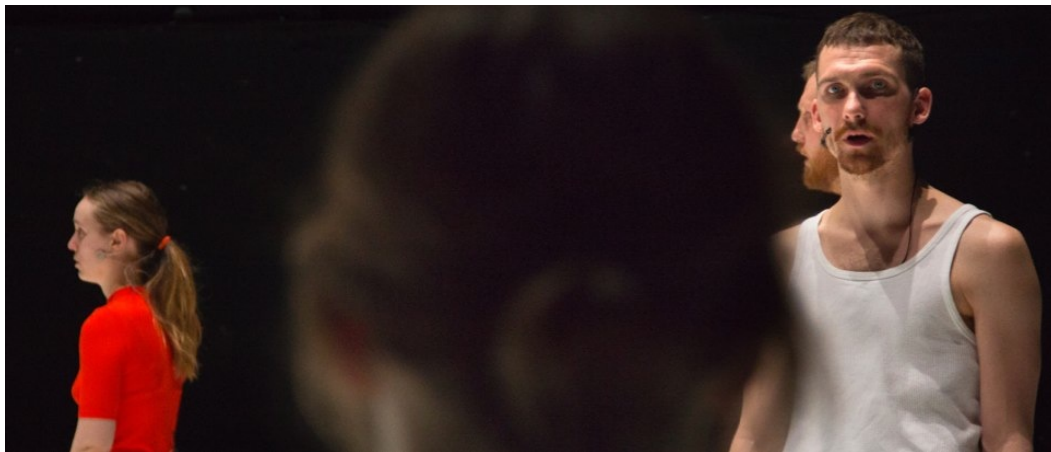
Graphic & process documentation: Samuel Gregory Moore

PR: Gunnvá Nolsøe

Administration: Projektcentret

Co-produced by Bora Bora

Supported by: Danish Arts Foundation, Copenhagen City Council, Odense City Council, Augustinus Fonden, Arts Council UK, Teater Momentum, Dansehallerne (Laboratoriescenen), Dansarena Nord, Play Practice Residency, Mumuksha Centre for Transformation.



TEASER: <https://vimeo.com/127464499>

FULL DOCUMENTATION: <https://vimeo.com/141019999>

Performances:

2015: Bora Bora's Platform for New Nordic Dance, Aarhus - Det Frie Felts Festival, CPH Stage, Copenhagen - Lille Scene, Dansehallerne, Copenhagen - L1DanceFest, Budapest - Teater Momentum, Odense

2016: 53rd Stückemarkt at Theatertreffen, Berlin - Ravnedans Festival for Contemporary Dance, Kristiansand (14th of July)

Reviews:

"There are few sound and light effects. But I was rapt. TRANS-, two-woman-machine-show and Jonathan Bonnici, has stripped theatre bare to two elements: a power-exchange between performer and audience member, and language. . . .TRANS-, more than anything else I saw at Theatertreffen, turned the medium inside out to look for a new form of sympathetic magic."

Lily Kelting, Theatertreffen blog: <http://theatertreffen-blog.de/tt16/in-a-trans/>

"This is the re-birth of theatre. An audience gathers in a space with a group of actors to make a testament to meaning, human existence and the way we tell stories. That's how it's always been in the theatre. two-woman-machine-show and Jonathan Bonnici are showing us, as if for the first time, the oldest truth."

Jury statement, Stückemarkt, Theatertreffen 2016, by Simon Stone: http://www.berlinerfestspiele.de/en/aktuell/festivals/theatertreffen/tt16_programm/tt16_programm_gesamt/tt16_veranstaltungsdetail_162454.php

"Und auch wenn der Abend gegen Ende seinem eigenen Schematismus zum Opfer fällt, ist "TRANS-" einer der radikalsten und aufregendsten Beiträge des Festivals – und in der Abstraktion vielleicht sogar nah dran, eine Aussage über die politischen Umbrüche der Gegenwart treffen zu können." Michael Isenburg at <http://nachtkritik.de>

★★★★★ in Politiken (printed paper)

★★★★★ in Berlingske: <http://www.b.dk/scene/performere-gaar-taet-paa-publikum>

★★★★★ in CPHCulture: <http://cphculture.dk/p950trans.html>

★★★★★ in Teater1: <http://teater1.dk/trans/?keyword=trans-&page=1>

InMediasRes: <http://inmediasres.nu/trans-formerende-teaterstykker/>

Interview: L1 danceFest: <http://l1dancefestival.blogspot.hu/2015/09/interview-with-two-women-machine-show.html>

ARTIST BIOS

two-women-machine-show is a project name under which the choreographers and performers Ida-Elisabeth Larsen and Marie-Louise Stentebjerg have joined forces. They first met at SEAD in 2004 and then again in Copenhagen in 2009 where they are now based. Since their first collaboration two-women-machine-show have been occupied with themes such as mass-phenomenon, monoculture, the uniform, and unison movement. They access their work from two angles: Their choreographic method (Found material in a live-art context) and their conscious approach to the duo format as a genre in itself. The duo's two previous productions 'Mass Hysteria' (2013) and 'My Body is a Barrel of Gunpowder' (2014) has both been awarded by the Danish Arts Foundation.
www.twowomenmachineshow.com

Jonathan Bonnici is a Copenhagen based British actor who went from a University background in philosophy and politics to the 3 year training at RADA, after graduating in 2008 he has pursued a commercial acting career. Concurrent to this Jon has been developing his own artistic practice through performances with Grotowski inspired companies/practitioners and companies such as Via Negative in Ljubljana and Dr Karla Shacklock in her 'Beyond' Bristol project. Jon is also a writer. In the last two years he has collaborated with Hanif Kureishi and the pianist Lola Perin on material he performed himself at the Southbank Centre and Vortex Jazz Club.
'TRANS-' is his first production in Denmark.

Santi Rieser is a recording/sound artist from the UK. In recent years he has released a string of small run CDs/vinyl/tapes under various guises. He views the independent and visceral release as the most relevant way of capturing the exploits of sound and creation. Isolation features strongly in much of his output, but he also views collaboration as an integral way of forcing collision and new perspective. In TRANS- the collaborative element was key to the development of the sonic landscape. <http://drith.co.uk/>

Hanna Reidmar is a scenographer, installation artist and light designer. She holds a BA in Scenography from the Norwegian Theatre Academy (2012) and has previous to that studied visual art, photography and dramaturgy. In 2012 she collaborated with Robert Wilson on the dance installation "The Slingshot" at the Watermill Center, Long Island, N.Y. Same year she assisted him on the production "Peter Pan" with Das Berliner Ensemble in Berlin, collaborating with the music duo CocoRosie. Currently she is working as a scenographer at Folkoperan in Stockholm with the director Mellika Melouani Melani, as well as working with the two cross disciplinary groups "Skoop" and "Talking Timber". Hanna explores visual dramaturgy and is experimenting with visual transformation in her work. She wants to create a parallel universe that brings a wayward energy to the room and the people present. <http://hannareidmar.com/>

Emma-Cecilia Ajanki is a dancer/choreographer from Malmö, Sweden. She's been living in Copenhagen since 2005 and her work has up to date included creating pieces under the name The Mob as well as collaborating with other choreographers as a performer.

Piet Gitz-Johansen is a Copenhagen based actor and maker. He is educated from The Norwegian Theatre Academy. He is part of the theatre company Talking Timber. He has worked in productions with groups like: The Mob, Two-Women-Machine-Show and Kristján Ingimarsson Company. www.pietgitz.com

Robert Logrell completed the choreography program in Copenhagen in 2011 and has since been occupied with conducting expansive choreographic practices in different but intricate constellations. He exists as Robert the performer and mr rice the half master. He operates from and around Sweden/Denmark.

CONTACT INFO

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