

OONA DOHERTY

NAVY BLUE

Mi-10.08. / 20:00

Do-11.08. + Fr-12.08 / 20:30

Sa-13.08. / 19:00

k6, ca. 60 Min.

Publikumsgespräch am Fr-12.08. im Anschluss an die Vorstellung

Weltpremiere

// Tipp für Fans der virtuosen Tanzpoesie//

Do-18.08. bis Sa-20.08.

Jeremy Nedd & Impilo Mapantsula: How a Falling Star lit up the Purple Sky...

In einem visuellen Gedicht überschreiben Shootingstars Jeremy Nedd und Impilo Mapantsula den Western mit der reichen Kultur des südafrikanischen Pantsula-Tanzes.

Navy Blue ist sowohl eine persönliche Reflexion über den Tanz als auch über die Zustände unserer Zeit und eine Suche nach kollektiver Heilung. Zu Sergei Rachmaninows Klavierkonzert No. 2, das er schrieb, nachdem er eine schwere Depression und künstlerische Schaffenskrise überwunden hatte, und das er seinem Therapeuten Nikolai Dahl widmete, schafft Oona Doherty eine fast spirituelle Dimension, in der die emotionale Kraft der Musik auf den Tanz der Gruppe und deren Fragilität trifft. Durchzogen mit einem existenziellen Grauen tönt zu ihrem Versuch der Freiheit der galaktisch-dunkle Sound des britischen Musikers und DJs Jamie xx. Den selbst eingesprochenen Text schrieb Oona Doherty in Zusammenarbeit mit dem Schriftsteller Bush Moukarzel. Er ist angelehnt an Carl Sagans „Pale Blue Dot“ – den er auf der Basis des bis heute mit dem größten Abstand aufgenommenen Fotos der Erde schrieb.

NOTIZEN VON OONA DOHERTY

Über das Ballett

„Der Ausgangspunkt waren ‚meine Gefühle‘ für das Ballett als hierarchische Form. Als Tänzerin sah ich das Ballett an der Spitze einer Hierarchie mit großer Ausprägung in Körper und Technik. Es stand und steht manchmal noch immer an der Spitze dieser Hierarchie, auch in finanzieller Hinsicht. Als junge Tänzerin hatte ich also eine Art Ehrgeiz hin zum Ballett, auch wenn ich die Ästhetik etwas langweilig und starr fand.

Als ich älter wurde, war das Ballett für mich aber auch ein trauriger Ort,– mit Tänzer*innen die Essstörungen hatten, althergebrachten Geschlechtertropen, im Grunde keinen Tänzer*innen of Color und Ballettlehrern, Regisseuren und Choreographen als Tyrannen. Und während all dessen lächelt der Corps de ballet, auch wenn sie es nie schaffen, Solist*innen zu werden. Es steckt einfach eine Menge Traurigkeit und falsch platzierte Macht darin. Für mich repräsentiert das Ballet den ‚alten Weg‘, die Vergangenheit. Ein theatrales Symbol der Unterdrückung.

Aber es gibt auch etwas daran, das ich immer lieben werde, und zwar die reine Form und die Athletik des Balletts. Für das Publikum ist es befriedigend, Gruppen von Tänzer*innen zu sehen, die klare Linien und Formen schaffen, und für die Tänzer*innen liegt die Befriedigung darin, im Kampf mit der Schwerkraft etwas zu erreichen. In Navy Blue gibt es also definitiv auch Respekt dafür.“

Über die Motive von Einsamkeit und Melancholie vs. Kollektivität, Liebe und Hoffnung in NAVY BLUE

„Navy Blue begann damit, dass ich versuchte, aus meiner Einsamkeit und Depression etwas Kreatives zu machen. Ich fühlte mich überwältigt und in existenzieller Angst durch zu viel Arbeit, dann den Lockdown und die vielen anderen Krisen in der Welt. Der einzige Weg, mich aus dieser Situation zu befreien, war, etwas daraus zu machen. Die Ideen mit den wunderbaren, talentierten Menschen des Ensembles zu teilen. Sie gaben mir wieder Liebe. Die Tänzer*innen waren der Nikolai Dahl zu meinem Rachmaninow.“

Über die Farbe Marineblau

„the blues“ - meine Traurigkeit

Korruption, Kapitalismus und Kolonialisierung – Die Herstellung des Indigofarbstoffs, der den Uniformen der Royal Navy ihre charakteristische Farbe verlieh, war nur aufgrund von Imperialismus und Sklaverei möglich.

die Farbe Blau - mein existenzielles Grauen

Es ist die Farbe des Schimmels – eine Warnung der Natur.

Aber Blau ist für mich auch mystisch, spirituell – es steht dafür, über sich selbst hinauszuwachsen – es steht für Freiheit und die Hoffnung auf Transzendenz. Ich habe mir den Himmel angesehen, und kurz bevor er schwarz wird und man die Sterne sehen kann, färbt er sich in einen dunklen, tiefen Blauton.

BIOGRAFIEN

Oona Doherty studierte an der London School of Contemporary Dance, der University of Ulster und dem Laban Centre London und arbeitete anschließend vier Jahre lang mit der niederländischen Kompanie T.R.A.S.H, die für ihren extrem punkigen, experimentellen Stil bekannt ist. Sie hat zahlreiche Preise für ihre eigene Arbeit gewonnen, darunter den Total Theatre und den Dance Award beim Edinburgh Fringe Festival 2017 und den Dublin Tiger Fringe Festival Best Performer Award 2016 für ihr Stück HOPE HUNT. Oona war ausgewählte Künstlerin bei Aerowaves 2017, Prime Cut REVEAL Artist 2016-18, sowie Associate Artist bei Maison de la Danse Lyon 2017/20 und Associate von La Briquetterie Paris 2018/20.

HOPE HUNT (2014) und HARD TO BE SOFT (2017) wurden zu zahlreichen Festivals und Veranstaltungsorten eingeladen und touren noch heute. LADY MAGMA wurde 2019 im Atelier de Paris uraufgeführt. Im Jahr 2021 wurde sie mit dem Silbernen Löwen der Tanzbiennale in Venedig ausgezeichnet. Ihre gemeinsamen filmischen Arbeiten mit Luca Truffarelli werden in Kinos, Festivals und Ausstellungen in ganz Europa gezeigt.

Jamie Smith (Musik) ist unter seinem Künstlernamen Jamie xx Musikproduzent, Remixer DJ und Mitglied der Londoner Band The xx, die in Europa Stadien füllt. Das erste Album „xx“ der Band wurde im August 2009 veröffentlicht und wurde in Großbritannien mit Platin ausgezeichnet. Zuletzt erschien 2017 „I see you“, das in Deutschland Platz 1 der Charts erreichte. 2011 erschien „We’re new here“, sein von Publikum und Kritik gefeiertes Remix-Album von Songs des Künstlers Gil Scott Heron. Sein erstes Solo-Album „In Colour“ erzielte in vielen Ländern hohe Chartnominierungen und wurde 2016 für den Grammy Award in der Kategorie Best Dance/Electronic Album nominiert.

Nadir Bouassria hat einen Master-Abschluss in Kunst und einen Postgraduierten-Abschluss in Bildender Kunst von der Universität Sorbonne in Paris. Er arbeitet mit Video, Multimedia und Licht für Theater, Tanz und visuelle Installationen (auch im öffentlichen Raum) und gründete 2008 die Groupe LAPS, ein künstlerisches Kollektiv mit Sitz in Paris. Er interessiert sich für die Beziehung zwischen Poesie und Politik, die sich aus dem täglichen Leben und konkreten Realitäten speist. Seit 2003 arbeitet er auch als Videomanager und Gestalter für darstellende Kunst, Tanz, Theater und zeitgenössischen Zirkus.

John Gunnings ist Absolvent des Dublin Youth Theatre und der Lir Academy sowie Gründungsmitglied des Malaprop Theatre, ein preisgekröntes Kollektiv aufstrebender irischer Theatermacher. Als Lichtdesigner hat er an einer Vielzahl von Stücken mitgewirkt und mit vielen verschiedenen Theatergruppen und Künstler*innen zusammengearbeitet. Unter anderem mit Malaprop: LOVE+, BlackCatfishMusketeer, Jericho, Everything Not Saved, Where Sat The Lovers. Mit Fishamble: Tiny Plays 24/7, Tiny Plays For A Brighter Future, u.v.m.

Lisa Marie Barry ist Künstlerin und freiberufliche Performance-Technikerin und -Designerin. Ursprünglich aus Dublin, lebt sie jetzt in Paris. Lisa arbeitet seit 2019 mit OD Works in den Bereichen Bühnenmanagement, Beleuchtung und Kostüm und hat mit vielen namhaften Unternehmen und Theatern in Irland und darüber hinaus zusammengearbeitet, darunter das Abbey Theatre und das Ballet National de Marseille.

Navy Blue is both a personal reflection on dance and on the conditions of our time as well as a search for collective healing. To Sergei Rachmaninoff's Piano Concerto No. 2, which he wrote after overcoming a severe depression and artistic creative crisis and which he dedicated to his therapist Nikolai Dahl, Oona Doherty creates an almost spiritual dimension when the emotional power of the music meets the dance of the group and their fragility. Infused with an existential dread, their attempt for freedom is accompanied by the galactically dark sound of British musician and DJ Jamie xx. The text was written and recorded by Oona Doherty in collaboration with the writer Bush Moukarzel, referencing Carl Sagan's "Pale Blue Dot" - which he wrote on the basis of the photograph of the Earth taken at the greatest distance to date.

NOTES FROM OONA DOHERTY

On ballet

"The starting point was 'my feelings' to ballet as a hierarchical form. As a dancer I saw ballet on top of a hierarchy with its extremity in the body and technique. It is was and sometimes still is at the top of this hierarchy also in terms of financial security. So, I had a kind of ambition towards it as a young dancer, even if I thought the aesthetic was a bit boring, and rigid.

But as I got older, ballet also was the place where sadness happened – with dancers having eating disorders, ancient gender tropes, basically no dancers of color and ballet teachers, directors and choreographers being tyrants. Meanwhile the corps du ballet smiling even though they never made it to soloists. It just had loads of displaced power and sadness in it. So, for me it represents the 'old way', the past. A theatrical symbol of oppression.

But there is also something I will always love purely in the form and the athleticism of it. It's satisfying for the audience to see groups of dancers creating clean lines and shapes and for the dancers to achieve something in the battle with gravity. So, there's definitely also respect for it in Navy Blue."

On the motifs of loneliness, melancholy vs. collectivity, love and hope in NAVY BLUE

“Navy Blue started with me trying to make something creative out of my loneliness and depression. Feeling overwhelmed and in existential dread from too much work, then the lockdown and the multitude of other crises in the world. The only way to dig me out of it, was to make on it. To share the ideas with beautiful talented people like the cast. They gave me love again. The dancers were the Nikolai Dahl to my Rachmaninoff.”

On the color navy blue

‘The blues’ – my sadness

Corruption, capitalism, and colonisation – the indigo dye that created the Royal Navy’s signature uniform color was only possible because of imperialism and slavery.

The color blue – my existential dread

It is the color of mold – a warning from the natural world

But blue for me is also mystic, spiritual – it represents to go beyond yourself – it represents freedom and transcendence hope. I was looking at the sky and just before it turns black and you can see the stars, it goes a dark deep blue.

BIOGRAPHIES

Oona Doherty studied at the London School of Contemporary Dance, the University of Ulster and the Laban Centre London, and subsequently worked for 4 years with the Dutch company T.R.A.S.H, known for their extremely punky experimental style. She has won numerous awards for her own work, including the Total Theatre and The Dance Award at the 2017 Edinburgh Fringe Festival and the 2016 Dublin Tiger Fringe Festival Best Performer Award for her piece HOPE HUNT. Oona was Aerowaves 2017 selected artist, Prime Cut REVEAL Artist 2016-18, as well as Associate Artist at Maison de la Danse Lyon 2017/20 and Associate of La Briquetterie Paris 2018/20. HOPE HUNT (2014) and HARD TO BE SOFT (2017) have been invited to numerous festivals and venues and continue to tour today. LADY MAGMA premiered at Atelier de Paris in 2019. In 2021 she was awarded the Silver Lion of the Dance Biennale in Venice. Her collaborative

cinematic works with Luca Truffarelli are shown in cinemas, festivals and exhibitions across Europe.

Jamie Smith, under his stage name Jamie xx, is a music producer, remixer DJ and member of the London band The xx, which fills stadiums in Europe. The band's first album "xx" was released in August 2009 and went platinum in the UK. The most recent release was "I see you" in 2017, which reached No. 1 in the charts in Germany. In 2011, "We're new here", his critically and publicly acclaimed remix album of songs by artist Gil Scott Heron, was released. His first solo album "In Colour" achieved high chart nominations in many countries and was nominated for the Grammy Award in the category Best Dance/Electronic Album in 2016.

Nadir Bouassria has a Master's Degree of Arts and a Postgraduate degree in Visual Arts from the Sorbonne University in Paris. Working with video, multimedia and light for theater, danse, and visual installation (also in public space), he founded the Groupe LAPS in 2008, an artistic collective based in Paris. Interested by relation between poetry and politic, feed by daily lives and concrete realities. Working also as video manager and creator since 2003 for performing art, danse, theater and contemporary circus.

Lisa Marie Barry is an artist and freelance performance technician and designer. Originally from Dublin, she is now based in Paris. Lisa has worked with OD Works since 2019 across stage management, lighting and costume and has collaborated with many notable companies and theatres throughout Ireland and beyond including the Abbey theatre and Ballet National de Marseille.

KÜNSTLERISCHE LEITUNG Oona Doherty

CHOREOGRAFIE Oona Doherty in Zusammenarbeit mit den Tänzer*innen

ORIGINAL MUSIC SCORE Jamie xx

ORIGINAL MUSIC PRODUKTION William Smith

ZUSÄTZLICHE MUSIK Sergei Rachmaninow

TANZ, CHOREOGRAFIE Amancio Gonzalez Miñon, Andréa Moufounda, Arno Brys, Kinda Gozo, Hilde Ingeborg Sandvold, Joseph Simon, Mathilde Roussin, Ryan O'Neill, Sati Veyrunes, Thibaut Eiferman, Tomer Pistiner, Zoé Lecorgne, Magdalena Öttl

TEXT Oona Doherty, Bush Moukarzel

VIDEO DESIGN Nadir Bouassria

KÖSTUM DESIGN Oona Doherty, Lisa Marie Barry

LICHT DESIGN, TECHNISCHE LEITUNG John Gunning

BÜHNENMANAGEMENT Lisa Marie Barry

MANAGEMENT, PRODUKTION Gabrielle Veysiére

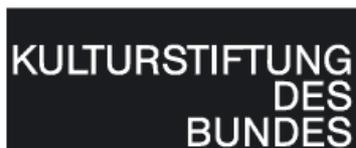
ADMINISTRATION Virginie Reymond, Jenny Suarez

PRODUKTION OD Works, LEAD Productions

KOPRODUKTION Internationales Sommerfestival Kampnagel, Sadler's Wells (London), La Biennale di Venezia, Théâtre National de Chaillot (Paris), Big Pulse Dance Alliance (koproduziert von Dance Umbrella Festival, London), Maison de la Danse (Lyon), Belfast International Arts Festival, Dublin Dance Festival, Torinodanza Festival, Julidans Festival (Amsterdam), MC2 (Grenoble), The Shed (New York City)

PARTNER Pavillon Noir (Aix en Provence), KLAP (Marseille)

GEFÖRDERT DURCH



Der Original Music Score für NAVY BLUE wurde bereitgestellt mit der freundlichen Genehmigung von **Universal Music Publishing GmbH**

MEDIENPARTNER INTERNATIONALES SOMMERFESTIVAL 2022



NAVY BLUE

OONA DOHERTY & BUSH MOUKARZEL

01.08.2022

Hello.
Thanks for coming.
It's good to see ya
I didn't know you'd be here.
I'm surprised.
You've come a long way.
A really long way.
Four and a half billion years.
That's a long way to come to see a show. But I appreciate it.
It means the world to me.
I'm happy you're here.
All the way out here.

In space.

Are we floating? Or are we falling?
Can a thing be falling if it never hits the ground? Unless everything's falling.
Am I falling?
I'm the one in blue.
Next to the one in blue.
Next to the one in blue.
Such a small thing, almost nothing, surrounded by darkness, surrounded by all that
space. Surrounded by what's called Everything Else.

A small, insignificant thing on a small, insignificant thing. A pale blue dot on a pale
blue dot.
But look again.
There's a whole world in that dancer.

A microcosm of everyone you love, everyone you know, every human being who
ever was. When she raises her hand its not her hand rising. All the hands rising.
When he turns his head, its not his head turning, all the heads turning, my heads
turning, my heads turned.
Like the world spins on its axis
Round and around and around to end up where we started.
Falling.

Look again.
I'm every creator and destroyer of civilization, every young couple in love, every
mother and father, every hopeful child
My child.
A pale pink dot. Little insignificant thing. What's she gonna be?
Out of a pale pink dot grew every inventor, explorer, every corrupt politician.

Every Jim crow, Donald trump, or Arlene foster
Every Marine Le Pen, Margaret Thatcher, or Adolf Hitler. Every Xi jingping, Idi amin
or Kim Jong-Un,

Every Jeff Bezos, Mark Zuckerberg, or Anders Breivik, every Harvey Weinstein,
Simon Lindberg, or Dr. Luke, every Maya Forstater, Luka Magnotta, Ben Shapiro,
every Jordan Peterson, Ben van Beurden, Josef Meingele, or Bernie Madoff, every
Dominique Strauss-Kahn or Sarah Palin

every Leopold II, or Leopold III or presumably fourth if there'd been a fourth, every
Xi Jinping, Ronald Reagan or Vladimir Putin.

Every one of them Every single one of them a pale pink dot on this pale blue dot – a
little mote of dust suspended in a sunbeam, struggling for significance.

Look again.

At a rising of a feeling, at the intent of a movement.

What's it about? About being blue?

Every saint and sinner in the history of our species lived here

About the endless cruelties visited by the people of one corner of this pixel on the
people of some other corner, about the rivers of blood spilled by all those generals
and emperors so they could become the momentary masters of a fraction of a
fucking dot.

Rivers of blood turning this pale blue dot into a pale red dot.

A history of bodies beaten black and blue and red

20th April 1968 Enoch Powell spat shite,

25th May 2020 George Floyd

28th June 1914 Franz Ferdinand is assassinated in Sarajevo

21th July 1969 a man walks on the moon

6th July 1967 the nigeran civil war begins

16th August 1819 the Peterloo massacre takes place in Manchester

22nd September 1980 a full-scale invasion of Iran by neighbouring Iraq

17th October 1961 Algerian masacare in paris

16th November 1995 Ratko Mladic is charged with genocide

11th December 1994 Russia sends tanks and troops into Chechnya

12th January 1879 the British invade the Zulus January 1788 marks the beginning of
the frontier wars in Australia the obliteration of the aboriginal

24th February 2022 Vladimir Putin invades Ukraine

Hurling so slowly through a thick black soup of time. A parasitic organism eating
itself alive and regrowing over and over. An algorithm on loop.

Birth germ death birth germ death.

Birth germ death birth germ death.

Birth germ death birth germ death.

Birth germ death birth germ dance.

Look again at that dancer

What the fuck

That's me.
The one in blue
Next to the one in blue
Next to one in blue
delusion
What the hell am I doing?
The engine of dread. The poison of privilege. The core is rotten.
In our obscurity, in all this vastness, there is no hint that help will come from
elsewhere to save us from ourselves.
So Yes, I will have a double,
Yes, I will fall
open arms into and out of my own ego. Let go let go the great let go.
Evaporate you little snowflake
off into the candescent art world of twinkles
Game over. Silver lion biennale smile. Deep breath asana on a frankincense oil
burner night. Make art and think about the cosmos.
Agonise over which farrow and ball paint you'll use on the skirting board.
My amazon prime next day delivery, my mortgage, bricks and mortar, my motor, my
murder ballet. More money
More walks with cappuccinos talking about the big project
More bullshit.
I never sacrificed my privilege.
I made a show and bloody dance about it,
it paid for the paint.

Listen
all these bodies bruise-blue.
What does it cost, this pale blue dot?

Costumes €3000
Light design €3500
Projection design €4500
Sound design €7500
Technican €2000
Projector hire €2000
Set materials €1000
Tech rentals €15,000
Marketing €1800
Dancers €122'835
Accommodation €55'455
Travel €22'800
choreographer fee €10,000
childcare €3000
This speech €2500
A total production budget of What are we on?..... €291,656

And what's the point? Who's it for?
What will it do?

I see myself
falling
into insignificance.

The only thing left is to mutate.
Accept. Eat it all alive and kicking.
Into the deepest darkest blue night. A navy blue dread. The most evil honest
reflection of what your existence really does. Is doing. Moment by moment while
you intellectualize beauty.

Waiting for a Boris Johnston update losing concentration and looking at his hair.
Opened mouthed at the nun in the middle of the road stopping the fighting. Crying
over black lives matter in a home-owner oasis in Co. Down. A milky haven. Dazed
and confused t-shirts with open arms falling into a deep dark blue abyss.

Through time and space and regret and privilege and denial and dance.

That's it. It's just that.
Inside that dancer is a world of work. Every blue collar, every essential worker,
labouring to keep this inessential story going, the story of how we came to be here,
what we did when we were here, and where we might be going.
This faint flicker of a falling man through deep blue night. Squinting eyes catching
the last trail of leg through space, a comet's tail, dragged across the acrylic night
sky. Arch back and look up to where we were, what we are.

The meteor sinks its teeth in the ground. Thank god. A bloody mess

Nothing.
A pale blue dot.
There's nothing you can do
We must love one another and die.

Thank you, Lord, for insignificance. Thank you for meaninglessness. Thank you for
letting this all pale into insignificance. This dance show. That dancer. A pale blue
dot on a pale blue dot. The only home I've ever known. Thank you for letting me live
here. An insignificant thing on an insignificant thing. Thank you for teaching me the
importance of being unimportant. The significance of insignificance.

And now that I mean nothing. And now that I mean nothing. I can do anything.

I will walk out of this theatre, and you will walk out of this theatre, and we will do
unimportant things and those things, thank God, will matter.

Such responsibility.
Look again.
My face is pale.
Look again
My thoughts are blue.
Look again
Until I end.
full stop.
pale blue