

Colette Sadler / Stammer Productions



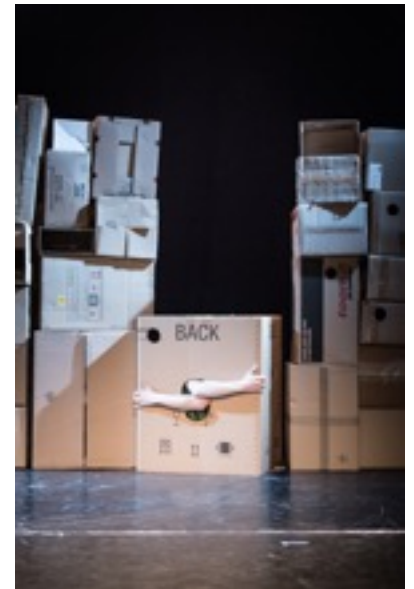
Performance Dossier: We Are The Monsters

2015-2016

We Are The Monsters, a work by choreographer Colette Sadler, is a humorous dance performance for children that seeks to portray and discover the monster hiding in all of us. Followed by a 45 minute workshop for children aged 4-9, using movement, music, images and props to explore the idea of what makes us all different.

Unlike previous performance works by Sadler *We Are the Monsters* is suitable for both child and adult audiences alike, with a special emphasis on the child spectator. In approaching the child spectator, this work aims to use humour and surprise as a means of engagement. Here the monster is not a cliché of monsters pre-existing in cartoons or films, but is rather an imaginary figure produced by movement, animating objects and masking human performers in surreal and fantastical costumes made from ordinary clothing sewn together in inventive ways,

The performance develops the idea of the non-human and impossible body through the metaphor of the monster. Themes of monstrosity, impossibility and strangeness have been present in many of Sadler's works. In *We Are the Monsters*, science fiction meets the everyday. The costumes not only create the monster figure but also create an aesthetic and new logic of movement.



In *We Are the Monsters* monster figures appear, disappear, play and interact with each other within a landscape of cardboard boxes that constitutes their imaginary home. As the boxes and characters come to life, this humorous dance performance takes a journey through metamorphosis and physical transformation as the monster figures become chaotically multiplied, rearranged, turned upside down and back to front. The piece uses familiar objects such as bubbles and balloons in unusual and unexpected situations helping to engage the children's imagination. The post-performance workshop has the children dancing in the character of various monsters, creating their own creatures and then interacting with one another. In addition to physically engaging with the dance performance, the children's imagination is fired and their team-working and empathy skills brought to the fore.

*"Sadler shapes the playful possibilities of oddball combinations into a posse of bizarre beings There's a lot of personality, mischief and humour under the fur fabric" **** Mary Brennan, Herald, Aug 2015*



*"Sadler has an interest in monstrous form and transformation and her work finds ways of creating imagined bodies and their means of moving. And boy has she achieved her aim in this brilliant piece of absurdist abandon! This is how children play.....Don't let any children in your life miss this astonishing 35 minutes of undiluted madness!" **** Irene Brown, Edinburgh Guide, Aug 2015.*

We Are The Monsters was first developed as part of a *New Steps* residency supported by *Take off Junger Tanz* at Tanz Haus NRW Dusseldorf. An early version of the piece was presented as a work-in progress in March 2012 at TRAMWAY Glasgow's Family Day and as part of an educational outreach project to primary schools in Glasgow, with funding from Glasgow City Council. It was then presented at *Tanz Nacht Berlin 2012, Bournemouth Pavillion* and at *eXplore dance festival Bucharest 2013*.



We Are the Monsters has now been developed into a full-length work for children and premiered at the DanceLive Festival Aberdeen, October 2014. The 35 minute performance is followed by a



1hr workshop for children aged between 4-10 years old. Inspired by the 'Monopod' (a one footed monster that hops, rolls on back and uses his large foot to shade himself from the sun) the workshop opens up children's imagination and creativity to new ideas about movement and form. The workshop works with the children's concentration and co-ordination using movement, drawing, music and images. It takes place on the stage area following the

performance. The performance and workshop can be presented both in theatre and non- theatre spaces and is suitable for all audience.

Choreography – Colette Sadler

Set-design , Light and Costume – Philine Rinnert

Music – Brendan Dougherty

Performance – Assaf Hochman, Maxwell McCarthy,
Naama Iytel & Stuart Meyers ,

Management – Frances McMillan

Performance length 35 minutes no interval. Followed by a
45 minute workshop led by the cast.



PERFORMANCES DATES

TANZ NACHT, Berlin 2012

BOURNEMOUTH PAVILLION , Bournemouth, 2012

EXPLORE DANCE FESTIVAL, Bucharest, 2013

DANCE LIVE FESTIVAL, Premiere of newly developed performance, Aberdeen, October 11th 2014

PARKAUE THEATRE, Berlin, 11-13 April 2015

FRESH – TANZTAGE, Braunschweig, 20TH June 2015

EDINBURGH FRINGE FESTIVAL, Made In Scotland Showcase 2015, Summerhall, 16th-23rd August

PIONEERS OF PERFORMANCE: A TOURING DAY LONG FESTIVAL

Greenock: Beacon Arts Centre: Wed 9TH September

Edinburgh: Traverse Theatre: Sat 12TH September

Fife: Lochgelly Centre: Wed 16TH September

Aberdeen: Lemon Tree: Sat 19TH September

Stirling: Macrobert Arts Centre: Sat 26TH September

Skye: Seall At Sabhal Mòr Ostaig: Wed 30TH September

Tobermory: Druimfin (Comar): Sat 3RD October

<http://pioneers.works/about/>

ARTISTS BIOGRAPHIES

CONCEPT & CHOREOGRAPHY: **Colette Sadler** Born Glasgow, 1974. Trained in Classical Ballet at the Scottish Ballet, then completed a BA (Hons) at The Laban Centre London. On graduation she was a member of Transitions Dance Company 94. She worked internationally as a dancer between 1995-2002 with choreographers including Jeremy James, Liz Aggiss, Bebeto di Cidra and with Cia Vicente Saez.

In 2002 she founded her own company, Stammer Productions. Since 2006 she regularly tours her choreographic work to festivals and venues across the UK and Europe. In 2009 she was International Associate Artist in Dance Ireland, Dublin. In 2010 she began to collaborate with Dance4 and work in the East-Midlands. Colette Sadler LTD is now located at College Street Nottingham. In autumn 2013 she had a residency at Critical Path Sydney, Australia. This October saw the company in Bucharest for the eXplore Dance Festival working on a new children's project, Ghost: A Real Cartoon.

Her works reflect a conceptually motivated and interdisciplinary approach to making performance and dance. Works include: dDumY: another myself (2006), The Making of Doubt (2008), Musical (2009), I not I (2011), Variations #1 (On Order And Anarchy), (2013), We Are The Monsters (a work for younger audiences, 2014) and Notebook Series (2014) in collaboration with German stage designer Philine Rinnert. Her works for theatre and gallery contexts have been presented Internationally , including: Tramway, Glasgow, British Dance Edition; Impuls Tanz Vienna; Tanz Nacht, Berlin, alongside the British Art Show; Performatik Festival Kaai Theatre Brussels; CAMPO, Ghent; Dusseldorf Visual Art Quadrennial, Kunst Im Tunnel. Sadler writes and has published essays on her work and regularly gives master classes and workshops. Recent invitations include: Critical Path, Sydney, Australia (2014) and Freie University, Berlin, (2015).



DESIGN: **Philine Rinnert** (Germany) studied Stage Design at University of Art Berlin (UdK Berlin) from 2000-2005. From 2006-2009 she worked with various companies, including HAU (Berlin), Theatre Poreia (Athens), Hellenic Festival (Athens), Thalia Theater (Halle) and Oper Dynamo West (Berlin). She has previously worked with Colette Sadler on I not I (2012), Variations#1 - on order and anarchy (set/costume design, 2013), Notebook Series (concept/visuals, 2014), and We Are The Monsters (costume/lighting design, 2014 & 2015). She regularly works with Munich State Opera (Germany): Intrigo Internazionale KV 492, Bayerische Staatsoper Munich and Radialsystem Berlin, (2010) (set/costume); Murano & 32 Oil Paintings (installation in the foyer of Bayerische Staatsoper Munich, Opera Festival); Relic (installation for the Richard Wagner Festival at Bayerische Staatsoper, Munich, 2013); Zeisls Hiob, Bayerische Staatsoper Munich, 2014-15, (set/costume). She also works across Europe in theatres, venues and performance contexts working on set design, lighting design, costumes, directing and dramaturgy.

SCORE: **Brendan Dougherty** (U.S.A.) was born in Philadelphia. He co-founded Scapple Records, which represented the Philadelphia improvised music scene with concerts across the US, Europe and a residency in The Knitting Factory (NYC). After moving to Berlin in 2002 he began working with improvisors such as Axel Dorner, Kim Cascone and Alexander Kolkowski. An interest in performance practices led him to a collaboration with choreographer Jeremy Wade, creating music for and performing in three evening length pieces. In 2009 he began working with Meg Stuart when they curated an improvisation series in HAU theater's Politics of Ecstasy festival. He and Stuart went on to create four pieces, including Violet and Sketches/Notebook, which continue to tour internationally. Dougherty remains active as a solo musician releasing solo records under his name and other aliases and playing drums in Tony Buck's Project Transmit

DANCERS

Assaf Hochman (Israel) Graduated the theater-department at the Art and Design High-School of Haifa, Studied Dance at the Folkwang Hochschule in Essen and was a member of VA Wöfl's group Neuer Tanz in Düsseldorf. Since 2004 lives in Berlin where he works primarily as a freelance Performer. Studied Architecture at the TU Berlin (Praktikum at Stadler Prenz Architects). Worked and collaborated in various dance, theater, performance and Film-installation- Projects, among other : 'The Chittendans' and 'Audimax/Volksbühne Manifestation' / Catherine Sullivan, 'DEAD SEAT # 2' / Big Art Group, 'Hotel Hassler' and 'Paravent Privé' / Wilhelm Groener, 'Der Spiegel' / Keren Cytter 'Lose You' and 'PEaChes Does Herself' / Peaches and 'Cheap Blacky' / Bruce LaBruce.

Stuart Meyers (U.S.A.) is a multidisciplinary-artist working in dance, theatre and hypnosis. Immediately post-university, Stuart had the pleasure of apprenticing visionary theatre director Robert Wilson at The Water-mill Center. Since then, he has performed in the US and Europe including Christopher William's dance-opera "Wolf- In-Skins," "MEAT," a 240-long theatrical installation at the Schaubühne in Berlin and his own work, "On The Rocks," at the Judson Church in NYC. He is currently touring with Colette Sadler's "we are the monsters" and GEIST and in June 2015 will work with Tino Sehgal at Martin Gropius Bau.

Maxwell McCarthy (U.S.A.) studied new performance making at the Royal Conservatoire of Scotland, and graduated in 2008 with a Bachelor of Arts in Contemporary Performance Practice. Since then, he has worked as a performer for choreographers, theater makers, and visual artists including Colette Sadler, Alfredo Zinola, Aernout Mik, Lucia Glass, Stephan Herwig, Miet Warlop and Tino Sehgal (DE), as well as created and shown his own work in Glasgow, London and Berlin.

Naama Ityel (Israel) Graduated "Mate Asher dance academy" in Israel and SEAD (Salzburg Experimental Academy of Dance). Since 2011 based in Berlin and working as a Choreographer, Dancer, Dance and Yoga teacher. Currently studying to become a Feldenkrais practitioner. Danced for Emanuel Gat, Colette Sadler, Dana Ruttenberg, Shai Faran, LaborGras and created pieces in Israel and Europe.





FILM

Five minute trailer available at:

<http://www.vimeo.com/112213200>

Full length film:

<https://vimeo.com/110354881> The password is 'monsters'.

WE ARE THE MONSTERS / TECHNICAL RIDER



Company 1 x choreographer; 4 x dancers; 1 x set designer; 1 x production manager.

Duration 35 minute performance + 1 hr workshop. Age 4+.

Dressing rooms Dressing room with showers and drinking water.

Stage: The following stage dimensions are optimal: 5m x 6m or larger.

Props: We require approximately 30–40 cardboard boxes of different sizes to build a wall 2.50 metres high x 6 metres long. See above picture.

In addition we require 4–5 big cardboard boxes E.G fridge or washing machine packaging. These big boxes should be big enough that a performer can fit inside see above right box in picture. For the workshop we require 25 thick, coloured pens and a roll of white paper at least 5 metres long and 1 metre wide.

Light equipment: When played in a theatre there should be a general theatre lighting - lighting plan available on request. When played in a studio, gym hall or other community space we can work with daylight.

Sound equipment: PA system with subwoofers (position: upstage)
1 line signal (we bring a small stage mixer)

Get-in & Performance: Crew arrive day prior to performance and have a set up day and run through. Performance day – access minimum 2 hours prior to performance.

For further technical information contact Philine Rinnert: philinerinnert@gmx.de

PRODUCTION AND MANAGEMENT

FOR FURTHER INFORMATION PLEASE CONTACT:

Frances McMillan

Projects & Tour Manager

T. (0044) +7842569623

E. info@stammerproductions.com

WE ARE THE MONSTERS IS A COPRODUCTION WITH DANCE HOUSE NRW/NEW STEPS 'TAKE OFF YOUNG DANCE' AND TWR GLASGOW, WITH FINANCIAL SUPPORT FROM CREATIVE SCOTLAND, TRAMWAY FAMILY DAY 2012, BOURNEMOUTH PAVILION AND DANCE NIGHT BERLIN 2012 DESIGN.



TRAMWAY



tanzhaus nrw
düsseldorf

www.colettesadler.com