

# Dark Matter

notes on blindness

a project by and with O-Team

feat. Rivkah Tenuiflora

premiere in November 2018, Theater Rampe, Stuttgart

**video teaser:** <https://vimeo.com/312110483>

**full video documentation:** <https://vimeo.com/311210970>



## Themes

Dark Matter is a postulated form of matter. Its existence is postulated, because it is the only way to explain the movement of visible matter in the universe according to the standard model of cosmology. Leading cosmologists estimate that 95% of the universe consists of Dark Matter (and dark energy). Even though we know almost nothing about it. Thereby Dark Matter stands for the limits of human power and knowledge, offering an associative and playful access to the themes of blindness, powerlessness and guilt. In our work we combine this theme with the ancient tragedies of Oedipus by Sophokles and transfer them to the anthropocene. The tragedy of Oedipus is, that he becomes guilty without knowing it, whilst even trying to avoid guilt. Whoever acts, becomes guilty – regardless of whether this happens knowingly or unknowingly. A hero is only he who acknowledges this guilt.

## Guilt

The motive of guilt runs through history in ever changing forms. Be it in the form of the Christian sin, the ecological footprint or hubris, one of the action-determining motives of the Attic tragedy. In contrast to the time of antiquity, today there is a lack of productive dealing with guilt questions, which receive new impetus through the concept of the Anthropocene. Instead, it is exploited (populism = the others are to blame, greenwashing = commercialization of guilt), internalized (neoliberalism = you are guilty of yourself) or repressed.

We too, as theater makers, often do not feel free from guilt: what do we contribute to solve the bigger problems? Aren't there actually more important things to do? To ask these questions is necessary, but they also reflect the attempt to legitimize art by means of supposed usefulness. A dead end, as art defines itself as a free space beyond usefulness. The project gives an insight to our own search for positioning and empowerment as artists.

## Blindness

Since dark matter can not be observed in action, researchers try to reconstruct it in the so-called cosmos simulator. For us, theater is the simulation-space, where we try to make the invisible visible and understandable. Not only do we not know what Dark Matter is about, but we also do not much at all. How do we behave properly and what consequences will our actions have? Is there anything more out there? A punitive or saving god? A principle of justice? Or, in the end, do we have to take care of everything ourselves? „Every action means further entanglement with the structure of facts within a reality that we can neither control nor overlook,“ says the philosopher Marcus Steinweg.

## Implementation

Following the example of Oedipus and the Anthropocene, the catastrophe has already happened. The audience still waiting in the foyer recognizes on a notice that the performance has already been running for several hours. Loudspeakers broadcast the announcements of the stage manager to the foyer quite loudly. Inside the theater room, a mix of puppetry, tragedy, technical performance and picture theater awaits the audience. To approach the question of guilt means to encircle it, to demonstrate and reflect on the failure of linear, seemingly meaningful or pedagogical narratives.

As a common thread, a permanent stage accident permeates the performance. Again and again, the foam machine throws large amounts of foam on the stage and causes a water intake on the lower stage. But instead of solving the problem, players try to limit the symptoms. After all, the performance is running. The show must go on.

### **the hero:**

Appears Oedipus. In greek garment and mask he roars big misfortune from his soul. Not only did he accidentally kill his father and marry his mother, but he also became (equally unknowing?) an accomplice in the destruction of the environment and the oppression of the poor.

### **the chorus of the spotlight-esses:**

Opposite him is the chorus of the Spotlight-esses, programmed moving lights on tripods. In Morse codes (with surtitles) they enter into a dispute with the humans. As witnesses to the misery of the world outside of the theater, they talk about their manufacturing process and thus about the extent of ecological and economic resource exploitation for the theater.

### **the artist:**

In a white stage space, sits the artist. In search of „truth and beauty“ she carves remains of Greek columns from Styrofoam blocks. Next to this growing remnants of past high civilization, there is a spaceship. Is it „Spaceship Earth“ or the attempt to escape it?

### **the shaman:**

With her sounds the shaman tries to appease the higher powers for us. Is this musical escapism or is this exactly what art is about? About this encounter with the inexplicable in the outer and inner world?.

### **the stage manager:**

Inside the spaceship, there is the stage manager. She directs the performance according to her script. All actions are predetermined and only need to be executed. But the stage manager wants more. Gradually, she expands her imagined space of action and finally gives instructions to the whole world.

### **the chorus of the spectators:**

The stage manager asks the spectators to enter the auditorium as the choir of extras to perform in the epilogue of the play which is already running since hours. With them different appropriate responses to the action on stage are rehearsed. Should they laugh? Revolt? Change? Or just have a glass of champagne, relax and simply be entertained?



## O-Team:

O-Team exists since 2005. It is based in Stuttgart, Germany. We see ourselves as an independent group in the field of performing arts, connecting contemporary content with challenging forms. We often work in interdisciplinary teams on exuberant, vivid formats, both intellectual and poetic. The form of our projects evolves thematically and moves between the areas of performance, narrative theater, puppet theater, urban action or immersive formats. In recent years, we have studied the impact of technological development on life, society and artistic practice.

-> [www.team-odradek.de](http://www.team-odradek.de)

-> [www.vimeo.com/oteam](https://www.vimeo.com/oteam)

-> [www.facebook.com/team.odradek](https://www.facebook.com/team.odradek)

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**video teaser:** <https://vimeo.com/312110483>

**full videodocumentation:** <https://vimeo.com/311210970>

concept, text:	O-Team
director, lights, stage design:	Samuel Hof
stage and costume design:	Nina Malotta
music:	Rivkah Tenuiflora
dramaturgy:	Antonia Beermann
sound and video design:	Pedro Pinto
graphic design:	Markus Niessner
production management:	schæfer&söhne
assistant:	Leonard Mandl

## WITH:

the hero:	Folkert Dücker
the stage manager:	Antonia Beermann
the artist:	Nina Malotta
the shaman:	Rebecca Hennel

Premiere in November 2019 at Theater Rampe, Stuttgart

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# Tech Rider „Dunkle Materie“ von O-Team

## Stage:

### needed:

- minimum 10x10m stage
- 2 x stage platforms, in total 2x2 m, height 60cm
- 2 x stage platforms, in total 2x2 m, no legs, covered with white dance floor
- white dance floor, 2x2m (can be brought by us)
- white dance floor for the whole stage, under it thin plastic foil against humidity
- white molton (can be brought by us: 3 pieces HxW 5x12m and 2 pieces. HxW 5x3m with eyelets)
- if possible: Wet vacuum cleaner to clean the foam after the show

### brought:

- spaceship (wood)
- props
- Wet vacuum cleaner (low capacity, as prop)
- foam machine

## Light:

### needed:

- 1 x DMX-smoke machine
- 6 x PC, 2kW (201)
- 13 x PC, 1kW (201)
- 4 x 4 Flood 1kW asymmetrisch (blank)
- 5 x PC, 650W, 2 x Bodenstative für 650W PCs
- 2 x Blinder

### brought:

- Neonröhren im Raumschiff
- 4x LED-Moving-Lights on tripods (DMX)
- Notebook with USB-DMX-Interface

## Sound:

### needed:

- Mixer (min. 8 outputs, min. 8 inputs)
- stereo soundsystem with subwoofer + 2 speakers in the back of the stage
- small speakers above the audience
- one speaker in the foyer, signal from the regie
- monitor speaker for the musician
- 1 x wireless hand-mic (Sprache)
- 4 x DI-Boxes
- 2 x Microphone-Stand

### brought:

- 1x Headset-Microport
- 4x Mini-Speaker on Moving-Lights-Stands incl. Adaption to XLR
- 1 x Horn-speaker with amplifier
- music equipment incl. mixer, 2 loopers, 2 microphones and instruments
- 2 x USB-Sound-Interface (Regie)

## Video:

### needed:

- strong video projector for big projection on the back wall of the stage
- 1 x long HDMI-cabel + 1 x long BNC/CINCH-cabel (see drawing)

### brought:

- 1x Notebook (HDMI)
- Videocamera incl. stand (CINCH)
- 1 x video projector for projection on the spaceship incl. attachment/clamp
- 1 x video mixer(analog)



