compagnie

DaaD

Do-It-Yourself Theatre

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The Do-It-Yourself Theatre is an interactive experience installation in which the audience plays the principal role. A charming little circus theatre with two narrow entrances and a red carpet invites visitors in. The theatre director stands at the entrance and welcomes you with a big smile.

Inside, two participants create a performance together in ten minutes. With simple actions — pulling strings and moving levers — they bring the theatre to life. By pedalling, they control the lighting and the set. In this way, the participants are simultaneously director, actor, technician and, of course, the audience.

Funny, moving, exciting or full of technical inventions, anything is possible. Imagination at work.

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Why?

The Do-It-Yourself Theatre is visual, technical, physical and completely analogue. It challenges participants to use their imagination and creativity, completely detached from screens or phones. Together, you come up with a story, often based on personal experiences, and bring it to life through play and collaboration. This creates new perspectives and, through play, fosters connection and understanding.

Who?

Thanks to the short running time, the welcoming guidance of the theatre director and the safe, playful atmosphere, the emphasis is on fun, curiosity and imagination. No prior knowledge is required: everyone can participate. The theatre is accessible to people of all ages, levels, backgrounds and nationalities. Children under the age of six must be accompanied by an adult; there is room for 1 or 2 persons beside the bicycles.

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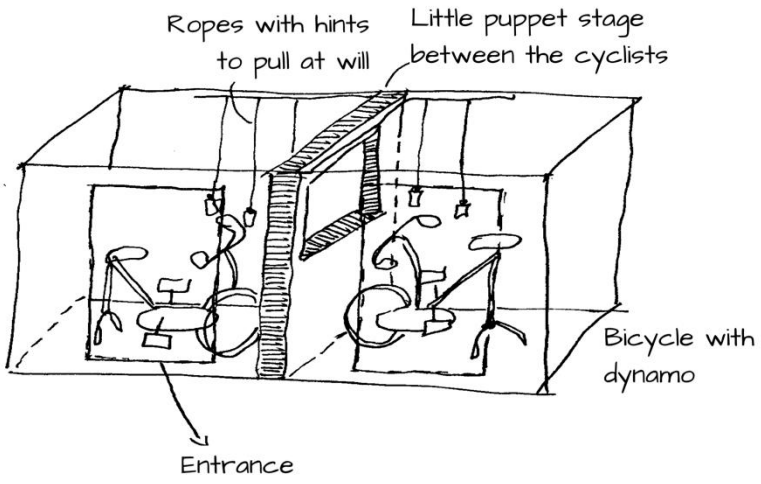
How?

Within the compact space of the small theatre, there are three compartments: on the left and right are the participants' compartments, with space for a minimum of two to four people. In the middle is the small theatre stage.

The audience enters the theatre through two doors, one on each side. Once inside, two participants take their places on bicycles positioned opposite each other. These serve not only as seats but also form the core of the technology: the participants are literally their own source of energy. By pedalling they illuminate the stage.



The middle compartment has a stage opening through which the participants can see and communicate with each other. Around the opening are strings, with which they shape their story.
Behind the strings are hidden puppets that pop up when you pull them. The various elements can be operated simultaneously, creating a rich and lively scene.

Team

Concept and realisation: Linda Anneveld and Elze van den Akker
Music: Matthijs Hagen
Theatre director: Linda Anneveld / John Kessels / Elze van den Akker/ Fadime Hodes

For bookings: Entr'act / Claudia Geubel and Casper de Vries
More info on: www.compagniedaad.nl

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About Compagnie DaaD

Linda Anneveld is the beating heart of Compagnie DaaD. She is an all-round theatre maker and visual artist, graduated from the Utrecht School of the Arts in 2000 and founded Compagnie DaaD in 2005. Since then, DaaD has developed a distinctive and recognisable oeuvre, consisting of twenty-two visual theatre productions and theatrical kinetic installations.

DaaD's projects operate at the intersection of visual art and theatre. From the perspective of visual art, the emphasis is on visual expression and the creation of meaningful, tangible objects, which are carefully designed and crafted with passion and attention to detail. At the same time, Linda draws on her theatre background and uses theatrical means — such as dramaturgy and audience experience — to bring images and stories to life. Technology plays an essential role in this: specially developed mechanisms ensure that the installations actually move and speak. This fusion results in a unique, non-verbal and physical art form — a symbiosis that stimulates both the eye and the imagination.

DaaD's work is characterised by a mix of nostalgia, surrealism and a fairground-like atmosphere, often with a touch of black humour. At the same time, the projects are fragile, poetic and sometimes confrontational. It is precisely these apparent contradictions that give DaaD's work its characteristic theatrical tension and unique signature.