

DET OLSKE ORKESTER presents
The contactless relationship

We are getting used to it. Relationships without physical contact.

We stare into a glowing screen thinking we are in contact with other people. We are interrupted every other moment by sounds and flashing lights, which give us the impression of being connected to other people. At the same time, our necks grow into a forward-bent direction, our fingertips are worn out against the plastic buttons and our eyes are sent flickering around in a sea of light of information.

Over time, we are convinced that this condition is normal. But the degeneration is underway. Algorithms clone our searches and connect us to our own interests indefinitely - what we encounter on screen is not contact with others, it is an ever cheaper version of ourselves.

The contactless relationship tells the story about a lonely man, surrounded by digital devices, who is disturbed by another living human being and cannot tolerate it. Her laughter behind the wall gets on his nerves. Her crying makes him anxious. He hides in his bed with pillows covering his ears, but suddenly he falls down through a large black hole to a completely different world, without living creatures, inhabited only by a human-sized robot.

Here he can get away with not showing any moral care or common human consideration. The robot does what he says. It's almost too good to be true ...

Inspired by H.C. Andersen's *The Nightingale* and with associations to Hitchcock's *Psycho*-character Norman Bates and Japanese social dating with robots, this is a nonverbal, surreal comedy created in physical savagery and puppet theatre symbolism.

Concept	Det Olske Orkester
Playwright & director	Lotte Faarup
Actor & mime	Øyvind Kirchhoff
Dancer	Katrien van der Velden
Scenography & puppets	Rolf Søborg Hansen
Lighting design	Jeppe Lawaetz
Sound design	Jonas Jørgensen
Workshop and special effects	Jon Gelting
Production manager & technic	Søren Kyed

Duration	app. 70 min.
Space size	Min. 9 m wide, 6 m long og 3,3 m to ceiling

The space must be able to blackout

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The press wrote about *The Automotive Man*:

"The basic idea of the performance is a form of reverse revolution - a 'devolution' from the digital human being back to the autonomous, intimate and present human being... Excellent nonverbal communication between Kirchhoff and the audience."
Scenekanten

"In earnest we have to do - with *The Automotive Man* - with theatre that dares to take new paths and that demands respect. It is well thought out and really well redeemed".
Teateravisen.dk

"The acting is eminently good. ... It is impressive theatrical art that makes us think." *Michael Svennevig blog*