

DRAMA

What to think of opinions?

MEN. The revised opinion

BOG. COLLECTIE

With their first play 'BOG. An attempt at restructuring life' BOG.collectie tried to capture human existence in an extensive list of verbs. 'MEN. De mening herzien' ('MEN. The revised opinion') has the same musical and rhythmic character. Four performers invent and repeat a seemingly endless list of judgements, starting with trivial things but soon tapping into serious topics such as the European Union and paedophilia. It becomes clear that the performers give voice to many different opinions, even contradictory ones, on various topics. Moral boundaries are challenged and openly crossed, provoking the audience to agree or disagree with the statements that are being made.

MEN. is a ritualistic performance, a composition in words, pure and simple, structured and presented without frills or baggage, beautifully and credibly balanced like an incantation seeking to come to grips with life.

THEATERKRANT.NL

Opinions become questions intended to gauge the atmosphere. Strong convictions give way to insecurities, leading the performers to go along with personal attacks and extreme opinions. Slowly but steadily the opinions give way to more open statements, even to reconsiderations of their earlier bold judgments.

A musical, intelligent and often funny play, 'MEN.' is an analysis of, an indictment of and an ode to opinions.



AUTHOR



BOG.collectie (b. 2013) is a collective made up of Judith de Joode, Benjamin Moen, Lisa Verbelen and Sanne Vanderbruggen. Young, fresh and ambitious, they write collectively and create performances that strive to survey and catalogue. They make use of external expertise to create performances that are as objective as possible and showcase a resounding polyphony. In their first piece, 'BOG. An attempt at restructuring life' (2013, nominated for the Toneelschrijfprijs), they strove to summarise an immense and complex topic: the course of a human life. Some other texts are 'MEN.' (2014), 'GOD.' (2015) and 'KID.' (2017). Photo © Taatske Pieterse

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