

MOLLY AND ME



www.molly-and-me.com

MOLLY AND ME is CATHERINE HOFFMANN and MOLLY HASLUND

Catherine Hoffmann (UK) is a performance maker and educator, creating solo work exploring the intersection between performance art, theatre, visual imagery, music and absurd comedy. She is currently supported by the Basement Theatre and The Nightingale Theatre in Brighton to create her new solo piece - 'The Glory Days'. She also collaborates with Lundahl and Seidl, and in the past with Julia Bardsley, and Joshua Sofaer. She has created solo works for Home Live Art, CCA, Forest Fringe speed date, The Basement, Shunt and other UK venues.

Molly Haslund (DK) comes from a visual Art background; her work and interests to date exist in the field between sculpture, performance and public space. It engages the viewer formally and socially, highlighting play, songs, movement and musicality. She performs with Lone Twin Theatre since 2005, performs and exhibits in Europe with her solo performance and music work. Molly has recently been touring her 'Songs about Poets' series of performance works in Germany and Denmark.

In April-June 2012 MOLLY AND ME started research on REQUIEM 21 as part of a six-week residency for CPH Air Residency scheme in Copenhagen at the Factory of Art and Design. In 2011 they toured TRAMP throughout Denmark supported by the Danish Arts council. And in 2010 MOLLY AND ME were commissioned to create songs about the city by Leipzig Dance Archive for their urban movement and dance festival and conference - *Play Leipzig!* Mexican artist Abraham Cruzvillegas commissioned MOLLY AND ME to make a song - 'Walking and Walking' using his lyrics about his home town, this was played throughout the streets in Glasgow using a mobile pedal power construction and exhibited at the CCA. The song was also played at the *Chile and Cuban Biennale*. CMYK gallery in Copenhagen is designing an illustrated book of their songs.

MOLLY AND ME have played music throughout Glasgow, Germany, Copenhagen and the UK in music venues, galleries, bars and theatres. They have supported acts such as Andre Herman Dune, Norman Blake (Teenage Fan club) Schwervon and Dent May. MOLLY AND ME have played at festivals including *Tanz Im August* and *Performer Stammtisch*, Berlin, *The Supper Club* at The Basement, Brighton and the *Uklear Meltdown Festival* in Newcastle in 2008 and 2009.



TRAMP ON TOUR, DENMARK 2011 (UK SHOWS PLANNED FOR 2012/2013)



Venues played in:
Overgaden institute for Contemporary Art, CMYK gallery, Copenhagen, Holbaek Arts college, Odense city square, Linie 74 bar, Skagen. Hygum Arts museum.

Tramp presents the world of the castaway, fellow inmates, orphan sisters; Misfits on the run, tramping through terrain both familiar and unknown. Tramp is told through songs, physical ritual, identity and clothes swapping, choreography and the playing of instruments.

Bittersweet, humorous songs laugh at the concepts of failure and of success, at notions of love, loss and survival. Wry observation characterises the Tramp view of others; the sweet van driver delivering his sweets, the dead youth juggling far too many things in the air, and lying on the ground, punks and roses. This is a world in which houses are eaten, hungry cats wait in slaughter- houses, in which snakes talk and lovers without legs cannot walk away. While these tales may seem to be from far-flung imaginary places, they are indeed all real reflections and true observations of contemporary situations; political demonstrations, the greed of consumerism, youth suicide, the expectation in relationships. This world is one of stark conditions and starker consequences. Throughout, relentless, repetitive rhythms dominate, pumping, grinding, marching, and jumping. Deadpan stares, the body pushed beyond its limits this musicality is a hard taskmaster, offering no respite. With insistent harmonies, raw and beautiful, it is songs that are the heartfelt driving force of Tramp: they speak of guilt, revenge, escapism, sorrow and disappointment. Accompanied by simple melodies and bare percussion there is never a slump in rhythm or energy. Whatever the twists and turns in story, music or song the theme is one of tenacity, of always carrying on.



MOLLY AND ME @ GRRLESQUE FESTIVAL, WAREHOUSE 9, COPENHAGEN
NOVEMBER 2011

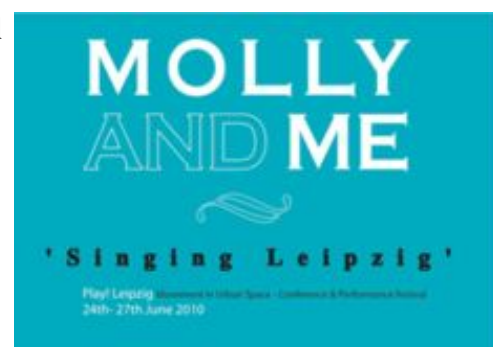


Grrlesque Festival is a new performance and cabaret festival challenging the boundaries of sexual identity in a “playful, humorous and satirical manner”.

**SINGING LEIPZIG @ PLAY! LEIPZIG URBAN MOVEMENT AND SPACE
CONFERENCE AND FESTIVAL, LEIPZIG, JUNE 2010**



We travelled as troubadours from Copenhagen and London to make songs about Leipzig. Every day we attempted to map our way with songs made together, narrating our deeds and adventures as responses to the city. Songs performed at Lindenfels Shaubuhne and Leipzig Central Theatre.



MOLLY AND ME @ PERFORMER STAMMTISCH, BERLIN 2010



**Performer Stammtisch
Berlin is a monthly
performance night for
European live artists.
MOLLY AND ME
performed with Joakim
Stampe and Chuyia Chu.**

**MOLLY AND ME PERFORMING A-PART @ GET A ROOM FESTIVAL,
GLASGOW 2008**



Set in two hotel rooms we performed a series of mirrored tasks, dressed in the same costumes. Using a picture of a Burmese masked boy affected by the tropical cyclone in May 2008, we attempted to recreate the mask onto ourselves with white China clay. Looking at conflicting images of melancholia and disaster this repeated action evokes images of the ensnared clown.

MOLLY AND ME PERFORMING IT'S NOT ABOUT US @ THE
CCA, GLASGOW 2007





It's Not About Us is a shape-shifting universe of rhythmic diabolical humour, high school musicals and camp horror creating a ridiculous competition between two women for their audience's attention. Within a stripped down environment distinctive sound devices appear, odd and lavish costumes to plain underwear are worn, as they sing and scantily dance along to their bizarre stories.

MOLLY AND ME PERFORMING A SLICE OF SALVATION





As a continuation from *Its Not About Us* this show delves further into the murky depths of two people trapped into making sense of their relationship with the past, their role as performer and each other. A whirlwind of macabre acts and crude probings unravel layers of complexities such as how to cry like a baby and jump like a goat. Themes of beauty and entrapment are explored with an influence from the book *Downfall* by Per Olov Enquist. An eternal, unseverable union and odd monstrous pairings figure prominently with child-like games and songs interspersed.

MOLLY AND ME IN THE PRESS

A combination of The Slits, Abba and Curtis Mayfield with kazoos.

DJ Bomber

Molly and Me were awesome - Sassy with bad ass.

Schwervon

The Ukelear Meltdown festival, now in its second year, was a celebration of all things uke, setting out to show the diversity, accessibility and yes the downright fun of the Ukulele...For me the best act in the evening came in the form of Molly and Me. Simple but special their bizarrely beautiful sound is all surreal lyrics sung in insistent harmonies with ukulele and xylophone backing.

NARC magazine (National Ukelear Meltdown Festival 2009)

The intimacy between the two performers and audience is surprising and earned. Echoes of stand-up comedy and slapstick- its warmth is rare. When so much contemporary performance merely challenges boundaries and patience, it is wonderful to see a company willingly accommodate the audience. It's Not About US manages both a fulfilling finale and hints at irresolvable differences. A snapshot of hidden pains and irritations that blight many relationships- from flatmates to lovers, from co-workers to team mates- Molly and Me evoke laughter and reflection.

The Skinny (It's Not About Us, CCA, April 2007)

Both very charismatic performers, the most challenging and most enjoyable piece of the evening... A little gem of delight.

The Arches 2008

The Molly and me show is charming, witty, intelligent and very essential in its dealing with human problems. The audience will laugh - and sometimes cry - while these very talented ladies dance and sing and make music and movements to form a marvellous synthesis. A truly great performance, full of creative power, sorrow and hope.

Hanne Marie Svendsen, author



FABRIKKEN