

Dada Divas

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Dada Divas, composed by Jacqueline Bobak, is an opera that unearths and re-imagines the stories and creative works of important female artists and performers who were among the originators of the Dada movement: Emmy Hennings, Mina Loy, Elsa von Freytag-Loringhoven, Hannah Höch, and others. The piece draws upon period traditions of cabaret, variety show, and operetta, linking these to such recent practices as noise, sound art, experimental music, extended vocal techniques, and performance art. It illuminates historical and artistic contributions by women who were overshadowed by their male counterparts, and comments on such issues as the status of women, emigrée life, drug addiction, war, and other concerns that are as pressing today as they were when Dada erupted a century ago. *Dada Divas* is modular, non-linear, and site-adaptive. Each rendition can be unique in form, length, and personnel. The current version is approximately 90 minutes long, performed without intermission by three singers/actors and a sound designer.

Various versions of *Dada Divas* have been presented at the Dada World Fair in San Francisco; the Musica Nueva XIII Festival in Monterrey, Mexico; the New Music Encounters + Festival in Brno, Czech Republic; and such other spaces as art galleries, a library, and a bookstore.



Principal performers in *Dada Divas*



Jacqueline Bobak is a singer, educator, and composer committed to creating, interpreting, and teaching adventurous music made with and for the voice. She has performed extensively throughout the US and Europe, conducted research in experimental music and art, collaborated with numerous composers, and taught since 1991 at the California Institute of the Arts. Her repertoire ranges from the traditional to the avant-garde, with most of her work focusing on new and emerging pieces, including many composed for her. For over two decades she has been an active and critically acclaimed performer in the Los Angeles area, and has recently combined her performing and research interests as the creator of *Dada Divas*.



Carmina Escobar is an experimental vocalist, interpreter of contemporary music, improviser, and intermedia artist from Mexico City. Her work focuses primarily on sound, the voice, the body and their interrelations to physical, social, and memory spaces. She has intensely explored the capacities of her voice, developing a wide range of techniques that she applies not only to her performance and creative practice but also to investigating radical concepts of the voice. She has performed throughout the US, Europe, and Central America, including in contemporary opera. The recipient of numerous awards and grants, she was recently named one of the top ten artists, in all categories, to watch in Mexico.



Micaela Tobin is a soprano and sound artist specializing in contemporary music. Recently she performed with the acclaimed Los Angeles-based experimental company The Industry in its groundbreaking production *Hopscotch*, in the west coast premiere of John Luther Adam's *Sila* at the Ojai Festival, as a soloist alongside Annette Bening in *Medea* at UCLA Live, and with the experimental hip-hop group *clipping*. She has developed her own experimental music project titled *White Boy Scream*, in which she dissects her operatic singing through electronic effects and noise. Recently she also co-composed *Unseal Unseam*, an electroacoustic opera that received five-star reviews at the 2016 Edinburgh Festival Fringe.

Technical requirements for *Dada Divas*

Technical contact: info@dadadivas.com

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May vary depending on the rendition performed, as well as the size and configuration of the venue.

Presenter is typically asked to provide:

- an audio system: mixer with at least 9 input channels and 2 auxiliary sends; 2 house speakers, 2 stage monitors, and amplifiers if necessary; audio cables
- 3 wireless headset microphone sets (mics, transmitters, and receivers) and XLR cables
- 1 wireless hand-held microphone set (mic, transmitter, and receiver) and XLR cable
- 6 cables to connect 1/4-inch TRS outputs from the performers' audio interface to the mixer
- AC power strips, with enough outlets to accommodate all listed equipment
- stage lighting appropriate for the venue
- assistance transporting and configuring the preceding items
- set-up and rehearsal time in the venue

Performers will provide:

- laptop computer and software
- audio interface and USB cable
- audio effects box
- engineer to operate laptop and house mixer
- theatrical props, set-pieces, and costumes

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Budget

Transportation, lodging, artists' fees, and promotional or documentary expenses

Negotiable depending on scheduling and the nature of the engagement

