
Daniela Lunelli aka Munsha is a Berlin-based Italian singer, cellist, composer and music educator,

who works and performs with theatre, installation, video art, and multimedia. After graduating at the conservatory of Music in Salerno and the training as sound designer for films and television she focussed on contemporary music, voice research and the composition of her own music productions, with a focus on experimental and avant-garde music.

Over the years she has composed music for various music theatre and dance performances, sound installations and interdisciplinary projects, as well as collaborating on genre-opening productions.

Her music appears in various cinematographic works such as Polizeiruf 110 - Grenzgänger with the German musician Schneider TM, in Uccellino Giallo's productions and All Tomorrow's Children [Bronze Remi for Experimental-Dramatic Film at the Worldfest-Houston Film Festival]. She has also been featured in the British Council's Mix the City project.

Since 2018 she is member and musical director of [spreeagenten e.V.](#), a group of artists from Berlin's independent scene, which realises theatre projects and performances at home and abroad. In 2019, she composed the music and takes over the musical direction of spreeagenten's music theatre piece [Mädchenorchester](#), for a cast of 9 performers, a chamber orchestra of 20 musicians and electronics. The music theatre based on the memories of the members of the Auschwitz Women's Orchestra was first staged at Heimathafen in Berlin and Kulturzentrum Auschwitz. In October 2021, it was performed again at the Theater im Delphi with funding from the Capital Cultural Fund and the Cultural Education Project Fund.

In 2020, she contributed in [HÄUSER-FLUCHTEN](#) by spreeagenten e.V. as musical director, composer and musician.

Supported by Berlin / Fonds Soziokultur, Dürr Stiftung, KA Mitte, and LZPB, [HÄUSER-FLUCHTEN](#) draws the biographies of Nazi persecutees from the past into the present of everyday life in Berlin, through station theatre with interventions at original locations in Berlin's Scheunenviertel and Spandauer Vorstadt.

In February 2021, she premiered as writer and director of the play [Alices Geschwister](#) or which she also composed the music and contributed to the cast. The play was produced at the Theatre at the Delphi in digital format and was funded by the 2019 Entry Grant from the Senate Department for Culture and Europe.

In addition to her solo productions, she has been involved in various B-side music projects, such as 42WIREDBEASTS and the floating soundscapes of members of the band Einstürzende Neubauten. Since 2009 she has been cellist and co-author of Max [Max Maffia & The Empty Daybox](#), an Italian acoustic instrumental ambient band.

As part of these projects she has worked and shared the stage with Bob Rutman, Lynda Sharrock, Jochen Arbeit [Einstürzende Neubauten], thisquietarmy, Alessandra Zerbini, Steve Summer, Renato Rivolta and the International Academy of Music in Milan, Grim [Group for Research and Improvisation], Tatwerk | Performative Research, Veronica Cruciani, artists and lecturers from the Naples Academy of Fine Arts, among others.

Since 2001, she has also dedicated herself to teaching music and singing in particular, with a focus on the use of the vocal tract and the practical use of resonating bodies in music and theatre.

Munsha's musical research work was most recently funded by Musikfonds. She has been a member of the jury of the Berliner Festspiele's "Treffen Junge Musik"

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RELEASES



[MOONX](#) - a project with 12 performances based on Fibonacci's golden spiral. The project fuses astronomical number sequences and their influence on religions, human behaviour, structural connections and liquid magnetism. [2023]



[PIAFFE](#) Thriller, 86 minutes, color-Writer & director Ann Oren
Premiere Concorso Internazionale Locarno 2022-Distribution Salzgeber-Sales Rediance
Awards (Selection) Junior Jury Award Locarno / Best Feature Calgary / Silver Hugo Chicago / Best Film Junior Jury Margenes Madrid / Spirit of the Festival Award Cork / Prix du Jury Gerardmer.
[Cinema release Germany: May 4th 2023]

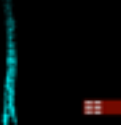
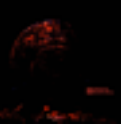
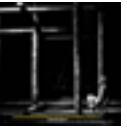
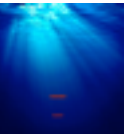
- 2022 [Madchenorchester - Original-Soundtrack](#)
- 2021 [41022021](#)
- 2019 [The Dogs of March](#)
- 2018 [Wald - Maschinen - Schlachthof Gebet](#)
- 2017 [The Heavy Atoms](#)
[2GATES](#)
- 2016 [The Conceit of Childhood](#)
[Who Will Play After?](#)
- 2014 [Hybrid 001](#)
- 2012 [33](#)

COLLABORATIONS

- 2017 [I'm Not](#) 42WiredBeasts
- 2015 [Grenzgaenger Polizeiruf 110](#) SchneiderTM
[A Better Place](#) Max Maffia & the Empty Daybox
- 2014 [Perseverance](#) Stamina
- 2012 [Happiness is a tree](#) Max Maffia & the Empty Daybox
- 2010 [In due corpi](#) Nicodemo
- 2002 [Rosa Rabbia e Sangue](#) Myriam Lattanzio

COMPILATIONS

- 2023 [Another Supper by V.A. // Moniker Eggplant](#)
- 2022 [Il Wedding Kollektiv & female friends play SOUP](#)
- 2021 [Boarding Songs](#)
- 2017 [All tomorrow children OST](#)
- 2016 [SOLAR SOUND](#)
- 2015 [SC009: GLITCH](#)
[Polizeiruf 110 // Grenzgaenger OST](#)



THEATRE [selection]

ALICES GESCHWISTER



Multimedia theatre piece about the bizarre, tragicomic story of a girl who rejects social paradigms. The novel Alice in Wonderland becomes the foil for a fabric of video, music and language.

In the reinterpretation "Alice's Siblings", Alice does not fall down a deep rabbit hole, but is committed to a psychiatric institution. To escape everyday life in the hospital, Alice creates her own reality and creates imaginary friends, duplicate selves, a Cheshire cat and Lewis Carroll himself.

"Alices Geschwister" takes the audience on a journey into the delusional and comical world of a mental asylum and interweaves original quotes from the novel with real letters from patients, original texts and songs to create a bizarre and tragic texture.

A production in cooperation with Theater im Delphi and TATWERK | Performative Forschung. Funded by the Senate Department for Culture and Europe. With the kind support of the Verein zum Erhalt der Domjüch - ehemalige Landesirrenanstalt e.V.

HÄUSER-FLUCHTEN

Station theatre and interventions at original sites of the lives of Nazi persecutees in Berlin's Scheunenviertel and Spandauer Vorstadt districts.



In scenic highlights, HÄUSER-FLUCHTEN brings the life stories of Nazi persecutees from the past into the present of everyday life in Berlin.

The route includes various performance stations where the ensemble, consisting of three actors and a musician, brings the past history of the buildings and their residents to the surface. The voices of resistance fighters and the politically persecuted, of people who sought to survive underground, of the unadjusted and the unwanted are heard in front of houses, in entrances, courtyards and from windows.

The audience each finds their own way to the individual stations where history is brought to life through performance and music, splits up, comes together again and is accompanied by the voices and sounds of an audio track. Events long past and forgotten immediately take up space in the here and now.

A production by spreeagenten in cooperation with the Berlin State Centre for Political Education, the Foundation New Synagogue Berlin - Centrum Judaicum,

TATWERK | Performative Research and the Association for the Promotion of Art and Culture at Rosa-Luxemburg-Platz e.V.

Supported by the Fonds Soziokultur, the Heinz und Heide Dürr Stiftung and the Bezirkskulturfonds Mitte.

MÄDCHENORCHESTER

Music theatre with classical and electronic music based on the memories of members of the Auschwitz Women's Orchestra.



The contemporary music theatre of the spreeagenten is dedicated to the memories of contemporary witnesses who were members of the women's orchestra at Auschwitz. The result is a cross-border dialogue between text and music; classical repertoire and new electronic compositions; between past and present; contemporary witnesses, ensemble and audience on the questions "How can one survive?" and "What does my art mean to me?"

A group of young performers and orchestral musicians form the ensemble together with professionals from the fields of acting and singing.

ensemble. They become the sound body of the memories of the musicians from Auschwitz and their individual personal and artistic processing beyond the

end of the Second World War.

A spreeagenten production in cooperation with the Ernst Haeckel School Berlin-Hellersdorf, the Young Chamber Ensemble of the Shostakovich Music School Berlin-Lichtenberg, the Berlin Youth Chamber Orchestra, TATWERK | Performative Research, Theatre Scouting, Heimathafen Neukölln and the Auschwitz Cultural Centre (Oświęcimskie Centrum Kultury).

Supported by the HAUPTSTADTKULTURFONDS and with funds from the Berlin Project Fund for Cultural Education.

ANGST VOR DER ANGST



“Be overly pessimistic”.

Fears, irrational and divine spirits, take possession of people, villages, cities and even entire nations when they lose their connection to the unconscious and ignore conflicts and outcasts.

ANGST VOR DER ANGST stems from the desire to investigate the connection between individual and collective fears.

A co-production with the Teatro del Lemming. With the support of TATWERK | Performative Forschung (Berlin); "IN METAMORFOSI - residenze per la ricerca teatrale" - Teatro del Lemming (Rovigo, IT), theWorkRoom - Fattoria Vittadini in collaboration with Fondazione Milano Scuole Civiche (Milan, IT); Chille de la balanza (Florence, IT)

mixed_me Einmenschshow



An asterisk at the end of nouns. An / at the end of LGBT. A third gender, no gender, man, and woman at the same time, no man and no woman.

People have always tried to find an explanation for the unusual phenomenon of hermaphrodites, in today's language intersex people. An explanation that has generated and continues to generate different ways of dealing with it, which is always associated with a certain degree of violence. For a long time, intersex people were forced to remain invisible because they could not be categorised. But the perception of intersex people is changing nowadays, and so are their lives.

mixed_me Einmenschshow approaches these narratives and tries to find space for a reflection that goes beyond the male-female dichotomy.

Supported by the Landesverband Freie Tanz- und Theaterschaffende Baden-Württemberg e.V. with funds from the Ministry of Science, Research and Art of the State of Baden- Württemberg and the Cultural Office of the City of Freiburg i. Breisgau.

«WALD/MASCHINE/ SCHLACHTHOF-GEBET»



The works of the writer Mehdi Moradpour thematise interpersonal communication in modern society in a variety of ways.

Life is reduced to the economic unit, whether as a factor in an unleashed production process or a calculating factor in armed conflicts. Against this background, the lyrical ego formulates its demands on an imaginary counterpart, expresses its desires in sometimes drastic linguistic images, seeks closeness and demarcation in order to ultimately assert its own individuality.

Further PRODUCTIONS

- 2023 [there is no place like Before – a digital time-travel](#) [interdisciplinary art] - prod. DERIVAT in coproduction with TATWERK and in cooperation with nota e.V. Funded by the Fonds Darstellende Künste
[A song that can't be sung](#) [theatre] - prod. Abigail Akavia and Hilà Lahav Funded by Fonds Darstellende Künste and Cultural Foundation of the Free State of Saxony
- 2022 [Das Totenschiff](#) [short film]. Prod. Berliner Anarcho Theatergruppe Act Absurdum. Film adaptation of a theatre play based on the novel by B. Traven
- 2018 [Lichtung](#) [dance] - prod. SR&Company
[Schatten](#) [interdisciplinary art] - Bremen Chamber of Labour/LUX Projection Festival
[Mix the City Berlin/Glasgow](#) [interactive project] - Prod. British Council
[Affliction](#) [kurz Film] - prod. MUSTart Film
- 2017 [The heavy Atoms](#) [short film] - prod. Uccellino Giallo
[Terra incognita](#) [short film] - prod. Uccellino Giallo
[The strand of Equilibriums](#) [short film] - prod. Uccellino Giallo
- 2016 [Chiamami ancora](#) [dance] - prod. Lopsided
[All tomorrow's children](#) [feature film] - prod. Jon-Carlos Evans
[Plexus](#) [short film] - prod. Gene Berlin
[The Anomaly](#) [short film] - prod. Uccellino Giallo
- 2013 [I fiori neri - A mere formality](#) [series] - prod. Cutre Film
[Shining](#) [interdisciplinary art] - independent production
[Amen](#) [interdisciplinary art] - independent production
[Next Generation - una favoletta di Peppino Impastato](#) [interdisciplinary art] - prod. Cactus Film
- 2012 [Volevo solo vivere](#) [feature film] - prod. Ciak Mania
[La Tramontina](#) [documentary] - prod. Clever Production S.r.l.
- 2011 [Vox Burger](#) [sound installation] - independent production
[She died](#) [web series] - prod. Giffoni Film Festival
[Daniel](#) [short film] - prod. Hobos Factory
- 2009 [Abnormal](#) [dance] - prod. Teatri Sospesi
[La macchina Inutile](#) [interdisciplinary art] - a project of Italian Ministry of Labour and Social Policy
- [Divina vasaia](#) [sound installation] - independent production
- 2008 [I Passi: precipitazioni in corso con delitto passionale](#) [theatre] - prod. Ozon Factory
[Zanclide: duality for solo voice](#) [sound installation] - independent production
[Scilla#1](#) [interdisciplinary art] - prod. Spazi Multipli
[Maquillage](#) [sound installation] - prod Spazi Multipli
- 2007 [Ciel](#) [theatre] - prod Napoli Teatro Italia Festival
[Come un lago senza fango, sir. Come un cielo d'estate sempre blu](#) [interdisciplinary art] - prod. Ozon Factory
- 2006 [Qualcuno voleva annegarvisi dentro](#) [theatre] - prod. V.V.V.
[Concreta Irpinia](#) [documentary] - prod. Filmare Entertainment
[Pesca](#) [documentary] - prod. National Geographic International/Filmare Entertainment
[Processionea](#) [sound installation] - independent production
- 2005 [Tattica001](#) [sound installation] - independent production
[Affaticamento](#) [interdisciplinary art] - independent production
- 2004 [Caos 001](#) [interdisciplinary art] - Academy of Fine Arts of Naples
[C'è qualcosa di strano](#) [interdisciplinary art] - Academy of Fine Arts of Naples
- 2003 [Frammenti from «Waiting for Godot»](#) [interdisciplinary art] - Academy of Fine Arts of Naples

PRESS CUT OUTS

The main story is well known. Hidden within it are many small and forgotten stories. The actors Richard Gonlag Jelena Bosanac and Željko Marović and the musician Munsha bring the forgotten to light at original locations. History can rarely be experienced so vividly at the place where it happened.

[History Walk - Remembering the Berlin Barn Quarter/Country Report - Deutschlandfunk Kultur].
To the [broadcast](#)

Die streets of Berlin are more than an exciting backdrop - they are silent witnesses to what the Spree agents report on...

[Neues-Deutschland]. To the [article](#)

In this way, "Häuser-Fluchten" is an impressive reminder of the importance of contemporary witness reports and encourages people to read them later. *[Taz]* To the [article](#)

... **A** wonderful invitation to get to know unknown Berlin biographies...

[rbb- Inforadio]. To the [broadcast](#)

The impressive production visually dispenses with images of horror. The stage design is reduced to a few carefully selected details. (...) The deadly threat can also be felt in every second of the stage music by composer Munsha. *[Inforadio]*

The staging is one of renunciation. (...) The staging does not need any real external elements of a concentration camp. And yet all this is present. It passes through the mouths of the young people, lives in their gestures, in the sounds and music that relate to them. The "Mädchenorchester" is a miracle of stylisation. *[Neues Deutschland]*

The production *Mädchenorchester* combines music that was actually played in the concentration camp with contemporary sounds, illustrates how easily art can be misused for political purposes and, despite everything, is a tribute to its irreplaceable power!

[ARTE Television]

Two thin lines are stretched along the edge of the stage, the suggestion of a fence, reduced to the utmost like everything else in this piece. The orchestra plays a few bars from Dvorak's Slavonic Dances, interrupted by electronic sounds. Old songs alternate with specially composed songs, integrated into a choreography of restrained movements. The performers merge into breathing sculptures, detach themselves from each other, their faces are still, almost motionless, nobody grimaces. Not a play, rather a shadow play. (...) The play *Mädchenorchester* is not a melodrama. (...) It could be compared to a cluster of many overlapping, even contradictory voices.

[Frankfurter Rundschau]

Hard, brutal words meet soft tones in almost absurd scenes. *[Berliner Zeitung]*

Mädchenorchester is a piece about the beauty and vulnerability of music. (...) The concept of having a youth ensemble perform works brilliantly. The piece addresses elementary questions. Answers can be found in the quiet nuances. *[Tagesspiegel]*

Musicians and performers form a collective body of memories. They are memories of horror and humiliation. (...) The interplay between Berlin schoolchildren and acting and music professionals lends the performance authenticity - some of the members of the Auschwitz girls' orchestra were only 16 years old.

[rbb television, Kowalski & Schmidt]

The production focuses on a lesser-known chapter of the SS era, namely the abuse of music. Female prisoners see unimaginable horrors in the concentration camp and have to play music to accompany them. In other words, forced musical labour. I was deeply moved by this, the quotes from contemporary witnesses were made even more vivid by the music and the audience was also totally silent and focussed. (...)

[Radio Eins]

[Kathodik // African Paper](#)

[Digital in Berlin](#)

[Ondarock Magazine \[1\]](#)

[Frastuoni Magazine \[2\]](#)

[Frastuoni Magazine](#)

[Slowcult](#)