



SPRING 2019



photo: **21 Pornographies** (DK) – Mette Ingvartsen

ABOUT

RIMI/IMIR SceneKunst (RISK) is an artist initiated and led platform founded in January 2016. Currently the initiative is run by Marit Sandsmark and Iver Findlay.

The organization/space is a platform for performing and live arts, with a focus towards both production and presentation.

Operational Support: Nils Erga, Sander L. Haga, Ingmar R. Nilsen and Helene Düring Kjær.
Web/Print design: Maggie Hoffman.

RIMI/IMIR SceneKunst is located at Badehusgata 25, 4014 Stavanger.

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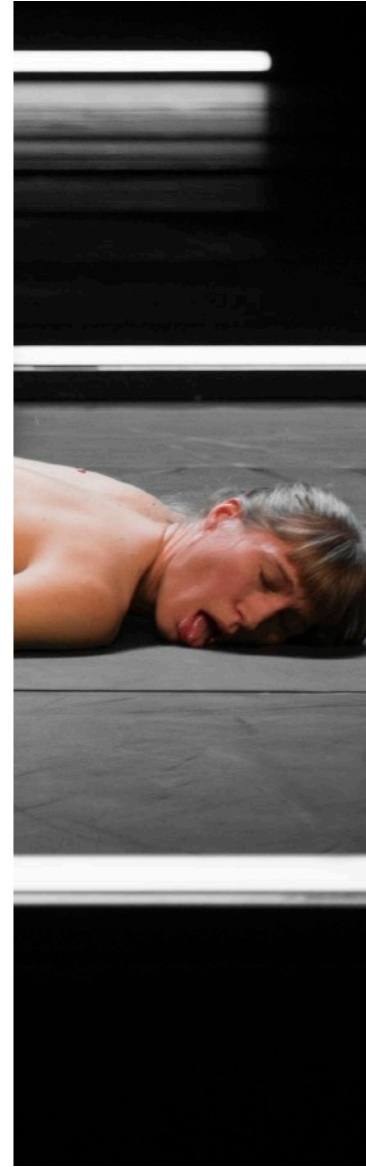
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Collaboration partners: Bit Teatergarasjen, Bergen, Black Box Teater, Oslo

Supported by: Arts Council Norway, Rogaland Fylkeskommune, Stavanger Kommune, MUO, and OBOS Rogaland.

Resident company/ artists: Findlay//Sandsmark

cover photo: **Lowlands** (FL) – F//S



SPRING 2019

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HOT BODIES - STAND UP (SEASON OPENING FEST)

GÉRALD KURDIAN

2. FEBRUARY @ 19.00



HOT BODIES - STAND UP is the title of a live performance for Gérald Kurdian, two electronic instruments, a sampler and a vocoder. Borrowing the vocabularies of electronic music concerts, stand-up comedy and documentary, its libretto tells in 7 chants and 2 danced interludes, his metamorphosis through the encounter of the sexual revolutions of the XXth and XXIst centuries. Elements of the performance are based on interviews Kurdian leads beside an ensemble of people practicing their sexuality and/or gender as a way to resist, augment or emancipate the very idea of self.

Hence, it could be imagined as a dive into the experiment of our desires, a moment to stress the importance of our physical and sexual forces in the inventions of our bodies, our storytelling and our future utopias.

Gérald Kurdian is a musician, performer and radio-artist, who studied visual arts at the École Nationale d'Arts de Paris-Cergy before entering the contemporary dance program Ex.e.r.ce 07 - CCNMLR under the direction of Mathilde Monnier and Xavier Le Roy. His oblique concerts are joyful opportunities to invent synergies between live electronic music practices, performance art and documentary.

Concept & Performance Gerald Kurdian

Dramaturgy Valérie Castan

Artistic collaborators Sylvie Garot, Arantxa Martinez, Lola Rubio

Aloyse Leledy

Production Sarah Parolin Administration Décor de l'envers // Living en Mars

Coproduction École Nationale Supérieure d'Art de Bourges

Résidences : Casa Encendida & CA2M / Madrid ; La Bellone - Brussels ; Reikjavik Dance Festival ; Le CENTQUATRE-PARIS

With the support of Direction régionale des affaires culturelles d'Île-de-France - Ministère de la Culture et de la Communication et d'Arcadi Île-de-France.

www.geraldkurdian.com



CONCERT W/ TRÄDEN (TRÄD, GRÄS OCH STENAR) (SE) | ANDERS HANA (NO) 3. FEBRUARY @ 20.00



TRÄDEN (Träd Gräs och Stenar)

The legendary Swedish band Träd, Gräs och Stenar have cultivated a unique sound since the end of the 60s, and rank among the most influential experimental rock bands, both in Sweden and internationally. Träden was formed in 1969 from the remains of psychedelic band Pärson Sound. Since then they have recorded a number of albums, toured all over the world, disbanded and reformed, while members have come and gone. The latest incarnation of the band consists of Reine Fiske (Dungen) and Hanna Östergren, in addition to long time members Jakob Sjöholm and Sigge Krantz. In 2018 they changed their name to Träden, and released an eponymous album to add to their iconic body of work.

www.traden.bandcamp.com

www.facebook.com/tradgrasochstenar

ANDERS HANA (Brutal Blues, The End)

Anders Hana plays Norwegian folk music on electric guitar. Anders visited IMIR back in September, playing to an enthusiastic crowd. We are thrilled to have him back.

In cooperation with Zang: and nyMusikk Stavanger

Supported by Norsk Kulturråd, Stavanger Kommune and Rogaland Fylkeskommune.





LOWLANDS (FL) FINDLAY//SANDSMARK 7+8. MARCH @ 19.30

lowlands (FL) explores and meditates over memory and homelands through the prism of a research trip to Daytona Beach, Florida, where Iver Findlay grew up from ages 1 to 17. Exploring the repulsive and alluring nature of Daytona (or Florida, or the USA), and working with physical displacements and geographic dislocation, the performance unfolds as a cinematic-concert-choreographic experience, which breathes and burns the place and landscape into the body, as well as the soul.

Functioning as a visual concert with its energy directed towards and through a choreographic center, it is set amongst an overwhelming representational depiction of a place which moves towards abstraction, attempting to put the landscape in the body. The body of the performers, of the movement, of the viewer, of the music, of our collective shared moments and soul. The work has been occupied with several dichotomies here: the sublime and nature vs. the grotesque and repulsive. Or repulsion and attraction. Disgusting and seductive. Florida, America, memories, history, ancestry and on and on. Something that starts off tasting so very good, but some how turns to the taste of shit the more you chew it.

'Daytona Beach Forever!'



By and with: Marit Sandsmark and Iver Findlay with Pål Asle Pettersen, Chris Brokaw, Nils Erga. Jon Refsdal Moe, Peter Warren.

Rehearsal and research partners: Yukiko Shinozaki, Bahar Temiz, Brendan Dougherty, Guro Aae, Sander L. Haga. **Co-produced by:** Bit Teatergarasjen-Bergen and Black Box teater-Oslo. **Supported by:** Norsk Kulturråd, Stavanger Kommune, Rogaland Fylkeskommune, and apap-Performing Europe 2020- a project co-founded by Creative Europe Programme of the European Union.

Findlay//Sandsmark (F//S) is a performance company working across the disciplines of dance, theater, live music and video art in a collaborative and collective effort. Over the past few years they have created several productions in the borderland between performing arts and installation, bending connections and correlations over disciplines to create live art which resonates from a physical and emotional plane. The work has been presented regularly in Norway with Black Box Teater in Oslo, Bit Teatergarasjen in Bergen, and Avant Garden in Trondheim, and internationally at PS 122 Coil Festival and Abrons Arts Center in New York, On the Boards, Seattle, Wexner Center in Columbus, and Charlotte Street, Kansas City. F//S are behind the RIMI/IMIR platform and resident artists.

www.findlay-sandsmark.com

GORRLAUS #1 FOLK MUSIC SERIES (CURATED BY ANDERS HANA)

W/ KNUT HAMRE AND BENEDICTE MAURSETH

21. MARCH @ 20.00



Harding Fiddle Concert and release party with Knut Hamre and Benedicte Maurseth

It's an honor to let the great **Knut Hamre** from Granvin in Hardanger open the new Stavanger folk music series *Gorrlaus*. Knut Hamre has been active since the 1980s, releasing a number of albums and touring around the world. He has won *Landskappleiken* (Class A) seven times, and has received numerous prestigious awards. In 2017 he was appointed Commander of the Order of St. Olav for his contribution to Norwegian folk music.

In addition to being an active performing folk musician, Knut has spent a lot of time with students, sharing his wealth of musical knowledge. Last year the monumental collection "*Slåttar frå Granvin*" (Fiddle tunes from Granvin) was released, consisting of a book and four CDs, containing 97 traditional *slåttar* played by Knut.

Benedicte Maurseth has been a student of Knut's for 24 years and counting. In addition to playing traditional music from Hardanger, she is also a composer. Maurseth borrows musical structures and tonality from folk music for her own work, for example on her solo album "*Alde*".

Benedicte has worked with musicians such as Nils Økland, Gabriel Fliflet, Sigbjørn Apeland, Kristin Skaare, Åsne Volland Norli and Stein Urheim. She plays in the band Tidekverv, and has also collaborated with author Jon Fosse.

Tonight also marks the release of her new solo album. We can't wait! Welcome!

Gorrlaus is a concert series that will present traditional folk music, along with music that takes tonal and rhythmic elements from folk music to create something new.

Gorrlaus is supported by Stavanger Kommune.





PRIVATE SONG

ALEXANDRA BACHZETSIS

2+3 APRIL @ 20.00



Art, like consciousness, suggests Jacques Derrida, depends on framing, on the “parergon.” From the border surrounding the painted canvas to the proscenium arch or the cinema frame, the “parergon” defines what can be seen. The frame, Derrida argues, upsets the notion that “aesthetic judgment must concern intrinsic beauty and not the around and about.” With three performers, *Private Song* re-frames some of the elements that were part of the solo performance *Private: Wear a Mask When You Talk to Me*. While the solo performance uses self-mutation as a technique to explore gender and cultural constructions through the ritualized repetition of embodied gesture, *Private Song* proposes framing as a perceptual strategy for questioning, underlining, or neutralizing the spectator’s relation to moving bodies on stage. Popular rebetiko songs from the 1940s and 1950s composed by Giannis Papaioannou, Vassilis Tsitsanis, and Giorgos Mitsakis are introduced within the piece—not as a narrative motive but as a means of juxtaposing the singular voices and codified gestures coming from oriental and modern dance as well as wrestling, Hollywood gender models, and the pictorial history of representations of love and battle.

Although the songs could be considered affirmations of a cultural identity, their reframing highlights the heterogeneity of elements that compose the rebetiko tradition. The origin of the word “rebetis” (ρεμπέτης) is controversial. Its literal meaning is “wanderer, blind or misguided,” referring to a “mangas” or a “tough guy who needs correction.” “Rebetis” denotes a form of South, nomadic, non-white masculinity within the context of the expansion of urban capitalism in Greece. The development of rebetiko culture in Greece is strongly connected to the political history of displacement of oriental communities within Europe. The

advent of a wave of refugee musicians from Asia Minor into Greece following the deportation of populations in 1922–3 contributed to the flourishing of a new urban oriental genre of music that evolved into rebetiko. The word entered the field of music during the 1930s as a name for American recordings of Greek and oriental popular singers influenced by orthodox ecclesiastic chants, modal Ottoman music, and café music. Rebetiko does not only refer to the songs, but it is also a collection of popular urban places (cafés, squares, streets) where political, religious, or ethnic minorities gained recognition through music. Gender-specific practices appear to have been determined by the musical community of oriental coffee shops. Instrumentalists were mainly men, whereas prominent singers and dancers were mainly women. This gender split introduced a segregation between music and dance, between composition and bodily display, between thought and affect.

Private Song stresses these jump cuts within voice and gesture, time and space, and affect and meaning to question how certain cultural and gender frames legitimate action and knowledge—defining what is acceptable or not, regulating a sense of reality, and also delimiting the possibilities for action within a given scene. Finally, these acts of reframing produce a phantasmic staging, working as a device for channeling perception and affect that ultimately transforms the position of the viewer. –Paul B. Preciado

Credits Concept and Choreography Alexandra Bachzetsis // Performance and Movement Research Alexandra Bachzetsis, Thibault Lac, Sotiris Vasiliou // Research Curator Paul B. Preciado // Dramaturgy Tom Engels // Collaboration Research Rembetiko Culture Alkistis Pouloupoulou, Sotiris Vasiliou // Music Tobias Koch // Recorded Musicians Avgerini Gatsi, Kostis Kostakis, Fotis Vergopoulos, Giannis Zarias // Voice Training and Coaching Theodora Baka // Communication Design Julia Born // Editorial Coordination *Private Song* Book Henriette Gallus // Greek Editing *Private Song* Book Sotiris Vasiliou // Photography Otobong Nkanga and Nikolas Giakoumakis //

NYMUSIKK'S SPRING CONCERT 2019

6. APRIL @ 20.00

nyMusikk Stavanger will once again join RIMI/IMIR SceneKunst on a beautiful day in April and transform the hall into a marvellous self-service store with live music. Rumour has it that this year's spring concert is the 10th in the series ..? Whether it's true or not, doesn't really matter. We'll do the same anyway: a marathon party with both contemporary music, not so contemporary music, music of the future, improvisation, noise, noise music and sound art. We'll keep going for about 4 hours. The bar will be open, and food available.

Doors open at 19:30, the music starts closer to 20:00.

Tickets: NOK 180/90 (/students and members of nyMusikk)

Sign up at www.nymusikk.no!





21 PORNOGRAPHIES

METTE INGVARSEN

26+27. APRIL @ 20.00



Writing a novel about libertinage from his prison cell in 1785, Marquis de Sade declared that the nature of human passions authorizes crime. This moment in Western modernity marks the moral ambivalence in the bind between sexual liberation and power. While the legalization of pornography in Denmark in 1967 expanded the erotic freedom towards more gender equality, pornography today includes a politically wide range of expressions and uses, from queer and feminist stances to sexualized torture in war. The key to the affective power of pornography lies perhaps in the very root of the word: pernanai (Greek) = “to sell.” It explains how the pornographic “money-shot” operates in the climactic effects of “breaking news,” in the explosivity of action scenes or in brutality of authentic war porn.

Starting from the idea that pornography has leaked into many areas of society, Mette Ingvarsen explores the operations of the pornographic through a collection of erotic and affective materials. Most of them have little to do with explicit sex, yet they show some characteristics of the pornographic: expressions of cruelty, clinical precision, violence and pain, but sometimes also of laughter, excitement and thrill. By mixing physical action with narrative descriptions, a speculative choreography is created. The experiences that the viewer might undergo in this performance extend from imaginary to intense visceral sensations.

Concept, Choreography & Performance : Mette Ingvarsen

Light design: Minna Tiikkainen

Sound design: Peter Lenaerts

Set: Mette Ingvarsen & Minna Tiikkainen

Dramaturgy: Bojana Cvejic

Technical director: Hans Meijer

Assistant choreography: Dolores Hulan

production: Manon Haase & Elisabeth Hirner

Sound technician: Adrien Gentizon

Company Management: Kerstin Schroth

A production of Great Investment. **Co-production:** Volksbühne (Berlin), PACT Zollverein (Essen), Kaaitheater (Brussels), NEXT festival / Kunstencentrum BUDA (Kortrijk), Les Spectacles vivants – Centre Pompidou (Paris), Dansehallerne (Copenhagen), BIT Teatergarasjen (Bergen), Julidans (Amsterdam), CCN2 - Centre chorégraphique national de Grenoble With the support of Nanterre-Amandiers, Centre Dramatique National, Musée de la Danse/ Centre Chorégraphique National de Rennes et de Bretagne & Kustenwerkplaats Pianofabriek
Funded by: The Flemish Authorities, The Flemish Community Commission (VGC) & The Danish Arts Council.

www.metteingvarsen.net

GORRLAUS #2 FOLK MUSIC SERIES (CURATED BY ANDERS HANA)

HANS P. KJORSTAD/RASMUS KJORSTAD AND JOHANNE FLOTTORP

2. MAY @ 20.00



Hans P. Kjorstad/Rasmus Kjorstad

Brothers Hans and Rasmus Kjorstad from Sør-Fron in Gudbrandsdalen play traditional folk songs in a catchy and unpolished manner. With pure tonality, delicate bowing patterns and nuanced use of timbres on their fiddles, the brothers come across as old-school interpreters of folk music.

In October 2016, Hans and Rasmus Kjorstad released their debut album, "Pusinshi Ulla", which received great reviews and was awarded teh 'Folklarmpris' in the open class category. They also play together with other musicians such as Anders Røine, Hans Hulbækmo and Torgeir Vassvik. After numerous national and international concerts with different projects over the last few year the brothers are well rehearsed and eager to play for the first time in Stavanger.

Johanne Flottorp from Åmli has a repertoire of songs from Tovdal, Setesdal, and West Telemark. She has played the Hardanger fiddle since she was 6-years-old and studied with many notable players, including the legendary Salve Austenå from Tovdal. The music from Tovdal and Setesdal can often be recognised by its hypnotic and rhythmic drive.

In the autumn of 2018, Flottorp released her first solo record on the record label Ta: lik. Her playing style is energetic and powerful. She has developed her own unique voice, while also keeping the traditional song form and structure that she has learned from her mentors. Currently based in Oslo, Flottorp is active playing in several bands both within traditional and popular music genre.

Gorrlaus is a concert series that will present traditional folk music, along with music that takes tonal and rhythmic elements from folk music to create something new.

Gorrlaus is supported by Stavanger Kommune.





ONLY CONNECT FESTIVAL OF SOUND: TECTONICS W. ÁINE O'DWYER & GRAHAM LAMBKIN AND STINE JANVIN 23. MAY @ 20.00



Only Connect Festival Of Sound is nyMusikk's annual festival for experimental music and a door opener for the curious listener.

In its eighth edition Only Connect visits Stavanger for the first time, with the opening day at RIMI/IMIR.

The festival as a whole is a packed program with dystopian organ music, orchestral works in the dark, noise harmonies, unexpected impro, playful electronics and brass bands.

Only Connect 2019 is a collaboration with the **Tectonics** festival, curated by nyMusikk's Artistic Director **Bjørnar Habbestad** and conductor **Ilan Volkov**.

Lineup includes :

Áine O'Dwyer & Graham Lambkin

Stine Janvin: *Fake Synthetic Music*

Watch nymusikk.no for programme updates.

HANNAH

VERDENSTEATRET

28+29 MAY @ 20.00

In their new production HANNAH Verdensteatret is exploring ideas about geological time and attention fatigue used as an observatory. As a starting point Verdensteatret went on a research journey to the Mekong Delta in Vietnam in November 2016, the same destination as they had 10 years ago. With this research the artist collective has, for the first time, chosen to repeat a journey and gather material from somewhere they have already been. HANNAH is an elaborate spatial composition that provokes a state of absorption in an immersive audio-visual space. Inspired by the immense span and gradual unfolding of geological time, the material acts as a kind of sedimentation process, drawing attention to gentle transformations and how physical objects slowly affect their surroundings. From a human perspective the material unfolds from fixed attention towards exhaustion - in the act of observing slow changes. A production from Verdensteatret is a glimpse of the present, a state of transitions and passages through phenomena. The present is a memory in motion. At the same time, there has never been so much past as right now.



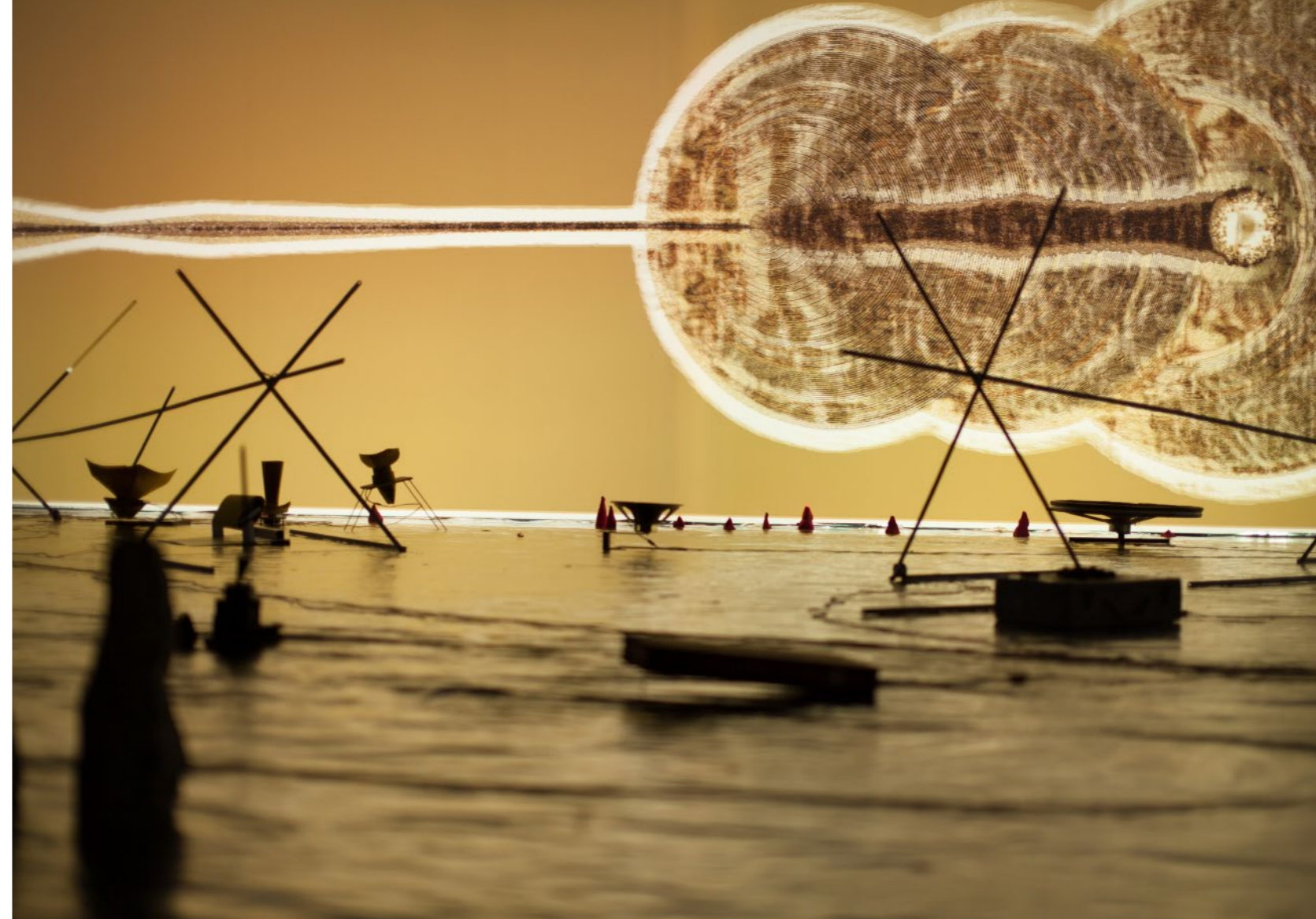
VERDENSTEATRET is an artist collective based in Oslo. The group's continuous artistry has been established over the last 30 years. The group was founded in Bergen in 1986 by Lisbeth J. Bodd and Asle Nilsen, with backgrounds from theatre and visual art respectively. Today the group consists of artists representing many different artistic genres and professions. They endeavor to use a collaborative process to deeply integrate different artistic disciplines into projects that bridge the gap between artistic borders. Their works are widely presented internationally in different art contexts and locations, such as art museums, contemporary music festivals and theatres.

By and with: Asle Nilsen, Piotr Pajchel, Eirik Arthur Blekesaune, Torggrim Torve, Niklas Adam, Janne Kruse, Ali Djabbar, Martin Taxt, Elisabeth Carmen Gmeiner, HC Gilje. Thanks to: Espen Sommer Eide, Sofia Jernberg, Magnie Finnsdatter Nilsen

In collaboration with Ultima Oslo Contemporary Music Festival, Henie Onstad Kunstsenter, Black Box Teater

Verdensteatret is supported by Arts Council Norway

www.verdensteatret.com





from 'The Table Turns'

VIOLENT/BREAK: VOL II - CAT MAHARI (US)

THE TABLE TURNS - KAREN EIDE BØEN/ROAR SLETTELAND (NO)

15. JUNE @ 19.00

Welcome to the closing of the spring season with 2 shorter works:

The solo mixtape series Violent/Break: Vol II:

The solo mixtape series Violent/Break: Vol II is an interdisciplinary solo performance created and performed by Cat Mahari. Vol II explores violence as a relational process from which can arise material and transcendental frames of intuitive and strategic mitigation. The movement forms from which this empathic narrative journey begins are krump, hip-hop, and Chen tai chi chuan.

Credits: Sound composition, text, choreography, performance, and media design – Cat Mahari

Cat Mahari is a free style hip hop and house dancer, with training in krump, modern/contemporary, ballet, West African, Cuban Rumba and Salsa, and Chen Taiji. Currently focused on multi-layered art processes for the stage and multi-media installation, she remains committed to street dance culture, including entering and winning battles. She is a 2019 Propeller Fund Awardee for the upcoming project Loving Each Other, which focuses on Blackness and intimacy through revolutions of Chicago dance culture - stepping, house, footwork and hip-hop.

www.catmahari.com



The Table Turns is about freedom and power on the dance floor, conveyed through four turntables and one dancer. Club dancing as we know it springs from an upheaval in dance culture in the 1960s and 70s, especially in the USA.

The civilized and controlled couple dance was replaced by unbridled moves in disused industrial premises and old attics; orchestras were replaced by a DJ, swing rhythms by beats. Letting loose in the crowd on the dance floor became a way to demonstrate your freedom. Yet this freedom is limited. The dancers can only express themselves within the limits set by a mysterious DJ figure. Behind the spontaneous community is an individual that controls the evening's rises and falls in speed and intensity – the entire dramaturgy of the dance floor. The Table Turns challenges this power dynamic. The dancer controls the rotation of the records and the position of the pin through movement sensors. Paradoxically enough, this control leads to a loss of freedom, a radical narrowing of the possibilities of movement. As the dancer relies on dancing forth the music, the dance and music are simultaneously created and oppose each other. By reversing the connection between sound and movement the performance questions the relationship between individual and community, the power dynamic between dance and music, and the tension between dance as an art form and dance as a social activity.

By: Karen Eide Bøen and Roar Slette land

Scenography: Apichaya Wanthiang Light design: Leo Preston.

Co-production: BIT Teatergarasjen. Supported by: Norwegian Art Council.



ADDITIONAL PRESENTATION



FACULTY OF PERFORMING ARTS @ UIS - STUDENT SUMMER PERFORMANCE 8. JUNE

In collaboration with RISK, the faculty of performing arts at the University in Stavanger invites audience to a summer performance with the dance students. The dancers will present the result of learning previous work made by 3 choreographers, which they in a process together with the students have further developed for this showing. We are excited to present the artists of the future and the faculty for performing arts is especially happy for this collaboration with RIMI/IMIR SceneKunst.

The choreographers are: Tale Dolven, Carlos Pons Guerra and Hagit Yakira.



From verdensteatret - 'HANNAH'

