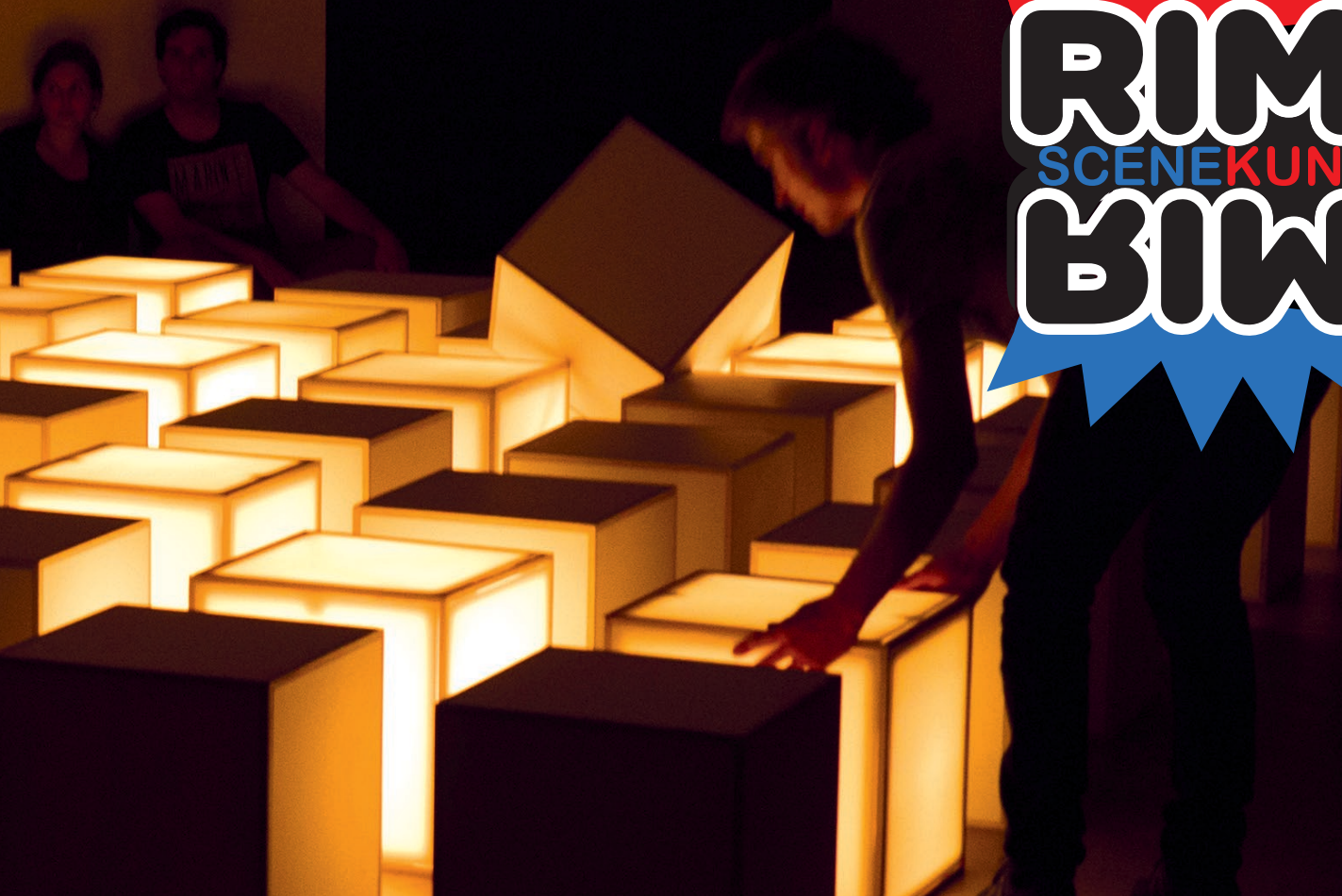


HØST 2017





# ABOUT

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

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

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

Collaboration partners: Black Box teater, Oslo, Bit Teatergarasjen, Bergen and Teaterhuset Avant Garden, Trondheim.

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

Resident company/artists: Findlay/Sandsmark/Pettersen

email: [rimi.imirscenekunst@gmail.com](mailto:rimi.imirscenekunst@gmail.com)

cover photo from distant voices- avdal/shinozaki/fieldworks



# Høst/Fall 2017

**AUGUST 25+26**

**DISTANT VOICES**

Heine Avdal/Yukiko Shinozaki-Fieldworks (NO/JP/BE)

**AUGUST 31/1**

**M.A.R.S**

Felix Mathias Ott and Bahar Temiz (DE/TR)

**SEPTEMBER 8**

**ABOUT** (project presentation)

Solveig Styve Holte/ Alina Popa/ Adriana Gheoghe/ Ann-Christin Berg Kongsness (NO/RO)

**SEPTEMBER 14+15**

**HEAR SEE VISUAL CONCERT SERIES** (in collaboration with NyMusikk)

Trioer + Catherine McRae with film by Jem Cohen (US) + Burning Axis 2 (NO)  
(Jan Christian Lauritzen and Nils Erga) with Trioer visuals.

**SEPTEMBER 21-23**

**‘TIME HAS FALLEN ASLEEP IN THE AFTERNOON SUNSHINE’ & ‘BLACK’**

Mette Edvardsen (NO) (in collaboration with Kapittel)

**OKTOBER 7+8**

**‘LEAP OF FAITH’** (working title) process showings

Happy Gorilla Dance Company (NO)

**OKTOBER 19**

**EVERY SONG I HAVE EVER WRITTEN (SOLO)**

Jacob Wren (CA)

**OKTOBER 21**

**CIRCULARITY IN ACTION (INSTALLATION OPENING/CONCERT)**

Pål Asle Pettersen / Dag Egil Njaa (NO)

**OKTOBER 27+28**

**PRIVATE: WEAR A MASK WHEN YOU TALK TO ME**

Alexandra Bachzetsis (CH)

**NOVEMBER 16**

**VERDENSTEATRET (NO) ARTIST PRESENTATION AND TALK**

with company members Asle Nilsen, Piotr Pajchel & Eirik Arthur Blekesaune



# DISTANT VOICES

Heine Avdal & Yukiko Shinozaki / Fieldworks (NO/JP/BE)

25+26 August @ 20.00

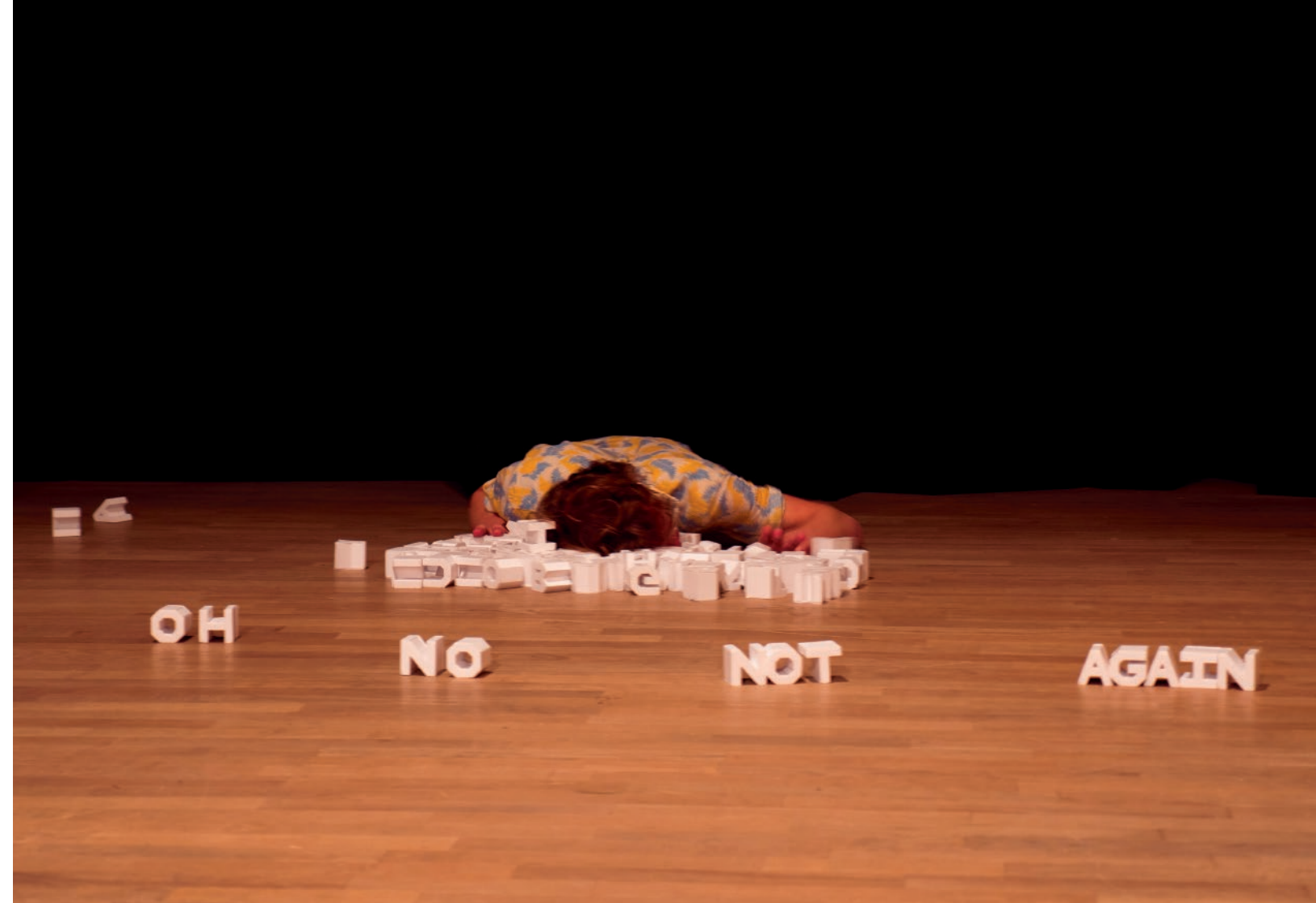


With *distant voices*, Heine Avdal and Yukiko Shinozaki continue their exploration of space, particularly investigating the effects of spatial organization on the body and its perception. What happens if an architectural space exceeds its own borders from within? What if a situation breaks out of its spatial limits? What if it dissolves its specific contextual set ups and codes by spreading to other frameworks? And how does this affect the physical, perceptive and behavioral relations between audience members and performers?

***distant voices*** pursues these questions by playing with the idea of materializing space. The project features a structure of moveable objects, whose presence augments the situation with a multiplicity of blind spots. As a modular, transformable sculpture, it oscillates between an installation, a stage design and an architectural element, continually shaping and reshaping the spaces in which it is presented, simultaneously segmenting them into both accessible and inaccessible areas, both visible and invisible zones. The imagination is invited to travel: from the macro- to the micro-level and vice versa, between memory, actual perception and anticipation, and through alternative versions of the situation's here

and now – a journey on which common notions of human intersubjectivity and the desire for interpersonal relationality may be challenged by encounters with a certain kind of 'objecthood'.

Concept & Direction: Heine Avdal, Yukiko Shinozaki  
Visual artist: Arnaud Meuleman  
Dramaturge: André Eiermann  
Created & performed by: Andrey Andrianov, Heine Avdal, André Eiermann, Ingrid Haakstad, Arnaud Meuleman, Kayoko Minami, Eivind Seljeseth, Yukiko Shinozaki.  
Additional performers: Hakon Vadstein, Yumi Osanai  
Sound design: Roeland Luyten  
Sound technique: Mathieu Viot, Johann Loiseau  
Technical support: Protocol Room  
Production: fieldworks vzw, Heine Avdal  
Co-production: STUK (Leuven), APAP Network: BIT-Teatergarasjen (Bergen), Kunstencentrum Buda (Kortrijk) and Pact Zollverein (Essen), Kana Theatrical Centre (Szczecin), CO2 festival (Beirut)  
In collaboration with: Kaaitheater (Brussel)  
With the support of: Norsk Kulturråd, Vlaamse Gemeenschap, Vlaamse Gemeenschapscommissie  
Premiere: October 8, 2014 at Kunstencentrum STUK, Leuven, Belgium





## M.A.R.S

Felix Mathias Ott and Bahar Temiz (DE/TR)

31. August / 1. September @ 20.00

**Choreography and performance:**  
**Felix Mathias Ott, Bahar Temiz**

**Sound:**  
**Bojan Gagic**

Felix and Bahar keep the spirit of being two individuals consenting on certain ways of relating to each other. Within that relation; they are reinventing themselves and create entangled tales through their re-membered bodies. They meet as equal partners in a playground where two bodies are put in an unfurling state.

After collaborating with Dmitry Paranyushkin and Diego Agulló on M.O.N.D (Meditation on Non-Destruction), Felix Mathias Ott invited Bahar Temiz to collaborate on M.A.R.S.

On M.A.R.S, Felix and Bahar examine the conditions of moving together. As instruments of an atypical score, they navigate from one situation to another with a sense of complicity. While waltzing around the walls of intimacy, they create a playground where one can offer one's self to the other. They



intend to create a dividual quality conceived as dispersion. M.A.R.S becomes a way of framing certain rules and obstacles that put Felix and Bahar in friction while they keep being inspired by that previous work. They take off from their gendered bodies and seek for a relation that can go beyond narration and become an abstracted emotional landscape.

They embody animate and inanimate entities, swerve and diverge in order to investigate the gap that divides them, which is an autonomous third element, a force that has its own dynamics and rules.

Concept and performance: Felix Mathias Ott, Bahar Temiz

Sound design: Bojan Gagic

Light design: Bojan Gagic, Felix Mathias Ott

Production Management: Inge Zysk

Production: Felix Mathias Ott

Co-production: Tanzfabrik Berlin, BIT Teatergarasjen Bergen, Student Centre of the University of Zagreb - Culture of Change

in the frame of APAP- Performing Europe 2020.

In collaboration with workspacebrussels.



## ABOUT

Solveig Styve Holte/ Alina Popa/ Adriana Gheoghe/  
Ann-Christin Berg Kongsness (NO/RO)  
8. September @19.00

project presentation (residency Sept. 4th – 10th)

About is a new work initiated by Ann-Christin Berg Kongsness with three other invited artists Adriana Gheorghe, Alina Popa og Solveig Styve Holte.

The four of them will create and perform their own performance lecture through a collective process and structure. By exploring this genre which finds itself right in the cross hairs between the discursive and the artistic, they set out to choreograph new relations between theory and practice. The work will premiere at Black Box Theater in January 2018

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## HEAR SEE VISUAL CONCERT SERIES

14. September @ 19.30 (in collaboration with NyMusikk)

Trioer + Catherine McRae with film by Jem Cohen (US) + Burning Axis 2 (NO)  
(Jan Christian Lauritzen and Nils Erga) with Trioer visuals

+15. September @ 12.00-16.00 Trioer installation edition

Hear See is a visual concert series at RIMI/IMIR that presents a cross pollination between live music and visual mediums, where one can see the sound and hear the sights.

‘Trioer’ is a machinery. It is an audiovisual installation and a live performance where sound influences visuals and vice versa. Electroacoustic music triggers custom-built machines painting on transparent 16 mm film loops. This creates animated patterns and illusions that in turn gives input to another set of machines playing instruments. Music by Stephan Meidell, film by Blank Blank.

Catherine McRae is a violinist, composer and performer who has worked with incorporating electronics and loopers into her toolkit, McRae has spent the past fifteen years working with experimental musicians, filmmakers and other artists including Sam Green, Patti Smith, Vic Chesnutt, Tom Verlaine, members of Fugazi, godspeed you! black emperor, and the Ex.

Jem Cohen has made over 40 films built from his own ongoing archive of street footage, portraits, and sound. Many of these explore the collision between documentary, narrative, and the experimental. Some are city films, others collaborations with musicians; most connect the personal with the political, all are hard to categorize. His films are in the collections of NYC’s Museum of Modern Art, The Whitney Museum of American Art, The Jewish Museum, and D.C.’s National Gallery, and have been broadcast by PBS, Arte, and the Sundance Channel.

Burning Axis 2 (NO) (Jan Christian Lauritzen and Nils Erga, one current member of Noxagt and one former member of Noxagt) playing along with Trioer visuals.

Supported by Rogaland Fylkeskommune and Stavanger Kommune.



# TIME HAS FALLEN ASLEEP IN THE AFTERNOON SUNSHINE

Mette Edvardsen (NO)

21-23. September @ Solvberget, Stavanger bibliotek (in collaboration with Kapittel)



For 'Time has fallen asleep in the afternoon sunshine' a group of people/ performers memorize a book of their choice. Together they form a library collection consisting of living books. The books are passing their time in a library, sitting in chairs, walking around, talking together, looking out of the window, reading in paper-books from the shelves, ready to be consulted by a visitor. The visitors of the library choose a book they would like to read, and the book brings its reader to a place or setting in the library, in the cafeteria, or for a walk outside, while reciting its content (and possibly valid interpretations).

The idea for this library of living books comes from the science fiction novel Fahrenheit 451. It is a future vision of a society where books are forbidden because they are considered dangerous, that happiness must be obtained through an absence of knowledge and individual thought. The number 451 refers to the temperature at which book paper starts to burn. As books are forbidden in this society, an underground community of people learn books by heart in order to preserve them for the future.

Books are read to remember and written to forget. To memorise a book, or more poetically 'to learn a book by heart', is in a way a rewriting of that book. In the process of memorising, the reader for a moment steps into the place of the writer, or rather he/ she is becoming the book. Maybe the ability to learn a whole book by heart is relative to what book you choose, the time you invest, and perhaps your skills. But, however much or well you learn something by heart you have to keep practicing it otherwise you will forget it again. Perhaps by the time you reach the end you will have forgotten the beginning. Learning a book by heart is an ongoing activity and doing. There is nothing final or material to achieve, the practice of learning a book by heart is a continuous process of remembering and forgetting.

Concept: Mette Edvardsen. with: Marit Ødegaard, Kristine Øren, Martin Slaatto, Mari Matre Larsen, Mette Edvardsen. Production: Mette Edvardsen' Athome & Manyone vzw. co-production: Kunstenfestivaldesarts (Brussels), DanceUmbrella (London) Dubbelspel (STUK Kunstencentrum & 30CC Leuven).







# BLACK

Mette Edvardsen (NO)

23. September @ 20.00 RIMI/IMIR (in collaboration with Kapittel)



“En fascinerande illustration av våra svårigheter att skilja på världen och vår föreställning om den.” Dagens Nyheter

“The convergence of Edvardsen’s words and actions carried more weight than physical presence. This was not a world of absences; things were defined by their changeability, not their stasis.” Exeunt Magazine

Black is a solo performance about making things appear. The space is empty. There are no things. Through spoken words and movements in space a world will become visible, where the performer is the mediator between the audience and what is there. It is a play in time and space where only the body is physically present, performing actions and handling invisible objects, constantly trying to bridge the invincible gap between thought and experience, between here and there.

created and performed by: Mette Edvardsen

production: Mette Edvardsen/ Athome

co-produced by: Black Box Teater/ Oslo, Work Space/ Brussels

in collaboration with: Kaaitheater/ Brussels, Vooruit/ Gent, Netwerk/ Aalst

supported by: Norsk Kulturråd, Fond for Utøvende Kunstnere, Norwegian Ministry of Foreign Affairs

Graphic design: Michaël Bussaer.



# LEAP OF FAITH (PROCESS SHOWINGS)

## HAPPY GORILLA DANCE COMPANY (NO)

7+8 OCTOBER @ 19.00



Time is the substance I am made of. Time is a river which sweeps me along, but I am the river; it is a tiger which destroys me, but I am the tiger; it is a fire which consumes me, but I am the fire. The world, unfortunately, is real; I, unfortunately, am me. (Jorge Luis Borges: Labyrinths)

The skilled craftsman and artist, Daedalus, sits in deep concentration at his work desk, drawing and weighing, measuring and constructing. It has to be innovative, visionary, something that reach beyond the known, that breaks the monotony of everyday rituals! The son, Icarus, is bored, looking at the sky, feeling the heat of the sun on his face and dreaming about the impossible. Freedom is within reach, in that dangerous surge.

A blank slate, a closed labyrinth - a leap into the unknown, knowing that the chance of falling is immanent. Hope is at the core of almost every figment of life, based on myths, an overwhelming amount of information and a growingly unreliable language - are we ready to learn the new? Did we forget something while making those impossible choices, trying to balance the longing for complete control with all the

wonderfully tempting things waiting out there?

In the two previous performances, dog ma'am god from 2013 and Dying to be alive from 2015, HGDC looked into how ideologies or dogmas and nature limits our lives. Leap of Faith is about how far we are willing to go in pushing the limits of the human mind, about the eternal drive to challenge this limits and wether it really still is a matter of choice. HGDC are still hopeful, eager to explore new areas of our mental frontiers with you.

The world, unfortunately, is very real. We, fortunately, are still us.

Credits: Norsk kulturfond, Fond for lyd og bilde, Bergen kommune

Co-producer: Bit Teatergarasjen/ Bergen







## EVERY SONG I'VE EVER WRITTEN (SOLO)

JACOB WREN (CA)

19. OCTOBER @ 18:00

Website: <http://www.eversongiveeverwritten.com>

Every Song I've Ever Written is a project about memory, history, things that may or may not exist, songwriting, the internet and pop culture.

From 1985 to 2004, PME-ART co-artistic director Jacob Wren wrote songs. Lots and lots of songs. At the time hardly anyone heard them, and therefore, in some sense, these songs don't yet exist. Taken as a whole, Every Song I've Ever Written hopes to raise questions about what songs mean on the internet, about what songwriting is actually like today, and also take a sidelong glance back at the recent past.

Arranged in chronological order, like in the Solo performance, these songs form an unintentional portrait of Jacob's youth, at the same time chronicling one view of recent history.

If you are reading this, we would like you to consider recording your own version of one of these songs, changing it, making it your own, then sending it to us. We will post every version we receive on our website: [eversongiveeverwritten.com](http://www.eversongiveeverwritten.com).



Concept, songwriting, performances: Jacob Wren

Website Design: Uniform

Website Programming: Bruno Cloutier

Website Recordings: Radwan Ghazi Moumneh (hotel2tango)

Technical Consultant: Mathieu Chartrand

Artistic Coordination & Administration: Sylvie Lachance & Richard Ducharme

Led by Co-artistic Directors Jacob Wren and Sylvie Lachance, PME-ART was nominated at the 27th Conseil des arts de Montréal's Grand-Prix in 2012. PME-ART's past creations include the performances HOSPITALITY 1: The Title Is Constantly Changing, HOSPITALITY 3: Individualism Was A Mistake and The DJ Who Gave Too Much Information, the installations Adventures can be found anywhere, même dans la mélancolie, HOSPITALITY 2: Gradually This Overview, The Title Is The Question, as well as Families Are Formed Through Copulation/La famille se crée en copulant, Le Génie des autres – Unrehearsed Beauty et En français comme en anglais, it's easy to criticize presented over the last twenty years in more than forty-eight cities in Quebec, Canada, Europe, Japan and the United States.



# CIRCULARITY IN ACTION

PÅL ASLE PETTERSEN / DAG EGIL NJAA (NO)

21. OCTOBER @ 20.00 (INSTALLATION OPENING AND CONCERT)



Circularity in Action is an interactive audio installation that deals with the phenomenon of feedback by using audio and electronics to explore positive feedback systems as well as the unstable and random results such situations can produce. The installation consists of self-generating auditive devices that capture sound impulses from the audience's exploration of sound sculptures, and circulate the material into a circulatory system built by software.

In positive feedback systems, causal cause-effect explanations are often too short as the systems lack a clear pattern, and it is therefore common to explain such systems based on chaos theory. Circularity in Action therefore challenges our reductionist way of sorting and understanding reality while avoiding moving beyond our comprehension, such as by random systems.

Lead artists for Circularity in Action are Pål Asle Pettersen and Dag Egil Njaa. In recent years, Pettersen has worked closely with sound, space and interaction through the installation at Bjergsted Cultural Park, the sound installation Resonans and the performing arts company Findlay/Sandsmark. Dag Egil Njaa is responsible for technology and programming. He has a degree in composition and sound engineering from HiS, Department of Arts, and specializes in interactive multimedia installations and Max / MSP programming. Metal sculpture design by Mabel Fernandez and Pål Asle Pettersen.

Supported by Norsk Kulturråd, Stavanger Kommune and Rogaland Fylkeskommune







## PRIVATE: WEAR A MASK WHEN YOU TALK TO ME

ALEXANDRA BACHZETSIS (CH)

27+28 OCTOBER @ 19.00

In the late 1960s, Trisha Brown created a series of pieces dedicated to exploring every day movement and behavior. In order to denaturalize the dancer's and the audience's relationship to everyday uses of the body, Brown decided to stage the movement on a vertical wall, defying gravity using harnesses and ropes. Displaced to a vertical framework, ordinary movement was seen for the first time as a highly staged gesture, almost a virtuoso individual performance of an embodied normative cultural script.

A critic would say: Alexandra Bachzetsis's solo Private: Wear a mask when you talk to me could be considered a sort of an "equipment piece," where what it is to be explored is how everyday behaviors of gender and sexual identity are reproduced. Bringing Brown's choreographic tradition into the highly techno-baroque world of global pop culture, PRIVATE is an unsolicited report, fifty-three minutes in duration, on how gender and sexual desire are fabricated through the ritualized repetition of bodily gestures within the neoliberal regime.

In PRIVATE, there are Oriental drag queen dances, gym and western yoga exercises mutating into football and porn poses, stock moves from theatrical training for advertising and the repetition of Michael Jackson's rituals by teenagers.

There is Trisha Brown transitioning into Rembetiko, and a single voice fighting to survive national and gender identity social theaters.

However, PRIVATE does not mobilize techniques of parody that have been developed within feminist and queer cultures during the last years. It doesn't aim to represent the process of embodiment of gender and sexual norms, but rather it explores the instances of performative failure and inner transition that allow for agency and resistance to emerge. How much history of discipline and dissidence can be encapsulated within a single gesture? Can movement activate the memory of the subaltern bodies that have been buried underneath hegemonic codes?

I would say: I hear your voice singing to me when my own body falls in a void between cultural gender notations. Your voice, exhausted after fighting naturalized gender codes, reminds me that the void embodies an opportunity for agency and survival. PRIVATE is a timeless hymn to transitions. A notation of its inner development, but also a mourning sketch for possibilities that were once open but can no longer be realized.

-Paul B. Preciado





## VERDENSTEATRET (NO)

ARTIST PRESENTATION AND TALK WITH COLLECTIVE MEMBERS ASLE NILSEN,  
PIOTR PAJCHEL AND EIRIK ARTHUR BLEKESAUNE

16. NOVEMBER @ 19:00

Using their current production that will premiere at Henie Onstad Kunstsenter 8th of September 2017 as an example, in this talk Verdensteatret will give deeper insight in their daily work at their studio in Oslo. They will also discuss their artistic approach towards the creation of a new work.

Verdensteatret is an artist collective based in Oslo. The group's continuous artistry has been established over the last 30 years. The group consists of artists representing many different artistic genres and professions.

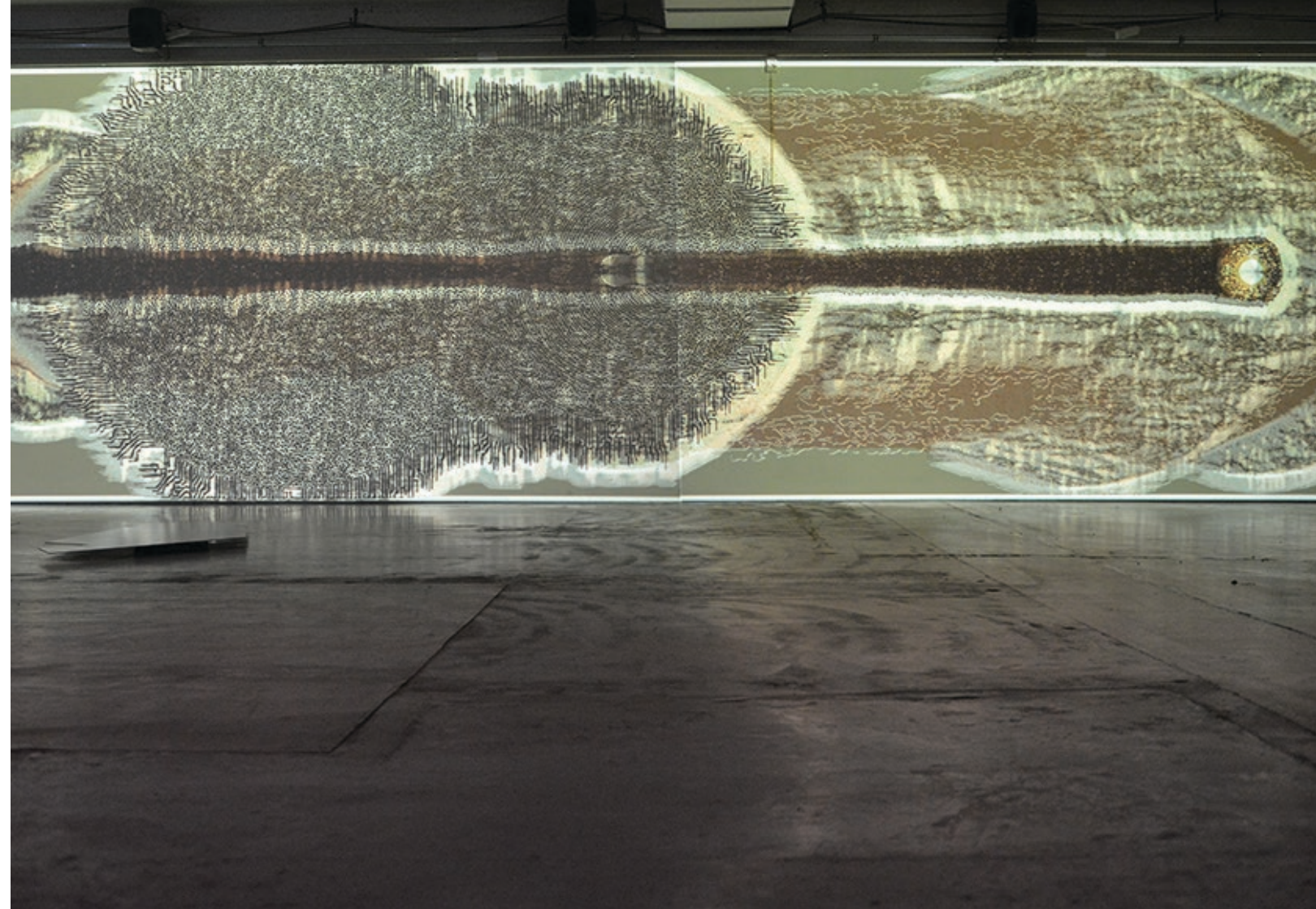
Verdensteatret's poetics are characterized by an ongoing experimentation within different medias. Their works are interdisciplinary and are presented in different contexts and locations such as art museums, galleries, contemporary music festivals, theatres, etc..

They have developed a complex audio-visual expression, where emerging landscapes of sound integrate with sculptured scenography and bits of fragile, human tale.



Verdensteatret's works are shown within Norway as well as internationally.

With Asle Nilsen, Piotr Pajchel and Eirik Arthur Blekesaune.







From Verdensteatret



From Alexandra Bachzetsis' 'Private: wear a mask...'



