



**FALL 2018**

# 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 in conversation with Pål Asle Pettersen.

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

Operational Support: Ingmar R. Nilsen, Nils Erga.  
Web/Print design: Maggie Hoffman.

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

website: [imirscenekunst.no](http://imirscenekunst.no)

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

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 from 'Florida-Lowlands'- F//S*

# Fall 2018

**SEPTEMBER 1 SEASON OPENING FEST**  
Tormod Carlsen (NO), Burning Axis (NO), A. Hana (NO) Stein/Gangnes (US), Uma Tjelta (NO)

**SEPTEMBER 22 HEAR SEE SERIES #3**  
Jon Refsdal Moe (NO)- Rant #1 with musical score by Nils Erga (*in cooperation with Kapittel*)

**SEPTEMBER 27 CONCERT / LIVE MUSIC**  
Mark Morgan (US), G. Granli (NO), K. Brandsdal (NO), (*in cooperation with ZANG;*)

**OCTOBER 12 FLORIDA-LOWLANDS** -open work room presentation  
Findlay//Sandsmark (US/NO)

**OCTOBER 17+18 POUR**  
Daina Ashbee (CA)

**“UNWRITTEN CONVERSATIONS”**  
Artist curated series by Heine Avdal & Yukiko Shinozaki

**NOVEMBER 2+3 RINGO**  
Tetsuya Umeda (JP) (*in cooperation with NyMusikk*)

**NOVEMBER 2+3 LOSS**  
Oleg Soulimenko (RU/AT)

**NOVEMBER 9+10 UNANNOUNCED**  
Heine Avdal & Yukiko Shinozaki / fieldworks (NO/JP/BE)

**NOVEMBER 10 GOODBYE**  
Michikazu Matsune (JP/AT)

**NOVEMBER 13+14 MERCURIAL GEORGE**  
Dana Michel (CA)

**DECEMBER 1 PANFLUTES AND PAPERWORK** (Process Conversation)  
Ingrid Berger Myhre/ Lasse Passage (NO)

**SEPTEMBER 7 ADDITIONAL DISCOURSE  
CAS WRITING WORKSHOP**  
Claudia La Rocco (US) (*in cooperation with Contemporary Art Stavanger*)

# SEASON OPENING FEST

1. SEPTEMBER @ 18.00-22:00



**Season Opening fest with ‘Sail Away With Me’ by Tormod Carlsen (NO), ‘the silent part of the ocean’ by Jillian Stein & Elisabeth Gangnes (US), and ‘EKKO’ by Uma Feed Tjelta (NO) and concerts/live music with Burning Axis(NO) & Anders Hana(NO).**

Launch of the fall season program with a spectacular evening: Tormod Carlsen’s ‘Sail Away With Me’ on the RIMI dock, live music sets by Burning Axis and Anders Hana and the performance pieces ‘the silent part of the ocean’ by Jillian Stein and Elisabeth Gangnes, and ‘EKKO’ by Uma Feed Tjelta.

**Tormod Carlsen’s ‘Sail Away with Me’** will take place at the RIMI/ IMIR dock on an old, oak boat that he and scenographer Heidi Dalene have restored in collaboration with their associates. After 30 years on land the boat is seaworthy again, but now as a theater boat.

‘Sail Away With Me’ is part of a series of theater events for one audience member at a time entitled <<In The End We Are All Alone>>, this time taking place on a boat, looked on as found architecture and inspired by historical theatrical traditions that used boats as entertainment ships and traveling theaters.

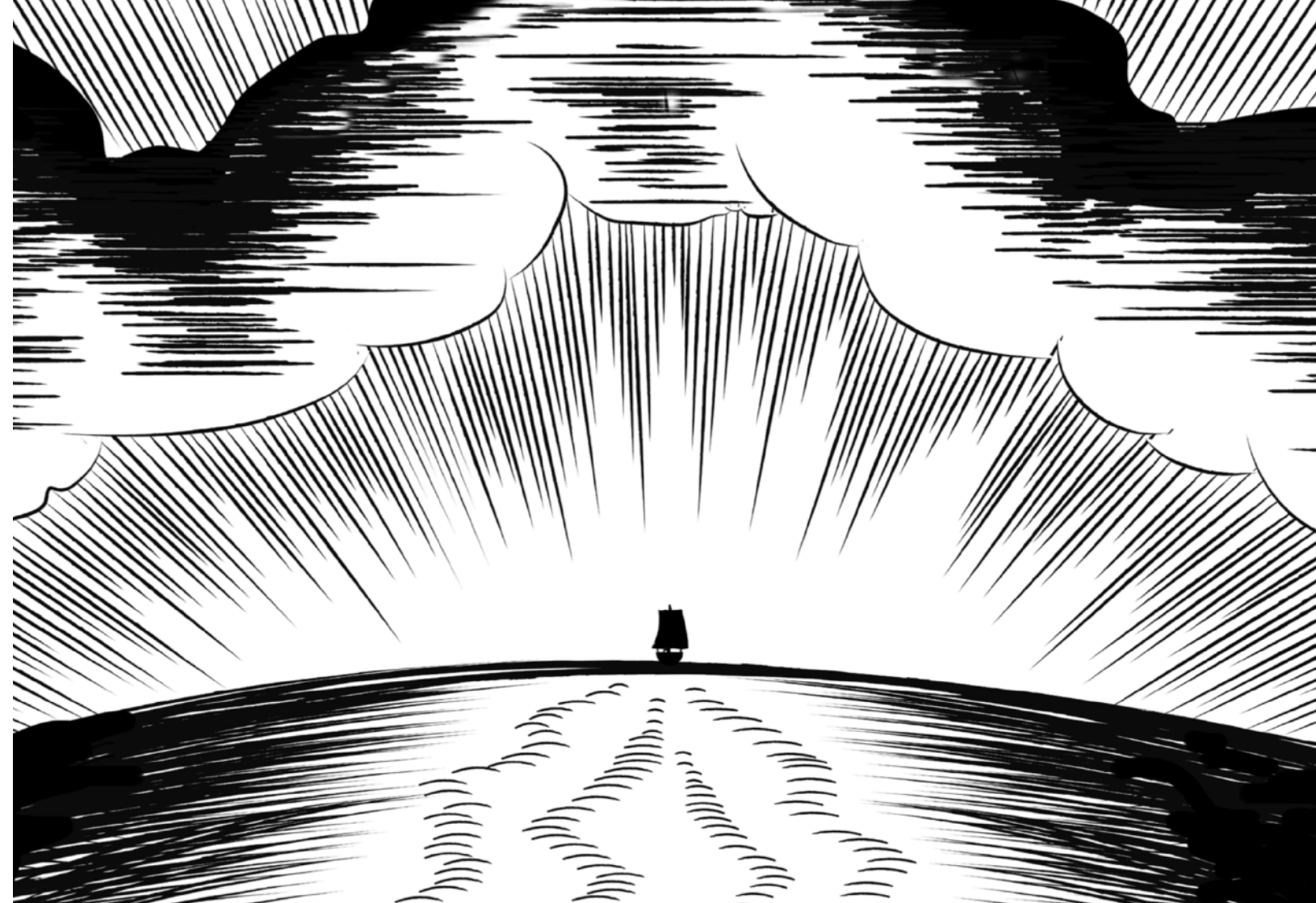
**Burning Axis** are a band from Stavanger, Norway. Drums: Thore Warland (Golden Oriole), Guitar: Jan Christian Lauritzen (Noxagt, No Balls), Viola: Nils Erga (ex-Noxagt).

**Anders Hana** - (formerly of Noxagt, Ultralyd, MoHa!) plays now in Brutal Blues and The End, will attempt to play some folk music from Årdal, Gudbrandsdal and Setesdal on guitar.

**‘the silent part of the ocean’ by Jillian Stein & Elisabeth Gangnes** is a performance piece made in collaboration with Sivi, Victoria Jane Harley, Emma Magerøy, Ingvild Maria Thingnes, Jessica Morris.

“go into feeling  
pressure resonates in bones  
the ocean will form”

**‘EKKO’ by Uma Feed Tjelta.** Tjelta writes, “In ‘Ekko’ I revisit my first minutes and the circumstances of my origins and why my mother chose to leave me. I know nothing of that for sure as the head has no clear memories. But I believe the body remembers. Others choices become an echo in my life. A loud silent echo without words. I stage and visualize what the body recalls. I make a funeral room and travel from east to west, from death to life, from mother to mother, from legacy to environment.”





## HEAR SEE #3

Durational reading of Jon Refsdal Moe's debut novel Rant 1  
with musical score by Nils Erga (Burning Axis, ex-Noxagt) and visuals by ruiner.

22. September @ 19.30 *(in cooperation with Kapittel Literature Festival)*



Audience is free to come and go during the evening long event in which Jon Refsdal Moe will read his novel 'Rant 1' in its entirety backed by a musical score from Nils Erga and visuals by ruiner.

Excerpts:

"Og tro ikke at jeg ikke spør meg selv om hva som er poenget, jeg spør ikke meg selv om annet, jeg spør om det når jeg våkner om morgenen og når jeg står i dusjen og når jeg pusser tenner, og når jeg spiser frokost og når jeg får stempla kaffekortet mitt i baren på Supreme, jeg spør meg selv foran speilet med hårbørsten som antagonist, jeg speiler meg i skjermbildet på telefonen og spør hva som er poenget, og jeg tror faktisk at det finnes et poeng et sted, jeg tror det er på tide å gjenoppta ideologikritikken som universitetene støtte fra seg da de innledet sitt nye kjærlighetsforhold med formålsrasjonaliteten, som politikerne støter fra seg fordi de ikke skjønner hva vi snakker om allikevel, og som institusjonene støter fra seg i samme øyeblikk som den truer deres fortsatte beståen, og det gjør den jo, poenget med kritikk er at den truer det bestående.»

Rant 1 is a crisp cultural criticism, as much as it is a full on novel. With a fuck it all attitude and a cunning eye, most of the outside world will get into this amazing rant, whether it's "avocado on rye" or fennel sorbet at Sentralen, Espresso House or Joe & The Juice, Generation X or life or literature itself.

Free but donations welcome, 50 NOK suggested.

'Rant 1' snuck into the list of best sellers at Tronsmo Bookstore in Oslo in 2017.

[www.fanfare.as/utgivelse/rant-1](http://www.fanfare.as/utgivelse/rant-1)





## MARK MORGAN (US): CONCERT

with Gaute Granli (NO), Kjetil Brandsdal (NO)  
27. September @ 20.00 *(in cooperation with ZANG:)*

MARK MORGAN is best known as the guitarist/vocalist of Sightings - a Brooklyn band that operated on the boundaries of rock, noise, and avant-garde sounds. During their 15 years of existence they released critically acclaimed albums on Load Records, Ecstatic Peace! and Dais Records, to name a few. Mark Morgan has since been working in Silk Purse with appearances in To Live and Shave in LA and collaborations with Aaron Dilloway, among others. 2018 sees the release of his first solo record on Open Mouth Records - a label run by Bill Nace (Body/Head).

Mark was included in the Spin Magazine 100 best guitar players ever: "While pretty much every noise musician uses the guitar as a weapon of mass destruction, Mark Morgan of scuzz-worshippers Sightings uses his guitar for sheer negation. Playing in 50 shades of gray on found and borrowed pedals, the leader of this longtime Brooklyn noise band is quicker to sound like a vacuum humming, toilet flushing, or scrambled cable porn feed than Eric Clapton or even Thurston Moore; a unique sound that has all the emotion of punk, with none of its recognizable sounds. -Spin

[www.openmouthrecords.blogspot.com](http://www.openmouthrecords.blogspot.com)

GAUTE GRANLI used to play guitar and shout in Skadne Krek and Freddy The Dyke. Now he focuses mainly on his solo project

where he explores a range of abstract and bizarre territories. He combines chanting, guitar, a range of effects with analog sampling and creates a dark and industrial sound. The music is freely improvised as well as composed. He's got two tape albums out here on Skussmaal: Velkommen til Forus and Ingen Potetsekk Whatsoever. His third solo album is an LP/CD called Animalskt, released in 2017 on Drid Machine Records and Unhinged. Drid Machine Records has also released a split 12"EP with Gaute Granli & Clifford Torus.

[www.skussmaal.com/gaute-granli](http://www.skussmaal.com/gaute-granli)

KJETIL BRANDSDAL- Before playing bass in the Stavanger-based band Noxagt, Kjetil Brandsdal released a number of self-produced records and tapes in the mid to late 90s. "Kjetil D Brandsdal's early music, documented through a string of self-released cassettes and LPs, alongside high-profile releases on Corpus Hermeticum and Ecstatic Peace!, was some of the most singular sound created in the mid-90s free-noise network. Waterlogged, drowsy, and viscous, his home recordings were often so introverted as to appear suffocating. That was part of their charm; internalized visions secreted through the slow gather of audio information." - Jon Dale, Dusted Magazine.

[www.dridmachine.com](http://www.dridmachine.com)



## FLORIDA-LOWLANDS (open work room presentation)

Findlay//Sandsmark (US/NO)

12. October @ 19.00



Findlay//Sandsmark will present an open work room around their new project „Drop on Down, Florida – Lowlands“. In a loose and informal setting, they will share parts from their new project, as well as invite contributing artists to share kernels from their own work in the manner of concerts, talks, readings, and listenings, etc.

The project „Drop on Down, Florida – Lowlands“ explores and meditates over memory and homelands through the prism of a research trip to Daytona Beach, Florida, where Iver grew up from ages 1 to 17.

*‘Daytona Beach Forever!’*

By and with Marit Sandsmark, Iver Findlay, Pål Asle Pettersen, Chris Brokaw, Jon Refsdal Moe.

Rehearsal and research partners have included: Bahar Temiz, Brendan Dougherty, Joey Truman, Guro Aae.

Project supported by Arts Council Norway, Stavanger Kommune, Rogaland Fylkeskommune, and co-production partners Bit Teatergarasjen- Bergen and Black Box teater- Oslo.

The artist is supported by: apap-Performing Europe 2020 – a project co-founded by Creative Europe Programme of the European Union.

[www.findlay-sandsmark.com](http://www.findlay-sandsmark.com)







## POUR

Daina Ashbee (CA)

17+18. October @ 20.00

Pour is a work that explores the vulnerability and strength of women, uncovering the layers of pain we absorb in our bodies through a society that does not support them. Like her previous works, Ashbee has created a dark work that confronts its audiences. Yet, for the first time, layers of joy and celebration pierce the tension that has been manifested throughout the performance.

Choreographically, Ashbee hopes to transform energy through performance and liberate her desires to occupy space with her body and even play amongst and against the frameworks she feels warped her self-image as an adolescent. She used her own menstrual cycle as the hub of her interest throughout the development of the work.

Her synthetic set design mimics natural landscape. Her use of repetition evokes transformation which hints towards many possibilities for a resolution, while maintaining an intense vulnerability between the performer and the audience. Paige Culley's courageous performance traverses states of liberation, control, pain, beauty and catharsis in a live and intimate setting.

"Nudity in performance can be a challenge or a provocation. Here, skin is empowering... This bold and exceptional new work enlivens sensations and provides a moment to recognize one another's humanity." Philip Szporer The Dance Current, 2016

Credits- CREATION : Daina Ashbee. CHOREOGRAPHY AND SET DESIGN : Daina Ashbee. INTERPRETED BY : Paige Culley. LIGHTING DESIGN : Hugo Dalphond. MUSIC : Jean-Francois Blouin. UNDERSTUDY : Émilie Morin. OUTSIDE EYES: Andrew Tay et Angelique Wilkie. TECHNICAL DIRECTOR : Karine Gauthier. TOUR DIRECTOR : Areli Moran

Daina Ashbee is an artist, performer and choreographer based in Montreal, known for her radical works at the edge of dance and performance, which intelligently approach such complex subjects and taboos as female sexuality, Métis identity, and climate change. For the choreographer, creation is an instinctive and quasi-spiritual quest, which embraces her relationship with her ancestors, the universe and the entire cosmos. Daina was named by the prestigious German TANZ magazine as one of 30 promising artists for the year 2017 and named one of 25 to watch by the American publication, DANCE in 2018.

Recognized as one of the most promising choreographers of the next generation, her work is regularly presented in the most prestigious festivals (The Venice Biennale, Oktoberdansen, Les Rencontres Chorégraphiques de Seine Saint Denis, and the Munich Dance Biennale) and on the stages of the world (Canada, France, Spain, Belgium, Norway, Finland, Greenland, Germany, Italy, Switzerland, and Mexico).

[www.dainaashbee.wixsite.com/daina-ashbee](http://www.dainaashbee.wixsite.com/daina-ashbee)



# RINGO

TETSUYA UMEDA (JP)

2. NOVEMBER @ 19.00 + 3. NOVEMBER @ 20.30 *(in cooperation with NyMusikk)*



## Part of 'Unwritten Conversations' artist curated series

Osaka-based artist Tetsuya Umeda creates dynamic environments with architectural structures, sound and light. His mesmerising and surprising performances produce intricate soundscapes and musical compositions through live experiments with everyday tools and scraps, re-purposed machines and electronics.

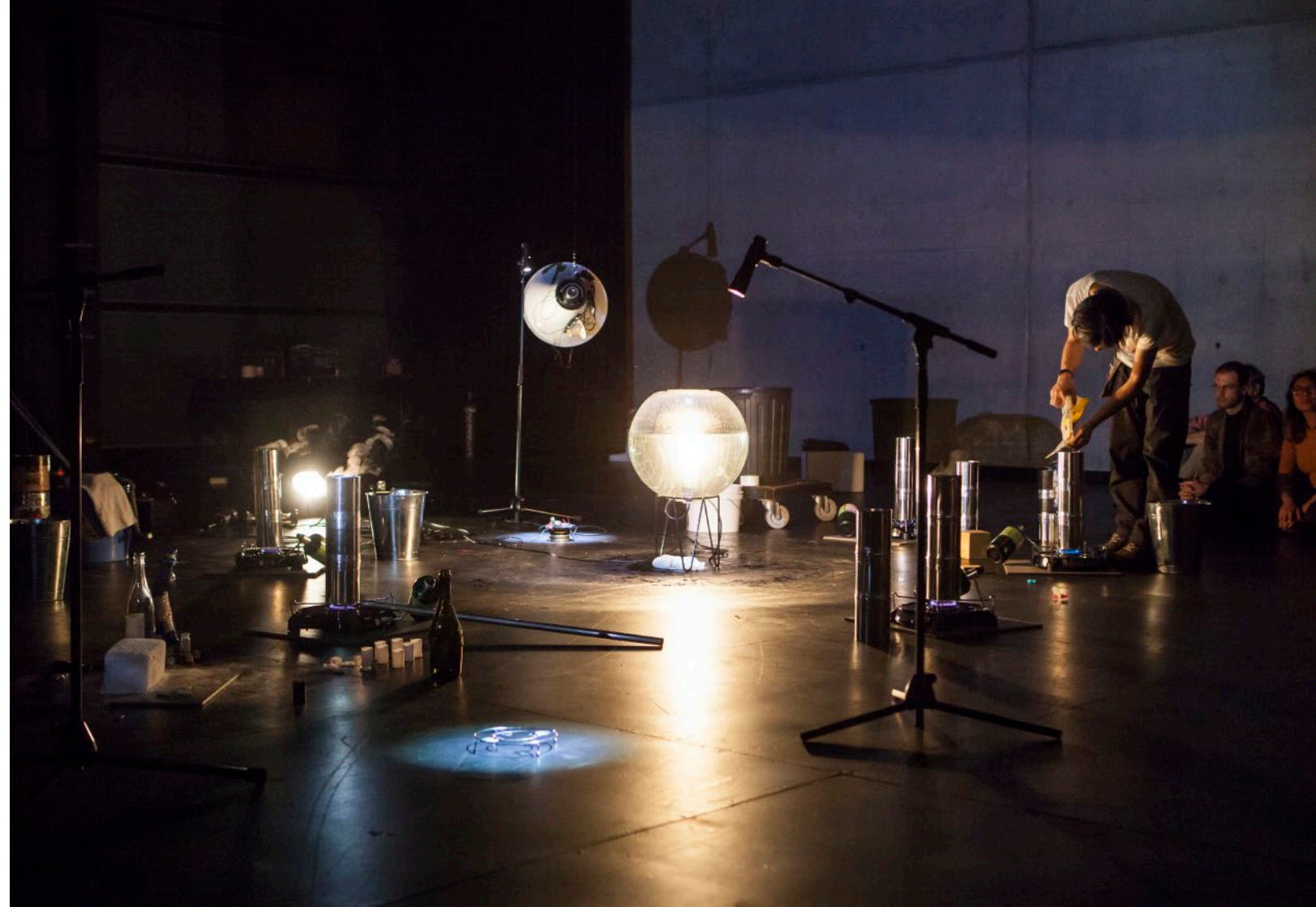
Umeda's site-specific installation for RIMI/IMIR SceneKunst and the 'unwritten conversations' series employs found domestic objects, transformed from their daily familiarity into a transcendent spectacle of the unexpected. Umeda's work demonstrates elaborate systems of cause-and-effect, with elements powered by gravity, wind, centrifugal force or falling objects, capturing the moments where ordinary and extraordinary collide.

Tetsuya Umeda's work is commonly site specific and temporal, utilizing found domestic objects as a basis for his installations. These richly dynamic and embodied environments, that are often situated outside of the gallery context, encourage audience member to explore the interaction of the constituent parts of the installation and through doing so recognize their relation and individuated sensing within the work.

Umeda's recent exhibitions include "Double Vision: Contemporary Art From Japan" (Moscow Museum of Modern Art, Moscow / Haifa Museum of Art, Haifa, 2012), "Son et Lumière, et sagesse profonde" (21st Century Museum of Contemporary Art, Kanazawa, 2012-2013) and "Doing history!" (Fukuoka Art Museum, Fukuoka, 2016), and Taiwan East Coast Land Arts Festival (Taitung, 2018).

The recent solo exhibition includes "Science of Superstition" (SonicProtest Festival, Montreuil, 2015) and "See, Look at Observed what Watching is" (Portland Institute for Contemporary Art, Portland, 2016). He also works on a theater piece focusing on the function of the theater's system and a choir project involving local participants operated without a center like a conductor, and performed those pieces at several performing arts festivals and music festivals. Recent performance works include a night boat cruise tour piece "7 Ships" (Osaka, 2016), "Internship" (Asia Culture Center, Gwangju, 2016 and KAAAT, Yokohama, 2018), "Composite" (Kunstenfestivaldesarts, Brussels, 2017), "Ringo" (Liveworks2017, Sydney, 2017), and "Water Running Upwards" (Wiesbaden Biennale, Wiesbaden, 2018), as well as Theater Spektakel (Zurich, 2014), Fusebox (Austin, 2016).

[www.siranami.com](http://www.siranami.com)







# LOSS

OLEG SOULIMENKO (RU/AT) with Alfredo Barsuglia & Jasmin Hoffer

2. NOVEMBER @ 20.30 + 3. NOVEMBER @ 19.00



## *Part of 'Unwritten Conversations' artist curated series*

In his new piece, Vienna-based choreographer-performance artist Oleg Soulimenko joins forces with visual artist Alfredo Barsuglia and dancer Jasmin Hoffer to explore the topic of instability and loss of security. LOSS is about value shifts and the unpredictability of what we believe is real. How does our perception change when the surreal pulls the rug out from under our feet?

For their piece LOSS, Soulimenko, Barsuglia and Hoffer build an uncannily unknown sculptural landscape, where they topple ostensible truths, dissolving the limits between what is organic and what is immaterial. Thus, acoustics suddenly become visible while air turns into matter and light manifests itself.

A trio generates uncanny rustling, bringing forth hidden revelations and inflated sculptures, knowing that every moment passed disappears into the underworld of interpretation. The choreographers, Oleg Soulimenko and Jasmin Hoffer, and artist Alfredo Barsuglia meet in these moments where communication hinders understanding, falling into the traps, tarps, tunnels of failed communication. In these unstable realities of perception

all life seems risky, and LOSS proves this point both with irony and all seriousness. It's not a nightmare, but keeps you on your toes until the very end.

### Credits:

Choreography, objects and performance: Alfredo Barsuglia, Jasmin Hoffer and Oleg Soulimenko

Concept: Oleg Soulimenko

Dramaturgical consultation: Katalin Erdödi

Costume: Lise Lendais

Music: dieb13

Light: Sabine Wiesenbauer

A co-production by Vienna Magic/Oleg Soulimenko and brut Wien. With the kind support of the City of Vienna's Department of Cultural Affairs and in collaboration with the residency program of PACT Zollverein and ttp WUK.

[www.avantart.com/dance/soulimen.htm](http://www.avantart.com/dance/soulimen.htm)

# UNANNOUNCED

HEINE AVDAL & YUKIKO SHINOZAKI / FIELDWORKS (NO/JP/BE)

9. NOVEMBER @ 20.00 + 10. NOVEMBER @ 19.00



## ***Part of 'Unwritten Conversations' artist curated series***

With their creation unannounced, Heine Avdal & Yukiko Shinozaki focus on the way focus shifts when appearances change out of the blue. What, for instance, if a social situation's framework suddenly shifts – like when a performance subtly starts among a waiting audience in the theatre's foyer? What if it doesn't even continue on stage, but first splits the audience up into smaller groups and invites each of them for a guided tour through other rooms of the respective building? What if, eventually, one of these rooms turns out to be the stage, in fact, but a stage on which the spectators find themselves among the performers – and vis-à-vis the tribune where they are usually supposed to sit? And what, finally, if the performance continues on this tribune as well, highlighting the entire theatre space as a site of negotiation with regard to the possible ways to position oneself – both among others and in relation to conditions which continually turn out to differ from what they were expected to be?

TANZ Magazine on 'unannounced': "With unannounced, Fieldworks have created an intelligent work about theatre that reflects the many-faceted interdependencies between text and space, set, audience and stage. At the same time, inventive lighting and sound specialists have added their own quite specific way of looking at things. And although the piece does not spare scenic

effects and sometimes ascends to the orgiastic, if not the infernal, the work itself is subdued. This is down to a delicate approach to humour and the sincere restraint of the performers."

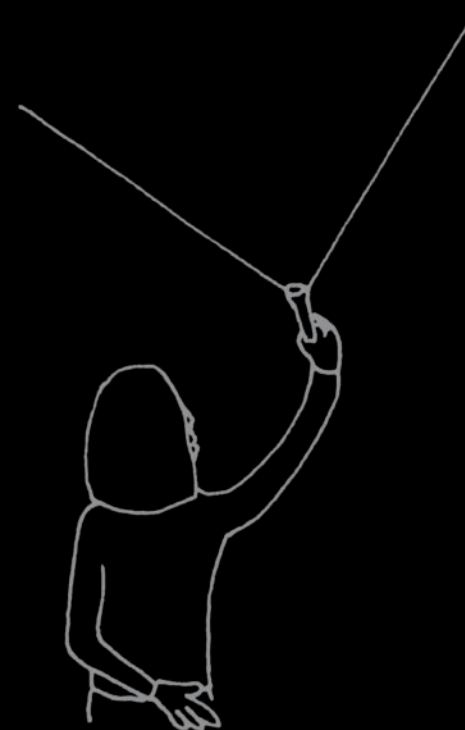
credits: CONCEPT/DIRECTION: Heine Avdal, Yukiko Shinozaki.  
CREATED AND PERFORMED BY: Heine Avdal, Yukiko Shinozaki, Ingrid Haakstad, Orfee Schuijt, Krisjanis Sants, Yumi Osanai.  
SOUND DESIGN & LIVE MUSIC: Johann Loiseau. LIGHT DESIGN: Hans Meijer. TECHNIQUE: Hans Meijer, Michael Janssens. MEDIA ARTIST: Julie Pfeiderer. DRAMATURGY & TEXT: André Eiermann.  
DRAWINGS: Orfee Schuijt. ELECTRONICS: Johann Loiseau, Matthieu Virot  
management: Bob Van Langendonck. produced by: fieldworks (BE), Heine Avdal (NO)

coproduced by: PACT Zollverien (DE), BUDA (BE), BIT Teatergarasjen (NO), STUK (BE), Kaaiteater (BE), Teaterhuset Avantgarden (NO), Black Box (NO)

support by: Norsk Kulturråd, Vlaamse Overheid, Vlaamse Gemeenschapscommissie, apap – performing Europe 2020 (co-funded by the Creative Europe Programme of the European Union)

[www.field-works.be](http://www.field-works.be)

# UNANNOUNCED





## GOODBYE

MICHIKAZU MATSUNE (JP/AT)

10. NOVEMBER @ 20.30 *(after unannounced)*

### ***Part of 'Unwritten Conversations' artist curated series***

Happily or sadly, there are times in life one must say goodbye. Michikazu Matsune's performance is based on farewell letters, written by various people for different reasons – featuring letters from Empress Maria Theresa to her daughter Marie Antoinette given on the day of her departure for France, from a blind man to his deceased guide-dog, from Kamikaze pilot to his children before his mission, Singer Curt Cobain's suicide note, among many others. Combining reading and dancing, Goodbye tells stories of personal relationships, love and complication, read between the lines.

Performance: Michikazu Matsune

Artistic assistant: Andrea Gunnlaugsdóttir

Research assistant: Almud Krejza

Photo: Maximilian Pramatarov

Support: The Cultural Department of the City of Vienna, apap – Performing Europe 2020

[www.michikazumatsune.info](http://www.michikazumatsune.info)



Michikazu Matsune born 1973 in Kobe, based in Vienna, is a performance-artist and choreographer who works in various contexts and spaces such as stage, museums, public and private spaces. His interest lies in testing poetic absurdity to reflect our society critically and playfully. His interdisciplinary performances investigate themes such as the relationship between action and language, body and objects, place and behavior. His recent solo-performances include For Now (2017) that deals with the experience of losing of his parents. Goodbye (2016) is a performance based on farewell letters written by various people. Dance, if you want to enter my country! (2015) deals with the story of African American dancer Abdur Rahim Jackson who was forced to dance at an airport's passport control. Matsune's project Homesick Festival (2017) featured a series of performances in private homes. The group-work Mattress Pieces (2016) was performed by four dancers with seven mattresses, dealing with mattresses as a place to sleep, love, dream and die. The performance Objective Point of View (2015) was made in collaboration with Russian artist Maxim Ilyukhin and explored their personal stories in the tension between cultural ascriptions and social identifications.



# MERCURIAL GEORGE

DANA MICHEL (CA)

13+14. NOVEMBER @ 20.00

Mercurial George traces and transforms the banal, provoking a certain malaise. Sifting through the heaps of dusty clues leftover in the wake of initializing a cultural excavation, Dana Michel offers a destabilizing solo. The body vacillates as it struggles for balance and a toehold. Stretching out time with minimalist and deconstructed movement, Michel becomes the archeologist of her own persona.

"I only just got a bit of dirt under the nails with the last thing. Now wading through the hairy rubble of a preliminary anthropological dig. So much debris! I couldn't have predicted how much debris there would be and how much work I had created for myself in waking this beast. But they needed waking. I have seen the eyes and I'm circling, skipping, daintily lifting limbs and sniffing its scent. What is the smell of a plethora of someones that you have been avoiding your whole life? What do you do with the body? This is another science experiment. This is another ground on which to test skins that belong to me, outfits and ideas that may or may not have been imposed." -Dana Michel

CREDITS : CONCEIVED AND PERFORMED BY Dana Michel. LIGHTING & TECHNICAL DIRECTION Karine Gauthier. ARTISTIC ACTIVATORS Martin Bélanger, Peter James, Mathieu Léger, Roscoe Michel, Yoan Sorin. SOUND CONSULTANT David Drury PRODUCTION Dana Michel EXECUTIVE PRODUCTION Par B.Leux, Daniel Léveillé Danse (Until 2017) COPRODUCTION Festival TransAmériques (Montréal), Tanz im August (Berlin), CDC Atelier de Paris-Carolyn Carlson (Paris), ImPulsTanz



(Vienna), Chapter (Cardiff) CREATIVE RESIDENCIES Usine C (Montréal), Dancemakers (Toronto), ImPulsTanz (Vienna), Actoral/La Friche Belle de Mai (Marseille), WOOP (Douarnenez), CDC Atelier de Paris-Carolyn Carlson (Paris), M.A.I. (Montréal) With the support of Conseil des Arts et des Lettres du Québec, Canada Council for the Arts. Dana Michel receives administrative/development/communication support from Par B.Leux (Montreal, QC) as an associate artist.

Dana Michel (b. Ottawa, Canada) is a choreographer and live artist based in Montreal. In 2005, she graduated from the BFA program in Contemporary Dance at Concordia University in her late twenties. Prior to this, she was a marketing executive, competitive runner and football player. She is a 2011 danceWEB scholar (Vienna, Austria) and is currently an artist-in-residence at Usine C (Montreal, Canada).

Her first extended-length solo performance piece, Yellow Towel, was featured on the "Top Five" and the "Top Ten" 2013 dance moments in the Voir newspaper (Montreal) and Dance Current Magazine (Canada) respectively. In 2014, she was awarded the newly created ImPulsTanz Award (Vienna) in recognition for outstanding artistic accomplishments and was highlighted amongst notable female choreographers of the year by the New York Times. That same year concluded with Yellow Towel appearing on the Time Out New York Magazine "Top Ten Performances" list.

[www.dana-michel.com](http://www.dana-michel.com)







## PANFLUTES AND PAPERWORK (process conversation)

INGRID BERGER MYHRE/ LASSE PASSAGE NØSTED (NO)

1. DECEMBER @ 19.00



After a 2 week residency period at RIMI/IMIR, the artists Ingrid Berger Myhre and Lasse Passage invite folks to a process conversation about their latest work, 'Panflutes and Paperwork', which is planned to revisit (RISK) in finished form in fall 2019.

Panflutes and Paperwork is a collaboration between choreographer Ingrid Berger Myhre and composer Lasse Passage Nøsted. Myhre and Passage have worked together on several projects since 2015 and over time developed a critical dialogue around what "creating music for dance" or "dancing to music" is expected to be. The duet playfully problematizes the conventional relationship between dance and music by challenging the standardised idea of what they each have to live up to and what they together can produce. In their quest for assimilation without compromise, the work makes use of scores as a tool to define and prioritise collective structure above individual skills.

"When the form is in place, everything within it can be pure feeling" – A.Schöenberg

The title alludes to the contrast between the dry and the "wet": Panflutes, on the one hand suggests the playful, sensational and passionate. Paperwork on the other refers to notation, the formal and bureaucratic. The performance will explore the conversion between these two peripheries in what will offer a new take on old conventions regarding the infamous choreographer-composer-constellation. Myhre and Passage both work with a lighthearted approach to composition and share affinities in regards to subtle humour. Panflutes and Paperwork is in many ways their formalistic approach to expressivity.

### CREDITS

Conception and performance: Ingrid Berger Myhre and Lasse Passage Nøsted  
Funded by: Arts Council Norway

Co-production: Dansateliers Rotterdam, Black Box Teater, CSC Bassano Del Grappa, WP Zimmer.

Supported by: P.A.R.T.S., Rimi/Imir Scenekunst, Moving Futures Festival.

[www.ingridbergermyhre.com](http://www.ingridbergermyhre.com)



## *Additional discourse*



### CAS writing workshop with Claudia La Rocco (US) 7. September 13.00-18:00

In collaboration with Contemporary Art Stavanger, Claudia La Rocco, poet, critic and editor-in-chief of SFMOMA's interdisciplinary Open Space platform, will hold a writing workshop for curators, critics and artists who use writing actively as part of their practice. The workshop will focus on conversation and writing exercises, as well as the body's role in writing.

Advance registration required -  
contact: [info@contemporaryartstavanger.no](mailto:info@contemporaryartstavanger.no)  
for more information and terms.

[www.claudialarocco.com](http://www.claudialarocco.com)



*from Avdal/ Shinozaki- 'unannounced'*



