



FALL 2019

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 production, development and presentation.

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Resident company/ artists: Findlay//Sandsmark + Pettersen

front cover photo: from Tone Kittelsen-Frontal Solos by Tale Hendnes,
back cover: You are Here – Avdal/Shinozaki-fieldworks

photo: You are Here – Avdal/Shinozaki-fieldworks

FALL 2019

SEPTEMBER 7 SEASON OPENING- TONE KITTELSEN, ANDRÉ BRATTEN, GORRLAUS FOLK MUSIC SERIES
with Thov Wetterhus + Tron Steffen Westberg & Jørgen Nyrønning

SEPTEMBER 20+21 PANFLUTES AND PAPERWORK
Ingrid Berger Myhre/ Lasse Passage (NO)

SEPTEMBER 21 CONCERT: DÉNOMBREMENT (FR) + HANA/ MØSTER/ FJORDHEIM (NO)
(in cooperation with :ZANG)

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

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Kenneth Lien + Helga Myhr + Viola Torros Project (in cooperation with :ZANG)

OCTOBER 25+26 STALKER
Verk Produksjoner (NO)

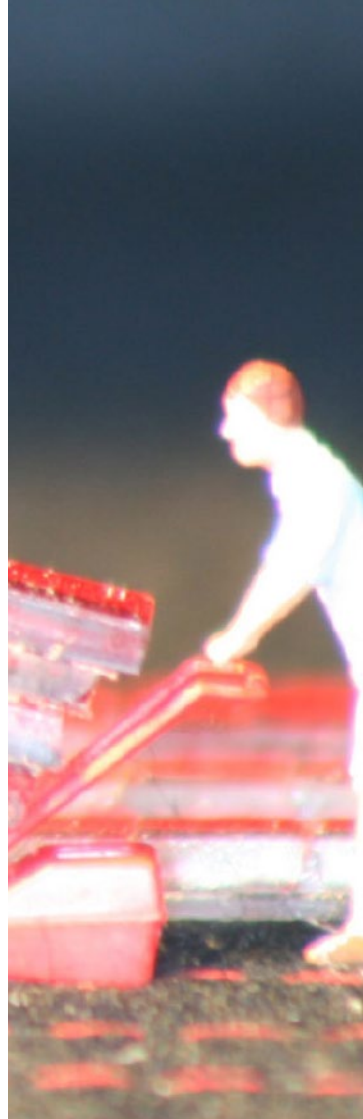
NOVEMBER 1+2 PIECE FOR PERSON AND GHETTO BLASTER
Nicola Gunn (AU)

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Folkevogn

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SEASON OPENING FEST

WITH TONE KITTELSEN, GORRLAUS FOLK MUSIC SERIES & ANDRÉ BRATTEN

7. SEPTEMBER @ 19.00 - 23.00



Launch of the fall season program with a great multi-dimensional evening: Dance artist/choreographer Tone Kittelsen performing part 1+4 from her 'Frontal Solos', the Gorrlaus Music Series presenting fiddle duo Tron Steffen Westberg & Jørgen Nyrønning and mouth harp player Thov Wetterhus, and electronic music artist André Bratten. playing with a visual score by Iver Findlay.

Tone Kittelsen will present parts 1 & 4 from her series 'Frontal Solos'. In the 'Frontal Solos' series Kittelsen has been inspired by character building in choreography and movement where costume, popular culture and physics are key elements.

Gorrlaus Folk Music Series with Tron Steffen Westberg and Jørgen Nyrønning: fiddle, and Thov Wetterhus – mouth harp.

Tron Steffen Westberg is mainly playing music from the Røros area with an emphasis on Brekken, but he is also no stranger to performing hardingfiddle songs from Setesdal and Telemark. Tron Steffen is musical director of Brekken Spellemannslag, member of the group Småviltlaget and plays in the trio Westberg/Haugom/Frostvoll that have also won Landskappleiken several times. He received the Saga-Prize in 1997 and won "kongepokalen" during Landskappleiken in

1999. Tron's favourite thing is to play to a dancing crowd and he is well known for his distinctive and captivating fiddle playing.

Tron will visit Gorrlaus together with **Jørgen Nyrønning**, who is also from the Røros area. Holtålen to be more precise. He has released an outstanding solo record on the label Ta:lik. Jørgen himself says that he plays 17th – century rock'n'roll music from Ålen and the surrounding area. He is otherwise featured as a fiddle player in the band Wardruna. Tron and Jørgen will play both solo and together this evening. There is nothing abnormal if you feel the urge to dance during this concert.

ThovWetterhus is from Nore in Numedal and has won landskappleiken playing mouth harp no less than seven times. In addition to being one of the most prominent mouth harp players in this very country, he runs his own dairy farm back home in Nore. In an interview for the "hallingsdølen" newspaper Thov says: "There are few things that surpasses the feeling of letting oneself go and submerge into the music."

Concert with **André Bratten** alongside visuals by Iver Findlay. The pair rejigger their collaboration from this years Øya Festival. Concert with tracks from Pax America scored with video.



PANFLUTES AND PAPERWORK

INGRID BERGER MYHRE & LASSE PASSAGE (NO)
20+21. SEPTEMBER @ 20.00 (21.09 @ 19.00)



What does “dancing to music” really mean? And how do you create music for dance? In this duet, Ingrid Berger Myhre and Lasse Passage playfully examine the relationships between dance and music, using scores as tools to uphold structure over skill, method over indulgence. The title of their duet alludes to the contrast between the wet and the dry: Panflutes, on the one hand, are playful and passionate, Paperwork, on the other, refers to notation and sounds bureaucratic. The tensions between these states play well with tired conventions in the famous choreographer-composer constellation. With both tools at hand, Ingrid and Lasse invent games that re-negotiate their rule.

Ingrid Berger Myhre is a choreographer and performer currently based in Brussels. She recently finished the ‘research studios’ at P.A.R.T.S and holds an MA in Choreography; Research and Performance from The Choreographic Centre in Montpellier. She is associated choreographer at Dansateliers Rotterdam.

Composer and recording artist Lasse Passage started studying composition at Griegakademiet in Bergen and went on to complete a BA in Sonology from the Royal Conservatoire in The Hague. His work is coloured by his background from the electroacoustics, his work as a songwriter - and the symbiosis of these influences.

Performance: Ingrid Berger Myhre and Lasse Passage
Music: Lasse Passage and Ingrid Berger Myhre
Light: Edwin van Steenbergen
Advice: Alex Zakkas, Merel Heering
Costumes: Min Li

Funded by Arts Council Norway

Co-produced by Dansateliers Rotterdam (NL), Black Box Teater (NO), CSC Bassano Del Grappa (IT), WP Zimmer (BE). Supported by P.A.R.T.S., Rimi/Imir Senter for Scenekunst, Moving Futures Festival, FPK Nieuwe Makers Regeling

Supported by P.A.R.T.S., Rimi/Imir Center for Scenekunst, Moving Futures Festival, FPK Nieuwe Makers Regeling





DÉNOMBREMENT (FR) (IN COOPERATION WITH :ZANG)

+ HANA/ MØSTER/ FJORDHEIM (NO)

21. SEPTEMBER @ 21.00



DÉNOMBREMENT is the first collaboration between Stéphane Garin (percussion) and Jean-Philippe Gross (electronics, diffusion). Dénombrement emphasizes different levels of listening: the display between acoustic instrument and sound system, the complementarity of the live performance with its settled/amplified image. The compositional process has started in January 2017. The first acoustic percussion group has been defined, then recorded in a studio and outdoors to decontextualize the percussion. The second group was treated, manipulated then edited to create a third group of fixed sounds. The piece is organized and structured from these three groups, in a frontal and stereophonic relationship.

Jean-Philippe Gross - electronics, diffusion

Stéphane Garin - percussion

HANA/FJORDHEIM/MØSTER

New exciting trio. Rumored to be repetitive jazz rock. Kjetil and Anders played formerly in Ultralyd together and now have a new band with notable Børge Fjordheim behind the drums. Børge is known from among others Cloroform and KAADA.

Kjetil Møster: Saxophones

Anders Hana: Baritone guitar

Børge Fjordheim: Drums

YOU ARE HERE

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

11+12. OCTOBER @ 20.00



You are here is a collaboration between Heine Avdal, Yukiko Shinozaki and Christoph De Boeck. A theatre space contains all imaginable possibilities. Some have been executed in the past, some will happen in the future and some will only exist as an idea or a concept, never to come to live. How can we store all these possibilities?

The creators give it a try by comparing the theatre space to an archive. An archive functions as a place where concepts, knowledge and remains of other worlds and times are being safeguarded. It is our memory in a nutshell. you are here refers to your actual physical location in the theatre. It places you in possible worlds ready to unfold before your eyes.

Concept and Direction: Heine Avdal, Christoph De Boeck, Yukiko Shinozaki / performed by Heine Avdal, Ingrid Haakstad.

Originally performed and created by: Heine Avdal, Mette Edvardsen / sound: Christoph De Boeck / light design and technical direction: Hans Meijer / sound engineer & electronics: Fabrice Moinet / photo and video: Heine Avdal / scenography and design of archive boxes: Heine Avdal, Christoph De Boeck, Yukiko Shinozaki

Production: Luea Ritter / Production assistant: Tomoko Tsuchihashi / co-production: Vooruit, Gent; STUK, Leuven; Netwerk, Aalst; Buda, Kortrijk.

In collaboration with: Netwerk for scenekunst (Black Box, Oslo; BIT Teatergarasjen, Bergen; Teaterhuset Avant Garden, Trondheim) / special thanks to: Marijn Van Gils, Patricia Portela, Tom Bonte, Mioko Yoshiwara, Stef Franck, Els van Riel, Leo.

with the support of: Norsk Kulturråd, Fond For Lyd og Bilde, Fond for Utøvende Kunstnere, Flemish Community

www.field-works.be





GORRLAUS FOLK MUSIC SERIES

KENNETH LIEN (NO) + HELGA MYHR (NO) + VIOLA TORROS PROJECT (DE)

17. OCTOBER @ 20.00



Kenneth Lien – Mouth harp, Langeleik, Hardingfiddle, Overtone flute.

Helga Myhr (record release!) - Hardingfiddle and vocals

Viola Torros Project (presented in collaboration with :ZANG)

Kenneth Lien is a diverse artist and musician playing mouth harp, langeleik, willow flute and Hardingfiddle. He is working with different mediums of art, plays a range of instruments and works both within traditional music and experimental music with references to black metal, noise and drone. He is currently studying hardingfiddle at NMH and has previously learned from Jan Beitohaugen Granli amongst others. He is also a superb mouth harp player which led him to win Landskapleiken this year in the mouth harp category.

Helga Myhr is a hardingfiddle player and singer from Ål in Hallingdal. She is a strong bearer of traditions and is often improvising her way through the unique songs of her home area. With a big curiosity towards the different timbres of the hardingfiddle, Myhr focuses on the creativity that arises when one delves deeply into the rhythms and tonality of a music tradition.

Myhr is otherwise engaged with different bands and contellations.

She has released two critically acclaimed albums with the vocal group Kvedarkvintetten and the debut album of folkmusic group Morgenrode also saw the light of day this spring. Her first solo album will be released this october. The album contains her own experimental interpretations of traditional music from Hallingdal and this concert is a part of her record release tour!

Viola Torros Project is an ongoing research by composer-performers Catherine Lamb and Johnny Chang, which seeks to realise and arrange the compositions of a pre-medieval composer, Viola Torros.

Viola T. was an anonymous composer who worked outside of the religious and academic establishments of her time. In her own practice, she documented her works in a minimally effective way, just enough to communicate with her fellow collaborators but barely enough to preserve a legacy for later generations of enthusiasts of her music.

The concept of 'research' referred to by the Viola Torros Project involves studies of various relevant musical styles of the pre-medieval period (arabic, byzantine and indian modes), and investigating possible evolution of melodic and harmonic developments as V. T. might have discovered. Choosing one aspect of such a musical style to focus upon, details are discovered and presented in an arrangement for two violas, often with additional augmentations.

STALKER

VERK PRODUKSJONER (NO)

25+26. OCTOBER @ 20.00



Winner of the Norwegian Hedda Prize 2013: "Best Production of the Year"

A story about a film about a journey to a room.

As part of Verk Produksjoner's 20th anniversary, we present one of their most iconic performances, Stalker. It is considered a cult classic, and has been performed at home and abroad since its premiere at Black Box teater. Verk's work has undergone several different phases over the years. Stalker can be said to be a turning point in the company's history, where the gaze is increasingly turned to a space that one longs for and seeks out.

In this performance, Verk Productions reconstructs parts of Tarkovsky's film Stalker. They contemplate the Zone, an area where the normal laws of physics no longer apply. Everyone has their own motive to enter the Zone, and it is said that if one reaches the center of the Zone, one's innermost desires will be fulfilled. But when one finally reaches the threshold of this room, doubts arise - do they really want to enter. For who knows one's innermost desires?

Verk Produksjoner have produced and presented critically acclaimed performances nationally and internationally since 1999, receiving warm responses from both press and audiences. The company is

known for its epic and vaudevillesque performance style with satirical and political undertones that alternate between storytelling, acting and improvisation. Their approach has always been to create a range of possibilities and mix different styles to establish a strong connection with their audience and an intense sensation of the 'here and now.' From the start, the company has created a number of performances for Black Box theater, from Ifigenia (2006) and The Eternal Smile (2010) and Stalker (2013), which won the Hedda Award for the Production of the year, to Manifest United (2018).

Idea, concept : Verk Produksjoner. With: Anders Mossling, Saila Hyttinen, Solveig Laland Mohn, Håkon Vassvik, Signe Becker. Direction: Fredrik Hannestad. Scenography, costumes: Signe Becker. Sound: Per Platou. Light: Tilo Hahn. Screenwriter: Hannestad, Hyttinen, Laland Mohn, Mossling, Vassvik. Idea development, performative logistics: Anders Paulin. Dramaturge: Jon Refsdal Moe. Producer: Pernille Mogensen/Produsentbyrået. Director's assistant, translator: Vera Krohn Svaleng. Co-production: Black Box teater (Oslo), Teaterhuset Avant Garden (Trondheim), BIT Teatergarasjen (Bergen). Supported by: Norsk kulturråd.

www.verkproduksjoner.no





PIECE FOR PERSON AND GHETTO BLASTER

NICOLA GUNN (AU)

1+2. NOVEMBER @ 20.00



Piece for Person and Ghetto Blaster is a confrontational muse on peace and conflict, moral relativism and the very function of art, inspired by a surreal incident that actually happened between a man, a woman and a duck.

A woman sees a man throwing stones at a sitting duck and she yells at him. What follows is a dissection of the excruciating realms of human behaviour and a navigation of the moral and ethical complexities of intervention.

Piece for Person and Ghetto Blaster is a confrontational muse on peace and conflict, moral relativism and the very function of art. The story came from something that actually happened. I saw a man throwing stones at a sitting duck and I yelled at him. I use the piece to dissect the excruciating realms of human behavior and attempt to navigate of the moral and ethical complexities of intervention. Littered with anecdotes and digressions, critical and philosophical theory, the text is accompanied by a rhythmic electronic soundscape, and a non-stop, athletic choreography that is made to shift from the unnecessary and incongruous to the comic and strangely affecting.

It came about through several years collaborating with Melbourne-based choreographer Jo Lloyd. Together we developed a talking and dancing practice we called 'Therapy Conversation-Conversation Therapy' and made a series of performances and site-specific and durational works in gallery spaces. We were interested in the liminal space created through talking and doing and creating small performative moments in galleries with an unknowing collaborator – anyone who showed up and was willing to participate in the experiment of putting action to thought and words, or "seeing the thinking."

I wanted to adapt this process to the story with duck because what preoccupied me about this situation was how I reacted – how I amplified the violence of the situation through my words, thought and action. I began thinking about unnecessary action and this led me to the choreographic impulse for the work. I think of the text as circular thinking and there is rhythm and choreography to how it is structured. Jo and I wanted to find ways to subvert and compliment this with movement, so the intention was to have two layers in perpetual motion, sliding over each other.

www.nicolagunn.com

GORRLAUS FOLK MUSIC SERIES

ÅNON EGELAND AND ANDERS RØINE

8 NOVEMBER @20.00



Ånon Egeland – hardingfiddle, fiddle, mout harp, willow flute

Anders Røine – langeleik, hardingfiddle and mouth harp.

Ånon Egeland is a norwegian folk musician and teacher. He plays hardingfiddle, normal fiddle, mouth harp and a variety of flutes (bone flute, sjøfløyte, double willow flute). He is also known for his comprehensive knowledge of folk music in the county of Agder, and has learned from traditional players such as Andres K. Rysstad, Sigurd Fjellstad, Trygve Eftestøl and Salve Austenå.

Egeland has done numerous record releases, concerts and recordings and received “Spellemannsprisen” award in 1977 for his first album “i heitaste slåtten” (with Per Midtstigen).

Egeland was a key figure in the establishment of the folk music department at “folkehøgskolen in Fagernes”, where he was teaching from 88 to 96. Today he is a lecturer at “Høgskolen i Telemark, institute for folk culture” in Rauland, Vinje.

Egeland will, among other things, play songs he has learned from Andres K. Rysstad from Setesdal and Salve Austenå from Tovdal this evening. This is something we are very much looking forward to. Here you will get a chance to listen to a tonality from a different time.

Anders Røine is, like Ånon Egeland, very concerned with tonality and rhythm. He has for instance created a langeleik together with his brother, Niels Røine, which has movable frets. This makes it possible to approximate the old langeleik scales that existed before the scholars of church organ travelled around in villages in the 19th century and changed the tonality of the langeleik into the 12-tone equal temperament. And thus changing the whole tradition. Røine is, like many musicians playing at Gorrlaus, proficient at playing many instruments. Apart from langeleik he plays hardingfiddle, normal fiddle, mouth harp, guitar, banjo and much more. He is known as a guitar player of the duo Sudan Dudan, plays together with Hans P. and Rasmus Kjørstad and Hans Hulbækmo in Reolo, received the “Spellemannsprisen” in 2016 for the album “Kristine Valdresdatter”, was elected “folk muscians of the year” during Folkealarmprisen in 2017 and has won landskappleiken numerous times playing mouth harp.

Røine and Egeland will play both solo and together during the concert this evening.



GORRLAUS FOLK MUSIC SERIES

FOLKEVOGN

7. DECEMBER @ 20.00

Folkevogn:

Sudeshna Bhattacharya – sarod

Hans P. Kjorstad – hardingfele

Michaela Antalova – drums

Folkevogn is playing meditative, rhythmic and captivating music and combine instruments sarod, hardingfiddle and drums. The repertoire consists of north-indian classical music and folk music from Gubrandsdalen in Norway. The trio is trying to emphasize the similarities between these two traditions. Apart from links between melodic and rhythmic elements there are other deeper rooted parallels – like aural tradition, timbres that are reflections of nature and music being a practical tool in life.

Sudeshna Bhattacharya met Hans P. Kjorstad and Michaela Antalova in the autumn of 2015 whilst teaching indian music at the conservatory in Oslo. Bhattacharya is a real master of the sarod, an instrument with 19 strings and no frets. This makes highly accurate intonation possible,

just like the fiddle. She has been taught by Ustad Amjad Ali Kahn who is one of the biggest sarod-gurus of all time. She grew up in Kolkata, went on her first tour in Europe in 1999 and has now resided in Europe for more than 10 years. First in France and later on in Norway.

The fiddler Hans P. Kjorstad grew up in a lively folk music scene in Fron in Gubrandsdalen. He is capable of playing music with strict form but is also a highly skilled improviser. Kjorstad is very concerned with tonality and the development of norwegian folk music. At Gorrlaus we had the pleasure of hearing him last spring in a magnificent duo together with his brother, Rasmus Kjorstad.

Slovak drummer and composer Michaela Antalova is currently residing in Oslo. She leads her own ensemble called Mikoo as well as touring as a solo percussionist. She is a sought after drummer both in the improv scene and world music scene. Her musical presence in this group links the indian and norwegian tradition perfectly together.





THE PRACTICE OF LOVE

JENNY HVAL (NO)

13. DECEMBER @ 20.00

Jenny Hval is best known as a recording artist and musician, but her background and interests are multidisciplinary, and in her music output there is an invisible web of references to experimental fiction, theatre and film as well as music and sound art of many forms. In 2015, she staged an experimental concert piece at Black Box teater in Oslo, based on the album *Apocalypse, girl*, released the very same day as the performance. This piece was Hval's first project with theatrical elements: performance, choreography and video as well as musical performance. After the premiere of this piece, Hval and her ensemble toured this type of experimental concert form over the next three years, bringing performative and visual elements together on stage in both rock clubs, festival stages, galleries and theatres, always adapting to the spaces, but sticking to an idea of the concert as an essay or a critical space, one that can engage in questions about what an artist is, or what a concert is.

The Practice of Love

With her new project, *The Practice of Love* (TPOL), Hval will take one step further into a multidisciplinary, immersive performance between music, literature and theatre. It will be based on material from Hval's forthcoming album, which will be released on September 13, 2019, but it will not be a concert based on this album. Rather, it will explore both sonic, visual and choreographical ideas in order to stage the writing process as a performative practice.

The piece begins by examining the material on the new album. A lonely protagonist sits in a seemingly empty room. She is constantly thinking, writing or playing, and then she starts speaking and singing about what

appears to be herself, but a self that constantly transforms into other shapes: an adult version of *Alice in Wonderland*, or artists such as Kathy Acker, Agnes Varda, Joni Mitchell, and Georgia O'Keeffe, or various animals, or even the clappers of a church bell.

With this wordplay, the protagonist tries to open a portal or enter a trance-like state, using her limited means of a voice: a computer and a synth. What she is also doing, is creating a soundscape that references trance, as in trance music and dance music from the early 90s. Into this soundscape, a set of visually projected words start appearing, slowly transforming the space into a living canvas for language and voices.

As the protagonist gets immersed into the music, the piece also becomes immersive for the spectator. Projected written text redefine the space and becomes more and more creative and visual, creating a choreography of meaning and nonsense, lights, colours and patterns. More people appear on stage, dismantling the role of the protagonist into a series of shifting central figures in an attempt to bring sound, body and text closer together.

In this way, TPOL creates an experience of transfiguration, transforming roles, bodies and sounds into text, and transforming different types of text into magic. By allowing the theatre to become writing, (which could be seen as the most "distanced" element on stage - normally, writing would be mostly used in the preproduction of a performance, as a script, a prescription, separated from the ritual itself), the performance can fail, but still try, to explore the potential for magic.

The practice of love is the practice of language. The practice of language is the practice of magic. The practice of magic is the practice of love.



ADDITIONAL DISCOURSE:

A THOTH WORK (PROCESS CONVERSATION)
EIRIK ARTHUR BLEKESAUNE
16 NOVEMBER @ 19.00

What can wooden sticks tell us, and with what language do they speak? 'A Thoth Work' is an intermedial installation work with motorized objects, video, and sound — densely woven together. With this work I am investigating intermedial connections, developing language for movement, and ideas revolving around projections from an underlying reality.

Blekesaune will give an artist presentation and show examples from the work he has done while in residency. He will continue to develop the piece and show it @ RISK in final form in fall 2020.



from Nicola Gunn – Piece for Person and Ghetto Blaster
© Gregory Lorenzutti



from Verk Produksjoner – Stalker



