



**VÅR / SPRING 2020**

# OM /ABOUT

**RIMI/IMIR SceneKunst (RISK)** is an artist initiated and led platform for performing and live arts with a focus towards development, production and presentation. It was founded in January 2016.

Currently the initiative is collectively run by artist initiators/ project managers: Marit Sandsmark, Iver Findlay, Anders Hana (*Gorrlaus*), Sander L. Haga, Helene Düring Kjær, Victoria Heggeelund, Vegard Ravndal & Marisa Molin.

Web/Print design: Maggie Hoffman.

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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 + Pettersen

cover photos: from *#PUNK* - nora chipaumire, photo: Ian Douglas

# VÅR / SPRING 2020

**BILLETTER /TICKETS**

[www.rimi\\_imir.ticketco.events](http://www.rimi_imir.ticketco.events)

**FEBRUARY 6+7** **LISTENING PARTY**  
Ásrún Magnúsdóttir (IS)

**MARCH 7** **CUTLASS SPRING**  
Dana Michel (CA)

**MARCH 28** **#PUNK + 100%POP**  
nora chipaumire (ZW/US)

**APRIL 4** **CONCERT: NO BALLS (SE/NO) + KJETIL D BRANDSDAL**  
(in cooperataion with ZANG;)

## **MOVING WORDS** 4 EVENINGS COMPOSED BY METTE EDVARDSEN

**APRIL 16**

- *Ocean Breath* by Itziar Okariz
- *Rewriting* by Jonathan Burrows
- *The Solo Piece* by Matteo Fargion

**APRIL 17**

- Workshop with Itziar Okariz
- *Penelope Sleeps* by Mette Edvardsen & Matteo Fargion
- *Notes on blue* by Mette Edvardsen & Matteo Fargion

**APRIL 18**

- *Fantasmical Anatomy Lesson#1 The tongue, Desire for Language* by Anne Juren
- *Between what is no longer and what is not yet* by Juan Dominguez
- *Music For Lectures/ Every word was once an animal* by J. Burrows, M. Edvardsen, F. Fargion, M. Fargion

**APRIL 19**

- Workshop with Anne Juren
- *Dirty Room* by Juan Dominguez

Bookshop & reading corner 16 - 19 April

**MAY 8+9** **THING POWER**  
Orfee Schuijt (FR/NO)

**MAY 9** **CONCERT** (in cooperataion with MaiJazz/ NyMusikk)  
Kim Myhr (NO), Ingar Zach (NO),  
Caroline Bergvall (FR/NO), Quatuor Bozzini (CA)

**JUNE 13** **SEASON END/ SUMMER FEST**

## **GORRLAUS FOLK MUSIC SERIES**

**FEBRUARY 15** Geir Egil Larsen, Einar Olav Larsen, Bjørn Aksdal  
+ Tove Solheim

**MARCH 21** Per Gudmundson & Ola Bäckström + Stein Versto

**APRIL 25** Åshild Vettrhus & Olav Christer Rossebø  
+ Egil Syversbråten

**MAY 29** Daniel Sandén-Warg + Per Anders Buen Garnås

## **ADDITIONAL ACTIVITY**

- MONTHLY SUNDAY OPEN IMPRO JAM
- WEEKLY SHARED PRACTICES & CONTACT IMPROVISATION

## **ADDITIONAL PRESENTATIONS**

**APRIL 2+3** Faculty of Performing Arts @ UiS Student performance  
COME TOGETHER

**JUNE 5+6** Faculty of Performing Arts @ UiS Student performance  
SUMMER PERFORMANCES

From "CUTLASS SPRING" – Dana Michel, photo: Jocelyn Michel



# LISTENING PARTY

## ÁSRÚN MAGNÚSDÓTTIR (IS)

6+7. FEBRUARY @ 19.00

**Listening Party** is a party on stage, the hosts are a big group of teenagers, aged 13-17 years old. They play their favorite music. Sometimes they sing along or dance along or cry along or whatever. They talk about their music and about themselves, ideas, worries, thoughts and dreams. They hang out, listen to music together and listen to each other with their audience. They support each other, celebrate each other and their teenage years. The stage is theirs, the words are theirs, they have the power - even though it's just during the show - it's their party and they do whatever they want.

Ásrún Magnúsdóttir was born in Reykjavík in the late eighties. Currently, she is interested in working with people that have not given dance or dancing much thought and trying to make invisible choreographies visible. She has a great deal of experience working with different social groups, especially young people, teenagers and children but also micro-communities like her own neighbours, residents of particular neighbourhoods or people that share an apartment building. This work is often developed in collaboration with the curator and dramaturg Alexander Roberts. Her work has toured in Europe where she has also given workshops for professionals and amateurs alike.



### CREDITS:

**Choreographer:** Ásrún Magnúsdóttir

**Dramaturge:** Alexander Roberts

**Light design and assistance:** Alma Mjöll Ólafsdóttir

**Production:** Alexander Roberts

Listening Party was commissioned by Reykjavík Dance Festival and Lókal, with the support of the Iceland Ministry of Culture and Education, as well as Urban Heat and apap – Performing Europe 2020 – both co-funded by the Creative Europe programme of the European Union.

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







# CUTLASS SPRING

## DANA MICHEL (CA)

### 7. MARCH @ 20.00

#### NOTE OF ARTISTIC INTENT

She is not present in their pornography. She is not found in their eroticisms.

She is not even a part of her own fantasy world.

CUTLASS SPRING is what sex might mean to me right now.

*I will roam inside a question : How might I locate my sexual identity within a multitude of complimentary and seemingly contradictory identities – as a performer, as a mother, as a daughter, as a lover, as a stranger? I will map a sexual education – with all of its embodiments, fabrications, and disassociations. I will follow these trajectories toward their softest core so as to discover what I hold back and what I make explicit.*

She will solicit her body and all of the many things that go with her person. She will realize what remains within her for sexual contemplation.

Inching towards uncensorship, engaging the infinite potential of everyday objects, CUTLASS SPRING

is, at once, a manifesto and a heated reflection, an ethnography of sexual understanding and an archaeology of desire.

Dana Michel & Michael Nardone

#### BIOGRAPHY

DANA MICHEL is a choreographer and live artist. Her works interact with the expanded fields of improvisation, sculpture, hip-hop, comedy, cinematography, dub, and social commentary to create centrifuge of experience.

Before graduating from the BFA program in Contemporary Dance at Concordia University in her late twenties, Michel was a marketing executive, competitive runner and football player. In 2014, she was awarded the newly created ImPulsTanz Award (Vienna) in recognition for outstanding artistic accomplishments, and was highlighted among notable female choreographers of the year by the New York Times. In 2017, Michel was awarded the Silver Lion for Innovation in Dance at

the Venice Biennale. In 2018, she became the first ever dance artist in residence at the National Arts Centre, Canada. Recently, she was awarded the ANTI Festival International Prize for Live Art.

She is currently touring three solo performance works, Yellow Towel, Mercurial George and CUTLASS SPRING created in 2019. Based in Montreal, Dana Michel is an associate artist with Par B.L.eux.

#### CREDITS

**Created and performed by:** Dana Michel  
**Artistic Activators:** Ellen Furey, Peter James, Mathieu Léger, Heidi Louis, Roscoe Michel, Karlyn Percil, Yoan Sorin, Alanna Stuart  
**Sound Consultant:** David Drury  
**Lighting Design:** Karine Gauthier  
**Technical Direction:** Karine Gauthier  
**Production:** Dana Michel  
**Executive Production:** Par B.L.eux  
**Distribution:** Key Performance  
Julia Asperska, Koen Vanhove

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



# #PUNK + 100%POP

## NORA CHIPAUMIRE (ZW/US)

28. MARCH @ 20.00 (1 TICKET = ADMISSION TO BOTH PIECES)

**#PUNK:** "Punk," a slang for a worthless person, became the name for a loud, fast moving form of rock music that was popular in the '70s and '80s. The punk cultural aesthetic includes a diverse array of ideologies (such as self-reliance, non-commercial art-making, non-complacency, destroying and re-purposing, etc.) expressed through fashion, visual art, dance, cinema and literature. The way the visual installation is recycled and transformed by the performers and audience reflects these ideologies.

In her iconic song, "Rock 'n' Roll Nigger," Patti Smith declares "I haven't fucked much with the past, but I fuck plenty with the future." Spurred by this daring proclamation, I declare myself to be an "African nigger" - the sort who fucks with the past, and fucks even harder with the present | future. Encouraged by the punk rejection of status quo, ethics and ethos, I am seduced by the possibility that there is no future, that the future is in the present. In #PUNK, I stage a raw concert inspired by indie music, americana and my formative years in Zimbabwe in the '70s and '80s.

Performed by nora chipaumire | Shamar Watt | David Gagliardi or Austin Williamson | Antoni Mantorski-Barczuk  
Sound Concept | Direction: nora chipaumire  
Sound Design: Antoni Mantorski-Barczuk  
Technical Direction : Heidi Eckwall or Roderick Murray

Guitar: David Gagliardi // Drums: Austin Williamson  
Set Design: Ari Marcopoulos | Kara Walker | Matt Jackson Studio  
Text | Script | Light Design | Costume Concept : nora chipaumire  
Photograph | Ian

**100% POP:** Pop can be read as that "art" of the ordinary, the art most accessible to the people. People - as those ordinary working masses, who don't necessarily frequent museums, galleries etc. In the work 100% POP, I find myself returning to the ways information and knowledge is or was acquired by those of us who grew up in less free times - in times of Drum magazine, african broadcast stations, color bars, poverty, active connections to rural and township lifestyles.

Grace Jones is perhaps the first superstar who was black, female and unapologetic about her presence that I fell in love with. In 100% POP, Grace Jones's renowned "one man show" further instigates the idea of a "cover". We approach this by soundclashing elements and Grace Jones', Zimbabwe's Chimurenga music, dub and noise.

Performed by nora chipaumire | Shamar Watt | Atiyyah Khan | Kris Lee | Antoni Mantorski-Barczuk  
Sound Concept | Direction: nora chipaumire

Vinyl DJ: Atiyyah Khan  
Digital DJ: Shamar Watt & Kris Lee  
Sound Design: Antoni Mantorski-Barczuk  
Technical Direction: Heidi Eckwall  
Set Design: Ari Marcopoulos | Kara Walker | Matt Jackson Studio  
Text | Script | Light Design | Costume Concept : nora chipaumire  
Cosstume Concept : nora chipaumire

**BIOGRAPHIE:** Born in Mutare, Zimbabwe and based in NYC, nora chipaumire has been challenging and embracing stereotypes of Africa, the black performing body, art and aesthetics since she started making dances in 1998.

chipaumire is currently touring #PUNK 100%POP\*NIGGA (verbalized as hashtag punk, one hundred percent pop, star nigga), a three-part live performance album which had its full world premiere at The Kitchen in NYC in October 2018. Her current and ongoing work includes a digital book project - nhaka - a theory, technology, practice and process to her artistic work. Her upcoming work will be an opera, to be premiered in 2021.

chipaumire is a 2018 Guggenheim fellow and a four-time Bessie Award winner.

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







## NO BALLS (SE/NO) (in cooperation with ZANG:) + KJETIL D BRANDSDAL 4. APRIL @ 21.00 (DOORS OPEN @ 20.00)



**No Balls** started as a side project of BRAINBOMB's Anders Bryngelsson and Dan Råberg. From 2014 though, the project evolved to a full-fledged band with the addition of David Gurrik (ANAL BABES) on guitar, Kjetil Brandsdal (NOXAGT) on bass and Jan Christian Lauritzen (NOXAGT, BURNING AXIS) on drums.

No Balls navigate a route-one course direct to the very essence of what it is about raucous guitars and drums that can (in the right hands) make you feel you should throw yourself around a room. Simple, direct, unrefined and with absolutely max-imal raw power. Dirgey repeato riff rock with a loose punky edge is always gonna make you swing.

No Balls have a nihilistic outlook; you're truly sucked into that wonderful vortex of slacker & rawer cyclic scuzz rifferama, flailing drums & general ecstatic dirge. A sort of new wave garage essence in there – relentless & derangedly repetitive, feral & loose attitude with feedbacking shards splintering your ears & slurred, garbled lyrics buried underneath the psychotic punk melee.

..with No Balls..*"failure and success are one and the same."* - The Quietus

**Kjetil D Brandsdal** has been a figure in the Norwegian experimental music circuit since the mid 90's. He has appeared on more than 50 releases (on labels like Smalltown Supersound, Ecstatic Peace!, Voices of Wonder and more) either solo or in various band formats.

# MOVING WORDS – 4 EVENINGS COMPOSED BY METTE EDVARDSEN

## THURSDAY 16 APRIL



- OCEAN BREATH by Itziar Okariz @ 19.00 (\*duration 20 minutes)
- REWRITING by Jonathan Burrows @ 19.30 (\*duration 45 minutes)
- THE SOLO PIECE by Matteo Fargion @ 20.30 (\*duration 25 minutes)

### Rewriting by Jonathan Burrows

Of what does the practice of choreographing consist? In *Rewriting*, Jonathan Burrows attempts – by turns hesitantly and exuberantly – to map out the unknown territory known as choreography. On the one hand, he starts from a performance that took him two years to make but which he has never presented to an audience before, and on the other, he uses passages from his book *A Choreographers' Handbook* (2010). In contrast to the dominant model, which assumes that a successful production is the result of a fixed, predetermined idea, Burrows proposes a practice of a slow, coincidental accumulation of meanings that emerges during the work itself. He likes to quote Mette Edvardsen, who describes her own work as 'the dust that accumulates through the working'.

Made and performed by Jonathan Burrows

Jonathan Burrows is supported by PACT Zollverein Essen, Sadler's Wells Theatre London and BIT Teatergarasjen Bergen.

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

### The Solo Piece by Matteo Fargion

The Solo Piece was commissioned by the Labor Sonor Festival, Berlin 2018, for which I was one of six composers invited to make dance pieces.

I thought it might be interesting to have another go at translating the score of

Morton Feldman's *For John Cage*, which Jonathan and I borrowed to make our first duo performance *Both Sitting Duet* in 2002, and which was recently retranslated by Eleanor Sikorski and Flora Wellesley Wesley (aka Nora) to make *Eleanor & Flora Music*.

But this time it's just me on stage, waiving my arms. And this more lonely counterpoint is now between my voice and the meaningless gestures that I make. There is almost no new material in the piece, it's all shamelessly stolen from those early duets made with Jonathan, and I liked how different it looked when rewritten in this way.

Created and performed by Matteo Fargion

### Ocean Breath by Itziar Okariz

This work is built from a choral of breathing patterns. Ocean Breath, also call Ujjayi is a breathing technique used in yoga practice, which the artist teaches. The word ujjayi means "I victorious", though it is more often translated as "ocean breathing" due to the image it conjures. The piece's figurative nature is important, somewhere between the abstract space of the sound of breathing and the figuration it generates; as if the sign and its meaning were separated, fractured.

concept: Itziar Okariz  
created and performed by: Itziar Okariz and Izar Ocariz  
photos: Still of a video by Jesus Pueyo.



From "Ocean Breath" -Okariz, photo: Jesus Pueyo





From "Penelope Sleeps" -Edvardsen/Fargion, photo: Werner Strouven

## MOVING WORDS – 4 EVENINGS COMPOSED BY METTE EDVARDSEN

### FRIDAY 17 APRIL



- **WORKSHOP WITH ITZIAR OKARIZ** @ 11.00 - 13.00
- **PENELOPE SLEEPS** by Mette Edvardsen and Matteo Fargion @ 19.00 (\*duration 90 minutes)
- **NOTES ON BLUE** by Mette Edvardsen and Matteo Fargion @ 21.00 (\*duration 10-15 minutes)

#### ***Penelope Sleeps* by Mette Edvardsen and Matteo Fargion**

Penelope sleeps is an opera in essay form by Mette Edvardsen and Matteo Fargion. The idea for this piece developed out from their first collaboration oslo (2017), a piece by Mette Edvardsen in which Matteo Fargion was invited to write music for a choir. A setting of one long text, the music played an important role in the piece, an anti-choir dispersed amongst the audience and without a conductor. In Penelope sleeps the experimental approach and work with the format of the medium is still in question. The relation between voice and music, space and scale are important, but perhaps rather than alluding to operatic images we think of drawing lines to trace a horizon. Opera as a starting point, a long hidden and shared secret desire to tackle this medium, although perhaps motivated slightly differently for each of them. The text is written in prose form, like an essay. Essay from the French essayer, means to try, to attempt. Opera in Italian means to work, to labour. In this attempt to work a space opens up, bringing the two artists into unknown landscapes while at the same time allowing them to pursue their own artistic paths.

Penelope sleeps - an opera by Mette Edvardsen & Matteo Fargion

**text:** Mette Edvardsen **music:** Matteo Fargion  
**performed by:** Mette Edvardsen, Matteo Fargion and Angela Hicks  
**light and technical support:** Bruno Pocheron

**subtitling and production support:** Cillian O'Neill  
**production:** Mette Edvardsen/Athome, Manyone

**co-production:** Kaaitheater & Kunstenfestivaldesarts (Brussels), BUDA (Kortrijk), Black Box teater (Oslo), Teaterhuset Avant Garden (Trondheim), BIT Teatergarasjen (Bergen), centre chorégraphique national de Caen in Normandie (France), apap-Performing Europe 2020 - a project co-funded by the Creative Europe Programme of the European Union

**Residency support:** Black Box teater (Oslo), MDT (Stockholm), Kaaitheater (Brussels). Supported by: Norsk Kulturråd, Norwegian Artistic Research Program – Oslo National Academy of the Arts

#### ***Notes on blue* by Mette Edvardsen and Matteo Fargion**

As an appendix to the piece they have just made together, Notes on blue contains outtakes and afterthoughts, in text and in music.

**Text:** Mette Edvardsen.  
**Music:** Matteo Fargion

[www.metteedvardsen.be](http://www.metteedvardsen.be)



# MOVING WORDS – 4 EVENINGS COMPOSED BY METTE EDVARDSEN

## SATURDAY 18 APRIL



- **FANTASMICAL ANATOMY LESSON#1 THE TONGUE, DESIRE FOR LANGUAGE** by Anne Juren @ 19.00 (\*duration 55 minutes)
- **BETWEEN WHAT IS NO LONGER AND WHAT IS NOT YET** by Juan Dominguez @ 20.30 (\*duration 60 minutes)
- **MUSIC FOR LECTURES/ EVERY WORD WAS ONCE AN ANIMAL** by Jonathan Burrows, Mette Edvardsen, Francesca Fargion, Matteo Fargion @ 22.00 (\*duration 35 minutes)

***Fantasmical Anatomy Lesson#1 The tongue, Desire for Language*** by Anne Juren

Over the past few years, Anne Juren has been unfolding a *Fantasmical Anatomy* as real as a piece of bone. Seeking to expand the concept of choreography in her work, Juren's distinctive practice challenges boundaries between public and private, between outer and inner space, by trespassing normative boundaries and experimenting with kinaesthesia, poetry and sensuality. *Fantasmical Anatomy Session* creates a visual, sound and sensory landscape, and proposes a fantasmagoric and delirious journey around and inside bodies, where dysfunctional relations and unimaginable actions can take place, troubling the relations between inner and outer space. Each lesson is a performance exposes and treats a different body part with the dynamics of desire, through voice, writings, sensorial embodiment and different corporealities.

*Lesson #1 The Tongue, desire for language*

**Concept, Text and performance:** Anne Juren  
**Extra Performance:** Linda Samaraweerova  
**Light:** Bruno Pocheron  
**Sound:** Paul Kotal  
This project is supported by MA7 and UNIarts (Stockholm).

***Between what is no longer and what is not yet*** by Juan Dominguez

Dominguez wants to suspend events and create an interval of time in which he can try to integrate his past into his future. He will translate his visions and his desire to encounter the unknown through language. Dominguez is working alone for the first time in 14 years. Back then he choreographed his work with labeled cards for the audience to read. Now, he will speak himself and give rise to a self-portrait that cites, in the broadest sense of the word, himself and some of his friends.

**Conceived and performed by** Juan Domínguez

Juan Dominguez production with the support of Tanznacht Berlin and Tanzfabrik Berlin/ apap-advancing performing arts project – Performing Europe 2020 / EU – Creative Europe Programme.

**Executive production by** Manyone

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

***Music For Lectures/ Every word was once an animal*** by Jonathan Burrows, Mette Edvardsen, Francesca Fargion, Matteo Fargion

In this lecture with live music Mette Edvardsen will speak about language and repetition as material in her work. What does it mean to do the same? What does it mean to do something again? Every word was once an animal is part of Burrows and Fargion's Music For Lectures series, which aims to collide academic practice with the actuality of performance and continues their recent practice of creating in proximity and collaboration with the work of other artists.

**Text by** Mette Edvardsen  
**Music by** Jonathan Burrows, Matteo Fargion and Francesca Fargion

Mette Edvardsen is structurally supported by Norsk Kulturråd, BUDA Arts Centre Kortrijk, APAP network (EU), is currently a research fellow at Oslo National Academy of the Arts.

Jonathan Burrows and Matteo Fargion are co-produced by PACT Zollverein Essen, Sadler's Wells Theatre London and BIT Teatergarasjen Bergen



From "*Fantasmical Anatomy*"- Juren, photo: Camille Chanel





## MOVING WORDS – 4 EVENINGS COMPOSED BY METTE EDVARDSEN

### SUNDAY 19 APRIL



- WORKSHOP WITH ANNE JUREN @ 11-13.00
- DIRTY ROOM by Juan Dominguez @ 15-18.00 (\*duration 3 hours - with food)

#### *Dirty Room* by Juan Dominguez

Following the trail of poetic conspiracy that animates the choreographic series in three seasons "Clean Room", "Dirty Room" is presented, a collection of excerpts that revives some of the episodes of this mythical series, insisting on creating situations that infiltrate the wonderful in everyday life that shift the attention of the performer's actions to our power of imagination and action as an audience. Dirty Room will weave the threads of the absolute present to reconnect poetry to the body. It will let us see the possibilities of poetic transformation of reality through a choral construction.

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



# THING POWER

ORFEE SCHUIJT (FR/NO)

8-9. MAY @ 20.00

"And Mr. Biswas buys things, he acquired things, his wife Shama owns things of her own. Hemmed in by her dissent and discord, given to complaint, Mr Biswas marvels at the "endurance and uncomplainingness of inanimated objects"; and these many objects, which he houses, house him too." – Teju Cole

If everything could connect to anything, the unfolding of meaning would be unlimited, and would go on forever and ever. Let's look at all the stuff that surrounds us, our bowls, our hands, our sounds, our phones, our beds, our babies, our dogs. All that stuff dances in never ending categories, in mini-operas with the tempo of tiny things.

"Objects on the loose are always in search of the rest of the plot"  
– Charles Jencks.

Orfee Schuijt is a French performer and choreographer based in Oslo, Norway since 2012. Black Box teater presented her work *Who's afraid of red, yellow and blue?* during fall season 2016. This work was a collaboration with composer Kim Myhr. In her work as a choreographer, dance, drawing, writing and other practices are often woven together. She has collaborated on projects by Heine Avdal and Yukiko Shinozaki, Francesco Scavetta, Soile Voima, Jenny Hval and Eivind Seljeseth.



## Credits:

**Coreography:** Orfee Schuijt i samarbeid  
**med /in collaboration with:** Ingrid Haakstad, Soile Voima.

**With:** Ingrid Haakstad, Orfee Schuijt, Soile Voima.

**Objects:** Eirik Blekesaune, Orfee Schuijt.

**Sound:** Kim Myhr.

**Outside eye:** Janne Camilla Lyster.

**Residency:** Kutomo Ehkå, Vitlycke center for performing arts,  
Black Box teater.

**Support by:** Kulturrådet, Det norske komponistfond.

**Co-production:** RIMI/IMIR SceneKunst (Stavanger),  
Black Box teater (Oslo).

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





# PRESSING CLOUDS PASSING CROWDS

(MYHR/BERGVALL) (in cooperation with MaiJazz/ Ny Musikk)

## THE LOST ONES (ZACH/BERGVALL)

9. MAY @ 15.00

**Music by** Kim Myhr and Ingar Zach  
**Text by** Caroline Bergvall

**Kim Myhr:** 12-string acoustic guitar  
**Caroline Bergvall:** voice  
**Ingar Zach:** percussion

**QUATUOR BOZZINI**  
**Clemens Merkel:** violin  
**Alyssa Cheung:** violin,  
**Stéphanie Bozzini:** viola,  
**Isabelle Bozzini:** cello

This concert presents the composers Kim Myhr and Ingar Zach's two different collaborations with the French/Norwegian poet Caroline Bergvall. They have each composed a piece for an ensemble consisting of the Canadian string quartet Quatuor Bozzini, Bergvall and the composers themselves on 12-string guitar and percussion. In the collaboration, Bergvall wrote texts specifically for the two pieces, that she herself is performing with the group.

Kim Myhr's «pressing clouds passing crowds» is the longest of the two, and was composed for the opening of Festival International Musique Aktuelle in Victoriaville in Canada in 2016. The piece was well received

by the press, and was by many journalists named one of the dit is like listening to one single song for fifty minutes, where subtle changes in pulse and harmony creates a almost hypnotic forward drift. In 2018 the music was released on HUBRO, and was among other things included in Stuart Maconie's radio program «Best of 2019 So Far» on BBC6.

The evening opens with «The Lost Ones» by Ingar Zach for the same ensemble. The piece was originally a duo piece, but Zach got the idea of arranging out the piece for this ensemble, after participating in Kim Myhr's project. Bergvall's contribution to the piece if brief, but devastatingly powerful, mirroring beautifully the punctuations and the almost merciless statis of the instrumental parts.

“insistent and hypnotic”  
All about jazz

“The blend of breathing strings, slightly bent notes on the guitar was most enchanting. A number of folks felt that this was the best set at Victo this year. It certainly was one of the best sets.»



## GORRLAUS FOLK MUSIC SERIES

GEIR EGIL LARSEN, EINAR OLAV LARSEN,  
BJØRN AKSDAL + TOVE SOLHEIM

15. FEBRUARY @ 20.00 (DOORS OPEN @19.00)



**Geir Egil Larsen** – Meråkerklarinett, tussefløyte, Åsengfløyta, seljefløyte, beinfløyte, bukkhorn (trompethorn)

**Einar Olav Larsen** – fiddle

**Bjørn Aksdal** - meråkerklarinett, østerdalsklarinett, spelmannsklarinett, chalumeau, tungehorn, and various wood-, bone-, and hornflutes

**Tove Solheim** – hardanger fiddle

**Geir Egil Larsen and Bjørn Aksdal** will present an array of lesser known traditional norwegian wind instruments. In 2009 they released a record together called “Meråkerklarinett i solo og samspel”. This record focused on the meråkerklarinett tradition in Nord-Trøndelag which almost died out but was kept alive by Harald Gilland in the 50s and 60s who in turn managed to pass this tradition on to the younger generation. Most of the instruments played by Larsen and Aksdal might not produce the typical sound one would connect with norwegian folk music. Yet, they are a part of the tradition and

demonstrate that norwegian folk music might have a greater span than many would have thought. Einar Olav Larsen will accompany some of the instruments on fiddle.

**Tove Solheim** is a hardanger fiddle player based in Sand, Rogaland. She is working at the folk music archive there and is also teaching hardanger fiddle at the cultural school. Solheim will be playing music that will probably sound more familiar in this context, considering she is playing the most renowned traditional instrument. But not everyone is aware of that there is traditional music still existing in Rogaland. Despite of fiddle burnings and pietism the music has survived. Solheim’s main focus is the music from Suldal.

**Gorrlaus** is a concert series curated by Anders Hana which presents traditional folk music, along with music that takes tonal and rhythmic elements from folk music to create something new.

Gorrlaus is supported by Arts Council Norway, Stavanger Kommune and Rogaland Fylkeskommune.



# GORRLAUS

## GORRLAUS FOLK MUSIC SERIES

PER GUDMUNDSON & OLA BÄCKSTRÖM + STEIN VERSTO

21. MARCH @ 20.00 (DOORS OPEN @19.00)



**Per Gudmundson:** swedish bagpipe and fiddle

**Ola Bäckström:** fiddle

**Stein Versto:** hardanger fiddle

**Per Gudmundson and Ola Bäckström** will present music from Dalarna-county in Sweden, and more specifically Rättvik and Ore. Per Gudmundson were a key figure in the revival of the Swedish bagpipe tradition and released the record "säckpipa" in 1983. Ola Bäckström is also included on this release, which is an impressive demonstration of the swedish bagpipe both solo and played together with hurdy-gurdy, fiddle and vocals. Many might think of Scotland and Ireland when bagpipes are mentioned. But bagpipes have existed for more than a thousand years in different shapes and forms and are beleived to have it's origin in the middle east. The instrument is still played in many countries throughout the world.

Per Gudmundson and Ola Bäckström will perform one part of the concert with bagpipe and fiddle and the second part with two fiddles.

**Stein Versto** is a folk musician, writer and translator from Vinje in Telemark. He has learned hardanger fiddle playing from great names such as Bjarne Herrefoss, Kjetil Løndal and Eivind Mo. 2011 saw the release of Urjen, where Stein Versto is performing songs of Olav and Eivind Groven.

In 2019 he released the book, "Tonen frå heimlandet", on his own publishing house, "Uteksti" about "Smedal spelemennene". This concert will consist of both material from Olav and Eivind Groven and from Eiliv and Gunleik Smedal.

**Gorrlaus** is a concert series curated by Anders Hana which presents traditional folk music, along with music that takes tonal and rhythmic elements from folk music to create something new.

Gorrlaus is supported by Arts Council Norway, Stavanger Kommune and Rogaland Fylkeskommune.



# GORRLAUS FOLK MUSIC SERIES

ÅSHILD VETRHUS & OLAV CHRISTER ROSSEBØ  
+ EGIL SYVERSBRÅTEN  
25. APRIL @ 20.00 (DOORS OPEN @19.00)



**Åshild Vetthus:** vocals

**Olav Christer Rossebø:** fiddle

**Egil Syversbråten:** hardanger fiddle

**Åshild Vetthus** is from Bråtveit in Suldal. She sings traditional music from her home area as well as the entire county of Rogaland. She has learned from Ruth Anne Moen, Berit Opheim, Tone Juve, Kirsten Bråten Berg and Ragnhild Furholt as well as archive recordings. This will be the first time we can hear vocal music from Rogaland at Gorrlaus. So an excellent chance to become more familiar with that tradition.

**Olav Christer Rossebø** is a multi-instrumentalist hailing Tyssvær, and he is active in numerous groups playing different styles of music. He also happens to be an excellent fiddle player and knows very well the repertoire from Suldal and Bjerkreim. Together with Vetthus he will present a selection of music from Rogaland.

**Egil Syversbråten** is from Hallingdal, where “halling” is normally referred to as “laus”. He grew up in a flourishing folk music scene and learned tunes from his grandfather and father and other great players such as Odd Bakkerud, Øyvind Brabant and Jens Myro. He has also studied the old recordings of Olav Sata slåtten and been a part of Hemsedal spelemanslag for many years. Syversbråten has released a very fine record together with Gunnlaug Lien Myhr called “Hallingtonar”. Music from Hallingdal has a heavy rhythmic drive and is more repetitive than in other regions.

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## GORRLAUS FOLK MUSIC SERIES

### DANIEL SANDÉN-WARG & PER ANDERS BUEN GARNÅS

29. MAY @ 20.00 (DOORS OPEN @19.00)



**Daniel Sandén-Warg:** harding fiddle  
**Per Anders Buen Garnås:** harding fiddle

**Daniel Sandén-Warg** has lived in Setesdal since 1998 where he has studied the culture in depth. Not only does he know most of the repertoire on hardanger fiddle and mouth harp, but he also knows the traditional work of the silversmith and is fluent in the Setesdal dialect. Sandén-Warg has studied the playing of Torleiv H. Bjørgum as well as Andres K. Rysstad through archive recordings. His most important teacher in Setesdal has been Hallvard T. Bjørgum. Sandén-Warg is a highly skilled fiddler and listener and has managed to get the very complex rhythmic and tonal details of the former hardanger fiddle pioneers into his own playing.

**Per Anders Buen Garnås** grew up in Bø in Telemark and picked up the hardanger fiddle at the age of 6, inspired by his uncles, who were no other than Hauk and Knut Buen. In addition to learning from them, he has learnt from a lot of renowned players in Telemark such as Einar Løndal, Eivind Mo, Anund Roheim, Bjarne Herrefoss, Olav K. Øyaland og Gunnar Innleggen. He has also spent a lot of time listening to archive recordings to learn from the players that had already passed away, like Johannes K. Dahle.

Per Anders Buen Garnås and Daniel Sandén-Warg released an astounding record called WARG/BUEN in 2008. This record documents two young folk musicians from two different regions with virtuosity and great musicianship being common denominators. We are very excited to have Warg/Buen round off the Gorrlaus season before the summer. If you were ever considering checking out what all the Norwegian folk music fuzz is about, this would be a very good opportunity. (and that's a heavy understatement).

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## ADDITIONAL ACTIVITIES

### OPEN IMPRO JAM & SHARED PRACTICES



#### SUNDAY OPEN IMPRO JAM

Performers, musicians, dancers, and visual artists are invited to an open improvisational jam session at RIMI / IMIR Scenekunst one Sunday per month. The jam is an informal meeting for improvisation between art forms and genres. The jam will start with a suggested impulse or common score, and then everything after that is open for improvisation through sound, movement, visuals and performance. Doors @ 18.00 for setup and warm up and the jam is scheduled from 19.00 til 21.00.

Open impro is a monthly event, for dates and more information, visit our website- [www.rimi-imir.no](http://www.rimi-imir.no).

#### SHARED PRACTICES & CONTACT IMPROVISATION

An open invitation to weekly sessions in which workshop leadership is shared and alternated within the group, exploring movement, dance and artistic praxis. This initiative fosters the sharing of techniques and processes between group members.

The shared practices can vary to include anything from technical dance classes, guided improvisations, somatic practices, exploration of performativity or testing of choreographic ideas. Every other session focuses on contact improvisation, in which partners explore shared weight, touch and spontaneous composition.

Information and times can be found on the facebook group «Shared Practices Stavanger» These activities are led by Helene Düring Kjær, for questions and sign up, please email- [helene@rimi-imir.no](mailto:helene@rimi-imir.no).



## ADDITIONAL PRESENTATION

### FACULTY OF PERFORMING ARTS @ UIS

COME TOGETHER 2-3. APRIL @ 19.00  
SUMMER PERFORMANCE 5-6. JUNE @ 19.30



#### COME TOGETHER 2-3. April @ 19.00

Faculty of Performing Arts at UiS presents the graduating dance students. On behalf of the dance department, we look forward to this evening at RIMI-IMIR, as we celebrate the students, as they stand on the verge of commencing their professional careers as dance artists. After the performance the students and choreographers invite the audience to an aftertalk.

**Choreographers:** Helder Seabra, Fernanda Prata and Hagit Yakira

#### SUMMER PERFORMANCE 5-6. June @ 19.30

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 results of learning a previous work made by 2 choreographers, which though the process have developed further for this showing.

**Choreographers:** Katarina Skaar Lisa and Cesilie Kverneland



From *"Rewriting"* - Jonathan Burrows, photo: Hugo Glendinning



From *"Between what is no longer and what is not yet"* - Juan Dominguez, photo: Arya Dil, far° Nyon



