



HØST/ FALL 2020



From "TRUST ME TOMORROW" – Verdensteatret

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 Heggelund, Vegard Ravndal & Marisa Molin.

Web/Print design: Maggie Hoffman.

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

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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 *LOWLANDS* - Findlay//Sandsmark



HØST / FALL 2020

BILLETTER /TICKETS
www.rimi_imir.ticketco.events

AUGUST 27+28 **LOWLANDS (FLORIDA) <LOWER>**
Findlay//Sandsmark (US/NO)

SEPTEMBER 12 **HOT HOUSE PRESENTS
ROCK MY WORLD**
with Linda Lazer, Siri Borge,
Marin Håskjold, Liv Reidun Brakstad,
Amanda Dekker, and Anna Klungre

OCTOBER 17 **CONCERT**
Naaljos Ljom (NO) + Firmaet Forvoksen (NO)

NOVEMBER 5-7 **TRUST ME TOMORROW**
Verdensteatret (NO)
In cooperation with nyMusikk Stavanger

NOVEMBER 19+20 **THING POWER**
Orfee Schuijt (FR/NO)

NOVEMBER 27+28 **30SOMETHING**
DOLVEN/EIBEN (NO/US/BE)

DECEMBER 4+5 **TWO NIGHTS IN BANGKOK AND
THE WORLD'S YOUR OYSTER**
with Lone Eivindsdottir, Sander L. Haga,
Synne Elve Enoksen, Victoria Heggelund,
and Helene Düring Kjær

ARTISTS & TECHNOLOGY WORKSHOP/PRESENTATIONS

OCTOBER 17 **Fabrice Moinet** - wireless sound
transmission

OCTOBER 31 **Anders Eiebakke** – Drones

DECEMBER 5 **Dag Egil Njaa** – Creative use of
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GORRLAUS FOLK MUSIC SERIES

SEPTEMBER 3 Marit Buen Garnås, Per Anders Buen
Garnås + Daniel Sandén-Warg

NOVEMBER 21 Per Gudmundson, Ola Bäckström
+ Stein Versto

ADDITIONAL PRESENTATIONS

NOVEMBER 10+11 CONTINGENCIES - Faculty of Performing
Arts @ UiS student performance

LOWLANDS (FLORIDA) <LOWER>

FINDLAY//SANDSMARK

27+28 AUGUST @ 19.30 (DOORS OPEN @ 19.00)

with Pål Asle Pettersen, Chris Brokaw, Nils Erga, Sander L. Haga, Jon Refsdal Moe, Jean-Vincent Kerebel, Peter Warren, Gaute Granli (for Chris Brokaw), Vegard Ravndal

Lowlands (florida) explores and meditates over the repulsive and alluring nature of Daytona (or Florida, or the USA) , and working with physical displacements and geographic dislocation, the performance unfolds as a cinematic-concert-choreographic experience, which breathes and burns the place and landscape into the body, as well as the soul.

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

Co-produced by: Bit Teatergarasjen-Bergen and Black Box teater-Oslo.

Supported by: Norsk Kulturråd, Stavanger Kommune, Rogaland Fylkeskommune, and apap-Performing Europe 2020- a project co-founded by Creative Europe Programme of the European Union.

Lowlands (florida) utforsker og mediterer over den frastøtende og forlokkende naturen av Daytona (eller Florida, eller USA) og jobber med fysiske forskyvninger og geografisk forflytning. Forestillingen utfolder seg som en filmatisk-konsert-koreografisk opplevelse, som puster og brenner landskapet inn i kroppen, så vel som i sjelen.

Forestillingen fungerer som en visuell konsert hvor energien kanaliseres gjennom et koreografisk senter. Plassert blant overveldende representasjonsfremstillinger av et sted som gradvis abstraheres, gjøres det et forsøk på å plassere landskapet i kroppen, kroppen til utøverne, bevegelsene, av betrakteren, av musikken, av vårt kollektive delte øyeblikk og sjeler. Arbeidet har vært opptatt av flere dikotomier: det sublime og naturen



kontra det groteske og frastøtende. Eller frastøting og tiltrekning. Motbydelig og forførende. Florida, Amerika, minner, historie, herkomst, og så videre. Noe som starter med å smake utrolig godt, men som på en eller annen måte ender opp med å smake mer og mer drit jo mer du tygger.





HOT HOUSE PRESENTS ROCK MY WORLD

WITH LINDA LAZER, SIRI BORGE, MARIN HÅSKJOLD, LIV REIDUN BRAKSTAD, AMANDA DEKKER AND ANNA KLUNGRE

12 SEPTEMBER @ 19.30 (DOORS OPEN @ 19.00)



The event is focusing on presenting time-based works and artistic practices engaged in experimentation across different genres such as performance, film and music. There will be presented works by both established and young artists in Stavanger.

During our event we will rock your world with a lineup of artists focusing on political interventions, debate and performative gestures. We hope to create a space for pleasure, excitement, dance, joy and highly interesting artistic works! We will start the evening with a film screening of Marin Håskjolds short film Hva er en kvinne? ("What is a Woman?") and continue the event into the evening with performances by Linda Lazer, Siri Borge, Liv Reidun Brakstad, Amanda Dekker and Anna Klungre.

Hot House is a newly founded initiative between Marie Skretting and the Stavanger based artist Anette Gellein. Skretting has a background as an art educator, with a BA in Aesthetic Studies (UiO). With an interest for intersectional feminist, queer and political discourse they hope to further engage in and create inclusive spaces for exchange of joy and art cross genres.

Tickets: 100/150NOK. However we will not turn away anyone for lack of funds.

Contact info@rimi-imir.no for discounted or free ticket.

ARTIST BIOS (see online catalog for full artist bios)

Linda Lazer - is a sound and performance artist currently based in Outer Space. Influenced by African cosmology and 80s cold wave, she tries to convey the mood and atmosphere evoked by spending too much time watching the night sky.

Siri Borge - Borge is a multimedia artist, using sculpture, installations, performance, photo and film. As a maximalist she prefers to use all at once. Her art can be identified by her strong feminist and socio-political concepts that guide her artistic practice, as well as her approach to dealing with these matters.

Marin Håskjold - is an artist and filmmaker. She has participated in a number of exhibitions and film festivals including the Rainbow Umbrella film festival in London and the LGBT Toronto Film Festival.

Liv Reidun Brakstad - Brakstad is a political artist, who is working both within the established field of visual arts and outside of the institutionalized. In her works she often uses familiar objects in new ways.

Amanda Dekker and Anna Klungre are artists invited to our program in collaboration with KRA. KRA (Kunst Rom Arbeid) is an open work space and a community of newly established artists - incl. dancers and musicians - in Stavanger.

Hot House presenterer *Rock My World Med Linda Lazer, Siri Borge, Marin Håskjold, Liv Reidun Brakstad, Amanda Dekker og Anna Klungre*. Arrangementet har fokus på tidsbasert kunst på tvers av sjangre som film, performance og musikk. I løpet av kvelden vil en blanding av etablerte og unge kunstnere komme sammen for å presentere kunstneriske verk og opptredener.

Under vårt arrangement vil vi rocke din verden med en samling kunstnere som på ulike måter har fokus på politiske intervensjoner, debatt og performative gester. Vårt mål er å skape et rom for utveksling, glede, spenning, dans og svært interessante kunstneriske verk! Vi starter kvelden med en filmvisning av Marin Håskjolds kortfilm Hva er en kvinne? deretter fortsetter arrangementet utover kvelden med performances og musikalske innslag av Linda Lazer, Siri Borge, Liv Reidun Brakstad, Amanda Dekker og Anna Klungre.

Hot House er et nylig oppstartet initiativ mellom Marie Skretting og den stavangerbaserte kunstneren Anette Gellein. Skretting har bakgrunn som kunstformidler med BA i estetiske studier (UiO). Med interesse for interseksjonell feministisk-skeiv- og politisk diskurs, ønsker de å engasjere til diskusjon og inklusive rom for utveksling av glede og kunst på tvers av sjangre.

CONCERT

NAALJOS LJOM (NO) + FIRMAET FORVOKSEN (NO)

17 OCTOBER @ 20.00 (DOORS OPEN @19.00)

NAALJOS LJOM

Morten Joh: retuned synths

Anders S. Hana: retuned guitar, langeleik and mouth harps

Naaljos Ljom is the new duo of Anders Hana and Morten Joh from MoHa! and Ultralyd. They have joined forces yet again with a focus on just intonation and Norwegian folk music. In the spirit of Eivind Groven and Erik Eggen, synth, guitar and langeleik have been modified in order to produce pitches from the traditional music.

Erik Eggen's thesis on scale studies «Skalastudier: studier over skalaens genesis på Norrønt område» from 1923 and Eivind Groven's «Naturskalaen» ("the harmonic series") written in 1927, form the basis for Hana and Joh's archaeological excavations of the old tonality.

Through studies and analysis of archive recordings Naaljos Ljom have made their own interpretations of Norwegian folk tunes. Morten and Anders do not have any background in the traditional music themselves, so the approach happens through their previous experiences in heavy metal musique concrete, fluxus techno and noise rock.

Last year they presented their first piece, "Lur og dekor - i kvardag og dommedag", on the Only Connect festival

in Stavanger. The music was performed by Stavanger Symphony Orchestra together with Morten and Anders as soloists. Ilan Volkov was the conductor and both Nrk folkemusikkimen and BBC broadcasted the performance.

The end of last year also saw the same piece performed at the "Save festival" in Moscow where Naaljos Ljom played together with the Kymatic orchestra.

The concert at Rimi/Imir will be in a duo format and Naaljos Ljom will be performing on various retuned synths, guitar, langeleik and mouth harps.

FIRMAET FORVOKSEN moves in peculiar ways. The music is natural, but alien. Cosmic, but down-home. Rhythm and sound seem to be drawn from the elements and then processed, leaving gentle sonic explosions in your mind, caressing you with confusion.

Anders Hana og Morten Joh, duoen bak MoHa!, presenterer sitt nye prosjekt **Naaljos Ljom** på Osa festivalen, med en ny musikalsk og konseptuell interesse: reinstemming og folkemusikk. I Eivind Groven og Erik Eggens ånd har synth, gitar og langeleik blitt modifisert til å kunne produsere toner fra den norske tradisjonsmusikken.

FIRMAET FORVOKSEN beveger seg på merkelige måter. Musikken er naturlig, men fremmed. Kosmisk, men heimslig. Rytmene og lydene hentes fra elementene, for så å omskapes til varsomme soniske hjerne-ekspløsjoner. De kjærtegner deg på forvirrende vis.





TRUST ME TOMORROW

VERDENSTEATRET (NO)

5-7 NOVEMBER @ 20.00 (DOORS OPEN @19.00)

Trust me tomorrow enters experiences of blindness from both lack of light and too much light. It is evoking the possibility of entering darkness as a space for projection, imitation and desire. The interior darkness of a camera and the bright crystalline interior of the eye are both sites of a learning process – guided by the basic attraction to bring movements into light.

A floating composition ranging from the quiet, elegant and introspective to a disturbed and fuzzy mindscape. An occurrence sequence staged in a calm room. Seeking to reveal an alternative time.

Trust me tomorrow is a sensorial and diffracted experience where rendering is happening between the actual space and memory. It speaks to the ability or failure to get into each other's heads. So it speaks to self-consciousness, subconsciousness and other

consciousnesses. Trying to find the railing, a guide, something to orientate by in the groping darkness. In a world that is folding back into itself.

Bio: Verdensteatret consists of video and sound artists, painters and poets, and sculptors and computer programmers who together have developed an intricate audiovisual style. Their poetics is characterized by a dedicated long-term development, creating scenes of sensuous activity and an ongoing experimentation within different media which result in space related

orchestral works. Combining aspects of concerts, theatrical performances, and visual art installations, the company builds many of its large scale productions from raw materials collected during journeys combined with stories of the fragile human soul. Their works have been presented internationally in a number of art contexts and locations, such as art museums, contemporary music festivals, and theaters.

CREDITS

Verdensteatret is an Oslo-based art collective founded in 1986 by Lisbeth J. Bodd and Asle Nilsen.

Supported by: Arts Council Norway.

Creative team: By and with (in alphabetical order): Ali Djabbary, Asle Nilsen, Espen Sommer Eide, Janne Kruse, Laurent Ravot, Magnus Bugge, Martin Tøxt, Niklas Adam and Torgim Torve.

Thanks to: Andrea Bakketun, Bálint Laczkó, Icaro Zorbar and Piotr Pajchel

Co Production: Black Box teater Oslo, Ultima - Oslo International Music Festival, BEK - Bergen Senter for Elektronisk Kunst and Rosendal Teater - Trondheim

In cooperation with nyMusikk Stavanger



Trust me tomorrow går inn i erfaringer av blindhet fra både mangel på lys og for mye lys. Det fremkaller muligheten for å tre inn i mørket som et rom for projeksjon, etterligning og begjær.

Det indre mørket i et kamera og det lyse krystallinske interiøret i øyet er begge steder for en læringsprosess – styrt av den grunnleggende attraksjonen for å bringe bevegelser fram i lyset.

En flytende komposisjon som spenner fra det stille, elegante og introspektive til en forstyrret og uklar tankegang. En foranderlig sekvens av tilstander som avslører en alternativ tid.

Trust me tomorrow er en sensorisk opplevelse der gjengivelse skjer mellom det faktiske rommet og minnet. Det taler til evnen til og de mislykkede forsøk på å komme inn i hverandres hoder. Så det taler til selvbevissthet, underbevissthet og andre bevisstheter.

Et forsøk på å finne rekkverket, en guide, noe å orientere seg etter i det famlende mørke. I en verden som bretter seg tilbake inn i seg selv.

THING POWER

ORFEE SCHUIJT (FR/NO)

19+20 NOVEMBER @ 20.00 (DOORS OPEN @19.00)

"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 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.a

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

www.orfeeschuijt.com

"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

Hvis alt kunne kobles til noe, ville betydningens



utfoldelse vært uendelig, og fortsette for alltid. La oss se på alle tingene som omgir oss, våre boller, våre hender, våre lyder, våre telefoner, våre senger, våre babyer, våre hunder. Alle disse tingene danser i evigvarende kategorier, i mini-operaer med små tings tempo.

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

Orfee Schuijt er en Fransk utøver og koreograf med base i Oslo, Norge siden 2012. Black Box Teater presenterte arbeidet hennes *Who's afraid of red, yellow and blue?* under høst-sesongen 2016. Dette verket var et samarbeid med komponist Kim Myhr. I hennes arbeid som koreograf er ofte dans, tegning, skrivning og andre praktiser vevd sammen. Hun har samarbeidet på prosjekter av Heine Avdal og Yukiko Shinozaki, Francesco Scavetta, Soile Voima, Jenny Hval og Eivind Seljeseth.



30 something

Concept

TALE DOLVEN & GABEL EIBEN

TD-GE

VHS

30SOMETHING

DOLVEN & EIBEN (NO/US/BE)

27+28 NOVEMBER @ 20.00 (DOORS OPEN @ 19.00)

The 30-something-year-olds of today mark a generation that has extended their coming-of-age story for as long as they can, or at least to 45. Four thirty-something contemporary dancers are dropped into a high school dance where they grapple with a variety of mid-career and mid-life crises. They talk, dance, and sing through philosophical debates on ageism, non-dairy products, online dating and more. The text is transcribed and woven into a narrative from hours upon hours of informal conversations the writer and director, Gabel Eiben, had with friends and colleagues including those appearing on stage.

CREDITS

Concept: Tale Dolven and Gabel Eiben (NO/US/BE)

Direction: Gabel Eiben

Choreography: Tale Dolven

Performed by: Tale Dolven, Carlos Garbin, Inga Hákonardóttir, Clinton Stringer

Text: Gabel Eiben in conversation with Ross Cowan, Tale Dolven, Inga Hákonardóttir, Tarek Ha-laby, Luis Ramirez Muñoz, Clinton Stringer, Mary Tuomanen, Katie Vickers

Production: Tale Dolven and Gabel Eiben

Dramaturgy: Sara Jansen

Coproduction: IMIR Scenekunst

Support: Norwegian Cultural Council, workspacebrussels, Dramatikkens hus Oslo

Dagens trettiåringer består av en generasjon som har forskjøvet det å bli voksen så lenge som mulig, til de er minst 45 år gamle. Fire samtidsdansere i tretti-årene befinner seg på et skoleball hvor de betrakter ulike karriere- og midtlivs-kriser. De snakker, danser og synger seg gjennom filosofiske diskusjoner om aldring, laktosefrie produkter, nettdating og mer. Teksten er en direkte nedtegnelse av samtaler tekstforfatter og regissør Gabel Eiben har hatt med venner og kolleger, inkludert de som står på scenen; timesvis av uformelle samtaler redigert til et narrativ. Forestillingen spilles på engelsk.



TWO NIGHTS IN BANGKOK AND THE WORLD'S YOUR OYSTER

WITH LONE EIVINDSDOTTIR, SANDER L. HAGA, SYNNE ELVE ENOKSEN,
VICTORIA HEGGELUND AND HELENE DÜRING KJÆR (NO)
4+5 DECEMBER (START TIME TBA)



Starting in the fall 2020, RISK will launch an affiliated artist program with several emerging artists that will work closely with the platform to develop their work as well as help shape the future of the initiative.

Lone Eivindsdottir, Sander L. Haga, Synne Elve Enoksen, Victoria Heggelund og Helene Düring Kjær are a group of five young artists with a connection to Stavanger. RIMI/IMIR Scenekunst have given this group the opportunity to develop artistic collaborations, with access to production support and a chance to present artistic work and research in various stages of development. They have been invited to take over the house on the 4+5 December. Over these two days they will present their own artistic works through various formats.

Lone Eivindsdottir: Eivindsdottir explores the relationship that unfolds between the private and the performative. By creating situations where the act of caricature becomes the common point of reference, she aims to establish a kind of dynamic that constantly make use of, challenge and eradicate itself. How does the performative work, as a way of togetherness when it actively shifts from being present in the given situation and at the same time caricature it?

Sander L. Haga: Haga works with moment-based art. Both in the direction of stage art but also in public space. Repeating themes is ways of dissolving time and concepts of alternative structures. As a psyche in constant change or fragmenting, pulled between archaic and real relations. Traditions and myths put in perspective between the reachable and the distant is a driving inspiration. How the stories we tell ourselves, create our world, and the crossroads between legends and personal experience arise.

Synne Elve Enoksen: «Deception Island» is a solo by and with Synne Elve Enoksen. The work takes its name from the isolated Deception Island, situated in the Antarctica. The solo «Deception Island» is an investigation of the intersection between dance and topology, movement and landscape, and is busy with questions of how to create volatile and fictive spaces through dance.

Victoria Heggelund: Heggelund is interested in interpersonal relationships and the way people relate to each other through touch, observation, and reaction. She explores the elements that define identity and how they give agency to decisions we make, and reactions we receive. How clothes, as a familiar element, can create affiliation, curiosity, admiration, or work as a repellent. It is with this ethos, Heggelund uses clothes as a trigger to dance and movement.

Helene Düring Kjær: In Medias Res. What happens when you embody a facebook feed on stage, and how can the composition found on social media be danced? In Medias Res is a dance theatrical performance reflecting an absurd worldview that appears on social media, where world crises are presented equally with selfies, clickbait and videos of cats. Using body and voice, 5 dancers are translating a jumble of current content from the screen, which is then danced out in a chaotic and comic collage. In Medias Res is made with support from Stavanger Kommune and Rogaland Fylkeskommune Thanks to Tou Scene for the arts residency. Voice coach: Henriette Bru Guldberg Photography: Eduardo H. Scaramuzza

Lone Eivindsdottir, Sander L. Haga, Synne Elve Enoksen, Victoria Heggelund og Helene Düring Kjær er en gruppe unge kunstnere med tilknytning til Stavanger. RIMI/IMIR Scenekunst har gitt gruppen mulighet til å utvikle kunstneriske samarbeid, og denne høsten jobber vi med egne kunstneriske arbeid. Over to dager vil vi dele våre prosesser i forskjellige format.



ADDITIONAL PRESENTATION

CONTINGENCIES - FACULTY OF PERFORMING ARTS

@ UIS STUDENT PERFORMANCE

10+11 NOVEMBER @ 19.30 (DOORS OPEN @ 19.00)

In collaboration with RISK, the Faculty of Performing Arts, University of Stavanger invites the audience to a triple bill program, CONTINGENCIES. The dancers, third year Bachelor students, will present three new works by the choreographers Hagit Yakira, Yaniv Cohen and Brynjar Åbel Bandlien. The Faculty of Performing Arts is excited to present the artists of tomorrow and especially pleased to continue their close collaboration with RIMI/IMIR SceneKunst.

The performance is a part of the 75th anniversary celebration of the Faculty of Performing Arts, formerly Rogaland Music Conservatory.

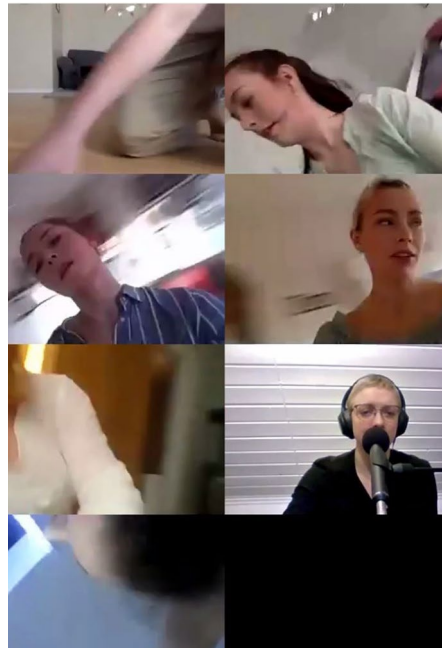
Contingency, or in Norwegian; *eventualitet*, is a future event or circumstance which is possible but cannot be predicted with certainty.

Choreographers: Hagit Yakira, Yaniv Cohen and Brynjar Åbel Bandlien.

Dancers: Cecilie Rye Bergen, Synne Helene Berger, Thea

Kjeseth Dolmen, Maja Freiberg, Hanne Kristine Jensen, Kristine Langholm Markussen, Raket Øfsti Nesje, Jasmin Ayadi Nilsen, Live Rosseland, Silje Storø, Synne- Kristin Ytredal.

I samarbeid med RISK, inviterer Fakultet for utøvende kunsthøgskolen ved Universitet i Stavanger til programmet CONTINGENCIES. Tredjeårsstudenter på dans vil gjøre tre ulike arbeider av koreografene Hagit Yakira, Yaniv Cohen og Brynjar Åbel Bandlien. Vi er svært glad for å kunne presentere morgendagens danseartister og er spesielt glade for samarbeidet med RIMI/IMIR SceneKunst.



ARTISTS & TECHNOLOGY WORKSHOP/PRESENTATIONS

- 17 OCTOBER: *MULTICHANNELS' WIRELESS SOUND* WITH FABRICE MOINET
- 31 OCTOBER: *ART, DRONES AND SURVEILLANCE* WITH ANDERS EIEBAKKE
- 05 DECEMBER: *CREATIVE USE OF GENERATIVE SYSTEMS* WITH DAG EGIL NJAA



17 OCTOBER:

Multichannels' wireless sound with Fabrice Moinet

Fabrice Moinet is a soundartist, sound technician, and programmer from France who currently lives and works in Stamsund, Lofoten. At the workshop Moinet will present some of the electronic solutions he's developed for projects that uses wireless multichannel audio, including microcontrollers and radiotransmitters/receivers.

31 OCTOBER:

Art, drones and surveillance with Anders Eiebakke

Anders Eiebakke is an artist and activist who has immersed himself in drone and mobile technology. At the workshop Eiebakke will present a project about drones and surveillance.

05 DECEMBER:

Creative use of generative systems with Dag Egil Njaa

Dag Egil Njaa is a composer, musician, and programmer with a background from classical contemporary music. In this workshop the workshop leader will give a basic introduction to how Max can be used as a tool for data-assisted composition with the use of the software Max/M4live.

17. OKTOBER:

Multikanals trådløs lyd med Fabrice Moinet

Fabrice Moinet er en lydkunstner, lydtekniker og programmerer fra Frankrike som for tiden bor og arbeider i Stamsund, Lofoten. På verkstedet vil Moinet presentere noen av de elektroniske løsningene han har utviklet til prosjekter som benytter trådløs multikanalslyd, blant annet mikrokontrollere og radiosendere/-mottakere.

31. OKTOBER:

Kunst, droner og overvåkning med Anders Eiebakke

Anders Eiebakke er en kunstner og aktivist som har fordypet seg i drone- og mobilteknologi. På verkstedet presenterer Eiebakke et prosjekt som omhandler droner og overvåkning.

5. DESEMBER:

Kreativ bruk av generative systemer med Dag Egil Njaa

Dag Egil Njaa er en komponist, musiker og programmerer med bakgrunn fra klassisk samtidsmusikk. På dette verkstedet vil verkstedleder gi en grunnleggende innføring i hvordan Max kan benyttes som et verktøy for data-assistert komposisjon ved bruk av programvaren Max/M4live.

GORRLAUS FOLK MUSIC SERIES

INGVILL MARIT BUEN GARNÅS, PER ANDERS BUEN GARNÅS OG DANIEL SANDÉN-WARG

3 SEPTEMBER @ 20.00 (DOORS OPEN @19.00)



Ingvill Marit Buen Garnås - vocals

Per Anders Buen Garnås – hardanger fiddle

Daniel Sandén-Warg – hardanger fiddle and mouth harp

Daniel Sandén-Warg is one of the most prominent performers of the Setesdal tradition on hardanger fiddle and mouth harp. He has learnt music directly from Hallvard T. Bjørgum as well as from archive recordings of Torleiv H. Bjørgum and Andres K. Rysstad. He has managed to incorporate tonality, rhythm and ornamentation from the old master fiddlers into his own playing in a way that very few has achieved in recent time. Daniel has done several releases with traditional music from Setesdal. Amongst them are Rammeslått 1 and 2 together with mouth harpist Sigurd Brokke, Bjørgumspel vol 2 and 3 together with Hallvard T. Bjørgum and Warg/Buen together with Per Anders Buen Garnås. This is a unique chance to witness some of the most uncompromising and hardhitting hardanger fiddle playing there is.

Siblings **Ingvill Marit** – and **Per Anders Buen Garnås** are from Bø in Telemark and belong to a family with musical roots dating back to the 18th century. They are a part of a long and unbroken tradition.

Ingvill Marit has a broad vocal repertoire both from Telemark and Setedal. She is especially known for her interpretations of ballads and mystical folk songs. Through the knowledge of her mother, Agnes Buen Garnås, she has learnt music of singers from the older generations. She has also learnt from archive recordings as well as music notations from the 19th century. Ingvill Marit is one of the foremost traditional singers in Norway and she has kept much of the aesthetics and tonality from the older vocal tradition.

Per Anders started playing hardanger fiddle at the age of 6, inspired by his two uncles; Hauk and Knut Buen. He got to know many of the master fiddlers in his county, and got to learn from them all. Such as Einar Løndal, Eivind Mo, Anund Roheim, Bjarne Herrefoss, Olav K. Øyaland and Gunnar Innleggen. Just like Ingvill Marit and Daniel Sandén-Warg, Per Anders has also spent a lot of time listening to archive recordings of older players he did not get to meet, such as Johannes Dahle. Ingvill Marit and Per Anders have won "landskappleiken" countless times in their respective classes. In 2010 they released a record together called "Salme, segn og solbøn". The album has been called a masterpiece.

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.

Daniel Sandén-Warg er ein av dei framste utøverane av Setesdals tradisjonen på hardingfele og munnharpe. Han har lært direkte av Hallvard T. Bjørgum og har i tillegg granska arkiv opptak av blant anna Torleiv H. Bjørgum og Andres K. Rysstad. Han har klart å få tonalitet, rytme og ornamentikk frå dei gamle meisterane inn i sitt eige felespel på ein måte som svært få har klart i seinare tid. Han har spelt inn fleire plater med tradisjons musikk frå Setesdal. Blant disse er Rammeslått 1 og 2 saman med munnharpespelemann Sigurd Brokke, Bjørgumspel vol 2 og 3 saman med Hallvard T. Bjørgum og Warg/Buen saman med Per Anders Buen Garnås. Dette er ein unik sjanse til å få oppleve noko av det mest hardtsvingande hardingfelespelet som finst i dette ganske land.

Søskenparet Ingvill Marit – og Per Anders Buen Garnås er frå Bø i Telemark og kjem frå ein familie med musikalske røter tilbake til 1700-talet og dei er del av ein uavbroten og levande tradisjon.

Ingvill Marit har eit breitt vokal repertoar både frå Telemark og Setesdal og har særleg utmerka seg i sine tolkingar av balladar og dei mystiske gåtevisene Gjennom arbeidet til mor si (Agnes Buen Garnås) har ho fått låne øyre til svært mange av dei beste kvedarane i den eldre generasjonen. Ho har elles bruka mykje tid på arkivopptak, tekst- og notenedskrifter frå 1800-talet. Ingvill Marit er ei av dei fremste kvedarane me har i Noreg i dag og ho har bevart mykje av estetikken og tonaliteten til dei gamle utøverane av vokaltradisjonen.

Per Anders byrja spele hardingfele allereie som 6-åring, inspirert av to onklar; Hauk og Knut Buen. Etterkvart blei han kjend med mange av dei store meistrane i heimfylket, og fekk lære av dei alle – slike som Einar Løndal, Eivind Mo, Anund Roheim, Bjarne Herrefoss, Olav K. Øyaland og Gunnar Innleggen. Per Anders har, i likskap med Ingvill Marit og Daniel Sandén-Warg, brukt mykje tid på å høyre på arkivopptak av spelemenn han ikkje rakk oppleve, som til dømes Johannes Dahle.

Ingvill Marit og Per Anders har vunnet landskappleiken eit utall gonger i sine respektive klasser.

I 2010 gav dei ut plata "Salme, segn og solbøn" som har blitt ståande som eit meisterverk.



GORRLAUS

GORRLAUS FOLK MUSIC SERIES PER GUDMUNDSON & OLA BÄCKSTRÖM + STEIN VERSTO 21 NOVEMBER @ 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. More specifically Rättvik and Ore. Per Gudmundson was 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 two thousand years in different shapes and forms and are believed to have its origin in the middle east. The instrument is still played in many countries throughout the world.

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, a magnificent record 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 og Gunleik Smedal.

Per Gudmundson og Ola Bäckström spelar musikk frå Dalarna i Sverige.

Meir spesefikt Rättvik og Ore. I Dalarna lever tradisjonane framleis i beste velgåande og det er mykje flott musikk å spora attende til dei traktane. Gudmundson og Bäckström har kjent kvarandre og spelt saman sidan 70-tallet og har gjort fleire utgjevingar saman. Gudmundson hadde og ei sentral rolle i gjenopplivinga av den svenske sekkepipa. Det er kanskje ikkje så mange som er klar over det, men sekkepipe er eit instrument som har blitt spelt i Sverige i hundrevis av år. Frå 1500-tallet til godt utover 1900-tallet. Siste spelemann som hadde tradisjonen i arv døydde i 1949. Saman med instrumentmakar Leif Eriksson, lagde Gudmundson rekonstruksjonar av gamle sekkepipar frå Dalarna. Dette resulterte i utgjevinga "säckpipa" i 1983. Ola Bäckström er og med på denne

innspelinga, og det er ei imponerende framvisning av den svenske sekkepipa, både solo og i samspel med lire, fele og vokal. Gudmundson og Bäckström kjem til å spele fyrste del av konserten med sekkepipe og fele og andre del med to feler.

Stein Versto er hardingfelespelemann, forfatter, lyrikar og omsettar frå Vinje i Telemark. Versto debuterte som forfatter med novellesamlinga "Ho blei borte i trappene", som fekk Tarjei Vesaas' debutantpris i 1990. Hardingfelespel har han lært av storleiker som Bjarne Herrefoss, Kjetil Løndal og Eivind Mo. I 2011 gav han ut Urjen, ei flott innspeling med slåttar av Olav og Eivind Groven. I fjor gav han ut boka, "Tonen frå heimlandet", på sitt eiege forlag, "Uteksti". Boka tar for seg smedal-spelemennene som utvandra til USA. Konserten med Stein Versto kjem til å bestå av slåttar frå Olav og Eivind Groven og frå Eiliv og Gunleik Smedal.



From **"HOT HOUSE PRESENTS ROCK MY WORLD"** – Linda Lazer