

VÅR / SPRING 2023



OM / ABOUT

RIMI/IMIR SceneKunst (RISK) er en plattform initiert og drevet av kunstnere med fokus på utvikling, produksjon og formidling av scenisk/ performativ kunst. Prosjektet ble etablert i 2016.

Initiativet ledes kollektivt av kunstneriske initiativtakere/prosjektledere: Marit Sandsmark, Iver Findlay, Victoria Heggelund og Gabel Eiben.

Utvidet RISK team: Šárka Benedová, Thore Warland, Leif Ole Stampa, Campbell Waldron.

Rådgivende styre 2023: Mette Edvardsen, Mari Flønes, Brynjar Bandlien, Jon Refsdal Moe, Ane Dahl

Affilierte kunstnere 2023: Heine Avdal/Yukiko Shinozaki-Fieldworks, Annette Gellein, Fabrice Moinet

Kunstnere i residens: Findlay//Sandsmark og Tale Dolven/Gabel Eiben

Nettside/trykkdesign: Maggie Hoffman

Plakat design: Kjetil Brandsdal

Samarbeidspartnere: Bit Teatergarasjen – Bergen, Black Box Teater – Oslo

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forsidebilde: Motus (IT) Tutto Brucia (photo Bertozzi Arboreto)

VÅR / SPRING 2023

BILLETTER / TICKETS
rimi-imir.ticketco.events

6+7. JANUAR **THE TIME DIFFERENCE OF ARRIVAL (WORK IN PROGRESS SHARING)**
Fabrice Moinet (FR/NO)

13+14+15. JANUAR **EXTENDED CORPUS**
Dag Egil Njaa (NO)

17+18. 22+23. FEBRUAR **'EVERY NIGHT'- ITERATION II (DONKEY)**
Sandsmark//Findlay with Warren (NO/US)

16. APRIL **THE BRUISE BLUES OPEN (WORK IN PROGRESS SHOWING)**
Dana Michel (CA)

21+22. APRIL **ALL THE WAY AROUND**
Meg Stuart/ Damaged Goods (US/BE)

3. MAI **DANCER OF THE YEAR**
Trajal Harrell (US)

26+27. MAI **TUTTO BRUCIA**
Motus (IT)

((O)))UTPOST FLØRLI 2023
1-4. JUNI

Motus (IT)
Tony Orrico (US)
Mette Edvardsen (NO)
Heine Avdal & Yukiko Shinozaki – Fieldworks (NO/JP/BE)
Agnes BTffn (NO/FR)
Findlay//Sandsmark (NO/US)
And more to come!!

LAUNCH PARTY
12. MAI @ 19.00

MUSIKK / KONserter

17. JANUAR **ENVELOPING SOUND CONCERT SERIES**
JIM WHITE (AU) + MARISA ANDERSON (US)

3. FEBRUAR **ENVELOPING SOUND CONCERT SERIES**
ZOH AMBA TRIO (US)

3. MARS **DNA? AND?**

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WILLIAM BASINSKI (US) + ANDRÉ BRATTEN (NO)
IN COOPERATION WITH NYMUSIKK STAVANGER

15. JUNI **ENVELOPING SOUND CONCERT SERIES**
COME (US)

THE TIME DIFFERENCE OF ARRIVAL (WORK IN PROGRESS SHARING)

FABRICE MOINET (FR/NO)

6-7. JANUAR

"The Time Difference Of Arrival" is a performance where the traveling time of sound is in focus. It is a playground for several artistic practices to invite an audience into a 50 loudspeakers setup, for a journey driven by the fantasy and the concept of the speed of sound. Using text material, music composition, live sound production and measuring tools, performers and listener will be the witness of the traveling time aspect of sound. Bouncing between scientific resources and artistic propositions, the acknowledge of the nature of sound might open other perspectives for the listener. The sound might become a reference point from where we could place each other in time and space and how do we dream about sound with eyes open.



photo: Fabrice Moinet





EXTENDED CORPUS

DAG EGIL NJAA (NO)

13+14+15. JANUAR

Interactive installation & opening concert.
Interact with AI-ensemble "Corpus9".

"Corpus9" is a synthetic music ensemble using learning algorithms for machine listening and pattern recognition. "Corpus9" can interact with humans playing instruments or moving around, mapping performative gestures and music. The algorithms are adaptable and evolves continuously during interaction.

On opening night Kristoffer Alberts (saxophone) and Olav S. Olsen (cello) will perform a piece along with the installation. After the concert the installation is open for audience interaction using "Muzziballs". The "Muzziballs" does, among other things, motiontracking and are developed in collaboration with violinist Ingerine Dahl and Pål Asle Pettersen.

Dag Egil Njaa is a composer, musician and developer from Stavanger. His recent works include "In Between Fragments" (2019) and "Profil" (2021), both dealing with human-machine interaction, artificial intelligence and hybrid reality. "Corpus9" holds an audiovisual

corpus from the musicians involved in these two works: Jennifer Torrence (perc), Per Zanussi (double bass), Morten Barrikmo (contrabass clarinet), Helen Benson (flute), Elena Perales Andreu (clarinet), Aliisa Neige Barrière (violin), Inga Grytås Byrkjeland (cello), Sanae Yoshida (piano) & iGor (electronics).

The project is supported by Komponistenes Vederlagsfond, Tono and nyMusikk Stavanger.

Interaktiv installasjon & åpningskonsert.
Samhandling med AI-ensemblet "Corpus9".

"Corpus9" er et syntetisk musikkensemble som bruker læringsalgoritmer til maskinlytting og mønstergjenkjenning. "Corpus9" kan samhandle med utøvere som spiller instrumenter eller beveger seg og lager forbindelser mellom performative gester og musikk. Algoritmene tilpasser og utvikler seg kontinuerlig ved samhandling.

På åpningskonserten vil Kristoffer Alberts (saxofon) og Olav S. Olsen (cello) fremføre et verk sammen med installasjonen. Etter konserten er

installasjonen åpen for publikum til samhandling ved bruk av "Muzziballer". "Muzziballer" er enheter som blant annet kan spore bevegelse og er utviklet i samarbeid med fiolinist Ingerine Dahl og Pål Asle Pettersen.

Dag Egil Njaa er en komponist, musiker og utvikler fra Stavanger. Blant hans nyere verk finner vi "In Between Fragments" (2019) og "Profil" (2021), begge verk som betrakter samhandling mellom mennesket og maskin, kunstig intelligens og hybrid virkelighet. "Corpus9" innehar et musikalsk og visuelt korpus fra musikerne som har deltatt i disse to verkene: Jennifer Torrence (slagverk), Per Zanussi (kontrabass), Morten Barrikmo (kontrabassklarinet), Helen Benson (fløyte), Elena Perales Andreu (klarinet), Aliisa Neige Barrière (fiolin), Inga Grytås Byrkjeland (cello), Sanae Yoshida (klaver) & iGor (elektronikk).

Prosjektet er støttet av Komponistenes Vederlagsfond, Tono og nyMusikk Stavanger.



'EVERY NIGHT'- ITERATION II (DONKEY)

SANDSMARK//FINDLAY MED WARREN (NO/US)

17+18+22+23. FEBRUAR @ 20.00 (DØRENE ÅPNER @ 19.00)



'donkey' is the next installment in a series of performed installations occupied with the idea of iteration. Derived from *'every night in my dreams'* Sandsmark//Findlay extract, simplify and refine elements of the recent large scale work to become something entirely new. Using a playful and immediate approach, the work celebrates laborious tasks with an appreciation for endurance and dedication framed inside a circle. Embracing restraint as a guide, the work deals with interests in patterns and repetitions in dialog between sound, movements, images and physical matter. *'donkey'* acknowledges the impossible separation between the body and the material, and how the creation of the world is an ongoing process of entanglement.

The Iteration series will invite different artists to reimagine, react and respond to similar starting points and kernels derived from *'every night in my dreams'*.

By: Marit Sandsmark and Iver Findlay with Peter Warren and Jean-Vincent Kerebel

Producer/ costume design: Victoria Heggelund

Electronics/ programming: Fabrice Moinet

Supported by: Norsk Kulturråd, Rogaland Fylkeskommune, and Stavanger Kommune

Thanks to: Gabel Eiben and Dag Egil Njaa

'every night'- iteration II (donkey)

'donkey' er del II i en serie med performative installasjoner utviklet rundt idéen om ulike iterasjoner. Iterasjon II tar utgangspunkt i Sandsmark//Findlay's *'every night in my dreams'*, hvor enkelte gjenkjennbare elementer trer fram i ny og forenklet form. Med en leken og umiddelbar tilnærming, gjennomføres konstruerte og alminnelige oppgaver med en entusiasme som krever utholdenhet og dedikasjon satt i rammen av en sirkel, og gjennom en restriktiv tilnærming utforskes mønstre og repetisjoner som oppstår over tid i dialogen mellom lyd, bevegelse, bilder og fysisk materie. «donkey» anerkjenner en forståelse om at vår eksistens og tilknytning til verden er en skapende, kontinuerlig og sammenfiltret prosess, hvor separasjon av kropp og materie er en umulighet.

Serien av iterasjoner vil inkludere samarbeid med ulike kunstnere, som inviteres til å respondere på liknende utgangspunkt og elementer fra *'every night in my dreams'*.

Av: Marit Sandsmark og Iver Findlay med Peter

Produsent/ kostymedesign: Victoria Heggelund

Elektronikk/ programmering: Fabrice Moinet

Støttet av: Norsk Kulturråd, Rogaland Fylkeskommune, og Stavanger Kommune

Takk til: Gabel Eiben og Dag Egil Njaa





THE BRUISE BLUES OPEN (WORK IN PROGRESS SHOWING) DANA MICHEL (CA) 16. APRIL @ 16.00 (DØRENE ÅPNER @ 15.30)

Dana Michel will have a work residency at RIMI/IMIR for one week, and the public will get an insight into what she has been working on/with.

this is EXACTLY AND PRECISELY what i was writing about yesterday and thinking about just now. this is EXACTLY what my research proposal is about: this how damaging it is to us and our relationships and ultimately the whole planet... this habitualized "saying goodbye to ourselves"... like, how we supposed to get any of the REAL WORK done if we're all spending the majority of our lives lying? how the fuck could we ever install any real sense of trust in ourselves and in eachother if we are all just constantly lying??? oooooohhhh girl, lemme put this meme in my grant proposal file yup uh huh



ALL THE WAY AROUND

MEG STUART/ DAMAGED GOODS (US/BE)

21+22. APRIL @ 20.00 (DØRENE ÅPNER @ 19.00)

In an intimate concert setting, choreographer and dancer Meg Stuart meets jazz musicians Doug Weiss and Mariana Carvalho. Together, they go on an uncharted journey into movement and sound. "All the Way Around" takes the ballad, a song of longing and defiance, and breaks it down into small but meaningful gestures. Tracing and unfurling spirals of memory, "All the way around" opens a door to return our collective experience to the level of the personal. We take a deep dive into what was, riding the waves between the almost-remembered and the unknown.

Concept: Meg Stuart and Doug Weiss

Choreography and dance: Meg Stuart

Music: Doug Weiss (bass) and Mariana Carvalho (piano)

Light design: Emese Csornai

Outside eye: Mor Demer

Technical coordinator: Tom De Langhe

Light: Emese Csornai

Tour manager: Delphine Vincent

Production: Damaged Goods



photo: Iris Janke





DANCER OF THE YEAR

TRAJAL HARRELL (US)

3. MAI @ 20.00 (DØRENE ÅPNER @ 19.00)

Trajal Harrell presents his solo, *Dancer of the Year*. Over the last two decades the American choreographer has been reimagining the history of contemporary dance and its subcultures through a series of transgressively original works for the stage and gallery spaces. This new full-length work is a response to his own selection as 'dancer of the year' by *Tanz* magazine in 2018. The award triggers a process of reflection, both on his personal journey and on the value of dance as a practice. Urgent questions of cultural transmission return in this powerfully emotional solo: the legacy of Butoh and of the Japanese choreographer Tatsumi Hijikata are exposed and interrogated, raising questions about the politics of performing dance and any kind of selfie.

Trajal Harrell came to contemporary dance world fame with the *Twenty Looks* or *Paris is Burning* at The Judson Church series of works, which theoretically juxtaposed the voguing dance tradition with the early postmodern dance tradition. He is now considered as one of the most important international choreographers working today. His work has been presented at the Manchester International Festival, Centre National de la Danse Paris, Walker Arts

Center, Schauspielhaus Bochum, and Munich Kammerspiele, among many others. He has also shown performance work in visual art contexts such as MoMA PS1, Perfoma Biennial, Ludwig Museum, Hammer Museum, Centre Pompidou. Most recently, he has become well-known for «Hoochie Koochie», the first survey (1999-2016) and performance exhibition of his work, at the Barbican, in 2017. His work will be shown next at The Sao Paulo Bienal, as well as a performance retrospective of his work at Moscow Garage in 2023. Currently, his company is based at the Schauspielhaus Zurich where he is one of the house directors."

Choreography, performance, costumes, sound design: Trajal Harrell

Dramaturgy: Sara Jansen

Production: CauseCélèbre vzw

Coproduction: KunstenfestivaldesArts, Kanal – Centre Pompidou, Impulstanz Festival, Schauspielhaus Bochum, Bit Theatergasjen, Festival d'Automne à Paris, Lafayette Anticipation, Museum Ludwig, Dampfzentrale Bern and Schauspielhaus Zürich

Distribution: Art Happens



TUTTO BRUCIA

MOTUS (IT)

26+27. MAI @ 20.00 (DØRENE ÅPNER @ 19.00)

*I mourn for the sons who died in war
For the women made slaves
For the lost freedom
Oh beloved creatures, come back, come, come and
take us away!*

Silvia/Hecuba whispers these words interwoven with the music and lyrics by R.Y.F. (Francesca Morello), Stefania rips the air with a heavy knife and a peasant sickle, as in the southern European collective rites of condolence that have disappeared. Perhaps this image is enough to enter Tutto Brucia, a rewriting of Euripides' Trojan Women - through the words of J.P. Sartre, Judith Butler, Ernesto De Martino, Edoardo Viveiros de Castro, NoViolet Bulawayo, Donna Haraway. The lament spreads through that black Mediterranean which - then as now - is the scene of conquests of colonial Europe, of migrations and diasporas. Among the ruins of an empty and distorted space, covered by ashes and corpses of sea monsters, where everything has already happened, the question of radical vulnerability emerges. The broken body of Hecuba, the prophetic word of Cassandra, who sees beyond the end, the spectral cry of Polyxena, the invocation to the dead of Andromache, the violence suffered by Helen and finally the most fragile and helpless body, that of the child, Astianatte - give voice to the most exposed and vulnerable subjects. And

to the specters that besiege them/us.

Never more than now does mourning appear to us as a political issue.

Which lives matter? What makes a life grief-worthy?

It is through pain that the protagonists in the tragic scene are materially transformed - they become other than themselves: bitch, stone or running water, processing the violence suffered. A metamorphosis that opens to other possible forms.

And writes the world to come. For the end of the world is but the end of a world.

Idea and Direction: Daniela Nicolò and Enrico Casagrande

With: Silvia Calderoni, Stefania Tansini and R.Y.F. (Francesca Morello) on songs and live music

Lyrics: Illenia Caleo and R.Y.F. (Francesca Morello)

Dramaturgical research: Illenia Caleo

Text editing and subtitles: Daniela Nicolò

Translations: Marta Lovato

Lighting design: Simona Gallo

Technical direction and lights: Simona Gallo and Theo Longuemare



Soundscapes: Demetrio Cecchitelli

Live sound design: Enrico Casagrande

Sound engineering: Martina Ciavatta

Technical assistance: Francesco Zanuccoli

Props and scene sculptures: _vvxxii

Video and graphics: Vladimir Bertozzi

Production: Francesca Raimondi

Organization and logistics: Shaila Chenet

Promotion: Marta Lovato

Communication: Isabella Cruciani and Ilaria Depari

Press office: comunicattive.it

International diffusion: Lisa Gilardino

Production: Motus and Teatro di Roma – Teatro

Nazionale with Kunstencentrum VIERNULVIER (BE)

Supported by the Residency centres:

L'arboreto – Teatro Dimora | La Corte Ospitale

::: Centro di Residenza Emilia- Romagna and

Santarcangelo dei Teatri

In collaboration with: AMAT and Comune di

Fabriano

With the support of: MiC, Regione Emilia-

Romagna

Thanks to: H&I black fashion, Gruppo IVAS

photo: Luigi Angelucci





(((O)))UTPOST FLØRLI 2023

1-4. JUNI

LAUNCH PARTY

12. MAI @ 19.00 (DØRENE ÅPNER @ 18.00)

Coming to (((O)))utpost Flørli 2023:

Motus (IT)

Tony Orrico (US)

Mette Edvardsen (NO)

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

Agnes BTffn (NO/FR)

Findlay//Sandsmark (NO/US)

And more to come!!

(((O)))utpost Flørli brings artist and audience in close dialogue with one another and the idyllic surroundings of the village of Flørli in Lysefjorden. Over a long weekend, we will present stage art, concerts, and visual art in a packed program from sunrise to sunset in this annual festival.

12. May Launch Party

RISK welcomes you to the public launch of the festival program for the 2023 edition of (((O)))utpost Flørli. Last year we presented a successful inaugural edition at Flørli in Lysefjorden with stage art, concerts, visual art, workshops, and many engaging conversations. (((O)))utpost Flørli is an annual event in addition to our regular spring program.

During the evening we welcome you to ask any questions you might have about the festival: how to get there, what a day of program looks like, where to stay, where to purchase food etc. We will also share from the experience of arranging this festival the first time around. You will be able to purchase festival tickets/passes as well as sign up for housing/tenting.

Come for the info, stay for a drink and enjoy the party! More info soon.

Stay up to date at rimi-imir.no for the full program launch!



ENVELOPING SOUND CONCERT SERIES

JIM WHITE AND MARISA ANDERSON (AU/US)

17. JANUAR @ 21.00 (DØRENE ÅPNER @ 20.00)

Jim White and Marisa Anderson share an abounding appetite for musical exploration. White, as a member of Venom P Stinger, Dirty Three, and Xylouris White, is well known for his creative and idiosyncratic drumming. His singular abilities have also led to collaborations with Cat Power, PJ Harvey, and Bill Callahan among others. Anderson's prolific output as a solo performer, her mastery of traditional folk and blues forms and her abilities to make them entirely her own has established her as one of the most exciting and forward-thinking guitarists of the last decade. White and Anderson's considerable technical skills are used in the most inventive and unconventional manner on their debut duo recording, *The Quickening*. The duo's friendship and shared explorative nature inform these warm and daring improvisations. *The Quickening's* remarkable performances take the listener on a journey of exuberant discovery.

White and Anderson are instrumentalists whose voices are unmistakable and spellbindingly lyrical. Anderson unravels guitar traditions from across the globe into atmospheres all their own through improvisations and melodic lines that transform with each iteration. White implements an array of sticks, brushes, and techniques that imbue

each rhythmic passage with its own distinct personality. Together their melodic flourishes cascade and twist upon one another, at times trading conversational exchanges, and at others drifting in unison as if lost in the same train of thought. Ecstatic pieces like "Gathering" and "The Other Christmas Song" harken back to Anderson's playing with the improv-heavy Evolutionary Jass Band and carry with them a sense of perpetual motion. That feeling of urgency and maximalism is in turn contrasted by the open spaces and quiet subtleties of "Unwritten" and "Diver".

The idea of a collaboration developed while on the road together in 2015, Anderson playing solo and White playing with Xylouris White. *The Quickening* began at the Portland studio Type Foundry in late 2018, where the duo initially agreed to meet and improvise and record. Happy with the recordings, the duo headed to Mexico City and into Estudios Noviembre, a time capsule of a studio from the 70's that had been largely closed before some young engineers took it over. The "slight disorientation" of working in less familiar environments mirrored their willingness to plunge headfirst into exploring new sonic territory together. Anderson purchased a new nylon string

Ramos-Castillo guitar from a Mexican luthier just ahead of recording which lent to the spontaneity of "The Lucky" and "The Quickening". The duo did not rehearse or perform together prior to the recording sessions; as White puts it, "it's good to suspend disbelief at this stage of playing."

The Quickening is an improvised work guided by emotional intuition and executed by players whose mastery of their instruments is undeniable. The elegance of Jim White and Marisa Anderson's highly attuned collaboration lays in each player's ability to empathetically spin their collective experience into music of potent and boundless beauty.



photo: Evan Jenkins





ENVELOPING SOUND CONCERT SERIES

ZOH AMBA TRIO (US)

3. FEBRUAR @ 21.00 (DØRENE ÅPNER @ 20.00)

Zoh Amba is a composer, saxophonist, and flutist from Tennessee. Her music blends avant-garde, noise, and devotional hymns. Before studying music at the San Francisco Conservatory Of Music, New England Conservatory and studying with David Murray in New York, she spent most of her time writing and practicing saxophone in the forest near her home. Today, her powerfully unique avant-garde music is full of folk melodies, mesmerizing refrains, and repeated incantations. Amba released two records in 2022, her debut record *O, Sun* which was produced by John Zorn and released on the prestigious label Tzadik. Zoh Amba's second record, *Bhakti* features Micah Thomas, Tyshawyn Sorey, and Matt Hollenberg. She has collaborated with a variety of high profile musicians such as Jim White (Dirty Three), legendary bassist William Parker, Brian Chase (Yeah Yeah Yeahs), etc. Amba has also performed at well respected venues and festivals Roulette (NY), Ars Nova Workshop (Philadelphia), Vision Festival (NY), and Angel City Jazz Festival (LA) along with a 2023 Big Ears Festival's performance.

<https://zohamba.com/>

Chris Corsano is the rim-batterer of choice for some of the heaviest contemporary purveyors of both "jazz" (Evan Parker, Paul Flaherty, Joe McPhee, Mette Rasmussen) and "rock" (Björk, Sir Richard Bishop, Jim O'Rourke). He's also a formidable solo performer in his own right, as heard on solo recordings like *The Young Cricketer*, *Another Dull Dawn*, and *Cut*. "Corsano, despite being arguably the most riotously energetic and creative drummer in contemporary free jazz, does far more than merely bash his kit into submission. Playing loud does not mean abandoning subtlety, and Corsano's sudden shifts of texture and dynamics are a wonder to behold" - *The Wire*

<http://cor-sano.com/>

Micah Thomas was born in 1997 in Columbus, Ohio. In 2015, Micah Thomas was awarded the Jerome L. Greene Fellowship from the Juilliard School and received his Bachelor of Music (B.M.) degree in 2019, followed by his Master of Music (M.M.) degree in 2020. His first album with his trio, "Tide", was released in June 2020 and received positive reviews from the New York Journal, The New York Times, JazzTimes, and Financial Times, among others. In September 2022, Micah Thomas released his first solo album "Piano Solo". He is now performing locally and internationally, both as a leader of his own trio and a steady member of the Immanuel Wilkins Quartet, alongside sideman appearances with Ambrose Akinmusire, Lage Lund, Billy Drummond, Zoh Amba, Giveton Gelin, Stacy Dillard, Joel Ross, Nicole Glover, Melissa Aldana, Etienne Charles, Harish Raghavan and others.

<http://micah.io/>



KONSERT

DNA? AND?

3. MARS @ 18.30 PRECIS (DØRENE ÅPNER @ 18.00)

DNA? AND? is a free improv collective with young musicians with trisomy or mental developmental disabilities and adult musicians without. It has existed since 2013, and has played at festivals such as Høstutstillingen, Le Guess Who (Utrecht), Øya-natt, All Ears, Sonic Protest (Paris), and in collaboration with amongst others, Hans Magnus Ryan (Motorpsycho), Hamid Drake (Herbie Hancock) and NU Unruh (Einstürzende Neubauten).

DNA? AND? has so far been based in Oslo, but will expand its activities to Stavanger, with workshops and rehearsals from winter 2023.

The project involves local youth and the local musicians Thore Warland, Signe Irene Time and Kristoffer Riis. Joining them this week from Argentina and Oslo are Anla Courtis, Harald Fetveit and Stina Moltu.

In the absence of inhibitions that most of us have, the young people express themselves very directly. Lived life is being voiced unfiltered with an intense presence, and with astonishingly good timing and fearless energy. The music might seem strange and eccentric, but the actual energy in what they play, sing, dance or in the stories they create cannot be ignored.

DNA? AND? er et friimprov-kollektiv med unge musikere med trisomi eller psykiske utviklingshemninger og voksne musikere uten. Det har eksistert siden 2013, og har spilt på festivaler som Høstutstillingen, Le Guess Who (Utrecht), Øya-natt, All Ears, Sonic Protest (Paris), og med bl.a. Hans Magnus Ryan (Motorpsycho), Hamid Drake (Herbie Hancock) og NU Unruh (Einstürzende Neubauten).

DNA? AND? har hittil vært oslobasert, men skal utvide aktiviteten til Stavanger, med workshop og øvinger fra vinteren 2023.

Prosjektet involverer lokal ungdom og de lokale musikerne Thore Warland, Signe Irene Time og Kristoffer Riis. Med dem fra Argentina og Oslo kommer Anla Courtis, Harald Fetveit og Stina Moltu.

I fravær av sperrer de fleste av oss har, uttrykker ungdommene seg veldig direkte. Levd liv forplanter seg ufiltret og intenst tilstedeværende, med forbausende god timing og fryktløs energi. Det brenner kanskje vindskeivt og rart, men selve energien i det de spiller, synger, danser eller finner på historier er ikke til å se bort fra.





ENVELOPING SOUND CONCERT SERIES

WILLIAM BASINSKI (US) + ANDRÉ BRATTEN (NO)

IN COOPERATION WITH NYMUSIKK STAVANGER

16. MARS@ 21.00 (DØRENE ÅPNER @ 20.00)

William Basinski (US)

William Basinski is a classically trained musician and composer who has been working in experimental media for over 30 years in NYC and most recently, California. Employing obsolete technology and analogue tape loops, his haunting and melancholy soundscapes explore the temporal nature of life and resound with the reverberations of memory and the mystery of time. His epic 4-disc masterwork, *The Disintegration Loops* received international critical acclaim and was chosen as one of the top 50 albums of 2004 by Pitchfork Media. The *Temporary Residence* deluxe LP box-set reissue from 2012 was awarded best re-issue of the year and a score of 10 on Pitchfork. Installations and films made in collaboration with artist-filmmaker, James Elaine have been presented in festivals and museums internationally, and his concerts are presented to sold out crowds around the world. Basinski was chosen by Music Director, Antony Hegarty to create music for the Robert Wilson opera, *The Life and Death of Marina Abramovic* which had its world premiere at the Manchester International Festival in July 2011 and toured Europe in 2012 and North America in 2013. Orchestral transcriptions of *The Disintegration Loops* by Maxim Moston have been performed at The Metropolitan Museum of Art, Queen Elizabeth Hall and La Batie Festival in Geneva, Switzerland, Dark Mofo Festival in Hobart Tasmania and most recently Pitchfork Midwinter Festival with the Chicago Philharmonic. Basinski is currently touring the world in support of his latest work, *"On Time Out of Time"* which was released on March 8th, 2019 on *Temporary Residence/2062/USA*.

André Bratten and Birk Nygaard (NO)

Picture Music

André Bratten Unrestrained by notions of style or genre, there is a distinct air of freedom that permeates *Picture Music*, the new project from André Bratten.

On what is his fifth album, the electronic visionary didn't enter the studio with the notion of making a particular type of record. Conversely, it was viewed as an opportunity to simply create – to let the music take over and guide the journey. Bringing together sparse strings, meditative synths, lingering piano chords and fleeting field recordings, the result is a collection of captivating sonic vignettes – deftly assembled into something profound and endearing.

Eschewing the darker, more abrasive elements of most recent LP Silvester, *Picture Music* features some of Bratten's most accessible and melodic music to date – a shift in outlook no doubt expedited by the isolation of multiple Covid-19 lockdowns. These minimalist compositions ruminate on how the past two years have forced people to reconsider the concept of "normal life", as well as the birth of Bratten's second child – an experience he describes as "like death in reverse".

The album title is taken from a compilation on the legendary Sky Records, a label that has been an enduring source of inspiration for Bratten along with that of Klaus Schulze's *Innovative Communication*. But rather than mimicking the work of these electronic luminaries, *Picture Music* sees

him forge his own path: one that uncovers beauty in the simplicities of everyday life.

Norwegian electronic artist André Bratten released his debut album *Be A Man You Ant* on Prins Thomas' Full Pupp label in 2013. He has since released three albums on Smalltown Supersound, and more recently produced *Cracks*, the acclaimed project from avant-garde saxophonist Bendik Giske.

Birk Nygaard, a visual artist living in Bergen Norway, working with lights, graphics and visual akkompagnement for music has been working together with Bratten for a while, joining him for different live occasions. For the release of *Picture Music* Nygaard found the perfect chance for diving in to the fascinating world of AI-generated pictures. Algorithms for generating art through machine learning develop at a rapid rate these days and the visual potential of this technique is enormous. Nygaards project is to study the computers interpretations of different obscure text-phrases and discover the algorithm's endless artistic potential. -Not hoping to reach singularity, but simply observing the organic behavior of the computer through collaboration with it.



ENVELOPING SOUND CONCERT SERIES

COME (US)

15. JUNI @ 21.00 (DØRENE ÅPNER @ 20.00)



Come was formed in 1990 in Boston by Chris Brokaw, Arthur Johnson, Sean O'Brien, and Thalia Zedek. Brokaw and Zedek had been introduced by a mutual friend in Boston shortly before Zedek moved to New York to join legendary noise rockers Live Skull in '86. They stayed in touch, and Brokaw briefly played in Zedek's side project Via before forming the influential slowcore group Codeine.

Zedek and Johnson first met in the fall of 1988 while on tour with their respective bands Live Skull and Bar-B-Q Killers. O'Brien and Johnson were long-time friends and former housemates from the close-knit Athens, GA, music scene of the '80s, where Sean played guitar and then bass in the Kilkenny Cats, and each of their bands was featured in the 1987 documentary Athens, GA—Inside/Out. 1990 found all four musicians living in Boston, and they decided to join forces to see what might happen. The musical chemistry was immediate, and it wasn't long before the band had its first show and a recording offer from Sub Pop.

Come's first release was "Car"/b/w "Last Mistake," the August 1991 installment in the first volume of Sub Pop's Singles Club. The single made them one of the most highly touted new acts on the underground scene, and there was more than one label eager to release the band's first full-length effort. Come

chose Matador in the US and Placido in the UK to put out their debut album Eleven Eleven in 1992. The album was a great success with both critics and fellow musicians, and tours followed with Nirvana, Dinosaur Jr., Sugar, and Pavement, among others.

Come released their second album, Don't Ask Don't Tell, in 1994, again on Matador and Placido. It was to be the last album recorded with the rhythm section of Johnson and O'Brien.

Come's third record, 1996's Near Life Experience, was recorded with two different rhythm sections: Tara Jane O'Neil and Kevin Coultas from the now-legendary Louisville band Rodan, and Chicago's Mac McNeilly (The Jesus Lizard) and Bundy Brown (Tortoise). It was released on Matador in the United States and on Domino in Europe.

The band's final release, 1998's double album Gently, Down the Stream, was again released on Matador/ Domino and featured a new rhythm section of Daniel Coughlin on drums and Winston Braman on bass. After extensive touring on the release in both Europe and the States, the band went on hiatus, and both Brokaw and Zedek pursued solo careers and other musical collaborations.

In 2010, the original lineup of Brokaw, Johnson, O'Brien, and Zedek reunited to play Matador Records' 21st anniversary celebration in Las Vegas, as well as a sold-out show at TT the Bear's in Boston. The following year they reunited again to play shows in Boston and at the Bell House in Brooklyn. In 2013 Matador's expanded reissue of Eleven Eleven was released, and the original lineup embarked on extensive tours in both Europe and the USA. 2018 saw several more shows, with festival appearances in Athens and Atlanta, GA, and a two-night residency at Brooklyn's Union Pool.

In October 2021, an expanded edition of Don't Ask Don't Tell will be released as part of Fire Records' reissue series of the band's complete catalog. This release will include Wrong Sides, an additional album of non-LP tracks and never-before-released recordings by the band's original lineup from 1991–1995, from their very first single, "Car"/"Last Mistake," to their last studio recording, "Cimarron." And in February 2022 Fire will issue an LP of Come's previously unreleased Peel sessions from 1992 and 1993.

Come is looking forward to touring Europe and the US in 2022 in support of both releases, with the original lineup of Brokaw, Johnson, O'Brien, and Zedek.





DANA MICHEL (CA) PHOTO - CLARA LACASSE



MEG STUART/ DAMAGED GOODS (US/BE) PHOTO - ANDREA MACCHIA

