



((0))utpost Flørli

1- 4 June 2023



(((0)))utpost Flørli

(((0)))utpost Flørli is an annual festival started in 2022 as an extension of the RIMI/IMIR SceneKunst project. 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.

The initiative is collectively led by artistic initiators/ project leaders: Marit Sandsmark, Iver Findlay, and Gabel Eiben.

Additional RISK team at Flørli:
Šárka Benedová, Vegard Ravndal,
Sebastian Sund, Greta Jasaitė

Advisory Board 2023:
Mette Edvardsen, Mari Flønes,
Brynjar Bandlien, Jon Refsdal Moe,
Ane Dahl

Affiliated Artists 2023:
Heine Avdal/Yukiko Shinozaki-
Fieldworks, Annette Gellein,
Fabrice Moinet

Resident company/artists:
Findlay/Sandsmark and
Tale Dolven / Gabel Eiben

Webpage/print design:
Maggie Hoffman, Michael Buchino

Poster design: Kjetil Brandsdal

Supported by:
Kulturrådet, Rogaland Fylkeskommune,
Stavanger Kommune, Sandnes
Kommune, Kulturrøm

RIMI/IMIR Scenekunst
Badehusgata 25
4014 Stavanger

www.rimi-imir.no
contact:
info@rimi-imir.no
+47 462 894 20

How to go

During the week
check for ferries from
Lauvvik kai.

www.tinyurl.com/Florli-ferry

On the weekend,
book a tourist ferry and
leave from Strandkaiaen
in Stavanger.

www.rodne.no

It is possible to
dock your boat at Flørli.

*If you have any questions on
how to get there or where to
stay, please contact us!*

Where to stay

Check **4444florli.no** for
housing rentals or rent a tent
(with mattress!), bring your
own tent and pay for the space
(no reservation necessary),
or book a mattress in a
dormitory from 10pm to 10am
(bring your own sleeping bag
or rent one) with kitchen and
shower access.

www.florli.no/accommodation

Check the
Turistforeningen-hytter:
Flørli turiststasjon or
Flørli Stølen

www.ut.no/hytte/101031/flrli-turiststasjon

www.ut.no/hytte/101136/flrlistlen



(((0)))utpost Flørli 2023

Thursday 1. June

Time has fallen asleep in the afternoon sunshine by Mette Edvardsen (NO) @ 13.00–16.00 (*duration 1 hour per book, 3 different books each hour)

AbsenceAbsence by Agnes Btffn (NO/FR) @ 14.00–15.30

Circularity in Action II (work in progress) by Pål Asle Pettersen (NO) @ 18.30 installation opening

Livre d'images sans images (excerpt) by Mette Edvardsen (NO) @ 19.30

I Have Always Liked the Sedative Effect of Flowers by Anette Gellein (NO) @ 21.00–21.30

Friday 2. June

elsewhere & elsewhere by fieldworks - Heine Avdal & Yukiko Shinozaki (NO/JP/BE) @ 13.00–13.30

Time has fallen asleep in the afternoon sunshine by Mette Edvardsen (NO) @ 13.00–16.00 (*duration 1 hour per book, 3 different books each hour)

AbsenceAbsence by Agnes Btffn (NO/FR) @ 14.00–15.30

Circularity in Action II (work in progress) by Pål Asle Pettersen (NO) @ 14.00–16.00

En lys sommers usigelige smerte by Mette Edvardsen (NO) @ 16.30–17.10

Again the Sunset by Inga Huld Hákonardóttir and Yann Leguay (IS/BE) @ 19.00–20.00

concert with Jessica Moss (CA) @ 20.30–21.30

iteration (((00))) by Sandsmark// Findlay w/Warren (NO/US) @ 22.00–22.45

Saturday 3. June

elsewhere & elsewhere by fieldworks - Heine Avdal & Yukiko Shinozaki (NO/JP/BE) @ 13.00–13.30

Time has fallen asleep in the afternoon sunshine by Mette Edvardsen (NO) @ 13.00–16.00 (*duration 1 hour per book, 3 different books each hour)

Circularity in Action II (work in progress) by Pål Asle Pettersen (NO) @ 14.00–16.00

Sound is a body held by Tony Orrico & David Hurlin (US) @ 14.30–16:30

En lys sommers usigelige smerte by Mette Edvardsen (NO) @ 16.30–17.10

concert with Pål Asle Pettersen (NO) @ 19.30–20:30

concert with Jessica Moss (CA) @ 20.30–21:30

You Were Nothing but Wind by Motus (IT) @ 22.00–22.30

Sunday 4. June

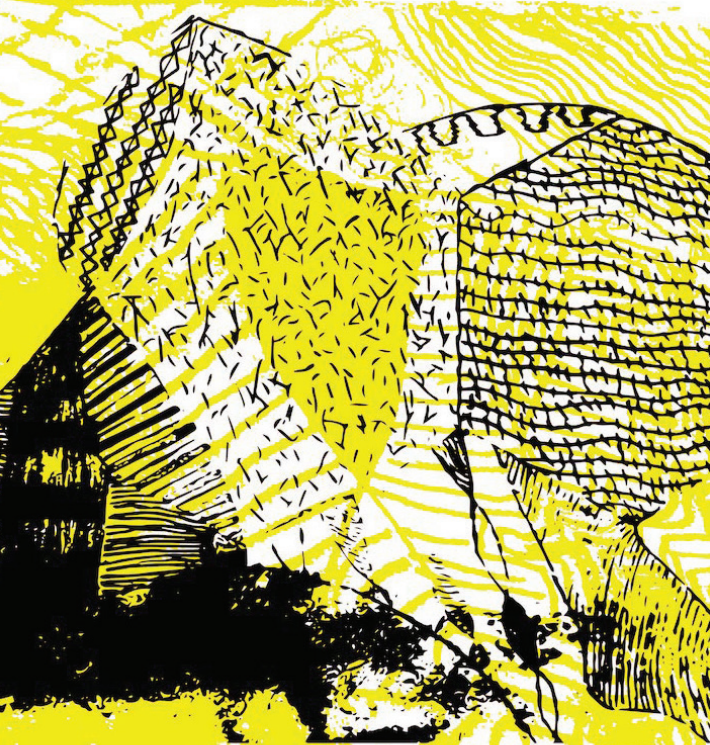
Time has fallen asleep in the afternoon sunshine by Mette Edvardsen (NO) @ 13.00–16.00 (*duration 1 hour per book, 3 different books each hour)

AbsenceAbsence by Agnes Btffn (NO/FR) @ 14.00–15.30

Circularity in Action II (work in progress) by Pål Asle Pettersen (NO) @ 14.00–16:00

Sound is a body held by Tony Orrico & David Hurlin (US) @ 14.30–16:30

Closing Party & BBQ @ 18.00



Circularity in Action II

(work in progress)

Pål Asle Pettersen (NO)

Quadraphonic sound installation - The result of a working process around positive and negative feedback systems. The systems are built using the Max/MSP software. The aim has been to explore how the sound's delay in the feedback loops, its frequency spectrum and strength affect the shape and direction of the sound.

In addition, Pål Asle Pettersen will perform a concert set Saturday evening.

I Have Always Liked the Sedative Effect of Flowers

Anette Gellein (NO)

I Have Always Liked the Sedative Effect of Flowers is a text-based performance with sound and video. This performance builds on elements from my ongoing film project, as well as research into vocal and pedal effects. The performance is inspired by the horror genre and talks about pollution, water, images and loving something that hates you.





***Time has fallen asleep
in the afternoon sunshine***
Mette Edvardsen (NO)

For 'Time has fallen asleep in the afternoon sunshine' a group of people/ performers memorize a book of their choice. Together they form a library collection consisting of living books. The books are passing their time in a library, sitting in chairs, walking around, talking together, looking out of the window, reading in paper-books from the shelves, ready to be consulted by a visitor. The visitors of the library choose a book they would like to read, and the book brings its reader to a place or setting in the library, in the cafeteria, or for

a walk outside, while reciting its content (and possibly valid interpretations).

The idea for this library of living books comes from the science fiction novel Fahrenheit 451. It is a future vision of a society where books are forbidden because they are considered dangerous, that happiness must be obtained through an absence of knowledge and individual thought. The number 451 refers to the temperature at which book paper starts to burn. As books are forbidden in this society an underground community of people learn books by heart in order to preserve them for the future.

Books are read to remember and written to forget. To memorize a book, or more poetically 'to learn a book by heart', is in a way a rewriting of that book. In the process of memorizing, the reader for a moment steps into the place of the writer, or rather he / she is becoming the book. Maybe the ability to learn a whole book by heart is relative to what book you choose, the time you invest, and perhaps your skills. But, however much or well you learn something by heart you have to keep practicing it otherwise you will forget it again. Perhaps by the time you reach the end you will have forgotten the beginning. Learning a book by heart is an ongoing activity

and doing. There is nothing final or material to achieve, the practice of learning a book by heart is a continuous process of remembering and forgetting.

concept: Mette Edvardsen
with: Marit Ødegaard, Mette Edvardsen,
Siriol Joyner
books at Flørlil: Beloved - Toni Morrison,
Elskeren - Marguerite Duras, I Am a
Cat - Sōseki Natsume
production assistant: Andrea Skotland



Livre d'images sans images (excerpt)

Mette Edvardsen (NO)

Livre d'images sans images by Mette Edvardsen & Iben Edvardsen borrows its title from a book by H.C. Andersen, also referred to as The Moon Chronicler. The book follows a conversation between a painter and the Moon, where the Moon describes to the painter what she sees on her journey around the world every evening, telling the painter to paint what she describes. "This conversation, as in the now obsolete meaning of the word ('a place where one lives or dwells'), was the starting point for our work. Using the weather report

as dramaturgy, ('the moon did not show up every evening, sometimes a cloud came in between'), we have created and collected materials from our conversations in the form of recordings, text, voice, drawings, references, found images, loose connections, inspirations and imaginations, in the order they came to us. They are at the same time sources and traces, material and support for new imaginations or events to come." The work consists of three different media: vinyl, paper and live performance.

with & by: Mette Edvardsen and Iben Edvardsen

light: Bruno Pocheron

technical support: Agnar Ribe

graphic design: Michaël Bussaer

production: Mette Edvardsen/Athome

residency support: Black Box teater (Oslo)

co-production: Kaaithheater (Brussels), BUDA (Kortrijk), Black Box teater (Oslo), centre chorégraphique national de Caen in Normandie (Caen)

supported by: Norsk Kulturråd

LP released by Xing (Bologna) for XONG collection



'En lys sommers usigelige smerte'

Mette Edvardsen (NO)

A group of performers have selected and memorized poems from Ruth Maier's collection of poems, *En lys sommers usigelige smerte* (A bright summer's unspeakable pain). When meeting the audience, the performers recite the poems they have memorized, and then pass them on by oral transmission. The audience can both read (listen to) the poems, and bring them with them in their in memory (by heart) when they leave.

The project was created for the exhibition **PARADE** commissioned by Håkon

Lillegraven and Bjørn Hatterud for the Vigeland museum in Oslo in 2022.

Background: Ruth Maier (1920–1942) was an Austrian Jewish refugee who came from Vienna to Norway during WWII. She lived in Norway for almost four years, before she was deported during the great mass arrest on November 26, 1942, when Jews were deported from the port of Oslo. She was killed in Auschwitz only a few days later. Her diaries and poems were preserved by author and poet Gunvor Hofmo, with whom she had a close friendship and love affair. The

collection of poems and prose sketches *A bright summer's unspeakable pain* collects Ruth Maier's poems from diaries and other manuscripts, and was published after editing by author and poet Jan Erik Vold in 2012.

Ruth Maier was an art student and was the nude model for Gustav Vigeland's sculpture 'Surprised' which stands in Vigelandsparken. The sculpture was cast in bronze and was first unveiled in 2002.

A project by: Mette Edvardsen
with: Martin Lervik, Marit Ødegaard
Supported by: Norsk Kulturråd



elsewhere & elsewhen **fieldworks - Heine Avdal** **and Yukiko Shinozaki** **(NO/JP/BE)**

The process of this project consists of a series of discussions and improvisations. Video will be part of this both as documentation and as an artistic product in itself. We propose that the successive processes and interventions spin around the terminology “folding and unfolding” in public space. And that this will unfold over several seasons in different types of landscapes in the period 2023–Oct 31st 2024.

Each work period results in a presentation, which graft on and reflect on the “landscape”, both in the meaning of our society—and the urgent social, economic and ecological issues we are confronted with today—and in the meaning of the concrete locations where these presentations take place: both conventional and unexpected places, in a (major) urban or rural context.

The title of the project also refers to the reflection on our own “state of the art”, our own artistic trajectories and choreographic practice. How do we see the dance landscape/art landscape in relation to public space? (Self) reflection is an important part

of our artistic work in order to understand the impact of performing arts in a public space. How can we compare or differentiate from other art forms present in public space?

Our projects are often developed and presented in different types of locations. Each location results in its own unique work process and specific interaction with the public. Location-specific projects are often initially conceived for a small group of spectators. Gradually, a project can increase in size, and we also develop and present it in larger formats and on a larger scale so that it can also reach a larger audience.

Valerio Palladino - dancer
Gennaro Lauro - choreographer/dancer
Elisa Sbaragli - choreographer/dancer
Rebecca Leena - video
Yukiko Shinozaki - choreographer/
dancer
Heine Avdal - choreographer/dancer

Produced by: Avdal Produksjoner,
fieldworks vzw
Co-produced by:
RIMI/IMIR Scenekunst (RISK),
Fondazione Fabbrica Europa,
PARC Performing Arts Research Centre
with the support of:
Norsk Kulturråd, Vlaamse Overheid,
Ministero della Cultura - Direzione
Generale Spettacolo, CRISOL



Again the Sunset **Inga Huld Hákonardóttir and Yann Leguay (IS/BE)**

Again the Sunset is an experience which occupies the space between concert and performance; a haunted love song that travels through the voice to the body, to raw elements and materials, like an expressive entity without an inherent body.

Through a heavy battering gesture two humans put their bodies to work. They work to continue and continue to work for moving what needs to be moved and singing what needs to be sung about; Deceptive stones, dubious clouds and hopeless histories of love.

Words circle around and around like haunting thoughts as the natural elements are met with a sculptural and sonic approach.

AbsenceAbsence **Agnes Btffn (NO/FR)**

Agnes Btffn embroiders in a large fabric of used curtains, a long poem, «I am blame, my name is woman» written by an anonymous afghan poet. In the act of embroidering each letter of the poem, the artist revives the picture of her grandmother, dressed in black, who embroidered Hardanger stitches in a white linnen cloth with white linen threads. The threads Agnes uses are torn from the curtain fabric itself.

Message to the festival visitors: Take your needlework or your knitting project with you to Flørli. Agnes invites the visitors to sit together with her for a while, with their own needlework.





Jessica Moss (CA)

Jessica Moss is a Montréal based violinist and composer. She uses amplified and processed violin and voice to create intricate works of expressive electronic, drone, experimental and postclassical Minimalism; her distinctive melodic sensibility often channels Klezmer, Balkan and Middle Eastern tropes with an ear for textural grit and timbral noise. She has released four full length albums on Constellation. After her 15-year tenure in agitprop postpunk band Thee Silver Mt. Zion, Jessica Moss began writing and performing solo work under her own name in 2014.

iteration (((00)))

Sandsmark//Findlay with Warren (NO/US)

iteration (((00))) is a continuation and derivative of the recent (donkey) project, parsing and re-imagining elements to find new connection points and emotional terrain. Set site relational in the outdoor Flørli village landscape, sending a signal into the earth and tuning in for the reverberation that moves us forward.

By Marit Sandsmark and Iver Findlay
with Peter Warren

Assistance: Greta Jasaitė

Supported by: Norsk Kulturråd,
Stavanger Kommune, Rogaland
Fylkeskommune





You Were Nothing but Wind **Motus (IT)**

*O my lineage, glory-inflated sail
flapping in the sun,
the wind falls and you collapse:
You were nothing but wind.*

—Trojan Women by J.P. Sartre

After Tutto Brucia, we shift the focus to the figure of Hecuba, with a performative scenic gesture that moves away from the original theatricality of the project. Silvia Calderoni embodies this fierce woman, translating her desperation and fury. Here, also crossing Euripides' Hecuba—where

Polimestore predicts that she will turn into a "black bitch with eyes of fire"—we will enter the post-human scenarios of "a world to come" where Hecuba's barks echo above all.

Idea and direction: Daniela Nicolo,
Enrico Casagrande and Silvia
Calderoni

With: Silvia Calderoni

Soundscapes: Demetrio Cecchitelli

Sound: Enrico Casagrande

Lights: Daniela Nicolò and Theo
Longuemare

Technical direction: Theo Longuemare
props

Scene sculptures: _vixoxil

Video and graphics: Vladimir Bertozzi

Production: Francesca Raimondi

Organization and logistics: Shaila
Chenet

Communication: Isabella Cruciani and
Ilaria Depari

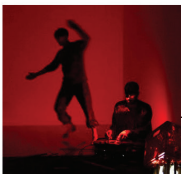
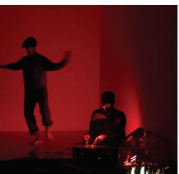
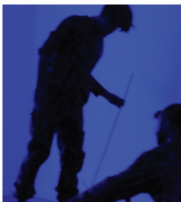
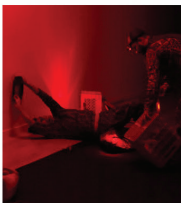
Promotion: Marta Lovato

International diffusion: Lisa Gilardino

Production: Motus

In collaboration with: Crisalide Festival

With the support of: MiC, Regione
Emilia-Romagna



Sound is a body held **Tony Orrico & David Hurlin**

Hurlin and Orrico experiment with the capacity to extract sound from material through full-bodied interventions and the fallout of their fatigue. As the synapses between their dialogic play fade, it is the memory, resonance, and motion of sound that mediates the performers' actions and determines collective course. Sound holds all bodies to the space, anticipating variation and listening for new directions.

The act of listening is integrated with the site specificity of each iteration, locally sourced materials and objects, and viewers that all function together as a cloud of collaborators.

Morning Movement **with Melinda Jean Myers**

'Morning Movement' session will include follow-along, easy and adaptable sequences to warm the body (influenced by yoga, contemporary dance, and somatic practices) and group forms of movement improvisation/play. We will come together to prime our attention to our bodies and breath. Plenty of flow and fun, all levels of experience are welcome. Outdoors weather permitting.

June 2 + 3 + 4 @ 10:00-11:00

Closing Party **& BBQ**

Join the artists in a closing party and BBQ with music, drink, food and conversation.

Festival Pass + Closing Party ticket required so we know how much food to prepare

@ 18.00



