



RIMI
SCENEKUNST
BIWI

VÅR / SPRING 2024



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, og Gabel Eiben.

Utvidet RISK team: Sigbjørn Håland, Mike Malajalian, Sebastian Sund, Thore Warland, og Leif Ole Stampa.

Rådgivende styre 2024: Mette Edvardsen, Mari Flønes, Brynjar Bandlien, Jon Refsdal Moe, Ane Dahl

Affilierte kunstnere 2024: Heine Avdal/Yukiko Shinozaki-Fieldworks, Fabrice Moinet

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

Nettside/trykkdesign: Maggie Hoffman

Plakat design: Kjetil Brandsdal

Støttet av: Kulturrådet, Rogaland Fylkeskommune, Stavanger Kommune, Kulturrom

RIMI/IMIR Scenekunst
Badehusgata 25, 4014 Stavanger
www.rimi-imir.no
kontakt: info@rimi-imir.no
+47 462 894 20

front and back cover photo: Marlene Monteiro Freitas (CV/PT)



VÅR / SPRING 2024

BILLETTER/TICKETS
rimi-imir.ticketco.events

- 4+5. FEBRUARY** **DONKEY (ITERATION II)**
Sandsmark//Findlay (NO/US)
with Warren + Kerebel
- 20+21. APRIL** **GUINCHE – LIVE MUSIC VERSION**
Marlene Monteiro Freitas (CV/PT)
- 27+28. APRIL** **LIVRES D'IMAGES SANS IMAGES**
Mette Edvardsen (NO)
- 12. MAY** **IN THIS TIME – THE BEETHOVEN PIANO SONATAS**
Tale Dolven (NO) and Alain Franco (BE)
- 24. MAY** **YOU WERE NOTHING BUT WIND**
Motus (IT)
- 25+26. MAY** **FRANKENSTEIN (A LOVE STORY)**
Motus (IT)
- 26. JULY** **WORK IN PROCESS SHARING OF NO PRESIDENT. A STORY BALLET OF ENLIGHTENMENT IN TWO IMMORAL ACTS**
Nature Theater of Oklahoma (US)

(O)UTPOST FLØRLI FESTIVAL 2024
31. MAY – 2. JUNE

Motus (IT)
Mette Edvardsen (NO)
fieldworks – Heine Avdal & Yukiko Shinozaki (NO/JP/BE)
Findlay//Sandsmark (NO/US)

Full program announced at the launch party.

LAUNCH PARTY
3. MAY @ 20:00

featuring:
Taste of Purple by Oda Olivia (NO)
and a photo exhibition from Sebastian Sund (DK)

DONKEY (ITERATION II)

SANDSMARK//FINDLAY (NO/US) MED WARREN + KEREBEL

4. FEBRUARY @ 18:00

5. FEBRUARY @ 19:00

'donkey' is the next installment in a series of performed installations occupied with the idea of iteration and continuation. Sandsmark//Findlay carry on where 'every night in my dreams' left off in both tone and material, working to extract, simplify, and refine elements to become something entirely new. 'donkey' offers a meditative space to re-imagine the 'void' left from the past, and perhaps more hopeful futures.

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.

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

Conversation partner: Jon Refsdal Moe.
Electronics/ programming: Fabrice Moinet.
Costume fabrication: Victoria Heggelund.
Production Assistance: Greta Jasaitė.

Supported by: Kulturrådet, Rogaland Fylkeskommune, Stavanger kommune.

Co-production: BIT teatergarasjen (Bergen), Black Box teater (Oslo), RIMI/IMIR Scenekunst (Stavanger).

Thanks to Gabel Eiben, Dag Egil Njaa.

Sandsmark//Findlay is a performance company working across the disciplines of dance, theater, live music and video art in a collaborative and collective effort. Over the past few years they have created several productions in the borderland between performing arts and installation, bending connections and correlations over disciplines to create live art which resonates from a physical and emotional plane.

Their work has been presented in regular collaboration with Black Box teater, BIT Teatergarasjen and Rosendal Teater, and internationally at PS 122 Coil Festival and Abrons Arts Center in New York, On the Boards, Seattle, Wexner Center in Columbus, and Charlotte Street, Kansas City. They are also behind RIMI/IMIR SceneKunst in Stavanger where they have a full-time production studio in an old boat factory / grocery store, as well as co-facilitating and curating the platform.





GUINTCHE – LIVE MUSIC VERSION

MARLENE MONTEIRO FREITAS (CV/PT)

20. APRIL @ 20:00

21. APRIL @ 19:00

"This piece derives from a person I drew as a memento of a concert. I called it Guintche and meanwhile it grew, acquired self-life, autonomy, rebelled. Guintche is a word in creole, cape-verdean spoken language; It is the name of a bird, the name of a prostitute, but it may stand as well for an attitude, the one of someone who jumps from an event to another, lacking coherence in his/her choices. Through its counter-intuitive structure, Guintche respond as a wax sculpture: it melts, it solidifies, it brakes, changes form... Yet, it keeps the same nature, that is to say, it remains the same wax."

– Marlene Monteiro Freitas

Choreography and Performance:

Marlene Monteiro Freitas

Live Music: Henri "Cookie" Lesguillier and Simon Lacouture (Drums)

Light: Yannick Fouassier

Sound: Tiago Cerqueira

Music: Johannes Krieger (trumpet), "Rotcha Scribida" de Amandio Cabral, Cookie (drums), Otomo Yoshihide (excerpt from a guitar solo), Anatol Waschke (shrapnel) Costume | Marlene Monteiro Freitas and Catarina Varatojo (shorts)

Production: P.OR.K (Soraia Gonçalves, Carolina Goulart – Lisbon, PT)

Distribution: Key Performance (Stockholm, SE)

Coproduction: ZDB-Negócio,Lisboa (Lisbon, PT)

Artistic Residencies: O Espaço do Tempo (Montemor-o-Novo, PT), Alkantara Festival (Lisbon, PT)

With the support of: Re.AI (Lisbon, PT), Forum Dança (Lisbon, PT), Bomba Suicida (Lisbon, PT)

Acknowledgements: Avelino Chantre, Pedro Lacerda, João Francisco Figueira, Anatol Waschke.

LIVRE D'IMAGES SANS IMAGES

METTE EDVARSDEN (NO)

27. APRIL @ 20:00

28. APRIL @ 17:00

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.

Created and performed by: Mette Edvardsen & Iben Edvardsen

Light and technical support: Bruno Pocheron

Vinyl: by Xing, XONG collection XX10 (2023)

Graphic design: Michaël Bussaer

Production: Mette Edvardsen/Athome

Residency support: Black Box teater (Oslo) with technical support by Agnar Ribe

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

Supported by: Norsk Kulturråd

Title: from H.C. Andersen's *Billedbog uden billeder*

Livre d'images sans images by Mette Edvardsen & Iben Edvardsen was nominated for the Norwegian Critics Award (Kritikerprisen) in the category of dance in 2023.



photo: Bea Borgers





(O)UTPOST FLØRLI LAUNCH PARTY FEATURING: TASTE OF PURPLE BY ODA OLIVIA (NO) AND A PHOTO EXHIBITION FROM SEBASTIAN SUND (DK) 3. MAY @ 20:00



RISK welcomes you to the public launch of the festival program for the 2024 edition of (O)utpost Flørli. (O)utpost Flørli is our annual festival in Lysefjorden with stage art, concerts, workshops, and many engaging conversations all in breathtaking surroundings. This evening will include a short presentation of the festival program and details to help you get there followed by the dance performance, Taste of Purple, from Oda Olivia, and a photo exhibition from Sebastian Sund.

Coming to (O)utpost Flørli 2024:

Motus (IT)
Mette Edvardsen (NO)
Heine Avdal & Yukiko Shinozaki – Fieldworks (NO/JP/BE)
Findlay//Sandmark (NO/US)
Full program announced at the event.

Taste of Purple By Oda Olivia

"[This] story concerns the reason why we love to fall in love." It takes the shape of a dance inspired by Anne Carson's essay Eros the Bittersweet and

the frank diary-like drawings of Niki de Saint Phalle. Desire moves the dance and the dance moves desire. Like chapters in a book or songs in an album, its parts each wants to tell their own version:

"To feel its current pass through her is what the lover wants"
Flee the Beloved
Electrified "so that they touch not touching"
If I Can't Have You
Nobody moves. "Desire does. Eros is a verb."
Stickiness
The lover is the loser. Or so [s]he reckons."

Taste of Purple is the first performance in a series of work initiated from the movement practice PUN (Praksis uten navn) and is an effort to stay with what is most present despite of how uncomfortable or delightful it may be. Through surrendering to loneliness, desire and obsession, a space for rest and transformation is created.

Oda Olivia is a performer and dance maker from Nesodden, Norway. She has a BA in dance from University of Stavanger, Faculty of Performing

Arts (2019) and an MA in dance from Oslo National Academy of the Arts (2023). Her work is characterized by a willingness towards naivety to access a spectrum of patience and suddenness. Using underlying and autonomous movement as a tool for dancing, she searches for unexpectedly recognizable situations and feelings to create moments of ease in the chaos of life.

Movement through photography: Dance by Sebastian Sund (DK)

This is the first part of a research project about capturing movement through photography. In this part my focus has been on long exposure dance photography.

I had the opportunity to capture these amazing dancers from UiS Bjergsted:

Amanda Malm, Anna Alpana Fjerstad Tvedt, Karin Holmquist, Noralf Heim and Tiril Agathe Rønningsgrind

IN THIS TIME - THE BEETHOVEN PIANO SONATAS

TALE DOLVEN (NO) AND ALAIN FRANCO (BE)

12. MAY 14:00

The 32 piano sonatas of Beethoven were created within a time span of almost 30 years, between 1795 and 1822. In this durational performance, dancer Tale Dolven and pianist Alain Franco plays, dances and discusses their way through this important collection of work. Approaching the sonatas with a contemporary mindset, they look at the significance of Beethoven's musical choices and ideas, spanning from classicism to romanticism and far beyond his time. Guiding the audience through the 2 volumes of the sonatas, the performers invite you to listen, reflect and relax in a shared space and time.

Concept and dance: Tale Dolven

Musical dramaturgy and piano: Alain Franco

Light design: Emese Csornai

Artistic advice: Gabel Eiben

Outside eye: Brynjar Bandlien

Production: Tale Dolven and Gabel Eiben

Co-production: RIMI IMIR SceneKunst

Supported by: Kulturdirektoratet, Rogaland fylkeskommune, Stavanger kommune.
Residencies: RISK, Tou Scene, UiS.



photo: Michael Buchino





YOU WERE NOTHING BUT WIND

MOTUS (IT)

24. MAY @ 20:00

*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)*

down. An earthly language, neither human nor non-human, dusty and humble. Now there are only ash, and bodies. But the ground is cleared. Something can begin." (Felice Cimatti, from the review on Tutto Brucia)

After the long research for the construction of Tutto Brucia, we shift the focus on 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, "which are in fact evidence of another language, the "minor language" of which Deleuze and Guattari speak in their book on Kafka, that is, of a language which comes after power and violence, a language which no longer tells the world how it should be, but which accompanies the world that exists, follows it and lifts it up (...) it is the mysterious language that humanity will speak after everything has burnt

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

FRANKENSTEIN (A LOVE STORY)

MOTUS (IT)

25. MAY @ 20:00

26. MAY @ 19:00

My hideous progeny!

Frankenstein or The Modern Prometheus is the connective tissue of this "new creature."

A monstrous project composed by stitching together different episodes and the desire to breathe life back into the inanimate, galvanizing it by breaking it down and reassembling literary pieces. A show about Frankenstein that is itself (a) Frankenstein.

The Chinese box structure of the book that Mary Shelley wrote when she was only nineteen years old and her own biography, which is so much reflected in the painful events of the unheard creature, are matter to start from in the composition - with the dramaturgical collaboration of Ilenia Caleo. The theme of the "monstrous offspring" that Shelley first devised - making a leap from the Gothic novel to the foundation of the science fiction novel, is later reimagined by many scholars as a figuration of the possible - figuration and fable of a nonreproductive world - with vivid contemporary ramifications in posthuman philosophy. Touching the nonhuman, the monstrous, the artificial, feeling its flesh. The dangerous boundary between the living and the nonliving. The processes of composition and decomposition.

Cells that self-regenerate outside the human body, reproduction hacking technologies and Artificial Intelligences in revolt... The night when Mary Shelley daydreams of Frankenstein is reminiscent of the night when the scientist wanders around collecting fragments of corpses, like the primitive night, the beginning of the world. Scenarios of creation, monstrous imagination.

Nature is in turmoil. In extreme, frozen, painful landscapes, two figures chase each other, seeking shelter.

Anger, love, disquiet, horror, and more love, love, an excess of unrequited love. "I neither saw nor heard of anyone like me" - like the human, unique of its kind, the creature is also unique. The radical loneliness of an unheard, untouchable creature who finds no one else to talk to, who can speak its name. It is on the borders that monsters proliferate. Between worlds.

And here, between the stitched seams of different fleshed and skins, this work tries to stand. The spawned monster is "an unfortunate," "a wretch," as one says of those who start at a disadvantage, those born not perfectly equipped for the adventure of the world: but let it be well remembered that monstrosity comes from monère, to warn, and in the warning there is always something prodigious...



Idea & direction: Daniela Nicolò & Enrico Casagrande
With: Silvia Calderoni, Alexia Sarantopoulou, and Enrico Casagrande
Dramaturgy: Ilenia Caleo
Text editing and subtitles: Daniela Nicolò
Translation: Ilenia Patano
Assistant director: Eduard Popescu
Set & costume: Daniela Nicolò & Enrico Casagrande
Light design: Theo Longuemare
Soundscapes: Enrico Casagrande
Sound: Martina Ciavatta
Sound abstract from: Demetrio Cecchitelli, Dario Moroldo, David Lynch, Wovenhand, Bon Iver, Djrum, Jon Hopkins, Arvo Part, Burial, Fontaines D.C., Dans Dans, Mechanical Cabaret, Bones, Jessica Moss
Graphics: Federico Magli
Video: Vladimir Bertozzi

a Motus production with Emilia Romagna Teatro ERT / Teatro Nazionale, TPE - Festival delle Colline Torinesi, Kunstencentrum VIERNULVIER (BE) and Kampnagel (DE), artistic residencies hosted by AMAT & Comune di Fabriano, Santarcangelo Festival, Teatro Galli-Rimini, Centro di Residenza dell'Emilia-Romagna "L'arboreto-Teatro Dimora | La Corte Ospitale", Rimi-Imir (NO) and Berner Fachhochschule (CH), with the support of MiC, Regione Emilia-Romagna.

photo: Margherita Caprili





(O)UTPOST FLØRLI FESTIVAL 2024

31. MAY – 2. JUNE



Coming to (O)utpost Flørli 2024:

Motus (IT)

Mette Edvardsen (NO)

fieldworks - Heine Avdal & Yukiko Shinozaki

(NO/JP/BE)

Findlay//Sandsmark (NO/US)

Full program announced at the launch party.

Outpost 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.

(O)utpost Flørli Launch Party

3. May @ 20:00

RISK welcomes you to the public launch of the festival program for the 2024 edition of (O)utpost Flørli. (O)utpost Flørli is our annual festival in Lysefjorden with stage art, concerts, workshops, and many engaging conversations all in breathtaking surroundings. This evening will include a short presentation of the festival program and details to help you get there followed by the dance performance, Taste of Purple, from Oda Olivia, and a photo exhibition from Sebastian Sund.

featuring: Taste of Purple by Oda Olivia (NO) and a photo exhibition from Sebastian Sund (DK)

WORK IN PROCESS SHARING OF NO PRESIDENT. A STORY BALLET OF ENLIGHTENMENT IN TWO IMMORAL ACTS

NATURE THEATER OF OKLAHOMA (US)

26. JULY @ 20:00

It's not easy being a security guard today, with mortal danger lurking around every corner. A public gathering such as a theatre performance is a particularly seductive target for an attack. Which is why a security company has been hired - to make sure everyone stays safe. But is merely protecting ever enough, in a world where everything - even security - aspires to show-business? Here, a small but successful security company, staffed with former actors, has been hired to protect a certain precious theatre curtain - and behind it, whatever mystery it conceals. But things are about to get out of hand as the guards find themselves infiltrated by a rival security company composed of ex-ballet dancers, who are not only artistically more up to date, but also faster and cheaper, and who want to take over this important gig at any cost. In the end, as always in this contemporary world - where all conflicts are resolved through violence and cannibalism - life plays its fickle games of friendship, love, betrayal, and finally, we hope, redemption.

With their unique mix of full-hearted theater play, conceptual strength, and perplexing use of modernist art strategies the off-off-off-Broadway company Nature Theater of Oklahoma has become one of the most discussed and influential American groups of the last years. In this piece they challenge their performers with a furious choreography that draws from almost everything on offer: ballet, silent film, slap stick, calisthenics, predatory animal

behavior, and some virtuosic modern dance inventions accompanied in proper style by the music of "The Nutcracker".

Nature Theater of Oklahoma is an award-winning art and performance group from New York under the direction of Pavol Liška and Kelly Copper. With each new project, they attempt to set an impossible challenge for themselves, the audience, and their collaborators - working from inside the codes and confines of established genres and exploding them. No two projects are formally the same, but the work is always full of humor, earnestness and rigor.

Using readymade material, found space, gifted properties, cosmic accident, extreme formal manipulation and plain hard work - Nature Theater of Oklahoma makes art to affect a shift in the perception of everyday reality that extends beyond the site of performance and into the world in which we live.

Credits for full production

With: Ilan Bachrach, Tale Dolven, Gabel Eiben, Robert M. Johanson, Bence Mezei, Kadence Neill

Corps de ballet: Laron Janus, Raymond Liew Jin Pin, Joana Kern, Hannah Krebs, Marlena Meier, Gustavo de Oliveira Leite, Anna Schneider, Philip Wiehagen

Text, direction & choreography: Kelly Copper, Pavol Liška

Production: Luka Curk
Set: Ansgar Prüwer
Costume: Jenny Theisen
Light: Maarten Warmerdam
Dramaturgy: Florian Malzacher
Translation: Ulrich Blumenbach

Production (creation): Ruhrtriennale & Düsseldorfer Schauspielhaus
World premiere: Ruhrtriennale, 14 September 2018
Production (restaging & touring): HAU Hebbel am Ufer (Berlin)
Berlin premiere: HAU Hebbel am Ufer, October 2019

Credits for work in process

With: Ilan Bachrach, Tale Dolven, Gabel Eiben, Robert M. Johanson, Bence Mezei

Corps de ballet: Sebastian Sund, Noralf Heim



photo: Heinrich Brinkmüller-Becker



