



FLØRLI

(O)UTPOST FLØRLI

5+6+7 JUNE 2026

(O)UTPOST FLØRLI - 5TH EDITION

5-6-7 JUNE 2026

(O)utpost Flørli is an annual festival started in 2022 as an extension of the RIMI/IMIR SceneKunst project instigated by stage art company Findlay//Sandsmark. 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.

(O)utpost Flørli brings artists and audiences 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, visual art and workshops all in the breathtaking surroundings at the end of the Lysefjord with artist from France, Lebanon, USA, Germany, Japan, Belgium, and Norway.

The Outpost initiative is collectively led by artistic initiators/ project leaders: Marit Sandsmark, Iver Findlay together with Elise Ruth Robstad, Laurent Ravot, Fabrice Moinet.

Additional RISK team at Flørli:

Sam Darsaleh, Leonora Høgseth Nordeng, Hedda Sund

RISK Advisory Board 2026:

Mette Edvardsen, Jon Refsdal Moe, and Ane Dahl

Design:

Maggie Hoffman

Back Cover Photo:

by Rebecca Lena

Supported by:

Kulturrådet, Rogaland Fylkeskommune, Stavanger Kommune, Sandnes Kommune, Kulturrom

How to go:

Friday-Sunday-Monday check for ferries from Lauvvik kai. www.tinyurl.com/Florli-ferry

Free festival Boat!!!

Saturday June 6th departs Stavanger center (Strandkaaien) @11:00 and returns from Flørli @22:00 (ferry ride is approx. 1hr 15min).

Boat trip is included in the Saturday festival pass 400 NOK adults/ 200 NOK student.

Attn: you must reserve!!!

Where to stay

Check 4444florli.no for housing rentals or to rent a tent (with mattress!). Bring your own tent and pay for the space (no reservation necessary), 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

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

ARTIST LINEUP

MEG STUART/ DAMAGED GOODS (BE/DE/US)
OLA MACIEJEWSKA (FR/PL)
NINA GARCIA (FR)
AVDAL/SHINOZAKI- FIELDWORKS (NO/JP/BE)
DD DORVILLIER (FR/US)
MAZEN KERBAJ/ RACHA GHARBIH (DE/LB)
METTE EDVARSDEN (NO)
LEILA BORDREUIL (US/FR)
FINDLAY//SANDSMARK (NO/US)
LISA LIE/ OLE JOHAN SKJELBRED (NO)
HAAKSTAD/SCHUIJT/TORRENCE (NO/FR/US)
OF PIST (GJERTSEN/DAHL) (NO)
AGNES BTFFN (NO/FR)
SEBASTIEN ROUX (FR)

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

Please note - ***schedule subject to change***

TICKETS: RIMI-IMIR.TICKETCO.EVENTS



MEG STUART/ DAMAGED GOODS (BE/DE/US)
RESEARCH PROJECT AT OUTPOST FLØRLI
SATURDAY

This June, Meg Stuart lands at Outpost Flørli for a week-long research project, developed in close dialogue with long-time collaborators Márcio Kerber Canabarro, Claire V. Sobottke, Davis Freeman and Tom De Langhe.

Set within the intimate context of Flørli, this collective experiment stays close to the festival's ethos: artists and audiences spending time together, allowing processes to unfold in close proximity. Working between the studio and the unique surroundings of the Lysefjord, Meg and her team engage directly with the site, exploring forms of exchange, presence and collaboration that emerge through living and working together.

This research lays the groundwork for future artistic developments, while carving out a temporary space for experimentation, reflection and encounter.

www.damagedgoods.be





OLA MACIEJEWSKA (FR/PL) THE SECOND BODY

SATURDAY

For this new creation, Ola Maciejewska takes Daisy Hildyard's *The Second Body*, as a starting point to connect with the troubling questions of the human disruption of climate and ecology. In this narrative, human beings have two bodies - one tangible, made of flesh and bone, another, more diffuse, involved in a network of exchanges with other ecosystems.

Intrigued by this ambivalence, Ola explores the dissolving of the boundaries between object and subject, animate and inanimate, to the point where we can observe the choreographic process of matter and bodies becoming interrelated and co-dependent. On stage, a body and a block of ice: one, a complex organism made of muscles, bones and veins, 80% of which is liquid; the other, made of frozen tap water. Neither a duet - nor a solo - *The Second Body* invites us to witness the permeability of these two bodies of water in constant metamorphosis. It's a manifesto on dependence, scales, radical exteriority, and limits, affirming the immediacy and beauty of felt experience.

Choreography / Performance: Ola Maciejewska
Dance construction (form in ice) in collaboration: Alix Boillot
Prototype and mold realization: Mathieu Peyroulet Ghilini
Dramaturgy in collaboration: Gilles Amalvi
Development.Production.Diffusion:
Nicolas Chaussy — *so we might as well dance*
Administration: Caroline Redy — *so we might as well dance*

Production: *so we might as well dance* — Ola Maciejewska

Coproduction: Ménagerie de verre (Paris / FR), Watermill Center (New York / U.S.A), C.A.M.P. (Presqu'île de Gâvres / FR), ICI - CCN Montpellier Occitanie (Montpellier / FR)

so we might as well dance is supported by Ministère de la Culture - Drac Bretagne

With the support of / Avec le soutien de Dance Reflections by Van Cleef & Arpels

Thanks to Centre National de la Danse and Centre National de Danse Contemporaine - Angers

Originally the solo was developed and performed by Ola Maciejewska in the frame of *Figury (przestrzenie)*, module: film.

The title of the piece *The Second Body* given after the book by Daisy Hildyard (Fitzcarraldo Editions).

This work is dedicated to Simone Forti

www.olamaciejewska.carbonmade.com

NINA GARCIA (FR)
BYE BYE BIRD (SOLO)
SATURDAY

“Few kinds of music today give such a strong sense of sounding like a black hole as Nina Garcia’s. Time stretches within it, and the spectra crackle like frost. Yet you get burned all the same.”

Since 2015, Nina Garcia has been researching and creating around the electric guitar, halfway between improvised music and noise. Her set-up is reduced to a minimum: a guitar, a pedal, and an amp with which she sculpts sound and delves into chaos to bring out the unheard-of. Her concerts draw audiences into an immersive sonic space where power and fragility intersect with communicative intensity. In just a few years, she has attracted the attention of numerous international stages.

With *'Bye Bye Bird'* Nina Garcia presents a new work with a magnifying glass where the guitar is amplified by 1-inch zones. A fist linked to a micro-microphone, « ultra-territorial » music and total dependence of the sound on the slightest movement. What emerges from this new research is a tenfold increase in tension, forced silences, aborted feedback, and manufactured loops that are always trying to move forward. Her music is increasingly handmade, but always with a high intensity. In this new set we find her classical Mariachi folklore: threaded rods, saturated wedding and funeral noises, assertive rhythms and breaks, and a privileged link with the amp as a playing partner.

A duo rather than a solo, it stuns with its blend of technical mastery and total freedom. Nina converges between wildness and tenderness with her instrument, a tense corps à corps between two vibrant souls, music and choreography of raw poetry.

After a decade of performing concerts under the Mariachi guise, Nina Garcia has finally unveiled her unique approach in *'Bye Bye Bird'*, her first album under her name, released by Ideologic Organ. With no pretence or demonstration, the album is a captivating blend of chiaroscuro, melodies, and raw emotion.

Nina Garcia also plays with Arnaud Rivière in *Autoverse*, in a duo with Danish trombonist Maria Bertel, with percussionist Camille Émaille, and in the rock band *Mamiedaragon*. Since 2019, she has been a member of the improvisation ensemble *Le Un*. She has also performed with Sophie Agnel, Méryll Ampe, Stephen O'Malley, Leïla Bordreuil, Antoine Chessex, and Fred Frith.

Born in 1990, she lives and works in Paris.

Coinciding with her presentation at the festival, Garcia is engaged in a research residency with typographer Héléne Marian-Srodogora, coming together for an artistic experiment that aims to question their position as artists working in a natural setting. Drawing on their past experiences, they have chosen the path of collaborative creation to lay the foundations for a practice that breaks with their usual habits, taking into account the ecological emergency and the need for a post-anthropocentric relationship to nature.

After 10 years of occasional collaborations in which their approaches to spontaneity, improvisation, movement and textures have intersected, they have chosen to embark on a duo project combining noise music and experimental typography. This collaboration stems from a shared need: to question and reshape their artistic practices through the lens of a natural environment.

www.parabailarlabamba.fr

www.ideologic.org/release/soma059-nina-garcia-bye-bye-bird





AVDAL/SHINOZAKI- FIELDWORKS (NO/JP/BE) THE FOLD OF ^ A LANDSCAPE (WORK IN PROGRESS) FRIDAY+SATURDAY

Amid a rapidly shifting and unstable world, this work employs folding and unfolding as choreographic strategies to renegotiate how we position ourselves in relation to others. Bodies, light, sound, and objects remain in constant flux, unsettling fixed roles and prompting a continual reconfiguration of distance, responsibility, and relation.

Rather than relying on predetermined structures, the work generates conditions in which moments of gathering emerge through uncertainty. In this context, coexistence is understood as an ongoing practice shaped by adaptation, sustained through care, and driven by the capacity to reimagine one's place within a shared landscape.

This piece will be premiered on 9th of October 2026 at Coda Oslo International Dance Festival.

CREDITS

Concept and direction: Heine Avdal, Yukiko Shinozaki

Created and performed by: Ingrid Haakstad, Tim Winter, Christelle Fillod, Heine Avdal, and Yukiko Shinozaki

Sound design: Johann Loiseau

Visual artist: Christelle Fillod

Lighting design: Martin Myrvold

Administrator: Bob Van Langendonck

Produced by: fieldworks, Avdal productions

Coproduced by: Coda Oslo International Dance Festival, Dansenshus Oslo, BIT Bergen, and DansiT Trondheim

Residency support: Kaaiteater Brussels, BUDA Kunstenentrum Kortrijk, RIMI/IMIR SceneKunst (RISK) Stavanger, and Dansehallerne Copenhagen.

Supported by: Vlaamse Overheid, Arts Council Norway

www.field-works.be

DD DORVILLIER (FR/US)

DANCE IS THE ARCHEOLOGIST, OR AN IDOL IN THE BONE.

SATURDAY

To bring out a dance situated in the here and now, the dancer delves into the sediments of memory and its landslides: from place to place, she moves the memory of gestures, people and stones that have moved her. She dances the earth to the bone, until perhaps she finds a piece of carved wood, a primitive idol, a small piece of presence...

Dorvillier's latest solo — a collaboration with sound artist Sébastien Roux, researcher and filmmaker Mathieu Bouvier, and lighting designer Madeline Best — is structured by four consecutive dance scores, which emerged from a dream after dance practices and research on a handful of little-known archeological sites in France. Dorvillier dances, digging through the series of scores, and upon reaching the end, begins again. The sound recorded from her first round of dances returns to accompany the second – a sonic ghost conjugating the present with the immediate past, as she moves towards the future.

"The contrast between my current rural village life in Burgundy (France) and years of artistic development in the bustling cultural centers of New York and later Paris has been an important catalyst: slowing down enough to consider the importance of dancing and making in a context where "culture" means "growing things". I understand the importance of my in-between position, as I move freely between the vestiges of Dracy, an abandoned medieval village by the cliffs above; and the dance studio La Corvette, in our garden, below." – DD Dorvillier

CREDITS

Concept and performance DD Dorvillier

Sound score Sébastien Roux

Light score Madeline Best, Christophe Cardoen

Artistic collaborator Mathieu Bouvier, Carina Premer

Production Laura Aknin, Rémy Guillet

Intern Hsin-Yu Tai

Production: DD Dorvillier / human future dance corps

Coproductions and supports: La Place de la Danse CDCN Toulouse, Nos lieux communs – programme Nomades, Chorège CDCN Falaise, Traverse, Plastique

Danse Flore, Le Dancing CDCN Dijon Bourgogne – Franche-Comté, La

Poderosa (Barcelona), IVAM (Institut Valencià d'Art Modern), DRAC Bourgogne

- Franche-Comté, Région Bourgogne - Franche-Comté

www.humanfuturedancecorps.org





MAZEN KERBAJ/ RACHA GHARBIEH (DE/LB)
TOI ET MOI + FILM: MAZEN KERBAJ: THE MUSICAL
FRIDAY + SATURDAY + SUNDAY

A duo by Racha Gharbieh (spoken word) and Mazen Kerbaj (trumpet–crackle synthesizer).

After working together for more than 15 years, Gharbieh and Kerbaj started *Toi et Moi*, their first artistic collaboration as a duo, in 2024. Since then, they have performed several times in Berlin, where their work has been very well received by audiences and colleagues alike. This positive reception encouraged them to continue and to dedicate more time to developing this duo.

Each performance is conceived from beginning to end as a whole. Music, text, and stage presence are developed together to exist as a single, unified entity.

Mazen Kerbaj: The Musical

Mazen Kerbaj the Musical is Kerbaj's first movie. Commissioned by the Counterflows festival for their 2021 edition, it was shot and produced in complete isolation, during the first Covid-19 lockdown, and it addresses both literally and figuratively the impossibility for the performing musician to meet and play with other musicians or in front of an audience.

The movie showcases Kerbaj's unique playing techniques and his radical approach to music. It is however far from the seriousness usually associated with contemporary music performances. Quite the contrary actually; the movie is playful and rather funny. But what appears as a comedy at first glance is tinged with a great deal of melancholy.

This short movie follows an imaginary day in the life of experimental musician Mazen Kerbaj. In more than 15 apparitions, Kerbaj delves in activities as varied as sleeping, talking, praying, playing, or fighting, sometimes alone and sometimes with himself. The result is an accurate yet amusing self-portrait, exploring both the unique music practice of the artist and his humoristic approach to megalomania.

The Lebanese experimental trumpet player and comic book artist Mazen Kerbaj invites us to share an imaginary day in the life of... through his excellent short film Mazen Kerbaj: The Musical. We watch him in the bath, deadpan through and absurd "Morning Prayer" ritual, have a fight and eventually come to a squeaking climax in "Masturbation", then continue to play with air flows even in his sleep, as he breathes deeply. [The Wire – Claire Sawers]

www.mazenkerbaj.com

METTE EDVARSDEN (NO)

TIME HAS FALLEN ASLEEP IN THE AFTERNOON SUNSHINE

FRIDAY+SATURDAY+SUNDAY

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.

CREDITS

concept: Mette Edvardsen

with: Staffan Eek, Mette Edvardsen, Sirioli Joyner and Jon Refsdal Moe
books at Flørlø: In the Skin of a Lion by Michael Ondaatje, Fahrenheit 451 by Ray Bradbury, I Am a Cat by Sōseki Natsume, Slaughterhouse-Five by Kurt Vonnegut

production assistant: Hedvig Bergem Søiland

graphic design print: Michaël Bussaer

production: Mette Edvardsen / Athome

co-production: Dubbelspel - STUK Kunstencentrum & 30CC (Leuven), Dance Umbrella (London), Kunstfestival des arts (Brussels), NEXT Arts Festival (Valenciennes, Lille, Kortrijk, Villeneuve d'Ascq), Wiener Festwochen (Vienna), Oslo Biennale First Edition 2019 - 2021 (Oslo), Museo Reina Sofia (Madrid), Dansehallerne (Copenhagen), 34th São Paulo Biennale (São Paulo), Centre chorégraphique national de Caen in Normandie (Caen), Les Laboratoires d'Aubervilliers (Aubervilliers)

supported by: Norsk Kulturråd

title: *"Time has fallen asleep in the afternoon sunshine"* is a sentence from a book by Alexander Smith appearing in Fahrenheit 451 by Ray Bradbury (1953).

www.metteedvardsen.be

www.timehasfallenasleepintheafternoonsunshine.be





LEILA BORDREUIL (US/FR)

FRIDAY

Leila Bordreuil is a French-American cellist, composer and sound artist based in Brooklyn, NY. Her music accesses concepts from noise, free jazz, contemporary classical and other experimental traditions but adheres to no single genre. Mixing melancholic cello melodies with harsh noise walls, she creates “steadily scathing music, favoring long and corrosive atonalities.” (New York Times).

Driven by a fierce interest in pure sound and inherent texture, Leila challenges conventional cello practice through extreme extended techniques and amplification methods, to the extent she sometimes seems to be playing the P.A rather than her cello. Her composed works frequently incorporate sound-spatialization by way of site-specific pieces and multichannel installations.

Her panoramic vision of form and genre is reflected in the diversity of her collaborative projects, which include artists such as Tamio Shiraishi (Fushitutsa), Lee Ranaldo (Sonic Youth), Kali Malone, Laurel Halo, Drew McDowall (Coil), Zach Rowden (Tongue Depressor), Julia Santoli and Luke Stewart (Irreversible Entanglements).

Leila’s longstanding dedication to Improvised music has led her to perform with musicians Marina Rosenfeld, Zeena Parkins, Bill Nace, Toshimaru Nakamura, Eli Kessler, Thurston Moore, Chris Corsano, Nate Wooley, Susan Alcorn, Ingrid Laubrock, Joanna Mattrey, Michael Foster, C. Spencer Yeh, Aki Onda, SENYAWA and many others.

Leila’s work has been showcased at The Whitney Museum, MoMA PS1, Lincoln Center, The Kitchen, The Stone, Barbican (London), Cafe Oto (London), Le

Guess Who (Utrecht), LUFF Festival (Lausanne), Berlin Atonal, Unsound (Krakow), Centquatre (Paris), Les Instants Chavirés (Paris), Edition Festival (Stockholm), Control Club (Bucharest), KAI Theater (Brussels), KRAAK Festival (Belgium), Ftarri (Tokyo), Melbourne Recital Hall, and countless DIY basements across the USA.

leilabordreuil.com

leilabordreuil.bandcamp.com

FINDLAY//SANDSMARK (NO/US) ITERATION IV (FOR ALLEN)

FRIDAY

iteration IV (for Allen) is a continuation and derivative of the recent series of iterative projects, parsing and re-imagining elements to find new connection points and resonating waves. Iteration IV imagines a new choreographic exchange between visual and sonic worlds and invokes the writings and recordings of Allen Ginsberg.

From Findlay//Sandsmark: "With the iteration series of projects we wanted to refrain from constructing a pre-text to the work. It just doesn't somehow feel right in light of the works openness and sensibility. The iterative work is a culmination of many different artistic threads and is an open frame for the audience to experience without being saddled or burdened with terms, narrative or ideas of aboutness- set yourself free."

Findlay//Sandsmark is a performance company based between Stavanger and Flørli in Lysefjord in Norway, making work in a process driven and collective approach across disciplinary boundaries to create live art that resonates in a circulatory system comprised of equally valued mediums focused through a choreographic prism and movement based foundation.

This version involves Marit Sandsmark, Iver Findlay, Fabrice Moinet and Oda Olivia Øverbø Lindegård. Other versions include Jean-Vincent Kerebel, Greta Jasaite, Peter Warren.

Additional programming: Dag Egil Njaa
Special Thanks to: Elia Findlay and Avery Findlay.
The project is supported by Norwegian Arts Council, Rogaland Fylkeskommune, and Stavanger Kommune.

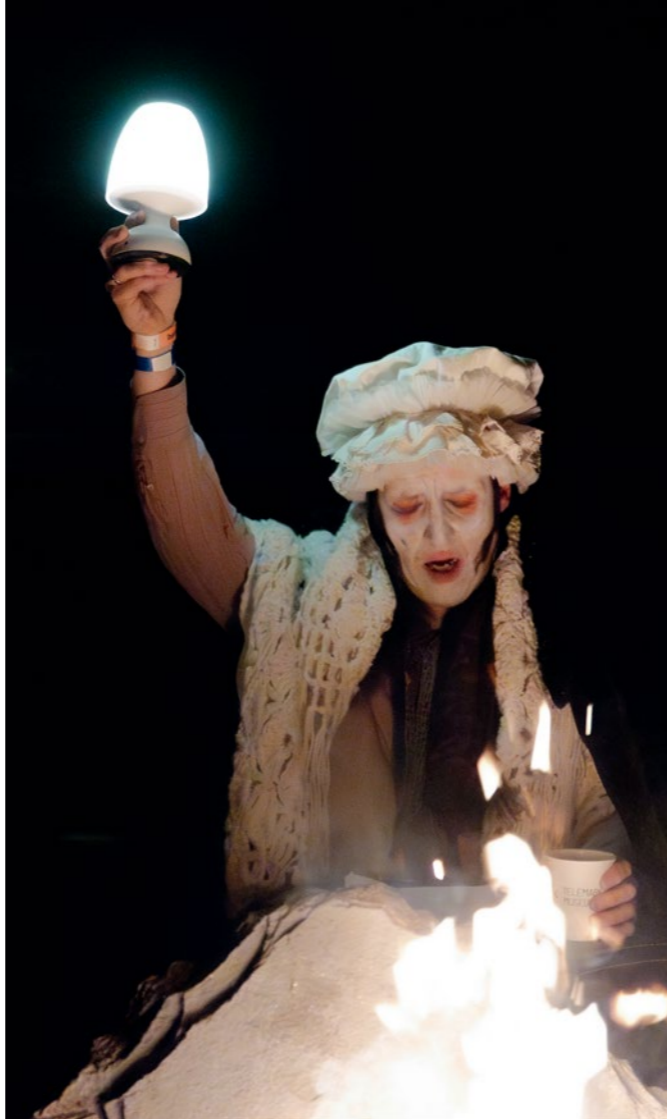
www.findlay-sandsmark.com



LISA LIE/ OLE JOHAN SKJELBRED (NO)
A TROUBADOUR BAND
FRIDAY+SATURDAY

This band started when Lie suddenly had to compose the music for a long medieaval-ish song cycle she had written for the Ibsen scope festival In 2024 and Skjelbred as the dramaturg kindly stepped in with a guitar. This chain of events created the song called Grevekvadet, which is a storytelling song about a young count who is mean to the wrong person and consequently cursed. The song cycle is inspired by folk song traditions that carry very well outdoors. Kveldsjingle made a pact only to perform this music in very small spaces indoors or outdoors around a fire. Since the start we have made many more songs; about death, about bats, about pantomime and faith. We like the uninhabited, the abandoned or untouched and we hang around casually singing and playing our hearts out, going around in circles, to the ones who drop by our eerie in-between spaces.

lialie.no



HAAKSTAD/SCHUIJT/TORRENCE (NO/FR/US)
CAKE
SATURDAY+SUNDAY

CAKE is a collaborative project made of dancers Ingrid Haakstad, Orfee Schuijt and percussionist Jennifer Torrence. Working from a place of co-creating/performing, the three performers experiment like in a band, with a myriad of sounding objects, other inanimate materials and movement. Playing with a form of improvised practice not bound to naming, but more of a 'terrain de jeux', a playground that animates the texture of the objects and the bodies performing. Together they explore how sound, body and movement can be pulled apart and create repercussions on their own. They play the sound of tiny objects with large body actions or create cacophony of sounds with very little movement. Stretching the capacity for things to be heard, either through dance or movement.

CAKE stands for a layered cake, with separated layers of texture, piled on top of each other. This is a simple image of how the performers pile their fields and knowledges together. *How does a performer's engagement with sounding objects can produce new choreographic dynamics and sensuous modes of meaning-making?* Cake examines how performers allow themselves to be "touched" by the forms and sound they bond with and articulate with precision strange and absurd scenarios. Performing in a tight formation where almost all the floor space is inhabited, strange compositions of bodies and objects appear and dissipate. The performers invite the spectators really close to their island of sounds. The objects around them range from innuendos shapes (whips, pink latex blobs or sticks) to percussions and small instruments (cymbal, bells, synth whistles). In Cake everything is accepted in as part of a "mini large scale" environment.

www.orfeeschuijt.com



OF PIST (GJERTSEN/DAHL) (NO)

SATURDAY

Of.pist is Ane Skarpnes Dahl (drawing) and Eivind Stornes Gjertsen (sound), two architects that for many years have created and arranged physical environments.

This project processes the temporary and fleeting space. Site specific improvised constructions - drawing, sound and space.

"Membranes" - Action, resonance, memory, resistance and reaction.

Membranes is the construction of an electroacoustic hybrid feedback instrument, where drawing and sound emerge from the same resonating body.

The instrument consists of a horizontal glass membrane, used as drawing board and resonating body. Movement - drag, push, stop, acceleration - puts the membrane into motion. This acoustic material branches through sensors and microphones to an analogue system that triggers actions where movement and gesture become events. Space and feedback work as an extension of the material resonance. A room of resonance and memory that amplify the acoustic events on the membrane. The instrument can feed itself through transducers or speakers.

A camera under the membrane projects the drawing onto the room, creating a surrounding visual environment for the audience.



AGNES BTFFN (NO/FR)

OUT OF THE BUSH

FRIDAY+SUNDAY

Out of the Bush is a site-specific performance in which four burk@ garments are placed outside around the village as silent markers in the landscape, and indoors, where a burk@ and a roll made of receipt paper are activated through voice, movement, and participation.

Agnes Btffn was born in France (1949), lives in Norway and works mostly with performance projects involving photo, video, print making, installation, sculpture, poetry often in collaboration with other artists and a participating audience, also creating «stunts» in both art institutions and public spaces. Agnes Btffn lived and worked in Flørli for 20+ years, and moved from the village in 2022.

agnesbtffn.wordpress.com



SEBASTIEN ROUX (FR)
SONIC ANAMORPHOSIS #30
FRIDAY+SATURDAY+SUNDAY

Anamorphosis: a graphic or pictorial work whose forms are distorted in such a way that it regains its true appearance only when viewed from a particular angle or through a specific device.

During stays in Rome and Milan in 2016 and 2017, I became fascinated by Renaissance works that use extreme perspective to create visual illusions and transform architectural space. At San Satiro in Milan, Bramante uses accelerated perspective and trompe-l'œil to simulate a deep apse in a space that is actually little more than one meter deep. At Palazzo Spada in Rome, Borromini transforms an eight-meter corridor into what appears to be a long tunnel. In the cloister of Trinità dei Monti, Emmanuel Maignan's anamorphic fresco reveals its true image only from a precise viewpoint.

My most striking experience took place at the Church of Saint Ignatius of Loyola in Rome, where Andrea Pozzo painted an immense ceiling fresco that creates the illusion of a vaulted architecture on a perfectly flat surface. The illusion works fully only from a specific point in the church, marked on the floor by a white marble disc. As the visitor moves away from this point, the illusion progressively collapses.

Leaving the church on January 5, 2016, I began wondering what a sonic anamorphosis could be. Not in the sense described by Pierre Schaeffer — where sonic anamorphosis refers to a physiological distortion between the physical phenomenon and its perception — but rather as a spatial experience: a sound environment in which the listener moves through space in search of a position where the sounds suddenly organize themselves and become coherent.

In these works, movement is not incidental; it is part of the composition itself. Through displacement, the listener continuously transforms their perception of the sonic material. The piece only fully emerges through the listener's trajectory, attention, and exploration of space. Sonic anamorphosis can therefore be understood as a form of activated music: a work that each listener composes for themselves through movement and listening.

The search for the "right" listening point becomes a way of heightening awareness of the surrounding sound environment. As listeners move between zones of stability and instability, between recognizable and fragmented perceptions, they experience sound as something inseparable from space and time. Remaining still produces repetition and continuity; movement generates transformation.

www.sebastienroux.net



