

PERFORMING ARTS HUB NORWAY and FUTUREPERFECT CREATIVE STUDIO
with the support of the ROYAL NORWEGIAN CONSULATE GENERAL, NEW YORK present

NORWAY

PERFORMING ARTS

NOW

FROM THE NORTHERN

2020

LATITUDES

New York: January 12th, 2020
Scandinavia House, 58 Park Avenue New York, NY 10016

PROGRAM

Sunday, January 12th, 2020

10:00 AM – 01:00 PM

10:15 AM – 10:25 AM

Introductions

The Royal Norwegian Consulate in New York
Performing Arts Hub Norway
FuturePerfect Creative Studio

10:25 AM – 11:15 AM

Pitch Session Part One

Ingri Fiksdal **p. 8** DANCE
zero visibility corp. **p. 10** DANCE
winter guests / Alan Lucien Øyen **p. 12** DANCE / THEATER / FILM
Kari Hoaas Productions **p. 14** DANCE / PARTICIPATORY
Ingun Bjørnsgaard Prosjekt **p. 16** DANCE
Wee/Francesco Scavetta **p. 18** MULTI-DISCIPLINARY
Jo Strømgren Kompani **p. 20** DANCE
ULF **p. 22** DANCE

11:15 AM – 11:35 AM

Break

11:35 AM – 12:15 PM

Pitch Session Part Two

Yngvild Aspeli – Plexus Polaire **p. 26** PUPPETRY / PERFORMANCE
Jingyi Wang **p. 28** PARTICIPATORY / INTERACTIVE
Stian Danielsen **p. 30** MULTI-DISCIPLINARY
the Krumple **p. 32** PHYSICAL THEATER
Findlay//Sandsmark **p. 34** MULTI-DISCIPLINARY
T.I.T.S. & Nela H. Kornetová **p. 36** THEATRE / PERFORMANCE
Spreafico Eckly & Matteo Fargion **p. 38** THEATER

12:15 PM – 12:30 PM

Closing Remarks

ORGANIZERS

PERFORMING ARTS HUB NORWAY (PAHN)

Performing Arts Hub Norway (PAHN) is a national competence and information center structured as a network organization. The mission is to promote professional performing arts nationally and internationally, particularly emphasizing the independent contemporary performing arts. PAHN is supported by the Ministry of Culture. We work closely with artists, organizations, international partners, and the The Ministry of Foreign Affairs with Norwegian embassies and consulates, to promote Norwegian performing arts, and strengthen international relationships. PAHN is a part of the network Norwegian Arts Abroad (NAA) together with NORLA, OCA, *the Norwegian Filminstitute*, *Norwegian Crafts*, *Music Norway* and DOGA, promoting Norwegian art and culture abroad.

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PAHN.NO SCENEWEB.NO

FUTUREPERFECT CREATIVE STUDIO

FuturePerfect is a transdisciplinary creative studio and research collective based in Brooklyn, New York. We create unique groundbreaking work across digital media, visual art, live performance, and frontier technologies. We work with clients to design, build, and implement artistic and commercial projects, we originate new work, and we consult with governments and institutions. We specialize in pioneering new approaches to creating work.

Wayne Ashley Founder & Artistic Director
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FUTUREPERFECT.STUDIO

THE ROYAL NORWEGIAN CONSULATE GENERAL, NEW YORK

The Norwegian Consulate General in New York promotes Norwegian art and culture in collaboration with the city's leading institutions and fosters cultural exchange. The Consulate supports the arts and culture sector in New York through visitor programs for press, curators, and presenters in a wide range of fields, in addition to facilitating and providing financial support for cultural projects taking place within the city.

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NORWAY.NO/EN/USA/NORWAY-USA/NEW-YORK



INTRODUCTION

PERFORMING ARTS HUB NORWAY *and* FUTUREPERFECT CREATIVE STUDIO, *with support from* THE ROYAL NORWEGIAN CONSULATE IN NEW YORK, *present a special convening in New York City on Sunday January 12th, 2020, focusing on contemporary Norwegian performing arts.*

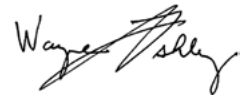
Now in its eighth edition, **Norway Now: Performing Arts from the Northern Latitudes** serves as one of the most important opportunities for North American presenters to discover a wide range of independent Norwegian artists creating rigorous new works in dance, physical theater, puppetry, video, multi-disciplinary and performance art. Held annually in New York City at the renowned Scandinavia House, fifteen artists and their producers give a 5-minute pitch highlighting one work that is in development or ready to tour. This is followed by networking opportunities for international collaboration, co-production and presenting.

The extraordinary breadth of work presented each year is a result of Norway's ongoing commitment to providing social and financial resources that enable performing artists to research, innovate, develop and disseminate their work within a dynamic framework of government agencies and cultural institutions, as well as individual and private efforts.

Over the past eight years Norway Now's efforts have been highly successful — helping to bring North American presenters to Norway to see work and meet artists, as well as touring Norwegian companies throughout North America. The number of artists coming to the US has increased exponentially. Some of these have included: *Jo Strømgren Kompani, Verdensteatret, Findlay//Sandsmark, NIE Company, Ingri Fiksdal, Heine Avdal, Wakka Wakka, Alan Lucien Øyen / winter guests, Ingun Bjørnsgaard prosjekt, Grusomhetens Teater, The Krumple, Mia Habib* and many others. Participating venues have included *BAM, EMPAC, The Clarice Smith Performing Arts Center, Watermill Center, New York Theater Workshop, Abrons Art Center, New York Live Arts, Philadelphia FringeArts, Chicago Museum of Contemporary Art, Cincinnati Contemporary Art Center, La Mama, The Kennedy Center, Fusebox, Wexner Center for the Arts, On the Boards* and others.



Tove Bratten
General Director
Performing Arts Hub Norway



Wayne Ashley
Founder & Artistic Director
FuturePerfect Creative Studio



Harriet E. Berg
Consul General
The Royal Norwegian Consulate in New York



Marit Bækkelund Randsborg
Deputy Consul General
The Royal Norwegian Consulate in New York

INGRI FIKSDAL

SPECTRAL



PROJECT DESCRIPTION

Spectral, the new creation by Ingri Fiksdal in collaboration with Fredrik Floen invites a meditation on well-established dichotomies such as dead/living, human/non-human and culture/nature through being with a staged landscape and experiencing the gradual changes that take place there. The landscape forms a large total body, stretching from floor to ceiling; an ecosystem of skin, flesh, plastic bags, plants, mushrooms, hair, dough, seaweed, fabrics and more. Within this multiplicity of human and non-human bodies, a series of micromovements morph and alter the configuration over a stretch of time. *Spectral* continues the ideas of the previous work *Diorama*. In *Diorama*, bodies and costumes merge into new, expanded bodies that blend into the landscape and attract attention. The new work radicalizes this approach by working with movement and action in living and non-living bodies and materialities that ideally merge so that these categories are no longer distinguishable.

BIO

Ingri Fiksdal is a Norwegian choreographer. She finished a PhD in artistic research at the Oslo National Academy of the Arts with the project *Affective Choreographies*, which included the production of six performances and three publications.

Fiksdal's productions tour various festivals and venues in Europe, Asia and North America: The US/Canada tour includes: *Night Tripper* at CAC Cincinnati and TBA Portland, *Cosmic Body* at MCA Chicago, *Diorama* and *STATE* at MCA Chicago and CAC Cincinnati, *Diorama* at The Harbourfront Centre Toronto. And in spring 2020 *Diorama* will be presented at the Fusebox Festival and the Chocolate Factory New York.

INFO

Concept Ingri Fiksdal & Fredrik Floen

Choreography Ingri Fiksdal

Costume & set design Fredrik Floen

Music Camilla Vatne Barratt-Due

Light design Ingeborg S. Olerud,

Phillip Isaksen

Developed & performed by Alma Bø,

Mariana Suikkanen Gomes, Hanne

Frostad Håkonsen, Mariama Slåtøy

and Kristine Karåla Øren

Production & distribution

Nicole Schuchardt

Administration Eva Grainger

Supported by Arts Council Norway

Co-production Dansens Hus Oslo,

Black Box Oslo, BIT Teatergarasjen

Touring personnel : 10

Premiere

Dansens Hus and Black Box Teater,

Oslo spring 2020.

Oktoberdans, Bergen, October 2020

RAS, Sandnes, November 2020

CONTACT

Nicole Schuchardt

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ZERO VISIBILITY CORP

WHEN MONDAY CAME



PROJECT DESCRIPTION

When Monday Came is the second piece in the trilogy about human conditions facing the ongoing escalating global climate changes – this time with wild fires as the turning point. What is the human relevance of an encompassing fire? What can possibly come out of a burning site? Merely destruction? New possibilities? Change? Who or what is Monday? The name of a child, hence the future? It is not a question of the philosophy of the matter, but the real condition – the factual impact of the burning itself — the vision, the sound, the smell. And, of course there is the body.

When Monday Came has 7 characters on stage; 6 dancers and 1 live musician, and the visual concept is best described as a burnt-out site with fragments of history present.

Through zvc's recent productions, they are seeing an urge and desire to push the limits of a dance piece to question the human conditions of our time.

BIO

zero visibility corp. is one of the most acclaimed Norwegian contemporary dance companies led by Ina Christel Johannessen. Since the international breakthrough in 2003, Ina and her company has thrilled audiences in approximately 25 countries world- wide – from Sydney Opera House to The Culture House in Svalbard, from Theatre National de Chaillot, Paris to Place des Arts, Montreal. Each piece is created in close collaboration with committed international partners, and the works vary from duets to large scale productions. Since 2009 zvc has received base funding from Arts Council Norway which represents a great recognition for both the company and for the choreographer.

INFO

Choreography

Ina Christel Johannessen

Set Design Åsmund Færavaag

Music/ Live musician Tommy Jansen

Light Design Daniel Kolstad Gimle

Costumes Ina Cristel Johannessen

Dancers Line Tørmoen, Ole Kristian

Tangen, Hugo Marmelada, Camilla

Spidsøe, Ole Willy Falkhaugen,

Dorotea Saykaly

Supported by Norwegian Arts Council

Co-production Dansens Hus, Oslo/

La Briqueterie, Paris , Fabbrica

Europa, Florence

Touring personnel 12

Premiere January 30th, 2020

Dansens Hus, Oslo

CONTACT

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WINTER GUESTS / ALAN LUCIEN ØYEN

RIVERS

PROJECT DESCRIPTION

RIVERS (working title) is a narrative, dance/theatre performance on the topic of NETWORKS. A hybrid multi-media play with 5 actors, 5 dancers and a complex interchangeable set – integrating surtitles, multiple languages and live video. *RIVERS* borrows its form from hyperlink cinema, where a multitude of individual narratives seemingly severed from each other, eventually are interlinked forming an overarching story. “The Great River” serves as metaphor for how these individual stories feed into a greater network.

Networks permeates everything. It’s a structure replicated everywhere: in nature, society and inside all of us – bloodlines, transit systems and the paths of our thoughts.

winter guests will zoom in on the “little lives” of individual characters and the power of singular ideas - how good intentions may create the most violent outcomes.

With *RIVERS*, looking both backwards and forwards in time, Alan Lucien Øyen and a cast of truly extraordinary performers, will attempt to reconnect with the wisdom that the modern world is rapidly losing.

BIO

winter guests is an international touring company performing works by Alan Lucien Øyen. They uniquely create a range of pure theater works, dance works and hybrid pieces - all layered with a cinematic overtone enriched by stunning singular scenography. The works are based on real life experiences - always incorporating the performers and the rehearsal process in the shaping of the final narrative.

Alan is also substantially invited to choreograph and direct for companies internationally including being one of the first choreographers to create a full-length piece for Tanztheater Wuppertal Pina Bausch in 2018. In 2020/21 Alan will create new full evening works for Paris Opera, Opera Flanders and Staatsoper Berlin.

winter guests most recent work *Story, story, die.* premiered May 2019 and will tour extensively 20/21.

INFO

Direction / Choreography

Alan Lucien Øyen

Performers

TBC
Script Alan Lucien Øyen /
Andrew Wale

Set design

Åsmund Færavaag

Lighting design

Martin Flack

Sound design

Gunnar Innvær

Costume design

Stine Sjøgren

Supported by Arts Council Norway
Co-production The Kennedy Center
for Performing Arts, Washington DC
/ The National Theatre And Concert
Hall, Taipei / The Norwegian National
Opera And Ballet

Touring personnel

TBC

Premiere

World premiere
November 13th 2020, at the National
Theatre and Concert Hall, Taipei
North American Premiere
Winter 2021, The Kennedy Center for
Performing Arts in Washington DC

CONTACT

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Menno Plukker

International Touring
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KARI HOAAS PRODUCTIONS

HEAT



PROJECT DESCRIPTION

Merging concert dance and social dance; high-art and popular cultures; **HEAT** is an ongoing performance practice, that changes and evolves with each new performance and venue, offering audiences a poetic journey from quite contemplation to an ecstatic participatory dance experience. Created in response to the emotional fallout the looming threats of democratic system collapse and climate change create, the work seeks to promote joy as an engine for collective change.

Choreographer Kari Hoaas and her core group of eminent dancers, DJ and designers engage local artistic communities to take part in the project to transform a post-apocalyptic performance installation into a participatory dance party. By creating a unique performance experience grounded in local artistic communities at each place the project visits, **HEAT** proposes an alternative to the traditional company touring model, seeking ways to meet the challenges of more environmental sustainable international artistic exchange.

BIO

Kari Hoaas Productions was established in 2005 by choreographer Kari Hoaas, upon returning to her native Oslo after a more than a decade based in New York. Her award-winning work has since been co-produced and presented in twenty countries on three continents. Her complex and engaging performances are grounded in physical expression and risks, allow for ambiguity and contradiction, while retaining a profoundly human expression connected to the larger culture. Hoaas is a teaching artist and Associate Professor at Christiania University College, School for Arts Media and Design, Institute Norwegian College of Dance. KHP offers a range of workshop and lecture options connecting directly with local communities in conjunction with performance engagements.

INFO

Concept, choreography, direction

Kari Hoaas

Core group dancers

Ida Haugen,
Thais Hvid, Christine Kjellberg and
Jonas Örkner

Music selection and live mix

DJ Niwin / Nikolai Nypan

Lighting

Tord Eliassen
Costumes Karoline Drønen Ekornes,
Kari Hoaas

Supported by

Arts Council Norway,
City of Oslo, Norwegian Department
of Foreign Affairs, Norwegian Fund
for Performing Artists.

Created, in part, in residence at
Mediterranean Dance Center,
Croatia.

Co-production

Dansekunst i
Grenland, Norway RED Arena,
Norway

Touring personnel: 4-8

Premiere September 28th, 2018

Tid for Dans Festival at Ælvespeilet
Kulturhus, Dansekunst i Grenland

CONTACT

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Brendan McCall

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INGUN BJØRNSGAARD PROSJEKT

UNCOORDINATED DOG



PROJECT DESCRIPTION

Eight dancers meet in a lyrical composition related to physical experience and memory, in which the untamed and the socialized body collide. With reference to Simone de Beauvoir's work *The Coming of Age*, the performance reflects upon how we perceive and unveil the world through the body.

In an open space of tensions, fluctuating between destabilizing arenas of life, the uncoordinated and imperfect evolve into an ambiguous co-play with the harmonious and exquisite. Diverging bodily experiences are played out as physical sketches within the ambient soundscape of composer Geir Jenssen/ Biosphere, in dialogue with the bravura of Beethoven's *String Quartet no 14*.

With *Uncoordinated Dog*, Ingun Bjørnsgaard continues to investigate uncertainty and the exposed as her choreographic subject matter. For this performance, she again works with dancers who were significant in her compelling early choreographies from the beginning of the 1990s.

BIO

Ingun Bjørnsgaard is one of Norway's most significant choreographers of recent times. Her distinctive combination of formal precision and everyday pathos has been awarded to the Critics' Prize twice, in addition to prestigious awards and international projects. She works with leading companies such as The Norwegian Opera and Ballet, Carte Blanche, CCN - Ballet de Lorraine, Komische Oper in Berlin, and the Royal Ballet in Stockholm. Through Ingun Bjørnsgaard Project (IBP) she has presented a number of central works of Norwegian contemporary dance since 1992.

INFO

Choreographer Ingun Bjørnsgaard
Dancers Ludvig Daae, Sigrid Edvardsson, Marius Kjos, Torunn Robstad, Katja Henriksen Schia, Charlott Utzig, Gry Kipperberg, Erik Rulin

Composer Geir Jenssen / Biosphere

Set Designer Thomas Björk

Costumes Signe Vasshus, Thomas Björk

Light Designer Hans Skogen

Sound Designer Morten Pettersen

Producer Jorunn Kjersem Hildre

Produced by Ingun Bjørnsgaard
Prosjekt

Supported by Arts Council Norway

Co-production Dansens Hus, Oslo

Touring personnel 12

Premiere October 10th
at Dansens Hus

CONTACT

Jorunn Kjersem Hildre

General Manager / Producer
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WEE / FRANCESCO SCAVETTA

LOST ACCIDENTALLY

PROJECT DESCRIPTION

*Sometimes things get accidentally lost
and never show up again.*

The act of vanishing: we are all searching for something to be grasped, if not it's lost forever. There is a game that Freud describes as "Children making things disappear and reappear, over and over, again", as if they are practicing the experience of loss.

Lost Accidentally deals with the theme of loss and being lost. On how different experiences related to "lost" affect us. It's the constant dialectic between permanency towards irreversibility. Towards changes in our personal life and society that we are inadequate of facing. Starting to say something in a conversation and deciding to remain silent instead. It's like erasing. A nostalgic reality of our world: "something" that we wish was there. As if our life could be revealed through a series of lost -and truly found- moments.

BIO

Wee creates performances that can engage and amaze, that evoke empathy and can twist expectations, that can be both poetic and unusual, and that we experience as a challenge, first of all, for ourselves: that surprises us, as much as it talks to us and about us.

Established in 1999 by Francesco Scavetta and Gry Kipperberg, Wee has created 22 performances and experienced extensive international activity, touring in 37 countries in Europe, the Middle East, Asia, North, Central and South America. Wee's creations have changed in format and aesthetic, yet they have continuously explored what theatre and performance can mean in contemporary life.

INFO

Director/choreographer/set
Francesco Scavetta

Dancers Gry Kipperberg, Riina Kalmi, Meleat Fredriksson, Luke Divall, Erikk McKenzie, Ismaera Takeo Ishii

Composer/musician Henrik Olsson

Dramaturg Sasa Bozic

Light design Stefano Stacchin and Gunnva Meinseth

Costume design Gjøril Bjercke Sæther

Sound design Gianluca Mastronardi

Producer Gry Kipperberg

Supported by Arts Council Norway, Fond for lyd og bilde

Co-production Dansens Hus (NO); In collaboration with Vitlycke-Centre for Performing Arts (SE), Espacio Ibsen/Havana (CU)

Touring personnel 9

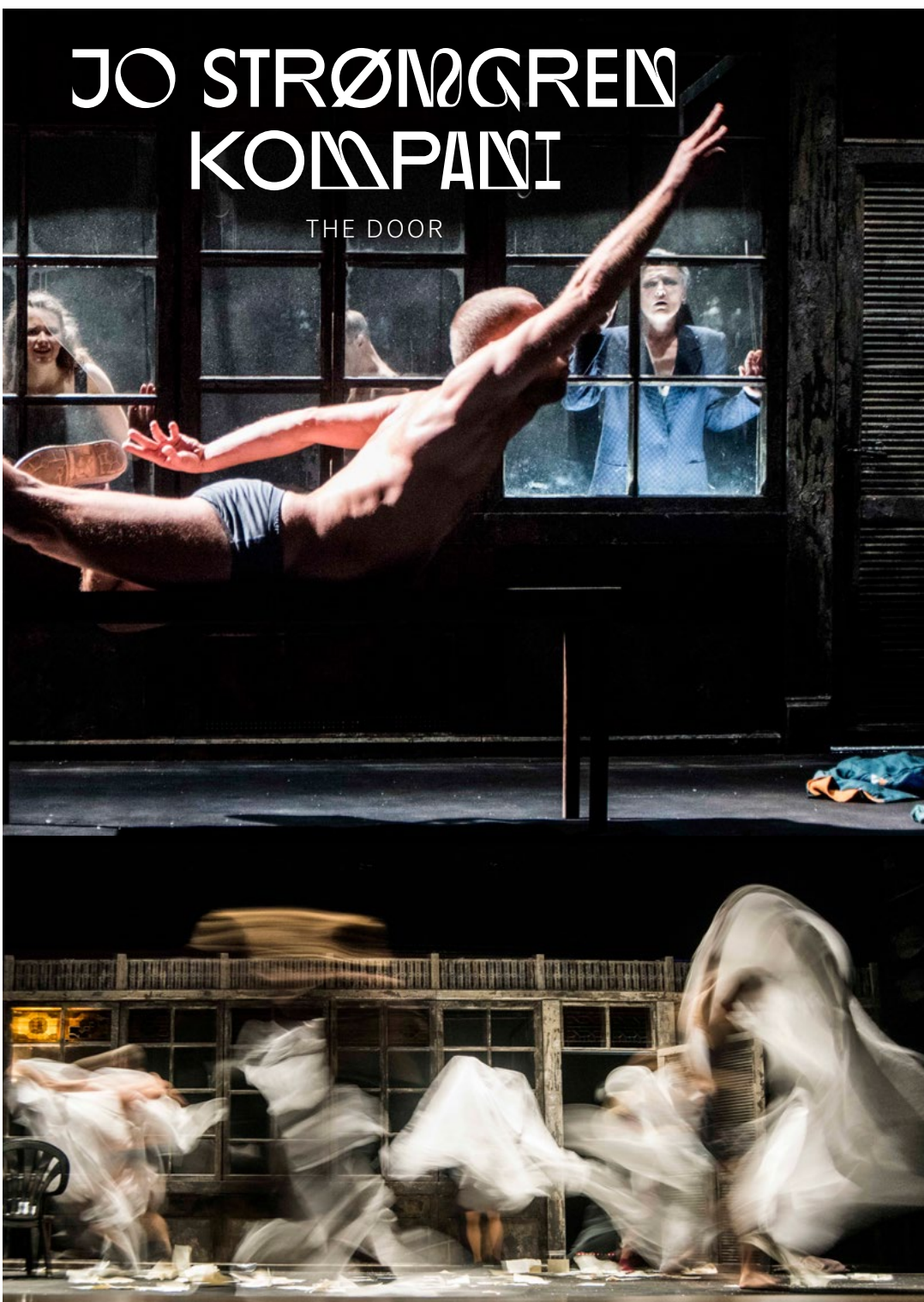
Premiere May 19th, 2017
Dansens Hus, Oslo

CONTACT

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JO STRØMGREN KOMPANI

THE DOOR



PROJECT DESCRIPTION

THE DOOR aims to portray fundamental human features through a naiveistic and associative scrutiny of a group of people separated by a wall. Everything seems more interesting on the other side and a narrow door becomes the important threshold of change. But as in life itself, people are never satisfied with what they have and the search for something better becomes an endless quest.

Using movement and dance, we travel through different historic periods and regions, just in order to see the patterns that have always existed, the reasons for migration and how it evolves, from nation to nation.

Are we free-spirited individuals, maybe even charming and creative, or are we merely chained to our behavior like Pavlov's dogs?

BIO

"...expertly straddles the fragile line between humor and horror."

- New York Times

JSK is an acclaimed Norwegian dance theater company with a large global distribution. JSK aims at questioning contemporary issues through farfetched scenarios and ultra-fictional situations, with a dystopic yet humorous viewpoint.

JSK offers a standing repertoire of 12-14 different performances, covering a broad range of genres. Variations of dance theater is our most typical form, but we also have pure theater performances, puppet performances and dance films on our repertoire.

JSK's home stage in Oslo is the Norwegian Opera House, where Jo Strømgen is Choreographer in residence.

Photo Dmitrij Matevejev

INFO

Author, director and choreograph

Jo Strømgen

Set Design Goda Palekaitė

Light Design Vilnius Vilutis

Produced by Jo Strømgen Kompani

Co-produced by National Theater of Lithuania

Funded by Arts Council Norway

Discipline Theater / Dance

Touring personnel 18

Length 75 minutes (no intermission).

Language Nonsensical

Premiere and location

October 5th, 2018 in Vilnius

Dates for available touring

2020-2022

CONTACT

Vanessa Marie Storm Producer

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ULF

ULF GOES RELIGIOUS PART 2 / BROTHER-MAKING



PROJECT DESCRIPTION

In the trilogy **ULF goes Religious**, sexuality and religion are explored. Part 1 focused on belonging and the necessity of togetherness, and lust and pain in the encounters between men. In part 2 Ulf Nilseng and his crew look at love and play with traditions, ceremonies and morals in the relationship between two people.

What is divine and pure love? The profane and the holy goes hand in hand in this queer and weightless room. ULF takes us on a journey outside of time, outside of space, and into a bodily universe of instincts and openness. In close collaboration with musician Amund Ulvestad, scenographer, light- and costume designer Corentin Jean-Paul Marcel Leven, dancer Lars Jacob Holm, and producer Jorunn Kjersem Hildre, Ulf continues to work on queer themes and ideas about freedom.

BIO

Ulf Nilseng is a Norwegian choreographer and dancer, making performances about queerness, in collaboration with various artists through his company ULF. Ulf has been granted three years of funding from Arts Council, Norway to make a trilogy of dance, which aims to examine the relation between queer and religion. The work consists of three parts, a trio, a duet and a solo, and will be presented in the years 2018-2020.

INFO

Concept and choreography

Ulf Nilseng

Dance

Ulf Nilseng and Lars Jacob Holm

Guest performance

Noel Reinoso Frontela

Composition and live music

Amund Ulvestad

Scenography, light- and costume design

Corentin Jean Paul Marcel

Leven

Production

Jorunn Kjersem Hildre

Photo

Tale Hendnes/Dansens Hus

Supported by

Arts Council Norway

and Fund for Performing Artists

Co-production

DansIT, Trondheim

and Dansens Hus

Touring personnel

5

Premiere

Multiplié Festival,

Trondheim, Norway

CONTACT

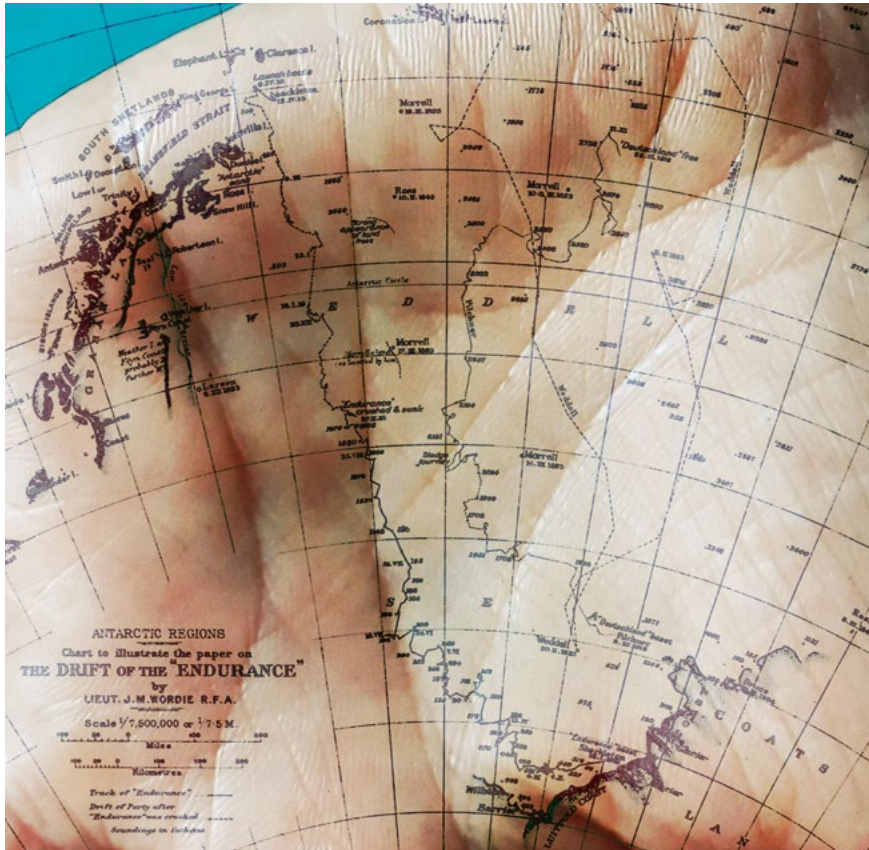
Jorunn Kjersem Hildre Producer

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YNGVILD ASPELI PLEXUS POLAIRE

MOBY DICK



PROJECT DESCRIPTION

My grandfather was a sailor. He came from an island on the west-coast of Norway, a tiny harbor filled with foreign ships and languages, fishermen, sailors and children waiting for fathers who never came home from the sea. A landscape of wind, vast ocean and women standing looking out at the horizon. The sea somehow draws invisible lines between the different corners of the world. Facing this force of nature, we are all the same. And no-one captures the battle between man and nature like Herman Melville in *Moby Dick*. An ancient white whale, a captain steering his ship into destruction and the inner storms of the human heart. *Moby Dick* is the tale of a whaling expedition, but also the story of an obsession or an investigation into the unexplained mysteries of life. With seven actors, fifty puppets, video-projections, a drowned orchestra and a whale-sized whale, I am working on a visual adaptation of this wonderful beast of a book.

BIO

Artistic director of **Plexus Polaire, Yngvild Aspeli**, develops a visual world that brings to life our most buried feelings. The use of life-sized puppets is at the center of her work, but the play of the actor, the presence of the music, the use of light and video, are all equal elements in communicating the story.

Yngvild Aspeli studied at Ecole Jacques Lecoq in Paris and at ESNAM in Charleville-Mézières.

Within her company Plexus Polaire, she has directed *Signals* (2011), *Opera Opaque* (2013), *Ashes* (2014) and *Chambre Noire* (2017). She is currently working on an adaptation of *Moby Dick* (2020).

INFO

Director Yngvild Aspeli
Assistant director Pierre Tual
Dramaturg Pauline Thimonnier
Actors/puppeteers Pierre Déverines, Viktor Lukawski, Alice Chéné, Andreu Martínez Costa, Maja Kuncic, Aitor Sanz Juanes, Sarah Lascar.
Music Guro Skumsnes Moe and Ane Marthe Sørlien Holen
Scenography Elisabeth Holager Lund
Video David Lejard-Ruffet
Lights Xavier Lescat and Vincent Loubière

Producer Claire Costa
Supported by Norsk Kulturråd, Fond for lyd og bilde, DRAC Bourgogne Franche-Comté, la DGCA.
Co-production Nordland Teater, Mo i Rana^{NO}, Figurateatret i Nordland, Stamsund^{NO}, Le Groupe des 20^{idf}, Puppet Theatre Ljubljana^{SL}, Puppenteater Halle^{DE}, TJP CDN Strasbourg - Grand Est^{FR}, Le Manège Scène Nationale de Reims^{FR}, Le Théâtre d'Auxerre^{FR}, EPCC Bords 2 scènes, Vitry-le-François^{FR}, Festival Mondial des théâtres de Marionnettes de Charleville-Mézières^{FR}, Le Mouffetard, Théâtre des arts de la Marionnette, Paris^{FR}, Le Sablier, Ifs^{FR}, Le Théâtre Jean Arp de Clamart^{FR}, La Maison MCNA Nevers^{FR}, Comédie de Caen CDN^{FR}, Les 2 Scènes Scène Nationale de Besançon^{FR}, MA Scène nationale de Montbéliard^{FR}, Théâtre Romain Rolland, Villejuif^{FR}, Le Bateau Feu, Scène nationale de Dunkerque^{FR}, With a support for multilingual diversity by Theatre de Choisy-le-Roi/Scène Conventionnée d'intérêt national art et création pour la diversité linguistique, in co-operation with PANTHEA^{FR}

Touring personnel 13/17
Premiere Nordland Teater, Mo i Rana, 2020

CONTACT

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Claire Costa
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JINGYI WANG

POST CAPITALISTIC AUCTION



PROJECT DESCRIPTION

Post Capitalistic Auction is an alternative and performative but real contemporary art auction. Audience/bidders are invited to bid not only with money but also with “understanding,” “opportunity” or “exchange,” which are introduced as additional currencies inspired by Pierre Bourdieu’s classification of capital: economic, cultural, social and symbolic. The artists are present and decide who gets the artworks at what “prices,” and an advising panel gives their perspectives to both the artists and bidders, which generates conversation and reflection on art and value in the era of the information society. The performativity reveals during the presentation of the bidders, the dialogue and debate between the artists, advisors and bidders, and the decisions of the artists. There is a preview for potential bidders to plan beforehand, as in traditional auctions, and a post-auction discussion. Post Capitalistic Auction was invited to the official program of TPAM 2019.

INFO

Director Jingyi Wang

Supported by Arts Council Norway, The Audio and Visual Fund, City of Bergen, Performing Arts Hub Norway, Norwegian Ministry of Foreign Affairs

Co-production BIT-teatergarasjen, Bergen Center of Electronic Arts, Bergen Kunsthall, TPAM

Touring personnel 1

Premiere March 16th, 2018, Bergen

CONTACT

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BIO

Jingyi Wang (b. 1984, Beijing, China) is a performance creator and director based in Bergen, Norway. She has a background in journalism, advertisement and performing arts. Her works are featured by interdisciplinary performance, involving artists and artworks from performing arts and contemporary arts. In 2014, she initiated *STATIC THEATER* concept which has been developed into two performances. Different from the conventional theater, static theater composes a time flow with artworks instead of performers on stage. Since *POST CAPITALISTIC AUCTION*, she tries to explore social events as frameworks and recreate the rules to challenge the current system. Her works highly involve local community and contexts.

STIAN DANIELSEN

ENTITLED



PROJECT DESCRIPTION

*"In a dark cave, we meet Stian Danielsen in the solo performance **Entitled** where he mixes dance, stand-up and concert. He takes the audience on an emotional journey through personal struggles. The driving force of the solo is the great personality of Danielsen himself and genuineness that permeates the material - which is further enhanced by the beautiful singing voice and the clear movement qualities. The work deals with identity and how our choices and surroundings shape who we are. By exposing his own body and life story, Danielsen plays with the incomprehensible. When words are not enough, we have the art. He makes both room and gender ambiguous and allows the spectator to get a taste of the essence of a human being."*

- Scenekunst.no July 19th, 2019

BIO

Choreographer and dancer **Stian Danielsen**, was born in 1986 in Lørenskog, Norway. In 2009 he graduated from the Faculty of Performing Arts at The Norwegian National Academy of the Arts. Since then, Stian has been working as a professional dancer with Norwegian dance companies while he creates choreographic works in his own name. Characterized as explosive, extremely physical, personal and direct.

INFO

Choreography, **Dancer**

Stian Danielsen

Lighting design, **Space**

Martin Myrvold

Costume designer **Line S. Maher**

Composer, **Sound Designer**

Morten Pettersen

Sound designer

Terje Wessel Øverland

Dramaturgy **Thomas Schaupp**

Creative producer **Lene Bang**

Producer **Kirre Arneberg**

Photos, **Film** Yaniv Cohen

Supported by **Co-ProArts Council**

Norway, Fond for Utøvende

Kunstnere, Fond for Lyd og Bilde

Co-production **Bærum Kultur**

House

Touring **personnel 3**

Premiere **September 20th, 2018,**

Bærum Kulturhus, Underhuset,

Norway

CONTACT

Stian Danielsen

stian@danielsen.ws

THE KRUMPLE

HARRISON



PROJECT DESCRIPTION

Harrison.

Who is Harrison?

You keep hearing his name mentioned as you enter the theatre: Harrison's mum, Harrison's dad, Harrison's girlfriend, ex-boyfriend, dentist, lawyer, bus driver – the list seems endless. A nametag, given to you upon arrival, denotes your relationship to him. But Harrison is nowhere to be seen.

The performance begins. But in the series of scenes that follow, Harrison is never present. Each scene is marked by the absence of the man himself. As time passes, the narratives we have of Harrison seem to contradict one another - surely, one man cannot embody all of this.

Harrison constantly subverts and challenges the audience's expectations of the imagined and the real, posing questions on the nature of choice and identity. Through humour and virtuosic movement Harrison will highlight how others' perceptions of ourselves can outweigh our own, and how life may not always live up to our expectations.

BIO

the Krumple seek to create visually arresting theatre without borders, characterised by a strong element of surprise. The human is at the forefront of everything we do, each show walking a fine line between sensitivity and stupidity, as we strive to look through both ends of the telescope for what usually cannot be seen. All shows are devised collaboratively, and without anyone taking themselves (too) seriously. We often seek to laugh and to make others laugh, and to tell stories in a non-linear fashion, with a leaning towards the poetic and the surreal.

INFO

Written and performed by the Krumple:

Jon Levin, Oda Kirkebø Nyfløtt, Vincent Vernerie, Jo Even Bjørke and Dylan Read

Directed by Jo Even Bjørke

Set and costume design Thale Kvam Olsen

Light design Yasin Gyltepe

Sound design Juhani Silvola

Supported by Norsk Kulturråd Forprosjekt,

Brageteatret, SEANSE – senter for kunstproduksjon, Norsk Kulturråd Fri Scenekunst

Co-production Brageteatret

Touring Personnel 5

Premiere October 23rd, 2020,

Brageteatret, Drammen, Norway

CONTACT

Oda Kirkebø Nyfløtt

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FINDLAY//SANDSMARK

LOWLANDS (FL)



PROJECT DESCRIPTION

Lowlands (Florida) explores and meditates over memory and homelands through the prism of a research trip to Daytona Beach, Florida, where Iver Findlay grew up from ages 1 to 17. Exploring the repulsive and alluring nature of Daytona (or Florida, or home), and working with physical displacements and geographic dislocation, the performance unfolds as a cinematic-concert-choreographic experience, which breathes and burns the place and landscape into the body, as well as the soul.

The work has been occupied with several dichotomies here: the sublime and nature vs. the grotesque and repulsive. Or repulsion and attraction. Disgusting and seductive. Florida, America, memories, history, ancestry and on and on. Something that starts off tasting so very good, but some how turns to the taste of shit the more you chew it. Daytona Beach Forever!

BIO

Findlay//Sandsmark (F/S) is a Stavanger, Norway based 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.

This work has been presented in regular collaboration in Norway with Black Box Teater in Oslo, Bit Teatergarasjen in Bergen, and Avant Garden in Trondheim, 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 the platform/space RIMI/IMIR SceneKunst in Stavanger, Norway where they have a full time production studio in an old boat factory/ grocery store as well as programming guest artists. The work is supported by Arts Council Norway, Rogaland Fylkeskommune, Stavanger Kommune and APAP-Performing Europe 2020 – a project cofounded by Creative Europe Programme of the European Union.

INFO

Creative Team Iver Findlay and Marit Sandsmark with Pål Asle Pettersen, Chris Brokaw, Nils Erga, Jon Refsdal Moe, Sander L. Haga, Jean-Vincent Kerebel, Peter Warrren

Rehearsal and research partners have included Yukiko Shinozaki, Bahar Temiz, Brendan Dougherty, Guro Aae. Special thanks to Ingmar Nilsen and Elisabeth Strøm

Production/ support

Bit Teatergarasjen (Bergen) and the EU-Network APAP (Advancing Performing Arts Project), Black Box Teater (Oslo), RIMI/IMIR SceneKunst (Stavanger)

Funding Norwegian Arts Council, Stavanger Kommune, Rogaland Fylkeskommune

Touring personnel 8

Premiere March, 2019 @ RIMI/IMIR SceneKunst, Stavanger and Oslo International Teater Festival, Black Box teater, Oslo

CONTACT

Iver Findlay
iver.s.findlay@gmail.com

Marit Sandsmark
maritsandsmark@gmail.com

T.I.T.S

CULT OF BUSY



PROJECT DESCRIPTION

Human beings are becoming “human doings”. Our computers and phones, our movies, our social and sex lives run faster than ever before. Our world is becoming a giant Ant City: Building, running, moving things. We are quick-reflexed, multitasking, channel-flipping, fast-forwarding species. Life is busy. Busy is life. We are alive.

Cult of Busy is an audiovisual physical performance reflecting our experience of being busy. T.I.T.S. invites the audience to a mass of a fictional religious community. It also explores how the virtual world and mobile phones impact our thinking and experiences. The performance is a full dance theatre show and live online conversation happening at the same time, meaning the audience needs to negotiate their own attention and activity here and now both in the real and the virtual world.

BIO

T.I.T.S. is an independent fluctuating performance group that explores the possibilities of hybrid theater forms between play and choreography, sound, image and body. Nela H Kornetova, as an artistic leader, initiates audiovisual physical projects, centered around themes that the audience can relate to instinctively. T.I.T.S. created black box specific performance *Trumpets in the Sky* (2013), multimedia performance *My own private picture* (2015), audio-visual dance piece *Forced Beauty* (2016), physical concert/opera: *MINE* (2017) and audiovisual physical performances *Cult of Busy* (2018) and *Tumor: carcinogenic romance* (2019) that toured around Norway, Denmark, Germany, Lithuania, Italy, Poland, France, Slovakia, Czech Republic and South Korea.

INFO

Concept Nela H. Kornetová
Performers Anders Firing Aardal, Katrine Leth Nielsen, Tobias Shaw Petersen & Nela H. Kornetová
Scenography, light & video design Jan Hajdelak Husták
Scenography assistants Heidi Dalene, Felipe Osorio Guzmán, Nicholas Zöckler

Supported by Kulturkontakt Nord – mobility funding & project funding, Fond for utøvende kunstnere
Co-production Se.s.ta, Czechia/ Dansearena Nord, Norway/ Pikene på Broen, Norway/ Blå Grotte, Norway/ HAUT, Denmark/ Teater Momentum, Denmark

Touring personnel 6

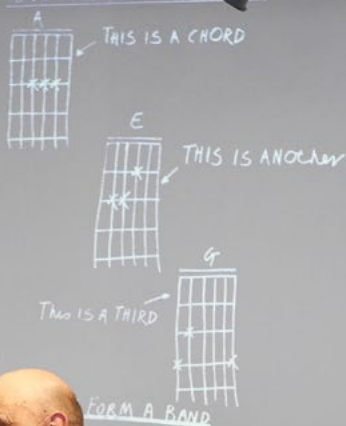
Premiere August 16th, 2018, Teater Momentum in Odense in Denmark

CONTACT

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nela.kornetova@gmail.com

SPREAFICO ECKLY & MATTEO FARGION

WE HAVE TO DRESS GORGEOUSLY



PROJECT DESCRIPTION

We have to dress gorgeously is a perpetual song (45 minutes) performed by two singers (tenor and bass) and three pianists. It's a song about the relationship between the world of music and war, friendship, logic, healing, freedom, Germany and lots more. Through the simple format of a song we travel into the most remote and often irrelevant corners of history, served as a collection of anecdotes that elsewhere wouldn't even be considered, a line of facts where every anecdote inspires the next in an intuitive way.

It is a punk history of music (including punk!); a lawless, non-chronological, incorrect and anti-academic approach to history, bridging the artificial divide between 'authorial' and 'world' music, but instead explores different contexts where music gained its value.

The tenor part is sung by Matteo Fargion, the bass is performed by actor and musician Robert M. Johanson.

BIO

Spreafico Eckly produces works using various forms of expression. The format of their works develop from within the work's topic (often relating to the way the past can question the present) in a wide range of genres that include music, theory, dance and theatre.

Their latest works are *Vive la Phrance* (with Fargion, Johanson and Mate Meszaros) and *Footnote Number 12* (created with Theatre Replacement, Vancouver). *Footnote Number 12* will be presented next week in Calgary at High Performance Rodeo from January 15th to 18th, as well as at PUSH in Vancouver on February 6th to 8th.

INFO

Director Andrea Spreafico
Performers Matteo Fargion, Robert M. Johanson and three pianists
Composer Matteo Fargion (music), Andrea Spreafico (lyrics)
Costume T-Michael

Supported by Art Council Norway, Bergen Kommune
Co-production Bit-Teatergarasjen, Black Box Teater Oslo, Borealis Festival for experimental music

Touring personnel 4 / 7
(with or without pianists)

Premiere March 8th, 2019

CONTACT

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+47 938 40 556



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INGRIFIKSDAL.COM

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ZEROVISIBILITY.NO

winter guests / Alan Lucien Øyen

WINTERGUESTS.COM

Kari Hoaas Productions

KARIHOAAS.COM

Ingun Bjørnsgaard Prosjekt

INGUNBP.NO

Wee/Francesco Scavetta

WEE-FRANCESCOSCAVETTA.NO

Jo Strømgren Kompani

JSKOMPANI.NO

ULF

ULFNILSENG.COM

Yngvild Aspeli - Plexus Polaire

PLEXUSPOLAIRE.COM

Jingyi Wang

JINGYIWANG.ORG

Stian Danielsen

STIANDANIELSEN.NO

the Krumple

THEKRUMPLE.COM

Findlay/Sandsmark

FINDLAY-SANDSMARK.COM

T.I.T.S.

TITSPERFORMANCEGROUP.COM

Spreafico Eckly & Theatre Replacement

SPREAFICOECKLY.NO



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Inside cover photo (from *Entitled* by Stian Danielsen) by Yaniv Cohen
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Performing Arts
Hub — Norway
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