

Performing Arts Hub Norway with the support of the  
Royal Norwegian Consulate General, New York present

# NORWAY

PERFORMING ARTS

# NOW

FROM THE NORTHERN

# VIRTUAL

LATITUDES

# 2021



# PROGRAM

## NORWAY NOW

## VIRTUAL 2021

### 2021 NORWEGIAN DELEGATION

**INGRI FIKSDAL** *(dance / installation)*

**WINTER GUESTS / ALAN LUCIEN ØYEN** *(dance / theater / film)*

**MARITEA DÆHLIN** *(theatre / performance)*

**VERDENSTEATRET** *(performance / multi-disciplinary)*

**NAGELHUS SCHIA PRODUCTIONS** *(dance)*

**JINGYI WANG** *(participatory / interactive)*

**MIA HABIB PRODUCTIONS** *(dance)*

**THEATER F** *(performative sculpture)*

**JO STRØMGREN KOMPANI** *(dance / young audience)*

**PANTA REI DANCE THEATER** *(dance / young audience)*

**RIMFROST PRODUCTIONS** *(theater / young audience)*

**XPROARTS / SUDESH ADHANA** *(dance / site-specific)*

**T.I.T.S.** *(theatre / performance)*

**YOHEI HAMADA** *(dance)*

**NICOLA GUNN** *(dance / performance)*

**PLEXUS POLAIRE / YNGVILD ASPELI** *(puppetry / performance)*

JANUARY 10TH, 2021

FROM 12:00PM-1:00PM EST

### AGENDA

Remarks from the **Royal Norwegian Consulate General in New York** and **Performing Arts Hub Norway**

Footage of new works from our 2021 Delegation

Panel discussion moderated by **Alicia Adams / The Kennedy Center for Performing Arts, Washington D.C.** with **Jingyi Wang** and **Alan Lucien Øyen** (winter guests)

### JANUARY / FEBRUARY 2021

A two part conversation with a select group of Norway based artists and US based artists & curators reflecting on the past year, considering what has been cracked open, what has been made possible, what has been laid bare, and what this moment means for artists and the way in which they make and share their work in a world of unknowns

#### SESSION 1 - JANUARY 28 AT 12PM EST

**Brian Rogers / The Chocolate Factory, Long Island City, NY** in conversation with **Nicola Gunn, Ingri Fiksdal, Aaron Landsman** and **Erin Boberg**

#### SESSION 2 - FEBRUARY 4 AT 12PM EST

**Ron Berry / The Fusebox Festival, Austin, TX** in conversation with **Verdensteatret, Mia Habib, Gesel Mason** and **Paul Soileau**

### MARCH 2ND, 2021

FROM 12:00PM-1:00PM EST

What does art want / need to look like in a returning COVID world? As artists who make work for young people, as presenters - let's dream and discuss together!

**Lindsey Buller Maliekel / The New Victory Theater / New York, NY** and **Boomer Stacey / IPAY, Philadelphia, PA** in conversation with **Rimfrost & Nambi E Kelley, Panta Rei Danseteater & Blindspot Collective,** and **Jo Strømgren Kompani & Santee Smith**

# 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 and The Ministry Of Foreign Affairs. We work closely with artists, organizations, international partners, and 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.

**Tove Bratten** General Director  
tove@pahn.no

**Christina Friis** Deputy Director  
christina@pahn.no

**Geir Lindahl** Advisor  
geir@pahn.no

**Lisa Reynolds** Producer  
lisareynoldsrs@gmail.com

[PAHN.NO](#)   [SCENEWEB.NO](#)

## 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.

**Harriet E. Berg** Consul General  
harriet.berg@mfa.no

**Marit Bækkelund Randsborg** Deputy Consul General  
marit.baekkelund.randsborg@mfa.no

**Ariana Tiziani** Art and Culture Advisor  
ariana.tiziani@mfa.no

[NORWAY.NO/EN/USA/NORWAY-USA/NEW-YORK](#)

## COLLABORATORS

### **Alicia Adams**

The Kennedy Center for Performing Arts

### **Brian Rogers**

The Chocolate Factory, Long Island City, NY

### **Ron Berry**

The Fusebox Festival, Austin, TX

### **Lindsey Buller Maliekel**

The New Victory Theater, New York, NY

### **Boomer Stacey**

IPAY, Philadelphia, PA

# INTRODUCTION

PERFORMING ARTS HUB NORWAY, *with support from*  
THE ROYAL NORWEGIAN CONSULATE IN NEW YORK, *is*  
*happy to present the 2021* NORWAY NOW VIRTUAL Program!

Although we are saddened to not meet in person this year, we feel it is more important than ever to connect and exchange with our colleagues near and far. The performing arts has had to rapidly recreate, rethink and reorganize in order to adapt to such trying times. As we are faced with an uncertain future to our profession at large, we feel it is vital that we come together as creators and thinkers.

As the pandemic has impacted everyone in the world, Norway has been fortunate in maintaining as much normalcy as possible. Therefore works across all mediums have continued to be created, produced, premiered, presented and even toured. We are excited to share some of these works with you in four digital events through the winter of 2021. Here you will meet Norwegian and North American artists and presenters in conversation. We are eager to engage in dialogue and stay connected until we can meet in person once again.

Now in its ninth 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, multidisciplinary and performance art.

Over the past nine 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, 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



**Christina Friis**  
Deputy Director  
Performing Arts Hub Norway



**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



# INGRIFIKSDAL

## SPECTRAL

### BIO

**Ingri Fiksdal** is a choreographer based in Oslo. In 2019 she received her PhD in artistic research at the National Academy of Arts Oslo with the title *Affective Choreographies*. This research took shape as six performances and three publications. Ingri's work on affect has in recent years taken her into discourses on perspective and privilege. She is currently working on a number of projects addressing the intersection between the post-anthropocentric and the decolonial from a feminist perspective. Ingri explores the question of how practice and theory are so interwoven in her work that neither is perceived as preceding the other.

### PROJECT DESCRIPTION

**Spectral** is an invitation to a staged, moving landscape of different organisms and things. Within this multitude of human and non-human bodies a number of micro-movements can be perceived, and the configuration deforms and changes over time. The viewer encounters a concentrated, moving, breathing, pulsating, growing system in symbiosis, which dissolves the boundaries between the different materialities. This raises the question: if the traditional distinction between living and non-living organisms collapses, can we become part of the world in a new way? The work takes its cue from the philosopher Timothy Morton, who said that ecological thinking means seeing all beings (in the broadest sense) as spectral and thinking coexistence as something radically non-anthropocentric. **Spectral** is another collaboration with costume designer Fredrik Floen with whom Ingri created the former work *Diorama*.

**Supported by** Arts Council Norway **Co-produced by** Dansens Hus (Oslo), Black Box Teater (Oslo), BIT Teatergasjen (Bergen) and apap-Performing Europe 2020 - a project co-founded by Creative Europe Programme of the European Union

### CONTACT

**Nicole Schuchardt**

nicole.schuchardt@gmail.com



# WINTER GUESTS / ALAN LUCIEN ØYEN

RIVERS



## 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 rehearsal process in the shaping of the final narrative. Their most recent work *Story, story, die.* will extensively tour North America 2022.

Alan is also substantially invited to choreograph and direct internationally including one of the first choreographers to create a full-length piece for Tanztheater Wuppertal Pina Bausch in 2018. Alan will create a full evening work for Paris Opera fall 2022.

## PROJECT DESCRIPTION

**RIVERS** (working title) is a hybrid multi-media play with 4 actors and 5 dancers - integrating surtitles, multiple languages and cinematic live video.

Featuring an extraordinary cast including the legendary Liv Ullman, **RIVERS** explores cross-generational relationships, loss, dementia, and the alienation of modern society. Undeniably influenced by the ongoing global pandemic - **RIVERS** presents a series of stories told through a stripped down, confessional format.

Using state of the art Hollywood film cameras with cinematic lenses, **winter guests** pushes the envelope on live-video in a theatrical context, bringing the audience up-close and intimate -cinema on stage. During the fall of 2020, Øyen initiated a parallel project and began shooting scenes for a meta-fictional feature film about creating art in pandemic.

**RIVERS** will open the Bergen International Festival 2021 before presenting at both National Theater and Concert Hall, Taipei and The Kennedy Center for Performing Arts, Washington D.C. Along with the live performance - an immersive, cinematic recorded version will be created for digital touring when travel is not possible.

**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 / Bergen International Festival

## CONTACT

**Annika Ostwald**

[annika@winterguests.com](mailto:annika@winterguests.com)

[WINTERGUESTS.COM](http://WINTERGUESTS.COM)

Photo Annika Ostwald

# MARITEA DÆHLIN

I WANT TO BE TRADITIONAL



## BIO

Artist **Maritea Dæhlin** (1986) alternates between living and working in Norway and Mexico. She is interested in human behaviors, emotions, rituals and encounters. Her work spans between devised theater, video performance, performance art and text. Her art comes off as playful, minimal, non-linear and sometimes absurd. Dæhlin's studies include a BA in Devised Theatre with Digital Arts at Dartington College of Arts in England (2007–2010) and a 2-year acting course at Nordic Black Express in Oslo (2005–2007). Her work has been shown at venues such as Black Box teater (Oslo), Kunstbanken – Hedmark Kunstsenter (Hamar), Center for Performance Research (New York), Centro Cultural España (Mexico City), RAS-Regional Arena for Samtidsdans (Sandnes), No Nation Gallery (Chicago), Central School of Speech and Drama (London), Defibrillator Gallery (Chicago) and San Agustin Arts Centre (Oaxaca). Maritea is currently a recipient of arbeidsstipend for young artists by Norsk Kulturråd (2019 and 2020).

## PROJECT DESCRIPTION

**I WANT TO BE TRADITIONAL** is a solo work attempting to push the boundaries of the understanding of the self as a layered and fluid being, continuously moving in all directions. Maritea creates ritualistic visual spaces, where much spins around text, fragmentation, repetition and rhythm. Personal and fictional memories are freely spun on in a continuous stream of consciousness.

*“Roots are trying to dig into my skin, duele, det gjør vondt, even if I know they are only trying to get some nourishment, then they carry on floating away into a sea of sand eller av sukker o de sangre or of herbs without needing to grasp into one single spot. Som vanlig someone then comes and asks me where I am from y preguntan de dónde soy, where my mother is from, hvor faren min kommer fra, de dónde vienen mis hijos, where my phone is from, hvor katten min kommer fra.”*

**Supported by** Black Box teater (Oslo), Grenland Friteater (Porsgrunn)

## CONTACT

**Elisabeth C. Gmeiner, producer**

elisabeth@ecgmeiner.com

[MARITEADAHLIN.COM](http://MARITEADAHLIN.COM)

Photo Hans Petter Eliassen



# VERDENSTEATRET

TRUST ME TOMORROW



## BIO

**Verdensteatret** consists of video & sound artists, painters & poets, and sculptors & computer programmers who together have developed an intricate audiovisual style. Their poetics are characterized by dedicated long-term development creating scenes of sensuous activity, and an ongoing experimentation within different media – all resulting in space-related orchestral works. Combining aspects of concerts, theatrical performances, and visual art installations, the company builds many of its large-scale productions from raw materials collected during journeys, combined with stories of the fragile human soul. Their works have been presented internationally in a number of art contexts and locations, such as art museums, contemporary music festivals, and theaters. **Verdensteatret** is an Oslo-based art collective founded in 1986 by Lisbeth J. Bodd and Asle Nilsen.

## PROJECT DESCRIPTION

**Trust me tomorrow** enters experiences of blindness from both lack of light and too much light. It evokes the possibility of entering darkness as a space for projection, imitation and desire. The interior darkness of a camera and the bright crystalline interior of the eye are both sites of a learning process – guided by the basic attraction to bring movements into light. It is a floating composition ranging from the quiet, elegant and introspective to a disturbed and fuzzy mindscape - an occurrence sequence staged in a calm room seeking to reveal an alternative time. **Trust me tomorrow** is a sensorial and diffracted experience where rendering is happening between the actual space and memory. It speaks to the ability or failure to get into each other's heads. It speaks to self-consciousness, subconsciousness and other consciousnesses - trying to find a railing, a guide, something to orientate by in the groping darkness, in a world that is folding back into itself.

Trust me tomorrow is created and performed by: Ali Djabbary, Asle Nilsen, Espen Sommer Eide, Janne Kruse, Laurent Ravot, Magnus Bugge, Martin Taxt, Niklas Adam and Torgrim Torve

**Produced by** Verdensteatret **in collaboration with** Black Box teater Oslo, Ultima - Oslo International Music Festival and Rosendal Teater Trondheim **Supported by** Arts Council Norway

## CONTACT

**Janne Kruse**, main contact  
janne@verdensteatret

**Elisabeth C. Gmeiner**, international distribution  
elisabeth@verdensteatret.com

VERDENSTEATRET.COM

Photo Jenny Berger Myhre



# NAGELHUS SCHIA PRODUCTIONS

TRIPLE BILL



## BIO

**Nagelhus Schia Productions (NSP)** was founded in 2017 by Guro Nagelhus Schia and Vejbjørn Sundby as one of the three Norwegian dance companies with permanent public funding. NSP's goal is to create, produce and promote dance performances on a high artistic and professional level by collaborating with Norwegian and international choreographers, both young and established. The company is based in Studio NSP in Sandvika, Norway.

## PROJECT DESCRIPTION

**Triple Bill** consists of the two live pieces *White Noise* by Hege Haagenrud and *960 Seconds* by Guro Nagelhus Schia & Vejbjørn Sundby, and the video work *Crushed* by Australian choreographer Melanie Lane. White noise is used as a metaphor for politicians (often older, white men) who talk a lot in order to disguise a certain point. This is illustrated by interviews with Boris Johnson, which is used as a soundscape for *White Noise*. *960 Seconds* deals with the concept of time. Talking about time as something that passes extremely quickly creates a feeling that we cannot keep up, that propagates into the subconscious as a collective feeling of guilt, of constantly being in arrears. Due to the covid-19 travel ban, *Crushed* has been turned into an audiovisual experience and an adaptation of the live piece "Crushed", made in collaboration with film-maker Ashton Carlisle Green and 3D animator Martin Böttger. **Triple Bill** is performed by the young dancers from NSP 2. **Triple Bill** premiered at Bærum Kulturhus September 2020. Our latest piece *Realness* by choreographer Daniel Proietto premiered January 2021, also at Bærum Kulturhus.

**Produced by** Nagelhus Schia Productions and Bærum Kulturhus **Supported by** Viken Fylkeskommune, Bærum Kommune, Talent Norge and Sparebankstiftelsen DNB

## CONTACT

**Tara Hassel**

tara@nsproductions.no

# JINGYI WANG

## JUDGE ME



## BIO

**Jingyi Wang** (1984, Beijing, China) is a performance creator based in Bergen, Norway. She has a background in performing arts, journalism and advertisement. Her works are concept-driven with an interdisciplinary, socially-politically concerned approach. In 2014, she initiated *STATIC THEATER* concept, which has been developed into performances. Different from the conventional theater, static theater composes a time flow with artworks instead of performers on stage, challenging the central role of actors in performance. Since *POST CAPITALISTIC AUCTION*, she has been exploring social events as frameworks - recreating the rules to challenge the current system. Her works heavily involve local community and contexts.

## PROJECT DESCRIPTION

**JUDGE ME** discusses the dilemma of artists regarding their value in neoliberal society. Instead of keeping the discussion within the art field, this project will invite people from other occupations to JUDGE artists' value. The performance will take the court trial as a referential framework. The creator of this work will be both the prosecutor and the defendant. Eight witnesses are recruited from different professional backgrounds other than art to present their points of view and debate with each other. The jury is the audience. The purpose is neither to defend nor to accuse the artist, but to put artists' value and their position in discussion and reflection through a wider scope of society. This work will premiere at Meteor Theater Festival in Bergen, Norway in October 2021.

**Co-produced by** BIT teatergarasjen, BEK

## CONTACT

**Jingyi Wang**

sereneyi@gmail.com

# MIA HABIB PRODUCTIONS

HOW TO DIE – INOPINÉ



## BIO

**Mia Habib** (1980, Houston) is a dancer and choreographer. Her work has been presented among other places at: LaMaMaMoves!, TBA festival, Tanz im August, Aerowaves 2015, Theatre Freiburg, Tanzhaus nrw Dusseldorf, Spielart Festival, Gothenborg Dance and Theatre festival, On Marche Festival Marrakech, I'TRÔTRA Festival Antananariv and CODA Oslo International Dance Festival. She danced with Carte Blanche, The Norwegian National Company of Contemporary Dance, from 2017–2018, for whom she also made a commissioned work. Habib holds an M.A in conflict resolution and mediation from Tel Aviv University and a choreography education from Oslo National Academy of the Arts.

## PROJECT DESCRIPTION

This is a time we have not yet imagined. We can practice, we can prepare for the unexpected. Inopiné. We are on performance time, there is no starting over.

**How to die - Inopiné** is a transdisciplinary exploration of ecological grief, cultural panic, and a feeling of collapse.

The idea of the “unexpected” and the “unimagined,” as a political and artistic tool to bring people together, has accompanied the team of artists and researchers as they developed the project in close dialogue with several inhabitants and institutions around the thematic.

**How to die - Inopiné** with its different segments, holds seminars, readings, lectures, dialogues, and a full evening performance. In 2021 the research publication will be launched - the project is continuously shifting formats and places.

*“Despite the darkness and apocalypse, the work How to die – Inopiné succeeds in raising hope for our future*

– Västerbottens-Kuriren (VK) Marit Strandberg

**In cooperation with** Norrlandsoperan Umeå **Supported by** Arts Council Norway  
**Co-produced by** Black Box Theatre/Oslo International Theatre Festival, Dance House Oslo, BIT Teatergarasjen Bergen, Rosendal Teater and DansIT Trondheim

## CONTACT

**Mia Habib**

miahabibproductions@gmail.com

[MIAHABIB.COM](http://MIAHABIB.COM)

Photo Tale Hendnes



# THEATER F

THE ODYSSEY – AN INNER AND AN OUTER JOURNEY



## BIO

**TheaterF** is an interdisciplinary platform based in Oslo. Productions include; *ABB*, *Long Day*, *Religion Table*, *Messias Resurrected – a Hologram Performance* and *Burned by the Sun*. In 2017 **Theater F** participated with productions for The Munch Museum on the Move and 1857 (From Butter to Margarine).

Pernille Mercury Lindstad is a theatre director, scriptwriter and artist based in Oslo. She studied at Stockholm Academy of Dramatic Art 2010–2013 and became the artistic director of **TheaterF** in 2014. P. Mercury also worked together with Siri Hjorth at Henie Onstad Art Center on *The Great Monster Dada Show (TVT)* in 2019/ 2020.

## PROJECT DESCRIPTION

**The Odyssey – an inner and an outer journey** is a performative sculpture created in Ekebergparken in Oslo, Norway 2020. The audience moves through five rooms of a sculpture while listening to a radio play. The script, written by Pernille Mercury Lindstad, is loosely based on Homer's epic poem *The Odyssey*. Each room, each created by a different artist, represents one act.

A world of yesterday is described and characterized by stagnation, depression and apathy - the feeling of a long painful silence before the storm. The script follows Nobody and her companions Thought, Shadow and the alter ego Ivo, on a journey from a potential suicide towards finding a new home. The physical presence of actors is removed and the audience instead follows the actors through an auditive experience.

**Supported by** KORO, Arts Council Norway

## CONTACT

**Pernille Mercury Lindstad**

pernille@theaterf.no

# JO STRØMGREN KOMPANI

THE MINISTRY OF UNRESOLVED FEELINGS



## BIO

JO STRØMGREN KOMPANI was founded in 1998 and has from its base in Oslo, Norway, grown to become one of the most established independent groups in Scandinavia. The company presents 100–200 shows in 10–20 countries each year. The touring list covers more than 60 countries, frequented by a repertory of 34 stage productions and 3 movie productions. The company operates through widespread networks and performs in both large national theatres and small alternative venues. The style is characterised by a mix of dance and theatre, with puppet theatre, nonsensical language, film and live music often added. Jo Strømgren also has a successful career as a freelance choreographer, theatre director and playwright.

## PROJECT DESCRIPTION

When the social safety net isn't enough. Who do you turn to if you're only capable of crying when you don't want to, if you get angry with dustbins, or if bread gives you panic attacks? **The Ministry of Unresolved Feelings** has scarce resources but an important mission. Its caseworkers are responsible for solving problems that no other agencies can remedy. The paper stacks in the incoming tray grow ever higher, but a surprisingly high number of applicants have their cases reviewed. A delicious mix of absurd humor and poignant gravity is the hallmark of Norwegian choreographer Jo Strømgren. One moment we hardly dare look – and the next we're in paroxysms of laughter. Last year, this creation for GöteborgsOperans Danskompani, enjoyed enormous success. Although created for teenagers and young adults it was acclaimed by people of all ages.

*Full of breath-taking surprises*

– Borås tidning

A coproduction with GöteborgsOperans Danskompani

Supported by Norwegian Arts Council

## CONTACT

Anne Cecilie Bodin Larsen

anne@jskompani.no





# PANTA REI DANCE THEATRE

BORN TO LIVE

## BIO

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**Panta Rei Dance Theatre (PRD)** is a Norwegian contemporary dance theatre company based in Oslo, Norway. Since its establishment in 2000 the company has produced sixteen performances and managed a number of large-scale dance projects. Alongside our artistic and outreach work, the company runs a development program for young professional dancers. The company is known for its fast-paced colorful dance theatre performances that are presented in a variety of theatrical and non-theatrical spaces accessible to a wide range of audiences.

## PROJECT DESCRIPTION

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Four dynamic dancers bravely share their own personal encounters with loneliness. New research has found that young people feel loneliness more intensely and more frequently than any other age group. According to a UK nationwide survey, 40 percent of people aged 16-24 say they feel lonely often or very often, compared to 29 percent of 65-74 year-olds. These findings fly in the face of the stereotypical image of a lonely, elderly person - with some experts suggesting that young people feel loneliness more intensely because they are at a life stage of discovering who they are. In this intimate dance theatre performance, **Born to Live** seeks to stir emotions and generate exhilaration in the audience.

**Co-produced with** Teater Innlandet

**Supported by** Talent Norway and The Savings Bank Foundation DNB

## CONTACT

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**Anders Rohlan Småhaug**

anders@pantareidanseteater.com



# RIMFROST PRODUCTIONS

THE BELLY BEAST



## BIO

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**Rimfrost Productions** creates touring theatre for a young audience. With a background in physical theater, they create projects through interviews. The company is project-based with artistic teams chosen for each project's direction and needs. Rimfrost won the prestigious Norwegian *Hedda Award* for best children's performance in 2018. In January 2020 Rimfrost produced *Monster i magen/ The Belly Beast* – a monologue for children about sorrow. The text, concept and direction is created by Lina Killingdalen - a Norwegian dramaturg and theatre pedagogue based in Tromsø, Norway - who has extensive experience with theatre for young people.

## PROJECT DESCRIPTION

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**The Belly Beast** is a funny and strange monologue about sorrow and monsters. It's written and directed by Lina Killingdalen and played by Kristine Myhre Tunheim – artistic leader of Rimfrost productions. When the Girl's mom died, a monster moved into her belly. In the performance, we follow the Girl's attempts to get rid of the monster once and for all by creating monster traps baited with the monster's favorite meal: Teardrop juice and Solitude slime. **The Belly Beast** reflects playfully around our expectations of children in grief. Does a correct way of being sad really exist? Although we never see the Monster in the flesh, through testing of monster traps we join the Girl through troublesome gut feelings, intangible loss and hope – when the world is a bit too rough to handle. The performance premiered February 2020, and has been touring Norway through the governmentally founded Cultural backpack.

**Co-production** Brageteatret **Supported by** Norwegian Arts Council, Norsk komponistforening, Fond for utøvende kunstnere, Dramatikkens hus and Ferske scener.

## CONTACT

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**Kristine Myhre Tunheim**

kristinemyhretunheim@gmail.com



# XPROARTS / SUDESH ADHANA

NOCTURNAL – A DRIVE-IN DANCE PERFORMANCE

## BIO

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**Sudesh Adhana** is a choreographer of Indian descent who has been based in Oslo, Norway since 2006. He was educated at KHIO (National College of Arts), Oslo with a Bachelor in Contemporary Dance. Previously he studied Mayurbhanj Chhau & Kathakali Dance at Shri Ram Bharatiya Kala Kendra and the International Kathakali Center, both in New Delhi. In 2007, Adhana established the company **Xproarts**, with the intention of producing non-commercial performances. He has marked himself both in film and onstage and has received several awards for his works including a National Film Award (IN) for best choreography for the song *Bismil* (*Haider* 2014). Adhana has also received the National Arts Grant <sup>NO</sup> and has been Ambassador for Dance Days 2016 in Norway. In 2018, he was awarded Ustaad Bismilah Khan Youth Award from Sangeet Natak Academy, Department of Culture in India.

## PROJECT DESCRIPTION

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**Nocturnal** is a drive in dance performance by two dancers in two separate windows of an old house with a video projection on the facade of the house. Dancers' live actions and projections of the moon cycles on the face of the house making a connection between the obvious and sublime. Moon is the protagonist in this project, not classically good or bad but a multi-cultured one.

Rehearsed and premiered at *Martha's House* (the artist house) at the R.E.D Residency July 2020. **Nocturnal** will tour Innlandet & Viken County, Norway, winter '21. It has also been invited to perform in its hybrid form in New Delhi, India March '21 and selected for *Dansenett Norway*, spring '22. audience up-close and intimate - cinema on stage.

**Funded by** Norwegian Arts Council's initiative to make "safe live performance" during C-19 outbreak **Supported by** Arts Council Norway **Co-Production** R.E.D Residency Eina Danz

## CONTACT

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**Sudesh Adhana**

xproarts@gmail.com



# T.I.T.S.

BADMAN



## BIO

T.I.T.S. is an independent performance group that explores the possibilities of hybrid theater forms between choreography, play, sound, image, and body. Based in Norway, artistic leader Nela H. Kornetová initiates each project centered around themes that audiences can relate to instinctively. Recent projects highly valued by both critical and general audience include *Cult of Busy* (2018), a satirical work about a fictional religious community worshipping busy-ness; *Tumor: Carcinogenic Romance* (2019) about the search for love and peace with a deadly disease; *Badman* (2020) an audiovisual physical performance about masculinity and its power. T.I.T.S. work has been presented at multiple venues and festivals in Norway, Denmark, Italy, Germany, France, Poland, Lithuania, Slovakia, Czechia, and South Korea.

## PROJECT DESCRIPTION

**Badman** by T.I.T.S. is an audiovisual physical performance which welcomes the audience in the strange world that plays with masculinity and its power, reclaimed and twisted by a single female performer.

Dear Badman  
It's that pop and oomph I desire  
To wear your gestures as my garment  
To rip off your faces  
To taste your manners  
To drink your spirit  
To pet your ego

When you burn at the stake  
I'll rise from your ashes

Get under the spell of our distorted celebration of virility and new visions of manliness. Let's break that charm.

**Co-producers** Grenland Friteater, Black Box theater, Blå Grotte, Scenekunst Østfold, Studio Alta, Shin Theatre, Na Cucky theatre **Supported by** Arts Council Norway, Fond for utøvende kunstnere, Fritt Ord, Nadace Život Umělců

## CONTACT

**Nela H. Kornetová**  
nela.kornetova@gmail.com

TITSPERFORMANCEGROUP.COM

Photo Vojtěch Brtnický



# YOHEI HAMADA

## A TAIL HOLDER



### BIO

Yohei Hamada is a Bergen based dance artist from Japan. He developed his career with a variety of professional projects after he met choreographer Ryohei Kondo in 2009. He performed with Kondo in New York in 2011 while getting his BA in Liberal Arts and MA in Philosophy. In Norway, he has been active in various festivals and events including Oktoberdansen 2018, Oslo Biennale 2019, Frontlosjefestivalen 2020, Mind The Gap, and Prøverommet. During Oktoberdansen 2020, he performed his solo *A Tail Holder*, danced in *Danced Work In Progress* by Spreafico Eckly and presented his durational corona project *A Dance of the Day*.

### PROJECT DESCRIPTION

**A Tail Holder** is a dance of the human body with Japanese candles. With minimal sound effects and light, the audience experiences a soothing temporality through the ever-changing space of Hamada's dance. His movement, which is actively passive, precise and fragile, comes from his research on non-egoistic movements - like those of water, smoke, flame, as well as his tailbone and each body part.

As with the human body, the world has not yet been fully discovered. Things need to be seen outside of the frame we are used to - unconsciously and automatically deemed as "correct." The tailbone of a human is a forgotten body part, often considered meaningless or useless. By respecting the voice of the tail/tailbone, and rediscovering the meanings of it, Hamada believes we might find some hints of alternative ways to see the world, in hopes to help solve the issues of today.

**Co-produced by** BIT teatergarasjen, Chino Cultural Complex, Frontlosjen **Supported by** Bergen Dansesenter, Bergen Kommune, Fond for lyd og bilde, FFUK Cooperated by: Cafe Muriwui, House Aragami, Kunstnarhuset Messen, Hordarand Kunstcenter

### CONTACT

**Yohei Hamada**

odorusakana@gmail.com

# NICOLA GUNN

WORKING WITH CHILDREN



## BIO

**Nicola Gunn** works across contemporary performance, choreography and theatre as a writer, director, performer and dramaturg. She makes live performances, videos, objects, site-specific installations and books, and collaborates with dancers, choreographers, actors, comic book artists, children, architects and senior citizens. Exploring wide-ranging topics including power, language, institutional critique, the problem of intimacy and exposure, peace and conflict, her works attempt to intermingle material and context, complicating relationships between self, subject and viewer in the process. She has been commissioned by both theatre and dance venues, and presented in both contexts internationally. Her work has been shown in 19 countries and presented by festivals and venues including Biennale Venezia di Danza, Tanz im August, Southbank Centre, Tanzquartier Wien, La Villette, Le Grütli, PuSh Festival, PS122's Coil Festival, On the Boards, Melbourne International Arts Festival and Black Box Teater Oslo among others.

## PROJECT DESCRIPTION

**Working with Children** is a choreographic essay that looks at the ethics of working with children in contemporary performance. Against a projected text that sits behind and above the children's heads as a flow of continuous surtitles, 7 children create choreography in real time, live in front of the audience. Their movement at times corresponds – either by accident, suggestion, or association – with the written language, allowing the work of the children to constantly slide in and out of focus. The essay follows a fictional complaint made by a parent, interwoven with reflections on safe spaces, the virtue of advisory warnings, the processes of cultural production and a very real biography of shame. The piece orbits around failure, vulnerability, insistence, an imploding text, and whirlwinds of thought all caught up in each other: what can we say, what can't we say, who can say it, and who cannot?

**Working with Children** is a **co-production** of Bit Teatergarasjen and Carte Blanche, **originally commissioned and produced by** Melbourne Theatre Company. This project has been **generously supported by** Arts Council Norway, Bergen Kommune and Bergen Dansesenter.

## CONTACT

**Nicola Gunn**

nicola@nicolagunn.com

NICOLAGUNN.COM

Photo Ben Speck

# PLEXUS POLAIRE / YNGVILD ASPELI

MOBY DICK



## 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. Director, actress and puppet-maker, Yngvild Aspeli, studied at Ecole Jacques Lecoq in Paris (2003–2005) and at ESNAM (Ecole Nationale Supérieure des Arts de la Marionnette) in Charleville-Mézières (2005–2008). Within her French-Norwegian company Plexus Polaire, she has directed four shows: *Signals* (2011), *Opera Opaque* (2013), *Ashes* (2014) and *Chambre noire* (2017). Her latest work, an adaptation of *Moby Dick* premiered October 2020.

## PROJECT DESCRIPTION

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, Yngvild Aspeli stages a visual adaptation of this wonderful beast of a book.

**Co-production** Nordland Teater <sup>NO</sup>, Figurteatret i Nordland <sup>NO</sup>, Le Groupe des 20 théâtres <sup>FR</sup>, Puppet Theatre Ljubljana <sup>SL</sup>, La Comédie de Caen, CDN de Normandie <sup>FR</sup>, Bords II scènes <sup>FR</sup>, TJP CDN Strasbourg <sup>FR</sup>, Festival mondial des théâtres de marionnettes de Charleville-Mézières <sup>FR</sup>, Le Manège, Reims <sup>FR</sup>, Le Théâtre, Auxerre <sup>FR</sup>, Le Mouffetard, Paris <sup>FR</sup>, Les 2 Scènes, Besançon <sup>FR</sup>, MA - scène nationale, Montbéliard <sup>FR</sup>, Le Sablier, ifs <sup>FR</sup>, Théâtre Jean Arp, Clamart <sup>FR</sup>, La Maison MCNA, Nevers <sup>FR</sup>, Théâtre Romain Rolland, Villejuif <sup>FR</sup>, Le Bateau Feu, Dunkerque <sup>FR</sup>, Théâtre Cinéma de Choisy-le-Roi <sup>FR</sup>, Teater Innlandet, Hamar <sup>NO</sup>, le POC, Alfortville <sup>FR</sup>.

**Supports** Arts Council Norway, Ministère de la Culture <sup>FR</sup>, Drac Bourgogne-Franche-Comté <sup>FR</sup>, Région Bourgogne-Franche-Comté <sup>FR</sup>, Fond for lyd og bilde <sup>NO</sup>, la Nef Manufacture d'utopies, Pantin <sup>FR</sup>, Département du Val-de-Marne <sup>FR</sup>, Département de l'Yonne <sup>FR</sup>

## CONTACT

**Claire Costa**

clairecosta@plexuspolaire.com



INGRI FIKSDAL

JINGYI WANG

JO STRØMGREN KOMPANI

MARITEA DÆHLIN

MIA HABIB PRODUCTIONS

NICOLA GUNN

PLEXUS POLAIRE / YNGVILD ASPELI

NAGELHUS SCHIA PRODUCTIONS

PANTA REI DANCE THEATER

RIMFROST PRODUCTIONS

THEATER F

T.I.T.S.

VERDENSTEATRET

WINTER GUESTS / ALAN LUCIEN ØYEN

XPROARTS / SUDESH ADHANA

YOHEI HAMADA



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