

2 »Attribution«

performed by Kristine Tjøgersen
duration: 10 min

_____ may have wanted her troubled daughter to move back to New York to get her away from California's »different court system,« but that plan doesn't seem to be working so well.

_____ who is currently on probation stemming from her 2007 DUI conviction, made a spectacular faceplant outside the _____ Bar on _____ at 2:30 am on Wednesday.

Wearing a leopard print fur coat, dark stockings and clutching a cigarette, the recently rehabbed starlet laughed as she was on her knees, recovering from her embarrassing slip.

But with the ensuing hoopla surrounding the embarrassing photos, _____ insisted that it was clumsiness, not alcohol, that caused the spill.

»I was NOT drinking, nor do I drink,« _____ told _____ »I was with my brother, sister and friends. I was making a joke. They're trying to make something out of nothing. Just because I'm out doesn't mean I'm drinking.«

Yesterday, _____ posted this missive on her Facebook page, »Is it not allowed to slip and fall? im always a klutz!!!« Then, she Tweeted, »funny how making a joke can turn into ... well, me falling and a story... #twisted«

Doth thou protest too much, _____?

FOX News

3 »Skinner Box«

performed by ensemble NING
duration: 25 min

»Take the principle of ›Get thee behind me, Satan,‹ for example,« Frazier continued. »It's a case of self-control by altering the environment. Subclass A3, I believe. We give each child a lollipop which has been dipped in powdered sugar so that a single touch of the tongue can be detected. We tell him he may eat the lollipop later in the day, provided it hasn't already been licked. Since the child is three or four, it's a fairly diff----«

»Three or four!« Castle exclaimed.

»All our ethical training is completed by the age of six,« said Frazier quietly. »A simple principle like putting temptation out of sight would be acquired before four. But at such an early age the problem of not licking the lollipop isn't easy. Now, what would you do, Mr. Castle, in a similar situation?«

»Put the lollipop out of sight as quickly as possible.«

»Exactly. But in this case we have a more important goal. First, the children are urged to examine their own behavior while looking at the lollipops. This helps them to recognize the need for self-control. Then, the lollipops are concealed, and the children are asked to notice any reduction in tension. Then a strong distraction is arranged—say, an interesting game. Later the children are reminded of the candy and encouraged to examine their reaction. Well, need I go on? When the experiment is repeated a day or so later, the children all run with the lollipops to their lockers and do exactly what Mr. Castle would do—a sufficient indication of the success of our training.«

»I wish to report an objective observation of my reaction to your story,« said Castle, controlling his voice. »I find myself revolted by this display of sadistic tyranny.«

»I don't wish to deny you the exercise of an emotion which you seem to find enjoyable,« said Frazier. »Concealing a tempting but forbidden object is a crude solution. For one thing, it's not always feasible. We want a sort of psychological concealment—covering up the candy by paying no attention. In a later experiment the children wear their lollipops like crucifixes for a few hours.«

»›Instead of the cross, the lollipop, About my neck was hung,‹« said Castle.

»I wish somebody had taught me that, though,« said Rodge, with a glance at Barbara.

»Don't we all?« said Frazier. »Some of us learn control, more or less by accident. The rest of us go all our lives not even understanding how it is possible, and blaming our failure on being born the wrong way.«

B.F. Skinner

POING

Rolf-Erik Nystrøm, *1975 Norway, Saxophone
Frode Haltli, *1975 Norway, Accordion
Håkon Thelin, *1976 Norway, Double Bass

POING started playing together in 1999, and has since then been one of the leading ensembles for contemporary music in Scandinavia, with more than 40 first performances by European and Asian composers. They have played in clubs and concert halls in most European countries, the US as well as in China and Japan. In 2009, POING was selected *Performer of the Year* by the Norwegian Society of Composers.

Among the European festivals POING has played at are *Huddersfield Contemporary Musik Festival (UK)*, *The International Gaudeamus Music Week (NL)*, *Klangspuren (A)*, *Bergen International festival (NO)*, *Ultima Oslo Contemporary Music Festival (NO)*, *Glasperlenspiel (EST)*, *Saxofonia Festival (Latvia)*, *Ilios Contemporary Music Festival (Harstad, NO)*, *Autunnale and Borealis festivals (Bergen, NO)*, *Magma (Berlin, DE)*, *Göteborg Art Sounds Festival (SE)*, *UNM (Young Nordic Music) in Denmark, Finland and Iceland, fini04 festival (Paris, F)*, *Time of Music Festival (Vitasaari, FIN)* and the *Other Minds Festival (San Fransisco, USA)*.

NING

Rasmus Jørgensen, *1976 Norway, Vocal
— kindly replaced by Håkon Stene *1977 Norway
Tora Ferner Lange, *1974 Norway, Flute
Erik S. Dæhlin, *1976 Norway, Percussion
Amund Sjølie Sveen, *1973 Norway, Percussion

NING is a Norwegian contemporary music ensemble exploring the physical, theatrical and visual aspects of musical performance. They have worked professionally since 1997, devising shows in collaboration with composers, actors, choreographers and directors and touring all over Norway with different productions. Their work is concerned about the creating role of the musician in interdisciplinary collaborations and exploring the possibilities within this role. They create music theatre pieces based on written

music and improvisation, working as both performers and directors.

Among the European festival and concert halls NING has played at are *Bergen International Festival (NO)*, *Ultima Oslo Contemporary Music Festival (NO)*, *Ilios Contemporary Music Festival (Harstad, NO)*, *Göteborg Dance and Theatre Festival (SE)*, *Nordic Music Days, (Helsinki, FIN)* *Den Norske Opera, Bjørvika, Oslo (NO)*.

Kristine Tjøgersen

*1982 Norway, Bass Clarinet

Kristine Tjøgersen has worked with orchestras, ensembles and composers in Norway and abroad. In her studies, she specialized in contemporary music and new techniques for the clarinet. Kristine has been involved in premiered works by *Eivind Buene, Julian Skar, Jon Øivind Ness, Jørgen Karlstrøm, Ørjan Matre and Maja Ratkje*. Has played at the *Ultima Festival (NO)*, *Warsaw Autumn (PL)*, *Vinterlyd Festival, Bergen International Festival and the Festival of North Norway (NO)*.

Ignas Krunglevicius

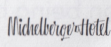
*1979, Lithuania, Composer & Visual Artist

Ignas Krunglevicius studied composition at the Norwegian music academy in Oslo, where he lives and works. In 2010, he was nominated for the *Nam June Paik Award* and received the contemporary art prize *Sparebankstiftelsen DnB NOR*. His works have been performed in various festivals, *Warsaw Autumn (PL)* and *Ultima, Oslo (NO)*, among others. *Ignas Krunglevicius* is represented by the Berlin based gallery *AANDO FINE ART*.

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DEVIANCE

a performance
by
Ignas Krunglevicius

Berghain
April 7
2011

1 »Possession«
performed by ensemble POING
duration: 25 min

The cognitive dissonance in the mind of the victim—the unimaginable juxtaposition between the façade of benign friendliness and the possibility of extreme personal danger—was the psychological tool that the abductor was using to subdue his victim to helplessness. After an initial sexual assault, it appears that ___ was transported interstate, tied up in the back of ___'s car, before being assaulted again, and then killed. For ___, though, the psychological state of his victim was not a conscious consideration. His concern was focussed on his own needs.

The possession of ___' body seems to have been a prolonged event. It is possible that ___ not only transported her, alive, interstate, but also kept her alive in a ›safe house‹ for some hours after the journey. There seems to have been, not so much an indecisiveness about killing her, but a delay that gave the abductor both time to plan her disappearance, and time to subconsciously absorb the possession of her body.

The person ___, that part of her existence that was alive and conscious, was not visible to her abductor. Is there an allegory here of ___'s earliest existence? Was he, also, in those first two months of his life, treated by those around him as a body? As a newborn infant, craving for the warmth of human touch and the intimate sounds of a soft voice that spoke of connection to the world, was he, like ___ several decades later, treated as though he had no soul?

It appears that what ___ needed to possess was something that society said he should have, but didn't have. His adolescent behaviour of stealing socially desirable objects such as furniture seems to fit this equation, but what was ___ ›stealing‹ when he took lives? Was he trying to steal the human intimacy that his whole life (his mother, his family, his society) had denied him? Was his murderous, possessive behaviour allegorical of a subconscious need for an unsatiated need for human connection—a need that was fractured in his first two months of life?

___ is silent on this notion that his earliest infant experiences were seminal to his adult behaviour, but he does note that his murderous possessions failed to satisfy the hunger that drove them. What we haven't been able to understand is what drove his need to possess. Indeed, no-one has ever seemed to question what it was that drove the core of ___'s behaviour—not his police interrogators, not the courts he faced. What was ___'s ›pot of gold‹? Perhaps it was—simply—intimacy.

R. Robertson