

Norway

Performing Arts from the
Northern Latitudes

Now

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

2023



Order

DANCE

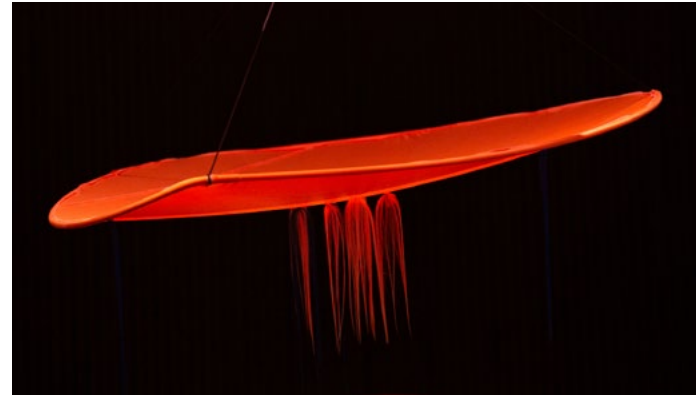
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Kari Hoas Production – Shadowland Photo Jens Ramborg



Roza Moshtagi – KinShips Photo Josh Lake



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Organizers

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, and offers financial support for cultural projects taking place on the East Coast.

Heidi Olufsen
Consul General

Aslaug Nygård
Deputy Consul General

Ariana Tiziani
Art and Culture Advisor

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 Norwegian professional performing arts nationally and internationally, particularly emphasizing the independent contemporary performing arts. PAHN is supported by the Ministry of Culture and Equality and The Ministry of Foreign Affairs. PAHN works closely with artists, organizations, international partners, and The Ministry of Foreign Affairs through 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 CEO

Kirsti Buchanan Ulvestad
Head of International Affairs

Anders Rohlan Småhaug
PAHN Producer

Lisa Reynolds
Local Producer i.c.a.p. (international collaborative arts productions)



Findlay//Sandsmark – every night in my dreams (early Cameroon) Photo Oddbjørn Erfand Aarstad



Susie Wang – Light and Love Photo Simen Ulvestad



winter guests – The American Moth Photo Thor Brødreskift

Intro

Now in its 11th year, *Performing Arts Hub Norway*, with support from *The Royal Norwegian Consulate General in New York*, is happy to present *Norway Now 2023!*

After two years of a virtual program, we are thrilled to be back both in person and virtual for Norway Now! This year the delegation will be comprised of the 9 artists from Norway Now 2022 along with 6 other companies, curated in partnership with Lauren Slone ([MAP Fund](#)) and [Jonah Bokaer](#).

For over a decade, Norway Now – Performing Arts from the Northern Latitudes has served 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, theater, puppetry, video, multidisciplinary, installation and performance art.

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*, *Teater NIE*, *Ingri Fiksdal*, *Heine Avdal*, *Wakka Wakka*, *Alan Lucien Øyen / winter guests*, *Ingun Bjørnsgaard Prosjekt*, *Grosomhetens Teater*, *The Krumple*, *Mia Habib* and many others.

Participating venues have included: *BAM*, *EMPAC*, *Gibney Dance*, *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*, *The Public*, *On the Boards* and others.

As a result of this initiative and collective partnerships, we couldn't be happier to announce that two companies from our 2023 delegation will be showing work in January in NYC.

Moby Dick by [Plexus Polaire](#)
as part of [Under the Radar](#) at NYU Skirball
Jan 12th- Jan 14th

The Immortal Jellyfish Girl by [Wakka Wakka](#)
at [59E59 Theaters](#)
Jan 10th- Feb 12th

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Heidi Olufsen
Consul General
The Royal Norwegian Consulate in New York



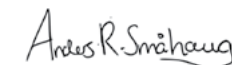
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Producer
Performing Arts Hub Norway

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Ingri Midgard Fiksdal

MEDIUM



Photo Kristine Jacobsen

ingrifiksdal.com

BIO

Ingri Midgard Fiksdal (choreographer) lives in Oslo. She recently completed a PhD in artistic research at the Oslo National Academy of the Arts titled *Affective Choreographies*. Ingri's work on affect has led her to discourses on perspective and privilege in recent years. She is currently working on a series of projects that address the intersection of the post-anthropocentric and the decolonial from a feminist perspective. Her work tours internationally mostly in Europe and North America.

Núria Guiu (choreographer, performer) lives in Barcelona. She has a degree in classical dance, is a certified Yoga Iyengar teacher and a student of Anthropology and Human Evolution in Barcelona. As a dancer she has collaborated with companies such as Cullberg Ballet, Gisele Vienne, and Carte Blanche. Her choreographic works tour internationally.

Stephen O Malley (musician, composer) is an American guitarist, producer, composer and visual artist from Seattle who has been involved in numerous drone doom, death/doom and experimental music bands, most notably SUNN O))).

MEDIUM

MEDIUM is a ghost performance in which Núria Guiu dances to the music of Stephen O'Malley/SUNN O))). The performance explores how the body is haunted by movements from personal, cultural and virtual archives. The ghost is partly a metaphor for movements from other times and dimensions that return to take up residence in our bodies. But it is also understood as the act of creating, from the invisible realm to its physical manifestation, into a performance, which is invoked or brought to life after its creative process death.

Number of people on tour: 5

Length of production: 60 min

Co-Producers: Black Box Teater and BIT Teatergarasjen

Funded by: Arts Council Norway

CONTACT

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XPro Arts / Sudesh Adhana

Nocturnal / Evening Prayer



Photo: Antero Hein

xproarts.com

BIO

Sudesh Adhana is a choreographer of Indian descent based in Oslo, 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 at the International Kathakali Center, both in New Delhi.

In 2007, Adhana established the company XPro Arts, with the intention of producing non-commercial performances. He has marked himself both in film and onstage receiving several awards for his works including a National Film Award (IN) for best choreography for the song *Bismil* (Haider 2014). Adhana received the National Arts Grant (NO), and has been Ambassador for Dance Days in Norway (2016). He was awarded the Ustaad Bismilah Khan Youth Award from Sangeet Natak Academy, Department of Culture in India in 2018 and most recently the Rolf Gammle Prize '21 from FFUK (Fund For Performing Artists), Norway.

NOCTURNAL

Nocturnal is a drive-in dance performance for two dancers in two separate windows of an old house with video projected onto the facade. Audiences watch from within their cars in the parking lot. The dancer's live actions and the projection of the moon cycles create a connection between the obvious and the sublime.

EVENING PRAYER

Evening Prayer encourages the audience to reflect and rethink the way we are engaging with our political landscape; highlighting the dangers of polarization, dogmatic laws and the result of non-action, silence, or indifference to discrimination against minorities.

Nocturnal- 3 / Evening prayer - 6

Length of production: Nocturnal - 25 mins / Evening Prayer - 70 mins

Co-Producers: Nocturnal- R.E.D / Evening prayer- Danssrøst (Bærum, Sparng Ål)

Funded by: Norsk Kulturrådet

CONTACT

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Roza Moshtaghi

kinShips



Photo: Josh Lake

rozamoshtaghi.com

BIO

Roza Moshtaghi is an Iranian artist who lives and works in Oslo. Her creations are often situated within the performing arts field as a choreographer/dancer and performer. Her works deal with the unexplained narratives of desire generated in the process of adapting or reacting to systems/structures. The ordinary, or rather what we have forced inside the uniform of the ordinary, is Roza's playground. She looks for possibilities to hypothesize "the hidden" by digging into the ordinary as a silent landscape.

Roza holds an MA in choreography from Oslo National Academy of the Arts. She presents her work internationally and continues developing projects with other artists as a collaborator and performer. Her most recent projects include *BUD* – commissioned by The Norwegian National Company of Contemporary Dance (2022), *kinShips* (2021), *LIMBO* (2021), *HOOP* (2020), *Bouncing Narratives* (2019), and *Only Forever* (2018).

KINSHIPS

kinShips is a tribute to the extended family (kin). A celebration of the symbiotic allied organisms that envelop us on a daily basis and protect us from intruders. The project invites the audience into the microscopy of the skin to an embracing universe of microbial movement. kinShips explores reciprocal coexistence and exchange.

kinShips is made for 0-2 year old's with their adults. The journey takes place in your own (kin)ship; a huge single-celled bacterium with room for you and your self-chosen family.

Number of people on tour: 4

Length of production: 30 min

Co-Producers: Øyeteateret (Øy), Dansens Hus.

Funded by: Kulturrådet, Oslo Kommune, Sparebankstiftelsen DNB

CONTACT

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winter guests/Alan Lucien Øyen

The American Moth



Photo: Tiler Bredres.kitt

winterguests.com

BIO

Alan Lucien Øyen is one of the most exciting artists on the international dance scene today, whose work has been performed by companies around the world such as Tanztheater Wuppertal Pina Bausch, Netherlands Dance Theatre and the National Theatre of Norway. As a theatre director, writer, and choreographer, he can best be described as a unique storyteller always in pursuit of sincere and human expression. With highly cinematic and dramatic drive, Øyen ambitiously combines music, movement, opera, theatre and dance - often based on real life experiences, sourcing material from the performers and the rehearsal process in the shaping of the final narrative. Øyen is house choreographer with the Norwegian Opera House. His own company - winter guests tours and co-produces theatre and dance internationally, with partners such as NTCH Taipei, The Kennedy Centre Washington and International Theatre Amsterdam. Most recently Øyen had the rare privilege of opening the 22/23 season with a full-length work for Paris Opera Ballet.

THE AMERICAN MOTH

Featuring an extraordinary cast, including the legendary Liv Ullman, **The American Moth** is a poetic exploration of the sympathies and resentments at play in inter-generational relationships - what's loved and what's lost - experience, memory, time. Undeniably influenced by the ongoing global pandemic - *The American Moth* reveals a series of personal stories in a stripped-down, confessional format. Amid the lies and labors of an increasingly confused world, an ancient demon grows stronger. A shared anxiety, while causing us to huddle together, threatens to tear us apart.

Using state-of-the-art film cameras with cinematic lenses, winter guests brings the audience up-close and intimate with the cinematic intensity on stage. With *The American Moth* - looking both backwards and forwards in time - Alan Lucien Øyen attempts to reconnect with the wisdom that the modern world is rapidly losing.

Number of people on tour: 16

Length of production: 90 minutes. No intermission

Co-Producers: The Kennedy Center for Performing Arts / Washington D.C., The National Theatre and Concert Hall / Taipei, The Norwegian National Opera and Ballet / Oslo, The Bergen International Festival / Bergen, International Theater Amsterdam / Amsterdam

Funded By: Arts Council Norway, Fond For Lyd og Bilde

CONTACT

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FRIKAR

SKAUT



Photo: Antero Hein

frikar.com

BIO

FRIKAR makes past and present dance together while celebrating the freedom of the human spirit. The company places the human being on the edge of raw nature and virtuous arts to release visceral power that lies beyond the conscious mind.

FRIKAR studies how dance in Norway has boosted imagination for 7,000 years and uses contemporary tools to amplify the ritual power of the past. In a digitalized age, the company believes dance is a good way of knowing how it feels to be alive.

FRIKAR runs a dance company, an academy and a choreographic center by the Norwegian mountains of Jotunheimen.

SKAUT

What is considered feminine and masculine behavior when dancing? What happens to the outdated and old-fashioned gender roles when there are only women onstage? These are questions that choreographer Hallgrim Hansegård asks in FRIKAR's new production: **SKAUT**.

In Norway and other parts of the world, clothes and physical work has traditionally been different between women and men. Regarding headwear, Norway found that the hijab entered where the traditional Norwegian head covering, skaut, faded out. The reflection on traditional head coverings is in the center of *SKAUT*, which consists of five female contributing dancers.

SKAUT additionally focuses on the historically complex traditions of the female body, not only through gender segregation's imposed physical restrictions but also through the ways that the female body has been controlled. With their hair both pinned up and let down, the dancers in *SKAUT* present unique, modern dance combined with wild traditional, Norwegian folk dance

Number of people on tour: 8-9

Length of production: 75 minutes

Co-Producers: The Sámi National Theater Beavivväs and House of Culture, Bærum, Norway
Funded By: Art Council Norway, The Fritt Ord Foundation, The Saving Bank Foundation DNB, Norsk Tipping, Eckbos Legat, Innlandet County, Valdres Natur- og Kulturpark

CONTACT

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Kari Hoaas Productions

Shadowland



Photo: Jens Rumborg

karihoas.com

BIO

Kari Hoaas Productions (KHP) was established in 2005 by choreographer Kari Hoaas, upon returning to her native Oslo after more than a decade in New York City. Her award-winning work has since been co-produced and presented in twenty countries on four continents. Her complex choreography is grounded in embodied physical practices and risks, while retaining a profoundly human expression that allows for ambiguity and contradiction. Hoaas is a teaching artist and Professor of Dance and Choreography at Kristiania University College, School for Arts, Design and Media in Oslo. KHP offers a range of workshops and lectures, connecting directly with local artists and communities in conjunction with performance engagements.

SHADOWLAND

Shadowland is a choreographic response to an increasingly unstable post-pandemic world. It is a poetic investigation of continuum and the body moving through loss.

Visually and conceptually inspired by the work of Norwegian visual artist Jan Groth, the project is centered on a physical solo dance practice. It aims at abstract yet poetic expression, highlighting affective movements and energetic powers of articulation.

The distinct solos created with each dancer are scored together in different constellations forming choreographic bricolages as larger performance events. The project can thus be seen as a web of shifting formats, creating group dances, quartets, trios, duets, and solos, while including or excluding live music and/or film.

By sharing KHP's practice with local dance communities, the performances are open for participation. *Shadowland* aims to create unique performance events grounded in local communities, while proposing a new model for sustainable international artistic exchange.

Number of people on tour: 3 - 8

Length of production: 60 minutes

Co-Producers: DansiT Choreographic center Trondheim, Norway

Funded By: Arts Council Norway, Fund for Sound and Image, PAHN/UD, Kristiania University College

CONTACT

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Tabanka Dance Ensemble

Jazz Ain't Nothing But Soul



tabankadance.com

Photo: Ayl

BIO

Tabanka Dance Ensemble provides audiences with an exclusive experience of high-quality contemporary dance work, making full use of the rhythm, vitality, culture and audience engagement practices of Africa and the Diaspora. Tabanka is firmly planted in the intersection of ground-breaking performance, artistic development, education, and community & youth engagement. Tabanka is internationally known as the seat of the Talawa Technique™, one of few fully codified African and Caribbean dance techniques.

JAZZ AIN'T NOTHING BUT SOUL

Jazz Ain't Nothing but Soul is a title inspired by Betty Carter's song of the same name. In it, Carter connects jazz with the deep cultural aspects of black life and experience. Both jazz and soul are expressions that originated in and are inseparable from the identity, culture, and lived experience of the African diaspora. These genres encompass much more than this today, but in the process, they have become less specific. This course of events has not been unproblematic, especially when seen through a decolonial lens and the attendant discourse of "cultural misappropriation". In Norway, the "black body" is rarely present in combination with these musical expressions, despite being so embedded in its legacy, history, and journey in the West. Jazz and soul are archives that bear witness to loss, survival, motivation, hope, and humanity in inhumane conditions. They are expressions of a "generous rage" and soft resistance.

Number of people on tour: 10

Length of production: 50 min (can be adapted)

Funded By: Viken fylkeskommune, Bergesenstiftelsen, FLB, Kulturrådet

CONTACT

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Findlay//Sandsmark

every night in my dreams (early Cameroon)



Photo: Minna Suopki

findlay-sandsmark.com

BIO

Findlay//Sandsmark (F//S) is a Stavanger based performance company working across dance, theater, live music and video art in a collaborative and collective effort. They have recently created several productions in the borderland between performing arts and installation, bending connections and correlations over disciplines to create live art which resonates from a physical and emotional plane. Their work has been presented across Norway and internationally at PS 122 Coil Festival and Abrons Arts Center / New York, On the Boards / Seattle, Wexner Center / Columbus, and Charlotte Street / Kansas City. They are also initiators of the platform/space RIMI/IMIR SceneKunst in Stavanger where they have a full-time production studio in an old boat factory/grocery store as well as programming guest artists.

EVERY NIGHT IN MY DREAMS (EARLY CAMEROON)

With **every night in my dreams (early Cameroon)** Findlay//Sandsmark examine how a place can leave an imprint on the body and the senses, taking impulse from the childhood of Marit Sandsmark, who was born and grew up as a child of Christian missionaries in Ngaoundere, Cameroon. The small town, culture and people Marit knew as a child has undergone overwhelming change, and the global economic system we live off continues to ravage Africa.

How does one recall one's past, filled with so much love, in the context of a void that feels impossible and unapproachable, and at the same time seems so necessary to address and understand?

When the pandemic lockdown made a journey to Ngaoundere impossible, Findlay//Sandsmark found a starting point by exploring other ways of addressing the void. Using ritual and hypnotic experience, multiple layers arise from memories and fragments. These imagined states find their way into clay objects, lights and shadows, patterns, shapes and sounds, and not the least, in the body of the solo performer as she negotiates and interacts with the landscape.

Number of people on tour: 6
Length of production: 60 minutes

Co-Producers: BIT teatergarasjen-Bergen and Black Box teater-Oslo.
Funded By: Norwegian Arts Council, Rogaland fylkeskommune, and Stavanger kommune.

CONTACT

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Verdensteatret

Trust me tomorrow



verdensteatret.com

Photo: Jenny Berger Myhre

BIO

Verdensteatret is an Oslo-based art collective founded in 1986 by Lisbeth J. Bodd and Asle Nilsen. 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 a dedicated long-term development, creating scenes of sensuous activity and an ongoing experimentation within different media, 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 and enhanced by stories of the fragile human soul.

TRUST ME TOMORROW

Over the past years Verdensteatret has thematically immersed themselves in various forms of learning processes, trying to create a laboratory to study consciousnesses and how they are formed and interact. Their latest performance **Trust me tomorrow** (2020) 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, seeking to reveal an alternative time.

Number of people on tour: 9

Length of production: 50 minutes

Co-Producers: Black Box Teater Oslo, Ultima Oslo Contemporary Music Festival and Rosendal Teater Trondheim

Funded By: The Norwegian Ministry of Culture and Equality, Kulturrådet, PAHN and Music Norway

CONTACT

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Susie Wang

Light and Love



Photo: Simen Ulvestad

susiewang.no

BIO

Susie Wang is a Norwegian theatre group established in 2017 by Trine Falch, Martin Langlie, Mona Solhaug and Bo Krister Wallström. Tired of reflecting the world in fragments, they have started to pick up the pieces and put them together as dramatic storylines.

LIGHT AND LOVE

The plot is a "Vacation from Hell" story. A German couple is on holiday in North Africa. It's day one in paradise, and a solar eclipse has been predicted. The couple has been to the beach and have installed themselves in the sunny garden of their rented Airbnb house. But they still haven't received the keys. Barni has a bleeding foot; Sabine's back is heavily sunburned.

Their hostess Armani arrives with a guilty conscience about the keys and insists on preparing food for them. Sabine says no thanks; Barni accepts the invitation. A messenger delivers a big lump of meat. They are of course vegetarians. Things are smoldering beneath the surface, with misunderstood kindness, wounded pride, and a toxic cozy atmosphere. The couple's indecisiveness brings about events they can hardly control any better than their surroundings.

Number of people on tour: 8-10
Length of production: 82 minutes

Co-Producers: Kilden Theatre, Kristiansand, Norway
Funded By: Arts Council Norway, Ministry of Foreign Affairs/Performing Arts Hub Norway

CONTACT

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Wakka Wakka

The Immortal Jellyfishgirl



wakkawakka.org

BIO

Wakka Wakka is an OBIE and DRAMA DESK award winning theatre company whose mission is to create works of theatre that are bold, unique and unpredictable. Since 2001, Wakka Wakka has created and produced ten original works of highly visual theatre, overlapping a wide range of styles. Composed of artists who share a common language in creation and ensemble work, Wakka Wakka is based in Norway and as a non-profit company in New York City, and has toured extensively throughout festivals, theatres and universities in North America, Europe and Asia.

THE IMMORTAL JELLYFISHGIRL

The year is 2555: large swaths of earth's surface are considered dead zones, and mass extinction has begun. There is a war between the HomoTechnalis and the HomoAnimalis, and as both sides grow desperate, their thirst for destruction becomes more and more volatile.

An improbable meeting between an orphan and a jellyfish girl threatens to tip the balance forever, but in whose favor, and at what cost? A mysterious man in a homemade fox costume has seen this all before, has lived this tragedy too many times already. But in this puppet show - he is determined - it will end differently.

Hilarious, ridiculous and virtuosic, **THE IMMORTAL JELLYFISH GIRL** blends innovative projection and original music puppetry that soars through dimensions, unconfined by time, gravity or biology.

Number of people on tour: 8

Length of production: 1 hr 15 min

Co-producers: Nordland Visual Theatre, Akershus Teater, Circus Xanti

Funded by: Norwegian Arts Council, Nordland Visual Theatre, Akershus Theatre, Spenn,

Fond for Lyd og Bilde, The Jim Henson Foundation, Creative Capital, NYSCA, The County of Oslo

CONTACT

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NORDTING

– *The Northern Assembly*



nordting.no

Photo: Kimit Aaserud

BIO

Nordting - a nomadic people's assembly for the North - a party for the periphery - a separatist movement for the Arctic colony- NORDTING is a mobile people's assembly for the Arctic, regularly inviting people to Ting ("Ting" is old Norse for governing assembly). From Vardø, Norway to Anchorage, Alaska, they welcome to stage local issues from local participants including: marching bands, choirs, mayors, punk bands, cheerleaders, indigenous people, musicians, dancers and more

NORDTING – THE NORTHERN ASSEMBLY

Since the beginning on June 21st, 2014, **NORDTING** has traveled across the high North and beyond. People have gathered for assembly meetings from Vardø to Træna, Nordkapp to Oslo, Finland to Iceland, and the Faroe Islands to Alaska. NORDTING is a platform for intervention and reflection, arranging May Day parades and live TV broadcasts from court cases, waving flags and marking memorial days that no one else takes responsibility for. NORDTING destabilizes and strikes wedges into both personal perceptions and public debates, all while examining questions of power, art, money, identity, separatism, populism and periphery in a context of the circumpolar North. NORDTING creates new realities and contributes to shift both the prevailing narrative of the North and the prevailing power relations in the North. We ask ourselves after each NORDTING, after each flag-raising, after each voyage: Are we going to carry this with us tomorrow? Will it haunt us? Will it change us? Will it change the world? If not, it's just been a waste of time.

Number of people on tour: 4

Length of production: 10 min up to 120 min

Co-producers: Nordland Visual Theatre, Akershus Teater, Circus Xanti

Funded by: Norwegian Arts Council, Nordland Visual Theatre, Akershus Theatre, Spenn,

Fond for Lyd og Bilde, The Jim Henson Foundation, Creative Capital, NYSCA, The County of Oslo

CONTACT

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NONcompany

Radical Hope (working title)



Photo Tommy Ness

noncompany.no

BIO

The performing arts group **NONcompany** produces performances in a wild mix of genres, constantly finding new approaches to their work. With a consistent core, members of the group change depending on the project at hand. The company aims to explore new viewpoints and perspectives on our surroundings and the time we live in. Examples include: the critically acclaimed performance *Reconstructions*, created out of cinematic themes and elements, *KAZAK: the expedition*, a mix of lecture performance and theatre, and *KAZAK: kazak*, an audiovisual performative installation.

RADICAL HOPE (WORKING TITLE)

Their newest production, **Radical Hope (working title)** embarks on a variety of artistic explorations of the different sides of hopes, dreams and utopias. Currently in the planning and research phase, spring of 2023 will begin a series of experimentations with artists from various fields in New York, Berlin, Bergen and Oslo. All of these collaborations will become individual live performances while also serving as building blocks for a full-scale performance in 2024.

Climate crisis, extreme weather, pandemics, war in Europe, and battles against fake news already have and will continue to change our lives. To face such challenges, we need new visions. We need to imagine a future world worth fighting for and to create solutions. When the idea for this performance first started to develop before the pandemic, it seemed important to work on something hopeful; since then, it has become essential.

Number of people on tour: 4-5

Length of production: Different parts with different lengths

CONTACT

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LiLi Re

Studies of a Figure in Green – Chapter n. 1



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lilire.no

BIO

LiLi Re is a multidisciplinary international collective of artists based in Oslo. They create projects living at the intersection of contemporary theater, installation and interactive performance.

LiLi Re combines the investigative and the emotional, plunging into the mysterious realm of human nature, captivated by the moment when performance becomes experience. They use non-linear dramaturgy to tell stories that challenge how we relate to our environment. Currently deepening the research into immersivity and audience intimacy, LiLi Re builds emotional atmospheres through the relation of gesture, space and voice. They aim to bring site-specific exploration to a level of uniqueness while meditating on topics such as loss, relationships with nature and climate change

STUDIES OF A FIGURE IN GREEN – CHAPTER N. 1

Studies of a Figure in Green is a trilogy that explores human kind's wonderfully varied relationship with nature. All three parts are a multidisciplinary combination of performance and video, each permeated by a different shade of green.

Chapter n. 1 pivots around the life and work of CIA agent Cleve Backster, who attached a polygraph to an office plant. His results led him to an unending series of experiments on bio-communication and a belief in plants "primary perception". This confused and intriguing attempt to commune with nature, is the basis from which developed a unique visual language. Merging fictional with documentary elements, including collected footage of expert interviews with the performative Backster's tests, *Chapter n. 1* is a relevant and thought-provoking project that explores plant intelligence. LiLi Re unites movement, audio recordings and video images to create an immersive installation – a sensitive space where the viewers become part of a pseudoscientific world of hybrid experiments, fall in love with a plant and search for the truth.

Co-Producers: Preproject partner: Østfold Internasjonale Teater

Funded By: Art Council Norway, Østfold Internasjonale Teater

CONTACT

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Photo: Ingrid Linnvaag

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Jingyi Wang

JUDGE ME



Photo: Nayan Irite

judgeme.sedb.no

BIO

Jingyi Wang (b. 1984, Beijing) is a performance creator based in Bergen. Her multidisciplinary works are concept driven, participatory, and based on intensive research. Wang deeply engages local communities in her working progress instead of making ready for tour productions. Her main works include “The Value Trilogy” consisting of Post Capitalistic Auction, JUDGE ME, and Voice to Voice (work in progress), and the “Static Theater” series. The Value Trilogy adopts performative events as frameworks and highly involves social-political topics, whereas the Static Theater series breaks the boundaries between performing arts and visual arts while exploring the application of digital technology. Outside Norway, her works have been invited to China (Beijing Penghao Theater), Japan (TPAM), Canada (Harbourfront Center at Toronto) and Korea (SPAF).

JUDGE ME

JUDGE ME is a performance in the form of a court trial that brings discussion and reflection to the ultimate dilemma of every single individual, including artists, regarding their value in today’s society that is dominated by consumerism and entertainment.

Based on Jingyi Wang’s own experience and reflection, *JUDGE ME* offers an achingly honest, thought provoking and in-depth local research-based performance led by the allegation between Plaintiff and Defendant (both portrayed by Jingyi Wang in the premiere), debating whether artists’ values are fairly reflected in today’s society.

The fully scripted court debate is devised based on interviews and workshops with the local communities from where the witnesses for both sides will be selected. When coming to international presentation, *JUDGE ME* is a show that embraces a light and slow touring concept reflecting how the artist responds to the post-pandemic world.

Number of people on tour: 1-2

Length of production: 105 minutes. depending on local production

Co-Producers: BIT teatergarasjen, Bergen Center of Electronic Art, Seoul Performing Art Festival
Funded By: City of Bergen, Art Council of Norway

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Cover / back photo (from Medium by Ingri Fiksdal) by Kristine Jacobsen

Photo on this page (from Jazz Aint Nothing But Soul by Tabanka Dance Ensemble) by Ayi

Design and layout by **Metric** – metricdesign.no

