

# AVGANG

2017

Balletthøgskolen

Avgangsforestillinger  
master koreografi



# A Tribute to Now

## Simen Korsmo Robertsen



A Tribute to Now is part of a series of interdisciplinary, artistic explorations initiated by Simen Korsmo Robertsen related to the notion of presence.

### **Utøvere:**

Louis Schou-Hansen, Simen Korsmo Robertsen.

### **Takk til:**

Anne-Grete Eriksen, Janne-Camilla Lyster, Bjørn Kruse, Ingunn Rimestad, Per Roar and Bojana Cvejic.



“We are living in a culture entirely hypnotized by the illusion of time, in which the so-called present moment is felt as nothing but an infinitesimal hairline between an all-powerfully causative past and an absorbingly important future. We have no present. Our consciousness is almost completely preoccupied with memory and expectation. We do not realize that there never was, is, nor will be any other experience than present experience. We are therefore out of touch with reality. We confuse the world as talked about, described, and measured with the world which actually is. We are sick with a fascination for the useful tools of names and numbers, of symbols, signs, conceptions and ideas.” (Alan W. Watts)

The performers will not aim to seduce. Nor will they strive for something more complete than what already is. They will endeavor to refrain from judgments, expectations and processes of analyzing while performing, and listen carefully to the material being created.

By emphasizing the materiality of the abstract expression of sound and dance, the performance questions our collective awareness in a time in which we seem to be losing touch with the present moment. How can the performative arts affect our relationship to time?

# TO ACTIVATE AND BE ACTIVATED

Bente Alice Westgård



## **Two hundred and thirty questions**

Written by: Bente Alice Westgård  
Part of a book trilogy made together with Karen Eide Bøen  
and Roza Moshtaghi.  
Graphic design: Zahra Rashid

## **Albireo**

Dance and choreography: Bente Alice Westgård

## **Stars in a piece with no name**

Choreography: Bente Alice Westgård  
Dance: Karen Eide Bøen, Rannei Grenne, Marie Bergby Handeland,  
Eivind Seljeseth, Håkon Vadstein



Stars are really fascinating, I find. Not because what they are made of or how they have come into being. I could probably read about them and gain some knowledge, but I don't have the patience to really get it. Instead I accepted that that they are just shiny and beautiful in the sky, visible for me and others when it is dark. They are just there, a bit like they are there for me to watch. They don't do anything special, aren't trying to be anything special. They are just there, making the sky a little bit more beautiful.

There's something else about them that I find curious. If I watch them long enough, it is like they start to communicate with me. They are not doing anything, but something in me changes after a while. To make it happen I need to engage in watching without expecting anything particular to happen. I am just in the watching. Then, sometimes something is happening between me and the stars. I don't know if I have the words for it but it's not so important. However, what is important, is that something is different when I stop watching the stars and go for a late dinner with my family.

My master's project consists of three different pieces. Three different formats but of similar strategies. Always with the questions; how can I activate and be activated by and in my work? And how do I want to activate others, collaborators and audience?

#### Collaborators in both dance pieces

Light design

and scenography: Martin Myrvold

Costume: Kristine Gjems

Soundtrack: Hugo Hedberg

Supervisors: Janne-Camilla Lyster, Loan Ha

#### Thanks for help and support:

Karen Eide Bøen, Roza Moshtaghi, Mårten Spångberg, Bojana Cvejic, Per Roar, Amanda Steggl, Anne Grete Eriksen and Melanie Fieldseth.

06 04 17

## Roza Moshtaghi



Dance: Trine Lise Moe, Mina Weider, Tamar Ohana Goksøy, Aslak Aune  
Nygård Anders Rohlan Småhaug, Ellen Kristjansdóttir  
Choreography: Roza Moshtaghi  
Costume: Triin Tint  
Music: Mikael Hope  
Light: Martin Myrvold  
Photos: Golara Jahanian

Supervisors: Ingri Midgard Fiksdal, Bojana Cvejic, Per Roar, Amanda Stegell

Thanks for help and support:

Karen Eide Bøen, Bente Alice Westgård, Kristian Støvind, Ronak Moshtaghi, Anne Grete Eriksen, Carle Lange, Vika Adutova, Jeremiah Day, Theodor Barth, Mehdi Torkaman



It appears with the head of a dog and the claws of a lion, and sometimes also with a human face. Like a looping story that passes from mouth to mouth, from eye to eye, and from body to body, it reproduces narratives of tyranny. Embodied in a few postures repeating themselves and appearing like a peacock, aware of the hidden colours.

This performance can be described as a research in visualising reactions to the dialogues between structures, objects and organisms. More than being a deliberate act, the choreography is a result of this research process.

The photo book is part of a trilogy made together with Karen Eide Bøen and Bente Alice Westgård.

Book advice: Melanie Fieldseth, Graphic design: Zahra Rashid

The choreography is developed in collaboration with the dancers and the artists involved.

**Soft command /  
To see yourself from the outside  
Karen Eide Bøen**



To see and be seen as long as we are linguistic beings.

### **Soft Command**

Performer: Alessandra Ruggeri /  
Choreographer: Karen Eide Bøen

A woman opens the door and enters the room. When you enter a performance the situation is such that the performer knows more than you. Will you trust her? A woman opens the door and leaves the room. Will you follow her?



### **To see yourself from the outside**

Makers and performers: Hugo Hedberg and Karen Eide Bøen

When you described how I cut the vegetables and my movements in the kitchen, I initially experienced it as just a voice in the background. But after a while it transitioned into a feeling of power. You could foresee how I would cut the vegetables, and it felt like you were instructing me.

In the two works that result from my master project I do not escape my interest in power, the relationship between body and mind, nor my fascination+- with the physicality of sound and physical effects of language. Trying to work with sound as materialised movement in space, language made itself present and the voice turned out to be strong enough to manifest another layer of movement.

### Credits:

Light design:	Martin Myrvold
Costume design:	Kristine Gjems
Supervisors:	Snelle Hall, Erik Bünger and Amanda Steggell
Book advice:	Melanie Fieldseth
Book design:	Zahra Rashid
Technology:	Florian Gutzwiller
Photo documentation:	Eirik Slyngstad

Thanks for help and support: Roza Moshtaghi, Bente Alice Westgård, Ane Hjort Guttu, Bojana Cvejic, Per Roar, Anne Grete Eriksen, Saskia Holmqvist, Roar Sletteland, Tolga Balci, Ingvild Isaksen and Sigbjørn Pilskog

# A farmer is a man outstanding in his field

Kristian Støvind



Ide, konsept, koreografi og danser:

Medskapende danser:

Scenografi og videodesign:

Lyddesign:

Originalmusikk:

Lysdesign:

Kostymedesign:

Veiledere:

Kristian Støvind

Julie Mjøen

Kyrre Heldal Karlsen

Charles Rinaudo

Leif Halvorsen

(filmmusikk fra Markens grøde)

Martin Myrvold

Signe Vasshus

Anne Grete Eriksen, Per Roar,

Mikkel B. Tin



Prosjektet er inspirert av Knut Hamsuns roman *markens grøde*, samt tekster av Martin Heidegger; "Fundamental mystery of life is that something exists, rather than nothing, that is the world."

Danseforestillingen forsøker visuelt og på et underliggende humoristisk vis å si noe om vår avhengighet til naturen og hverandre. At vi ikke bare har føtter, men også røtter og at vi alle står på noens skuldre.

Forestillingen begynner "ute" og slutter "inne" og vi følger Isak og Ingers reise fra natur til kultur. De "bygger", "bor", "tenker".

## Forestillingstider master koreografi

### **A tribute to now**

Simen Korsmo Robertsen

Fre. 10.03 kl. 23.00, lør. 11.03 kl. 22.00,  
fre.17.03 kl. 23.00, lør. 18.03 kl. 22.00  
Sted: Black Box teater

### **Albiero**

Bente Alice Westgård

Fre. 24.03 kl. 19.00, lør. 25.03 kl. 13.00 og  
kl. 19.00  
Sted: Scene 5

### **To see yourself from the outside**

Karen Eide Bøen

Fre. 24.03 kl. 20.00, lør 25.03 kl. 14.00 og  
kl. 20.00  
Sted: Scene 5

### **06 04 17**

Roza Moshtaghi

Man. 03.04 kl. 19.00, tirs. 04.04 kl. 21.00,  
ons. 05.04 kl. 21.00  
Sted: Scene 3

### **Stars in a piece with no name**

Bente Alice Westgård

Man. 03.04 kl. 20.00, tirs 04.04 kl.19.00,  
ons. 05.04 kl. 19.00  
Sted: Scene 5

### **A farmer is a man outstanding in his field**

Kristian Støvind

Tirs. 04.04 kl. 18.00, ons. 05.04 kl. 18.00,  
tors. 06.04 kl. 20.00  
Sted: Scene 3

### **Soft command**

Karen Eide Bøen

Tirs. 04.04 kl. 20.00, ons. 05.04 kl. 20.00,  
tors. 06.04 kl 19.00  
Sted: Scene 5

## Teknisk stab

Prosjektkoordinator:

Kjetil Skåret

Inspisient:

Linda Marie Magnussen

Lydavgvikler:

Antony Aubert

Scenemester:

Ragnar Berntsson

Rekvisitør:

Ida Lome Brevik

De sceniske elementene er produsert ved Kunsthøgskolen i Oslos scenetekniske verksteder.

*OBS! Dørene stenges presis.*

*Det er ikke tillatt å fotografere, filme eller gjøre lydopptak under forestillingen.*

## Balletthøgskolen

Dekan: Suzanne Bjørneboe

## Kunsthøgskolen i Oslo

Fossveien 24  
0551 Oslo  
[www.khio.no](http://www.khio.no)