

NORWAY

A woman with long brown hair is seated on a large, blue, furry chair. She is wearing a patterned dress with yellow and grey tones. She is looking upwards and to the right. The background is dark, and the lighting is dramatic, highlighting her face and the texture of the chair.

Performing Arts Hub Norway supported by the
Royal Norwegian Consulate General, New York present

NOW

2024

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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.

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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 independent contemporary performing arts. PAHN is supported by The Norwegian Ministry of Foreign Affairs and The Ministry of Culture and Equality. PAHN works closely with artists, organizations, international partners, and The Ministry of Foreign Affairs through Norwegian embassies and consulates, to promote Norwegian performing arts to strengthen international relationships. PAHN is part of the network Norwegian Arts Abroad (NAA) together with NORLA, OCA, the Norwegian Film Institute, Norwegian Crafts, Music Norway and DOGA, all organizations promoting Norwegian art and culture abroad.

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(international collaborative arts productions)

Now in its 12th year, **Performing Arts Hub Norway**, with support from **The Royal Norwegian Consulate General in New York**, is happy to present **Norway Now 2024!**

INTRO

We are thrilled to be back both in person and virtual for Norway Now! This year the delegation is comprised of 8 artists and companies, curated in partnership with Lauren Slone, Senior Director of Artistic Programs at YoungArts, Miami.

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.

Now, as the production is both live-streamed and recorded we hope that the presentation of 8 artists/companies also will reach beyond the boundaries of North America.

Norway Now's efforts have been highly successful — both assisting American and international presenters travelling to Norway to see work and meet artists, as well as a kickstart for touring opportunities for Norwegian companies throughout North America. The number of artists coming to the US to perform during the last few years has increased exponentially. Some of these have been *Jo Strømgren Kompani*, *Verdensteatret*, *Findlay//Sandsmark*, *Teater NIE*, *Ingri Fiksdal*, *Heine Avdal*, *Wakka Wakka*, *Alan Lucien Øyen / winter guests*, *Ingun Bjørnsgaard Prosjekt*, *Grusomhetens Teater*, *Jingyi Wang*, *The Krumple*, *Mia Habib* and many others.

Participating venues have included: *BAM*, *EMPAC*, *E59E*, *Gibney Dance*, *The Clarice Smith Performing Arts Center*, *Watermill Center*, *New York Theater Workshop*, *Abrons Art Center*, *New York Live Arts*, *Philadelphia Fringe Arts*, *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.



Heidi Olufsen

Consul General
The Royal Norwegian Consulate in New York



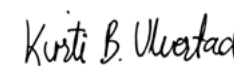
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ELLE SOFE COMPANY

vástádus eana – The answer is land



Photo Lars Opstad

BIO

Elle Sofe Sara (b. 1984) is a choreographer, director, and filmmaker. Sara's work expands upon seemingly mundane, often overlooked areas of Sámi physicality—unspoken rituals that have escaped the vice grip of colonialism. Sara uncovers a space in which the past and the present coincide. While her choreography is known for its playful approach, she also delves into taboo subjects such as trauma, abuse, and suicide. As an Indigenous artist, Sara seeks to create work that resonates as strongly for her community as it does for the art world. Internationally, Sara has created work with Liu Chi (China), Wimme (Finland), and Lana Hansen (Greenland) among others.

VÁSTÁDUS EANA – THE ANSWER IS LAND (2021)

Community and kinship between people, with nature and with the earth we all share, are the main themes of *Vástádus eana / The answer is land*.

The choreography is inspired by demonstrations, Sami spiritual practices and formation dance. Written specially for the performance by composer and professor of yoik, Frode Fjellheim, the polyphonic yoik works as a supportive pillar throughout the work.

Target Audience Adults/Youth **Genre** Dance

Duration 70 mins **Entourage** 11

Funded by Sámediggi, Arts Council Norway, Nordic Culture Point, County of Troms and Finnmark, The Audio and Visual Fund, Dáiddafoanda, Sámiráddi, SPENN

Produced by Elle Sofe Company **Co-produced by** Tanz im August ^{DE}, Norrlandsoperan ^{SE}, Arctic Arts Festival ^{NO}

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CORENTIN JPM LEVEN

Birds of III Omen

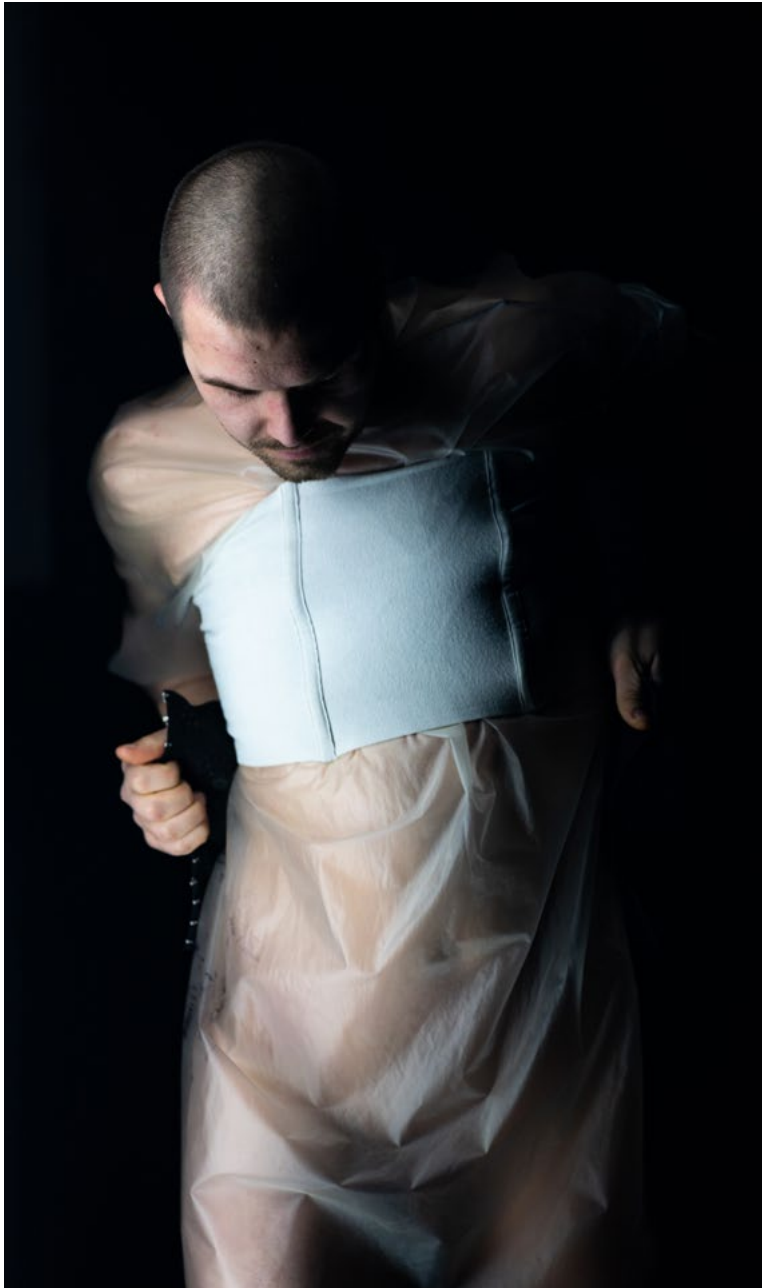


Photo Antero Hein

BIO

Corentin JPM Leven is a Franco-Norwegian artist who resides in Oslo. He completed his education in scenography at the Norwegian Theater Academy and later diversified into multi-disciplinary practices after graduating in 2015. Leven's artistic style is a blend of movement and scenic architecture. In 2020, Leven made his debut as a director and performer with the performance titled "+-".

Leven's work is deeply connected to the heritage and history of the Queer community. By drawing on personal experiences, Leven delves into a range of issues related to Queer identity, the Queer body, the Queer community, and Queer history.

BIRDS OF III OMEN (2022)

BOIO is a theatre performance contextualizing and problematizing medicalization of the Queer body. What are ways for the queer community to self-identify while also maintaining a productive relationship with the medical community? How can the queer body identify itself when, on the one hand, it has been defined by medicine and, on the other, by popular fabulation? Through his own HIV diagnosis, Leven explores the many roles he, as HIV-positive, must play both socially and in the LGBTQ+ environment. The work explores the tension between science and personal identity in heteronormative contexts, drawing on both the performer's experiences and Queer History. "Birds of III Omen" is the second solo performance by Corentin JPM, and is co-created with Ann Mirjam Vaikla, Kim Reenskaug, and Ulf Nilseng.

This visual performance sets itself in a space filled with memories and desires. A place between the construction of a monument and the striking silence of a memorial, a space between science and self-definition.

Target Audience Adults/Youth **Genre** Dance/Theatre

Entourage 4 - 5 **Duration** 60 mins

Funded by Arts Council Norway, Black Box Theatre, The Fritt Ord Foundation, Oslo Municipality, The Audio and Visual Fund, Fund for Performing Artists, DansIT

Produced by Corentin JPM LEVEN **Co-produced by** RAS, Narva Art Residency

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BODYCARTOGRAPHY PROJECT

Resisting Extinction



Photo Arne Hauge

BIO

Olive Bieringa and Otto Ramstad have been collaborating as **BodyCartography Project** for 25 years. They engage with the vital materiality of their bodies and minds to create live performance that facilitates a re-enchantment of embodiment, relationship, and presence. Their research questions how tools from dance, choreography and somatics can support our collective evolution in this moment of planetary crisis. Their work is rooted in experimental, somatic, and socially engaged practices. They make performances, installations, films, workshops, talks, festivals, and other curatorial projects. Their works range from intimate interventions in public space, large community site works, installations for the museum to complex works for the stage.

RESISTING EXTINCTION (2021)

Resisting Extinction offers practices for living and dying together on a damaged earth. Resisting Extinction unfolds as a series of three experiences: - weather walk is a one-on-one performance journey. We will transform our small talk about the weather. - the missing is an invisible performance that flickers on the periphery of our consciousness where critically endangered multi-species beings haunt the landscape. - dying and decomposing practices allow us to collectively practice for potential climate realities.

Target Audience Adults / Youth **Genre** Dance/Performance/Land-based work

Duration 120 mins **Entourage** Ecotour model 4/Standard tour model 9

Funded by Arts Council Norway, The Audio and Visual Fund, Fund for Performing Artists,

Oslo Municipality, KORO **Produced by** BodyCartography Project

Co-produced by DansiT^{NO}, SITE^{SE}

Contact

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BODYCARTOGRAPHY.ORG

WAKKA WAKKA

Animalia Trilogy



Photo David Zadig

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BIO

Wakka Wakka is an OBIE and DRAMA DESK award winning theatre company consisting of artists who share a common language in creation and ensemble work. Their mission is to create works of theatre that are bold, unique, and unpredictable. Since 2001 Wakka Wakka has created and produced ten entirely original works of theatre: "B9: Clinch Mountain Lookout", "Fattie and Skinny Show!", "The Untold Story of Monkey," "The Death of Little Ibsen," "FABRIK: The Legend of M. Rabinowitz", "Baby Universe", "Saga", "Made in China", "Animal R.I.O.T. and "The Immortal Jellyfishgirl". All of Wakka Wakka's productions have been highly visual, overlapping in a wide range of styles.

ANIMALIA TRILOGY (2021/2022)

Animal R.I.O.T. and *The Immortal Jellyfishgirl* are the two first parts of a trilogy called **Animalia**. The project explores the human relationship with other animals, primarily wild ones and looks at our place in the Animal Kingdom and the frail biosphere we live in. *The Immortal Jellyfish Girl* asks us how we might alter our behavior in the present, if we could literally see the future play out in front of us. The time is now, but the year is 2555 and the Fantastic Mr. Fox (the real one) narrates our puppet show as he weaves between past, present and the not-so-distant future. *Dead as a Dodo* is the last part of the trilogy, and it is a family show about the return of the dodo. It is a reenactment of how an artificial intelligence amused itself by making up a story of how the dodo came back from extinction.

Target Audience All ages **Genre** Figure Theatre

Duration A.R.I.O.T. (60 mins), The Immortal Jellyfishgirl (85 mins), Dead as a Dodo (60 mins)

Entourage (A.R.I.O.T.): 2, (The Immortal Jellyfishgirl):10, (Dead as a Dodo):12

Funded by Arts Council Norway **Produced by** Wakka Wakka

Co-produced by Nordland Visual Theatre, E59E NYC

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WAKKAWAKKA.ORG / ANIMALRIOT.ORG

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BIANCA HISSE & LAURA CEMIN

How the Land Lies

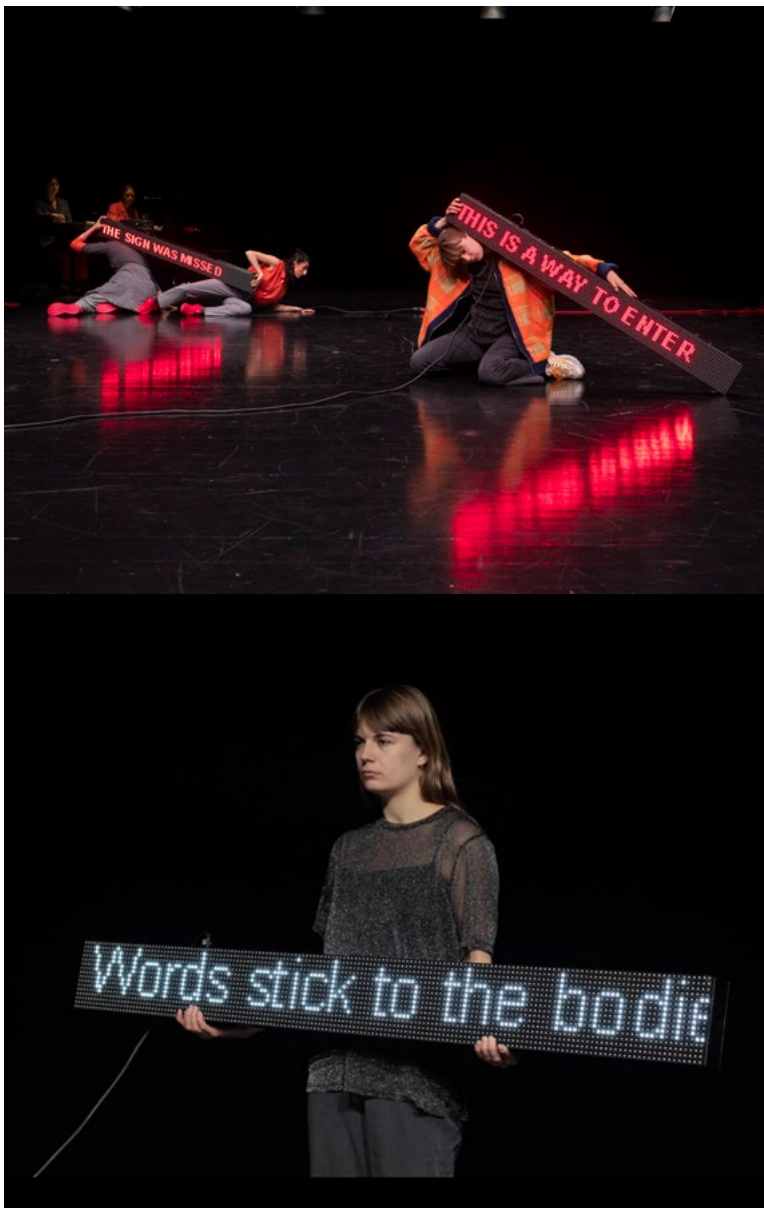


Photo Pirje Mykkänen / Roberta Segata

BIO

Bianca Hisse (Brasil/Norway) and **Laura Cemin** (Italy/Finland)'s collaboration was established in 2021. Their choreographic work operates at the intersection of visual art, performance, and installation, often blurring the borders between dancers, physical objects, language, and their environment. Their dance pieces focus on how contemporary discourses influence mobility and social circulation on a macro-scale. They have been exploring such topics in their collaborative body of work, as well as in their individual artistic practices.

HOW THE LAND LIES (2023)

This is a dance performance for 5 bodies and 3 LED electronic scrolling signs. The piece is made in collaboration with dancers based in the Nordic countries who carry histories of migration and displacement of their territories. The LED signs, usually found in public spaces as low-key advertisement signs, become vessels to convey how language influences mobility. Navigating between tourism slogans and visa questionnaires, the dancers interact with the text scrolling on the LED panels. As the words move on the screens, they are also moved by the bodies. Meanings unfold and borders slowly blur: who can stay and who must leave? Who is seen and who remains hidden? What is allowed and what is forbidden?

Target Audience Adults/Youth **Genre** Dance/ Performance/ Installation
Duration 40 mins **Entourage** 8 – 10

Funded by Arts Council Norway, The Audio and Visual Fund, Nordic Culture Point, The Norwegian-Finnish Cultural Foundation, Arts Promotion Centre Finland, City of Helsinki, Estonian Cultural Endowment and The Norwegian Visual Artists Fund

Produced by Bianca Hisse & Laura Cemin **Co-produced by** Kiasma Theater, Söltumatu Tantsu Lava, Davvi – Senter for scenekunst, Narva Art Residency, HIAP – Helsinki International Artist Program.

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[biancahisse.com](https://www.biancahisse.com)



[lauracemin.com](https://www.lauracemin.com)

[HOWTHELANDLIES.INFO](https://www.howthelandlies.info)

ONLY SLIME

AFTERLIFE



Photo: Tobi Pfeil

BIO

Only Slime is an interdisciplinary music, performance, and arts duo by Claudia Cox & Tobi Pfeil, based in Oslo, Norway and Newcastle, Australia. Their work unfolds in the intersection between music, game design, AI-assisted art, performance, installations, and 3D-animation. Only Slime focuses on transgression, innovation, collaboration, and research in their projects. Only Slime was founded in 2022 and has since then produced their computer game opera 'AFTERLIFE'. The duo is currently recording their debut album, writing a commissioned piece for Danish ensemble NEKO3, and developing a VR installation for 2024-2025.

AFTERLIFE (2023)

A JOURNEY INTO DIGITAL DEATH AND RESURRECTION

Stuck inside an operatic computer game universe, two characters set out on a journey to discover what lies beyond the confinements of their world. Driven by a deep, existential longing for the unknown, they are ultimately faced with their own death - and existence beyond death itself. The opera questions historical and empirical models for life after death and higher meaning in life, playfully combining elements from Greek mythology, contemporary internet-culture, AI-generated material, and computer-game storytelling techniques. Brought together in a 3D-game-inspired operatic form, AFTERLIFE is both fun, thought-provoking, and transgressive in its combination of music, technology, storytelling, and live performance. Using real-time motion tracking and live vocals with electronics on stage, the two performers control their respective avatars in a game engine on their existential search for higher meaning - and their descent into 3D death and non-existence.

Target Audience Adults / Youth **Duration** 105 mins

Genre Experimental Opera/Music Theatre/ Interdisciplinary Performance

Entourage 2 - 3

Funded by Arts Council Norway, Black Box Theatre, House of Drama, Furestiftelsen, The Audio and Visual Fund, Fund for Performing Artists, The Norwegian Composer's Association, HFMT Hamburg **Produced by** Only Slime

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ONLYSLIME.NET

NAGELHUS SCHIA PRODUCTIONS

DuEls



Photo Antero Hein

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BIO

Nagelhus Schia Productions is an award-winning contemporary dance company founded in 2018 as one of the three Norwegian companies with permanent public funding. Founder and Artistic Director Guro Nagelhus Schia and Assisting Artistic Director Vebjørn Sundby have a long track record as dancers, choreographers, and actors. The company's mission is to create and promote dance productions of the highest quality on an international scale by inviting national and international choreographers as well as emerging innovative artists to create new works.

DUELS (2020)

DuEls is a monumental, site-specific dance experience and a journey through the Vigeland Museum, Oslo. Choreographed by Erna Omarsdottir and Damien Jalet, DuEls is a unique collaboration between the two Nordic dance companies Nagelhus Schia Productions and Iceland Dance Company. Through a series of short and visceral pieces performed in the form of a tour performance through the museum's various rooms, the dance contributes to release the concentrated energy in Gustav Vigeland's sculptures. DuEls contains both new and previous works, including an unforgettable scene from Black Marrow and pieces that have previously been performed in the spectacular halls of the Louvre. The project can be downscaled and adapted to tour other art museums, galleries, or site-specific venues.

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Target Audience Adults / Youth **Genre** Dance

Duration 75 mins **Entourage** 18 (can be downscaled)

Produced by Nagelhus Schia Productions

Co-produced by Iceland Dance Company, The Vigeland Museum and Bærum Kulturhus.

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NSPRODUCTIONS.NO

PLEXUS POLAIRE / YNGVILD ASPELI

A Doll's House



Photo: Jonas Karlsson

BIO

Artistic director of **Plexus Polaire**, Yngvild Aspeli, develops a visual world that brings our most buried emotions to life. The use of life-sized puppets is at the center of her work, but the actor's performance, the presence of the music and the use of light and video are all equal elements in communicating the story. Within her French-Norwegian company Plexus Polaire, she has directed six shows: *Signals* (2011), *Opera Opaque* (2013), *Ashes* (2014), *Chambre noire* (2017), *Moby Dick* (2020), *Dracula Lucy's Dream* (2021), and *A Doll's House* (2023).

A DOLL'S HOUSE (2023)

A show for an actress-puppeteer and a house haunted by life-sized puppets, dead birds and a possessed female choir. The performance is inspired by *A Doll's House* by Henrik Ibsen. A visual transcendence underneath the surface of one of the world's most performed plays, featuring puppets, humans, music, and a manipulative space filled with broken illusions.

Target Audience Adults **Genre** Figure Theatre

Duration 75 mins **Entourage** 8

Funded by Norwegian Arts Council ^{NO}, DGCA Ministère de la Culture ^{FR},
DRAC et Région Bourgogne franche Comté ^{FR}, Département de l'Yonne ^{FR}

Produced by Plexus Polaire **Co-produced by** Théâtre Dijon Bourgogne CDN ^{FR},
Les Gémeaux, scène nationale de Sceaux ^{FR}, le Bateau Feu, scène nationale de Dunkerque ^{FR},
Le Trident, scène nationale de Cherbourg ^{FR}, le Manège, scène nationale de Reims ^{FR},
Nordland Visual Theatre ^{NO}, Bærum Kulturhus ^{NO}, Teater Innlandet ^{NO}, Nordland Theatre ^{NO},
Festival Mondial des Théâtres de Marionnette de Charleville-Mézières ^{FR}, Lutkovno gledališče
Ljubljana / Ljubljana Puppet Theatre ^{SI}

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ELLESOFE.COM

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BODYCARTOGRAPHY.ORG

WAKKAWAKKA.ORG / ANIMALRIOT.ORG

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Performing Arts
Hub—Norway
Danse- og teatersentrum