



Cosmos+ 2015 (Roberto Fortuna)

Hotel Pro Forma's Productions

By Kirsten Delholm

Madama Butterfly (2017) Puccini's *Madama Butterfly* is known and beloved in the classic opera world. A new interpretation must be found. In Hotel Pro Forma's staging *Madama Butterfly* is a ghost who has to tell her story again and again. She does not play the character of the story, she is the storyteller, the voice who tells/sings the story about the 15-years old girl Cio-Cio-San, who is here performed by a life size puppet. When the puppet's stylized expression of fundamental emotions is separated from the pure musical narrating voice, the story is enhanced. Other parts of the story's underlying tones are made visible when black ninjas become threatening ancestors, and when ominous phenomena pop up. *Madama Butterfly's* death cannot be altered, but the story takes another twist at the end.

Conductor: Roberto Rizzi-Brignoli / Bassem Akiki *Director:* Kirsten Dehlholm. *Co-director:* Jon R. Skulberg. *Set design:* Maja Ziska. *Lighting design:* Jesper Kongshaug. *Costume design:* Henrik Vibskov. *Choreography for ninjas:* Kenzo Kusuda. *Puppet Theatre Company:* Ulrike Quade Company. *Dramaturgy:* Krystian Lada. *Performers:* Soloists, puppeteers, dancers, choir, orchestra. *Production:* La Monnaie de Munt.

NeoArctic (2016) 12 songs. 12 soundscapes. 12 landscapes. 1 planet. We have entered the Anthropocene, a new geological age defined by human disturbance of the eco-system to an unprecedented extent. Humanity has become a 'natural force' that causes rapid, violent changes to the planet Earth. The performance investigates in what ways the Anthropocene can be expressed via aesthetical and musical mixed forms. Like a tribe from the future twelve singers sing, shout, and whisper about global processes. A visual melancholy requiem, amplified, mixed with electronic dub and reverb sounds. With the notions of Grain, Vapor, Ray as its point of departure, a dramaturgic structure is developed. The three chapters represent the sensuous qualities of materials and particles, of the transitory and of radiation as energy.

Direction: Kirsten Dehlholm. *Conductor:* Kaspars Putnins. *Music:* Andy Stott, Kristis Auznieks. *Lyrics:* Sjón. *Lighting design:* Jesper Kongshaug. *Set design:* Anne Mette Fisker Langkjer. *Video design:* Adam Ryde Ankarfeldt, Magnus Pind Bjerre. *Sound design:* Kristian Hverring. *Costume design:* Wali Mohammed Barrech. *Production:* Hotel Pro Forma / Latvian Radio Choir. *Performers:* 12 singers from Latvian Radio Choir.

Today's Cake is a Log (2015) is a performative exhibition of and by Hotel Pro Forma on the occasion of their 30th anniversary. Hotel Pro Forma occupies nine rooms at the Art Association, Gl. Strand. Works from previous productions enter the frames of the visual arts as site-specific productions. Completely new works are created for some of the rooms. As a study of word and image, performing arts, and architecture a number of performers continuously read texts aloud from previous performances throughout the period of the exhibition

Concept, direction, set design: Kirsten Dehlholm. *Performers:* 174 people of all ages.

Rachmaninov Troika (2015) Sergei Rachmaninov's only three operas are performed together at the opera house La Monnaie in Brussels in a production entitled *Rachmaninov Troika*. Hotel Pro Forma is responsible for the staging of the overall visual score and a huge staircase as the stage. The first opera, *Aleko*, can be seen as opera and theater. Here, the space is deep and the colors explode in costumes and lighting. The second opera, *The Miserly Knight*, is opera and architecture. Here the space is flat with filmed architecture as the backdrop for the soloists on the proscenium. The third opera, *Francesca*, is opera and image. Once again the space is deep, and everything is black and white on the stairs of the underworld.

Concept, direction: Kirsten Dehlholm, Jon R. Skullberg. *Set design:* Maja Ziska. *Video:* Magnus Pind Bjerre. *Costumes:* Manon Kündig. *Lighting design:* Jesper Kongshaug. *Performers:* soloists, chorus, orchestra.

Cosmos + (2014) is a performance about the universe for grown ups and children. The boy TOM7 meets an astronomer, a mathematician, two physicists, two philosophers, two operators, and a Moon girl. Everybody tells about phenomena of the universe. Everything is connected. We are all made of stardust, the astrophysicists say. The visual material is "homemade" in the cosmic kitchen of Hotel Pro Forma through analog experiments further processed in the computer. A big team is behind the performance: a director, a textile designer, a video artist, a graphic designer, two musicians, a poet, an author, a lighting designer, a dramaturge, a theoretical physicist, a teacher of astrophysics, eight design students and two boys of 12. *Cosmos +* was commissioned for the big stage of the Lithuanian National Drama Theatre and premiered in March 2014 with Lithuanian actors. *Cosmos +* was performed in Copenhagen with Danish actors in February 2015 and in Uppsala City Theatre with Swedish actors in March 2016.

Direction: Kirsten Dehlholm. *Concept:* Kirsten Dehlholm, Anne Mette Fisker Langkjer, Jesper Grimstrup, Magnus Pind Bjerre. *Screenwriters:* Kirsten Dehlholm, Laura Mortensen, Morten Søndergaard, Anne Mette Fisker Long- lovingly, Mindaugas Nastaravicius, Tomas Lager Lundme. *Music:* Ernestas Kausylas / Brokenchord, Misa Skalskis / 96wrlld. *Costumes:* Henrik Vibskov. *Sound design:* Kristian Each ring. *Lighting design:* Jesper Kongshaug. *Performers:* Ellen Hillingsø, Niels Anders Thorn, Bende Harris, Preben Harris, Sofie Lebech, Lisbeth Sonne, Casper Sloth, Stine Gyldenkerne, Frederic Linde Fleron, Frida Striim Therkelsen.

Laughter in the Dark (2014) Based on Vladimir Nabokov's novel *Laughter in the Dark* the performance is the second bid to create a work from a psychological text based on a plot of lust and deception. The classic story is told through visual and auditory means. Part one is in the dark. The audience sits wearing headphones and hears voices and sounds through binaural microphones. The second is in light. The space is seen for the first time as an inexorable machine in constant motion, multiplied by mirrors and shadows. The third part is a live concert.

Concept, direction: Kirsten Dehlholm. *Screenwriters:* Mogens Rukov, Kirsten Dehlholm after the novel by Vladimir Nabokov. *Music:* Nils Frahm. *Choreography:* Mette Ingvarstsen. *Sound design:* Kristian Hverring. *Lighting design:* Jesper Kongshaug. *Performers:* Thomas Mørk,

Johannes Lilleøre, Clara Fasting Prebensen. *Music live*: Nils Frahm.

Rienzi, Rise and Fall (2014) Hotel Pro Forma's staging of Richard Wagner's early opera at the Latvian National Opera as the opening event of Riga as *European Cultural Capital* in 2014. The story of the Roman tribune Rienzi's rise and fall emerges through opposites: light and darkness, order and chaos, volume and loneliness. The Spanish Riding School in Vienna is the inspiration for the visual concept: set design, choreography, and costumes as fashionable uniforms. The setup includes a symphonic orchestra, chorus, soloists, ballet dancers, a boys' choir, and a white horse.

Concept, direction: Kirsten Dehlholm, Jon R. Skulberg. *Conductor*: Modestas Pit Rena. *Production*: Latvian National Opera in Riga, in artistic collaboration with Hotel Pro Forma *Set design*: Maja Ziska. *Costumes*: Mareunrol's. *Lighting design*: Jesper Kongshaug. *Performers*: soloists, choir, orchestra, ballet dancers, a boys' choir, a white horse.

Parsifal (2013) Richard Wagner's opera *Parsifal* was staged at Teatr Wielki in Poznan as a *Gesamtkunstwerk* with emphasis on the visual. Wagner's symbolic world translated into today's visual language. The movable floor of the stage was used scenographically and architecturally with the chorus as *tableaux vivants*. Parsifal is doubled with a sign language interpreter who translates Parsifal lyrics into expressive sign language. The woman Kundry is doubled with a red-haired performer, appearing as ten different characters, all wings of the same woman. Other characters appear as ordinary or enigmatic figures in picturesque sceneries.

Concept, scenography: Kirsten Dehlholm. *Direction*: Kirsten Dehlholm, Jon R Skulberg. *Conductor*: Gabriel Chmura. *Production*: Teatr Wielki w. Poznan in artistic collaboration with Hotel Pro Forma. *Costumes*: Henrik Vibskov. *Lighting design*: Jesper Kongshaug. *Performers*: soloists, choir, orchestra, ballet, sign language interpreter, performer, dancers.

The One Who Whispers (2012) is a tragicomic story of how a lie develops a web of lies in which the characters are caught. Through long lanes of the scenic space words and opinions are reinforced when actors move back and forth without looking at each other while speaking directly to the audience. *The one who whispers* is Hotel Pro Forma's first major production as psychological drama with a plot. It all takes place in a glow-in-the-dark universe. Everything is luminous, but nothing is obvious in this study of words and images and of shifts of meaning.

Concept, direction: Kirsten Dehlholm. *Text*: Astrid Øye. *Costumes*: Henrik Vibskov, Kirsten Dehlholm. *Sound design*: Janus Jensen. *Lighting design*: Jesper Kongshaug. *Performers*: Nils P. Munk, Rikke Lylloff, Sarah Boberg, Rasmus Hougaard, Pelle Nordhøj Kann, Özlem Saglanmak.

War Sum Up (2011) is inspired by the Japanese culture and its powerful expression of poetry, pop, precision, and brutality. Stylized manga drawings in XL-formats tell about being a soldier, a warrior, and a spy as contemporary framed figures. A woman on the proscenium is working ceaselessly to maintain daily life in spite of the world war. Every story is amplified and magnified when the civilians are speaking as a great singing chorus. Two composers from different backgrounds created the music in classical and pop. The libretto is formed by texts

from the original pieces of No-theater written by Japanese masters, and sung in Japanese.

Concept: Willie Flindt, Kirsten Dehlholm. *Direction:* Kirsten Dehlholm. *Music:* The Irrepressibles, Santa Ratniece with Gilbert Nouno. *Conductor:* Kaspars Putnin / Sigvards Klava. *Costumes:* Henrik Vibskov. *Lighting design:* Jesper Kongshaug. *Production:* Hotel Pro Forma / The Latvian National Opera. Performers: 12 singers from the Latvian Radio Choir.

Ellen (2010) The audience is putting on headphones and binaural sounds and voices are heard and Ellen takes them on a trip to cities in Denmark: Silkeborg, Svendborg, Copenhagen, Elsinore and Aarhus. That is five cities, each with its own history, character and mood. Through research carried out beforehand and with an intense one-week investigation in each city Ellen seeks to define the place. The performance is a meeting between the known and the unknown, the personal and the universal, the local and the universal. Through people's stories the performance takes up local political issues. Local women named Ellen participate in the performance. In Svendborg this involved 18 women named Ellen. Texts about and from the cities is mixed with poetic lyrics written especially for Ellen.

Concept, direction: Kirsten Dehlholm. *Text:* Morten Søndergaard as well as texts created by the performers. *Sound design:* Pelle Skovmand. *Lighting and set design:* Adalsteinn Stefansson. *Performers:* Ellen Friis, Ellen Hillingsø, Özlem Saglanmak and local guests.

Undercover (2010) is an exhibition as a physical, sensual tale about some of all the small and large treasures to be found in the Royal Library's vast collections: from cultural historical landmarks to everyday flyers and reviews. The exhibition displays works from six different departments: map and picture collection, digital preservation, conservation department, handwriting collection, medical department, security and small printed matter. Library employees act as speaking images projected directly on the pillars in the hall. *Undercover* looks into the storage rooms of the library and the archives. Objects from Hotel Pro Forma's works are included as supporter and opponent in the exhibition.

Concept, set design, curating: Kirsten Dehlholm, Ralf Richardt Strøbech. *Producer of the exhibition:* Christina Back. *Lighting design:* Jesper Kongshaug.

Tomorrow, In A Year (2009) On the occasion of the 150th anniversary of the publication of *The Origin of Species*: A Darwin electro-opera. Darwin's thoughts, experiences, and letters shape the visual and conceptual universe. The performance follows the two acts of the development and the publication of his work. The first act is exploratory, mainly conveying Darwin's theories in a closed performance space. The second act is a summary of the material, where the scenic space opens, mutates and divides into two. A new shape occurs, as happens to all living creatures. Change is inevitable. The opera frames *The Knife's* groundbreaking music – a new species within the electro-opera.

Concept, direction: Ralf Richardt Strøbech, Kirsten Dehlholm. *Set design:* Ralf Richardt Strøbech. *Music:* The Knife. *Libretto:* The Knife, Mt. Sims, and Charles Darwin. *Costumes:* Maja Ravn. *Sound design:* Anders Jørgensen. *Lighting design:* Jesper Kongshaug. *Singers:*

Kristina Wahlin, Lark Winther, Jonathan Johansson. *Dancers*: Alexandre Bourdat, Lisbeth Sonne, Agnete Accenture, Jacob Stage, Jan Strøbech, Bo Madvig

Relief (2008) is a performance about the condition of sensation juxtaposed with Ukraine in a geopolitical relief. The performance takes place in a two-dimensional landscape on a cinema screen with: one performer, two humanoid figures, 220 headphones with binaural sound. The relief is the stage between image and space and the relief becomes an image of the world in its genesis, as the very moment, when the figure is detaching itself from the surface to get an independent life. This is where geological contours divide and become a country in order to change again. Through interviews with residents of the multicultural seaport of Odessa a new cultural identity is emerging.

Concept, direction: Ralf Richardt Strøbech, Kirsten Dehlholm. *Music*: UKR. tele.kom, Andrei Sechkowski, Sergei Klein, Stanislav Menzulski. *Interview*: Marie Tetzlaff, Olga Korobtseva. *Tekst*: Vladimir Nabokov. *Manuscript*: Kirsten Dehlholm. *Sound design*: Anders Jørgensen. *Lighting design*: Jesper Kongshaug. *Performer*: Johannes Lilleøre. *Voices*: Jens Albinus, Sarah Boberg, Viktor Melnikov, Julia Novitskaya.

The Sand Child (2007) is the second performance to examine Arab culture. In the writer Tahar Ben Jelloun's two books *The Sand Child* and *The Sacred Night* the same lifetime appears in many disguises. A child is born as a girl, but following her father's will she grows up as a boy among seven sisters. As an adult, the protagonist's actions and personality change through shifting narrative voices. In the performance, the seven sisters appear as seven contemporary living women, seven contemporary talents. They are presented through their CVs and short personal statements: Texts about possibilities and destiny and of talent, about how everything is part of a context. The *Sand Child* tells about adaption and change as a fact of modern life. Other narrators are three male singers who sing the poetic lines. The audience moves freely between two rooms: the music room and text space.

Concept, installation, instruction: Kirsten Dehlholm, Ralf Richardt Strøbech. *Music*: T. S. Høeg. *Film*: Joachim Hamou. *Text*: Tahar Ben Jelloun, Michael Valeur. *Sound design*: Anders Jørgensen. *Lighting design*: Sonja Lea. Starring: Maria Rich, Aino Junka, Anne Christine Bech, Christine Pettersen. *Singers*: Mark Linn, MC Jabber, Harun Ates.

Algebra (2006) is the first Hotel Pro Forma performance to study the Arab culture as a counterpart to a former US president's term: "the axis of evil". The work is installed in a tall cylindrical space with balconies on seven floors as an art installation, a film and a performance viewed from above. A cinematic narrative as arabesque meanders through the many rooms of a fictitious Arab hotel. Spaces open with stories, factual knowledge and current events. Spaces containing business and prejudices, gender-segregated rituals, ancient knowledge, geometry, and learning processes. Algebra is about significations, about how we construct meaning and significance. The Arab world is presented, from different points of view. It is movement as form and ornament.

Concept, installation, direction: Kirsten Dehlholm, Ralf Richardt Strøbech. *Film*: Joachim Hamou. *Sound design*: Anders Jørgensen. *Lighting design*: Adalsteinn Stefansson. *Music*:

Middle-Eastern and Western fusion music by DJ: Sharie Parsipoor. *Performers:* Aino Junka, Tristan Alexander Kold Christensen.

I Only Appear To Be Dead (2005). The title refers to the handwritten note Hans Christian Andersen kept on his bedside table for fear of being buried alive. The performance focuses on the poet's diary entries from his many inner and outer journeys. Short statements are picked up from his diaries and turned into a series of scenic acts with emphasis on the poet's dark sides. The stage is long and narrow (32m x 4m). Depth and distance between audience and performers are replaced by proximity and a panoramic spatial experience while watching the world through Andersen's optics. Songs and music were composed for 14 singers and performed live and processed electronically. A dancer, who was created as a boy and an old man at the same time, performed Hans Christian Andersen.

Concept, direction: Kirsten Dehlholm. *Conductor:* Kaare Hansen / Martin Nagashima Toft. *Music:* Manos Tsangaris. *Costumes:* Maja Ravn. *Sound Design:* Mogens Laursen. *Lighting design:* Jesper Kongshaug. *Sound:* 14 singers from the Danish Radio Choir. *Performance:* Ninna Steen as Hans Christian Andersen

Theremin (2004) takes us through a century of inventions and development of electronic music history and the personal life of Leon Theremin (1896-1993), who invented the electro-acoustic instrument called, the theremin. As silhouettes a theremin orchestra stand on a shining floor and catch the live music from the airwaves, just by moving their hands through the air. An actor plays the various women who were close to the inventor and tells the audience about his life. The performance ends with the theremin virtuoso, Lydia Kavina, who plays a short concert on the theremin. She was taught to play the instrument by her great-uncle Leon Theremin when he was 87 and she was seven years old.

Concept, direction: Kirsten Dehlholm, Willie Flindt. *Text:* Michael Valeur. *Set design, lighting design:* Steffen Aarfing. *Soundscapes:* Gert Sørensen. *Sound Design:* Mogens Laursen. *Performers:* Sarah Boberg, Bo Madvig, Laurie Rootstock. *Musicians:* Anna Svideniouk Egholm, Igor Svideniouk Egholm and three violin-playing children. *Theremin virtuoso:* Lydia Kavina.

Calling Clavigo (2002) The performance evokes the classical ideal of education. In a combination of voice, speech, and action the spectator is introduced to Goethe's ideal of education and his drama *Clavigo* from 1774. The performance is divided into three. In the first part, Goethe specialist Professor Per Øhrgaard gives a speech that links to the second part, a conversation between two people who are discussing the concept of education today with new interlocutors every evening. Part 3 presents a dramatic, scenic sequence from Goethe's piece *Clavigo*. Fire as the hottest and UV light as the coldest light is used in the performance. Everything is doubled through tall mirrors that are slowly lowered towards the end, when everyone dies, the educated and the uneducated alike.

Concept: Kirsten Dehlholm, Christine Meldal, Jesper Kongshaug. *Direction, set design:* Kirsten Dehlholm. *Choreography:* Christine Meldal. *Lighting design:* Jesper Kongshaug. *Singers:* Agnethe Christensen, Bente Vist. *Dancers:* Nanna Susanne Hviid, Bo Madvig,

Michael Preisler.

Site Seeing Zoom (2001) a collaboration between Hotel Pro Forma and the French digital artist group Cross Cross. Site Seeing Zoom examines the interaction between man and computer, the world's diversity, and the storage of memory networks. The performance navigates in a virtual architecture and with image sequences that are split, mirrored, and is repeated like the common stock of memory of a network. Everything is projected on the big intersection screens, which the audience can walk about and watch from all sides. Four people of four different ages are voices in the digital universe.

Concept: Kirsten Dehlholm and Cross Cross. *Direction:* Kirsten Dehlholm. *Text:* Morten Søndergaard. *Music:* Tal. 3D software: Ultra Flat Sphere. *Sound Design:* Mogens Laursen. *Lighting design:* Jesper Kongshaug. *Performer:* Morten Nielsen.

jesus_c_odd_size (2000-2002) A walk through many rooms, through biblical scenes and tales with no attempt at interpretation or illustration of the known substance. The title refers to websites where all become superstars in the electronic sky, while we like Jesus are more or less out of place in our own time. The figure of Jesus appears as many people, many actions, as a detail and as a whole, as form and content. But always hidden or disguised in the most visible, the most concrete. That's the very secret: it is obvious. The performance consists of plays, performance, installation, lectures, projection, and film. The audience walks about among the performers. *jesus_c_odd_size* was first presented at Malmö University in 2000 and in Nikolaj Kunsthal in 2002 as an international art exhibition during the day and a performance in the evening.

Concept: Kirsten Dehlholm, Gritt Uldall-Jessen, Lawrence Malstaf. *Direction:* Kirsten Dehlholm. *Text:* Gritt Uldall-Jessen, Erik A. Nielsen and others. *Installation, set design:* Lawrence Malstaf. *Lighting design:* Jesper Kongshaug. *Performers:* Henrik Sartou as Judas and 50 people from six different countries.

Chinese Compass (1998) was created in 1998 when Hong Kong was reunited with China. Projections and opera about the contrasts of China: yin yang, superstition and enlightenment, despotism and humanism, art and kitsch, the male and the female, sky reflecting the sea, the East mirrored in the West. The author, Carsten Jensen is the travel guide and reads his own text in a mute dialogue with a Chinese dancer. As detached magnetic bits from an ubiquitous power field many young people move in formations. Western and Chinese opera is performed by three Western and one Chinese opera singer.

Direction: Kirsten Dehlholm. *Music:* Pierre Dørge. *Text:* Carsten Jensen. *Choreography:* Christine Meldal. *Lighting design:* Jesper Kongshaug. *Performers:* Carsten Jensen, Fang Yu. *Singers:* Shi Hong Mei, Berit Mæland, Annette L. Simonsen, William Missin. *Musicians:* LINensemble. 46 children from Ingrid Jespersen High School appeared as the people.

House of the Double Axe (1997) is based on the horizontal worldview of the Middle Ages as a series of scenes relating to the beliefs of that time following the principles for weekdays, the seasons, metals, planets, religion, geometry, and madness. A composition for

song and voice in which Dicte sings her newly composed songs with verses in Latin. Seven female performers recite texts from today's pop songs. A dancer encircles the illuminating surface of the pattern and labyrinths projected onto the floor. A lighting concept is the basis for the visual design of interference and graphic lines in two and three dimensions.

Concept: Kirsten Dehlholm, Willie Flindt, Jesper Kongshaug, Lars Romann Engel, Catia Engel. *Direction:* Kirsten Dehlholm, Lars Romann Engel. *Lighting design:* Jesper Kongshaug. *Music and song:* Dicte. *Dancer:* Ninna Steen. *Performers:* Sara Stockmann, Camilla Stockmann, Anja Raahauge, Kia Bülow Arndt, Christine Pettersen, Sarah Boberg, Anne Christine Bech. *Musicians:* Kæv Gliemann, Lennart Ginman, Soma Allpass, Kristoffer Sjelberg.

Monkey Business Class (1996) is collaboration between Hotel Pro Forma, Japanese *Dumb Type*, and the American architects *Diller + Scofidio*. A performance commemorating of the musical, commemorating money and commemorating senses. A musical about biometric access control systems. The music is inspired by early Japanese, Danish and American popular songs with slight resemblance to the originals. Performed by a Japanese pop singer, who is a geisha, a Danish crooner as a seaman, and an American blues singer as a cowboy. Eight dancers create patterns visible from above via video cameras. Two actors perform texts from the Medieval play *Everyman*.

Concept: Hotel Pro Forma, Dumb Type, Diller + Scofidio, Willie Flindt. *Direction:* Kirsten Dehlholm. *Music:* Kæv Gliemann, Anders Andreasen. *Scenery:* Dumb Type. *Choreography:* Christine Meldal. *Video:* Dumb Type, OK Girls, Diller + Scofidio. *Costumes:* Annette Meyer. *Lighting design:* Jesper Kongshaug. *Singers:* Shizu- rough Ohtaka, Claus Hempler, Wade Williams. *Dancers:* Camilla Stockmann, Sara Stockmann and five dancers. *Actors:* Niels Anders Thorn, Takao Kawaguchi.

Navigare (1996) is a performance created for the inauguration of the Arken Museum of Modern Art. A live installation in a perspective of infinity in the 150m long central axis of the museum, terminating in a point at each end. Reminiscent of old-time Viking ships and galley slaves 50 local rowers carry small projectors on their backs with photos projected on the wall like portholes on a ship. Each rower has selected his or her own photo.

Concept, direction: Kirsten Dehlholm. *Costumes:* Kirsten Dehlholm, Annette Meyer. *Lighting design:* Jesper Kongshaug. *Performers:* A female officer and 50 rowers with glowing oars. *Singer:* Steen Byriel.

Dust Wau! Dust (1995) Recordings of Super8 film, blown up to Imax format shown in the 1000 m² dome vault of the Planetarium in Copenhagen. Space, structures, and images without people are seen in king-size enlargements, while voices tell of supernatural phenomena. Two people show up on the big screen in a fictional, poetic game between man and woman. This was the first art film in the Imax format in the world.

Concept, direction: Kirsten Dehlholm. *Text:* Christina Hesselholdt, Per Aage Brandt, Jorge Louis Borges and folktales and authentic reports. *Music:* Frans Winther. *Lighting design:* Jesper Kongshaug. *Singer:* Steen Byriel. *Actor:* Sarah Boberg. *Musician:* Geir Draugsvoll on

accordion.

Picture of Snow White (1994) Based on The Brothers Grimm tale of *Snow White and the Seven Dwarfs* and Oscar Wilde's *The Picture of Dorian Gray*, Snow White Picture is asking what beauty is for you. Dwarfs play dwarfs and authentic people play the famous characters in the story. As new text to the old all participants tell their own life stories. What you see and what you hear put personal statements into perspective.

Concept, direction: Kirsten Dehlholm. *Set design:* Thomas Wiesner, Kirsten Dehlholm. *Choreography:* Christine Meldal. *Costumes:* Annette Meyer. *Singer:* Pallet Kibsgaard. *Performers:* Camilla Stockmann, Sara Stockmann, four performers and eight dwarfs and a singer.



Kirsten Dehlholm at the exhibition Undercover 2010 (Roberto Fortuna)

Operation:Orfeo (1993) is a musical work created on principles of visual art. Causal and dramatic progress in libretto and music is replaced by a series of tableaux and compositions. The myth of Orpheus' journey to the underworld is not retold but serves as a dramatic sequence of images in three parts, corresponding to the phases of the development of myth: descent (dark) climb with the loss of the beloved (sodium light), remembrance (light

compositions). Symphonic a cappella song carries the sensual performance of the mythical tale.

Concept, direction: Kirsten Dehlholm. *Music:* John Cage, Bo Holten, Christoph Willibald Gluck. *Libretto:* Ib Michael. *Set design:* Maja Ravn. *Costumes:* Annette Meyer. *Choreography for dancing:* Anita Saij. *Lighting design:* Jesper Kongshaug. *Singers:* 12 singers from Ars Nova / Musica Ficta / Latvian Radio Choir. *Solo Singer:* Agnethe Christensen / Baiba Berke. *Dancer:* Ninna Steen.

The Shadow's Quadrant (1992) is seen through the themes of the baroque: design, passion, labyrinth, preoccupation with the artificial and beauty. Created for the large Gentoft Town Hall, the audience surveys the stage from balconies on two floors, at the same time reminiscent of a baroque garden and a library. A labyrinthine landscape of four images with four human qualities: sleep, pain, memory, and the voice stolen by God. Eleven people with and without physical disabilities act as allegorical figures.

Concept, direction: Kirsten Dehlholm. *Text:* Peter Seeberg. *Architecture:* Birgitte Louise Hansen. *Choreography:* Christine Meldal. *Music:* Frans Winther. *Lighting design:* Peter Thomsen. *Song:* Palle Kibsgaard and a boy soprano. *Performers:* two singers, a sign language interpreter, 12 performers, two musicians.

Enigma of Late Afternoon (1992) is a collaboration between Hotel Pro Forma and the Japanese performance group *Dumb Type*. An installation of moving tableaux is presented in the banquet hall of Ny Carlsberg Glyptotek as a central perspective image for a seated audience. Based on the painter Giorgio de Chirico's metaphysical painting a visual universe mixes the aesthetic collations of sushi bars, ancient gestures, and fashion universe on a catwalk. Italian pop music accompanies the wordless scenes.

Concept, scenography: Dumb Type, Tomas Lahoda, Kirsten Dehlholm. *Director:* Kirsten Dehlholm. *Music:* Italian pop hits from the 1980s. *Choreography:* Christine Meldal. *Costumes:* Annette Meyer. *Computer:* Dumb Type. *Lighting design:* Jesper Kongshaug, Dumb Type. *Performers:* Anne Grethe Bjarup Riis, two Danish and three Japanese performers.

Fact-Arte-Fact (1991) is created on the themes of the double with mirroring, gene technology, and genesis as continuous text and action. Fact-Arte Fact is both an exhibition and a performance, installed in six rooms of the National Gallery of Art. Five pairs of identical twins from 7 to 67 years old challenge our perception of the individual's uniqueness. They appear in detailed tableaux with two angels and two musicians. The basis of the work is the 16th century cabinet of curiosities, which equated nature, art, and technological innovations, together with today's scientific reality.

Concept, direction: Kirsten Dehlholm. *Set design:* Thomas Wiesner, Kirsten Dehlholm. *Costumes:* Laurian Raven. *Lighting design:* Peter Thomsen. *Performers:* Camilla Stockmann, Sara Stockmann, and four other identical pairs of twins, two performers, two musicians.

1 + 2 + 3 + 4 + 5 + 6 (1991) is collaboration between the Danish Writers School and performing artists with mirroring as the common theme. From mathematical and musical

principles, the performance is developed with 21 pairs of identical twins sitting with their backs to the audience at high tables. Turning of the head and gestures are included along with reading as patterns of movement. Once a twin swaps place with his or her brother or sister everything is the same, everything is changed.

Concept, direction: Kirsten Dehlholm. *Text:* Jørn Skov Hansen. *Performers:* 10 pairs of identical twins

The Ship Bridge (1991) is created for The Holstebro Festival with the theme of traveling and bringing new back. For seven days and seven nights big and small actions are played out on the roof of a supermarket in the middle of the city, orchestrated in a defined division of 24 hours. 700 performers from local associations in Holstebro show their skills in short, staged sequences: Holstebro Sports Dancers, The Riding Club, The Archer Association, a Dog Trainer Club, the Accordion Orchestra of the Music School, Jutland Dragoon Regiment, Holstebro Motorcycle Club, the Police, the Fire Brigade and the Army. The show was produced in collaboration with Odin Theatre.

Concept, direction: Kirsten Dehlholm. *Architecture:* Birgitte Louise Hansen. *Music:* Frans Winther. *Performers:* 700 citizens from Holstebro and Odin Theatre ensemble.

Carpe, Carpe, Carpe (1990) Eight seven-year-old children recite a grown man's poems about death, love, torture, sex, language, nature, and time. The children speak a written language while they're doing physics experiments. The poet's voice articulates phallic phenomena and artificial insemination. It's all about the origin of life and takes place in an alchemical room, pointing to the physics and the natural history as a possible way of recognition and at language to give things names. Premiere: Christmas Eve on, December 24. 1990 pm. 24 in the former shipyard of B & W in Copenhagen.

Concept, direction: Kirsten Dehlholm. *Text:* Per Aage Brandt. *Set design, costumes:* Kirsten Dehlholm. *Lighting design:* Peter Thomsen. *Performers:* eight children and a magician.

Why Does Night Come Mother? (1989) The performance explores the fundamental phenomena of perspective and gravity in a scenic, architectural composition in a bird's-eye view with sequences of poems, songs, music, and images in black / gray / white tones. The show was created to Aarhus City Hall, a high narrow room framed by balconies on five floors. The audience stands on balconies, looking down at the floor, which is the stage where a soprano is singing, while four performers moving in patterns on the floor create optical illusions.

Concept: Kirsten Dehlholm. *Director:* Kirsten Dehlholm, Tomas Lahoda. *Music:* Karl Aage Rasmussen. *Poems:* Søren Ulrik Thomsen. *Set design:* Kirsten Dehlholm, Tomas Lahoda. *Lighting design:* Kirsten Dehlholm, Peter Thomsen. *Song:* Eva Hess Thaysen. *Performers:* four performers, a presenter, a singer.

Radio for the Village (1988) An opera performance and an installation, created for a colonnade at the National Museum in Stormgade. The National Museum is about to close

to be modernized. Perestroika is also in full swing in the Soviet Union. *Radio for the Village* refers to the revolutionary times in the 1920s in Soviet Union. Two singers sing excerpts from Shostakovich's 14th Symphony. The music is heard from many FM radios in the street. 11 soldiers are standing on ladders to wash the columns clean as reverse graffiti. Constructions of paintings on glass and objects create tableaux in the colonnade. The door of the National Museum opens and 100 people dressed in yellow flow out. The street is set on fire, and fireworks from Tivoli roar out.

Concept, direction, set design: Kirsten Dehlholm. *Painting:* Tomas Lahoda. *Song:* Steen Byriël, Eva Hess Thaysen. *Performers:* 111 performers, two singers.

Ether (1987) is a performance and an exhibition about the detour and the moment and an experiment based on Horace's phrase "*ut pictura poesis*" (as the picture so the poem). Poet, Inger Christensen's text appears to be a fluent poem from the inner room of memory. With emphasis on a rhythmic and stylized implementation the text is performed by four actors in a designed graphic landscape that draws upon the principles of the composition of a landscape painting with foreground, middle ground and background. The text is performed as a system of monologues, dialogues, and triologues, representing basic theatrical elements. A catalogue was published with a collection of parallel texts reflecting the mission of the experiment. *Concept:* Willie Flindt, Kirsten Dehlholm. *Direction:* Willie Flindt. *Scenography:* Willie Flindt, Kirsten Dehlholm. *Sculptures:* Anders Krüger. *Costumes:* Anne Grethe Bruun. *Performers:* Niels Anders Thorn, Else Fenger, Yvonne Ingdal, Kirsten Dehlholm.

Yes, the Salt of Passion (1987) is Hamlet as myth of nature. A re-enactment of Japanese traditional seasonal rituals together with Shakespeare's piece and the original Latin version of Saxo Grammaticus form the basis for a twelve-hour performance at an international theatre center in a Japanese village.

Concept, scenography: Willie Flindt, Kirsten Dehlholm. *Director:* Willie Flindt. *Concept and scenography for one scene:* Japanese Dumb Type. *Performers:* 140 local Japanese people of all ages, No singers, No dancers, firemen, and schoolchildren.

Australis terra incognita (1986) is a performance about journeys of discovery. The audience is located on balconies. In contrast to allegorical Renaissance depictions on Italian ceilings painted in deep perspective the viewer's concentration is directed towards the surface of the floor in an extensive schematic representation. The set design has a central and compelling role in the performance. A theatrical world space is created using a visual language corresponding to an early view of the world. All objects and costumes are processed as homemade ethnography.

Concept: Kirsten Dehlholm, Willie Flindt, Leise Dich Abrahamsen. *Direction, set design:* Kirsten Dehlholm, Leise Dich Abrahamsen. *Music:* Tomas Ortved, Per Tuno Jacobsen. *Performers:* 14 performers.