

# ACTS 2014

## 14.-15. JUNI

FESTIVAL FOR LYD OG PERFORMANCE



MUSEET  
FOR  
SAMTIDS  
KUNST

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**LØRDAG  
SATURDAY**

(13.00-22.00)

13.00  
Åbningstale / Opening  
speech by Mikkel Bogh13.15  
**T R Kirstein &  
Claus Haxholm**  
Performance &  
installation  
(hele dagen / *all day*)13.15  
**SHARON HAYES**  
(entré)  
Lydininstallation  
*Sound installation*  
(hele dagen / *all day*)13.15  
**KIRSTEN PIEROTH**  
(udstilling)  
Installation  
(hele dagen / *all day*)14.00  
**KIRSTEN PIEROTH**  
Performance (45 min.)13.15  
**NIELS RØNSHOLDT**  
Miniopera (30 min.)14.45  
**NIELS RØNSHOLDT**  
Miniopera (30 min.)16.00  
**NIELS RØNSHOLDT**  
Miniopera (30 min.)13.15  
**RAGNHILD MAY**  
Installation  
(hele dagen / *all day*)13.15  
**SIMON FUJIWARA**  
Performance &  
installation  
(hele dagen / *all day*)14.00  
**ANNA LUNDH**  
Performance lecture  
(45 min.)13.15  
**T R Kirstein &  
Claus Haxholm**  
Performance &  
installation  
(hele dagen / *all day*)15.00  
**KERSTIN C MELKA**  
(Biograf / *Cinema*)  
Mikrodrama  
(45 min.)**SØNDAG  
SUNDAY**

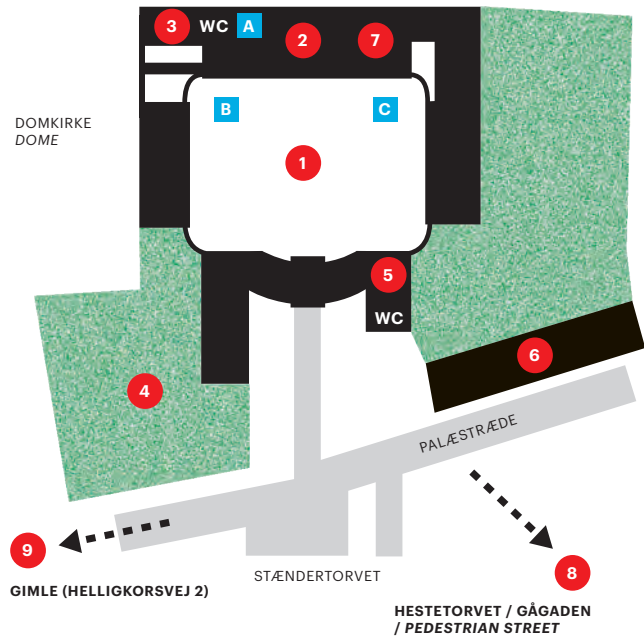
(14.00-17.00)

14.00  
**T R Kirstein &  
Claus Haxholm**  
Performance &  
installation  
(hele dagen / *all day*)16.30  
**T R Kirstein &  
Claus Haxholm**  
Koncert (30 min.)14.00  
**SHARON HAYES**  
(entré)  
Lydininstallation  
*Sound installation*  
(hele dagen / *all day*)14.00  
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(Biograf / *Cinema*)  
Mikrodrama  
(45 min.)

MFSK 1. SAL (BIOGRAF) 1. FLOOR (CINEMA)	MFSK / ROSKILDE BY	HESTETORVET / GÅGADEN / PEDESTRIAN STREET	GIMLE
<b>7</b>	<b>2</b>	<b>8</b>	<b>9</b>
15.15 <b>FRANCESCO CAVALIERE</b> Performance (30 min.)	13.15 <b>ANDREAS FÜHRER</b> Lydvandring <i>Audio walk</i> Start fra MFSK (hele dagen / <i>all day</i> )	13.15 <b>BRETT BLOOM &amp; BONNIE FORTUNE</b> Mobil powerpoint performance (hele dagen / <i>all day</i> )	18.00 Dørene åbner <i>Doors open</i>
		16.00 <b>ANDREA GEYER</b> Performance (60 min.) (Hestetorvet / stationsbygning / <i>station building</i> )	18.30 <b>ARENDSE KRABBE</b>
			19.15 <b>MORTEN RIIS</b>
			20.00 <b>SIRI LANDGREN</b>
			20.30 <b>ÖRN ALEXANDER ÅMUNDASON</b>
			21.00 <b>LEIF ELGGREN</b>
			21.30 <b>LOUNGE</b>

15.30  
**FRANCESCO CAVALIERE**  
Performance  
(30 min.)

14.00  
**ANDREAS FÜHRER**  
Lydvandring  
*Audio walk*  
Start fra MFSK  
(hele dagen / *all day*)



- 1 PALÆGÅRDEN
- 2 MFSK STUEETAGE / MFSK GROUND FLOOR
- 3 MFSK KØKKEN / MFSK KITCHEN
- 4 PALÆHAVEN
- 5 FORMIDLINGEN
- 6 HUSARSTALDEN
- 7 MFSK 1. SAL (BIOGRAF) / MFSK 1. FLOOR (CINEMA)
- 8 HESTETORVET / GÅGADEN / PEDESTRIAN STREET
- 9 GIMLE (HELLIGKORSVEJ 2)

- A BILLET / INFO / TICKET
- B BAR
- C MAD & KAFFE / FOOD & COFFEE

## Velkommen til ACTS 2014!

Museet for Samtidskunst slår for tredje gang dørene op for den internationale festival for lyd og performance, ACTS. Med festivalen ACTS rykker kunsten ud af museets faste udstillingsrum og bruger byens mange muligheder og offentlige rum som scene.

I år byder festivalen på spektakulære lydinstallationer og performances i museets små nicherum – ude og inde, og rundt i Roskildes bymidte. Lørdag aften foregår programmet på spillestedet Gimle, hvor stedets kælderrum, lounge og koncertsal danner scene for eksperimenterende lydopførelser og performances.

En del af programmet har et særligt fokus på nordisk lyd- og performancekunst. Festivalen er i år kurateret i samarbejde med tre eksterne kuratorer, der alle er tilknyttet Performance-design på Roskilde Universitet.

## Welcome to ACTS 2014!

*For the third time The Museum of Contemporary Art presents the international festival of sound and performance, ACTS. With the festival ACTS, art moves out of its usual exhibition spaces and the city's many opportunities and public locations are turned to a stage.*

*This year the festival offers spectacular sound installations and performances in the museum's small niche spaces - outside and inside and around Roskilde city center. Saturday evening the program takes place at the music venue Gimle where the cellar, lounge and concert hall form the stage for experimental concerts and performances.*

*Part of the festival program has a special focus on Nordic sound art and performance art. The festival is curated in collaboration with three external curators, whom are associated with Performance-design at Roskilde University.*

## INFO

Der er salg af øl, vand, kaffe, kage og sandwiches i Palægården begge dage under ACTS og frem til kl. 17.00.

Festivalbilletten giver også adgang til:

- Museets udstilling Koncept efter koncept: Før det normale, en international udstilling om konceptkunstens historie og nutid.
- Flâneuse de l'Europe – en lydvandring gennem Roskildes gader med historier fra Europas storbyer af Mette Kit Jensen. Turen varer 45 min. Hovedtelefoner, afspiller og katalog udleveres i museumsbutikken.
- Lydstolene – to speciallavede stole, hvorfra lydværker fra museets arkiv kan høres. Stolene er placeret i Formidlingen.

ACTS anbefaler derudover et besøg i Sankt Ibs Kirkeruin (Sankt Ibs Vej 1), hvor lydinstallationen Sfærisk Bastant af Sara Willemoes Thomsen og Anders Mathiasen vil kunne opleves.

*There are sales of beer, soda, coffee, cake and sandwiches in Palægården both days during ACTS and until 5.00 PM.*

*The festival ticket also gives access to:*

- *The museum's current exhibition Concept after Concept: Before Normal, an international exhibition on the past and present of conceptual art.*
- *Flâneuse de l'Europe – an audio walk through the streets of Roskilde with stories of Europe's great cities by Mette Kit Jensen. The tour lasts 45 minutes. Headphones, player and catalogue are distributed in the museum shop.*
- *The Sound Chairs – two custom-made chairs from which audio works from the museum's archive can be heard, are placed in Formidlingen.*

*ACTS also recommends a visit to Sankt Ibs Kirkeruin (Sankt Ibs Vej 1), where the sound installation Sfærisk Bastant by Sara Willemoes Thomsen and Anders Mathiasen can be experienced.*



### **ANDREA GEYER (DE)**

Comrades of Time

Syv kvinder fremfører syv monologer skabt på baggrund af taler, breve og essays, som er skrevet af Weimar Republikkens fremtrædende arkitekter, forfatter, filosoffer og politikere. Andrea Geyer overfører disse tekstuelle elementer til nutiden og skaber en oplevelse af historisk nutid samt af politisk imagination.

*In Comrades of Time, seven women recite monologues composed from speeches, letters and essays by architects, writers, philosophers and political organizers from the era of the Weimar Republic. By transferring the textual element to the present time, the artist brings to the present not only an experience of historical times but also a political imaginary.*



### **ANDREAS FÜHRER (DK)**

The map is not the territory or?

Værket er en byvandring, hvor publikum bliver udstyret med et partitur, der udpeger bestemte steder, hvor man kan lytte til byens egne lyde. Dermed opstår nye forbindelsespunkter mellem lyde, der normalt er adskilte, og når lydene på den måde bliver til musik, vil deres vanlige betydningskoder transformeres.

*Take a walk through the city equipped with a musical score, that points out certain locations and times where you can listen to the sounds the city makes. During the walk new connections between sounds normally separated will arise, the different sounds put together become music and their usual meaning is transformed.*

Publikum vil få udleveret et partitur til lydvandringen i billetsalget.

*A guide for the audio walk will be handed out at the info desk.*



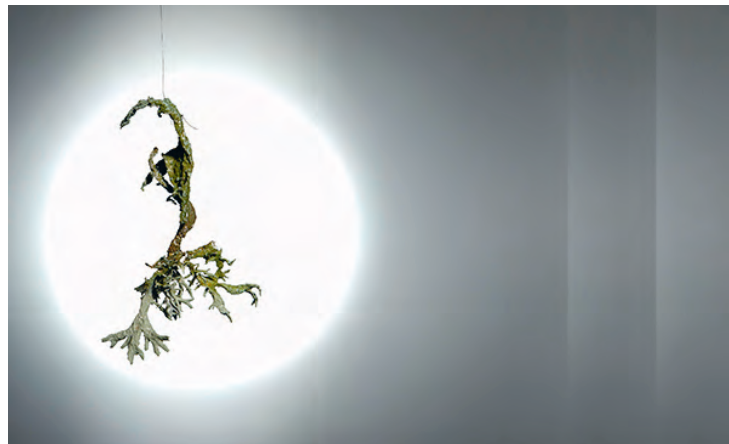
### **ANNA LUNDH (SE)**

Miss Clock (and the Year is a Python...)

Anna Lundh arbejder med kulturelle fænomener og sociale koder, sprog og teknologi. Hendes tværfaglige arbejde tager form som bl.a. video, interaktive eksperimenter og performance. Til ACTS har Lundh udviklet en performance lecture baseret på hendes forskning i tid og temporalitet og med fokus på fænomenet "Frøken Klokken" – en menneske-maskine og tidsinformerende teknologi, der blev introduceret i Danmark i 1939.

*Anna Lundh works with cultural phenomena and social codes, language and technology. Her transdisciplinary work has many end results – video, interactive experiments and performance to name a few. For ACTS, Lundh has developed a performance lecture, based on her ongoing research on time and temporality, focusing on Frøken Klokken, "Miss Clock", a (wo)man-machine time telling technology, introduced in Denmark in 1939.*

Begrænset antal pladser / Limited seats



### **ARENDSE KRABBE (DK)**

Regarding The Haustorial Complex, Part II

Omdrejningspunktet for denne performance er lav. Lav er en organisme som lever i et symbiotisk forhold imellem en svamp og alger. Interaktionen imellem disse to er overført til to karakterer i performance, som også er i et afhængighedsforhold. Haustoriet, som er en udskillelse fra den parasitiske svamp, er det eneste der kan trænge sig ind og skabe forandring. Det er igennem denne forandring af afhængighedsforholdene at noget nyt opstår.

*The focal point of this performance is lichen. Lichen is an organism that lives in a symbiotic relationship between a fungus and algae. The interaction between these two is transferred into two characters in the performance, who also are in a state of dependence. The haustorium, a separation process from the parasitic fungus, is the only thing that can invade and create change. It is through this transformation of the dependences that something new arises.*

Costume Design: Cæcilie Parfelt Vengberg





**BONNIE FORTUNE & BRETT BLOOM (US/DK)**

The Powerless PowerPoint: "A is for Anthropocene"

Forbrugerkultur og menneskeskabte miljøproblemer er i centrum i Roskilde gader, når det allestedsnærværende powerpoint show er skiftet ud med et mobilt billedshow helt fri for elektricitet. Fortune og Bloom skaber dragende visuel kunst ved at skrue helt ned for forbruget, og forbipasserende mindes om de massive forandringer, som global opvarmning har medført.

*Fortune & Bloom have replaced the ubiquitous powerpoint presentation with an electricity free mobile slide presentation system. They are interested in what it means to start powering down, using and consuming less, while continuing to make compelling visual culture. This performance introduces passersby in the streets of Roskilde to the terminology needed to understand the devastating, massive changes global warming presents us with.*



**FRANCESCO CAVALIERE (I)**

Rebus 1 - Fluac

Performancen tager udgangspunkt i en historie om to kvinders interesse og involvering i en undersøgelse af et gammelt spil (Cosar Fluac), hvor man spiller og handler med særlige sten. Det forkerte valg af nogle af disse sten vil skabe et mystisk spil, som gennem et uendeligt antal kombinationsmuligheder bringer spilleren væk fra virkeligheden til en kommunikation med orakler.

*The performance is based on a story of two women's interest and involvement in an investigation of an old game (Cosar Fluac), where you play and trade with special stones. The wrong choice of some of these stones creates a mysterious game, which through an infinite number of possible combinations takes the player away from reality to a communication with oracles.*



### **T R KIRSTEIN & CLAUS HAXHOLM (DK)**

Arbejdet er det, der adskiller os fra dyrene

*The work is what separates us from the animals*

Haxholm & Kirsteins performanceinstallation er et nøje planlagt forløb over to dage, som involverer røg, kalk, diverse beholdere, lyd, bevægelse og fysisk arbejde - ude og inde på museets arealer. Værket afsøger forbindelser mellem det ophøjede og det banale, mellem dagens arbejde og materialets langstrakte tid.

*The performance installation by Haxholm and Kirstein takes place both inside and outside the museum and it is carefully planned out to last two days involving both smoke, limestone, miscellaneous containers, sound, movement and manual labor. The work seeks to find the connections between the lofty and the banal and between a day's work and the elongation of the material.*

Performanceen finder sted i Palægården og Husarstalden, og afsluttes med en koncert om søndagen. / *The performance takes place in Palægården and Husarstalden and ends with a concert on Sunday.*



### **KERSTIN CMEKA (DE)**

Kleines Fernsehspiel: Some Gestures of Revenge

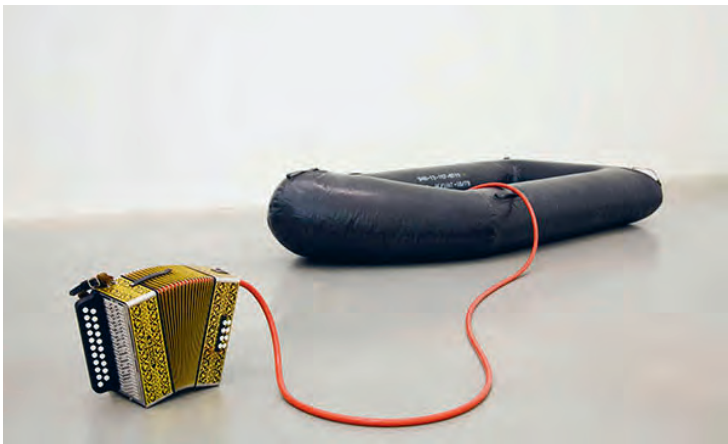
*Small television plays: Some Gestures of Revenge*

Performanceen har karakter af en blanding mellem et TV-drama og et talkshow, hvor forskellige scener udfolder sig. Kerstin Cmelka agerer selv talkshowværten Dr. Laura og en række performere spiller forskellige scener, der bl.a. tager udgangspunkt i Henrik Ibsen dramaet "Et dukkehjem". Hovedpersonerne glider fra dramaet ind i talkshowsituationen, og bliver på den måde "virkelige" karakterer.

*The performance is a mix between a TV drama and a talk show where various scenes unfold. Kerstin Cmelka herself is the talkshow host Dr. Laura and a variety of performers are playing different scenes, based on e.g. Henrik Ibsen's drama "Et Dukkehjem". The main characters slide from the drama into the talk show situation, and thus become "real" characters.*

Begrænset antal pladser / *Limited seats*





### **KIRSTEN PIEROTH (DE)**

Inflated Dinghy (2009)

Installationen består af en gummiåbåd, en slange og en harmonika. Til værket er desuden knyttet en performance, hvor en accordionist spiller på harmonikaen og dermed gradvist puster gummiåbåden op. Den luft som skaber musikken er samtidig den luft der gør gummiåbåden funktionsdygtig. Det formålsrettede mødes i musikken med absurditet og poesi.

*The installation consists of a rubber dinghy, a tube and an accordion. The work also includes a performance, where an accordionist plays the accordion which gradually inflates the rubber dinghy. The same air that creates the music makes the dinghy functional. In the music, practicality meets absurdity and poetry.*

Musician: Andreas Borregaard



### **LEIF ELGGREN (SE)**

DON'T EAT TOO MUCH!

Emanuel af Swedenborg (1688-1772) er omdrejningspunktet i denne performance, der handler om Swedenborgs forvandling fra anerkendt videnskabsmand til kristen teosof efter en åbenbaring, hvor han så Jesus, i 1745. Swedenborg mente, at mennesker efter døden blev til engle, der fortsatte deres almindelige jordiske liv, blot i en anden dimension. Han blev fortaler for en universel religion, der stadig kendes som Swedenborgianisme.

*Emanuel of Swedenborg (1688-1772) is the focal point of this performance, in which Swedenborg is being transformed from a recognized scientist to a Christian theosophist after a revelation where he saw Jesus, in 1745. Swedenborg believed that people after their death became angels who continued their ordinary earthly life, just in a different dimension. He was an advocate of a universal religion that is still known as Swedenborgianisme.*



### **MORTEN RIIS (DK)**

Opaque Sounding

Med forældede episkoper og tidlig projektionsteknologi fremfører Morten Riis et drama om maskinen selv. Apparaterne er omdannet til en musikmaskine, der afvikler hver deres version af en glemt teknologisk utopi. En performance, hvor ustabilitet og skrøbelighed bliver dramaets kerne, der udspilles som en dialog mellem performer og maskine.

*A drama about machinery, acted out with the help of outdated episcopes and early technology in projection. Those devices are turned into music machines with each of them playing their own version of a forgotten technological utopia. The unstable and the fragile become the centre of the drama, a drama played out as a dialogue between the performer and the machine.*



### **NIELS RØNSHOLDT (DK)**

Ord for Ord

*Word by Word*

Ord for Ord er en eksperimenterende performance-opera, der undersøger hvor lidt der skal til, før virkeligheden forvandles til opera. Operagenren intervereres: Patos bliver til intimitet, sang til hvisken, scenografi til mørke. Orkester og sanger bliver til en enkelt person, det fjerne bliver nært, og det utroværdige virkeligt. Det bliver sandsynligvis pinligt, grimt og kedeligt. Men det bliver sandt.

*Word by word is an experimental performance opera exploring how little it takes to make reality turn in to opera. The genre is intervened: pathos becomes intimacy, song becomes whisper and scenography becomes darkness. The orchestra and the singer become one, the far-away moves nearer and the changeable becomes tangible. It will most likely be embarrassing, hideous and tedious. But it will be real.*

Bemærk: max. 12 pers. per performance / Note: max. 12 seats per performance



### **RAGNHILD MAY (DK)**

Komposition for glissandi, cirkulær, linær osv.  
*Composition for glissandi, circular, linear, etc.*

Værket er en installation bestående af en krumtap-mekanisme, der får fløjterne af typen "slide whistle" til at spille og skifte tone af sig selv. Værket er baseret på det ræsonnement, at hvis man vil skrive en komposition, må man først bygge en konstruktion der systematiserer lyd efter en orden eller logik. Således må instrumentbyggeren være komponist og konstruktionen et partitur.

*The work is an installation consisting of a crank mechanism that enables the slide whistles to play and change tones by itself. The work is based on the reasoning that if you want to write a composition, one must first build a structure that codifies sound for an order or logic. Thus, the maker must be a composer and the construction a score.*



### **SHARON HAYES (US)**

I March In The Parade of Liberty But As Long As I Love You I'm Not Free

Sharon Hayes' lydværk bliver til i krydsfeltet mellem kærlighed og politik. Det er en offentlig tale og på samme tid et kærestebrev til en unavn-given 'du'. Værket blev oprindeligt opført som performance over 8 dage mellem december 2007 og januar 2008. Hayes gik i en rute fra New Museum of Contemporary Art i New York og rundt til specifikke steder i byen, som var beregnet til offentlig tale.

*The soundpiece addresses a certain intersection between love and politics. It is a public speech but at the same time a love letter to an anonymous 'you'. The piece was originally a performance performed over 8 days between December 2007 and January 2008. Here Hayes walked from the New Museum of Contemporary Art in New York to sites of public speech around town.*



### **SIMON FUJIWARA (UK)**

Future/Perfect

I Future/Perfect hverver Fujiwara unge atletiske udenlandske mænd til at performe sit værk. Hver performer ligger i solariet og lærer engelsk via hovedtelefoner, mens tilfældige ord og fraser høres. Kunstneren beskriver værket som en slags pædagogisk underholdning, hvor beskuerne er vidne til en transformation, der er både indvendig og udvendig.

*In Future/Perfect, Fujiwara enlists athletic-bodied young foreign nationals to perform his work. As each man lies on the tanning bed he learns english via headphones, audibly sounding out seemingly random words and phrases. The artist describes the piece as a kind of educational entertainment whereby the viewers witness a transformation that is both interior and exterior.*



### **SIRI LANDGREN (SE)**

The Voice is False

The Voice is False er en undersøgelse af uægte stemmer: Fra kopierede, falske og syntetiske stemmer til fortidens kastratsangeres stemmer. I denne performance, der lægger sig mellem koncert og performance lecture, fortæller Siri Landgren den uægte stemmes historie ved hjælp af præcis timing, avanceret teknologi og nærværende tilstedeværelse.

*The voice is false is an investigation of illegitimate voices: from the copied, the false and the synthetic voices to the voice of the castrato from the past. In a performance situated between concert and performance lecture Siri Landgren tells the story of the false voice through a strong sense of timing, advanced technology and an intimate presence.*





## ÖRN ALEXANDER ÁMUNDASON (IS)

### Speculations on the Impact of Kurt Cobain

Speculations on the Impact of Kurt Cobain er en performance lecture, hvor kunstneren giver en fortolkning af den sande mening bag musik og sange af den afdøde amerikanske sanger Kurt Cobain, der var forsanger i grungebandet Nirvana. Endvidere taler han om Kurt Cobains indflydelse på yngre generationer af grunge og rockmusikere.

*Speculations on the Impact of Kurt Cobain is a performance lecture in which the artist gives an interpretation of the true meaning behind the music and songs of the late American singer Kurt Cobain, who was the lead singer of the grunge band Nirvana. In addition, he talks about Kurt Cobain's influence on younger generations of grunge and rock musicians.*

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Kuratorer / *Curators*: Sanne Krogh Groth, Judith Schwarzbart, Rasmus Holmboe, Sanne Kofod Olsen

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Museets medarbejdere, frivillige samt performere



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