

RETRO KATT

Thanks to
Studio Wrånes
Emnet Kebreab
Tone Kittelsen
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Qi Tan
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CHOREOGRAPHY & SCENOGRAPHY

Tori Wrånes

COSTUME- & MASK DESIGN

Tori Wrånes

LIGHTING DESIGN

Robert Roespel

SOUND DESIGN

Gunnar Innvær

COMPOSITION

Tori Wrånes
Joar Renolen

HEAD OF COSTUMES CARTE BLANCHE

Indrani Balgobin

DANCERS

Adrian Bartczak
Aslak Aune Nygård
Brecht Bovijn
Caroline Eckly
Dawid Lorenc
Gaspard Schmitt
Ihsaan de Banya
Irene Vesterhus Theisen
Mai Lisa Guinoo
Manon Campion
Nadege Kubwayo
Naomi Schouten
Ole Martin Meland
Trine Lise Moe

CO-PRODUCED WITH

Carte Blanche and Bergen
International Festival,
in collaboration with
BIT Teatergarasjen

Duration 60 minutes

TORI WRÅNES

CHOREOGRAPHY, SCENOGRAPHY, COSTUME- & MASK DESIGN

What does the title *RETRO CAT* mean to you?

– At first I thought that there was a nice rhythm and mood in the two words - something «sports-like» and absurd. After working my way further into the title I realised that «retro», i.e. something that has been and is coming back, can be about life itself. People are born and die every second all over the world.

In that sense, I have thought that living is the greatest existential retro movement on earth – that life comes again and again, again, and again – and again. The world today shows us that it is a privilege to live, and is absolutely not something that's should be taken for granted. Nevertheless, we manage to erase the foundations for our existence; nature. We worked a lot with biodiversity and rewilding during the production period, to research different physical, political and, poetic situations.

What is your artistic vision for this project?

– I want the cat and the dog to make peace.

Where do you get your inspiration from? How did the idea for *RETRO CAT* come about?

– When I was on a cycling trip on the island of Naoshima in Japan, and we were going to bike to catch a ferry, I fell a bit behind and listened to some cats ferociously fighting each other. I think *RETRO CAT* is about power relations, formally as well as emotionally.

– I came across this quote by Toni Morrison the other day that I think is very apt.

«This struggle that human beings have between being absolutely unique, no one else like me, no clone like me, no one has my fingerprint, no one has my voiceprint, very important. Is coupled with this other, absolutely important desire to belong to something bigger than one self. And we see those as conflicts. Complete solitude and singularity is sometimes in conflict with the desire to belong to a nation, a family, a world of mankind, i dont think they are either or, i think that it is part of the range of what human experience is, and without love it is unintelligible».

You have a background as, among other things, a vocalist in a rock band, composer, sculptor and visual artist. What is it like to develop a dance performance in collaboration with Carte Blanche?

– For me, everything in the performance is equal: the scenography, the dancers, lighting and sound, etc. Sound is scenography and the dancers can be scenery. Everything is closely connected. I usually create all scenography, costumes and masks myself together with my regular people and the production sites we visit. At Carte Blanche, I have worked in-house, which requires a different process. I think the choreography itself is something we create together, the dancers and me. It's exciting to work with such insanely talented people, and with such fierce physicality.

What can the audience expect in *RETRO CAT*?

– I'm excited to discover that myself, but I think it will be a warm performance.

Tori Wrånes works with voice, sculpture, installation and people. Wrånes is a singer and visual artist and known for her dreamlike work scenarios in everything from small to gigantic productions. It can be above or below water. On a mountainside or in a ski resort.

Wrånes had her international breakthrough with the commissioned work YES NIX for the Performa 13 Biennale in New York, and has subsequently delivered commissioned works all over the world, including for the Sydney Biennale (Australia), the Lagos Biennale (Nigeria) and the Thailand Biennale (Thailand). Her works include others shown at Sculpture Center NYC, Dhaka Art Foundation (Bangladesh) and Colombo Art Biennale (Sri Lanka), Shulamit Nazarian Gallery, Los Angeles to name a few.

ARTISTIC DIRECTOR Annabelle Bonn ry

Dear audience,

We are ecstatic to welcome you to the new premiere *RETRO CAT* in Studio Bergen!

Tori Wr nes has been a profound source of inspiration for the entire Carte Blanche team. In the last months, the dedication and focus of the technical team, costume, set, props, light and sound has been impressive to achieve this extraordinary production. And the dancers' explorations through improvisation, blending voice and movement, have forged a strong committed collaborative process.

By inviting Wr nes, the team dives into a deep and enriching dialogue between images, bodies and sound. Immersing oneself in the imaginative realm of such a talented artist is truly enlightening.

Wr nes conveys reflections on the world we are in by proposing an alternative reality. Contrasting forces emerge, and nuances of co-existence are explored in all their complexity.

In collaboration with the dancers, she shares the possibility of a collective rewilding, and they invite us to a surrealistic universe. In the cycles of life, in this created ecosystem, the creatures and nature find new truths that might not make sense but are essential in this world. They are proposing a new paradigm.

RETRO CAT invites possibilities and a potential in-between. It is evocative, grandiose, oversized, yet simultaneously real, intimate and profound, offering a warm and intense experience.

We wish you a wonderful show!

