



presents as part of
La MaMa Moves! Dance Festival

Forced Beauty

Created by T.I.T.S.



The Downstairs
66 East 4th Street
April 7-9, 2023

Forced Beauty

(US premiere)

Created by T.I.T.S.

Choreographed & Performed by
Nela H. Kornetová and Lærke Grøntved

Scenography and Lighting Design by
Ann Sofie Godø & Heidi Dalene

Sound Design by
Jonas Qvale

Video Design by
Jan Hajdelak Husták

Forced Beauty by T.I.T.S. is an audiovisual physical performance about power structures, violent aesthetics, and the strangeness of empathy. The work takes a close look at the phenomenon of aestheticizing violence within the media and the constant hate comments and threats directed toward women on the internet. Here, T.I.T.S. confronts their fascination with unrestrained expressions of violence with an exploration of mirror neurons and the audience's ability to experience physical empathy. The work incorporates a subtle soundtrack, a video, and a dense atmospheric performance that targets all the senses.

Welcome to a painful world of love and hate, endless negotiation, fascination, and despair.

How "bloody" can a Bloody Mary get?

Running time 60 minutes with not intermission

T.I.T.S. is an independent performance group that explores the possibilities of hybrid theater forms, blending choreography and body physicality, play, sound, and visual imagery, centered around themes that audiences from all walks of life can relate to instinctively. Artistic leader Nela H. Kornetová (CZ/NO) initiates and produces the projects with an international team of collaborators.

Nela H. Kornetová (Choreography, Performance) is an independent performance maker and performer born in Czechia, and based in Norway. She works with themes that audiences can relate to instinctively, aiming to create atmospheric performances that explore the borders of live art forms using the body, visuals, and sound. As a member and artistic leader of the independent group T.I.T.S., Kornetová initiated, created, performed and produced *Trumpets in the Sky*, a black-box-specific performance about the anticipation of apocalypse as a metaphor for anxiety (2013); *My Own Private Picture* (2015), a multimedia performance about (porno)media and our desires; *Forced Beauty* (2016), an audiovisual dance performance about power structures and our fascination with violence; *Mine* (2017), a physical operetta about the human sense of possessing; *Cult of Busy* (2018), an audiovisual physical performance about a fictional religious community praising busy-ness; *un:tit:led* (2018), an audiovisual performative installation dealing with uncertainty and lack of predictability in our lives; *Tumor: Carcinogenic Romance* (2019), an audiovisual performance about the search for love and peace with deadly disease; *Badman* (2020), an audiovisual physical performance about masculinity and its power, reclaimed and twisted by a single female performer; and the hypnotic dance performance *Dreamers* (2021), dealing with the digestion of reality in dreams. These performances by T.I.T.S. have toured around Norway, Denmark, Italy, Germany, France, Poland, Lithuania, Slovakia, Czechia, and South Korea. After graduating from JAMU (Czech Republic, 2010) and the Norwegian Theatre Academy (2013), Kornetová received a DanceWEB scholarship for Impulstanz in Vienna (Austria, 2014). She was awarded a Working grant for Emerging Artists by the Norwegian Arts Council (2020–2021), and the Thalie Award for Best Actor in Alternative Theatre for her performance in *Badman* (2022).

Lærke Grøntved (Choreography, Performance) is a Danish performer and drag king based in Oslo. She holds a BA in acting from the Norwegian Theatre Academy (2015) and a MA in Theatre from Oslo National Academy of the Arts. Lærke is a member of the audio-visual art collective T.I.T.S., the drag king group Gutta, the party collective Bingo Bar, the queer-shamanic duo RichHard and Larry, and the conversation concept duo Grøntved/Bjørke. She works across disciplines and mixes genres such as live-music

performances, radio, speeches, music videos, performance art, poetry, film, activism, text theatre, dance/movement, and drag. In 2015 she was a performer and vocalist on Bianca Casasy (CocoRosie) Porno Thietor Tour of Europe, and her choreography *Reactions - A Ballad of Spectatorship* was shown in studio 7 in Montreal and in Prague at PQ 2015. She also directed the satirical feminist opera *It's not over until the soprano dies* at the Freiburg Opera (Germany) in 2018. Lærke works with questions around power dynamics/hierarchy, identity, and sexuality. In her works and collaborations, she aims to play with the distribution of power using humor, unpredictability, and letting the audience and the situation take a great part in the performance. This manifests especially in her work with Gutta, who appears in both queer, political, feminist, and artistic environments and connections.

Ann Sofie Godø (Scenography, Light Design) has worked in the Arts since 2004. She graduated from the Norwegian Theatre Academy in 2013 and now works as a visual artist and scenographer. Her work is a study in how to frame already existing surroundings, in order to create awareness of presence in place and time.

Heidi Dalene (Scenography, Light Design) is a Norwegian scenographer currently living in Oslo. She graduated from The Norwegian Theatre Academy (NTA) in *Fredrikstad* (2015), and received her Bachelors degree in Drama and Theater education (2010). After graduating from NTA she became a part of the collective T.I.T.S., and has collaborated on the performances *Forced Beauty*, *Mine*, and *Badman*. In these projects she works rather holistically, developing scenography, costume, and lighting design in collaboration with the other members of the T.I.T.S. team. Dalene works with several of the visual components of the performance simultaneously, as a way of creating a unique visual universe for every project. Heidi has been part of the series of small one-person performances, *in the end we are all alone*. She has also participated in developing and creating *A Strange Kind of Love*, *O-the Healing Lump*, and *Sail away with me*, with Tormod Carlsen. These big installation-based pieces have toured in both Norway as well as Europe, striving to give the audience the possibility of experiencing a performance in solidarity, where scenography is the storytelling force. Recently she worked with director Mine Nilay Yalchin creating *Sirkus Grønland*, a street festival performance in the center of Oslo.

Jonas Qvale (Sound Design) is a musician, composer, and visual artist who lives and works in Fredrikstad, Norway. He joined T.I.T.S. in 2016. He trained in visual art at the art academy in Trondheim, but has a particular interest in the way sound can influence our perception and our feelings, as well as

as in the technology of recording, manipulating, and reproducing sound. He is interested in music and art theory, folk art, paleoanthropology, and teaching. He creates pen and ink drawings, mixing traditional art forms with images from modern life. Since he was very young he had an interest in non-musical, pure sounds, and paid special attention to the small sounds around us. Looking for the music in the noise, he enjoys foley in motion pictures, field recordings of nature or cities, and background sounds while enjoying strange, loud, heavy, and disturbing sounds. He got a tape recorder when he was twelve and has developed the skills in sound recording, editing, manipulation, and the application of sound for artistic purposes in his work ever since. His solo practice utilizes synthesis and manipulation, and sound art in a number of constellations, with visual artists, actors, videographers, and writers. He also writes conventionally structured music, and is the main composer for the music group called Hornorkesteret. The group performs avant folk music on stringed reindeer antler instruments, bone flutes, and timpani. Since 1999 he has led the group on a search for music made from natural materials and sounds, mixing field recordings and timbre exploration with riffs resembling traditional and popular culture. He has an interest in sound to be moving. The LP *Jehovas vinter* by Hornorkesteret was released in 2019, followed by an invitation to perform a commissioned work at Nattjazz, Bergen in 2021. Jonas has been a member of the New Music Composers Society since 2019, and received the TONO grant in 2015 and in 2021. The Norwegian composers' society awarded him a work grant in 2022, and The Norwegian Cultural Council supported the recording of a new album with Hornorkesteret to be released in 2023.

Jan Hajdelak Husták (Video Design) has been educated in the Czech Republic and Norway as a scenographer, new media artist, animator, illustrator, and graphic designer focused on interactivity, using site-specificity as his primary inspiration, and the projector as his favorite tool and activism and engine. As a core member of performance group T.I.T.S. (joined in 2015) or in collaboration with directors such as Yana Ross, Joao Garcia Miguel, Michael Laub, Capto Musicae, Pasi Mäkelä, Edwin Cabascango his scenographic, light design and video work was visible on stages and festivals in SIDance (Seoul, KOR), Prague Quadriennale (CZ), 4+4 in motion (Prague, CZ), Momentum Theatre (Odense, DK), Maillon (Theatre de Strasbourg, FR), Theatre X (Tokyo, JAP), Next Wave (Prague, CZ), Fast Forward (Braunschweig, GER), Odeon Theatre (Vienna, AT), International Theatre Festival (Tbilisi, GEO), Kiosk (Zilina, SK), Mandala theatre (Kathmandu, NP), Vinterscenen and PIT (Porsgrunn, NO). Jan has presented his solo interactive installations, video mapping projects, videoart works f.ex. in Norwegian Museum of Technology Oslo, ZHdK

Zurich, Meteor Bergen, Human Myth Copenhagen. Husták has been awarded art grants and awards f.ex. Norwegian Arts Council (Direct Action Theatre, 2022-23), Arbeidsstipend 2021-2022, Theatre News Critics Award (Badman), Alternative theatre nomination (Tumor) or special jury prize on International Festival of Outdoor Films (2008 and 2018). Jan Husták also teaches workshops at Norwegian Theatre Academy.

Originally from California, **Brendan McCall (Producer in New York)** has worked professionally as a director, choreographer, performer, producer, and writer since 1990. He has lived in New York for 21 of the last 33 years, with the other 12 years based in Turkey, Australia, Norway, and France. His artistic work has been presented in over 40 countries on 5 continents. A member both of Actors Equity Association (USA) and the Norwegian Actors Union, Brendan has acted in both languages for projects in the United States, the United Kingdom, France, Norway, India, Russia, and Japan. He has performed for Alexandra Beller, Maureen Fleming, David Gordon, Sin Cha Hong, Moisés Kaufman, Helena Lambert, Paul Langland, Stephen Petronio, Keith Thompson, Lars Øyno, among others. Recent live performances include the *Love Alone Anthology Project*, choreographed by Keith Thompson (New York City Center), and *Brain to Brain* (Danspace Project) the final work of Mary Overlie, his frequent colleague, mentor, and friend since 1993. He was the producer for Grusomhetens Teater (Norway) from 2014-17, producing a number of their world-premieres, as well as performing in their Ibsen Award-winning production of Ibsen's *Svanhild* (Norway, Russia, Japan) and *What a Glorious Day* (Norway, India); and directing the movement-theater concept-album *Visions of Kerouac*. He also brought the company to New York for the first time in producing their US premiere of their chamber opera, *The Mountain Bird*, also by Ibsen. As Manager of the Cummins Theatre (Australia), he co-produced the feature film *Greenfield*, introduced a playwrights-in-residence program, as well as programmed performances in live music, circus, magic, dance, theater, and stand-up. As Director of Production with Tulsa Ballet (USA), he worked on world-premieres by Andy Blankenbuehler (*Hamilton*) and a European tour through Spain, Italy, and Switzerland. As a freelance producer, he has collaborated with a number of artists including danceTactics and Gorilla Rep (USA), Ulf Nilseng and Øystein Elle (Norway), Mbene Mwabene (Malawi), among others. Since 1994, he has taught acting, dance, business, and film courses at various institutions around the world, from the Yale School of Drama, the New School for Drama, New York University, the American Academy of Dramatic Arts, the Lee Strasberg Theatre & Film Institute, Bilkent University (Turkey), the University of Dance (Sweden), and The International Theater Academy Norway in Oslo, where he also served as Dean from 2008-10. Since 2019, he has taught at Pace University's Acting

for Film & Television, Commercial Dance, and International Performance Ensemble programs. Since 1998, Brendan has written numerous pieces in English, French, Norwegian, Russian, and Belarusian, in forms ranging from screenplays, devised theater collaborations, journalism, and queer fiction. He is the co-founder of Double Exposure with Israel Veintidos and Ignacio Garcia-Bustelo, a film production company based in New York. BFA with Honors in Acting, New York University. MFA in Dance, Bennington College. MPhil in Ibsen Studies (ABT), University of Oslo.

Special Thanks

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A full program with information on this
production can be found on the
FORCED BEAUTY
page of the La MaMa website.

In addition you can scan the
QR code Poster located in the theatre
lobby for access to the digital program.



LA MAMA



RESTORE A BUILDING REMAKE A WORLD



Rendering: 74 East 4th St.

La MaMa's historic, landmark building at 74 East 4th Street is undergoing an urgently needed complete renovation and restoration to preserve the historic façade, create building-wide ADA accessibility, and provide much needed performance, exhibition and community space for decades to come.

La MaMa, founded by Ellen Stewart in 1961, has been on east 4th Street since 1967. La MaMa embraces every person in its community and is legendary as the place where new artists of all nations, cultures, races, and identities are given opportunities. It is the place where art begins.

To learn more about the renovation, or to make a donation please visit www.lamama.org/remakeaworld

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Forced Beauty

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April 7-9, 2023

The Downstairs

Lunch with Sonia

Part of La MaMa Moves! Dance Festival

April 12-16, 2023

The Club

**Shared Program: Nora Alami, Jadd Tank,
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COMING SOON

Shared Program: Baye & Asa, Wendy

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Broken Theater

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April 20-30, 2023

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Put Away the Fire, dear, pt.2

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The Downstairs

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Led by Bobbi Jene Smith

Part of La MaMa Moves! Dance Festival

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Emerging Choreographers

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