

# Smooth Oscillator

Lisa Colette Bysheim & Max Wallmeier



Co-produced by Black Box Teater, CODA International Dance Festival, Dansehallerne & RAS.

Residency support: Bora Bora (DK) Åbne Scene (DK), Praxis Oslo (NO), Dans IT (NO), Blekinge Dance Residency (SE), Milvus Artistic Research Centre (SE)

# Choreographic idea

Smooth Oscillator is a duet inspired by speculative fiction's concepts of time and hyperreality. In an intimate black box, the work plays with the ambiguity of human perception. It immerses performers and audience in a dynamic, speculative world where time flows fluidly and bodies transform into landscapes, and the boundaries between reality and fiction constantly shift.

Using a multiplicity of perceptual impressions, we aim to mirror the broader political and social anxieties of our time. The work offers new ways of perceiving and thinking about the body, voice, and time, challenging the ways we relate to the world around us. It asks us to consider how our perceptions—political, social, and personal—are shaped, questioned, and dismantled.



Movement explorations:

<https://vimeo.com/1051190455/0fe874e01f?share=copy>

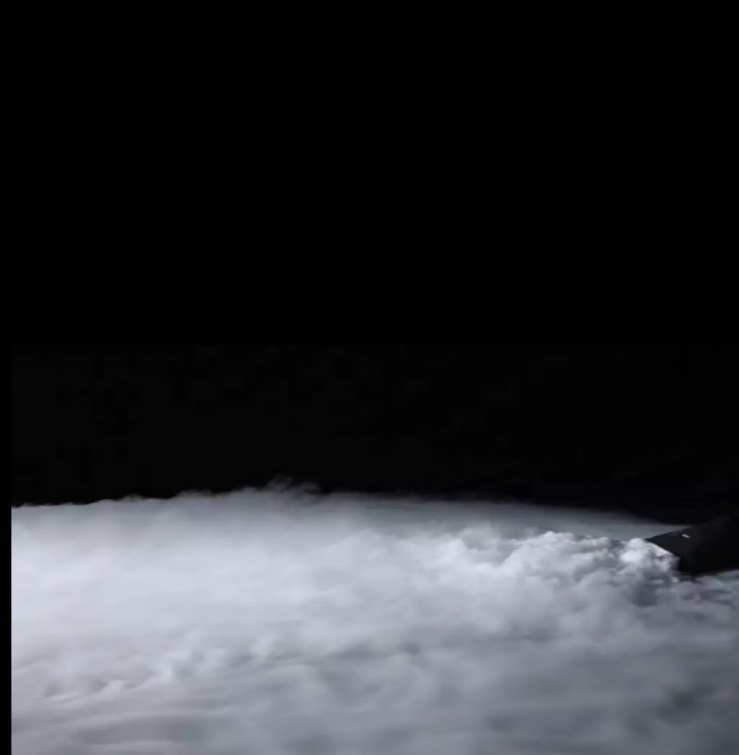
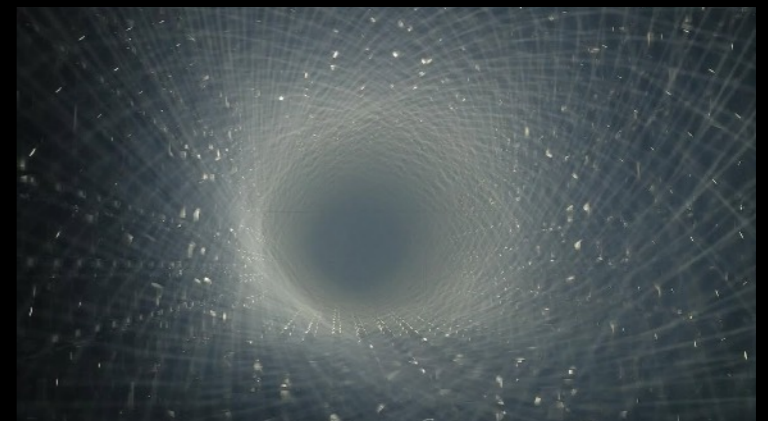
<https://vimeo.com/1141627188/7b5db45e96?share=copy&fl=sv&fe=ci>



# Visual references for atmospheres

Aiming to alter perceptions of time and space, the light design and space will explore:

- shifting between hyper-focused detail and vast, borderless openness. By obscuring the edges of the black box, to explore radical shifts in spatial and temporal awareness.
- varying densities of haze to create gradients of visibility, from barely-there mists to thick, enveloping fog, shifting the audience's perception of depth and scale.
- alternate between bright, sterile lighting (suggesting the ordinary) and deep, fragmented lighting (evoking the uncanny), allowing the atmosphere to oscillate between the familiar and the strange.



# Sound references

The sound design will be integral to creating a sensory, otherworldly environment, we will explore:

- How the voice becomes distorted, fragmented, and amplified.
- How sound, amplified through technological means, can morph and move within space, echoing the transformation of the body.
- How to build a sonic environment where the body and voice collide, reflect, and reverberate, blurring the lines between organic and hyperreal soundscapes.
- Microphones hanging from ceiling, as sound enhancement source but also visual effects
- We will place 4 strategically placed speakers framing space, creating immersive sound experience



# Biographies



**Lisa Colette Bysheim's** (1991) artistic practice unfolds in several constellations, both as a choreographer and performer. She is driven by feminist methods that examine power dynamics, particularly the nuances of soft power as a persuasive and seductive force. Lisa holds a master's degree in choreography from the Oslo National Academy of the Arts in 2021.

Among her latest choreographic works are *If This | Then* (2024), *Blue Carousel* (2024) and *In-Betweenness* (2021). Her choreographic work has been presented at venues including the Norwegian National Ballet, BIT Teatergarasjen, Dansens Hus Oslo, CODA International Dance Festival, Galleri F15 & Momentum (Moss), Officine Forte Marghera (Venice), Dance Festival Malta (Malta), among others. International residencies include Onassis AIR in Athens, SE.S.TA in Czech Republic, Tanz Fabrik Berlin, and Bears in the Park in Vienna.

Lisa received a three year working grant from the Norwegian Arts Council, 2024 - 2026. Her work *Blue Carousel* in collaboration with Katrine Patry is selected for *Aerowaves Twenty2*, and will be shown at Spring Forward Festival, Potsdam Tanztage, Mediterranean Dance Centre, Homo Novus Festival 2025. [www.lisacolettebysheim.com](http://www.lisacolettebysheim.com)



**Max Wallmeier** (1990) is a choreographer and dancer based in Copenhagen. He holds a BfA in Dance Performance from Uniarts in Stockholm and an MfA in Choreography from the Danish National School of Performing Arts.

In his work, time perception and different states of attentiveness play a central role. His approach to movement and choreography is strongly inspired by somatic and meditation practices. In collaboration with Maia Means, he explores choreographic strategies to book- and dancemaking.

As a performer, he worked for choreographers such as Yvonne Rainer, Luísa Saraiva, Lisa Bysheim, Antoinette Helbing and Tim Matiakis. He frequently teaches in various contexts such as Open Training, The Danish National School of Performing Arts and Dansehallerne.

His work has been shown at Brådjupa Dansfestival (Karlshamn), Bora-Bora (Aarhus), Danseatelier (Copenhagen), Weld (Stockholm) and CNDC (Paris).

Lisa Colette Bysheim (NO) and Max Wallmeier (DE/DK) have been collaborating since 2022.

Our work combines vocal and physical practices to explore the possibilities of inhabiting different physical and mental states simultaneously. We are curious about navigating the complexity of these layered states and engaging in a process of world-building.

We approach choreography through rigorous physical practices, combined with an interest in vocal exploration. We are curious about the interplay between recognisable, familiar forms and moments where perception shifts, creating multi-linear meanings.



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