

Turbulent Flows

technical rider



Photo: Tale Hendnes

Karolina Bieszczad-Stie (Producer/Choreographer)

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This is a preliminary draft of the technical rider. If the rider has requirements that are challenging for Presenter, please get in touch so that we can find alternative solutions together. We try to be flexible to fit various festivals formats.

Performance

Title: Turbulent Flows

Length: 60 minutes

Breaks: No

Audience: 10 +

Premiere: 23 April 2026 at Dansens Hus, Oslo

Company

Touring crew: 5 persons

Karolina Bieszczad-Stie

Choreographer/Producer

Marta Luiza Jankowska

Dancer

Simen Korsmo Robertsen

Sound technician/Musician

Stein Stie

Laser operator

Tomasz Kujawski

Lighting technician/Lighting board operator

Full credits

Karolina Bieszczad-Stie

Choreographer/Producer

Marta Luiza Jankowska

Dancer

Ramis Örlü

Scientific collaborator (OsloMet)

Zofia Jakubiec

Costume designer

Simen Korsmo Robertsen

Composer

Stein Stie

Lighting designer, laser programmer

Katarina Caspersen

Stage designer

Tomasz Kujawski

Lighting technician

Anette Danielsen

Seamstress

Tale Hendnes

Photographer

Jan Martin Vågen

Laser Consultant

Butoh Encounters

Production

Dansens Hus

Co-production

Supported by: Arts Council Norway, The Audio and Visual Fund, The Fund For Performing Artists, Dansens Hus, OsloMet

1. Lighting

The production requires the following lighting equipment:

- 10 x Martin ERA 600 Performance
- 10 x Martin Mac Aura XB (with top hats)
- 6 x Martin Encore Performance CLD
- 2 x small LED panels that can be mounted on the walls and used as guide lights for the dancer. These lights are not intended to illuminate the stage or any scenic element, but only to function as subtle visual guidance for the dancer. They should therefore have a very low output. Controlled with DMX.
- 1 x MA Lighting grandMA3 Light

2. Lasers

Provided by the company:

- all lasers
- all network cables
- control computer

Required from the venue:

- 1 x sturdy stand (without wheels) to place laser at approximately 2m height (adjustable)
- 1 x sturdy stand (without wheels) to place laser at approximately 0,5m height (adjustable)

3. Atmosphere

The production requires the following atmosphere / haze / smoke equipment:

- 1 x MDG Atmosphere ATM APS
- 3 x Martin JEM ZR-44 Hi-Mass
- 1 x Look PowerTiny

4. Sound

Performer Setup

- The musician performs live electronic music using a MacBook Pro running Ableton Live, Ableton Push 3, and an external audio interface (UA Volt 476). Additional instruments (e.g. synthesisers or custom controllers) may be incorporated into the performance.
- The performer will provide all instruments, computer hardware, and audio interface.

Audio I/O

- Stereo line output (L/R, 2 x ¼" jack) from the musician's audio interface to the house PA.
- 2 x condenser microphones (Neumann KM184 or similar matched stereo pair) suspended above the performance area.
- Microphones must be connected directly to the musician's audio interface via 2 x XLR cables (L/R). Long cable runs may be required depending on venue layout.

Monitoring

- Stage monitor with a mix equivalent to the audience/PA output.
- Depending on venue acoustics, monitoring from the PA alone may be sufficient.

Position

- Musician should be located at FOH/technical position, alongside the lighting and laser operators.

Required from the venue:

- 2 x condenser microphones (Neumann KM184 or similar matched stereo pair).
- Sufficient XLR cabling from microphones to musician position.
- Table and chair.
- 5 x 230V power outlets.
- Small work light at the operator position.

5. Video

The production requires:

- 1 x projector on stand, approx. 2m above floor (adjustable)

6. Dance Floor

The production requires:

- Black dance mats covering the stage floor

7. Masking

The production requires:

- the back wall to be black / covered with black velvet
- possibly the side walls to be covered as well

8. Stage specifications

Minimum stage size: 8 x 10 m (height: minimum 5 m)

Preferably prepared as Black box.

Floor: Floor must be even without any cracks or dents.

Amfi audience setup.

Arrival

The crew needs to have access to the venue 1 full day prior to the first show. They need to arrive the evening before.

Accommodation

Hotel: 3 single rooms + 1 double room. Bathroom in each room.

Dressing rooms

1 dressing room. Mirror & shower, a towel.

Travel

5 persons travel from Oslo (Norway).
Everyone travels with 1 checked-in luggage.

Pre-rig

It is preferable that the stage is pre-rigged before arrival: light rig hung in accordance with the light plot, loudspeakers placed in accordance with the description in the rider.

Daily preparations

The stage must be washed before work every day and at least 1 hour before the performance.
The stage room and other artist areas must be at least 22C degrees warm.

Suggested work schedule (can be adjusted according to the venue's needs)

Load-in: approx. 2 hours

Day 1 (day prior to the first show)

10:00 - 12:00 Rigging stage
12:00 – 13:00 Lunch
13:00 – 17:00 Rigging stage
17:00 – 18:00 Dinner
18:00 – 19:00 Technical check-up, Focus / Cueing, Sound check
19:00 – 20:00 Run through
20:15 – 21:00 Adjustments

Day 2 (show day)

12:00 – 13:15 Spacing / notes
13:15 – 14:15 Lunch break
14:15 – 16:00 Run-through
16:00 – 16:30 Notes / adjustments
16:30 – 17:30 Dinner break
17:30 – 18:45 Warm-up / technical checks / preset
19:00 – 20:00 Performance
20:15 – 22:15 De-rig

