



Passing Portrait is a solo dance performance that elevates and examines one transmasculine body.

To be a cis-passing male body means that the world recognises you as a man without further questions.

Passing Portrait features exactly this allowed trans body; a body that is young enough, adult enough, large enough, discreet enough, attractive enough, white enough, whole enough, masculine enough. A body that meticulously steps within the frame of the allowed and does not challenge the norms of male and female. A body that is not doubted for its gender identity and is therefore allowed to exist. Passing Portrait invites reflection on the politicisation of this body: who defines the rules of gender and body, who conforms to these rules, and what contributes to upholding them?

This is not an introduction to trans themes for cis persons but rather a nuanced reflection on passing from a trans perspective. The performance acknowledges both gender and passing as activities, rehearsed choreographies in which this body is an expert. Passing Portrait features an antihero who skillfully performs a mainstream expectation of the gendered body, for the audience's approval.

Passing Portrait premiered at TOU, in Stavanger, 28th of January 2025.

CONTACTS

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Viljar Irtun Moe

Project leader / choreographer

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LINKS TO VIDEO MATERIAL

Teaser video without interview: <https://youtu.be/0wAGgt9EQjk>

Teaser video with interview: https://youtu.be/7p5LoH_tR8M



PERFORMANCE DETAILS

The performance is intended to be shown in a whitebox space, or a similar alternative setting—e.g., a blackbox with a white/light floor. The active stage area measures 10x10 meters. At the center of the room stands a low podium (1.5m x 1.5m x 30cm), lit from within.

The audience is seated on chairs on all four sides of the stage.

The dancer positions himself on the podium and showcases his diligently practiced ability to conform to cisnormative expectations.

The movement language is based on repetitive, fluid, suggestive motions, reminiscent of the “character selection menu” in video games. The movement material is developed by imitating, embodying, overcompensating for, and distorting various exalted representations of male bodies. These references include video games, military propaganda, competitive sports, classical statues, religious figures, primates, and pop culture.

The performance's soundscape is created live on stage as the dancer's breathing is captured by a lavalier microphone and processed in real time. This disrupts the perception of the body, as the sound shifts in and out of alignment with the visible body's timing, intensity, or frequency.



CREDITS:

Choreography and performance: Viljar Irtun Moe

Sound design: Anna Klungre

Light design: Karl Oskar Sørdal

Dramaturgy: Runa Norheim

Producer: Madelaine Gordon Graadahl

Scenography: Henning Klepp Christensen & Viljar Irtun Moe

Photo and video: Eduardo Scaramuzza

Video: Henriette Heimdal

Co-produced by TOU and RAS Regional arena for samtidsdans.

Supported by Norsk Kulturråd, Rogaland Fylkeskommune, Stavanger Kommune, BIRCA Bornholm, Q&A Studios Aarhus, Velferden scene for samtidskunst.

PERFORMANCES

10th of April 2022 – Q&A Studios WIP sharing

30th of June 2023 – BIRCA residency WIP sharing

8th of November 2023 – TOU WIP sharing

4th of April 2024 – Stavanger Kunstmuseum WIP sharing programmed for Trans Pride Rogaland curated by FRI Rogaland and Stavanger Kunstmuseum.

28th of January 2025 – TOU premiere

29th of January 2025 – TOU performance

17th of June 2025 – Regnbuedagene 2025 in Bergen

18th of June 2025 – Regnbuedagene 2025 in Bergen

21st of August 2025 – Skeive Sørlandsdager 2025 in Kristiansand

Reviewed by Norsk Shakespearetidsskrift: <https://www.shakespearetidsskrift.no/anmeldelser/pa-stedet-hvil/241289>

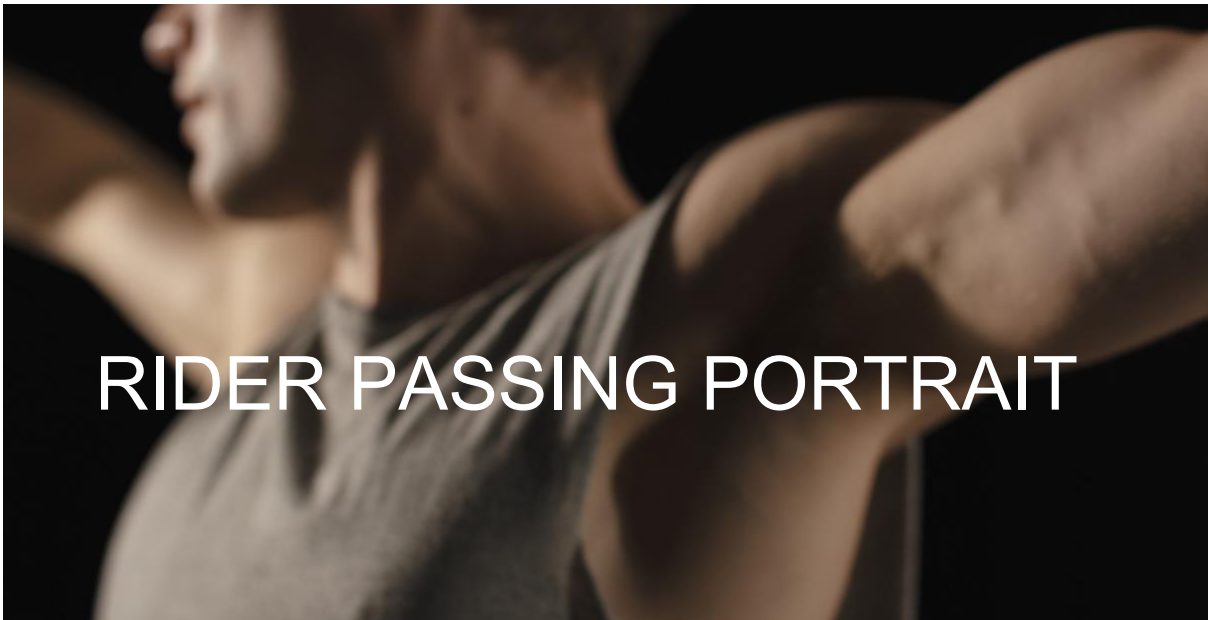
ARTISTIC BIO

Viljar Irtun Moe (1997) is a dancer & choreographer based in Stavanger, Norway. He works as a contemporary dancer and choreographer in a variety of performance projects and disciplines. His practice focuses on strong physicality and the contortion of expressive body language combined with sensitive meetings between audience and performer. Viljar's work is informed by a special interest in queer theory.

Starting his training in Bergen Norway, Viljar holds a Certificate of Higher Education in dance from Trinity Laban Conservatoire of Music & Dance (2017) , and a Bachelor's degree in dance from the University of Stavanger Faculty of Performing Arts (2020), with an international semester at Artesis Hogeschool Antwerpen (2019).



Photo: Eduardo Scaramuzza



RIDER PASSING PORTRAIT

CONTACTS COMPANY

Producer:	Madelaine Graadahl	Email: produsent@madelaine.no	Tlf: +47 924 08 312
Choreographer:	Viljar Irtun Moe	Email: post@viljarirtunmoe.com	Tlf: +47 942 11 630
Lights:	Karl Oskar Sørðal	Email: karloskarsordal@gmail.com	Tlf: +47 411 60 876
Sound:	Anna Klungre	Email: aklungre@live.com	Tlf: +47 944 86 048

HOSPITALITY RIDER

We are always open to dialogue and adjustments based on the venue's possibilities – please get in touch.

Touring Personnel:

- 1 performer on stage: Viljar Irtun Moe
- 1 musician/sound operator: Anna Klungre
- 1 lighting operator: Karl Oskar Sørðal
- 1 tour manager/producer: Madelaine Gordon Graadahl

The company is based in Stavanger, Norway.

We are able to travel by plane, train, car, or similar means. In case of air or train travel, each person will travel with one checked suitcase and one carry-on item. We require transport of 1 x scenography unit

1 x suitcase with technical equipment. The scenography measures 150 x 150 x 35 cm and weighs approx. 60 kg.

If the company travels by car, all personnel, scenography, and technical equipment can be transported together. In this case, we require rental of 1 x passenger car and 1 x cargo van.

Accommodation: Hotel or AirBnB. 4 x single rooms.

Dressing Room: 1 dressing room with shower, towel, and mirror (for 1 performer)

Backstage: We require a backstage area where the company can stay before and after the performance.

Access to fresh, cold drinking water is necessary. We also appreciate coffee, tea, fruit, nuts, etc. (no peanuts)

TECHNICAL RIDER

We are always open to dialogue and adjustments based on the venue's possibilities – please get in touch.

Stage- and performance specifications

Title: Passing Portrait by Viljar Irtun Moe

Duration: 35-40 minutes

Audience capacity: 60

Audience setup: The audience is seated in rows surrounding the performer on all four sides.

Stage area required: 10 x 10 meters – includes space for audience seating.

Stage Setup:

- The performance is preferably presented in a white box with a white/light floors, or a similar alternative venue. In a black box setting, we require white/grey marley/vinyl covering the entire 10 x 10 meter stage area.
- 1 x table for the sound operator and 1 x table for the lighting operator are placed behind the audience on opposite sides of the room, creating a diagonal across the space. *See attached stage layout drawing for reference.*
- The performer stands on a white podium (provided by the company) placed at the centre of the space. Podium dimensions: 1.5 m x 1.5 m x 30 cm. *See photos below.*



Pictures of scenography:



Technical Specifications

The company travels with its own sound and lighting operators. We request 1 in-house technician familiar with the venue's equipment (both lighting and sound) to assist the company during load-in/setup and strike/load-out.

The company provides:

Technical equipment: Stereo DI box, audio interface, laptop, MIDI controller, 9 x LED light tubes, LED wiring.

Scenography: The scenography consists of an outer frame and a smaller inner frame. The wooden planks are painted white, and the outer surface is covered in white particle board. A plexiglass sheet is placed on top of the structure. The scenography can be constructed by the venue if transport is not feasible, e.g., for international performances.

Scenography specifications:

1 x outer wooden frame: 150 x 150 x 30 cm, 30 kg, built from 48 x 98 mm planks.

1 x inner wooden frame: 50 x 50 x 30 cm, 5 kg, built from 48 x 98 mm planks.

1 x plexiglass sheet: 150 x 150 x 1 cm (10 mm thick), 27 kg, to be placed on top of the structure.

Attach anti-slip silencer pads to the top of the frame to secure the plexiglass sheet. [See example here.](#)

Sound Requirements:

PA system

2 x long XLR cables

Wireless lavalier microphone system, e.g., Sennheiser MKE 2, skin/beige color. See example here.

6 x 10m XLR cables

Power supply with 5 sockets

1 x bass drum microphone, e.g. AKG D112

1 x small microphone stand, or just a boom arm (the microphone will be placed inside the scenography)

1 x contact microphone with mounting adhesive (the company can bring this if needed)

Table for equipment and one chair

Stereo DI box (provided by the company), audio interface (provided), laptop (provided), MIDI controller (provided).

Lighting Requirements:

A type of general house lighting, e.g., 14 x X-led HD – sufficient to illuminate the entire room.

8 x 2kW Fresnel lights with barndoors on individual dimmer channels (can be LED).

25 x PAR64 with CP61 bulbs (CP62 is also acceptable, but all units must be identical). To be rigged in a grid formation of 5x5 units, measuring approximately 1.4 x 1.4 meters, centered in the space. Each on an individual dimmer channel. See lighting plot.

4 x microphone stands without boom arms, with round bases.

34 (8+25+1) dimmer channels total.

GrandMA3 lighting console (please get in touch if not available).

2 x XLR cables between sound laptop and lighting laptop.

Laptop (brought by the company), audio interface (brought by the company).

Table for equipment and one chair.

9 x LED light tubes (brought by the company), with LED wiring (brought by the company) – requires dimmer channels with ballast.

Work Schedule

Preparations before arrival:

It is preferable that the stage space is pre-rigged and heated before arrival.

We require an area for one person to warm up before the performance — this can be in the stage space.

If the stage space is pre-rigged, we can manage with arrival and setup a total of 5 hours before the performance starts.

If the stage space is not pre-rigged, we need a total of 10 hours before the performance starts.

Load-in & setup with pre-rig: 5 hours

Load-in & setup without pre-rig: 10 hours

Nedrigg & load-out: 1 hour

Suggested work schedule, where the room is pre-rigged:

Load-in & Setup:	kl 13:00 - 15:00 (2 hour)
Break & Meal:	kl 15:00 - 16:00 (1 hour)
Warm-up & Run-through:	kl 16:00 - 18:00 (2 hours)
Costumes/Everyone Ready:	kl 18:00 - 19:00 (1 hour)
Performance:	kl 19:00 - 19:40 (35-40 min)
Nedrigg & load-out:	kl 19:40 - 20:40 (1 hour)

This is only a suggestion — we are always open to dialogue and to adapt to each individual venue. Please don't hesitate to get in touch.

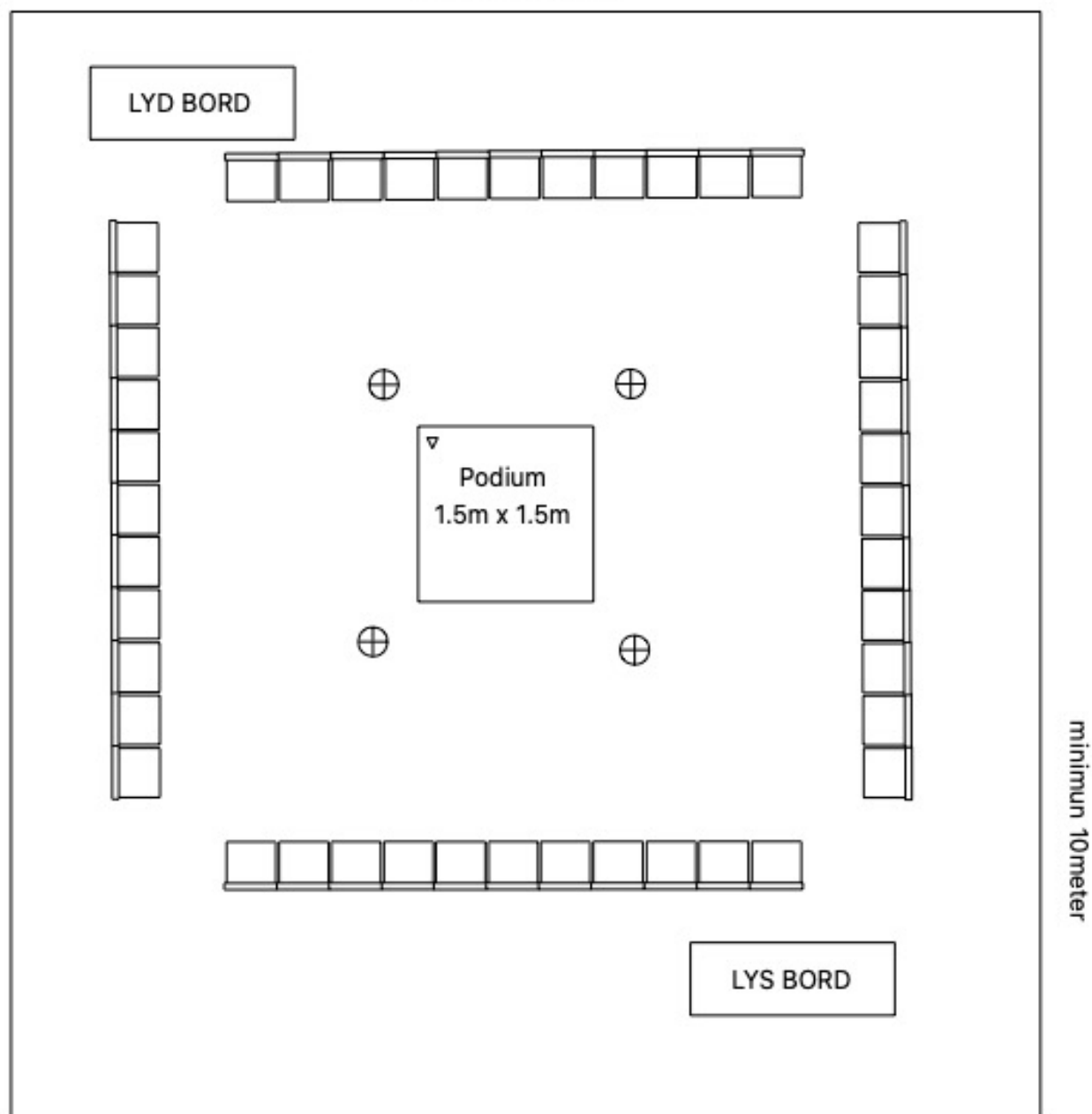


We look forward to visiting your theatre and we are excited about the collaboration!

Kind regards from everyone in the company :)

Updated 10th of August 2025 by Viljar Irtun Moe

minimum 10meter



PASING PORTRAIT

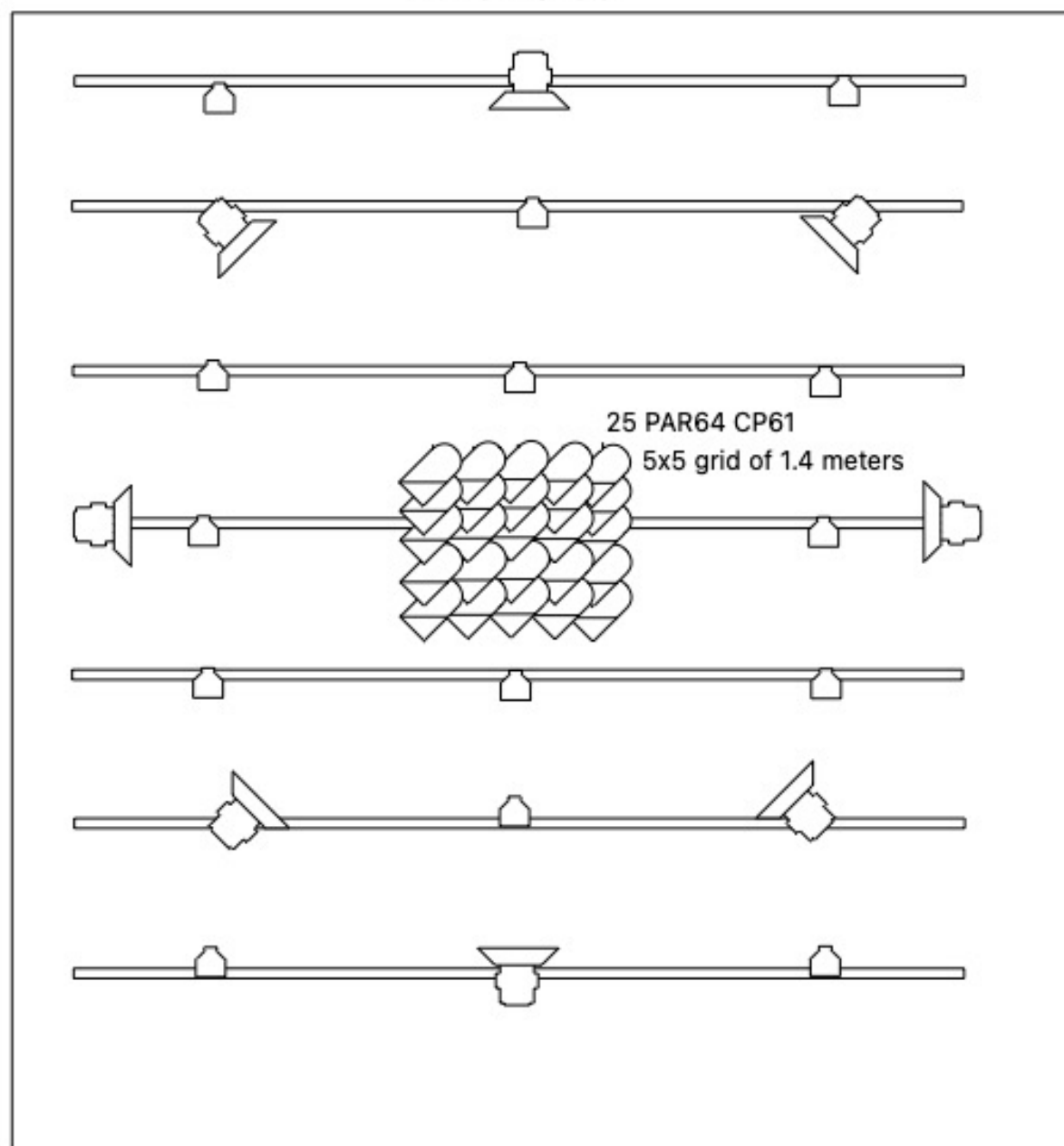
LYSDESIGNER: KARL OSKAR SØRDAL

karloskarsordal@gmail.com

⊕ 4 stk Mikrofonstativ med rundfot

▽ 1 stk Dimmerkanal med ballast, skal bruker til LED slange

minimum 10meter



PASING PORTRAIT
LYSDESIGNER: KARL OSKAR SØRDAL
karloskarsordal@gmail.com

-  25 stk PAR64 CP61
-  8 stk 2kw Fresnel med låvedør
-  14 stk LED PAR/X-led salslys