

## Alwynne Pritchard

Artist, performer and composer

*...playful, sinister and altogether riveting*

Alwynne Pritchard is a British artist, performer and composer based in Bergen. Her practice includes musical composition, choreography, vocal and physical performance, text, video and photography. Most of her recent work is self-contained capsule-performances, in which she employs a multidisciplinary language to create a conceptual framework for extraordinary and often immersive rituals or 'acts of observation'. These are drawn almost exclusively from the movement and functions of the human body – her own – and can be simultaneously grotesque, fragile, terrifying and absurd.

Central to Pritchard's performative work is the idea that the human body is an access to thought. An unpredictable force, without morality or language, it can create rifts in perception from which the unforeseen can emerge. From the physicality of this corporeal self – the pulsings, twitchings and contortions of the body – the performer's voice also comes into being, strong, ugly, delirious and fragile. Withdrawing into oneself, into one's body on stage is a subversive act. It rejects the definition of performer and redefines the relationships between those onstage and off.

Over the last decade and a half, Alwynne's music has been performed by leading players and ensembles around the globe. Her work *Decoy*, created at the Heinrich Strobel Stiftung in Freiburg in 2006, for the Donaueschingen Musiktage, was awarded the special prize given by the Foundation Ton Bruynèl, STEIM and the Foundation GAUDEAMUS. As a vocalist, Alwynne performs both improvised and composed music, and has commissioned a series of short music-theatre pieces on the theme DOG/GOD which was premiered at the Bergen International Festival in 2015 and has since been performed internationally.

Since 2006, Alwynne has expanded her visual practice, she started working with paper instruments, first performing with them at Lydgalleriet in Bergen. The project sees sheets of material manipulated to create very simple but precisely constructed musical instruments. She is currently developing a project that links the human body, manufacturing process, the history of paper and its potential for telling stories through sound rather than on it. In 2013, her *Tear me, eat me, burn me*, a work which inhabits a realm somewhere between musical score and purely visual artwork, was exhibited at the Visingsrommet gallery, USF, Bergen as part of the Borealis Festival 2013 Notations exhibition. In 2016, Alwynne was awarded the commission to create a fanfare or 'marker' to celebrate the opening of Snøhetta's building for the University of Bergen's newly created Department of Art, Music and Design, for which she created the book of text scores, *up without an insistent casting away*.

Alwynne studied at the Guildhall School of Music and Drama, and later at the Royal Academy of Music. In 1997, she received a research scholarship from the University of Bristol, and in 2003 received a PhD in composition. In the summer of 2000, Alwynne was awarded a Visions of Norway scholarship for a two-month artist's residency at the Kulturhuset USF Verftet, Bergen, and later returned for an extended residency three years later. She has completed further residencies in New York, Bavaria, Bergen and the Philippines. Her professional life has also included stints as a writer and presenter for BBC Radio, a composition teacher at Trinity College of Music in London and as Artistic Director of both the Borealis festival and BIT20 Ensemble in Bergen. In 2015, she formed the music-theatre company Neither Nor with her partner Thorolf Thuestad.