

Portfolio

Ingerid Frang

My name is Ingerid Frang. I am 34 years old and currently living in Oslo, Norway. I enjoy life most when spontaneous impulses arrive ashore on soft waves, smoothly unfolding the poetry and magic of everyday moments.

Impulses are also important in my artistic work. I try to keep my process open so that the unknown can flourish.

I like reading theoretical texts, and sometimes I find myself confused about how abstract concepts can be turned into aesthetic experiences.

Personal obsessions: absences, gothic novels and haunted houses, rules and games, parallel realities and fake tickets, doubling, Sophie Calle, lenses and magnifying glasses, apples, green screen, multiple layers, windows and reflections, starting fires, digital software as creative co-creators, situated audiences, the voice as immaterial material, karaoke.

Next up is my CV, for more formal personal data and professional experience.

ABOUT ME

INGERID FRANG (b. 1991)

EDUCATION

- 2024 - 2026:** NORWEGIAN THEATRE ACADEMY: Master in scenography
2017 - 2020: THE ROYAL ACADEMY FOR ARCHITECTURE: Bachelor in architecture, institute for architecture and culture
2017: BORUPS HØJSKOLE, Art and architecture
2013 - 2016: UNIVERSITY OF BERGEN, Bachelor in theater studies
2010 - 2011: NORDHORDLAND FOLKEHØGSKOLE, Sports and outdoor life
2007 - 2010: STANGE HIGH SCHOOL, Theater program

SELECTED PROJECTS

- 2026:** Scenographer: *Murmurations Before*, Oslo Nye Teater Foaje (Oslo)
2025: Scenographer/concept: *Weaving*, Galleri Taxi (Bergen)
2025: Scenographer/concept: *slllp slllp wwhhup*, Bergen Kunsthall Live Studio, Meteor Festival (Bergen)
2025: Scenographer: *Floating* (Fredrikstad)
2023: Performance artist: Research project: *Benevningsleken* (Kristiansand, Norway)
2023: Performance artist and scenography: *Under the night sky* (Skåne, Sweden)
2023: Scenographer, concept: *Lonely Girl ASMR Box* (Arendal and Kristiansand, Norway)
2023: Scenographer, concept: *Interkulturelt Museum*, Fremtidsscenarioer (Oslo, Norway)
2022: Editor, *Agder Teaterlaboratorium Kunsthåndbok, How Little is Enough?*
2022: Project manager: *Agder Teaterlaboratorium, How Little Is Enough?* (Arendal, Norway)
2022: Producer: *Ravnedans festival* (Kristiansand, Norway)
2022: Architect: *Cole tower*, sculpture for cleaning and transporting rainwater (Skåne, Sweden)
2022: Concept, scenographer and performance artist: *Lonely Girl - Returns from the dark months* (Malmö, Sweden)
2022: Concept, scenographer and performance artist: Research project, *Lonely Girl* (Oslo)
2021: Performance artist and scenographer: Research project, *Agder Nye Teater, Natten* (Arendal)
2021: Project manager: *Agder Teaterlaboratorium - Den Innbilt Syke* (Kristiansand, Norway)
2021: Architect: *Samfunnshuset - Episode 1*, Agder Nye Teater (Agder, Norway)
2020: Concept, scenographer and performance artist: *HI GUYS!! please, ikke glem meg*, Inter Art Center (Malmö, Sweden)
2020: Concept and performance artist: *Vindusteateret på Grønland* (Oslo, Norway)
2020: Internship: Theater and performance collective *Bananaz* (Oslo, Norway)
2020: Scenography and performer: *White Heart*, Agder Nye Teater (Kristiansand, Norway)
2019: Scenography: *Agder Teaterlaboratorium - PHMS2* (Ravnedans, Kristiansand, Norway)
2018: Scenography: *Agder Teaterlaboratorium - Psykomindhuntingsquad* (Arendalsuka, Arendal, Norway)
2017: Scenography: *Agder Teaterlaboratorium - Røverne* (Arendal, Norway)
2016: Concept and performer: *Man skal kunne se liv* (Bergen, Norway)

OTHER RELEVANT EXPERIENCE

- 2023:** Building assistant scenography: *Bouncing Narratives*, Roza Moshtaghi (Oslo)
2022: Building assistant scenography: *Olof Runsten, Bergfiktioner* (Black Box Teater, Oslo)
2022: Project manager: *Agder Teaterlaboratorium, How Little Is Enough?* (Arendal)
2021: Project manager: *Agder Teaterlaboratorium - Den Innbilt Syke* (Kristiansand)

PUBLICATIONS

- 2023:** Artistic handbook HULA, Agder Teaterlaboratorium, launch Norma-T (Oslo)
2023: Artistic handbook *How Little Is Enough*, Agder Teaterlaboratorium
2022: Artistic handbook *Den Innbilt Syke*, Agder Teaterlaboratorium

COURSE AND WORKSHOP

- 2025:** Workshop: *Floating*, Anna Puigjaner (Fredrikstad)
2025: Workshop: *The future of collaboration*, School of Commons (online, Zürich University of the Arts)
2024: Workshop: *Sound*, Alwynne Pritchard og Thorolf Thuestad (Fredrikstad)
2024: Workshop: *Toolbox*, Friederike Thielmann og Lisa Lucassen (Ruhrtriennale, Essen)
2023: Workshop: *Speculative Writing* (Harpefoss Hotel)
2021: Course: *Building with clay* (Nesodden)
2020: Workshop: *European Architecture Student Assembly* (Sverige)
2020: Workshop: *Scenkonstarbete*, Iggy Malmberg / University of Lund (Online/Sverige)

OTHER:

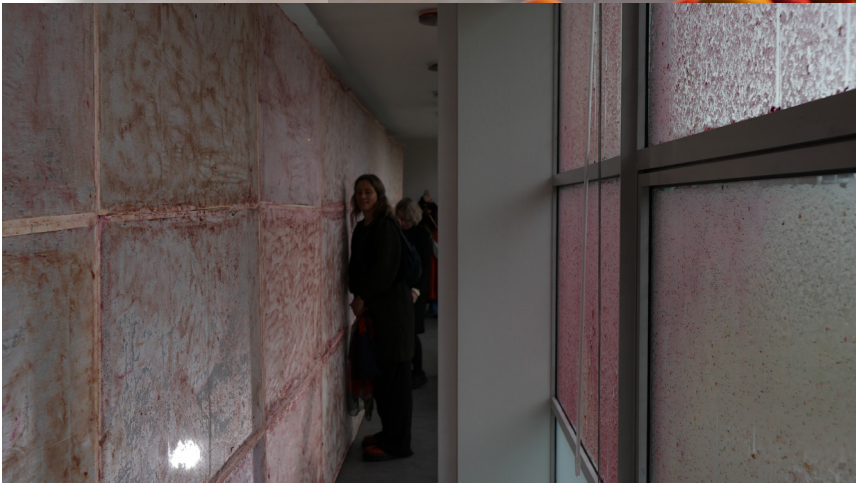
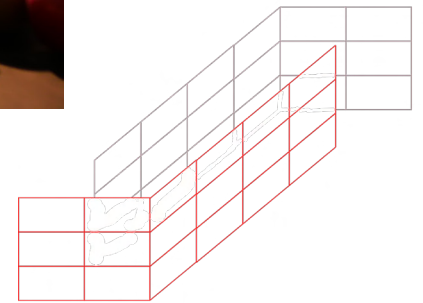
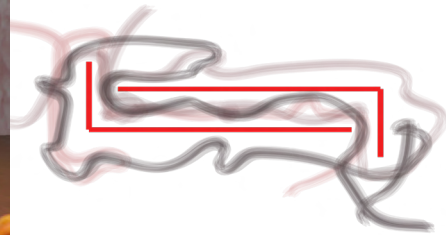
Member of editorial team *Kunsthåndbok Agder Teaterlaboratorium*

2025



Role: Concept / scenographer **Format:** Sound installation **What:** Through edible scenography and sound, both acoustic and amplified, the installation materializes porous borders between environment and body
Context: shown at Bergen Kunsthall, Live Studio as a part of Bergen International Performance festival, METEOR

Link to video: <https://drive.google.com/file/d/1p7GKko-1ESNzeQhMwsQG7MgLjWOOxNBO/view>



slilp slilp wwhhup

2026



Role: Concept / scenography
Format: audio-walk / performance



Oslo Nye Teater Foaie	MURMURATIONS BEFORE		28. march Saturday evening, 18-15
	28. MARCH	This piece of paper will function as a ticket. Show it to the staff at the entrance and they will let you in to the foyer. Wardrobe: nr. 662 - 717	



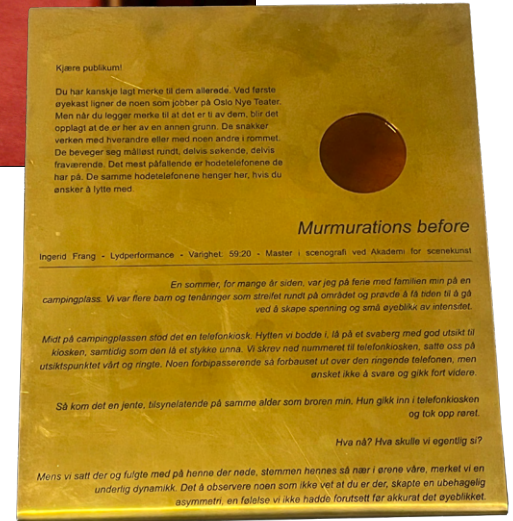
What: Explored how scenographic methods can foreground the theatre foyer's expected behaviours of waiting and anticipation, turning these transitional moments into an experience in their own right.

MURMURATIONS BEFORE

Final MA project



Context: Master in scenography final project, made and presented in collaboration with Oslo Nye Teater





Role: Concept / scenographer **Format:** *Weaving:* interactive installation. *Script Reading:* performative artists' sharing **What:** *Weaving* explored scenography as a tool for speculation through an interactive woven environment made of paper and words. *Script reading:* a decentralized performative narration on artistic research. **Context:** Presented at Gallery Taxi (*Weaving*) and aboard OPSIS library boat, hosted by the Theatre Studies department at University of Bergen (*Script Reading*).

FLOATING - a table reading

This is not a project with a beginning, strict schedule and an expected outcome. This is an ongoing investigation into all things floating.

Read this as a collection of ideas, dreams, models, trips, performances and more, all longing for a way out of set structures, towards new and evolving spaces for coming together, for learning, teaching, performing, cooking, rehearsing, discussing and contemplating.

February 11th, zoom meeting with Karen, Serge, Anna, Ingerid, Vilde, Silvia, Helena

SCENE 1

The rope: The idea of a floating academy emerged as a direct response to the announcement that the Norwegian Theatre Academy (NTA) will close in 2026. The student and alumni community reacted by organizing protest marches, theatrical interventions and establishing a seminar series, an archive and other initiatives. It was an atmosphere of protest but also uncertainty towards the future. We started discussing and imagining alternative possibilities for art education.

The ship: Out of extraordinary situations can come extraordinary things! ("Serge von Arx)

The rope: The idea of building a floating space came from the wish to create something together that can leave the boundaries of the hagakolen while relating to Fredrikstad past as Plankbyen and the communities that still shape it today – e.g. This space should be for a community. At first we thought of a kitchen but it could begin as a stage and morph into whatever is needed by building extensions. A floating platform resists permanence and asks us to rethink how we inhabit space, belonging and care.

OP SIS: There is a historical lineage of placing alternatives to institutions on the outskirts of a city – a river is somehow that, but it also runs through the whole city, ... NTA's location in Fredrikstad, situated by the Glomma River, inspired us to use the water as a conceptual and material starting point.

BLACK CAVIAR: What is there? A lot of companies producing chemicals – we do not need their products but maybe still interesting? For old shipping vessels? What else could be interesting?

The voice of reason: Are two weeks too short to build something? - not necessarily. We will build a version, a prototype that can be extended. We can think about this as a continuous project (thread) that has different phases.



2025



Role: Concept / scenographer
Format: ongoing artistic research project initiated through studies as Norwegian Theatre Academy
What: Researching the role of the scenographer as a creator of spatial experiences and a host for multiple species. Investigating the limitations and possibilities inherent in designing for fluid and impermanent environments.
Context: initiated through workshop with architect Anna Puigjanerat NTA.

FLOATING

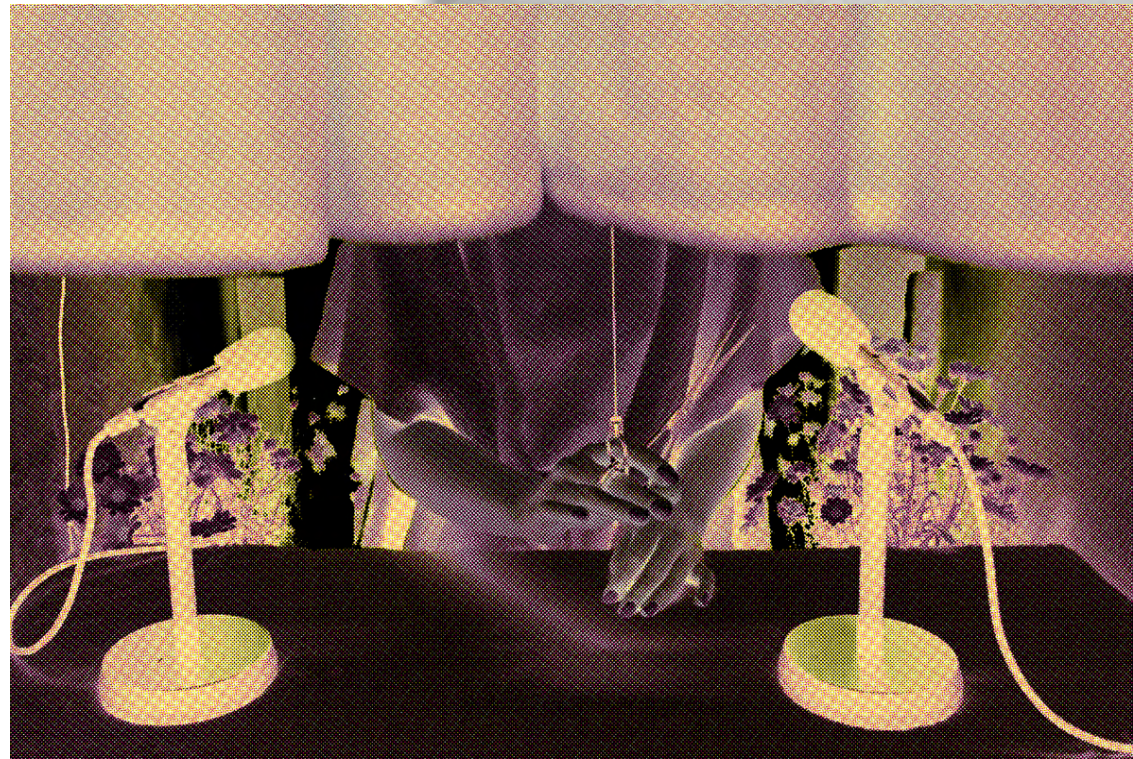


2023



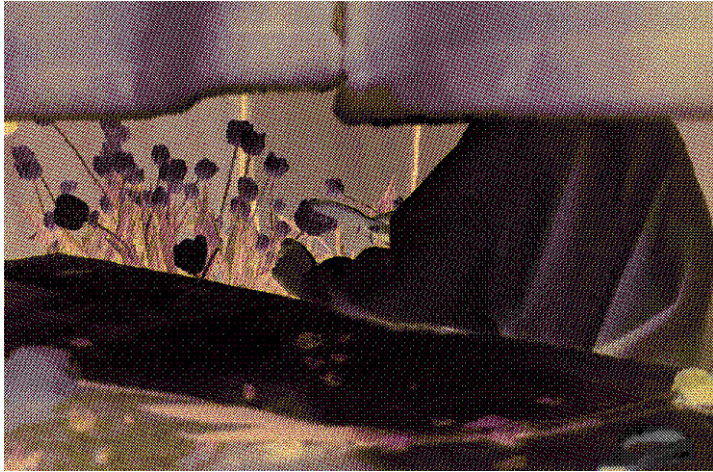
Role: Concept / scenography / performer **Format:** Immersive / one-to-one performance / installation **What:** A reimaged touring adaptation of *Lonely Girl – ASMR Laboratory*, tailored for mobile presentation and varied performance contexts **Context:** Shown at Arendal Public Library / Ravnedans Dance Festival in Kristiansand

LONELY GIRL - ASMR BOX



Lonely Girl - Returns from the dark months was a project where several different actions and interactions, both physical and digital, unfolded. The subprojects was ASMR Laboratory, Lonely Fantasies, Tulip Fever and www.lonelygirl.pizza (interactive webpage)

Role: Concept / scenography / performer

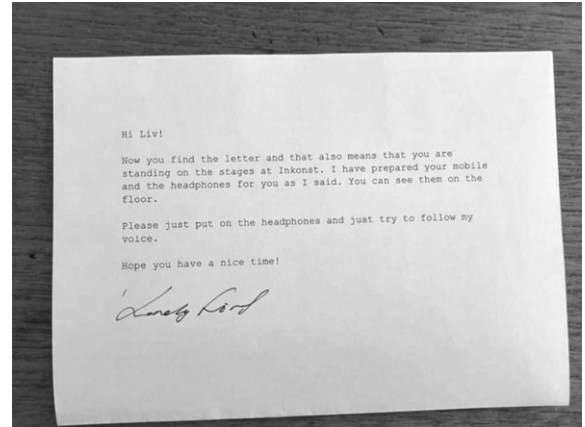
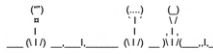


Format: immersive, one-to-one performance
What: inspired by the ASMR phenomenon, exploring sensebility and intimacy through sound
Context: premiered during Malmö Scenfest and was shown over four days



Thanks for reading!

Best regards,
Lonely Girl



Hi Liv!

Now you find the letter and that also means that you are standing on the stages at Inkonst. I have prepared your mobile and the headphones for you as I said. You can see them on the floor.

Please just put on the headphones and just try to follow my voice.

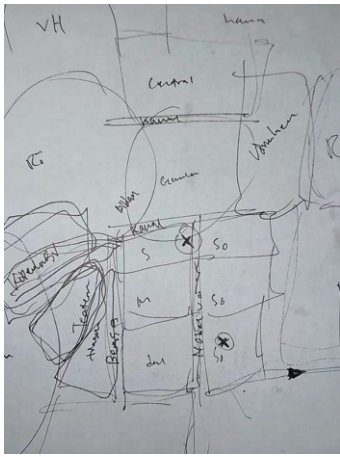
Hope you have a nice time!

Lonely Girl

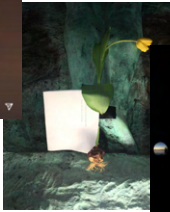
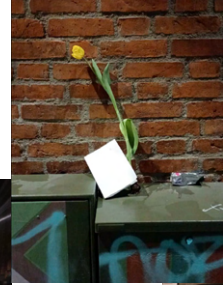
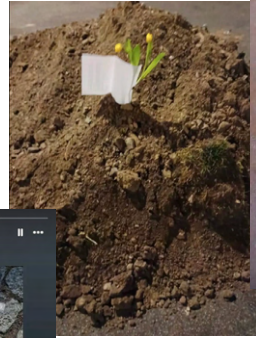


Format: Solo performance with prerecorded monologue via in-ear prompting
What: The performance explored the tension between control and spontaneity, highlighting the vulnerability that emerges for both the script and the actor on stage. **Context:** Inkonst (Malmö)

Tulip Fever



Format: physical and digital interaction
 What: 213 tulips spread out in the city of Malmö. This physical interaction served as a bridge between the urban fabric of Malmö, its inhabitants, and the digital narrative space of Instagram, transforming everyday public engagement into a shared experience that merged the tangible with the virtual
 Context: part of the series of performances under the alter ego Lonely Girl



This is xx of 213 Tulips that I have placed around Malmö.

At the moment you picked up this tulipan you became a part of a very special tulip-experiment: Congratulations!

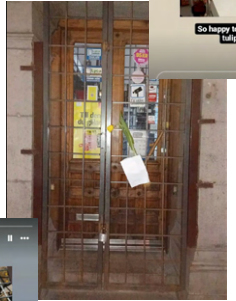
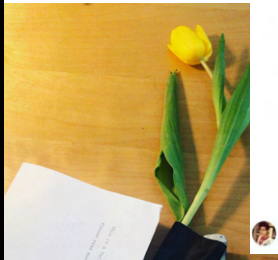
Tulip-experiment:

Place the tulip by your bedside and let it rest there during the day. At 21.30 tonight you should sit down on your bedside, next to the tulip. At 21.31 close your hand carefully around the yellow flower. Imagine all the other 212 people around Malmö that you are connected to at this very moment.

Nice Tulip Season,
 Lonely Girl (returns from the dark months)

PS.

#TulipFever
 @lonely_g_irl



28 mars 22:07

As nice as the person who dropped it.)

I found #6
 At falkenbergsgatan

That's so thoughtful of you. Turning not only your own darkness but also hundreds of others' darkness around 🌸

At least, it gave me great joy finding it and having that beautiful yellow spirit happy throughout the day
 And I felt quite in sync at 21.31 with many others including you

2021



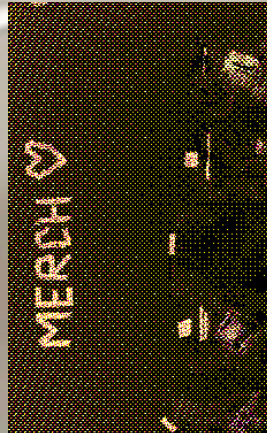
HI GUYS!! please, ikke glem meg

Role: Concept / scenography

Format: Immersive performance / installationspace

What: A multimedia spatial installation that investigates narrative structure through the evocative absence of a human narrator

Context: Developed during a residency at the Inter Arts Center in Malmö





Role: Scenography / performer **Format:** Performance
What: An interdisciplinary workshop with music, writing, and scenography that explored the limitations and possibilities of relating to the sky **Context:** residency, culminating in a presentation at Gylleboverket Performance Festival (Gylleboverket, a performing arts platform in Skåne, Sweden)

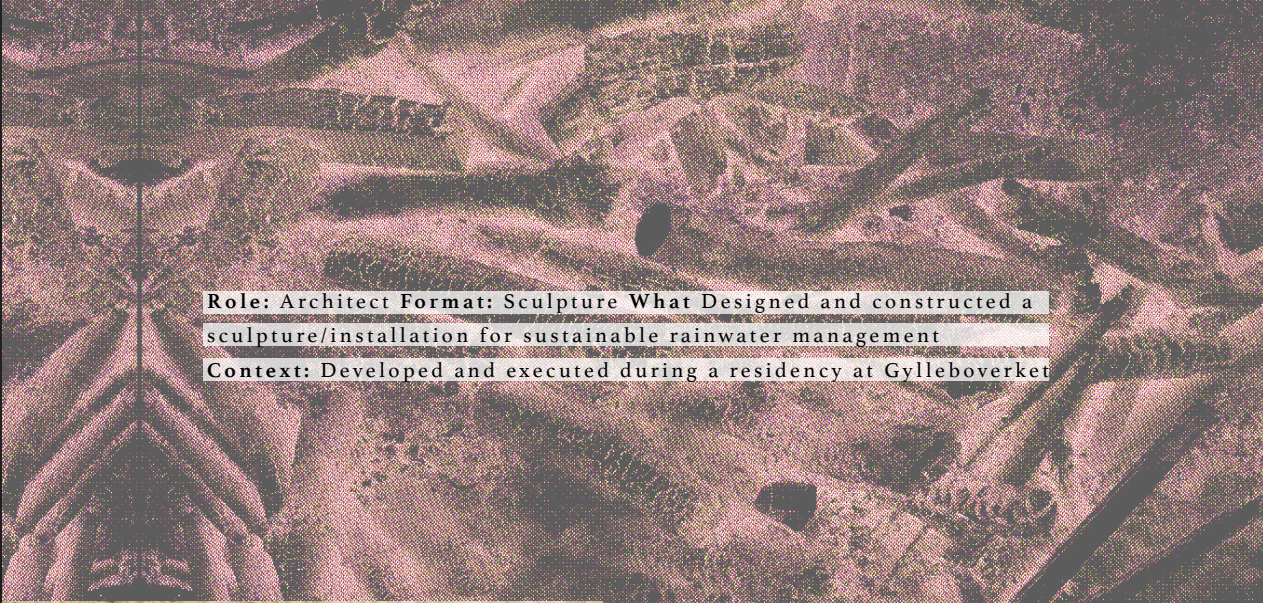


2023



Role: Architect **Format:** Sculpture **What Designed and constructed a sculpture/installation for sustainable rainwater management**

Context: Developed and executed during a residency at Gylleboverket



COLE TOWER





Role: Concept / scenography
Format: Performance **What:** A performance exploring the relationship between storytelling, fiction, and reality, with a particular focus on how the uncontrollable environment of a specific site influences the narratives **Context:** Created and presented as part of a internship at Bananaz – Collective for Performing Arts (Oslo)



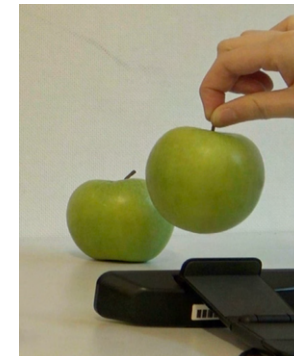
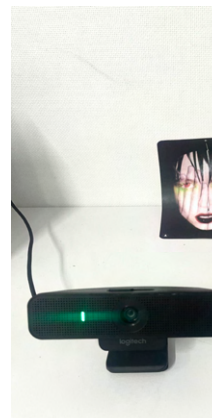
In my research, I am interested in concepts of absence in performance art. Professor in applied theatre, Gerald Siegmund, has published a text where he argues how staging absence creates space for the audience to use their imagination to fill out where the performance doesn't serve a complete image, narrative or a fully present body to identify with.



The poetic potential of greenscreen techniques fascinates me, where the boundaries between the visible and the imagined are negotiated.

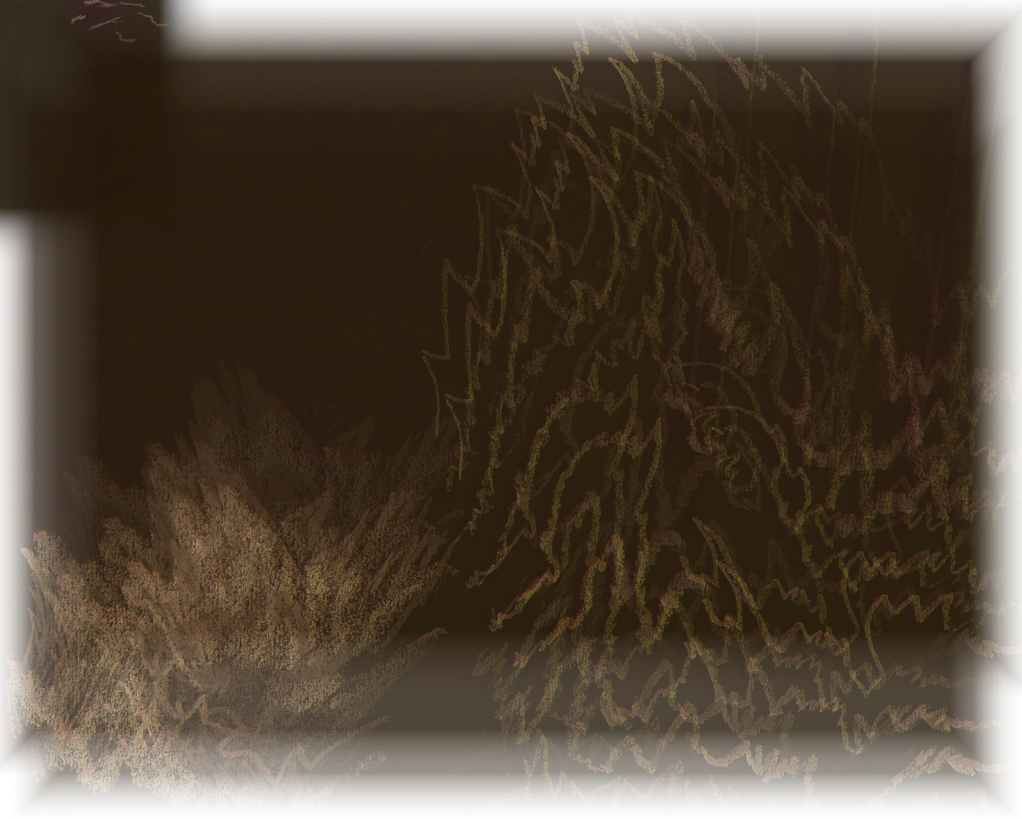


Projectors made from magnifying glasses and smartphones hold the potential to reduce visual stimuli. Using classical means of projecting images with a technology that blurs and warps the quality of the image, they emphasize materiality rather than representation.

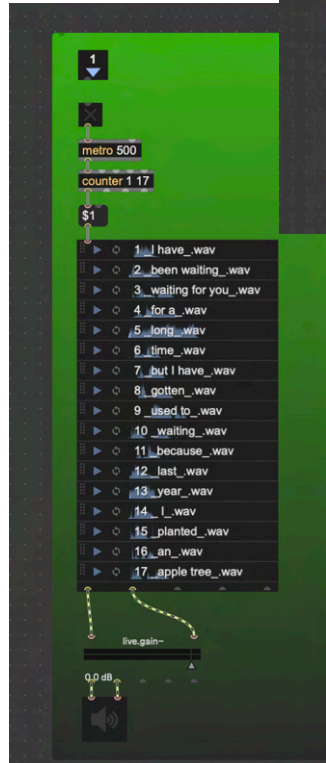
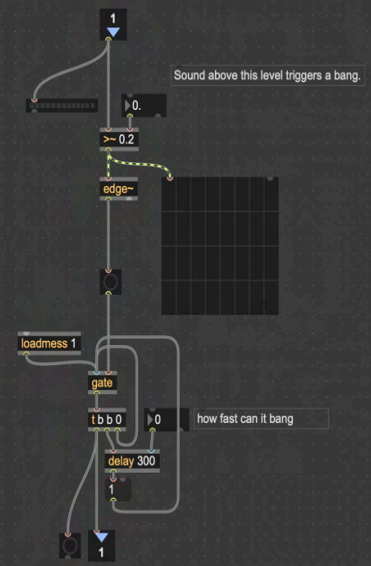
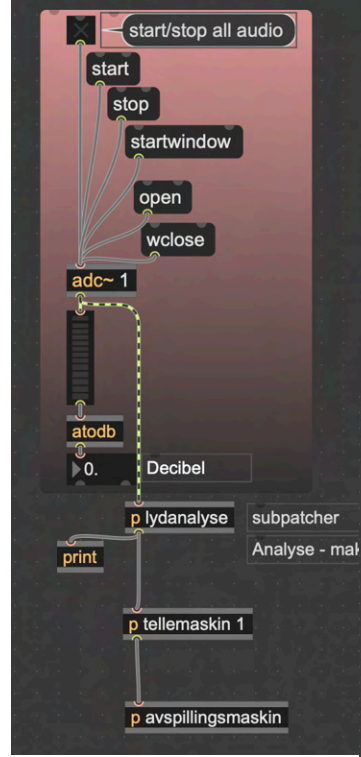




I have explored the sound-programming software Max/MSP to create virtual voice machines that can morph individual voices into fictional, unembodied voices.



I want to research alternative strategies that allow and encourage the audience to project themselves as imaginary subjects into the realm of the performance.



OTHER WORK - PHOTOGRAPHY

