



**OKT
OBER
DANS
2012**

18. – 27. Oktober

bit teatergarasjen

HØYDEPUNKTER FRA HELE VERDEN | WWW.BIT-TEATERGARASJEN.NO

INFORMATION/TICKETS

Ticket purchase

Make your ticket purchase and reservations online at Billettservice: www.billettservice.no or phone +47 815 33 133. Tickets are also available for purchase at the nearest Post Office in Norway, at Narvesenkiosks, 7ELEVENs or locally in Bergen at the ticket office in Grieghallen, Den Nationale Scene or other Billettservice-distributors.

The Festival Pass

We offer 3 different types of festival pass:

First 5 days	Kr. 500,-
Last 5 days	Kr. 650,-
The whole festival	Kr. 900,-



Buy it at: www.billettservice.no (search for *Oktoberdans*)

With the pass you get free tickets. Tickets can be picked up at Logen in the festival period.

Reservations can be made at billetter@bit-teatergarasjen.no.

Meeting points Oktoberdans 2012

Box office | **Logen Teater** Øvre Ole Bulls plass 6 | 18th – 27th of october

Box Office in Logen Teater is open every day during the festival between 12:00 – 16:00.

Chagall Vaskerelven 1 | Festival Bar for Oktoberdans 2012

Every festival with some self-respect has to offer the opportunity to end the day in swinging manner. Oktoberdans 2012 is no exception. This year we welcome you to the informal yet vibrant bar Chagall, which will be the head quarters during festival nights and the site for artist talks by day.

Stay updated and informed

Join our **newsletter** at bit-teatergarasjen.no

 Keep yourself updated with our free application for **iPhone, iPad og iPod Touch**. Available in App Store.

 Lik us on facebook.com/bitteatergarasjen

 Follow us at twitter.com/teatergarasjen | twitter.com/oktoberdans Leave an opinion, a thought, a photo and tag it **#oktoberdans**, or simply stay updated and informed.

Contact information BIT Teatergarasjen

Address: BIT Teatergarasjen, Strandgaten 205, N-5004 Bergen / Phone (+47) 55 23 22 35

Fax (+47) 55 23 18 15 / Email: info@bit-teatergarasjen.no / bit-teatergarasjen.no

Texts: **Rune Salomonsen** Editor: **Andreas Langenes** Translations: **Hanne Dale**

Design: **ginungagap.no** Print: **Scanner Grafisk** © BIT Teatergarasjen

apap



This work programme has been funded with support from the European Commission.

This publication [communication] reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

- 04 **Meg Stuart / Philipp Gehmacher / Vladimir Miller** (USA/Austria/Germany) **the Fault lines**
- 05 **Miguel Gutierrez / The Powerful People** (USA)
And lose the name of action
- 06 **Alan Lucien Øyen / Carte Blanche** (Norway)
Fiction
- 07 **ESC ungdomskompani / Felix Ott** (Norway/Germany)
The giggling bunnies
- 08 **Toyboys** (Norway)
DANS TIL FOLKET: Forspill
- 09 **Mette Edvardsen** (Norway)
Time has fallen asleep in the afternoon sunshine
- 10 **PrøveRommet – Dance!**
- 11 **Steven Cohen** (South-Africa/France)
The Cradle of Humankind
- 12 **Tale Dolven** (Norway) **Visibly Invisible**
- 13 **Ane Lan** (Norway) **Persona**
- 14 **Budor / Cule / Immaturus** (USA/Croatia/Norway)
KnockOff
- 15 **Heine Avdal / Yukiko Shinozaki** (Norway/Japan)
Borrowed Landscapes
- 16 **Happy Gorilla Dance Company** (Norway)
Power nap shop & Exit Strategies
- 17 **Hooman Sharifi** (Norway)
Then love was found and set the world on fire
- 18 **Findlay / Sandsmark / Pettersen** (USA/Norway)
DANS TIL FOLKET: a pretty/shitty study
- 19 **Steven Cohen** (South-Africa/France)
Title Withheld for Legal and Ethical Reasons
- 20 **Luke George** (Australia) **NOW NOW NOW**
- 22 – 26 **Additional programme**
- 27 **Arena map**
- 28 – 31 **Agenda**



“ Those who accept the obscure, at times repetitive structure of remembrance and who tolerate the unhurried rhythm will discover many things in the fault lines. This is a magical performance that should above all be experienced
– Sarah Vankersschaever *De Standaard*

“ *the fault lines* is a very subtle and poetic work. The piece starts with a physical confrontation we gradually transcend. To approach issues we keep struggling with: how to deal with loss and different ways perceiving an inconceivable event.

Photo: Eva Würdinger

Meg Stuart / Philipp Gehmacher / Vladimir Miller **the Fault lines** (USA/Austria/Germany) Norwegian premiere 18th – 19th of October at 19:00 and 20th of October at 15:00 and 19:00 **Bergen Kunsthall** 280,- / 140,-

After Brussels-based Meg Stuart presented her debut *Disfigure Study* twenty years ago, she has been a key figure within international contemporary dance. Her performances border on visual art and theatre, a type of physical sculptures whose gestures and movements draw an extreme image of man's meagre conditions. Her first collaboration with Philipp Gehmacher, *Maybe Forever*, was presented at Oktoberdansen in 2008 and reviewed under the headline "exceptional chemistry" in *Aftenposten*.

Two bodies facing each other in a zone separated by fluorescent light tubes on the floor. They are placed diagonally, face to face, like wrestlers. They get ready and grab hold of each other while trying to wrestle the opponent to the floor and hold him down or her up. Or are they embracing and supporting each other? Meg Stuart and Philipp Gehmacher begin their second collaboration with a physical confrontation. A contact duet. A controlled wrestling match. They take advantage of and help each other, fascinated by the other's vulnerability. The rift is the place we return to, where we meet and separate from each other, the line that is created and separates our bodies in movement. Slowly, the two are integrated more and more in Vladimir

Miller's video work. He films them both, revises, filters and exaggerates. The images are edited live and build up a visual departure from the events onstage. *the fault lines* is a hybrid between performance and video installation.

In many ways, the success of *Maybe Forever*, lies behind this new project. From their production period in Salzburg, they have engaged Berlin-based video artist Vladimir Miller, who has worked with Gehmacher several times. Miller moves the projector like a surveillance spotlight and creates peep holes into the performance and threatens to steal it with his aggressive magnifying glass.

damagedgoods.be

Texts in Norwegian and full list of credits on **bit-teatergarasjen.no**



Photo: Ian Douglas

Miguel Gutierrez / The Powerful People (USA) **And lose the name of action**

19th – 20th of October at 21:00 **Studio Bergen** 220,- / 110,-

The title of this performance is taken from the end of Hamlet's famous soliloquy, in which the thought of life and the emptiness of death leaves him paralyzed. *And lose the name of action* deals with the tension between words and action and is the result of several years of research within neurology, philosophy, the paranormal and somatically oriented disciplines within medicine, dance and pedagogy. Inspired by philosopher Mark Johnson's theories about the cognitive body, about the body's state of experiences, feelings and the formation of meaning and language, Gutierrez wants to show us what the knowledge of the dancer and his experience with improvisation can teach us about the way our perception works.

Gutierrez' experience of his father's nerve problems and strokes, in which he lay unconscious at the hospital for a long time, made him question where and how we exist in our bodies. What are the signs of consciousness? And is personality not just as evident in the movements and gestures of a human being, as in the ways it talks and reasons? Science and our everyday language have difficul-

ties describing these phenomena because of a culturally transferred, but erroneous distinction between body and soul.

The way the audience feels a performance rather than understanding it rationally, and how dance creates a relation to your own cognitive confusion, represent so far underrated aids to escaping our conventional ways of speaking about ourselves. Haunted by the ghostly trails made by dance in one's consciousness and body, Miguel Gutierrez and the *Powerful People* present a dance performance featuring six star dancers. *And lose the name of action* connects the analytical and the inexplicable in a dance on the limits of language, in the certain and constant presence of death.

The performance is co-produced by BIT Teatergarasjen.

miguelgutierrez.org

Texts in Norwegian and full list of credits on bit-teatergarasjen.no



Photo: Yaniv Cohen

Alan Lucien Øyen / Carte Blanche (Norway) **Fiction**

19th of October at 19:00 **OSEANA Kunst og Kultursenter** 290,- / 145,-
27th of October at 19:30 **Studio Bergen** 280,- / 140,- (Sold out)

Alan Lucien Øyen returns with a new performance for Carte Blanche. *Fiction* is Øyen's third production for the company, and it premiered at this year's Bergen International Festival. It sold out several days in advance. This is a new opportunity to see it.

What happens when we realise that we never became what we were meant to? "Our ideas about the future – and the present – are nothing more than fiction. Even the confrontation between then and now is hopeless," Øyen says, who began his own career as a dancer in Carte Blanche. "We are all rushing towards death, but here we are, as time is alive in each and every one of us in the certainty that we're going to die, each one of us holding a secret desire to survive." It is a delight to see Øyen frolic with Carte Blanche again, with almost its entire crew on stage. The stage design in *Fiction* holds the unmistakable signature of Åsmund Færavaag – his brilliantly shaped stage design modules lends a dynamic disposition to the performance in its constantly changing hold on the room. *Fiction* is a dramatic performance about dreams for the future and lost illusions that radiates – perhaps precisely because of this – care and warmth.

Whether he is creating theatre or dance, film projection is still central to Øyen's performative universe. He is inspired by both popular culture, documentary materials and different art forms. His productions are often characterised as highly emotional. "Alan Lucien Øyen is a definite star of Norwegian performing arts," *Aftenposten* wrote after seeing *Flawed* [2011]. His complex choreographies requires technically skilled performers. The dancers from Carte Blanche – Norway's national company for contemporary dance – masters this brilliantly, and repeats the success from their work with Sharon Eydals *Corps de Walk*, who has toured extensively at home and abroad this year.

carteblanche.no
winterguests.com

Texts in Norwegian and full list of credits on
bit-teatergarasjen.no



Photo: Felix Mathias Ott

ESC ungdomskompani / Felix Ott (Norway/Germany) **The giggling bunnies**

19th – 20th of October at 18:00 **Logen Teater** 220,- / 110,-

Felix Mathias Ott is a young choreographer, dancer and poetic filmmaker based in the performance scene between Paris and Berlin. He has toured throughout Europe with artists such as Krzysztof Warlikowski, Boris Charmatz, Yves Noel Genod, Maud le Pladec, Mathilde Monnier and Björn Melhus. In Bergen we had a brief encounter with him during the mini-festival APAP in spring 2012, where he screened his poetic film attempt at opening up the unconscious in *Odyssey Complex*, after which he served the audience whiskey in joy of having received financial support for a major film project.

His works create reflexive rather than conceptual spaces. The spectator is exposed to an associative universe and invited to discover his own unconscious world in recreating a context for the surreal fragments presented by Ott. He wants to create an imperceptible transition from reality to fiction and add contrast to the usual slogan-like information flow of contemporary society.

The giggling bunnies is the working title of this project, inspired by the first encounter between an exceptionally charming and ambitious young choreographer and ESC ungdomskompani – the elite of dancing youth in Bergen. The project is part of the APAP-platform's programme to establish links between artists within contemporary performance in Europe. After seeing ESC's performance with local choreographers at Fana kulturhus earlier this autumn, we are likely to see a top trained dance troupe take action with one of Europe's most promising young choreographers.

The performance is co-produced by BIT Teatergarasjen.

felixmathiasott.com

Texts in Norwegian and full list of credits on bit-teatergarasjen.no

The project is part of APAP - Advancing Performing arts project and is supported by the European Union.



Photo: Trine + Kim designstudio

Toyboys (Norway)

DANS TIL FOLKET: Forspill

19th – 20th October at 21:00 **Fincken** Free entrance

The performance and dance duo Toyboys address themes such as differentness and deviance in all their works. With a mixture of humour and seriousness, they hold up an image of fluid identities to counteract narrow, constructed limits and gender prejudice. They wish to create acceptance for the fact that several gender categories may exist parallel to each other and not limit, but expand our notion of normality, identity and «the other».

Since 2002, they have created nine performances, including a trilogy based on what they term queer writers – among them *Jean Genet*, *Alf Prøysen* and *Oscar Wilde*, as well as a trilogy on brutality. They have created their own revision of the basic human rights of man, in which they state that it is a self-evident truth that all men are created equal and have equal rights to life, to choose a gender identity, freedom and the pursuit of happiness. *We do not wish to create mediocre dance art with beautiful movements and youthful fervour. We want to create art that confronts and questions our existence* [Toyboys]. In this year's first Dance to the People, Toyboys have been given free reins to create a nightclub concept at Fincken.

“ adds complexity to Prøysen's varied works... at the very lead in Prøysen interpretation and... avant-garde, in the true sense of the word
– Wencke F. Mühleisen

“ It is a great thing, to be able to use theatre to talk about being different
– Ellen Horn

“ I have never seen someone kiss for such a long time, and been able to rest my eyes on it
– Kari Slaatsveen, about The man at the Tramstop

toyboys.org

The performance is co-produced by BIT Teatergarasjen

Texts in Norwegian and full list of credits on **bit-teatergarasjen.no**

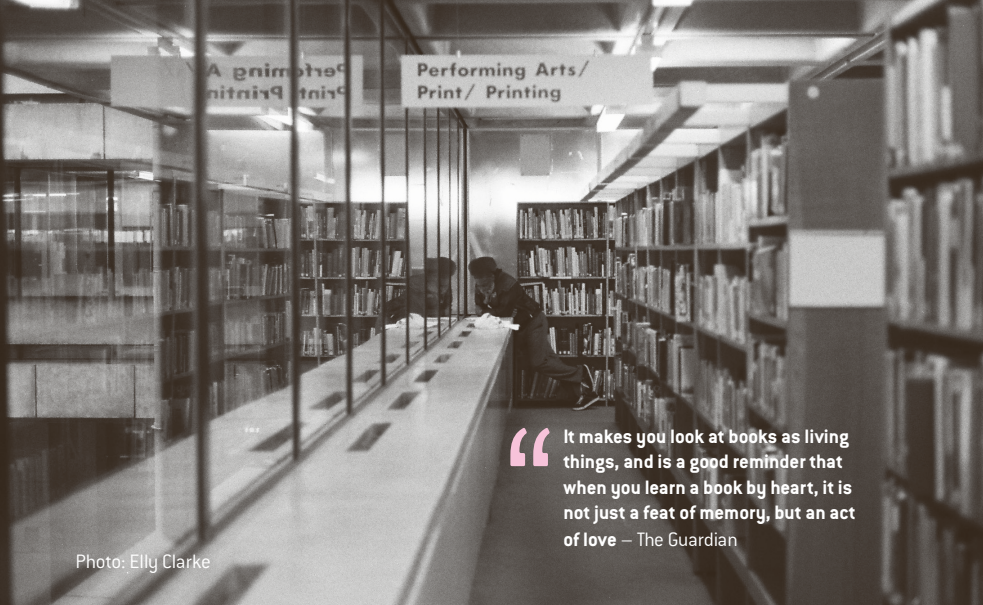


Photo: Elly Clarke

“ It makes you look at books as living things, and is a good reminder that when you learn a book by heart, it is not just a feat of memory, but an act of love – The Guardian

Mette Edvardsen (Norway)

Time has fallen asleep in the afternoon sunshine

21st – 27th of October at 12:00 – 18:00

Bergen Offentlige Bibliotek Free Entrance

In *Time Has Fallen Asleep in the Afternoon Sunshine* you make an appointment with a living book, a person who has learned a book by heart and reads it from memory, only for you. The idea for this 'library of living books' comes from Ray Bradbury's science fiction novel *Fahrenheit 451* (1953), a future vision of a society where books are banned because they are considered dangerous, a society in which happiness is to be attained in the absence of knowledge and critical thinking. An underground movement is formed of people who learn books by heart in order to be able to preserve these for the future. The number 451 refers to the temperature at which paper catches fire.

It is said that books are read to be remembered and written to forget. To memorise a book, or as it is often called in English – to learn a book by heart – is a declaration of love and an identification process. In the effort to memorise, the reader not only assumes the role of the author (the writer). She becomes the book. The ability to learn a book by heart is proportional to the book you choose, the time you invest in it and your memorising skills. However much or well you memorise something you need to refresh your knowledge, or you will

forget it again. Perhaps you have already forgotten the beginning when you reach the end of the book? Learning a book by heart is a constant process of remembering and forgetting.

Welcome to a different reading experience at Bergen Public Library. The visitors choose a book they want to read, as usual, and the book takes its reader to a place in the library, to the café or for a walk outside while reciting its contents.

Book Titles: *Answered Prayers* of Truman Capote, *Bartleby, the scrivener* of Herman Melville, *I am a Cat* by Soseki Natsume, *Ned til hundene* of Helle Helle, *Vinterreisen* of George Perec, *Pianolærerinnen* of Elfriede Jelinek, *Elskerens* of Marguerite Duras, *Sataniske Vers* of Salman Rushdie, *Thomas F's siste nedtegnelser til almenheten* of Kjell Askildsen. If you are afraid this might be too intimate, bring a friend or two.

metteedvardsen.be

The performance is presented in collaboration with Bergen Public Library.

Texts in Norwegian and full list of credits on **bit-teatergarasjen.no**



Photo: Monica Santos Herberg

PrøveRommet – Dance!

21st of October at 19:00 – 01:00 **Logen Teater** 30,-

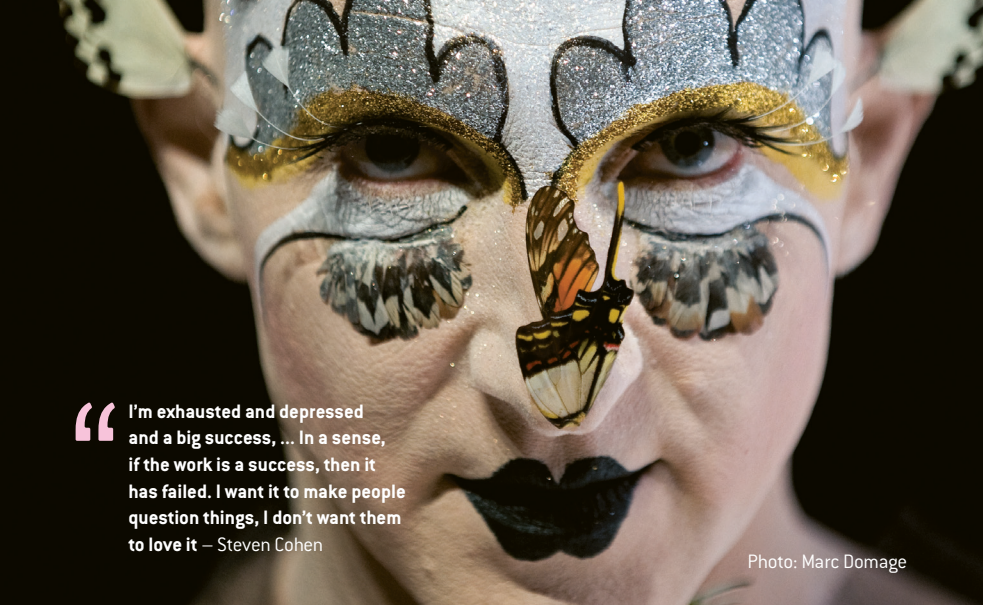
At Prøverommet - dance! we will show contemporary dance and dramatic arts, as well as a range of other forms of artistic expression – in line with the basic concept of Prøverommet. The programme will feature invited artists and artists that have been selected on the basis of submitted material.

Prøverommet - dance! was held for the first time at Oktoberdans 2008, and has quickly become a natural, popular and important part of the festival programme. Prøverommet - dance! in 2012 will be an intense one-night festival-in-the-festival.

PrøveRommet is a multidisciplinary art event that takes place every other Monday during the season of BIT Teatergarasjen. PrøveRommet is an informal, social setting where one can keep up with some of what is going on in the underground art scene in Bergen. PrøveRommet has existed for 14 years as an independent unit and an addition to the rest of the programme at BIT Teatergarasjen, and is a unique and important venue within art and culture in Bergen and Western Norway.

prøverommet.no

Texts in Norwegian on bit-teatergarasjen.no



“ I'm exhausted and depressed and a big success, ... In a sense, if the work is a success, then it has failed. I want it to make people question things, I don't want them to love it – Steven Cohen

Photo: Marc Domage

Steven Cohen (South-Africa/France)

The Cradle of Humankind

22nd – 23rd of October at 19:30 **Studio Bergen** 220,- / 110,-

Steven Cohen is on his way to becoming world famous as a performance artist with successful exhibitions at the Tate Modern [London], Reina Sofia [Madrid] and Centre Pompidou [Paris]. As the book title *Eccentrics – from Boy George to Steven Cohen* suggests, he goes his own way in a large format, and uses his underdog status as a Jewish, white, South African, gay artist for all it is worth. Cohen's queer performance is a choreographic mixture of picturesque exaggeration and serious drama, historical connotations and contemporary critique, theatrical elegance and Dionysian flow. The theatre of antiquity and commedia dell'arte is connected to today's drag queens and sadomasochistic scenarios. Like an actor from antiquity, he wears masks in order to deliver his message properly and to present a character that transcends himself.

The Cradle of Humankind is based on a residence by the Sterkfontein caves in South Africa, known for the remains of four million year old human skeletons and the use of fire one million years ago. Standing erect is the first dance. A controlled fire – the first lighting.

We all come from here. We are all Africans, although Africa is not considered to have something to contribute to civilisation, apart from being a carelessly arena for rape and pillaging. With colonialism, slavery, Saartjie Baartmann – better known as Hottentot Venus, and displayed at freak shows in 19th century England – and the apartheid regime as a backdrop, Steven Cohen dances a duet with his 90-year old South African nanny Nomsa Dhlamini. Their relationship is a peculiar and at times humorous anti-Apartheid story of love between two cultures. With a fantastic video work, this story ties together time and place in a scenography in which cave paintings resonate in contemporary art, a hologram of human evolution.

Texts in Norwegian and full list of credits on bit-teatergarasjen.no

“ **Cohen explodes history, literally throwing his body into battle**
– Gerard Mayen



Photo: Kristine Jacobsen

Tale Dolven (Norway)

Visibly Invisible

22nd – 23rd of October at 21:00 **Logen Teater** 220,- / 110,-

Skirt dance became popular in London in the late 1800s as a popular form of ballet, and spread like wildfire over the USA and Europe in the wake of vaudeville and burlesque theatre, cabaret stages and saloons. Skirt dance might in some cases involve strip tease, in others the impressive whirling around of almost 100 square meters of fabric. It was in this spectrum that danse serpentine was developed – the dance of butterflies, flowers and flames. The most refined and well-known choreography was created by Loie Fuller and immortalised on YouTube in 30 seconds of film footage from 1896 starring an unknown dancer. The dress was lit from below in changing colours, and supposedly no one surpassed Fuller herself in its execution. Her work inspired artists such as Henri de Toulouse-Lautrec, Auguste Rodin and Stephane Mallarme. Fuller embodied many of the decorative motifs of Art Nouveau.

Tale Dolven has her background from The Academy of Dance in Oslo and P.A.R.T.S in Belgium. She is a dancer in Rosas, one of the world's most sought-after companies in contemporary dance, and has

performed duets with the legend Anne Teresa De Keersmaecker. The film clip holds a magical attraction for Dolven, with its interesting contortions of body and choreography. The dress is no longer a costume, but an extension of the dancer's body that it enhances and abstracts – the character of the dancer is least interesting. This becomes clear when the dancer disappears into the whirling dress. These are the most intense moments, when the spectator loses sight of the performer. These seconds form the very essence of Fuller's choreography. Can this essence remain if the seconds are extended? How important is the character of the performer to the audience's experience? *Visibly Invisible* will unfold in experimental variations of Fuller's dance with and without a dress, in an exceedingly visible choreography of the dancer's invisibility.

The performance is co-produced by BIT Teatergarasjen.

Texts in Norwegian and full list of credits on bit-teatergarasjen.no



“ In 2015, artists who refuse to take part in the entertainment industry will inevitably live under deteriorating conditions

– Maria Lind i A Crime Against Art / Madrid Trial

Photo: Ane Lan

Ane Lan (Norway) Persona 23rd – 24th of October at 15:00 and 18:00 **Hordaland Kunstsenter** Free entrance

ANE LAN is the project name of Eivind Reierstad and his performance ensemble. Their works seek “the living” as a counterweight to a culture dominated by an all-encompassing commercial entertainment industry. ANE LAN explores the conditions of the private and personal throughout history by portraying silence, the unimportant, the incohesive and fragile, often with severe political opinions at its core.

Persona revolves around stage charisma and personality. How does the mythical idea of a performer’s charisma and presence on stage work in contemporary performance art, and how does it relate to the amalgamation of personalities in Bergman’s film by the same name, to the psycho-analytical theory of narcissism or the worship of the individual in today’s media industry? Do some people have a more significant stage persona than others? Is this an ability one can learn, something the practitioner can turn on and off during a performance? The term ‘stage persona’ is understood as a relation between the individual and the audience or society. The French philosophers Jean Baudrillard

and Jacques Rancière both consider how we relate to our own existence and to reality. They are both concerned with the function of contemporary performance art and theatre through the imagined (le spectacle). Is the theatre space an effective space to teach us something about “the other”, or is this already made impossible through the way define reality as already imagined, as we stage ourselves everywhere from social media to other quasi-social contexts?

Persona takes the form of an occult satanic ritual featuring seven performers dressed as transvestites in dark wigs and long, black costumes. The main character will, to the suggestive beats of a ritual drum, dance himself through several emotional and psychological stages and reveal a complex relation to the minor characters and to the audience.

The performance is co-produced by BIT Teatergarasjen and is presented in collaboration with Hordaland Kunstsenter.

anelan.com

Texts in Norwegian and full list of credits on **bit-teatergarasjen.no**



“ In 2015, artists who refuse to take part in the entertainment industry will inevitably live under deteriorating conditions

– Maria Lind | A Crime Against Art / Madrid Trial

Photo: Dora Budor Maja Čule

Budor / Čule / Immaturus (USA/Croatia/Norway)

KnockOff 23rd of October at 23:00

Tivoli / Det Akademiske Kvarter 220,- / 110,-

KnockOff is a performance and installation which is a real-time, remake and free interpretation of a popular action movie, growing from the phenomena known in the movie industry as “Mockbuster”. Mockbusters are products made with less budget, B-list actors and less fabricated special effects than the huge productions in Hollywood using various elements that imitate the original movie. Connecting Hollywood B-C-rate production of Counterfeit consumer goods, commonly called knock-offs, the live performance based on real-time training series with hired performers who use products as props triggers the production of movie on inserted screens in the space. The audience follows the making of the movie and finished product at the same time enabled by the simple use of technology used in film production.

influenced by the methodology and psychology behind the creation of products and advertising. In their recent works they misguide technology or mix already existing formats of interaction, such as museum audio guides and tourist Segway Tours (Sp33dGuided Art Tours), hot stone treatments and use of mobile technology (Mobile Phone Treatments), or telephone survey made with gallery receptionists and DJ mix tape production (Easy Listening: Worldwide Gallery Traxx 2012). Their practice of datamoshing, dj-ing, and appropriation takes universal and corporate elements and behavioral patterns from contemporary environment and remixes them into experience which provides individual and personalized actuality for the viewer.

immaturus.no
doraandmaja.com

The performance is co-produced by BIT Teatergarasjen. Presented in collaboration with Studentteatret Immaturus. The project is part of APAP - Advancing Performing arts project and is supported by the European Union. Texts in Norwegian and full list of credits on bit-teatergarasjen.no

Dora&Maja are one of 18 artists in the network apap-performing New Europe. For the premiere in Berlin they casted professional street-fighters. D+M (Dora Budor + Maja Čule, Cro) are an artist duo that currently works and lives in New York. D+M's work challenges viewers' expectations around the intersecting spheres of technology and everyday life, and coming from a design background, is





Photo: Avdal/Shinozaki

Heine Avdal / Yukiko Shinozaki (Norway/Japan) **Borrowed Landscapes**

24th – 27th of October at 15:00 – 19:00 **Rimi Håkonsgaten** Free entrance

Borrowed Landscapes is a series of site-specific projects that change character depending on the places where they are staged. The title comes from Japanese shakkei, a traditional way of organising gardens in relation to the appearance of the surrounding landscape.

The key to this technique lies in finding the perfect balance between the design of the garden itself and the nature surrounding it. Avdal and Shinozaki use a similar technique in various urban areas, both public, private and commercial. They bring their own reality and view on art with them into different contexts, create hybrid realities and explore what happens when different environments and aesthetics meet. They seek the poetic in the everyday through slight dislocations of reality. Augmented reality is another factor in these works. Using modern technology, much of reality can be modified. Here, details are modified in order to enhance the experience of reality rather than replacing it. This instalment of *Borrowed Landscapes* will take place at Rimi Håkonsgaten, a supermarket in the city centre of Bergen. The performers will infiltrate the store's routine to create small contrasts and introduce us to a grocery poetry, or at least

to a poetic angle on a central place in our everyday lives, a place where we rarely do something besides shopping in the sense that we buy groceries without considering the unique reality that this store represents.

Heine Avdal and Yukiko Shinozaki are the people behind the dancing stage curtains and floating sound balloons in *nothing's for something* in spring 2012, and one of the most beautiful experiences during Oktoberdans 2010 in the related project *FieldWorks - Office*, in the offices of 3RW architects.

The performance is co-produced by BIT Teatergarasjen.

deepblue.be

Texts in Norwegian and full list of credits on bit-teatergarasjen.no

The project is part of APAP - Advancing Performing arts project and is supported by the European Union.





Illustration: Happy Gorilla Dance Company

Happy Gorilla Dance Company (Norway) Power nap shop & Exit Strategies

Power nap shop (installation):

24th – 27th of October at 14:00 – 17:00 **Domkirkegaten 4** Free entrance

Exit strategies (performance):

24th – 27th of October at 19:00 **Domkirkegaten 4** 220,- / 110,-

Happy Gorilla Dance Company is a Bergen-based live art project. *Exit Strategies* is their second production this year and a social investigation in two parts, in which the company examines how society works and reacts in a given situation, for instance, a recession.

The dance of economics is rolling and schizophrenic, its rhythms changing asymmetrically, from ecstatic euphoria to abject despair. The followers of Plutonomy points to the rich and hopes that the production of luxury goods will keep the wheels turning even though the machinery is making alarming creaking sounds. It obviously need oiling. HGDC takes business seriously, and starts from the bottom – you have to start somewhere.

Large corporations (and military strategists) always have a plan for a possible retreat. But what about the rest of us who, in our godlessness, embrace profit and success? Confidence in the future walks nervously to the drum of finance, as doubts grow ever larger. Nevertheless, HGDC occupy an empty, closed store and carry out their business plan in an attempt to overcome doubt and enter euphoria. This is a three hour installation where the audience can come and go as they please,

The performance is co-produced by BIT Teatergarasjen.

Texts in Norwegian and full list of credits on bit-teatergarasjen.no

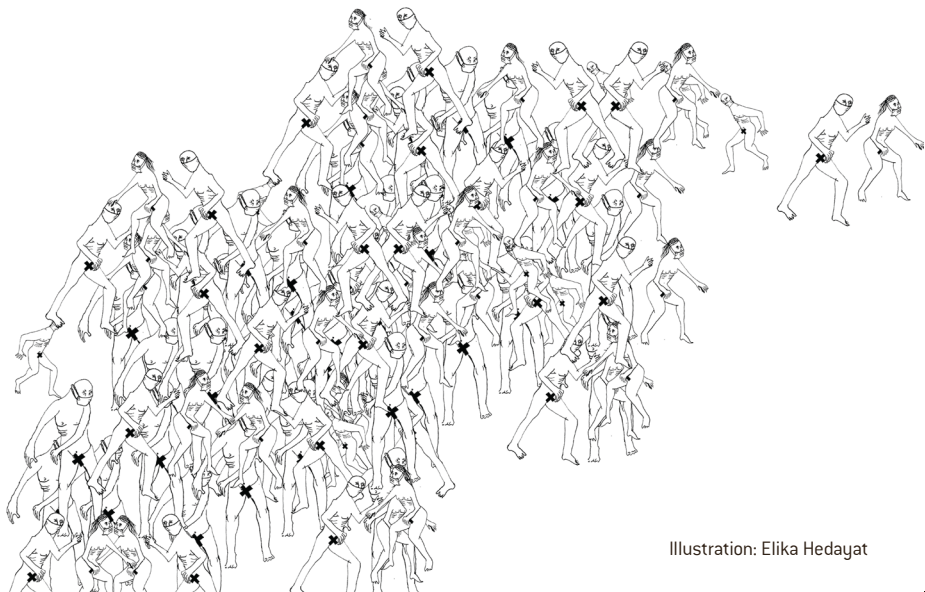


Illustration: Elika Hedayat

Hooman Sharifi (Norway)

Then Love Was Found and Set the World on Fire

24th of October at 19:00 and 25th of October at 12:00 and 19:00

Logen Teater 220,- / 110,-

What Hooman Sharifi remembers from the Iranian revolution in 1979 is a strong smell of burnt tires, burnt hair, people running and the sound of gunfire, screaming and the melodies of slogans. He was six years old. When he saw the photographs from the Green Uprising in Iran two years ago, all these impressions reappeared in full force.

Then Love Was Found and Set the World on Fire is about the screaming, the advance and sudden withdrawal of the crowd. It is about the emptiness after someone has died, about the silence before you start running and the sound of your own breath when you hide. The government brutally suppressed this revolt and as they attacked protesters systematically, small protests took place on subway cars and buses. People assembled spontaneously in small groups and initiated actions such as chanting slogans and praying. On YouTube, you can see the movements of the demonstrations, how groups appear and vanish, turning into individuals.

The videos show how people relate to each other in these moments of unity and danger, how they approach each other's bodies, push them up against each other, how they hold each other's hands or push each other away, stand between a hazard and someone else's body, or hold someone's injured body close to their own.

Touching and breathing is at the centre of this performance, as is artistically edited film clips from scenes recorded with cell phones and cameras by people in Iran, with their crying and screaming, the sound of cars, impressions from places that have later been filmed with their contrasting multitudes of people and daily activities. What are they crying out? How do people sing in these kinds of circumstances? How do they find the energy? And how does it give them strength?

Texts in Norwegian and full list of credits on bit-teatergarasjen.no



Photo: Joe Truman

Findlay / Sandsmark / Pettersen (USA/Norway)

DANS TIL FOLKET: a pretty / shitty study

26th – 27th of October at 12:00 – 16.00 **Kaos Galleri** Free entrance

Note! Four performances a day. At 12:00 / 13:00 / 14:00 / 15:00

a pretty/shitty study is created on-site from memory, as a study for a larger project about nostalgia and its opposite in technology. Iver, Marit and Pål Asle have followed a selection of locals to their favourite spot in Bergen. This will be filmed, twisted into a choreography and filmed again. The presentation will last for 30 minutes and will be shown every hour from 12:00 to 16:00. The choreography will draw a subjective, individualistic and nostalgic picture of Bergen, both site specific and universal at the same time.

Iver Findlay is a theatre and video artist and previous member of American theatre companies such as Collapsible Giraffe, Wooster Group and Radiohole. Marit Sandsmark is a Stavanger-based choreographer and artist who has, among other things, collaborated with Diane Madden and worked with Molitrix and Rogaland Theatre. She was awarded the title Artist of the Year in Stavanger in 2006. Pål Asle Pettersen is a musician with a number of releases to his name. He is one of the people behind Zang:records that primarily releases abstract electronic music.

The performance is co-produced by BIT Teatergarasjen

Texts in Norwegian and full list of credits on bit-teatergarasjen.no



Photo: Laurent Philippe

Steven Cohen (South-Africa/France)

Title Withheld for Legal and Ethical Reasons

26th – 27th of October at 18:00 **Bergen Kjøtt** 220,- / 110,-

In *Cleaning Time*, Cohen scrubbed Judenplatz in Munich with a toothbrush in memory of the Jews who were forced to do just that in 1939. Cohen crawled around with naked buttocks and a diamond sticking out from his anus to symbolise the fact that the Jews were taken from behind by their own wealth. In *Dancing Inside Out* he filmed every pore of his naked body to the recording of one of Hitler's speeches. In Golgotha he made a pair of high-heeled shoes from two Asian skulls – purchased in a New York lifestyle store – and walked around on them through the shopping streets towards Ground Zero. Cohen was very surprised, even uneasy, when instead of having them taken from him upon his departure from the USA, he was asked to declare them. The same strong historical themes, and how the crudely personal is for sale on the open market, is fully present in *Title Withheld for Legal and Ethical Reasons*.

Cohen has travelled to markets all over the world. On a flea market in La Rochelle in France, he came across some diaries belonging to a German Jew, written between 1939 and 1942. They held over a thousand entries and an equal number of miniature drawings – as well as two Stars of David, with the

French word JUIF written in faded letters. What had happened to this author? Why do these written caresses of daily confessions end so abruptly? *Title Withheld for Legal and Ethical Reasons* creates history from highly personal belongings – beginning with the traces of the author of this diary and continuing via various historical memorials, Holocaust and Apartheid centres, before merging further into Cohen's own life. What does it mean to live out the personal in public? As a white gay South African Jew and anti-Zionist, Cohen describes himself as oppressed and oppressive – identities he has struggled with throughout his entire politically conscious life.

The performance is co-produced by BIT Teatergarasjen. Texts in Norwegian and full list of credits on bit-teatergarasjen.no

“ My art demands that I eat myself even if it has to taste like shit
– Cohen

“ History isn't dry; it's sticky.
It can get all over your hands
– Margaret Atwood



Photo: Jeff Busby

Luke George (Australia)

NOW NOW NOW

26th of October at 21:00 and 27th of October at 15:00 and 21:00

Logen Teater 220,- / 110,-

People seek to live in the moment, yet in the pursuit of this, move further and further away from it. This paradox in life is paralleled in the act of performance, which is happening in real time between the audience and the performer, yet it is often highly constructed. The performers in *NOW NOW NOW* are not characters that represent a greater humanity or society. They are themselves, and ask quite simply: Can we be in the now?

Three performers try to be physically and mentally present in the moment and succeed through sheer presence and movements on stage, through use of the voice, simple costume changes and a TV. The effects of these repeated doorways to the moment are increasing awe and joy. By depriving the audience of a story, meaning and expectation, a golden sense of liberation is opened up. *NOW NOW NOW* has been called a Dadaist post-post modern dance performance. It strikes you like a thunderbolt in its gentleness and easily gets your full attention. It makes you laugh at the same time as it magically creates a generosity and a mutual trust with a glow of authenticity.

Luke George is a Melbourne-based dance artist from Tasmania. His work as a dancer, choreographer, educator and curator has taken him throughout Australia, Europe, Asia and North America. He has danced with Phillip Adams BalletLab, Jo Lloyd and Gideon Obarzanek/Chunky Move, Miguel Gutierrez, Stephanie Lake, Frances d'Ath, Shelley Lasica, Jerril Rechter, ITOH Kim and Deborah Hay. *NOW NOW NOW*, *LIFESIZE* and *HOME* rank among his choreographic highlights. This winter, the company received one of Australia's most prestigious awards – a Green Room Award nomination for Best Dance Ensemble (for *NOW NOW NOW*) and Luke Green in the category Best Male Dancer.

lukegeorge.net

Texts in Norwegian and full list of credits on bit-teatergarasjen.no

“ **Luke George, Kristy Ayre and Timothy Harvey were outstanding. I cannot even begin to describe this show. It was outrageous, absurd, hilarious, fun, brilliant**

– Timothy Harvey, Dance Informa



Fra forestillingen *Time has fallen asleep in the afternoon sunshine* av **Mette Edvardsen**
Foto: Sveinn Fannar Jóhannsson

ADDITIONAL PROGRAM

CLOSE ENCOUNTER Meg Stuart, Philipp Gehmacher og Vladimir Miller with Melanie Fieldseth Friday October 19th at 11:15 – 13:00 **Chagall**

We invite Meg Stuart, Philipp Gehmacher and Vladimir Miller to discuss their artistic oeuvres and dance theory. The choreographers' performance *the fault lines* is part of this year's *Oktoberdans*, their second collaboration since the critically acclaimed *MAYBE FOREVER* (2007). *the fault lines* is described as a hybrid between performance and video installation, the latter being created by Vladimir Miller. Meg Stuart and her company *Damaged Goods* are known for performances that border on visual art and theatre. Gehmacher often works within the forms lecture performance and in a museum context. What are the prerequisites for a dancing body?

The conversation will be lead by Melanie Fieldseth, former writer and critic, now a performing arts consultant for Arts Council Norway.

“ But it's failure that absorbs Stuart, the body's stubborn, fumbling thickness, its sticky desires and cruel inefficacies. And everyone is shown as damaged goods. – Burt Supree

CLOSE ENCOUNTER André Eiermann with Knut Ove Arntzen (Professor at the University of Bergen) Monday October 22nd at 11:15 – 13:00 **University of Bergen Sydneshaugen skole, auditorium Q (321)**

In recent years, Dr André Eiermann's publication *Postspektakuläres Theater – Die Alterität der Aufführung und die Entgrenzung der Künste* (2009) has become a natural theoretical choice in academic work on performing arts. It has been named as a successor to Hans-Thies Lehmann's *Postdramatisches Theater* (1999) and shows tendencies in performing arts during the past decade – where its precursor described and defined the stylistic change in theatre and other performing arts since the fall of the dramatic text in the 1960s.

Postspektakuläres Theater is largely concerned with the question of alterity and the other. In other words, the book enters forms of contemporary performing arts that take a third party into account in viewing a performance – in addition to the theatrical contract between actor and spectator. Dr Eiermann refers to general art historical issues and philosophical aesthetics through analysis of a number of works – among them Mette Ingvartsen, Heiner Goebbels and Rabih Mroué, and through these artists offer an array of new tools to describe the perception of contemporary performing arts.

André Eiermann is currently working as research associate at Goethe-University Frankfurt/Main (Institute for Theatre, Film and Media Studies) and has earlier worked as postdoctoral researcher at Justus-Liebig-University Gießen (Institute for Applied Theatre Studies). He is also part of the artist duo *parabiont* that works at the intersection between performance, installation, music and design. The duo showed their first works *NO* and *MORE* at *Prøverommet* at BIT Teatergarasjen in 2001, when Eiermann was an Erasmus exchange student in Theatre Studies at the University of Bergen.

This conversation is organised in collaboration with the University of Bergen and Danseinformasjonen (Dance Information Norway), and will be lead by Professor Knut Ove Arntzen and Tormod Carlsen from the directing programme at Oslo National Academy of the Arts. Theatre scholar and critic Ine Therese Berg gives an introduction to Close Encounter based on the event "Postspectacle" (Dramatikkens Hus 5.-8.9.2012). Ine Therese Berg works as an academic advisor at Danseinformasjonen.

CLOSE ENCOUNTER Steve Cohen

with Knut Ove Arntzen (Professor at the University of Bergen)

Tuesday October 23rd at 12:15 – 14:00

University of Bergen Dragefjellet skole, seminar room 1 (404)

In collaboration with the University of Bergen, we present an encounter with the South African artist Steven Cohen. Cohen is on his way to becoming world famous as a performance artist with successful exhibitions at the Tate Modern (London), Reina Sofia (Madrid) and Centre Pompidou (Paris). As the book title *Eccentrics – from Boy George to Steven Cohen* suggests, he goes his own way in a large format, and uses his underdog status as a Jewish, white, South African, gay artist for all it is worth. Cohen's queer performance is a choreographic mixture of picturesque exaggeration and serious drama, historical connotations and contemporary critique, theatrical elegance and Dionysian flow. The theatre of antiquity and commedia dell'arte is connected to today's drag queens and sadomasochistic scenarios. Like an actor from antiquity, he wears masks in order to deliver his message properly and to present a character that transcends himself.

BIT Teatergarasjen collaborate with the Regional Arena for Contemporary Dance in Sandnes (RAS) in establishing exciting possibilities for exchange with The Dance Factory in Johannesburg, initiated by the Norwegian Association for Performing Arts (DTS). In the long run this may lead to valuable residencies for Norwegian dancers and choreographers in South Africa, not least for South African artists in Norway. We wish to present the basis for and artistic possibilities within this project, in collaboration with Steven Cohen, Knut Ove Arntzen (Professor in Theatre Studies, UiB) and Therese Markhus (head of RAS). Steven Cohen presents two performances in this year's Oktoberdans programme – *The Cradle of Human Kind* and *Title Withheld for Legal and Ethical Reasons*.

CLOSE ENCOUNTER Tom Stromberg

Friday October 26th at 15:15 – 17.00

University of Bergen Sydneshaugen skole, aditorium Q (321)

In collaboration with the University of Bergen we also present a meeting with Tom Stromberg about his experiences as a critic, curator, dramatist and producer. Stromberg has been part of Theater am Turm (TAT) in Frankfurt, Deutsches Schauspielhaus Hamburg and the festivals Experimenta 6, eurosene Leipzig, TANZtheater INTERNATIONAL and Impulse. Stromberg has also worked as a dramatist for choreographer William Forsythe. The main focus of the lecture will be on dramaturgical strategies.

PRODA CLASSES

Free dance classes

Friday October 19th – Friday October 26th at 11:15 – 12:45

Bergen Dansesenter

In collaboration with Bergen Dansesenter (Bergen Dance Centre), we organise free classes for professional dancers. The sessions will be lead by several of the choreographers at the festival, and is a collaboration between PRODA and BDS.

THREESOME at Chagall

Saturday, October 20th at 11:00 – 13:00

with **Frontlosjen 1 Gutierrez / Ott / Cule**

Tuesday October 23rd at 11:00 – 13:00

with **Frontlosjen 2 Edvardsen / Dolven / TBA**

Saturday October 27th at 11:00 – 13:00

with **Frontlosjen 3 Øyen / Avdal / Cohen**

Frontlosjen is a theatre blog initiated by Ragnhild Gjefsen and Ingrid Faanes, two dedicated theatre scholars from the University of Bergen. In the “THREESOME” series, we let the bloggers lead the conversation with selected choreographers from this year’s programme. frontlosjen.com

KNOW YOUR BODY – ON VIDDEN!

with **Per Roar (Doctorand at Theatre Academy Helsinki)**

Sunday October 21st at 10:00 – 17.00 **Ulriken/Fløyen**

Per Roar, Doctorand at Theatre Academy Helsinki, leads an unconventional hike across one of the jewels of the landscape surrounding Bergen – Vidden. This context allows you to consider dance as it is reflected in movements and muscles at work in your own body, in a relaxed entry into kinaesthetic theory. The hike is open to everyone – dancers, choreographers, technicians, critics, office staff and audience alike. We start from the city centre (Hotel Augustin) by bus up to Mount Ulriken and continue over the mountain plateau Vidden and down Mount Fløyen in the direction of a suitable watering hole. Participants pay their own bus and funicular tickets, and should wear proper footwear.

Per Roar works with choreography as a social and artistic construction, both in relation to existence, movement and performativity. He has experience from several prestigious schools such as N.Y.D.I., Susan Klein’s School of Dance and Tisch School of the Arts in New York.

PRODUCER'S WORKSHOP

with M-A-P and Proscen **International Strategy and Touring # 1**
Wednesday October 24th and Thursday October 25th at 11:00 – 17:00
Chagall

In collaboration with M-A-P and Proscen, we organize a workshop aimed at producers, project and tour managers with basic experience within the field who wish to expand their competence, working towards increased international touring. By sharing experiences from practical cases, professional practice is placed in a larger context. The workshop will focus on international participation in the form of networking and guest performances, and the competence, knowledge and experience needed to succeed under such circumstances. Participants will be encouraged to share their experiences with a particular focus on this kind of exchange. During this workshop, local, national and international participants get the opportunity to work and develop together.

The event has a maximum capacity of 15 participants. We seek primarily Norwegian and international producers, directors, production managers, project managers and tour and distribution managers working in companies, for venues or festivals, who are working in or are seeking an international tour strategy. Experience from national touring is a prerequisite. The workshop lasts two days from 10:00 am–5:00 pm, including lunch.

Send a brief description of your motivation and why you would like to take part in the producer's workshop to karoline@bit-teatergarasjen.no – there might still be a few available places.

MASTERCLASS

with Arnd Wesemann

Friday October 26th at 11:00 – 17:00 and
Saturday October 27th 13:00 – 17:00 **Chagall**

In collaboration with the Norwegian Critics' Association, we present a masterclass with a focus on dance criticism and its parameters. The event will be lead by Arnd Wesemann, editor of the acknowledged dance journal tanz.

Many sensitive questions have festered in and around the circle of Norwegian dance critics lately: Is the quality of national dance criticism satisfactory? Is there a need for dance criticism – and what kind of competence does it require from a critic? Does dance criticism differ from other criticism, and if so, how? What challenges lie in conveying an abstract and physical expression through language? How can we increase the number of qualified critics of performing arts when its academic environments are closing down? Are the critics balanced, nationally speaking? What can we do to avoid a Norwegian performing arts criticism centred on our capital city?

This salon will be held in two parts – a closed two-day master class for critics, followed by a public conversation between Arnd Wesemann and dance critic Sidsel Pape.

OPENING NIGHT PARTY at Chagall

Thursday October 18th at 21:00

After the opening performance at Bergen Kunsthall, we welcome you to the opening party at Chagall, and offer refreshments and a bite to eat. Jan Hakim is responsible for the musical accompaniment on this evening and night, mostly featuring music he dances to in front of the mirror at home. "It's groovy as hell," he tells us. There will be groove, twists and shakes, so kick up your heels and throw caution to the wind, because the atmosphere here will be swell.

CLOSING NIGHT PARTY at Krystall Bar

Saturday October 27th at 22:00

To mark the end of this year's festival, we invite you to a festive evening at one of Bergen's most beautiful venues, **Krystall Bar in Kong Oscars gate 16**. There will be food, a DJ and a surprise or two – save what remains of your dancing shoes for this night!

ARENAS

1 **BIT Teatergarasjen**
Address: Strangaten 205

2 **Logen Teater** logen-teater.no
Address: Øvre Ole Bulls plass 6

3 **Studio Bergen** carteblanche.no
Address: Nøstegaten 119

4 **Bergen Kunsthall** kunsthall.no
Address: Rasmus Meyers alle 5

5 **Hordaland Kunstcenter**
Address: Klosteret 17

6 **Bergen Kjøtt** bergenkjott.com
Address: Skutevikstorget / Bontelabo

7 **Kvarteret** kvarteret.no
Address: Olav Kyrresgate 49

8 **Domkirkegaten 4**
Address: Domkirkegaten 4

9 **Bergen Offentlige Bibliotek**
Address: Strømgaten 6

10 **Rimi Håkonsgaten** rimi.no
Address: Håkonsgaten 36

11 **Finchen**
Address: Nygårdsgaten 2a

12 **Kaos Galleri**
Address: Jonsvollgate 11

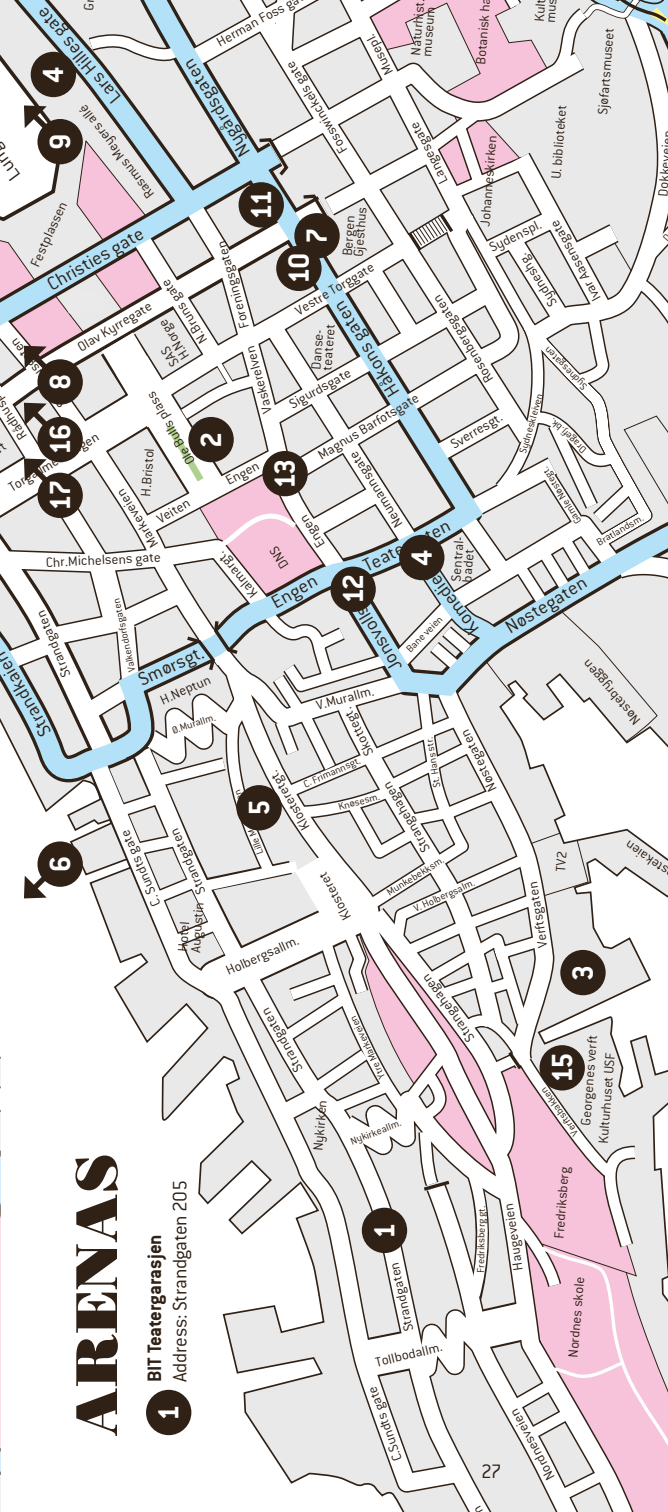
13 **Chagall**
Address: Vaskerelven 1

14 **University of Bergen**
Address: See page 22-23

15 **Bergen Dansesenter**
Address: Georgernes verft 12

16 **Kafe Krytall**
Address: Kong Oscars gate 16

17 **Urirken / Flyen**
Address: Vaskerelven 1



ARENA	Thursday 18th of October	Friday 19th of October
Bergen Offentlige Bibliotek		
Bergen Kunsthall		
Logen Teater		18:00 ESC ungdomskompani / Felix Ott (Norway/Germany) <i>The giggling bunnies</i>
Oseana		19:00 Alan Lucien Øyen / Carte Blanche (Norway) <i>Fiction</i>
Bergen Kunsthall	19:00 Meg Stuart/ Philipp Gehmacher / Vladimir Miller (USA/Austria/Germany) <i>the fault lines</i>	19:00 Meg Stuart/ Philipp Gehmacher / Vladimir Miller (USA/Austria/Germany) <i>the fault lines</i>
Studio Bergen		21:00 Miguel Gutierrez / The Powerful People (USA) <i>And lose the name of action</i>
Fincken		21:00 Toyboys (Norway) DANS TIL FOLKET: <i>Forspill</i>

ARENA	Tuesday 23rd of October	Wednesday 24th of October
Kaos Galleri		
Bergen Offentlige Bibliotek	12:00 – 18:00 Mette Edvardsen (Norway) <i>Time has fallen asleep in the afternoon sunshine</i>	12:00 – 18:00 Mette Edvardsen (Norway) <i>Time has fallen asleep in the afternoon sunshine</i>
Domkirkegaten 4		14:00 – 17:00 Happy Gorilla Dance Company (Norway) <i>Happy Gorilla Power Nap Shop</i> 19:00 Happy Gorilla Dance Company (Norway) <i>Exit Strategies</i>
Rimi Håkonsgaten		15:00 – 19:00 Heine Avdal/Yukiko Shinozaki (Norway/Japan) <i>Borrowed Landscapes</i>
Hordaland Kunstsenter	15:00 og 18:00 Ane Lan (Norway) <i>Persona</i>	15:00 og 18:00 Ane Lan (Norway) <i>Persona</i>
Bergen Kjøtt		
Studio Bergen	19:30 Steven Cohen (South-Africa/France) <i>The Cradle of Humankind</i>	
Logen Teater	21:00 Tale Dolven (Norway) <i>Visibly invisible</i>	19:00 Hooman Sharifi (Norway) <i>Then love was found and set the world on fire</i>
Kvarteret	23:00 Budor/Cule/Immaturus (USA/Croatia/Norway) <i>KnackOFF</i>	

Saturday 20th of October	Sunday 21st of October	Monday 22nd of October
	12:00 – 18:00 Mette Edvardsen (Norway) <i>Time has fallen asleep in the afternoon sunshine</i>	12:00 – 18:00 Mette Edvardsen (Norway) <i>Time has fallen asleep in the afternoon sunshine</i>
15:00 Meg Stuart/ Philipp Gehmacher / Vladimir Miller (USA/ Belgium/Austria) <i>the fault lines</i>		
18:00 ESC ungdomskompani / Felix Ott (Norway/Germany) <i>The giggling bunnies</i>	19:00 – 01:00 ProveRommet – dance!	21:00 Tale Dolven (Norway) <i>Visibly invisible</i>
19:00 Meg Stuart/ Philipp Gehmacher / Vladimir Miller (USA/Austria/Germany) <i>the fault lines</i>		
21:00 Miguel Gutierrez / The Powerful People (USA) <i>And lose the name of action</i>		19:30 Steven Cohen (South-Africa/ France) <i>The Cradle of Humankind</i>
21:00 Toyboys (Norway) <i>DANS TIL FOLKET: Forspill</i>		

Thursday 25th of October	Friday 26th of October	Saturday 27th of October
	12:00 – 16:00 Findlay/Sandsmark/ Pettersen (USA/Norway) <i>DANS TIL FOLKET: a pretty/shitty study</i>	12:00 – 16:00 Findlay/Sandsmark/ Pettersen (USA/Norway) <i>DANS TIL FOLKET: a pretty/shitty study</i>
12:00 – 18:00 Mette Edvardsen (Norway) <i>Time has fallen asleep in the afternoon sunshine</i>	12:00 – 18:00 Mette Edvardsen (Norway) <i>Time has fallen asleep in the afternoon sunshine</i>	12:00 – 18:00 Mette Edvardsen (Norway) <i>Time has fallen asleep in the afternoon sunshine</i>
14:00 – 17:00 Happy Gorilla Dance Company (Norway) <i>Happy Gorilla Power Nap Shop</i>	14:00 – 17:00 Happy Gorilla Dance Company (Norway) <i>Happy Gorilla Power Nap Shop</i>	14:00 – 17:00 Happy Gorilla Dance Company (Norway) <i>Happy Gorilla Power Nap Shop</i>
19:00 Happy Gorilla Dance Company (Norway) <i>Exit Strategies</i>	19:00 Happy Gorilla Dance Company (Norway) <i>Exit Strategies</i>	19:00 Happy Gorilla Dance Company (Norway) <i>Exit Strategies</i>
15:00 – 19:00 Heine Avdal/Yukiko Shinozaki (Norway/Japan) <i>Borrowed Landscapes</i>	15:00 – 19:00 Heine Avdal/Yukiko Shinozaki (Norway/Japan) <i>Borrowed Landscapes</i>	15:00 – 19:00 Heine Avdal/Yukiko Shinozaki (Norway/Japan) <i>Borrowed Landscapes</i>
	18:00 Steven Cohen (South-Africa/ France) <i>Title Withheld for Legal and Ethical Reasons</i>	18:00 Steven Cohen (South-Africa/ France) <i>Title Withheld for Legal and Ethical Reasons</i>
		19:30 Alan Lucien Øyen / Carte Blanche (Norway) <i>Fiction</i>
12:00 og 19:00 Hooman Sharifi (Norway) <i>Then love was found and set the world on fire</i>	21:00 Luke George (Australia) <i>NOW NOW NOW</i>	15:00 og 21:00 Luke George (Australia) <i>NOW NOW NOW</i>

ARENA	Thursday 18th of October	Friday 19th of October
Ulriken / Fløyen		
Chagall	21:00 Opening night party for Oktoberdans 2012	11:15 – 13:00 CLOSE ENCOUNTER Meg Stuart, Philipp Gehmacher og Vladimir Miller w/Melanie Fieldseth
University of Bergen		
Bergen Dansesenter		11:15 – 12:45 PRODA CLASSES Free dance classes

ARENA	Tuesday 23rd of October	Wednesday 24th of October
Chagall	11:00 – 13:00 THREESOME w/Frontlosjen 2 George/Edwardsen/ Dolven	11:00 – 17:00 Producers workshop, day 1 w/M-A-P & Proscen
Bergen Dansesenter	11:15 – 12:45 PRODA CLASSES Free dance classes	11:15 – 12:45 PRODA CLASSES Free dance classes
University of Bergen	12:15 – 14:00 CLOSE ENCOUNTER Steve Cohen w/Knut Ove Arntzen prof. University of Bergen	
Krystall Bar		

**LES OM
OPPLEVELSENE DINE ...**

Bergens  **Tidende**



Saturday 20th of October	Sunday 21st of October	Monday 22nd of October
	10:00 – 17:00 Know your body - on vidden! w/Per Roar from the Theatre Academy of Helsinki	
11:00 – 13:00 THREESOME w/ Frontlosjen1 Gutierrez/Ott/Cule		
		11:15 – 13:00 CLOSE ENCOUNTER w/ André Eiermann in collaboration w/ University of Bergen - Teatervitenskap
11:15 – 12:45 PRODA CLASSES Free dance classes	11:15 – 12:45 PRODA CLASSES Free dance classes	11:15 – 12:45 PRODA CLASSES Free dance classes

Thursday 25th of October	Friday 26th of October	Saturday 27th of October
11:00 – 17:00 Producers workshop, day 2 w/M-A-P & Proscen	11:00 – 17:00 Masterclass, day 1 w/Arnd Wesemann	11:00 – 13:00 THREESOME w/ Frontlosjen 3 Øyen/Avdal/Cohen 13:00 – 17:00 Masterclass, day 2 w/Arnd Wesemann
11:15 – 12:45 PRODA CLASSES Free dance classes	11:15 – 12:45 PRODA CLASSES Free dance classes	
	15:15 – 17:00 CLOSE ENCOUNTER w/ Tom Stromberg in collaboration w/ University of Bergen - Teatervitenskap	
		22:00 Closing Night Party for Oktoberdans 2012



Alle gode ting er tre

Bugnende jule-bufféer, fristende selskapsmenyer, overnatting på sjarmerende hoteller med særpreg, sentralt beliggende og topp moderne lokaler.

Altona Vinbar har for tredje år på rad blitt tildelt «Wine Spectator´s Best of Award of Excellence» og Grand Terminus Whiskybar er rangert som en av verdens beste whiskybarer. Kalfaret Brygghus ligger på historisk grunn i Hansaparken og er byens eneste restaurant med eget mikrobryggeri.

Tre steder som borger for kvalitet.

www.augustin.no | www.ghet.no | www.kalfaretbrygghus.no



AUGUSTIN
HOTEL VINBAR BRAZZERIE

GRAND TERMINUS
HOTEL MONDREIZ BRAZZERIE WHISKYBAR

Kalfaret
BRYGGHUS



Oktoberdans
2012 blir presentert i
samarbeid med Carte Blanche AS,
Bergen Dansesenter, Danse og
Teatersentrum, Kritikerlaget, Logen Teater,
Fincken, Pallas Eiendom, impulsenteret, Kaos
galleri, Rimi Håkongsgaten, Hordaland Kunstsenter,
Bergen Kjøtt, Bergen Kunsthall, Universitetet i Bergen
og Bergen Offentlige Bibliotek med støtte fra Norsk
Kulturfond/Rom for Kunst, Bergen kommune
- Byrådsavdeling for kultur, næring, idrett og kirke,
Fond for Utøvende Kunstnere, Fritt Ord, De norske
ambassadene i Wien, Brüssel, København, Stockholm,
Praha, Tallin, Berlin, Haag, London, Paris, Lisboa
og Pretoria, samt Generalkonsulatet i New York
og EUs Culture Programme gjennom de
europiske nettverkene Advancing
Performing Arts Project (APAP)
og House on Fire (HOF).

