



OKTOBERDANS

bit teatergarasjen

Ticket purchase

Make your ticket purchase online at bit-teatergarasjen.no

With the festival pass you receive the cheapest tickets for OKTOBERDANS 2018.

The price of the festival pass is NOK 300,- and gives you a reduced price for every performance during the festival.

NB! Festival Pass tickets to each performance have to be bought in addition to the pass.

The ticket prices with the festival pass are:

NOK 80 (Ordinary NOK 250)

NOK 60 (Ordinary NOK 100)

Due to limited capacity at some performances, tickets should be reserved well in advance to guarantee a seat.

When you show your receipt for the Festival pass at the box office, you are given a physical festival pass. You might be asked to present this when your performance ticket is scanned at the door. Information about tickets and further excellent discounts:

bit-teatergarasjen.no/billetter

MEETING POINTS OKTOBERDANS 2018

Box Office at USF Verftet Georgernes Verft 12. Buy your tickets here during the festival. The Box Office will be open every day from 12:00 until 16:00.

Visningsrommet USF

Main social meeting point during the festival is Visningsrommet USF, right at the main entrance at USF Verftet.

Pingvinen

Some of the days during the festival, we will head for one of the best bars/restaurants/hangouts in the centre of Bergen. Pingvinen has been celebrated locally and in international travel magazines with its welcoming atmosphere and their menu with a focus on traditional Norwegian cuisine.

Stay updated and informed

Leave an opinion, a thought, a photo and tag it [#oktoberdans2018](https://twitter.com/oktoberdans2018)

Join our newsletter at bit-teatergarasjen.no

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Welcome to Oktoberdans 2018

Oktoberdans 2018 is both a dance festival and a great party, lasting for ten full days and serving as a bid for the future. Glorious works of art and complex reflections are intricately presented to us with the intention of providing inspiration and a sneak-peek into what the future may hold, and how we may mutually contribute to shaping it, although we know tragically little about it.

Are we really left with any other choice, aside from striving to make a positive impact? Would it not be too complacent of us to just assume everything turns out well in the end? We wish to awaken the activist that lies dormant in all of us.

The distance between outstanding performances and solemn reflection does not have to be significant – rather the opposite. This year's program encourages a broad approach to a number of important questions, necessary reflection, and required alleviation. This applies whether we are encountered with severe political challenges that concern all of us, focusing in on specific issues, delving into a troubled region, or introduced with global utopias. Oktoberdans provides a platform for engaging with these issues, and wishes to inspire the ways in which we can ensure a positive future for all. With this in mind, we would like to thank the wide range of dance artists, theatre scholars, critics, and others for generously contributing to this year's Oktoberdans. Without them, there wouldn't be a festival!

Welcome to Norway's finest dance festival!

Sven Åge Birkeland

Artistic and Managing director BIT Teatergarasjen

Tracks to Oktoberdans

The Oktoberdans program is extensive and might feel overwhelming – but fear not! For this year’s festival we’ve developed program tracks that can help you navigate through the abundance of events.

The 12th edition of Oktoberdans will make Bergen explode with performing arts, workshops, festivities and a hard-hitting discursive program. Through 10 days and nearly 80 performances, social and academic events, we delve into national and international movements in contemporary dance. The festival summons some of the most progressive characters from the dance field around the world, and is a prominent arena for new and established artists, curators, producers, academics and public commentators. We warmly invite visiting and local audiences to this year's festival – which aims to make Bergen the most contemporary place north of the equator for ten days in October.

To help you navigate through the flow of occasions, we have developed program tracks for this year’s festival. The tracks point out some threads in the program based on either on theme, form or context, and are intended to offer useful and easy guidance. If you’re interested in new voices from the Middle East, gender issues or discursive input, it’s labelled in the program. No matter if you alternate between tracks, or tread your own, we’re convinced that Oktoberdans will lead to engaging art experiences.

RE: GENDER

RE: GENDER sets focus on gender and sexuality. The track takes you to performances and debates that investigate, celebrate and problematize different ways of expressing gender and queerness. We look at individual and structural issues - and the connection between the two - both in the dance world and society as such.

BEIRUT DAY & NIGHT

BEIRUT DAY & NIGHT introduces some prominent dance artists from the Middle East. Beirut has become a vibrant centre for artists from all over the region, and accentuates the importance of art in a politically challenging situation. The question is no longer whether dance is accepted or not, but how dance can reveal and influence how we perceive ourselves and society.

INTIMATE AESTHETICS

INTIMATE AESTHETICS invites you to intimate and sensory performances. In small galleries and studios you get close to the artists and the material they investigate. Thoughts and senses are set in motion through the charged here-and-now experiences.

POSITIONS

This year's discursive program POSITIONS invites you to look at the world from unacquainted perspectives. In a time marked by populists and echo chambers, it's essential to be able to move between different viewpoints. Take part in seminars, debates and workshops where both analytical academics and passionate activists discuss the past, present and future of dance, gender issues, business models, criticism. And much more.

TOP OF THE POPS

TOP OF THE POPS serves up some of the superstars of the contemporary dance field. The Oktoberdans program entails a formidable selection of prestigious artists, both national and international. The track lets you experience a great variety of performances celebrated by critics and audiences for their distinguished artistic qualities.

UP & COMING

UP & COMING brings you young and newly established artists on their way up! Experience newly hatched performances, with all the risk and hazard that may entail. Predictions say that these are shooting stars really worth watching.

NIGHT OUT

NIGHT OUT brings you social and artistic events that unfold in a club setting. The track facilitates breathing space and meeting points where festival participants can hang out, exchange experiences, opinions, hit the dance floor or the bar. NIGHT OUT includes happenings, performances, concerts, DJ sets and artistic pop ups that give the festival that extra vibrant dimension.

Agenda Artistic programme

- 12 **18 – 19 October**
Softcore - A Hardcore Encounter
by **Lisa Vereertbrugghen** (BE)
Venue: Hordaland Kunstsenter
INTIMATE AESTHETICS
- 13 **18 – 19 October**
Soufflette by **Carte Blanche** (NO)
Venue: Studio Bergen
TOP OF THE POPS / RE:GENDER
- 14 **18 – 19 October**
Carousel by **Human Works** (NO/BE)
Venue: Røkeriet USF
INTIMATE AESTHETICS
- 15 **19 October**
Underneath by **Roskva Yasmin Andersen /KOLLEKTIVNI** (NO)
Venue: Studio USF
UP & COMING / INTRO
- 16 **19. – 20. October**
Diorama by **Ingri Fiksdal** (NO)
Venue: Biblioteksplassen
TOP OF THE POPS
- 17 **20 – 21 October**
Life is hard and then you die - part 3
by **Juli Apponen** (FI/SE)
Venue: Visningsrommet USF
RE:GENDER
- 18 **20 – 21 October**
Only forever by **Roza Moshtaghi** (NO)
Venue: Hordaland Kunstsenter
INTIMATE AESTHETICS / UP & COMING
- 19 **20 – 21 October**
Pour by **Daina Ashbee** (CA)
Venue: Studio USF
INTIMATE AESTHETICS / TOP OF THE POPS
- 20 **20 October**
Dream on, baby by **ESC ungdomskompani & winter guests** (NO)
Venue: Røkeriet USF
UP & COMING
- 21 **20 – 21 October**
71BODIES 1DANCE
by **71BODIES** (NO/ES)
Venue: Studio Bergen
RE:GENDER
- 22 **21 October**
Habitat by **Wahlström/Myhre/Kjos** (NO)
Venue: Røkeriet USF
UP & COMING
- 23 **22 October**
On Possibilities: Un Learning, Un Doing
by **Tony Chakar** (LB)
Venue: Visningsrommet USF
BEIRUT DAY & NIGHT
- 24 **22 October**
Everything you ever wanted to know about the Middle East and were not too embarrassed to ask
by **Abdel Rahem Alawji** (LB)
Venue: Visningsrommet USF
BEIRUT DAY & NIGHT
- 24 **22 October**
Taraneem by **Charlie Prince & Hoor Malas** (LB/SY)
Venue: Studio USF
BEIRUT DAY & NIGHT
- 25 **22 October**
A basis for being by **Sina Saberi** (IR)
Venue: Studio USF
BEIRUT DAY & NIGHT

**OKTOBERDANS 2018
INTERNATIONAL DANCE
FESTIVAL IN BERGEN
18 – 27 OCTOBER**

- 25 **22 October**
Under the Flesh
by **Bassam Abou Diab** (LB)
Venue: Studio USF
BEIRUT DAY & NIGHT
- 26 **23 – 24. October**
Stranger Within by **Jassem Hindi & Mia Habib** (NO)
Venue: Hordaland Kunstsenter
INTIMATE AESTHETICS
- 27 **23 – 24 October**
Princess by **Eisa Jocson** (PH)
Venue: Studio Bergen
RE:GENDER / TOP OF THE POPS
- 28 **23 – 24 October**
Ravemachine by **Doris Uhlich & Michael Turinsky** (AT)
Venue: Røkeriet USF
TOP OF THE POPS
- 29 **24 – 25 October**
BLANKS by **Ingrid Berger Myhre** (NO)
Venue: Studio USF
**INTIMATE AESTHETICS
/ UP & COMING**
- 30 **24 October**
Phantasmagoric by **Berstad/ Helgebostad/Brun** (NO)
Venue: Østre
NIGHT OUT / INTIMATE AESTHETICS
- 31 **25 October**
Goodbye by **Michikazu Matsune** (AT/JP)
Venue: Visningsrommet USF
NIGHT OUT / INTIMATE AESTHETICS
- 32 **25 – 27 October**
Alle Angrer / Orgelet er en forlengelse av våre og Teigens Lunger / NULL by **Marie Bergby Handeland & Morten Liene** (NO)
Venue: Visningsrommet USF
NIGHT OUT
- 33 **26 – 27 October**
Drop on Down, Florida – Lowlands by **Findlay//Sandsmark** (NO)
Venue: Hordaland Kunstsenter
NIGHT OUT / INTIMATE AESTHETICS
- 34 **26 – 27 October**
Shown and Told by **Meg Stuart & Tim Etchells** (US/UK)
Venue: Studio USF
TOP OF THE POPS
- 35 **26 – 27 October**
Spoiler by **Berstad/Helgebostad/Wigdel** (NO)
Venue: Røkeriet USF
TOP OF THE POPS
- 36 **26 – 27 October**
Crowd by **Gisèle Vienne** (FR)
Venue: Studio Bergen
TOP OF THE POPS

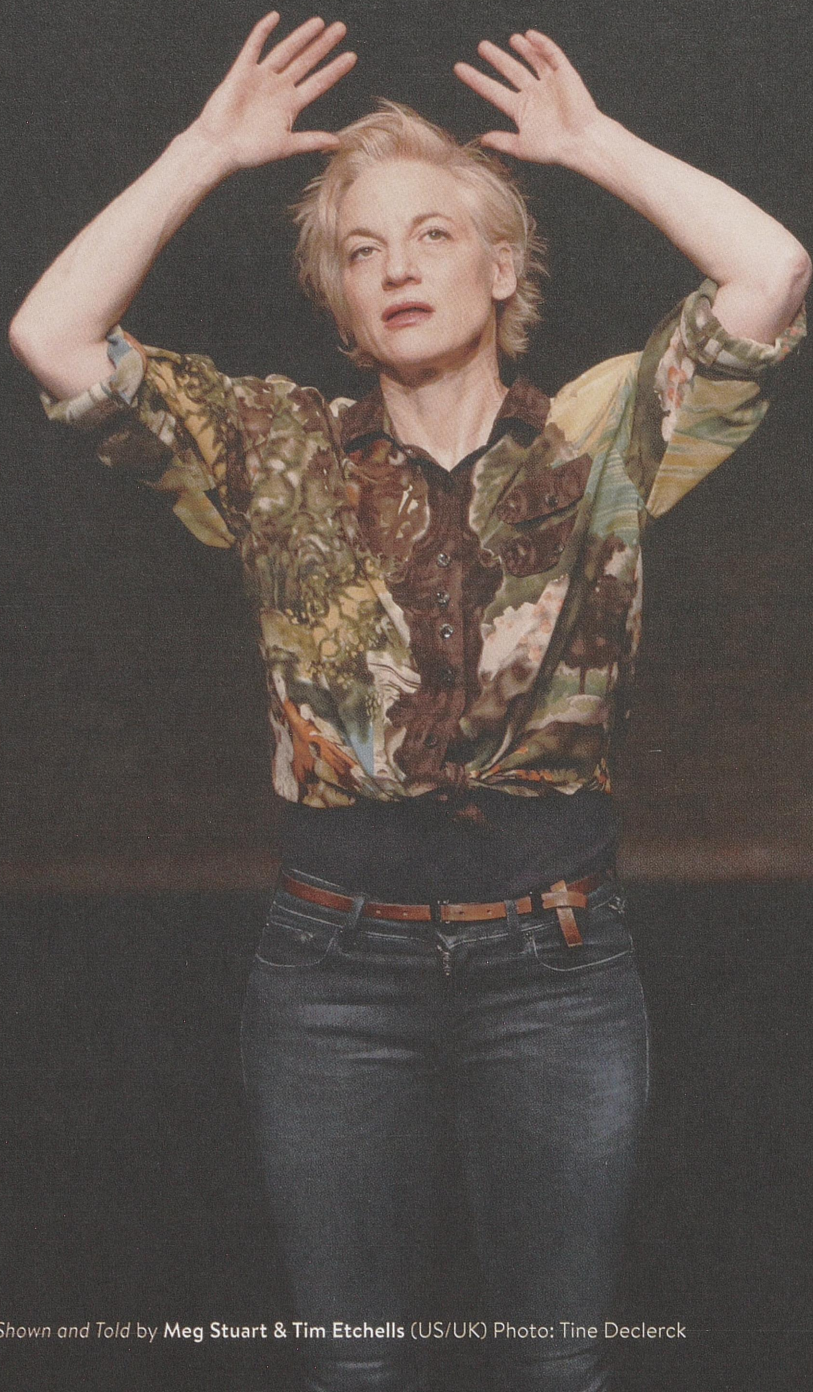
Agenda POSITIONS

Discursive programme and social events

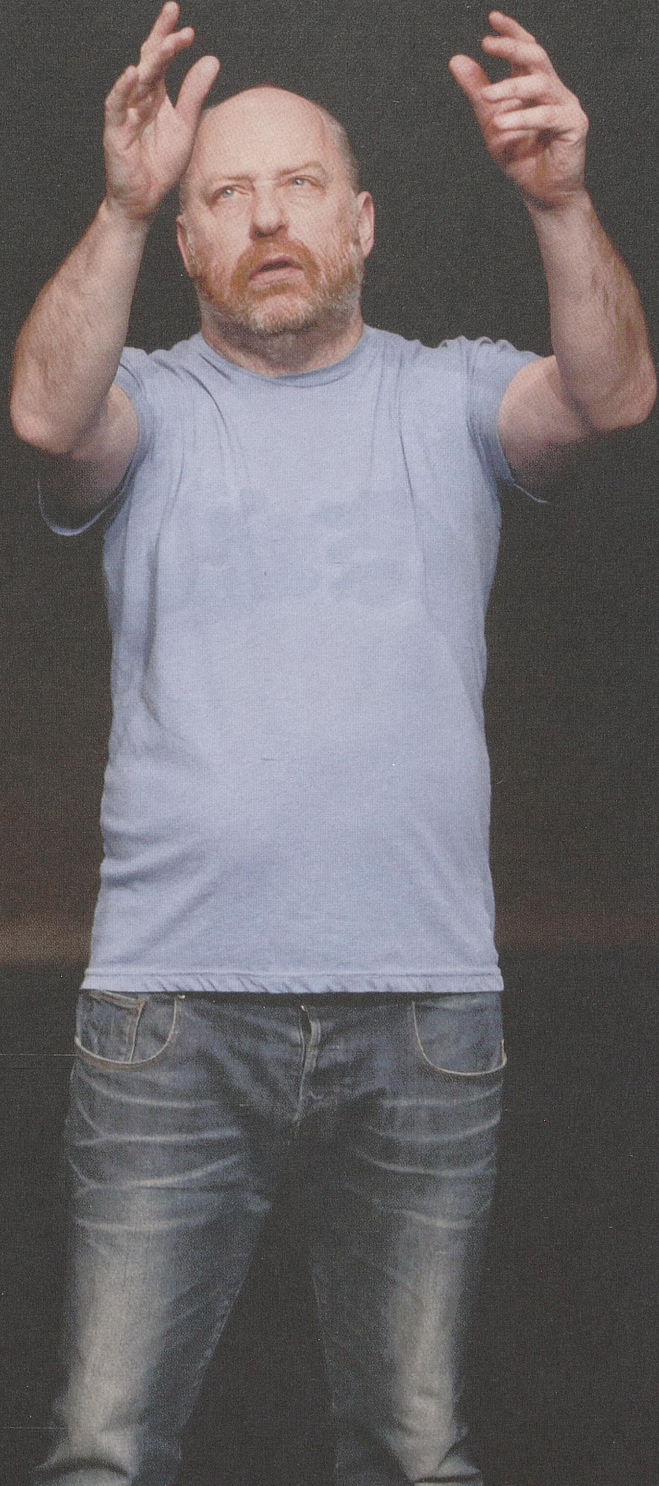
- 52 **OPENING NIGHT PARTY**
Thursday 18 October at 22:00
Venue: Visningsrommet USF
- 46 **DANCE CRITICISM**
Lectures and workshops led by Performing Criticism Globally and Dansekritikerrørsla
18 October at 14:00 – 16:00
19 October at 14:00 – 16:00
20 October at 10:00 – 12:00
20 October at 15:00 – 17:00
21 October at 10:00 – 12:00
Venues: Visningsrommet USF and A Yet Unknown Location
- 48 **WORKSHOPS with Sina Saberi / Daina Ashbee / Ingrid Berger Myhre**
Thursday 18 October at 11:00 – 13:00:
Workshop with Sina Saberi
Saturday 20 October at 11:00 – 13:00:
Workshop with Daina Ashbee
Thursday 25 October at 11:00 – 13:00:
Workshop with Ingrid Berger Myhre
Venue: Bergen Dansesenter, USF Verftet
- 42 **NEW BUSINESS MODELS**
Lab about new business models in the arts and culture sector, in collaboration with APAP
Friday 19 October at 10:00 – 14:00
Venue: Visningsrommet USF
- 50 **MYSTERY BOX BINGO with Arash and DJ Desperate Underground**
Friday 19 October at 21:00
Venue: Visningsrommet USF
- 45 **CHOREOGRAPHY**
Launch of the second edition
Saturday 20 October at 13:00 – 15:00
Venue: Visningsrommet USF
- 44 **ACROSS & BEYOND** A lecture and conversation on art, body & gender
Sunday 21 October at 12.00-15.00
Venue: Visningsrommet USF
- 47 **MOVEMENT RESEARCH**
Book launch
Monday 22 October at 13:00 – 14:00
Venue: Visningsrommet USF
- 49 **OPEN STUDIO with Sina Saberi**
Monday 22 October at 12:00 – 14:00
Venue: AiR studio 1, USF Verftet
- 51 **Prøverommet presents**
Space27 (LB): *Albi Ay Ay Party!*
Monday 22 October at 22:00
Venue: Visningsrommet USF

**OKTOBERDANS 2018
INTERNATIONAL DANCE
FESTIVAL IN BERGEN
18 – 27 OCTOBER**

- 47 **POST-DANCE**
Theory workshop and open session
Monday 22 October at 11:00 – 15:00
Tuesday 23 October at 11:00 – 15:00
Tuesday 23 October at 22:00 – 00:00
Venue: Visningsrommet USF
- 48 **Talk a bit, then we'll check – a voice choreography by Malin Elgán (SE)**
A local satellite project in collaboration with Lydgalleriet
Tuesday 23 October at 17:00
Venue: Lydbenken (The Sound Bench) outside Lydgalleriet, Østre
- 49 **Q & A INDULGENCE**
Artists in conversation
Wednesday 24 October at 16:00 – 18:00
Venue: Visningsrommet USF
- 51 **UUR LANG DROOG (post Phantasmagoric)**
Live-set
Wednesday 24 October at 23:45
Venue: Østre
- 50 **AFTER SHOW with Idun Vik**
Thursday 25 October at 22:00
Venue: Visningsrommet USF
- 40 **ART AS FORCE – Situationism and popular art**
A seminar on situationism in a Nordic perspective.
In collaboration with The University of Bergen/ theatre studies and KODE.
Friday 26 October at 11:00 – 16:00
Saturday 27 October at 11:00 – 16:00
Venue: KODE 1, 4th floor
- 51 **SITUATION CLUB with Anders G**
Friday 26 October at 23:00
Venue: Visningsrommet USF
- 52 **CLOSING NIGHT PARTY**
Saturday 27 October at 23:00
Venue: Visningsrommet USF



Shown and Told by **Meg Stuart & Tim Etchells** (US/UK) Photo: Tine Declerck



18 October at 18:00
19 October at 12:00 (Den kulturelle skolesekken)
Venue: Hordaland Kunstsenter
Price: 100,-/150,-/250,-
Co-production

INTIMATE AESTHETICS



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Photo: Alessandro Sala

Softcore - A Hardcore Encounter

Lisa Vereertbrugghen (BE)

Softcore is a dance piece and a physical lecture on the techno music that dominated the club scene in the early 1990s. Belgian artist Lisa Vereertbrugghen introduces us to party culture while simultaneously questioning both the hard and the core in hardcore techno. New perspectives offer new interpretations and our perception of hardcore is turned on its head.

In Lisa's performance, hardcore techno becomes softcore dance – soft and translucent. The dancing body is neither functional nor goal oriented, but sensual and in a constant affective encounter with every other body and the sonic environment.

Lisa explores hardcore as a camouflage for softcore. Sociologist Roger Caillois put forward the idea that insects who camouflage themselves as leaves and branches don't do it so much as a strategy for survival, but for a desire to assimilate with the other. Many insects camouflage themselves so well that they end up eating each other, thinking they are really leaves or branches, making the strategy appear as some kind of self-destruction or collective masochism. Lisa proposes hardcore as a kind of camouflage for softcore, and explores this notion through moments of transformation, vulnerability, possibility and unpredictability, disguised behind hard-hitting spasms and ticks.

18 – 19 October at 19:30
Venue: Studio Bergen
Price: 100,-/180,-/300,-

TOP OF THE POPS
/ RE:GENDER



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Photo: Helge Hansen

Soufflette Carte Blanche (NO)

“ Soufflette is a physical celebration of desire, nature and diversity. (Charlotte Myrbråten, BT)

SOUFFLETTE by FRANCOIS CHAIGNAUD

In French slang, "soufflette" means blowing the smoke from one person's mouth back into another's. This is an intimate act during which one shares the most essential and yet ungraspable part of our existence: the air that keeps us alive and makes us high.

To perform a "soufflette" requires courage. It's an act of passion, as well as a hedonistic party invitation. With only their voices, their feet, their bodies and their dreams the dancers embark on this trip. They create their own harmonic culture made of song and corporal percussions. In a floating dance of never-ending mutations, the dancers perform separately and together, their bodies becoming holy flourished altars.

Soufflette will be an exchange of air throughout the centuries, uniting the ancient with the modern, darkness with light, authentic with artificial, and the mythical with the palpable.

“ On my way home I am no longer a member of the audience, but a participant in the piece, or in history. (Ballade)

18 October at 21:00

19 October at 12:00 (Den kulturelle skolesekken)

Venue: Røkeriet USF

Price: 100,-/150,-/250,-

Co-production

INTIMATE AESTHETICS



Norwegian at bit-teatergarasjen.no
Full list of credits and text in

Painting: Pieter Bruegel the Elder

Carousel

Human Works (NO/BE)

Carousel investigates the art of dancing together. In a time where the political reality is easily manipulated with words, and truth and lies exist side by side, Human Works search for some kind of truth in the physical presence of the body.

To be in physical contact is to put yourself in relation to someone. It serves to illustrate power relations, our potential and limitations, even our values and feelings of identity. Based on the elemental sensory experience of a physical encounter, Human Works have developed a choreography that encourages a new understanding of what communication can be. *Carousel* revolves around the moment in physical interaction where one opens up for another, freed from inhibitions. Through the art of “dancing together”, Human Works seek to extract the essence of communication.

A powerful team of female dancers fill the stage with the goal of presenting, rather than representing, a reality. Perceptive of each other, the space, and gravity, they conjure up a rhythmic and captivating piece. All while keeping in close connection with the scenography and the music – specifically composed for the occasion by electro artist Sandra Kolstad.

19 October at 18:00
Venue: Studio USF
Price: 100,-
Co-production

UP & COMING
/ INTRO



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Photo: Ingeborg Bjerke Styve

Underneath **Roskva Yasmin Andersen/KOLLEKTIVNI** (NO)

What are the links that tie us together? Roskva Yasmin Andersen / KOLLEKTIVNI examine a fine-knit fabric of relational, social, organic and synthetic connections in a universe where all actions cause ripple effects. This dance piece unfolds underneath a plastic tarp, the dancers moving through various stages and conditions.

Safe and unsafe, strong and vulnerable, calm and chaotic, the bodies and the plastic tarp move together in an explicitly physical expression of connectedness. The dancers move the tarp and it plays along. Mankind leaves a mark, there are no clear boundaries for objects or thoughts. Everything makes up a giant fold.

As expressed by Gilles Deleuze, the concrete and the abstract, inside and outside – it's all the same. Like the concept of the fold, or this piece where the plastic tarp provides an outside for the dancers' movements on the inside. A variation of meanings and spaces emerge, allowing the audience to form their own associations and narratives together with the dancers and the billowing plastic.

19 October at 16:30

20 October at 13:00

Venue: Biblioteksplassen

Price: Free of charge

Co-production

TOP OF THE POPS



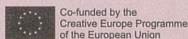
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Norwegian at bit-teatergarasjen.no

Photo: Briony Campbell

Diorama

Ingri Fiksdal (NO)

apap



In *Diorama*, sound and choreography alters and interferes with our experience of a familiar landscape. Human-like shapes appear in an urban area of Bergen, moving slowly in relation to the architecture, weather, wind, sound, and passersby. The piece explores juxtapositions we often take for granted, such as living/dead and manmade/organic.

The word 'diorama' often refers to a three-dimensional and intricate model of a landscape, as sometimes displayed in the glass cabinets of museums. The word literally means "through that which is seen". Another use of the word is connected to the French diorama theatre, invented by Louis Daguerre in 1822, where the audience could view the transformation of large-scale landscape models through the manipulation of light, sound effects, and live performers. In Fiksdal's *Diorama*, the choreography is the transforming agent – and the stage is the square between the Bergen public library and the main bus station.

Diorama encounters the inhabitants of Bergen with a kind of non-human living presence. The performance develops slowly, keeping with the pace and the activities of the surroundings, accompanied by a soundtrack composed by Norwegian avant-garde singer Jenny Hval in collaboration with Norwegian sound artist Lasse Marhaug. The piece seeks to blend in with the environment but can also be seen as a lens, through which the view and its context is transformed.

20 – 21 October at 16:00
Venue: Visningsrommet USF
Price: 100,-

RE:GENDER



Full list of credits and text in
Norwegian at bit-teatergarasjen.no

Photo: Juli Apponen

Life is hard and then you die - part 3 **Juli Apponen** (FI/SE)

An autobiography of a trans body. Told in the minimal form of a lecture performance. The audience is invited to struggle with the complex task of trying to understand the physical pain of the other, what identity even possibly means, and how we can share experiences. The performance is an attempt to share a life, an outer destiny and an inner world. It acts as a personal witness as well as a document of our time.

A few anatomical phenomenons will be demonstrated by the use of paper, a pencil and a knife. And through an entangled collage of memories, detailed anatomical accounts of far too many surgeries, astrology, random fashion remarks by psychologists, weird ideas, sexual dreams and bureaucratic adventures in gender, it will satisfy your curiosity, possibly even more than you wished for.

From the constant crossfires of opinions and debate, in private and in the media, and even the parliament, trans bodies are continuously discussed and dissected, often without consent. It hurts to hear about it, because it hurts to live it.

So this is what life is. This is what it looks like. Life is suffering and beauty and sex and desire and personal development and memories and tragedy and loss and pain and love, and ultimately – it means what we want it to mean.

20 – 21 October at 18:00
Venue: Hordaland Kunstsenter
Price: 100,-/150,-/250,-

INTIMATE AESTHETICS
/ UP & COMING



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Photo: Johannes L. F. Sunde

Only forever

Roza Moshtaghi (NO)

Only forever is an interaction between dance and imagery, between constant flow and the urge to create fixed and stable facts. Roza seeks to redefine and eliminate boundaries, operating between false binaries. Addressing the ambiguity of authorship, this performance reaches beyond the many borders that separate, occupy and control us.

Only forever brings you to the membrane between inside/outside, audience/performer, image/reality. Boundaries are made penetrable, inhabiting a world of infinite redefinition and recombination. Female/male, inclusion/exclusion, individual/collective, intimacy/alienation, sincerity/insincerity. There are no boundaries here. Just us. I look at you/you look at me. Look at me/don't look at me. *Only forever* challenges the common notion of separation, offering new perspectives on what we are, what we know, what we think, and what we can become.

20 – 21 October at 18:00

Venue: Studio USF

Price: 100,-/150,-/250,-

INTIMATE AESTHETICS / TOP OF THE POPS



Full list of credits and text in
Norwegian at bit-teatergarasjen.no

Photo: Daina Ashbee

Pour Daina Ashbee (CA)

“ Throughout *Pour* these layers [the layers of pain we absorb in our bodies through a society that does not support them] are successfully woven into remarkable choreography that challenges and inspires the viewer. (alltheatre.ca)

Pour is a gripping exploration of female strength and vulnerability. Using the menstrual cycle as a point of departure, Daina Ashbee uncovers the layers of pain inflicted on the female body through society and nature. Dancer Paige Culley moves around on the dance floor in a sterile white landscape, covered in ice and snow. Her naked body makes her both vulnerable and powerful. Her strenuous movements evoke ritualism and her use of repetition is hypnotizing.

Culley is driven by an invisible force through stages of pain, the natural cycle's predetermined development. The choreography is rhythmic and repetitive, evoking transformation which hints towards many possibilities for a resolution, while maintaining a tension between the performer and the audience.

“ Nudity in performance can be a challenge or a provocation. Here, skin is empowering ... This bold and exceptional new work enlivens sensations and provides a moment to recognize one another's humanity. (Philip Szporer *The Dance Current*)

20 October at 19:30
Venue: Røkeriet USF
Price: 100,-/150,-/250,-
Co-production

UP & COMING



Full list of credits and text in
Norwegian at bit-teatergarasjen.no

Photo: ESC / winter guests

Dream on, baby **ESC ungdoms-** **kompani & winter guests (NO)**

ESC is a dance company for talented youth with a passion for contemporary dance. During Oktoberdans they celebrate their 10 year anniversary with a brand new piece choreographed by Daniel Proietto and Alan Øyen – both known from The Norwegian National Ballet and the company winter guests. Partly inspired by the movie *Monster*, this piece recounts those times when life took unexpected turns.

I always wanted to be in the movies. When I was little, I thought for sure, one day, I could be a big big star. Or maybe just beautiful. Beautiful and rich. Like the women on TV. I had a lot of dreams. And I guess you could call me a real romantic because I truly believed that one day, they'd come true. I lived that way for a long long time. In my head, dreaming like that. It was nice. And one day, it just stopped.... (from the movie *Monster*).

When do we grow up? When do we let go of our dreams and accept our place in existence? What does it mean to be a young girl in a world that increasingly expects children to emulate adulthood?

Based on encounters between the young performers and the choreographers, this piece explores the borderland between childhood and adulthood, between dreams and reality.

20 – 21 October at 21:00

Venue: Studio Bergen

Price: 100,-/150,-/250,-

Co-production

RE:GENDER



Full list of credits and text in
Norwegian at bit-teatergarasjen.no

Photo: Mar C Llop

71BODIES 1DANCE

71BODIES (NO/ES)

Based on encounters and interviews with 71 transgender people, Daniel Mariblanca has developed a piece about the fluidity of gender as an ongoing process of transformation. He recounts the narratives of non-binary and binary people of all ages and nationalities through film, photography, and performance.

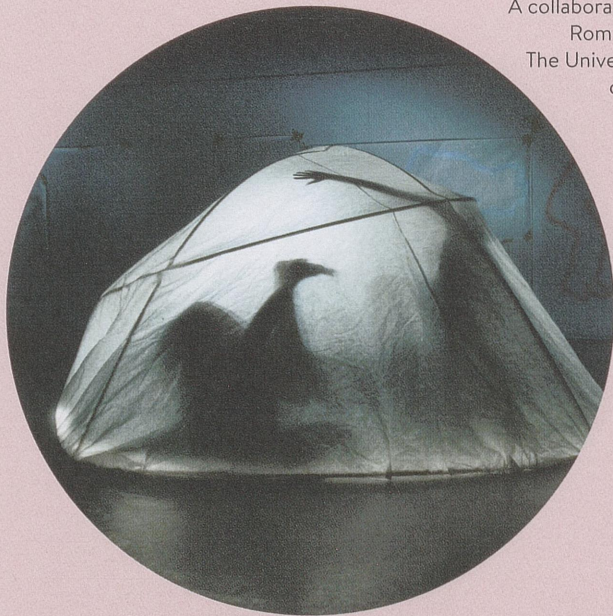
As a transgender person, Daniel Mariblanca experiences his own gender identity as fluid, rather than being one or the other. He describes the transition as both sensitive and liberating – to finally be true to oneself. Ever since, Daniel has had a strong urge to open up to his surroundings, to express notions of alienation, courage and honesty through dance. Fueled by his own curiosity and extensive research, he provides a plethora of perspectives, narratives and sources of inspiration, to give a diverse and plural perspective of what it means to be trans.

Throughout a 71 minute long choreography, Mariblanca expresses his interpretation of each and every one of the 71 protagonists of the piece. Before the performance, audiences are invited to enjoy the "Black Little Boxes" – an installation work by Ursula Kaufmann. Here we get to know the protagonists through little video clips. The videos are displayed in small boxes where the viewer is required to stretch their head inside the box in order to see, as to illustrate the intimacy of the subject matter. This allows for intimate meetings with the many persons involved. After the performance, a photo exhibition is revealed, celebrating the diversity, strength and vulnerability of the bodies and lives we've just had the privilege of meeting.

21 October at 19:30
Venue: Røkeriet USF
Price: 100,-/150,-/250,-

UP & COMING

A collaboration between
Rom for Dans and
The University College
of Dance Art.



Full list of credits and text in
Norwegian at bit-teatergarasjen.no

Photo: Wahlström/Myhre/Kjos

Habitat

Wahlström/Myhre/Kjos (NO)

Our take on the concept of home is in a constant state of flux. We are living in transient times, people move across borders, some fleeing from their homes, causing our experience of home to be fluid rather than fixed. *Habitat* explores the meaning of home through various situations and phases.

Some are forced to move because they have no other choice. Others choose to move because they themselves wish to do so. We change our jobs, partners, and places of residence more often than we did merely a few decades ago. The spaces in which we move, the institutions and the economy on which our society is based, are changing faster than ever before. External circumstances cause internal consequences, and our sense of belonging is affected accordingly. We are constantly on the lookout for new identities, products, and experiences. Sociologist Zygmunt Bauman refers to this as *liquid modernity*.

The home of performing arts is in the theatre and onstage. Teachers and students from The University College of Dance Art come together in *Habitat*, inviting the audience to enter the various spaces they create. Using gesture, voice and dialogue, they construct a variety of open situations and spaces which transform and adapt in tune with the physical movements of the performers and the audience.

BEIRUT DAY & NIGHT



1.



2.



3.

- Photo:
1. Bassam Abou Diab
2. Kimia Rahgozar
3. Mustafa Cankaya

22 October at 15:30

Venue: Visningsrommet USF

Price: 100,-

BEIRUT DAY & NIGHT

apap



Co-funded by the
Creative Europe Programme
of the European Union

On Possibilities: Un Learning, Un Doing **Tony Chakar** (LB)

In this performance lecture about light and darkness, revolt and exile, Tony Chakar draws parallels between the myths of Lilith and Kain, and current political events. Lilith rejected both God's order and Satan, and left Paradise. Those who demonstrated against the regime, against the opposition, against everything, were no nihilists. They denounced the order of war and praised the possibilities.

Tony Chakar is a Lebanese architect, author, artist and performer, who always places the surrounding conflict of war in the center of his work.

22 October at 18:00

Venue: Visningsrommet USF

Price: 100,-

BEIRUT DAY & NIGHT

Everything you ever wanted to know about the Middle East and were not too embarrassed to ask

Abdel Rahem Alawji (LB)

The proxy wars in the Middle East give rise to questions that are hard to answer. Author and performer Abdel Rahem Alawji tackles this challenge – he wishes to shed light on the conflicts that have impacted this part of the world for so long. Through a highly relevant lecture performance told in an original and entertaining manner, he reveals lesser known details from a delicate political landscape.

Abdel Rahem Alawji is a Lebanese author, screenwriter and performer with wide international experience.

22 October at 19:00

Venue: Studio USF

Price: 100,-/150,-/250,- (the ticket includes entry to *Taraneem, A basis for being* and *Under the Flesh*)

BEIRUT DAY & NIGHT

apap



Co-funded by the
Creative Europe Programme
of the European Union

Taraneem

Charlie Prince & Hoor Malas (LB/SY)

Before an orchestra can start to play, the instruments need tuning. *Taraneem* explores how the body and its movements can be tuned together in the search for new understandings and connections. The performance explores collective togetherness and the meaning of community. Synchronized bodies and mutual understanding can pave new ways where development and new solutions can materialize.

Charlie Prince is a Lebanese artist based in Europe. Hoor Malas has studied in Leeds, and currently teaches dance at Higher Institute of Dramatic Arts in Damascus, as well as being a member of Sima Dance Company in Syria.

22 October at 20:00

Venue: Studio USF

Price: 100,-/150,-/250,- (the ticket includes entry to *Taraneem, A basis for being and Under the Flesh*)

BEIRUT DAY & NIGHT

A basis for being

Sina Saberi (IR)

A dance piece about all forbidden things associated with dance in his native region. Based on personal experience he gives physical expression to issues pertaining to oppression and freedom, combined with elements from pre-islam pop culture in Iran, private video footage, and theories by current Iranian contemporary gender scientists.

Sina Saberi is a member of the independent dance company MaHa in Teheran – a company widely recognized for their successful dance productions in Iran and internationally. He is also a mentor in the Iranian contemporary dance community.

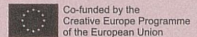
22 October at 21:00

Venue: Studio USF

Price: 100,-/150,-/250,- (the ticket includes entry to *Taraneem, A basis for being and Under the Flesh*)

BEIRUT DAY & NIGHT

apap



Under the Flesh

Bassam Abou Diab (LB)

Under the flesh deals with how the body responds to war and uncertainty. It's a dance piece on survival instinct, the story of a man in danger, and how a specific form of recurring violence may effect the actions and reactions of those who survive. A powerful and physical performance accompanied by the drums of Lebanese percussionist Samah Tarabay.

Bassam Abou Diab has a degree in contemporary dance and folklore from The Lebanese University, and is a member of Maqamat Dance Theatre.

23 – 24 October at 18:00

Venue: Hordaland Kunstsenter

Price: 100,-

Co-production

INTIMATE AESTHETICS



Norwegian at bit-teatergarasjen.no
Full list of credits and text in

Photo: Jassem Hindi & Mia Habib

Stranger Within

Jassem Hindi & Mia Habib (NO)

Mia Habib and Jassem Hindi have performed in private homes in Northern Norway and the Tøyen neighborhood in Oslo, in exchange for dinner. These were encounters between strangers, where everything was of importance, but without anything important having to take place. People would discuss their personal relationship with the past, with violence, the wilderness of urban and rural society, forgotten wounds, seasons, mothers, and money. Habib and Hindi returned home with newfound friendships, a few poems about nature and the strange, a couple of childish leather masks, and an old wooden toy boat – found on the cold beach of Alta.

Operating on the borders between public space and institution has granted Habib and Hindi the space to self-reflect on the understanding of the artist as a stranger. In close connection with their hosts in various private homes, they've gathered information through conversations, images, videos, and sounds. This is the material we are presented with. We recognize the overall theme of the performance from today's abstract political discussions. In this case, however, the subject matter is tangible. Habib and Hindi meet people in their homes, placing themselves in the situation as strangers. They've developed a transportable space and language, putting it to the test. They refer to it as a poetic practice. It involves letting physical locations in Norway move through them and encompass them: drilling for oil, frozen reindeer, black coffee with sleepy Sami rappers, eating waffles with spies, seamen obsessed with mythical creatures, grease from The Second World War, and micro-dancing at 7-Eleven.

Habib and Hindi invite you to meet them as artists and strangers, telling strange stories.

23 – 24 October at 19:30

Venue: Studio Bergen

Price: 100,-/150,-/250,-

RE:GENDER /
TOP OF THE POPS



Full list of credits and text in
Norwegian at bit-teatergarasjen.no

Photo: Jörg Baumann

Princess Eisa Jocson (PH)

“ To witness the work of Eisa Jocson is an absolute privilege at this point in history.

In the Disney empire, Snow White is the epitome of beauty and happiness. *Princess* is part one of Eisa Jocson's project Happyland. The title refers «the happiest place on Earth»– a slogan used by Disney for its theme parks, but also the name of a slum in Manila.

In Disneyland Hong Kong, a legion of dancers from the Philippines are employed as professional entertainers to repeat formatted performances of «happiness» as their daily routine. Excluded from the main roles that are reserved for specific racial profiles, they are assigned anonymous supporting roles such as a zebra in *Lion King*, a coral in *The Little Mermaid*, a monkey in *Tarzan*. The entrenchment of American culture in the psyche of the Filipino people has produced disciplined bodies for labour in the happiness empire. The post-colonial entertainment industry provides Filipino artists with an income through marginalizing them.

As a response to this phenomenon, two Filipino performers hijack the white-skinned princess, distilling and reconstructing the body language of this ideal fantasy. Using strategies of mimicry and reproduction they overwrite the system's pre-programmed narratives, corrupting this closed world with their foreign bodies. *Princess* transposes the Filipino body from the supporting position in the margins to the main role at the center.

23 – 24 October at 21:00

Venue: Røkeriet USF

Price: 100,-/150,-/250,-

TOP OF THE POPS



Full list of credits and text in
Norwegian at bit-teatergarasjen.no

Photo: Theresa Rauter

Ravemachine

Doris Uhlich & Michael Turinsky (AT)

Techno beats, pure ecstasy and an electric wheelchair that mutates into *Ravemachine*. Doris Uhlich samples and amplifies the sounds emitting from Michael Turinsky's electric wheelchair, transmuted them both into booming electronic rhythms in a torrent of energy. This performance challenges our preconceived notions of the physically disabled, transgressing limitation and standstill, moving into explosive force. The result is a duet unlike any other you've ever seen.

On stage we see two different bodies, exchanging impulses and mutually influencing each other. A tall woman and a short man. One of them; a rebellious choreographer, the other; a philosopher who happens to have cerebral palsy. Both; trained dancers. They search for movements in which energy becomes more important than form. Movements that keep the bodies fueled, like self-charging batteries. Using their intellect, dexterity, and sense of humor, Uhlich and Turinsky transfer energy from humans and machines, transcending into a perpetual dance.

Ravemachine is a dialogue on the relationship between man and machine, ecstasy and form, robustness and fragility.

24 – 25 October at 18:00

Venue: Studio USF

Price: 100,-/150,-/250,-

INTIMATE AESTHETICS
/ UP & COMING



Full list of credits and text in
Norwegian at bit-teatergarasjen.no

Photo: Sara Anke

BLANKS

Ingrid Berger Myhre (NO)

“ In *BLANKS*, everything turns into celebration and astonishment, even the ordinary. (Henri Guette, Théâtreorama)

BLANKS is a solo performance and a playful take on expectations. Using her charm and intellect, Ingrid Berger Myhre challenges our perception of objects and events. Objectives and observations are warped and distorted – demonstrating how the description of a situation has the power to alter the actual event taking place.

This interest in language and semiotics is present in much of Myhre's work. The recurring question tends to be: How do we experience what's at stake in a given situation? Weaving layers of subtext, pretext and context, the performance unpacks and moves through a network of signs and symbols, leaving the spectator to fill in the gaps and connect the dots.

“ With witty dramaturgical tricks up her sleeve, Ingrid spells out exactly what is about to happen yet always manages to defy our expectations. *Blanks* is poetic, fresh and most definitely timely. (Claire Lefevre, Aerowaves Springback)

“ Thinking outside the box and, literally, off the stage, she breaks the fourth wall with an insouciant, subtly daring charm. Such playful, evanescent work brings fresh, extended grace-notes of light and optimism to a dance world often characterised by miserabilist pretensions. Adorable. (Donald Hutera, Aerowaves Springback)

24 October at 22:30

Venue: Østre

Price: 100,-/150,-/250,-

NIGHT OUT /
INTIMATE AESTHETICS



Full list of credits and text in
Norwegian at bit-teatergarasjen.no

Photo: Simen Dieserud Thornquist

Phantasmagoric

Berstad/Helgebostad/Brun (NO)

Phantasmagoric invites you to a flow of images, ideas, emotions and sensations that can force their way into your body – voluntarily or involuntarily. Space, objects, music and movement intermingle in a diverse universe. The piece constantly shifts between intense comfort and discomfort, and creates a space where you can allow yourself to surrender. A space for transformation and unrestrained dedication. You are drawn into spontaneous as well as fabricated streams of thought. Outbursts form a series of different moods and conditions which disappear as quickly as they arise.

Like the scientists and magicians of the 19th century phantasmagoria shows, Berstad/Helgebostad/Brun seek to bring the audience into a state that invites sensory and surreal experiences. By leveling the pompous and the fragile, *Phantasmagoric* worships both the juvenile and the mysterious. They join forces in order to transcend from a performative situation into a fantastic voyage through both unknown and familiar places, in a continuous, unpredictable, and alternating movement.

25 October at 19:30
Venue: Visningsrommet USF
Price: 100,-

NIGHT OUT /
INTIMATE AESTHETICS



Full list of credits and text in
Norwegian at bit-teatergarasjen.no

Photo: Maximilian Pramatarov

Goodbye Michikazu Matsune (AT/JP)

This piece is based on farewell letters written by various people for different reasons – featuring letters from Empress Maria Theresa to her daughter Marie Antoinette given on the day of her departure for France, from a blind man to his deceased guide-dog, from a Kamikaze pilot to his children before his mission, Kurt Cobain's suicide note, and many more.

It's sad to say goodbye, though sometimes it can be a relief. *Goodbye* is a dance piece on love and complications, about intimacy and reading between the lines.

Michikazu Matsune's choreographies are recognized for their take on life's poetic and absurd elements, often with a touch of playful social commentary. For instance, the performance *Dance, if you want to enter my country!* (2015) was about African American dancer Abdur-Rahim Jackson, who was forced to dance during a passport control in Ben Gurion in 2008, in order to prove that he was part of the dance company he was traveling with.

apap

Co-funded by the
Creative Europe Programme
of the European Union

25 October at 21:00

26. October at 22:30

27 October at 22:30

Venue: Visningsrommet USF

Price: 100,- / free of charge with ticket to another performance the same day

Co-production (NULL)

NIGHT OUT

Ønskekonserten: Alle Angrer / Orgelet er en forlengelse av våre og Teigens Lunger / NULL Marie Bergby Handeland & Morten Liene (NO)

Norwegian television ran a series called *En hyllest til Jahn Teigen* (an homage to Jahn Teigen) where the cherished artist was celebrated by musicians such as Jan Eggum, Carola, Betan, Alexander Rybak, and Hanne Sørvaag. With this piece, Marie Bergby Handeland and Morten Liene join in on the homage. They dive into the album *Klar dag/instamatik* from 1982, searching for Jahn Teigen's hidden dimensions. They pose the question: Maybe we've been too obsessed with Teigen as an entertainer? Has this distracted us from the more serious aspects? To the best of their ability, they examine the serious Jahn Teigen, inspired by his own account of finding it easier to cry now than before. Teigen cries, yet he is still the happiest man on Earth.

Alle Angrer (2016) (Everyone has regrets) is the first part of the concert series *Ønskekonserten* (Listener's choice). They will perform two more throughout the festival; *Orgelet er en forlengelse av våre og Teigens lunger* (2017) (The organ is an extension of ours and Teigen's lungs) and *NULL* (2018) (Zero).

Orgelet er en forlengelse av våre og Teigens lunger (Ønskekonserten) (The organ is an extension of ours and Teigen's lungs - Listener's choice) In this work, Marie Bergby Handeland & Morten Liene study the sanctified and idolized aspects of Jahn Teigen, knowing he often feels sad. Using a small '50s organ, they perform a handful of his best songs. In their versions, they succumb to overwhelming emotion and heartfelt physical movements. The songs have been embedded into the body, leaving only devotion.

NULL (Zero) refers to songs awarded with zero points in the Eurovision Song Contest throughout its existence. The songs are accompanied by a group of local dancers, Landslaget – handpicked for the occasion through auditions held in advance. *NULL* is performed for the first time at Oktoberdans, setting the tone for the festival's finishing party.

Quick facts for international guests:

Jahn Teigen is considered a legend within the Norwegian entertainment industry. Since the 1970s he has released more than 40 albums, 60 singles, and has participated in Eurovision song contest more than anyone else.

26 – 27 October at 14:00 – 18:00

Venue: Hordaland Kunstsenter

Price: 100,-

Co-production

NIGHT OUT / INTIMATE AESTHETICS



Full list of credits and text in
Norwegian at bit-teatergarasjen.no

Photo: Findlay//Sandsmark

Drop on Down, Florida – Lowlands Findlay//Sandsmark (NO)

The performance *Drop on Down, Florida – Lowlands* explores and meditates over memory and homelands through the prism of a research trip to Daytona Beach, Florida, where Iver grew up from ages 1 to 17.

Findlay//Sandsmark present an open process 'salon' in an informal setting, sharing parts from their coming project, as well as inviting contributing artists to share kernels from their own work in the manner of concerts, talks, readings, a listening station with records from the artists and records used as inspiration for the piece, and much more. In other words an artistic potpourri where people can come and spend time with many different parts of the project and process, or to be more precise: a Floridian happy hour buffet with fruity cocktails and all.

Daytona Beach Forever!

apap



Co-funded by the
Creative Europe Programme
of the European Union

26 – 27 October at 18:00

Venue: Studio USF

Price: 100,-/180,-/300,-

TOP OF THE POPS



Full list of credits and text in
Norwegian at bit-teatergarasjen.no

Photo: Tine Declerck

Shown and Told

Meg Stuart & Tim Etchells (US/UK)

Arising from an exchange between choreographer and dancer Meg Stuart and writer and performance maker Tim Etchells, *Shown and Told* exposes the very different practice and sensibilities of these two artists, exploring the relationship between movement, image and performing bodies. Working with vivid and surprising images, some of them physical some of them linguistic, the two performers develop a conversation that is tough, touching and comical by turns. Through working together they have discovered a profound yet simple idea about the human condition: that each and every one of us harbors a multitude of voices and means of being present. At any given moment there are forces, opportunities, and narratives operating within us.

Meg Stuart is the one showing. She's the dark Madonna of contemporary dance, the American in artistic exile on the continent. Tim Etchells is the one telling. He's acknowledged world-wide for his rebellious approach to storytelling and risk-taking, making him a celebrated figure on the contemporary performing arts scene. Together they develop a clever language along with physical images. It is the kind of piece in which nothing spectacular happens, but what happens can be spectacular if you're willing to look and listen. They explore each other's vocabulary in such a subtle way that it lingers with the audience and develops in the mind – long after the performance has come to an end.

26 – 27 October at 19:30

Venue: Røkeriet USF

Price: 100,-/150,-/250,-

TOP OF THE POPS



Norwegian at bit-teatergarasjen.no
Full list of credits and text in

Photo: Simen Dieserud Thorngquist

Spoiler

Berstad/Helgebostad/Wigdel (NO)

Are you ready to enter the forest? In *Spoiler* Berstad/Helgebostad/Wigdel succumb to the shadows of human existence. They explore noise, using unconditional intensity of the body.

Noise is the vibrating energy, the uncontrollable, dissonant forces accumulating in and around us, from expansive landscapes to the narrowest corners of the mind. Noise is not the exception; it is the rule.

This piece pulls you in, to a universe dictated and defined by noise. The three acclaimed performers listen attentively for impulses with their bodies, allowing themselves to be drawn deeper and deeper into the forest. In an unknown universe they seek the distorted, the darkness and the playfulness. The uncompromising length and noisy silence is abruptly transformed into a chaotic landscape that pushes all boundaries. This distortion causes the grotesque to become poetic and almost beautiful. Seeing *Spoiler* is like living your life as half deaf – and then being given a brand new hearing aid.

“ Noise is the forest of everything.
(Douglas Kahn, *Noise, Water, Meat*)

26 – 27 October at 21:00

Venue: Studio Bergen

Price: 100,-/180,-/300,-

Co-production

TOP OF THE POPS



Photo: Mathilde Darel

Full list of credits and text in
Norwegian at bit-teatergarasjen.no

Crowd

Gisèle Vienne (FR)

INSTITUT
FRANÇAIS

Oktoberdans ends with a bang, a choreographed techno rave surpassing any party you've ever attended. *Crowd* embodies your wildest dreams, examining the relationship between art and the sacred.

Gisèle Vienne sees the theatre as a microcosmos where individual and collective feelings can be explored, providing us with a better understanding of each other. Like many of her previous works, *Crowd* delivers a painstaking dissection of the dark side within us and our need for violence. But rather than portraying violence as something unequivocally barbaric, she puts forth the notion that violence can hold positive qualities and capacities in society. 15 young dancers are brought together on stage, evoking rituals and celebrations from ancient times and up until the present. They dance in a state of collective euphoria on soil-covered ground, accompanied by Peter Rehberg's DJ set which combines the electronic beats of the 90s with a more intimate composition by the ground-breaking duo KTL (Peter Rehberg and Stephen O'Malley).

These sounds have been stimulating our senses for the past thirty years. They have found their way from the underground into the mainstream and contribute to determining the relationship between our bodies and our movements. Vienne's choreography is inspired by the many different ways in which bodies are currently represented, but also by these musical influences. The short, intense, fitful movements – which continuously interrupt one another to go in different directions – show similarities with contemporary film editing and special effects. At the same time, you will discover the blissful and potentially liberating aspects of violence in all its forms. A tribute to Eros and Thanatos, Apollo and Dionysus, and a chance to enter into a physical and emotional rapport with the piece from a safe distance.

POSITIONS

Discursive programme and social events at Oktoberdans 2018

The overarching theme of this year's discursive programme is POSITIONS. A position is a term that can be associated with dance and the body, but it can also be interpreted more abstractly: no matter where we stand, we find ourselves in a position relative to someone else, something else. You must know your own position in order to understand a different point of view. We think it's necessary to take a look at the world with other eyes and experiences, to add a collective breath to a stream of air that might move us forward.

It is easy to walk the path of least resistance and surround oneself with like-minded individuals, but choosing this strategy reinforces stagnant points of view – they remain the same if they are not actively challenged. The #metoo debate is a pertinent example; where attitudes that have been established as strongholds just because they are repeated, are exposed and reassembled in light of current ethics. We must dare to engage in discussions with opposing views and, none the less, believe that humans can become better versions of themselves.

We have a duty to create space for the underrepresented, hidden and forgotten. Recognising that we all come from different positions and starting points is essential for a healthy social debate - the conversation stops as soon as everyone agrees. As long as the various positions are well-founded and open enough to counter their opponent's arguments, we regard disagreement as a constructive necessity - and welcome courageous input from young idealists as much as sober and realistic considerations of experienced debaters.

We hope that you will join us in this revel of experiences, preferably from morning to evening for 10 full days. If you have questions, suggestions, or just want to have a chat with us for another reason, please get in touch!

Karoline Skuseth, curator discursive programme

Ingrid Ellestad, co-curator discursive programme

SITUATIONISM

**DANCE
CRITICISM**

**DANCE
WORKSHOPS**

**ANTHOLOGY:
CHOREOGRAPHY**

The international discursive programme at Oktoberdans 2018 has been developed by Karoline Skuseth, Ingrid Ellestad and Kristina Valvik at BIT Teatergarasjen, in collaboration with André Eiermann (Associate Professor at the University of Agder), Knut Ove Arntzen (Professor of Theatre Studies at the University of Bergen), Amanda Øiestad Nilsen (dramaturg, theatre scholar and writer) and Anette Therese Pettersen (critic, writer, guest lecturer, editor and curator).

The discursive programme at Oktoberdans 2018 is curated and produced by BIT Teatergarasjen in collaboration with the University of Bergen, KODE - Art Museums and Composer Homes, Bergen Assembly, Norwegian Ministry of Foreign Affairs, Skeiv Dansekunst, Dansekritikerrørsla, Performing Criticism Globally, Post-dance, CHOREOGRAPHY, AiR Bergen, USF Verftet, Østre, Lydgalleriet, PRODA, Bergen Dansesenter, Arabisk Filmfest, with financial support from Nordic Culture Point, the Nordic Culture Fund, Arts Council Norway, The City of Bergen, Hordaland County, The Fritt Ord Foundation, the Norwegian Embassies in Berlin, Copenhagen, Haag and APAP - Performing Europe 2020 which is supported by the Creative Europe Programme of the European Union.

Full list of credits and additional information about the events at bit-teatergarasjen.no

POST-DANCE

**LAB:
NEW BUSINESS
MODELS**

**ART, BODY
& GENDER**

AFTER SHOWS

**BEIRUT
DAY & NIGHT**

ART AS FORCE – Situationism and popular art

A seminar on situationism in a Nordic perspective

In collaboration with The University of Bergen/theatre studies and KODE.

Friday 26 October at 11:00 – 16:00

Saturday 27 October at 11:00 – 16:00

Venue: KODE 1, 4th floor

Price: 100,- for 1 days / 150,- for 2 days,-/ free of charge for students.

Tickets/sign up at bit-teatergarasjen.no

The situationist movement has been an important inspiration for group foundations in Europe, including Group 66 in Norway, and is crucial to the Nordic aesthetics as it's seen internationally. For this reason, we want to establish an understanding of the Nordic tradition we come from through an extensive seminar on situationism in the Nordic region.

We consider it essential to seek knowledge about our historical background and culture, as visual arts explore boundaries between performance and theatre and more and more genres take an interdisciplinary perspective. The seminar is framed in a context of performing arts, and such an angle has not been presented previously in a Norwegian context. We think the time is due, and it is natural that Bergen is the site for such an event, which was a centre for the Norwegian situationism.

The artistic philosophy of the situationists was characterized by ideas about the relationship between art and society that the French art philosopher Guy Debord developed and which the Danish artist Asger Jorn contributed to. The seminar will present and give an introduction to these theories and their work.

We have invited Danish art historian Mikkel Bolt Rasmussen to present and discuss the situationist theories in detail. Furthermore, we will introduce the Russian term Balagan as a new theoretical introduction to situationism and which actualises the movement of the 1960s and 1970s. Knut Ove Arntzen, professor of theatre studies at the University of Bergen, intends to introduce this concept to a Nordic perspective on situationism, and draw lines to popular and ritual traditions where he points to terms such as polar surrealism and arctic hysteria.

The seminar is also a unique opportunity to acquire firsthand knowledge from former member of Gruppe 66, Elsebet Rahlff, who lives and works as an artist in Bergen. Gruppe 66 are living legends in Norwegian art history with its exhibitions characterized by actions and happenings. Not much has been written about this group, even though they were pioneers, and as the interest for visual art at the intersection of performance and theatre is growing, it becomes increasingly important to convey this knowledge of Norwegian avant-garde.

26.10.2018

1st part: International situationism

- 11:00 Welcome by the Oktoberdansen festival and the moderator
- 11:10 Mikkel Bolt Rasmussen: situationist theories
- 11:40 Questions and comments
- 11:50 André Eiermann: Asger Jorn and post-situationism (working title)
- 12:20 Questions and comments
- 12:30 Open Situation
- 13:00 End of 1st part

2nd part: Situationism and Nordic popular art

- 14:00 Knut Ove Arntzen: From Der Blaue Reiter to Nordic popular art and situationism
- 14:30 Questions and comments
- 14:40 Marika Reuterswärd: Oenighet ger styrka: The Bauhaus situationists and Drakabygget in Skåne
- 15:10 Questions and comments
- 15:15 Elsebet Rahlff / Gruppe 66 and the exhibition Bergensavantgarden 1966-85 at KODE (video)
- 16:00 End of 2nd part

27.10.2018

3rd part: Situationism and performing arts

- 11:00 YZAM: Queue machines
- 11:30 Questions and comments
- 11:40 Arnd Wesemann: Festivity and the relational in dance
- 12:10 Questions and comments
- 13:20 Helena Waldmann: Happy Piece (Lecture Performance)
- 13:50 Questions and comments
- 14:00 End of 3rd part

4th part: Balagan as conscious chaos – then and now

- 14:00 A short summary of the 1st day
- 14:10 David Elliott: Balagan in Russian avantgarde
- 14:40 Questions and comments
- 14:50 Lisa Charlotte Baudouin Lie: Caring for the soul - The other life of the people
- 15:20 Panel debate: "Situationism and Balagan – an overlooked historical connection?" with Lisa Lie, Mikkel Bolt, Arnd Wesemann and Worm Winther. Moderated by Knut Ove Arntzen
- 16:00 End

NEW BUSINESS MODELS

Lab about new business models in the arts and culture sector, in collaboration with APAP

Friday 19 October at 10:00 – 14:00

Venue: Visningsrommet USF

Price: Free of charge / sign up required at bit-teatergarasjen.no

In cooperation with the European network APAP - Performing Europe 2020, we invite you to a lab about the concept of "New Business Models". The lab focuses directly on the transfer value between the culture, education, health and finance sectors, and is a continuation of a series of conversations and projects in Dro, Amiens, Salzburg and Berlin about art in the light of tourism and commerce.

In Bergen we want to look at the role of art in the market at a somewhat more abstract level. Why do we regard art as a necessary part of a society? Is it possible to talk about usefulness connected to an artistic experience? If yes, how do we translate this value into a concrete measure?

We are encouraged to focus more on detailed reporting in order to assess a service, a product or action and its effectiveness and goal achievement. In this scope, cultural expressions – with their abstract value definitions – end up in a special position, as the conversation is turned towards how much a spectator is gaining from partaking in an artistic experience. How do we measure an art organization's success? What about the stated goal of many arts institutions to 'give the audience what they did not know they wanted'?

Politicians are encouraging talent development and export of Norwegian culture to foreign countries, advocating good relationships with private business; a continuous development of the artist and cultural producer in the direction of entrepreneurship. Features that are often associated with the art field are expressed as inspiration for the business sector, such as creativity, flexibility, risk-taking and project orientation.

In an international perspective, many countries' cultural budgets are under pressure in the aftermath of the 2008 financial crisis. Cultural and artistic institutions must defend their relevance and turn every stone to ensure the most efficient operation. Cross-sectoral cooperation becomes an increasingly integrated part of many cultural institutions' operating model. It makes sense to exchange experiences, and look at our own practices from other perspectives.

From this backdrop, we are proud to invite you to an open lab with participants from many different fields of study, where we mainly wish to discuss various proposals for the sustainable and innovative development of the performing arts sector and how we can benefit from each other's experiences and expertise. The initiative is directed at representatives of APAP member organisations, including theatre directors, managing directors and producers from 11 countries, as well as representatives from Norwegian performing arts, health, education and finance institutions.

The event is held in English.

PROGRAM

- 10:00** Welcome by Oktoberdansen
- 10:10 – 10:25** GRAND SURPRISE
- 10:35 – 10:50** Marga Kroodsma (interim artistic director, Veem House for Performance Amsterdam): 100 day house / performing arts festivals in the Netherlands / fair practice (working title)
- 11:00 – 11:15** Jarle Bastesen (associate professor at the department of leadership and organisation, Kristiania University College): The cultural institution as entrepreneur
- 11:30** Coffee, tea and fruit
- 12:00** Video interview with Christophe Meierhans (theatre director): About the performance Trials of Money and the economic collaboration project Common Wallet
- 12:10 – 12:25** Inger Lise Teig (associate professor at the department of global public health and primary care): A social scientist's view on how management is aimed at achieving quality in the public health and primary care sector (working title)
- 12:30 – 12:45** Hallgeir Isdahl (Former executive vice president, Sparebanken Vest and chairman of MADE, Vera&Kyte as well as board member of Zephyr and Stiftelsen Stenersens Samlinger): Art and society (working title)
- 12:50 – 14:00** Open conversation

Partners in the APAP network are: SZENE salzburg, Austria – Centrale Fies, Dro, Italy – Maison de la Culture d'Amiens, France – Tanzfabrik Berlin, Germany, Student Centre Zagreb, Croatia – Fundacja Cialo/Umysl, Warsaw, Poland – Teatro Nacional D.Maria II, Lisbon, Portugal – Nanterre-Amandiers, Nanterre, France – Reykjavik Dance Festival / LÓKAL, Iceland and Kunstencentrum BUDA, Kortrijk, Belgium - Associated Partner: Bipod festival, Beirut, Lebanon

apap



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apapnet.eu

ACROSS & BEYOND

A lecture and conversation on art, body & gender

Sunday 21 October at 12.00-15.00

Venue: Visionsrommet USF

Price: Free of charge

12:00 Welcome by Oktoberdans

12:10 Queer contemporary dance – a lecture by Sterud / Kongsnes

13:15 A conversation with Juli Apponen (*Life is hard and then you die – part 3*) and Daniel Mariblanca (*71BODIES 1DANCE*), Ann-Christin Kongsnes (Skeiv dansekunst), Myra El-Mir (Space 27) and Viktor Neumann (Bergen Assembly).

Moderated by curator Anne Szefer Karlsen (Bergen Assembly).

ACROSS & BEYOND is an event on gender identity in the arts, in the frame of the contemporary dance biennale Oktoberdans 2018.

Discussing dance means discussing bodies, which calls for a critical view on gender and sexuality. Traditional dance is characterised by outdated gender roles, and the art form is highly dependent on being judged on the basis of physical expression. ACROSS & BEYOND invites to an in-depth discussion on how gender is performed in the arts, and how restricting conventions can be challenged. We look at the intersection between the personal and the public, the private and the arts.

Queer contemporary dance – a lecture

by Sterud / Kongsnes

This lecture is presented by Skeiv Dansekunst (Queer Dance Art) – a conversation series initiated by Marte Reithaug Sterud and Ann-Christin Kongsnes during Oslo Pride in June 2018. Sixteen dancers and choreographers put forward questions about gender expressions and sexuality. They use a wide range of strategies, approaches and attitudes in their play with expectations about identity in general. In this lecture, Sterud/Kongsnes bring experiences from the conversations and reflect on how the personal and emotional impact and nurture artistic work. For more information (in Norwegian): skeivdansekunst.no

Conversation

The choreographers Juli Apponen (FI/SE) and Daniel Mariblanca (NO) are brought together in a conversation where they will share personal experiences related to queer identity. Ann-Christin Kongsnes (NO) is one of the initiators of Skeiv Dansekunst and is working actively on strategies remoulding how the contemporary Norwegian dance community relates to queerness. Myra El-Mir runs the feminist gallery/studio Space 27 in Beirut, is a part of the art collective Vegan Sushi For Breakfast and is currently working with her doctorate in gender studies at Université Paris 8 / Université Vincennes-Saint-Denis.

Viktor Neumann from Bergen Assembly is based in Berlin where he works as a freelance curator. He has curated exhibitions and screenings and is a frequent lecturer on media art theory.

The conversation is moderated by Anne Szefer Karlsen, curator and writer, currently Head of Research for Bergen Assembly (2018-) and Associate Professor of Curatorial Practice at the Faculty of Fine Art, Music and Design, University of Bergen (2015-2021).

We hope this conversation sparks new strategies and approaches regarding attitudes and challenges encountered in the art field.

ACROSS AND BEYOND is presented in collaboration with Bergen Assembly.

CHOREOGRAPHY

Launch of the second edition

Saturday 20 October at 13:00 – 15:00

Venue: Visningsrommet USF

Price: Free of charge

We are pleased to invite you to the launch of the second edition of CHOREOGRAPHY – a new anthology, fresh from the print house, with eleven texts by artists from the field of dance and choreography in the Nordic countries. The editors, Solveig Styve Holte, Ann-Christin Kongsness and Venke Marie Sortland, are dedicated to building and expanding a rich and complex understanding of the term choreography. They approach choreography as an autonomous field of knowledge, and wish to contribute to an extended Nordic community. The ambition is to nurture a space for reflection from and around choreographic practice.

The contributors for this edition are Ellen Söderhult, DANSEatelier, Marie Bergby Handeland, Tone Pernille Østern, Galerie, Jana Unmüssig, Ann-Christin Kongsness, Brynjar Bandlien, Satu Herrala, Alexander Roberts, Ilse Ghekiere, Elina Pirinen and Venke Marie Sortland. They are characterized by a common interest for the potential in the language developed by artists, and their attempts to find a productive way to relate to text as a form of expression. All the texts are available in both Scandinavian and English.

In her text, What I know, Marie Bergby Handeland, takes a closer look at the relationship between language and the body in different situations, both professionally and in more private moments, and goes on to problematize professionalism as a term. Ilse Ghekiere's text #Me-too, Herstory in Dance – On Activism, Solidarity and Precision, gives an account of the different #metoo-movements that occurred in dance fields in Norway, Sweden, Belgium and Montreal in the fall of 2017. What does it mean to be both artist and activist and what happens with these movements now? The editors will be present at the launch and will engage in conversation with both Marie Bergby Handeland and Ilse Ghekiere based on their texts.

The anthology will be for sale during the launch and throughout the festival.

For more info and to download the first edition for free, see: choreography.no

CHOREOGRAPHY is supported by: Arts Council Norway, Nordic Culture Point

DANCE CRITICISM

Lectures and workshops led by Performing Criticism Globally and Dansekritikerrørsla

18 October at 14:00 – 16:00

19 October at 14:00 – 16:00

20 October at 10:00 – 12:00

20 October at 15:00 – 17:00

21 October at 10:00 – 12:00

Venues: Visningsrommet USF and A Yet Unknown Location

Price: Free of charge // closed sessions require signing up (details in text below)

BIT Teatergarasjen, Performing Arts Hub Norway (PAHN) and Dansekritikerrørsla have joined forces to strengthen the situation for dance criticism in Norway. For the past 10-15 years, the dance field has undergone huge development: regional resource centres for dance have been established, new dance festivals have emerged, the production of performances has increased and the level of touring both nationally and internationally has grown dramatically.

The situation for dance criticism in Norway is in stark contrast to the development in the field. Critique is a decisive factor for how we articulate and document the arts, and for the development of theory and discourse. Furthermore, the critique plays an important role as documentation for posterity for the performing arts field.

The seminar is directed at Norwegian and Nordic dance critics, and intends to fuel the development of professional dance criticism in Norway. The event is divided into two parts, where one part contains lectures open to all festival audiences, and the other is a closed workshop for critics. The open lectures intend to broaden the knowledge of dance and choreography - both inside and outside the field. The closed workshop is limited to ten dance critics. We welcome a mix of established and less experienced critics, with aim to both recruit new voices, and provide professional input to established critics.

Participants will receive guidance from critic and editor Anette Therese Pettersen.

Thursday 18 October at 14:00 – 16:00 **Venue:** Visningsrommet USF

Presentation of funding programmes for critics (in Norwegian). Application workshop led by Hild Borchgrevinck. Sign up at hildbo@gmail.com

Friday 19 October at 14:00 – 16:00 **Venue:** Visningsrommet USF

Open lecture: Lisa Reinheimer og Dirk Verhoven: Dance & Dare

Saturday 20 October at 10:00 – 12:00 **Venue:** Visningsrommet USF

Open lecture: Thomas Irmer/Ingri Fiksdal: On contextualisation. Aftertalk with Irmer and Fiksdal, led by Anette Therese Pettersen

Saturday 20 October at 15:00 – 17:00 **Venue:** A Yet Unknown Location

Dansekritikerrørsla: Writing workshop for international critics. Bring texts you are working on. Sign up at anepettersen@gmail.com

Sunday 21 October at 10:00 – 12:00 **Venue:** A Yet Unknown Location

Dansekritikerrørsla: Writing workshop continues.

POST-DANCE

Theory workshop and open session

Monday 22 October at 11:00 – 15:00

Tuesday 23 October at 11:00 – 15:00

Price: Free of charge / max 15 participants / sign up required at bit-teatergarasjen.no by 15 October

Tuesday 23 October at 22:00 – 00:00

Venue: Skrivekunstakademiet, USF Verftet

Price: Free of charge

What is dance?

What is not dance?

Over the past few decades these questions have been investigated through many different approaches in the experimental and expanded dance field. Present day post-dance is an attempt to create a broader understanding of dance, including both the dance and the dancer who no longer fit in the traditional confines of what we understand as dance.

The post-dance term was introduced in 2015 at the conference POST-DANCE: Beyond the kinesthetic experience and back at MDT in Stockholm – although just as a "source concept". The Post-dance book (ed. Danjel Andersson, Mette Edvardsen, Mårten Spångberg) published in 2017 continues the search for what post-dance can be, but the term still leaves us with more questions than answers. During the theoretic workshop, theatre scholar and dramaturge Amanda Øiestad Nilsen will, together with participants from the experimental dance field, dive deeper into the possibilities and challenges of post-dance. There will also be an open session where we can broaden the discussion, be rebellious and play with thoughts on what dance is ... or isn't.

The launch of Movement Research with Mårten Spångberg is part of the workshop programme.

MOVEMENT RESEARCH

Book launch

Monday 22 October at 13:00 – 14:00

Venue: Visningsrommet USF

Price: Free of charge

Choreographer Mårten Spångberg will present Movement Research, part 2 in a series of books available for free. The publication consists of 20 essays on movement research from 2018 – from dancers to choreographers, to activists and philosophers. Contributors include: Franco Berardi, Tristan Garcia, Jennifer Lacey, Sri Louise, Alice Chauchat, Anne Juren, Mette Edvardsen, Eleanor Bauer, Yves Citton, Austin Gross, Bojana Cvejic, Graham Harman, Ana Juvanowich, Ellen Söderhult, Vanesa Desclaux, Henrike Kohpeiss, Tamara Antonijevic and Nikima Jagudajev.

The book will be available for free during the launch and throughout the festival.

WORKSHOPS with Sina Saberi / Daina Ashbee / Ingrid Berger Myhre

In collaboration with Bergen Dansesenter - regional centre of excellence for dance and PRODA Hordaland.

Thursday 18 October at 11:00 – 13:00: Workshop with Sina Saberi

Saturday 20 October at 11:00 – 13:00: Workshop with Daina Ashbee

Thursday 25 October at 11:00 – 13:00: Workshop with Ingrid Berger Myhre

Venue: Bergen Dansesenter, USF Verftet

Price: Free of charge / sign up required at bit-teatergarasjen.no

In connection with the performances A Basis for being, Pour and BLANKS, the choreographers Sina Saberi, Daina Ashbee and Ingrid Berger Myhre lead separate workshops based on their ways of working. The workshops are free, and open for dancers and artists interested in movement work. Students of dance/theatre/performance can apply to participate.

If you have any questions regarding the workshops, please contact kristina@bit-teatergarasjen.no.

Talk a bit, then we'll check – a voice choreography by Malin Elgán (SE)

A local satellite project in collaboration with Lydgalleriet

Tuesday 23 October at 17:00

Opening / motion sensor activated, available from Oct 23 and throughout the festival

Venue: Lydbenken (The Sound Bench) outside Lydgalleriet, Østre Skostredet 3

Price: Free of charge

Five contemporary dancers (Sanna Blennow, Rebecca Chentinell, Ludde Hagberg, Love Källman and Zoë Poluch) delve into texts about artistic practice and its relation to time. Talk a bit, then we'll check is based on choreography's crucial connection to, and rearrangement of, time. The piece reflects on how artistic practice is essentially seen as an endless amount of working hours. The piece is installed at Lydgalleriet in Bergen autumn 2018, and is triggered by a motion sensor.

OPEN STUDIO with Sina Saberi

Monday 22 October at 12:00 – 14:00

Venue: AiR studio 1, USF Verftet

Price: Free of charge

Sina Saberi is an artist in residence at BIT Teatergarasjen/Air Bergen, and invites us into his studio and research connected to the performance *A basis of being*. With a background in literature, teaching and communication, Saberi's artistic journey is inspired by the urgency of the performing arts merged with critical dialogue. In terms of movement, Sina is curious about the 40-year void that dance has faced in Iran, and wonders what Iranian contemporary dance might look like.

Dealing with questions of identity rising out of the very particular context of the Islamic Republic, he looks at elements within the Persian culture and how they might still be relevant today within this – and a broader – context.

This research process proposes dance as an alternate state of being. It looks at the embodiment of several unfulfilled states of being, born out of one specific context. This context gives birth to a union of the forbidden, the degenerate and the dance enthusiast who have fulfilled their being through this collective state.

The questions and images mostly come from classical and contemporary Persian literature leaning toward questions of gender & identity. Actual moving images from the popular culture of the Iranian fifties (the Gregorian 70s') are also part of this process of embodiment.

A basis of being will also be presented as a work in progress during the BEIRUT DAY & NIGHT program.

Q & A INDULGENCE

Wednesday 24 October at 16:00 – 18:00

Venue: Visionsrommet USF

Price: Free of charge

Festival artists talking with other artists and audiences. Talkshow. Reply to the question of your choice. Throw some friendly tomatoes.

NIGHT OUT

The festival won't stop buzzing when the performances finish – Oktoberdans serves up a wide range of after show events that provide social meeting points and performative pop-ups in a relaxed club setting. As part of the NIGHT OUT program track, festival participants are invited to hang out, exchange experiences, opinions, hit the dance floor or the bar, accompanied by vibrant concerts and DJ sets. This also includes talk show inspired artist meetings, bingo gameshows and plenty of surprises that will make Oktoberdans a party of a festival!

MYSTERY BOX BINGO with Arash and DJ Desperate Underground

Friday 19 October at 21:00

Venue: Visningsrommet USF

Price: Free of charge (+ bingo tickets)

Hello my love!

I'm baaaack! Back from where, you ask? Well that's really none of your business I would say. I feel I should be able to roam freely without any questions asked.

Over the last couple of months interesting things have happened, yes. I am no longer me, or at least no longer the me that is Arash. I am no longer that person or a person at all. I have become the bingo. I am a game, transcending gender AND race, and I want you to love me and play me. I want you to be happy and victorious. I want us to be together.

Why don't you join me on the 19th of October, in Bergen, Norway, Europe, for a charming round of bingo, for a charming round of ME. You can win prizes and boy, do I have some prizes for you, hihi. I want you to already start feeling comfortable in your role as a victor, as a conqueror of my trophies.

Come and play bingo. I'll make sure you win!

Arash
The Bingo
...Arash

AFTER SHOW with Idun Vik

Thursday 25 October at 22:00

Venue: Visningsrommet USF

Price: Free of charge

After a day of striking performances you are invited to a night out at Visningsrommet with a format defying After Show! The event will be hosted by Bergen based theatre maker and performer Idun Vik, who will be joined by several festival artists on stage – ready to share unknown sides of themselves. There will be singing, conversations about artistic flaws and triumphs, sincerity, absurdity and plenty of surprises. Restrained appearances are left behind as we search for the secrets of the guests and the spirit of the night.

Guests: Kristin Ryg Helgebostad, Ingeleiv Berstad, Marie Bergby Handeland, Morten Liene and more!

SITUATION CLUB with Anders G

Friday 26 October at 23:00

Venue: Visningsrommet USF

Price: Free of charge

Anders G is a distinguished force on the Bergen techno scene. He has moved between all different parts of the community, on and off stage, as a DJ and light artist, as well as being a forever dedicated member of the audience. As a previous club manager, he has hosted an impressive number of events, techno and rave parties, and incorporated VJ artists, performing art projects and installations.

For Oktoberdans, Anders G will drum up an extra special set with sounds that may entail anything from industrial ambience, intergalactic space funk and pure muzak.

Prøverommet presenterer Space27 (LB): Albi Ay Ay Party!

Monday 22 October at 22:00

Venue: Visningsrommet USF

Price: 40,- / Free of charge with ticket to one of the other performances 22 October

Albi Ay Ay! is a party! (We mean immersive participatory multimedia installation!) Young artists celebrate erotic Arab pop songs from the 1960s, challenging governing perceptions of contemporary Arab culture. They confront popular beliefs regarding customs and traditions, and engage in artistic representations of sexuality across borders, including belly dancers and other surprises. The party is a tribute to female singers of the past and present, especially the cabaret singer Maha Abd el Wahab from Beirut, who is seen as the 60's equivalent to the contemporary Lebanese-Egyptian superstar Haifa Wehbe.

Space27 is a feminist gallery / studio for young artists in Beirut, bridging the gap between art education and the art world, focusing on projects aimed at social change and awareness. Space27 is founded and led by the art collective Vegan Sushi For Breakfast, consisting of Janine El Khawand and Myra El-Mir – two artists trained at the Lebanese University, Institute of Fine Arts.

UUR LANG DROOG

(post Phantasmagoric by Berstad/Helgebostad/Brun)

Wednesday 24 October at 23:45 **Live-set**

Venue: Østre

Price: Free of charge

The club performance *Phantasmagoric* turns into a party and we are all invited! Make your way to Østre, a gem of a club in the heart of Bergen's city centre, that will be transformed into a beautifully mystical space for a night out. The Bergen based art project Uur Lang Droog enters the set design of *Phantasmagoric* by Berstad/Helgebostad/Brun, and invites us to a dreamy musical experience that will delight the senses. The vibes will be good and the bar open, and dancing, new meetings and exchanges might very well occur. Uur Lang Droog explores a vessel's nervous system, slow bass pulses and underground currents, usually in the seventh mode of the night, somewhere on the pathway towards a dream.

OPENING NIGHT PARTY

Thursday 18 October at 22:00

Venue: Visningsrommet USF

Price: Free of charge

Oktoberdansen sets out to make Bergen the most contemporary place north of the equator, and this calls for a smashing kick-off party. Artists, audiences, crew, participants and friends are warmly invited to shake up Visningsrommet at USF, and celebrate the beginning of what we can only believe will be a fantastic festival. There will be plenty of bubbles and opportunities to hit the dance floor, and most importantly, get to know the many wonderful people that are part of the festival. Hang out with friends, and make some new, and stay alert to surprises that might pop up at any given time!

CLOSING NIGHT PARTY

Saturday 27 October at 23:00

Venue: Visningsrommet USF

Price: Free of charge

After ten fierce festival days a blow out closing night party is in order. The final post on our program intends to bring all the festival experiences to a climax. Let your hair down and put your best dance foot forward as we raise the roof at Visningsrommet for the final time. There'll be food, bubbles, music and a beautiful crowd of Oktoberdansen friends and participants that are ready to make the festival finish on a soaring high. The wrap parties at BIT Teatergarasjen do tend to go on until late, so there's no need to hold back. It's okay to just hang out and talk, but it is a dance festival, so dancing is even more okay.

CARTE BLANCHE

NORGES NASJONALE KOMPANI
FOR SAMTIDSDANS



SOUFFLETTE

AV FRANÇOIS CHAIGNAUD

STUDIO BERGEN

18.-19. OKTOBER, KL. 19.30

carteblanche.no



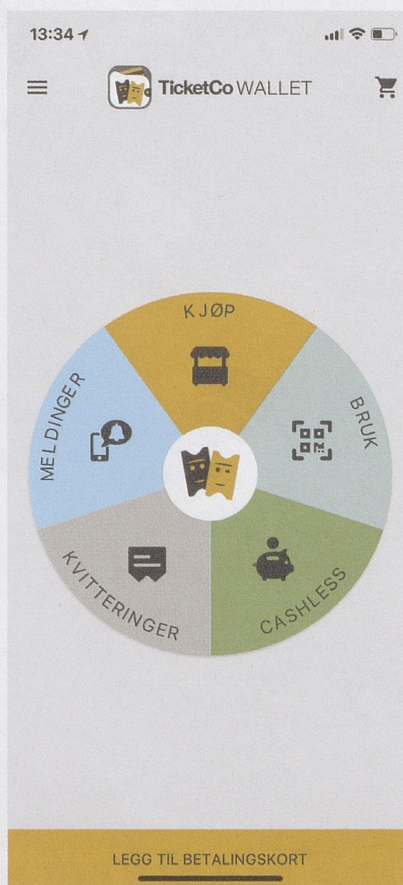
OKTOBERDANS

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Download the Application for iPhone in App Store or for Android in Google Play Store. Register with your phone number. You can also add a credit card in order to buy tickets through the application.



Venues



1 BIT Teatergarasjen Office
Strandgaten 205
bit-teatergarasjen.no

2 Studio Bergen
Nøstegaten 119
carteblanche.no

3 Hordaland Kunstsenter
Klostret 17
kunstenter.no

4 KODE 1
Nordahl Bruns gate 9
kodebergen.no

5 USF Verftet / Studio USF / Røkeriet USF / Visningsrommet USF /
Air Studio 1 / Bergen Dansesenter Georgernes Verft 12
usf.no

6 Østre / Lydbenken
Østre Skostredet 3
oestrene.no

7 Biblioteksplassen
Strømgaten 6
bergenbibliotek.no

AGENDA 18 - 22 OCTOBER


THURSDAY 18 Oct.	FRIDAY 19 Oct.
<p>11:00 – 13:00 WORKSHOP with Sina Saberi Venue: Bergen Dansesenter</p>	<p>10:00 – 14:00 NEW BUSINESS MODELS LAB Venue: Visningsrommet USF</p>
<p>14:00 – 15:00 Dance criticism Support programmes for critics Presentation Venue: Visningsrommet USF</p>	<p>12:00 Human Works (NO/AR/BE) <i>Carousel</i> Venue: Røkeriet USF</p>
<p>18:00 Lisa Vereertbrugghen (BE) <i>Softcore - a hardcore</i> <i>encounter</i> Venue: Hordaland Kunstsenter</p>	<p>12:00 Lisa Vereertbrugghen (BE) <i>Softcore - a hardcore</i> <i>encounter - DKS</i> Venue: Hordaland Kunstsenter</p>
<p>19:30 Carte Blanche (NO) <i>Soufflette</i> Venue: Studio Bergen</p>	<p>14:00 – 16:00 Dance criticism Lisa Reinheimer og Dirk Verhoven: <i>Dance & Dare</i> Open lecture Venue: Visningsrommet USF</p>
<p>21:00 Human Works (NO/AR/BE) <i>Carousel - DKS</i> Venue: Røkeriet USF</p>	<p>16:30 Ingri Fiksdal (NO) <i>Diorama</i> Venue: Biblioteksplassen</p>
<p>22:00 Opening night party Venue: Visningsrommet USF</p>	<p>18:00 Roskva Yasmin Andersen / KOLLEKTIVINI (NO) <i>Underneath</i> INTRO Venue: Studio USF</p>
	<p>19:30 Carte Blanche (NO) <i>Soufflette</i> Venue: Studio Bergen</p>
	<p>21:00 MYSTERY BOX BINGO with Arash Venue: Visningsrommet USF</p>
	<p>22:00 DJ DESPERATE UNDERGROUND Venue: Visningsrommet USF</p>


SATURDAY 20 Oct.	SUNDAY 21.Oct.	MONDAY 22 Oct.
<p>11:00 – 13:00 WORKSHOP with Daina Ashbee Venue: Bergen Dansesenter</p>	<p>10:00-12:00 Dance criticism Danse- kritikerrørsla & Performing Criticism Globally: Writing workshop for critics Venue: TBC</p>	<p>11:00 – 15:00 POST-DANCE Theory workshop Venue: Skrivekunst- akademiet, USF</p>
<p>10:00 – 12:00 Dance criticism Thomas Irmer: On contextualisation Open lecture & after talk Venue: Visningsrommet USF</p>	<p>12:00 – 15:00 ACROSS AND BEYOND - art, body & gender Conversation/lecture Venue: Visningsrommet USF</p>	<p>BEIRUT DAY & NIGHT</p>
<p>13:00 Ingri Fiksdal (NO) <i>Diorama</i> Venue: Biblioteksplassen</p>	<p>16:00 Juli Apponen (SE/FI) <i>Life is hard and then you die - part 3</i> Venue: Visningsrommet USF</p>	<p>12:00 – 14:00 OPEN STUDIO Sina Saberi Venue: AiR studio 1, USF</p>
<p>13:00 – 15:00 ARTICULATING EXPERIENCE: CHOREOGRAPHY Launch and talks Venue: Visningsrommet USF</p>	<p>18:00 Roza Moshtaghi (NO) <i>Only Forever</i> Venue: Hordaland Kunstcenter</p>	<p>13:00-14:00 MOVEMENT RESEARCH Book launch Venue: Visningsrommet USF</p>
<p>15:00-17:00 Dance criticism Danse- kritikerrørsla & Performing Criticism Globally: Writing workshop for critics Venue: TBC</p>	<p>18:00 Daina Ashbee (CA) <i>Pour</i> Venue: Studio USF</p>	<p>15:30 Tony Chakar (LB) <i>On Possibilities: Un Learning, Un doing</i> Venue: Visningsrommet USF</p>
<p>16:00 Juli Apponen (SE/FI) <i>Life is hard and then you die - part 3</i> Venue: Visningsrommet USF</p>	<p>19:30 Wahlström/Myhre/Kjos (NO) <i>Habitat</i> Venue: Røkeriet USF</p>	<p>18:00 Abdel Rahem Alawji (LB) <i>Everything you ever wanted to know about the Middle East and were not too embarrassed to ask</i> Venue: Visningsrommet USF</p>
<p>18:00 Roza Moshtaghi (NO) <i>Only Forever</i> Venue: Hordaland Kunstcenter</p>	<p>21:00 71BODIES (NO/ES) <i>71BODIES 1DANCE</i> Venue: Studio Bergen</p>	<p>19:00 Charlie Prince & Hoor Malas (LB/SY) <i>Taraneem</i> Venue: Studio USF</p>
<p>18:00 Daina Ashbee (CA) <i>Pour</i> Venue: Studio USF</p>		<p>20:00 Sina Saberi (IR) <i>A basis for being</i> Venue: Studio USF</p>
<p>19:30 ESC ungdomskompani & winter guests (NO) <i>Dream on, baby</i> Venue: Røkeriet USF</p>		<p>21:00 Bassam Abou Diab (LB) <i>Under the Flesh</i> Venue: Studio USF</p>
<p>21:00 71BODIES (NO/ES) <i>71BODIES 1DANCE</i> Venue: Studio Bergen</p>		<p>22:00 Prøverommet presents: Space27 (LB) <i>Albi Ay Ay Party!</i> Venue: Visningsrommet USF</p>


TUESDAY 23 Oct.	WEDNESDAY 24 Oct.	THURSDAY 25 Oct.
<p>11:00 – 15:00 POST-DANCE Theory workshop Venue: Visningsrommet USF</p>	<p>16:00-18:00 Q&A INDULGENCE Artists in conversation Venue: Visningsrommet USF</p>	<p>11:00 – 13:00 WORKSHOP with Ingrid Berger Myhre Venue: Bergen Dansesenter</p>
<p>Opening at 17:00 – then open 24h until 27 Oct. Sensor activated sound installation Malin Elgan <i>Talk a bit, then we'll check</i> Venue: Lydgalleriet</p>	<p>18:00 Jassem Hindi & Mia Habib (NO) <i>Stranger Within</i> Venue: Hordaland Kunstsenter</p>	<p>18:00 Ingrid Berger Myhre (NO) BLANKS Venue: Studio USF</p>
<p>18:00 Jassem Hindi & Mia Habib (NO) <i>Stranger Within</i> Venue: Hordaland Kunstsenter</p>	<p>18:00 Ingrid Berger Myhre (NO) BLANKS Venue: Studio USF</p>	<p>19:30 Michikazu Matsune (AT/JP) <i>Goodbye</i> Venue: Visningsrommet USF</p>
<p>19:30 Eisa Jocson (PH) <i>Princess</i> Venue: Studio Bergen</p>	<p>19:30 Eisa Jocson (PH) <i>Princess</i> Venue: Studio Bergen</p>	<p>21:00 Marie Bergby Handeland & Morten Liene (NO) <i>Alle Angrer</i> Venue: Visningsrommet USF</p>
<p>21:00 Doris Uhlich & Michael Turinsky (AT) <i>Ravemachine</i> Venue: Røkeriet USF</p>	<p>21:00 Doris Uhlich & Michael Turinsky (AT) <i>Ravemachine</i> Venue: Røkeriet USF</p>	<p>22:00 AFTER SHOW with Idun Venue: Visningsrommet USF</p>
<p>22:00 POST-DANCE Open session Venue: Visningsrommet USF</p>	<p>22:30 Berstad/Helgebostad/ Brun (NO) <i>Phantasmagoric</i> Venue: Østre</p>	
	<p>23:45 Uur Lang Droog Live set Venue: Østre</p>	

AGENDA 23 - 27 OCTOBER

FRIDAY 26 Oct.	SATURDAY 27 Oct.
<p>11:00 – 16.00 ART AS FORCE – Situationism and popular art Seminar Venue: KODE 1, 4th floor</p>	<p>11:00 – 16:00 ART AS FORCE – Situationism and popular art Seminar Venue: KODE 1, 4th floor</p>
<p>18:00 Findlay//Sandsmark (NO) <i>Drop on Down, Florida – Lowlands</i> Venue: Hordaland Kunstsenter</p>	<p>18:00 Findlay//Sandsmark (NO) <i>Drop on Down, Florida – Lowlands</i> Venue: Hordaland Kunstsenter</p>
<p>18:00 Meg Stuart og Tim Etchells (US/UK) <i>Shown and Told</i> Venue: Studio USF</p>	<p>18:00 Meg Stuart & Tim Etchells (US/UK) <i>Shown and Told</i> Venue: Studio USF</p>
<p>19:30 Berstad/Helgebostad/Wigdel (NO) <i>Spoiler</i> Venue: Røkeriet USF</p>	<p>19:30 Berstad/Helgebostad/Wigdel (NO) <i>Spoiler</i> Venue: Røkeriet USF</p>
<p>21:00 Gisèle Vienne (FR) Crowd Venue: Studio Bergen</p>	<p>21:00 Gisèle Vienne (FR) Crowd Venue: Studio Bergen</p>
<p>22:30 Marie Bergby Handeland & Morten Liene (NO) <i>Orgelet er en forlengelse av våre og Teigens lunger</i> Venue: Visningsrommet USF</p>	<p>22:30: Marie Bergby Handeland & Morten Liene / Landslaget (NO) Null Venue: Visningsrommet USF</p>
<p>23:00 SITUATION CLUB with Anders G Venue: Visningsrommet USF</p>	<p>23:00 Closing night party Venue: Visningsrommet USF</p>

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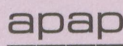


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OKTOTOBERDAYS 2018