

Oslo Internasjonalt
teaterfestival
09.–18.03. 20

Let it go!

Oslo Internasjonale Teaterfestival has been the pulsing heart of Black Box teater's Spring season since 2013. Daring, cutting edge and surprising, it's become an annual *rendez-vous* for performing arts in Oslo in March.

Artists of different generations from all over the world, both familiar names and newcomers, will gather for ten concentrated, vibrating days of live art experiences, including several Norwegian premieres. By crossing artistic practices, these artists open up a stimulating dialogue between performing arts, music and visual arts, challenging what the art experience can be.

This year, Oslo Internasjonale Teaterfestival will be unfolding throughout the city in cultural venues, intimate spaces and public squares. It's a way to bring art into our daily lives and create a poetic relationship to our environment.

In an unstable political context where the ultra-spectacular reigns, there is a need to claim other forms of expression. Artists are turning their heads and

bodies toward emotionality. In various formats and durations, they are allowing themselves to make emotion tangible, through soft, contained exposure or by assuming it in a glowing, violent and confrontational manner. There is vulnerability on display, by the artists as well as the spectators, who are invited to navigate these sensitive experiences subjectively in all their fragility, ambiguity, complexity, guts and glory, beauty and sorrow.

Quoting the Japanese noise musician Keiji Haino from the booklet accompanying his album *Live 2*: "Too long or too short? That depends on just how your heart melts."

Come, join, enjoy and let it go! It will melt beautifully anyway.

–
Anne-Cécile Sibué-Birkeland
*Artistic and
General Director*

Kate McIntosh (NZ/BE)

Worktable is an ongoing live installation that contemplates and completes acts of creation and destruction using every day, domestic objects. You're welcome to visit for a short or long time. Open for several hours everyday, the installation takes place in a series of rooms.

Once inside you are given instructions and equipment so you can get to work quickly. It's up to you to decide how things come apart, and how they come back together. You can hack to pieces or dismantle a teacup, umbrella, alarm clock or newspaper. With an instruction manual under your arm – one spectator at a time – you are on your way to facing up to your own responsibility.

Kate McIntosh is an artist working across the boundaries of performance, theatre, video and installation. From New Zealand and originally trained in dance, she has performed internationally since 1995. Since 2004 she has focused on directing her own work including solos, installation work

Worktable

and working in collaborations with other artists such as Tim Etchells, Eva Meyer-Keller, Jo Randerson, Lilia Mestre, Charo Calvo, Diederik Peeters, and many more. Kate has directed several short videos and she was a founding member of the Belgian performance collective and punkrock band Poni. She is a founding member of SPIN: the artist-run production and research platform based in Brussels.

Concept and realization: Kate McIntosh.

Production: SPIN. **Commissioned** in the frame of the event 'Performance Is a Dirty Work' funded by Roehampton University.

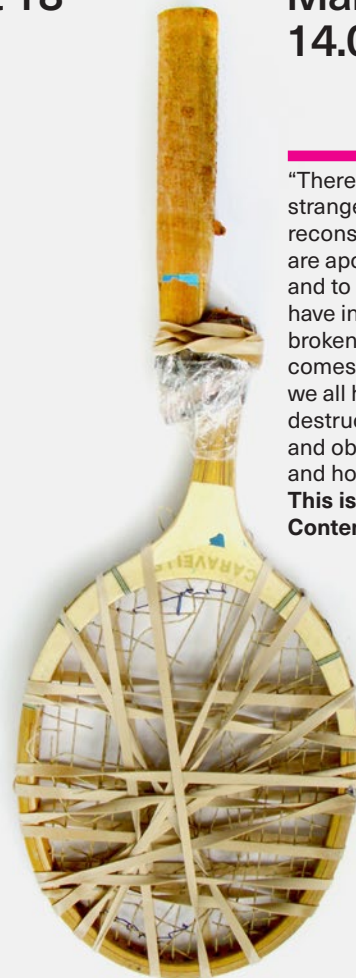
With thanks to: Bruno Roubicek, Hester Chillingworth, Caroline Daish, Palli Banine, Ant Hampton, Joe Kelleher, Tim Etchells, Adrian Heathfield, Simon Bayly.

Duration 45–90 minutes
according to your own wish.
Free entrance, no booking required.
Entrance every 15 minutes.

We also present a version for kids,
see page 22.

Grønlands- leiret 18

March 9–11
March 16–18
14.00–20.00



“There is no doubt there is a strangely therapeutic feeling to reconstituting an object, as if you are apologising to it somehow, and to perhaps everything you have intentionally and unnoticingly broken in your life. The object becomes a totem to the potential that we all hold to continue the cycle of destruction and renewal of ideas and objects, with all the pathos and hope that entails”.

This is Tomorrow,
Contemporary Art Magazine

Mette Edvardsen (NO)

With this new piece, I continue the process of writing that I have developed in previous works. In the trilogy Black (2011), No Title (2014) and We to be (2015), I was exploring the possibilities and limits of language and how this extends into real space. The access to imagination took place through language, and the closeness to the audience developed with the writing. With oslo, I aim at another way of generating presence and imagination, where not only the performer on stage is central to what is taking place. This time the writing extends into the whole theatre space, multiplying the voices, the actions, the moments, the imaginations – the things and the beings.

– Mette Edvardsen

The work of Mette Edvardsen is situated within the performing arts, but also explores other media and formats such as video, books and writing, with an emphasis on their relationship to the performing arts as practice and situation. She has been developing and

oslo

presenting her own work internationally since 2002. She is currently a research fellow at Oslo National Academy of the Arts.

Created and performed by: Mette Edvardsen.
In collaboration with: Mari Matre Larsen et al. **Music composed by:** Matteo Fargion.
Light design: Bruno Pocheron. **Production assistant:** Maya Wilsens. **Production:** Mette Edvardsen/Athome, Manyone vzw.
Co-production: Kaaitheater (Brussels), BUDA (Kortrijk), Black Box teater (Oslo), Teaterhuset Avant Garden (Trondheim), BIT Teatergarasjen (Bergen), Skogen (Gothenburg). **Supported by:** Arts Council Norway, Norwegian Artistic Research Program – Oslo National Academy of the Arts, APAP network (EU)

Duration: ca. 60 minutes.

Black Box teater Lille scene

March 9–10 19.00



Photo: Mette Edvardsen

Lost and Found Productions (NO)

Searching through dirty swimwear in the Lost and Found. A theater piece at its loudest. A time capsule of the NOW NOW. A dance with a stranger. A birthday song for the newest born. A lullaby for the POST POST. We rewrite the future in menstrual blood – a fortune cookie maybe?

star dust, rock star, superstar star wars, porn star, fallen star star struck, star trek, david star star fish, star signs, northern star all star, sing star, shooting star star light, star tour, christmas star ringo starr, star map, shining star star-spangled banner starring me and my best friends wannabe star, communist star SUPERNOVA (an exploding star that produces an extremely bright light)

Lost and Found Productions is a newborn theatre company run by Victoria Fredrikke Schou Røising and Nikoline Spjelkavik. The company was founded in 2016 and has premiered the performances: *Rebel Angels*, *Different Kinds of Stars* and *Rebel Angels, next level*.

Different Kinds of Stars

Things we love: Rock'n'roll, children's choirs, green and pink, Norwegian Theater Academy, witches, cosplay, teenage rage, pop princesses, glitter and people in general.

Choreographic composers and wannabe rock stars: Nikoline Spjekavik and Victoria Fredrikke Schou Røising. **Band/performers:** Ulf H. S. Knudsen, Johanna H. Kleive and Henry Solstrand. **Guiding stars:** Magnus Børmark, Ulf H. S. Knudsen. **Light design/AV/ technician:** Tim Finset. **Helping Hand:** Shirley Karlsen. **Original music by:** Victoria F. S. Røising, Nikoline Spjelkavik and Ulf H. S. Knudsen. **Borrowed:** Projected footage by Color Trips Animation LLC, Introduction soundtrack by Kerry Muzzey, Space sounds by NASA Space Recordings. **Special thanks to:** Prof. Karmenlara Ely, Dr. Camilla Eeg-Tverbakk, Dr. Øystein Elle, David Bowie, Pussy Riot, Nick Cave, Turboneger, mothers, fathers, sisters, brothers, friends and lazy lovers. **Supported by:** Norwegian Theatre Academy/Østfold University College Teaterklubb'81, Aveland AS.

Duration: ca. 50 minutes.

The performance is followed by the festival opening party. Join!

Black Box teater
Foyer

March 9
21.00



Photo: Bård Halvorsen

Tormod Carlsen (NO)

This small one-man-theater is shaped like a shiny lump and works like a healing machine. You are invited to embark on a ten-minute healing session, in the form of an associative journey through nature's wrath. Inside the lump are a small panoramic theater and a weather machine inspired by the panoramic theaters of the 18th century and ancient forms of therapy.

Seeing everything as landscape has been Tormod Carlsen's longstanding fascination.

He has sought out places and contexts marked by paradox ever since he moved to Russia to train as a circus artist after completing his upper secondary education. In settings of contrast and opposition Carlsen finds the potential to twist a situation. In addition to Russia, he has studied theatre at the University of Teheran and directing at Oslo National Academy of the Arts.

As of January 2017 Tormod Carlsen is an associated artist at Black Box teater for a period of two years.

O – The Healing Lump

Contributors: Tormod Carlsen, Heidi Dalene, Anne Sigrid Hveem, Toril Bonaksen, Petter Width, Nina Andreassen, Tessa, Eivind Seljeseth, Mine Yalcin, Michael Finne Riley, Sigmund Carlsen, Anders Firing Aardal, Inga Aleknaviciute, Øystein Fredheim, Corentin JPM Leven, Mariann Hansen, Gulli Kristina Sexe.
Supported by: Arts Council Norway.

Duration: ca. 10 minutes.
Free entrance, no booking required.
Show up during the opening hours and register at the door.

Dælenenga
Gråbeinsletta

March 10–12
15.00–19.00
March 17–18
13.00–17.00



Photo: Sigmund Carlsen

Kate McIntosh (NZ/BE)

With *In Many Hands* Kate McIntosh dives into the tactile and the multi-sensory, inviting the audience to test, touch, listen, search and sniff. This project steps away from the stage bringing the audience into a series of aesthetic sensory situations, and inviting them to experiment with materials and encounter physical phenomena themselves. *In Many Hands* is part laboratory, part safari, part sensotopia – as it unfolds, visitors take their time to engage and explore as they wish, following their noses and curiosities. As always, Kate's work is guided by her constant fascinations with the misuse of objects, playfulness with the audience and an off-beat humour.

Kate McIntosh has an on-going curiosity to bodily involve an audience, and to imagine a social space where individuals might explore their own agency as well as a communality. *In Many Hands* wades further into these experiences.

For more information on Kate McIntosh, see page 2.

In Many Hands

Concept & direction: Kate McIntosh.
Light & technique: Joëlle Reys.
Technical direction tour: Michele Piazzì.
Artistic advice: Dries Douibi, Gary Stevens.
Studio assistance: Lucie Schroeder.
Drawings: Daria Gatti. **Production:** Sarah Parolin, Linda Sepp. **Production assistance:** Jana Durnez, Anneliese Ostertag, Mara Kirchberg. **Produced by:** SPIN.
Developed in collaboration with: Arantxa Martinez, Josh RutterProduction.
Production: SPIN. Co-production: PACT Zollverein (Essen), Parc de la Villette (Paris), Kaaithheater (Brussels), Vooruit Kunstencentrum (Gent), BIT Teatergarasjen (Bergen), Black Box teater (Oslo), Schauspiel Leipzig, far^o festival des arts vivants (Nyon), House on Fire Network (EU), and the Open Latitudes Network (EU). **Supported by:** Vlaamse Gemeenschap, Vlaamse Gemeenschapscommissie, Nationales Performance Netz (NPN), Pianofabriek kunstwerkplaats (Brussels), Tanzfabrik (Berlin). SPIN is structurally supported by BUDA Kunstencentrum for the period 2013-2016. **Thanks to:** Tom Bruwier, Martin Pilz, Andrea Parolin.

Duration: ca. 90 minutes.

Black Box teater Store scene

March 10
17.00 and 21.00
March 11
16.00 and 19.30



Photo: Mandy Lyn



Photo: Kate McIntosh

Meg Stuart/ Damaged Goods (US/BE)

In Meg Stuart's new production, six performers and three musicians find themselves in a place that is both a nightclub and an arena: an unreliable, high-octane refuge, a place of desire and illusion. To the sound of throbbing basses, piano and drums – a mix between improvisation and composition – they make optimistic attempts to meet impossible deadlines.

After taking her own artistic and personal biography as a starting point for her solo work *Hunter* (2014), Meg Stuart now draws inspiration from people who retreat from the real world and construct their own, fantastic set of rules. The performers are 'freaky insiders', forced to connect in uncomfortable, yet playful ways. Navigating between naivety and despair, they are dreamers who long for reality. In a world in which they fade away and disappear, they feel the urge to seek new forms of appearance.

Until Our Hearts Stop

Choreography: Meg Stuart. **Created with and performed by:** Neil Callaghan, Jared Gradinger, Leyla Postalcioglu, Maria F. Scaroni, Claire Vivianne Sobottke, Kristof Van Boven. **Dramaturgy:** Jeroen Versteede. **Live music by:** Samuel Halscheidt, Marc Lohr, Stefan Rusconi. **Original music created by:** Paul Lemp, Marc Lohr, Stefan Rusconi. **Scenography:** Doris Dziersk. **Costume design:** Nadine Grellinger. **Light design:** Jurgen Kolb, Gilles Roosen. **Assistant choreography:** Francisco Camacho. **Assistant scenography:** Giulia Paolucci. **Assistant costume design:** Davy van Gerven. **Artistic assistant:** Igor Dobricic. **Technical direction:** Oliver Houttekiet. **Stage manager:** Jitske Vandenbussche. **Sound:** Richard König. **Light:** Gilles Roosen. **Stage technician:** Bart Van Bellegem. **Dresser:** Patty Eggerickx / Emma Zune. **Tour manager:** Annabel Heyse. **Production manager:** Sabrina Schmidt. **Dedicated to:** Paul Lemp, friend and musician of Meg Stuart/Damaged Goods. **Production:** Damaged Goods & Münchner Kammerspiele. **Co-production:** PACT Zollverein (Essen), Ruhrtriennale – Festival der Künste. **Supported by:** The Government of Flanders and the Flemish Community Commission.

In collaboration with Dansens Hus.

Duration: ca. 120 minutes.

"An evening, crazily silly,
unbridled and magical!"

KWest

Dansens Hus

March 10–12
19.00



Photo: Iris Janke

Simen Korsmo Robertsen (NO)

We are living in a culture entirely hypnotized by the illusion of time, in which the so-called present moment is felt as nothing but an infinitesimal hairline between an all-powerfully causative past and an absorbingly important future. We have no present. Our consciousness is almost completely preoccupied with memory and expectation. We do not realize that there never was, is, nor will be any other experience than present experience.

–Alan W. Watts

The performers will not aim to seduce. Nor will they strive for something more complete than what already is. They will endeavor to refrain from judgments, expectations and analysis while performing, and instead listen carefully to the material being created.

By emphasizing the materiality of the abstract expression of sound and dance, the performance questions our collective awareness in a time in which we seem to be losing touch with the present moment. How can the performative arts affect our relationship to time?

A Tribute to Now

A Tribute to Now is part of a series of interdisciplinary, artistic explorations initiated by Simen Korsmo Robertsen related to the notion of presence.

Robertsen is a trained jazz pianist working in the expanded field of choreography, music and performance art. His artistic work is characterized by explorations of meetings between movement, space, sound and people. He received his education at the Norwegian Academy of Music and is currently a master student in choreography at Oslo National Academy of the Arts.

Performers: Louis Schou-Hansen, Simen Korsmo Robertsen + TBA **Thanks to:** Anne-Grete Eriksen, Janne-Camilla Lyster, Bjørn Kruse, Ingunn Rimestad, Per Roar, Thorsnes and Bojana Cvejic

Duration ca. 30 minutes.

Black Box teater Basement

March 10 and 17
23.00
March 11 and 18
22.00



Seminar: The Political in Live Arts

Europe is unraveling, rightwing extremists and nationalists are gaining traction, thousands upon thousands are drowning in the Mediterranean, war is ravaging Syria for the sixth straight year, fences and walls are being built along borders, the public sphere is withering, reality TV-stars are ascending the heights of power, and clowns (literally) are winning elections.

This is the backdrop for the seminar on the political in live arts. The seminar will investigate how the theatre (live arts), what Hannah Arendt once referred to as “the political art par excellence”, relates to its own time, and how the political in live arts is understood today.

Directors, performers, choreographers, playwrights, artists, theorists, writers and journalists have been invited to hold talks, discuss and debate in a wide-ranging conversation with each other and the audience.

March 11
10.00–15.30
March 12
11.00–15.00

Initiated by: Valborg Frøysnes and Ingri Midgard Fiksdal in cooperation with Black Box teater. **Supported by:** Fritt Ord Foundation, FFUK.

Saturday March 11, 10.00–15.30
Black Box teater foyer, talks and conversations.

Sunday March 12, 11.00–15.00
Oslo National Academy of the Arts,
further discussion and analysis.

You may attend Saturday or both Saturday and Sunday.

For details about the program and speakers see blackbox.no



Nina Santes (FR)

Self Made Man is a polyphonic score for a lonely self-taught person. It's the birth of a language, a language of survival by re-creating the self. It's the slow and progressive realization of a deep utopia. It's about construction, destruction and reconstruction: of the body, sound, images and identity. Of a home and a relation to this world.

In *Self Made Man*, Nina Santes interlaces movement, talking, singing and the construction of scenography in real time. In articulating these multiple practices, she is considering the stage as the site of a possible handcraft, as an open manufacturing studio. A free, blank space, dedicated to the making, directed by the intuitive spirit of a self-taught handyman. A worksite for one body and one space, *Self Made Man* celebrates the fragile balance between the time of making and the time of contemplation.

Self Made Man

Nina Santes made her stage debut as a puppeteer. She is a dancer and choreographer. In 2006 she joined the company Coline and danced pieces by Odile Duboc, Jean-Claude Gallota and Michel Kéléménis. Since 2008, she has been collaborating with many different artists as well as making her own projects.

Concept and creation: Nina Santes. **Stage Design:** Celia Gondol. **Light Design:** Annie Leuridan. **Musical assistant:** Thomas Terrien. **Vocal assistant:** Olivier Normand. **Feedback:** Kévin Jean, Mylène Benoit. **Production:** La Fronde. **Co-production:** L'échangeur CDC Picardie, Théâtre de Vanves. **Partnership:** L'échangeur CDC-Picardie, le CDC - Toulouse, Micadanses, le CND-Pantin. **Supported by:** Onda, DRAC Ile-de-France in the frame of "Aide au Projet 2014", Arcadi in the frame of "Aide à la diffusion" and Spedidam.

Duration: ca. 60 minutes.

Black Box teater Lille scene

March 11 17.30

Photo: Annie Leuridan



Festival Club and Bar

DJ duo Truls & Rodrigo (Truls Foss and Daniel Rodrigo Nilsen) are not unfamiliar to Black Box teater. With their new concept Dazzle & Bling they will transform the theater into the only place to be for indecent dancing and unceremonious meetings. Dazzle & Bling means high quality music in the genres of hiphop, trap, indie-pop, funk and guilty pleasures / nostalgic hits.

Truls & Rodrigo promise to give you an evening not unlike that oddly pleasurable feeling you get when you stick your finger a little bit too far up your anus in the shower. Let's Dance!

–

The bar at Black Box teater is open during the entire festival. Meet friends and new friends, colleagues and artists for a drink and a nice chat. We serve good music, drinks and light food.

Special DJ-set by Monica from KanariKlubb on Friday March 17. Welcome!

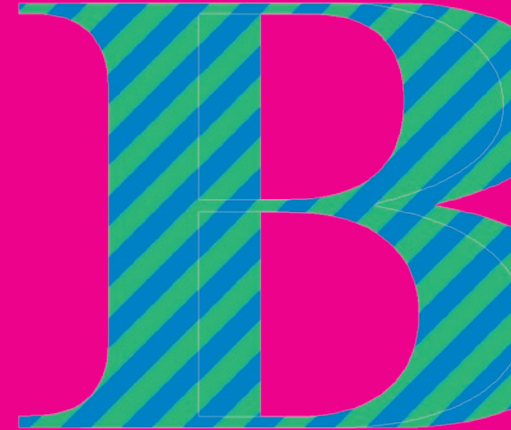
Dazzle & Bling



Black Box teater Foyer



March 11
March 18
21.00



Kate McIntosh (NZ/BE)

This work desk is pretty special. In it, we invite you to smash or dismantle ordinary objects like a toy or a watch. These are objects you probably see around you every day, but today they will be at your disposal. Prepared with safety gloves and various types of tools, you can use all your strength or all your delicacy to, for example, separate the various parts of an umbrella or a toy. Nothing in this living installation can remain intact! But do not think that we are here just to dismantle, because each piece will gain a new life with your help.

For more information on Kate McIntosh, see page 2.

Worktable FOR KIDS

Concept and realization: Kate McIntosh.

Production: SPIN. **Commissioned** in the frame of the event 'Performance Is a Dirty Work' funded by Roehampton University.

With thanks to: Bruno Roubicek, Hester Chillingworth, Caroline Daish, Palli Banine, Ant Hampton, Joe Kelleher, Tim Etchells, Adrian Heathfield, Simon Bayly.

Duration 45–90 minutes
according to your own wish.
Free entrance, no booking required.
Entrance every 15 minutes.

Suitable for kids from 6 years.

We also present a version for adults,
see page 2.

Grønlands- leiret 18

March 12
12.00–18.00
March 13–15
16.00–19.00



Photo: Kate McIntosh

Mårten Spångberg: (SE)

I don't want to know what this thing is all about. A little trip that I do with the audience. Together we can perhaps figure out what's between the lines and move on in small dances, a bunch of objects that animate themselves in companionship with me. It's a little like talking about a book that we all read but really long ago and remember different things and now they are played again, in front of us but more inside and there is also a quite slow film. A film – like the piece – that's there more like the television left on without sound. I like television sets that sit there without anyone looking. I imagine that that's the time when the TV really enjoys itself, appreciating the images and sequences for what they are and not what they show.

I have a friend whose name is Juan Domínguez. It's a name with really nice flow and in the end we eat ice cream together without speaking too much. That's so sweet, to enjoy something really good and in silence. If you wait for a while, it is possible to just show up. –Mårten Spångberg

Digital Technology

Mårten Spångberg is a choreographer living and working in Stockholm. His interests concern choreography in an expanded field, something that he has approached through experimental practices and creative processes in a multiplicity of formats and expressions. Recent large-scale works include *Natten* and *La Substance, but in English*, both of which have been shown at Black Box teater and have toured internationally to rave reviews.

As of January 2017 Mårten Spångberg is an associated artist at Black Box teater for a period of two years.

With and by: Mårten Spångberg.

With a film by: James Benning.

Supported by: The Swedish Art Council, The Swedish Arts Grants Committee.

Co-produced by: MDT Stockholm, PAF.

Duration: ca. 90 minutes.

Kunstnernes Hus

March 12–14 17.00

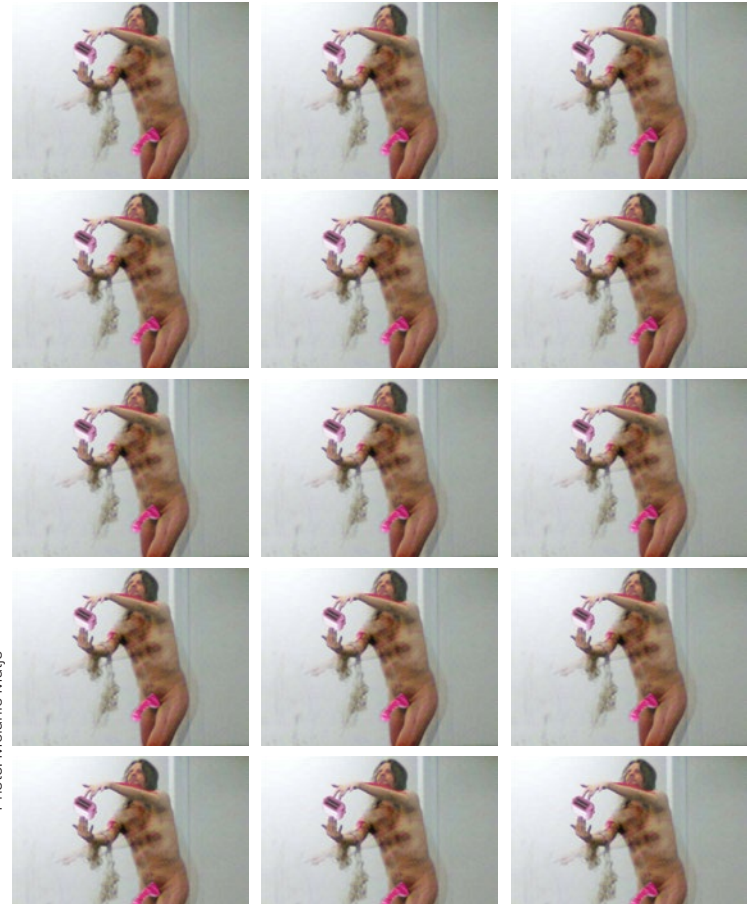


Photo: Melanie Matijć

Jaamil Olawale Kosoko (US)

With *#negrophobia*, Jaamil Olawale Kosoko examines the erotic fear associated with the Black body inside the context of the contemporary American project. *#negrophobia* reveals contradictory feelings of desire and fear, and references issues related to grief, misogyny, trans identity, and Black patriarchal constructs of masculinity. Together with model, performance artist and dancer IMMA, and composer Jeremy Toussaint Baptiste, Kosoko presents a work that is both performance, lecture and ritual.

Originally from Detroit, Jaamil Olawale Kosoko is a Nigerian-American curator, producer, poet, choreographer, and performance artist currently based in Philadelphia and New York City. His work in performance practice is rooted in a creative mission to push history forward through writing and socio-political art making.

#negrophobia

Creation, Concept and Installation: Jaamil Olawale Kosoko. **Performance:** IMMA, Jeremy Toussaint-Baptiste, Jaamil Olawale Kosoko. **Set:** Kate Watson-Wallace and Jaamil Olawale Kosoko. **Costume:** Jaamil Olawale Kosoko and IMMA. **Sound Design:** Jeremy Toussaint-Baptiste and Jaamil Olawale Kosoko. **Sound Engineering, Video & Technical Support, Sonic Accompaniment:** Jeremy Toussaint-Baptiste. **Lighting design:** Sarena Wong. **Stage Manager and Lighting Assistant:** Jonathan Gonzalez. **Dramaturgy:** Mersiha Mesihovic. **Video design:** James Doolittle, Jeremy Toussaint-Baptiste and Jaamil Olawale Kosoko.

Duration: ca. 75 minutes.

Black Box teater Store scene

March 12
19.00
March 13
21.00

"a bold and bounding work...
#negrophobia is a play that needs to be seen."

New York Theatre Review

"Mr. Kosoko transformed the concrete space into a tumultuous shrine to dead black men, including his brother, to whom the show is dedicated."

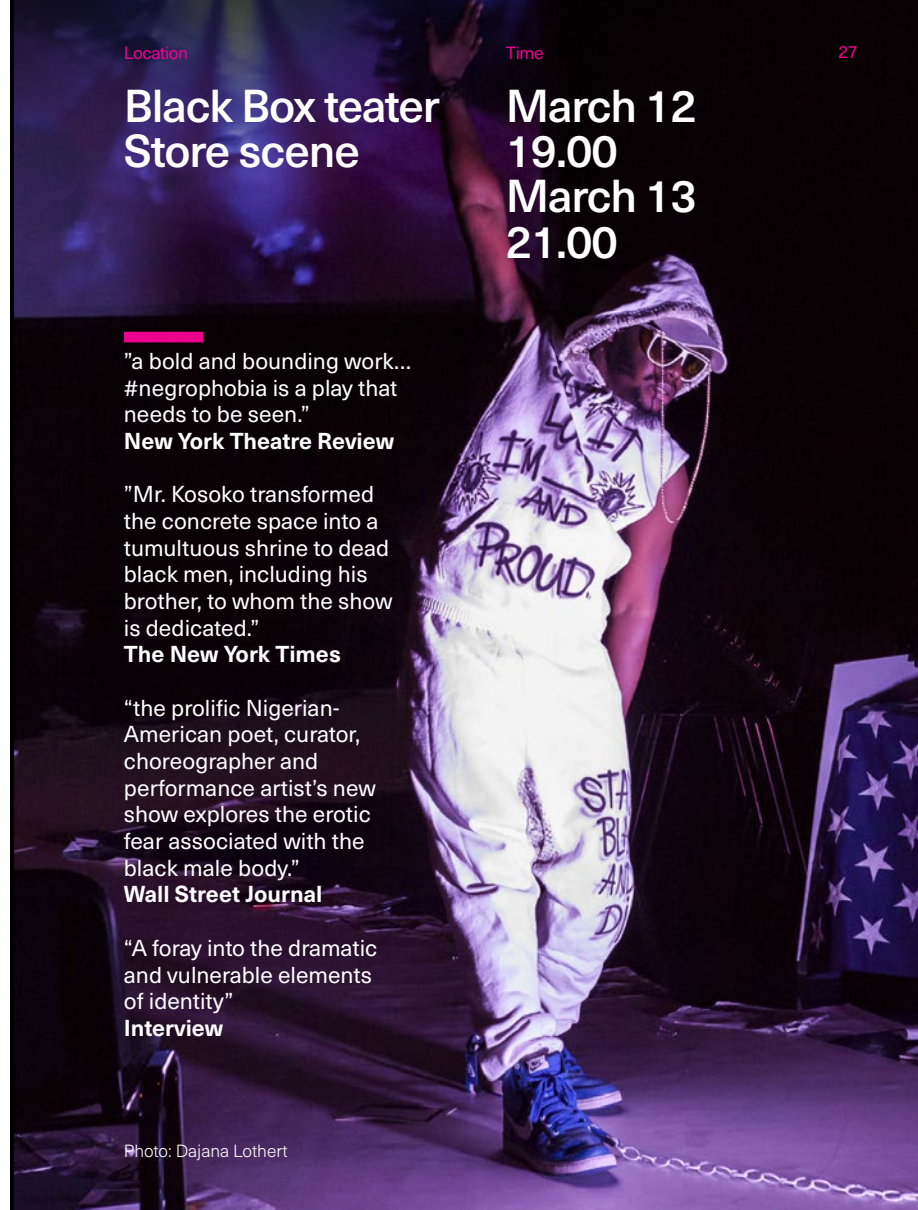
The New York Times

"the prolific Nigerian-American poet, curator, choreographer and performance artist's new show explores the erotic fear associated with the black male body."

Wall Street Journal

"A foray into the dramatic and vulnerable elements of identity"

Interview



Kristinsdottir / Willyson (NO)

One evening in 2013, Jeff Bush, an ordinary man living in Florida, was lying in his bed when the earth opened and swallowed him alive. A sinkhole had formed right under the bedroom floor, and in the end the surface burst. The attentive Floridian might have noticed the tiny cracks in the woodboards and how the steps, from the door to the sofa bed, had begun to resonate in a sinister way. But Jeff hadn't noticed – maybe because something else was on his mind.

Maybe he was dreading life. Or stagnation. Maybe he was searching for himself and his inner voice. Maybe he was convinced that if he dug deep enough into this subject matter, he would find the real Jeff Bush, and with that, the reason for his nightly pain.

In *Synkehull* (Sinkhole) the audience is invited to enter different kinds of holes. The aim is to find new, sustainable strategies for handling fear and anxiety, and possibly a bit of hope as well. After all, a hole is an opening!

Synkehull

Kristinsdottir, Willyson, Børmark and Borchgrevink have previously worked together on the performance *Forbrytelse og straff* (Crime and Punishment), the last part of the theater trilogy *Classics for Kids*.

As of January 2017 Hildur Kristinsdottir is an associated artist at Black Box teater for a period of two years.

Concept, text and performers: Hildur Kristinsdottir and Eirik Willyson. **Composer and performer:** Magnus Børmark. **Light and performer:** Anders Borchgrevink. **Outside eyes:** Ida Gudbrandsen, Lisa Lie, Signe Becker and Salla Hyttinen. **Photo and documentation:** Kristinn Gudlaugsson and Damon Chan. **Supported by:** Arts Council Norway, FFUK and Dramatikkens hus.

Duration: ca. 90 minutes.

Black Box teater Lille scene

March 12
21.00
March 13
19.00



Photo: Kristinn Gudlaugsson



Photos: Anders Borchgrevink

Hafkenscheid/ Castilla/Biong (BE/ES/NO)

Songs From a Valley of Love and Delight explores the beauty, mystery and the contradictions of the utopia of holiday, and presents songs based on interviews with tourists and seasonal immigrants that have left the north in favor of the south.

Songs From a Valley of Love and Delight is a part of the ongoing project *Syden*, which explores the concept of displacement through the existing idea of *Syden* (meaning "South"). *Syden* refers to a created holiday-land with sun and beaches, a mental and physical place where happiness and relaxation can be found. Tourism has the potential to be a mental space for freedom, where humans can explore themselves in a different environment free from the constraints of daily life. *Songs From a Valley of Love and Delight* questions what is needed for a happy life and where to find it.

The project is a collaboration between Pablo Castilla, Niko Hafkenscheid and Hedvig Biong. It will be performed by Mariza Ruppmann, Marianne Suter,

Songs from a Valley of Love and Delight

Albert Doody, Margaret Lockie, David Lockie, Glenda Crooknorth and Rudolf Rutschmann, who have all exchanged a life in the north for a life in the south. The first part of the project, the installation *Syden*, was presented at Oslo Internasjonale Teaterfestival in 2016.

A collaboration between: Pablo Castilla, Niko Hafkenscheid and Hedvig Biong. **Performed by:** Mariza Ruppmann, Marianne Suter, Albert Doody, Margaret Lockie, David Lockie, Glenda Crooknorth and Rudolf Rutschmann. **Co-produced by:** Kaaitheater (Brussels) and Workspace-brussels. **Supported by:** Vlaamse Gemeenschapscommissie, Black Box teater (Oslo) and GST Foundation.

Duration: ca. 45 minutes.

Black Box teater Lille scene

March 14–15
19.00



Photo: Hedvig Biong and Pablo Castilla

Lisa Lie / PONR (NO)

In *I Cloni* Lisa Lie asks if there exists a death after life. We are at the inn, a place between life and death where strangers meet and share everything simply because they are strangers and there are no consequences. *I Cloni* takes us on a journey past the edge of the real world where everything dissolves but everyone continues to talk. *I Cloni* continues deeper into the heart of the absurd landscape of *Blue Motel*. The doors are now open, transparent to all the evil in the world.

Lisa Lie is a critically acclaimed and award-winning author, director and performance artist from Trondheim. Pony of No Return (PONR) is a platform for Lie to invite different artists into the work according to need and interest. Lie draws upon choreographic and musical approaches to composition. Her works are dramaturgically multi-layered, with different narrative threads working simultaneously. Lie works with the idea of the medieval carnival, described by Bakhtin as the “other life of the people”. You can’t be a mere spectator to the medieval carnival – you have to

I Cloni

live it. The stage is transformed into a site where everything is vital at all times, where the abstract and irrational is taken seriously and where hallucinations arise from the collective subconscious and our shared history. The compositions can be considered temporary sculptures or bodies, in which the audience becomes part of the cycle.

Concept and direction: Lisa Lie. **Text:** Lisa Lie/PONR. **Scenography and costumes:** Maja Nilsen. **Lighting design:** Kerstin Weimers. **Sound:** Christoffer Karlsson. **Sound technicians:** Magnus Børmark and Oscar Udbye. **Producer:** Aurora Kvamsdal, Emily Luthentun. **On stage:** Ivar Furre Aam, Kenneth Homstad, Helga Kristine Edvindsen and Lisa Lie. **Dramaturg:** Elin Amundsen Grinaker. **Extra:** Sissel Lie. **Masks:** Magnhild Kennedy. **Stage texts:** Ragnar Sletten. **Outside eyes:** Henriette Pedersen, Julie Moe Sandø. **Photographer:** Kjell Ruben Strøm. **Co-production:** Black Box teater (Oslo), Teaterhuset Avant Garden (Trondheim), BIT-teatergarasjen (Bergen) and Dramatikkens hus (Oslo). **Supported by:** Arts Council Norway, Fond for frilansere, Fond for utøvende kunstnere, Dramatikkens hus, Oslo kommune, Trondheim kommune, Fond for lyd og bilde and Norsk Skuespillersenter.

Duration: ca. 150 minutes.

Black Box teater Store scene

March 14 21.00

“*I Cloni* is like a surprise gift that continues to amaze long after it has been unwrapped”.

Dagbladet

“The strength of this performance is to me its ability to create images and the playful and naive way it handles theatrical conventions”.

Klassekampen



Photo: Kjell Ruben Strøm

Findlay// Sandsmark (US/NO)

“(...) there is always a beginning backward glance, to get at some experience, or memory of an experience, or sensation around a way of being in the world, maybe a way that is lost, or never quite existed to begin with,” writes Claudia La Rocco about the work of Findlay//Sandsmark. Black Box teater presented *returner* (early version) in a process viewing last autumn. Iver Findlay, Marit Sandsmark and Pål Asle Petersen, together with their extensive team, are now back with us for the premiere of the latest version. >>*returner*<< oscillates between different states and qualities of presence, while searching for moments of alchemy when differences dissolve into unexpected sensations.

The piece is a continuation of the collaborative processes of Findlay//Sandsmark, in which works develop in variations and by combining installation and live performance with a strong physical and choreographic sensibility.

>>returner<<

Created by: Iver Findlay and Marit Sandsmark, together with Pål Asle Pettersen (sound artist), Brendan Dougherty (musician), Joey Truman (performer and text), Victor Morales (video), Philip Bussmann (set), Bill Morrison (film), Gregory Beller (sound), Jean-Vincent Kerebel (light). **Co-production and production support:** BIT Teatergarasjen (Bergen), APAP network (EU), Black Box teater (Oslo), RIMI/IMIR Scenekunst (Stavanger), Collapsable Hole (New York). **Supported by:** Arts Council Norway, Stavanger kommune, Rogaland fylkeskommune, FFUK.

Duration: ca. 90 minutes.

Black Box teater Store scene

March 15–16
21.00



Photo: Findlay //Sandsmark

Verk Produksjoner (NO)

Come as You Are is inspired not only by the rock band Nirvana, but by a preface explaining how to read the philosopher Spinoza by "coming as you are". In other words, an open invitation to allow yourself not to understand everything, but let go, get lost and find your way back again.

Stripping everything down to the bones, revealing the expressive power of imitation and simple gestures. We are searching for the small moments of joy: the joy in repetition, the joy in patterns, the joy of finding connections and the joy of imitating other people. Simply put, a panorama of unconcealed joy.

It's a wish to exhibit simple human behavior: playing, showing, sliding, dancing. Exploring our shortcomings, our faults, our desires and, not least, our love.

We want the situation, the body at work, to be not only a representation of a narrative, but the narrative itself.
–Verk Produksjoner

Come as You Are

The artists of Verk produksjoner are known for their epic and vaudevillesque form of acting with satirical and political undertones changing swiftly between storytelling, acting and improvisation. Their approach has always been to open up for all the possibilities of the work, mixing different styles and approaches that establish a strong connection with the audience and a solid sense of here and now.

By and with: Verk Produksjoner.
Photo and video: Camilla Jensen.
Supported by: Arts Council Norway and Dramatikkens Hus.

Duration: ca. 90 minutes.

Atelier Nord

March 16–18 17.00



Photo: Verk Produksjoner

Farid Fairuz (RO)

Realia (Bucharest–Beirut) is a performance that combines temporal layers, real and fictional events from the life of a character that simultaneously has two identities: Mihai Mihalcea, born in Bucharest, and Farid Fairuz, born in Beirut. The dramaturgy is built upon the tension created by a construct that mixes very personal and powerful memories from Bucharest with fictional elements from Beirut, and the other way around. In *Realia (Bucharest–Beirut)*, Farid Fairuz questions the frail border between the real and the fictional, thus emphasizing a discourse based on the construction of multiple identities. His approach underlines the ability of today's culture to impose the unreal and the fictional as realities, as components of a realm in which the lines between the possible, the virtual and the real no longer function as they once did.

Farid Fairuz took the Romanian cultural scene by storm in 2010 with his critical performances on capitalism, sexuality, cultural production and religion that sharply mirror failures of the local society.

Realia (Bucharest– Beirut)

Until he reinvented himself as Farid Fairuz and assumed a fictional biography, the artist Mihai Mihalcea was one of the most active in the field of contemporary dance in Romania after 1989. He has initiated and been part of many projects that have led to the international recognition of Romanian contemporary dance.

Artistic direction and performance: Farid Fairuz. **Text, costumes and set design:** Farid Fairuz. **Music:** Dhafer Youssef, Brent Lewis, Karpov not Kasparov, P. I. Ceaikovski, Margareta Paslaru. **Technical support:** Mircea Andrei Ghinea. **Production:** Solitude Project & Caminul Cultural. **Project financed by:** The National Cultural Found. **Supported by:** Colectiv A.

Duration: ca. 80 minutes.

Black Box teater Lille scene

March 16–17
19.00



Photo: Claudiu Popescu

Book launch POSTDANCE

POSTDANCE was a conference initiated by André Lepecki, Danjel Andersson and Gabriel Smeets. The conference was held at MDT in Stockholm, 14–16 October 2015. It derived from the desire to talk and think about current and ongoing tendencies in the fields of dance and choreography and their traditions. POSTDANCE was not an existing term or a borrowed concept; it is rather a container. The aim was to keep this non-concept open source and make a reversed conference. Instead of saying what POSTDANCE is, a wide range of thinkers, makers, writers, curators and others from the fields of dance and choreography were invited to fill the container, keeping it open and urgent.

What if POSTDANCE were a book? Soon, it will be. Three of the conference attendees, Mette Edvardsen, Mårten Spångberg and Danjel Andersson, have acted as a precarious editorial board and invited more thinkers to fill the open container. Some of the texts and thoughts in the book come directly from the conference and some are new.

March 17
18.00



Supported by: Cullbergbaletten and Life Long Burning – with project support from the European Commission, Swedish Art Council, Stockholm City Culture, The Swedish Arts Grants Committee.

Roundtable & Debate: Participation and Spectatorship

Different notions of audience participation have been circulating in contemporary live arts and the visual arts for a number of years, often giving rise to differing opinions. Some see participation as inherently positive, while others question the risk of political instrumentality or the blurring of artistic and social concerns and experiences. Between these polarized reactions lies a rich complexity of artistic choices, forms and experiences that include the audience both conceptually and concretely.

Participation is a vital component to many of the works featured in the festival program. Some works convey the fragility, beauty and messiness of collectivity and cooperation, while in other works participation arises from a set of artistic interests.

Illustration loosely based on the Atelier Populaire 1968 poster
Je participe, tu participes

March 18
14.00–16.00

How can we move beyond polarization and explore artistic approaches to the position and potential of the audience in art and performance? The aim of this Roundtable & Debate is to open a space for this critical exploration.

For further information, see blackbox.no.

*I participate
you participate
he participates
we participate
they participate
we experience*



Christopher Brett Bailey (UK)

A motor-mouthed collage of spoken word and storytelling with tales of paranoia, young love and ultra-violence. From the desk of Christopher Brett Bailey comes a spiraling odyssey of pitch-black humour and nightmarish prose.

With echoes of Lenny Bruce, William Burroughs, beat poetry and B-movies, *This Is How We Die* is a prime slice of surrealist trash, an Americana death trip and a dizzying exorcism for a world convinced it is dying.

Christopher Brett Bailey is a writer, performer and experimental theatre maker. He is also a composer and performer of music. The multi award winning show *This Is How We Die* is a torrent of language, a caustic firework of poetry, humour and storytelling set inside a sumptuous lighting design.

This is How We Die

Written and performed by: Christopher Brett Bailey. **Sound design:** George Percy and Christopher Brett Bailey. **Musicians:** George Percy, Alicia Jane Turner and Apollo. **Dramaturg:** Anne Rieger. **Lighting design:** Sherry Coenen. **Production Manager:** Alex Fernandes. **Produced by:** Beckie Darlington. **Committed by:** Ovalhouse. **Supported by:** Arts Council England, the Basement, Cambridge Junction and Norwich Arts Centre.

Duration: ca. 70 minutes.

“An absurd road movie of the soul cut with a razor wit and bubbling paranoia”

★★★★

The Guardian

“Blisteringly brilliant”

★★★★

The Scotsman

★★★★

Exeunt

“a visceral, world-burning piece of theatre (...) a brutal, vital, incredible show”

Total Theatre

Black Box teater Store scene

March 17 21.00

Photo: Claire Haigh

Photo: Jemima Yong



Ivo Dimchev (BG)

With his bold and provocative work and striking voice, Ivo Dimchev has conquered European stages in recent years. In addition to being a critically acclaimed performer, Ivo Dimchev is also a great musical talent. In *Songs from My Shows*, he gives live performances of the original musical numbers from his shows over the past ten years. Separated from their original context, these songs shine brightly when presented as independent, individual opuses.

Ivo Dimchev is a Bulgarian choreographer and performer. His work is an extreme and colorful mix of performance, dance, theater, music, drawings and photography. He has received numerous awards and presented his work all over Europe, South America and North America. He has performed at Black Box teater on several occasions with works such as *X-On* and *P project*.

Songs from My Shows

With: Ivo Dimchev. **Piano:** Dimitar Gorchakov. **Cello:** Magdalena Petrovic. **Drums:** Bogomil Enchev.

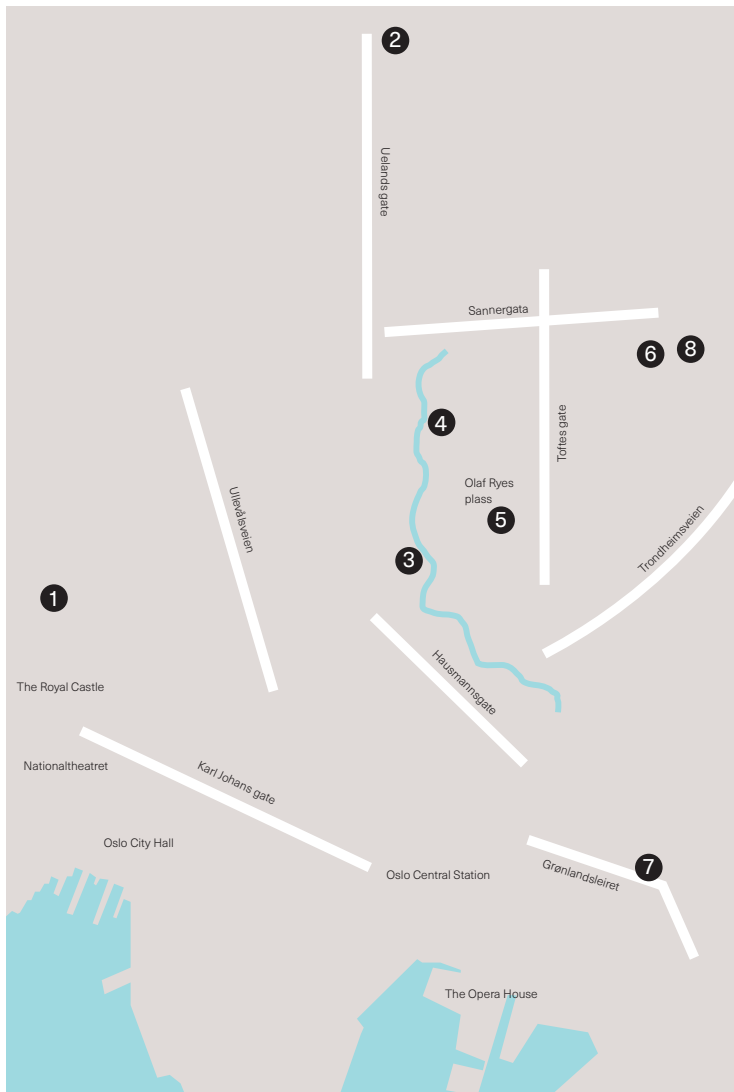
Duration: ca. 80 minutes.

The performance is followed by the festival closing party. Join!

Black Box teater Store scene

March 18 19.00





Locations

Venues 3–6 are all within walking distance from Black Box teater

1 Kunstnernes hus Wergelandsveien 17 kunstnerneshus.no	Tram 11, 17, 18 to Holbergs plass
2 Gråbeinsletta Park near Sagene bus stop / Kierschows gate 2	Bus 20, 37, 54 and 34 to Sagene
3 Dansens Hus Vulkan 1 dansenshus.no	Tram 11, 12, 13 to Schous plass
4 KHiO / National Academy of the Arts Fossveien 24 khio.no	Tram 11, 12, 13 to Birkelunden
5 Atelier Nord Olaf Ryes plass 2 ateliernord.no	Tram 11, 12, 13 to Olaf Ryes plass
6 Dælenenga bus stop Park near Black Box teater / Fagerheimgata 12	Bus 30 to Dælenenga Tram 11, 12, 13 to Birkelunden Bus 20, 21 to Københavngata
7 Grønlandsleiret 18	Bus 37 to Tøyengata Metro 1–5 to Grønland
8 Black Box teater Marstrandgata 8 blackbox.no	Tram 11, 12, 13 to Birkelunden Bus 30 to Dælenenga Bus 20, 21 to Københavngata

Tickets and practical info

Buy your tickets here:

- www.ticketmaster.no
Phone +47 815 33 133
- Posten, Narvesen or 7-Eleven.
- Box office at Black Box teater:
Open every day during the festival from 14.00 to 22.00.
- Venue ticket sales: Open one hour prior to showtime unless the performance is sold out.
- Tickets for Meg Stuart/
Damaged Goods: *Until Our Hearts Stop* are only available through dansenshus.com

Ticket Prices

Festival package 5 for 500:
Five performances of your choice
NOK 500

Single Tickets:

NOK 250/150

Under 25 years old: NOK 100

Double ticket for March 9

Mette Edvardsen +

Lost & Found Productions:

NOK 300/200

For group requests,
contact us on
billett@blackbox.no

The following are free:

- Kate McIntosh: *Worktable*,
Worktable for Kids
- Tormod Carlsen:
O – The Healing Lump
- Seminar: The Political in Live Arts
- Book launch: POSTDANCE
- Roundtable & Debate:
Participation and Spectatorship
- Festival Club

Festival Bar

The bar at Black Box teater is open during the entire festival. It opens one hour before the performances and events taking place at Black Box teater.

Meet friends and new friends, colleagues and artists for a drink and a nice chat. We serve good music, drinks and light food.

Information

Festival info desk in the foyer at Black Box teater:
Open every day during the festival from 14.00 to 22.00.
Phone +47 23 40 77 79

Team

Artistic and General Director:

Anne-Cécile Sibué-Birkeland

Dramaturg: Melanie Fieldseth

Head of Administration: Magnus Salte

Producer: Karoline Bjune

Head of Communication: Sara Wegge

Graphic Designer: Peder Bernhardt

Head of Technical Department:

Jean Vincent Kerebel

Sound Manager: Trond Johnsrud

Freelance technical department:

Harald Bjerke, Kim Atle Hansen,
Tanguy Nédélec, Linda Nikolaisen,
Marcus Torjussen.

Frontline and Bar Manager: Morten Kippe

Frontline and bar: Veronica Molin Bruce,

Mari Edvardsen, Ida Holthe Lid, Daniel

Rodrigo Nielsen, Ida Marie Sandvik,

Annlag Selstø, Talette Simonsen,

Runa Skolseg, Andrea Skotland, Kjersti

Aas Stenby, Åsne Storli, Solveig Wiig.

Distribution: Janne Mikkelsen

The team joining for the festival:

Production: Andrea Skotland,

Solveig Holthe Bygdnes,

Jorunn Kjersem Hildre, Morten Kippe.

Communication: Ida Holthe Lid.

Frontline and bar: Vivel Fredriksen,

Elisabeth Gmeiner.

Thank you to the freelance technicians and all the volunteers.

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We would like to thank our local partners Dansens Hus and Kunstnerens Hus.

Black Box teater
Oslo 1985

blackbox.no

18.03.2017
2017
Oslo
Internasjonale Teaterfestival