

MET EOR 2013

INTERNATIONAL
THEATRE FESTIVAL
IN BERGEN

17. – 26.
OCTOBER



bit teatergarasjen

HØYDEPUNKTER FRA HELE VERDEN / BIT-TEATERGARASJEN.NO

INFORMATION / TICKETS

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

THE FESTIVAL PASS

Buy your festival pass at billettservice.no. Get an amazing discount by buying 6 tickets. Choose freely from 14 different performances, and get a good taste of what is going on with theatre today. Inquiries about ticket prices and discounts: billetter@bit-teatergarasjen.no

HOW TO: Go to billettservice.no Search for «Festivalpass Meteor» and click on the «kjøp billetter» - link. Voilà.

MEETING POINTS METEOR 2013

Box Office at USF Verftet Georgernes Verft 12

Buy your tickets at USF Verftet during the festival. The Box Office will be open from 11:00 until the performances start in the evening.

PRØVEROMMET FESTIVALSALONG / FESTIVAL BAR

at Røkeriet
Every night until the 24. October, PrøveRommet opens at 22.30 in our festival bar at Røkeriet with a curated programme. Contributions will vary in size and expression and will feature both local and visiting artists. Also, we can offer you the opportunity to rest your legs at the bar. Or not. There might be dancing.

STAY UPDATED AND INFORMED

Leave an opinion, a thought, a photo and tag it [#meteor2013](https://twitter.com/meteor2013)

 Join our newsletter at bit-teatergarasjen.no

 Facebook @BITTeatergarasjen

 Instagram @bitteatergarasjen

 Twitter @teatergarasjen

CONTACT INFORMATION BIT TEATERGARASJEN

Address: BIT Teatergarasjen, Strandgaten 205, N-5004 Bergen

Phone (+47) 55 23 22 35 / Email: info@bit-teatergarasjen.no / bit-teatergarasjen.no

Texts: Rune Salomonsen, Karoline Skusesteth **Editor:** Andreas Langenes **Translations:**

Hanne Dale **Design:** Ginungagap **Print:** Scanner Grafisk © BIT Teatergarasjen



This work programme has been funded with support from the European Commission. This publication [communication] reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



From the performance: **Gisèle Vienne** (France) *The Pyre*
Photo: Gisèle Vienne



GODE OPPLEVELSER

Bergens  Tidende

SPAR PENGER MED BTKORTET! Som BT-abbonnent får du nyheter levert rett hjem hver morgen. I tillegg får du BTKortet, som gir deg muligheten til mange gode opplevelser til redusert pris.

AGENDA METEOR 2013

INTERNATIONAL THEATRE FESTIVAL IN BERGEN

17. – 26. OCTOBER

- 22 **OPENING NIGHT PARTY** 17 October
- 6 **MUNDO PERFEITO / FOGUETES MARAVILHA** (Portugal/Brazil)
Wonder World
17 – 18 October
- 7 **LIVESTOCK** (Norway) *Et Oljeeventyr*
17 – 18 October
- 8 **TRANSITEATRET - BERGEN** (Norway)
Judasevangeliet
17 – 18 October
- 9 **MARIEKE VERBIESEN & NEELTJE SPRENGERS** (Norway/Netherlands)
Moviestar
17 – 26 October
- 10 **VERDENSTEATRET** (Norway)
18 – 21 / 24 – 26 October
- 11 **MUNDO PERFEITO/TIAGO RODRIGUES** (Portugal)
If a window would open
19 October
- 12 **NADIA TSULUKIDZE** (Georgia)
Me and Stalin
19 – 20 October
- 13 **BURROWS & FARGION** (England/Italy)
19 oktober *Cheap Lecture/The Cow Piece*
20 oktober *Counting to One Hundred / One Flute Note + talk*
21 October *Show and tell*
- 14 **GISÈLE VIENNE** (France) *The Pyre*
21 – 22 October
- 15 **AYDAL, SHINOZAKI, GUTIERREZ AND GEORGE** (Norway / Japan / USA / Australia) *Pop up*
21 – 26 October
- 16 **OLEG SOULIMENKO/ANDREI ANDRIANOV** (Russia)
Old Chaos/New Order
22 – 23 October
- 17 **VERK PRODUKSJONER** (Norway)
Stalker
23 – 24 October
- 18 **DAMIR TODOROVIC** (Serbia)
As it is
24 – 26 Oktober
- 19 **DE UTVALGTE** (Norway) *De Utvalgte*
25 – 26 October
- 20 **STO UNION/NADIA ROSS** (Canada)
Intimacy with a Thousand Things
25 – 26 October
- 21 **HAPPY GORILLA & VULTURE INDUSTRIES** (Norway) *Turning Golem*
25 October
- 22 **PRØVEROMMET FESTIVALSALONG**
18 – 24 October
- 22 **CLOSING NIGHT PARTY** 26 October

Take a look at the **THEORETICAL, METAPHYSICAL AND ABSTRACTIVE PROGRAMME** of METEOR 2013 on page 23.



Photo: Mundo Perfeito

MUNDO PERFEITO / FOGUETES MARAVILHA

Portugal/Brazil

Wonder World



17 - 18 OCTOBER at 18:00 **Studio Bergen**
Duration: 120 minutes

The Portuguese theatre company Mundo Perfeito and their Brazilian colleagues in Foguetes Maravilha are known for challenging established dramaturgy on each side of the Atlantic Ocean, for freeing themselves from the supremacy of text and also for elevating its status. In the series *Urgências*, Mundo Perfeito has staged works by more than 20 young Portuguese writers. In this new performance they gather forces to take a closer look at the adventurers who have expanded the physical territories of man: Jules Verne, who crossed the Earth and space mentally in iron rockets, fragile hot air balloons and futuristic submarines. Fernão Pinto, the author and explorer who lied about being the first Portuguese in Japan. Amir Kirk, who crossed the Atlantic Ocean alone in a rowboat. The French ethnologist Jean Rouch, who registered journeys and rituals on the African continent – but nothing about Thor Heyerdal as far as we know.

In their search for a way to spend time in the same place but constantly arrive in new places, they came up with the idea of making the performance aboard a ship. The boat was named *Wonder World*; it cast off and embarked on its artistic voyage across the Atlantic. It was a nice trip and it would have resulted in a perfect performance, had it not been for the fact that the ship was wrecked after four days of deviation, and all aboard perished.



A House on Fire project; with the support of the Culture Programme of the European Union



LIVESTOCK Norway

Et Oljeeventyr



66 Ig was daar after di werlt haftet gefundet olie.
Ig was ejn av di kinder di upgrowde med zwarte gould. Strieter was gefullt med olie.
Overall hadden wi kanals waar det tikke zwarte substans blinkte in di sonskiejn.

17 – 18 OCTOBER at 19:30 **Studio USF**

Duration: 60 minutes

Below The North Sea, former greatness is pumped full of life yet again. Troll, Snorre and Heidrun have risen from the deep and are moving slowly but surely into the present story of Norway as an oil nation.

Like a postmodern parallel to Asbjørnsen and Moe, LIVESTOCK examines its own role in Norwegian contemporary society, where the phenomenon that is the Norwegian oil adventure has long connected industry and politics with arts and culture. Almost all oil fields on the Norwegian continental shelf have names that are linked to Norwegian history, mythology and folklore. What results from this kind of melting pot of art, culture, Norwegian identity and oil?

In between facts, fiction, myths and personal experiences, LIVESTOCK creates a poetic and musical company presentation, where the question of who we were as a nation is not simple or straightforward. And what does this have to do with oil, or theatre, for that matter?

The project has been developed in collaboration with Karen Skog Orkester – that have a unique sound unlike any other orchestra. They play on self-made wooden instruments built exclusively from visual knowledge and constructed with the means available.

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



Photo: Janniche Strønen

TRANSITEATRET - BERGEN ^{Norway}

Judasevangeliet



17 OCTOBER at 21:00 Røkeriet USF

18 OCTOBER at 17:00 / 21:00 (+ Talk 19:00–20:00) Røkeriet USF

Duration: 90 minutes

A few years ago, news spread around the world about the discovery of the fragments of a new gospel. In the 1970s a shepherd found an intact roll of papyrus in the desert sands of the Nile. Several years later the roll was close to dissolving in a safety deposit box in New York before falling into new hands and finally being restored and made famous by National Geographic in 2006. *The Gospel of Judas* was found – written 1800 years ago in Old Coptic. Judas Iscariot, the scum and traitor of humanity, speaks up and testifies to what no one wanted to know: That Judas is the real hero who takes on the task to betray his master in order to fulfil the prophecy. The story of “The Judas Kiss” and the night in the olive garden is presented from within – from the point of view of one of the only two who entered into the agreement and knew the truth.

Judasevangeliet (The Gospel of Judas) is the third and final instalment of Tore Vagn Lid’s tragedy trilogy. These tragedies have neither actors nor musicians, only players. Inspired by the rules and narratives of old board games, they unite social overview with existential insight: they seek the individual in the system, the system in the individual and look for connections and rules that unite seemingly isolated and individual fates in one game. The previous instalments in his trilogy received rave reviews, and *KILL THEM ALL* won the Norwegian Critics’ Associations Award for best theatre.

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



Photo: Marieke Verbiesen

MARIEKE VERBIESEN & NEELTJE SPRENGERS

Norway / Netherlands

17 – 26
OKTOBER

Moviestar

17 OCTOBER at 17:00 **Kunstakademiet** (Opening / Vernissage)

18 AND 21 – 25 OCTOBER at 17:00 **Kunstakademiet**

19, 20 AND 26 OCTOBER at 16:00 **Kunstakademiet**

Duration: Doors are open 4 hours

As early as in the 1960s, the development of new film techniques including blue screen changed the way actors communicate with each other and the set. Low-budget and camp TV series such as *Land of the Lost*, produced by Sid & Marty Krofft, became milestones because of their use of special effects, and famous for combinations of real and fictional actors in imaginative, constructed environments that often resulted in surreal medleys. In *Moviestar* the audience enters this kind of studio, a constructed reality surrounded by a pre-historical landscape with large animals, waterfalls and a series of horror scenarios awaiting them. The installation is a tribute to the use of special effects and the rapid development of electronic technology in later years.

By using both old and new media, an environment is created where the audience is surrounded, affected and controlled by cameras and light, motion sensors, robots, surround sound and animations. The audience plays and communicates with the fictional surroundings, characters in it and each other. The results are projected onto a large screen, creating a sense of both being present on a film set and being the lead actor in your own horror movie. The installation transforms the audience from cultural consumers to film stars in a live, interactive film set and creates a field of experiences where the action is activated by people themselves, without any direction. Different performances are created based on a series of pre-defined events and the audience's own playfulness.



Photo: Verdensteatret

VERDENSTEATRET LAB Norway

18 OCTOBER at 18:00 **Bontelabo** (Opening / Vernissage)

19 – 21 AND 24 – 26 OCTOBER at 14:00 **Bontelabo**

Open house NOK 50,-

Duration: 3 hours



After touring around the world Verdensteatret has decided to put travelling on hold for a while and focus more on creating new works. They move their studio in Oslo to Bergen in order to heat up materials and watch new things float to the surface of the great ocean of appearances and disappearances, and open up their laboratory in the new arts venue at Bontelabo to the public. This is the indefinite start of a new project, alarmingly frail and constantly prone to breakdowns. Every day burned-out motors, robots and electrical components whirl out in their wake.

Of all the things that break the surface are also the unreliable memories of their last stay in Kolkata in December 2011, where they presented *And All The Questionmarks Started to Sing* in the ruins of The Reserve Bank of India. A single idea may seem palpable, but suddenly reveal surprising depths when combined with materials that at first seem completely alien to it. The surprising richness found in colliding materials is a primary tool for Verdensteatret, until the point where every detail opens an abyss or explodes and leaves the artist completely disoriented somewhere in the infinite plan of that detail.

Asle Nilsen's paintings are displayed in an adjoining room. For 27 years he has been one of the most central artists in Verdensteatret and he displays this exhibition as a separate part of the art laboratory.

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



Photo: Magda Bizarro

MUNDO PERFEITO / TIAGO RODRIGUES Portugal

If a window would open



19 OCTOBER at 18:00 Studio Bergen

Duration: 75 minutes

If a window would open is directed by Portugal's coolest actor, Tiago Rodrigues, perhaps best known to us as part of tg STAN. The performance opens several windows and lets us consider a media worker's range of linguistic, theatrical and emotional registers. Based on the idea of replacing public debate with an intimate version, the performance explores alternate ways of talking about the facts that make up "the news". This leads to a different kind of journalism on a human scale, where the exchange of glances between two actors carries the same weight as global warming.

What is it we see when we watch the evening news? A statement about reality. Some news agencies' idea about what is important within the temporal and geographical limitations of a single day. The news tell us that this is the reality we are part of, a reality in which, generally speaking, none of our daily thoughts or actions are ever described. The title of the play is taken from Fernando Pessoa's public spokesman, Alberto Caeiro: "There is just a closed window, and the whole world out there / And a dream about what one could see if a window opened / Which is never the same as what one sees when the window opens."

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



Photo: Charlotte Walker

NADIA TSULUKIDZE Georgia

Me and Stalin



19 - 20 OCTOBER at 19:30 **Studio USF**

Duration: ca 90 minutes

The dancer Nadia's fascination with Stalin can be traced back to a childhood memory, when her grandmother told her that she had cried when Stalin died. Nadia was shocked. Her grandmother had suffered under his regime. When she recently watched *The Funeral of Stalin* by Mikheil Chiaureli – who received the Stalin award six times in his life – Nadia found herself crying.

The film is a one-hour long documentary about how people from The Soviet Union and abroad came to say goodbye to their leader. What was it that moved her so? Was it the gigantic scale of the crimes this person was guilty of, and the numerous lies that an enormous population was blinded by? Did the massive commotion create a kind of admiration, or did it spark a struggle within her to clarify the reality behind this? Or was it the fear that had been handed down from generation to generation, the smell of death and catastrophe that made her feel small and identify with the masses?

Nadia's pictures and stories, dance and song pull the audience through mechanisms of power and art as a political weapon. What are we left with if the construction of reality that we live in is suddenly considered fake? What happens if we discover that different ideologies use the same mechanisms? And is the collective essentially a tainted term?



A House on Fire project; with the support of the Culture Programme of the European Union

Cheap Lecture/The Cow Piece

19 OCTOBER at 21:00 Røkeriet USF

Duration: 60 minutes

Counting to One Hundred/ One Flute Note + TALK

20 OCTOBER at 21:00 Røkeriet USF

Duration: 60 minutes

Show and Tell

21 OCTOBER at 19:30 Røkeriet USF

Duration: 60 minutes

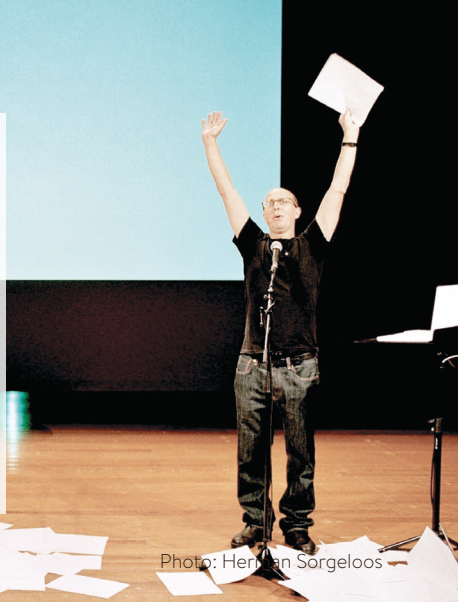


Photo: Herman Sorgeloos

BURROWS & FARGION

England / Italy

**19 – 21
OCTOBER**

The most non-spectacularly spectacular performances at the festival:

Three nights of pure inspiration, admiration and a unique opportunity to experience the joy and perfection of performance works together with choreographer and dancer Jonathan Burrows and composer Matteo Fargion. These two gentlemen embody intelligence and complete control. *Cheap Lecture/The Cow Piece* was also staged at Oktoberdansen 2010.

Cheap Lecture is a rhythmic, recited performance to music, a rant about empty hands, audience, time, repetition, dance and other things, a performance that dances through your consciousness. *The Cow Piece* repeats this structure, and plays with text, movement and sound, but also with objects: a meditation on dance, music and mortality.

Counting to One Hundred/One Flute Note on the second night are two dialogues structured by John Cage's *Lecture on Nothing*. They consist of simple, un-dramatic elements that simultaneously question and hail the way of thinking that has affected most dance and performance in the last 30 years. This is carried out with a deceptive virtuosity that makes the audience think: a gestural panorama of pure joy.

On the third night we show their most recent performance, *Show And Tell*, which explores the hidden influences that have led to a growing corpus of performative collaborations over several years, especially their recent duets. By uncovering the importance of imitation in the creative process Burrows and Fargion compose a presentation of sounds and images, of what is included and changed, buried and uncovered, engaging and suitable in the creation of performance works. The performance ends with a 5-minute piece for piano and two voices that use the associative power that lies in telling the history of music based on namedropping – challenging and taking our cultural capital by surprise.



Photo: Gisèle Vienne

GISÈLE VIENNE France

The Pyre

21 – 22 OCTOBER at 21:00 **Studio Bergen**

Duration: 100 minutes



Gisèle Vienne's works blend abstract and figurative elements with Dennis Cooper's grim fiction and KTL's dark soundscapes, created by Stephen O'Malley and Peter Rehberg, who is associated with the cult label Editions Mego, the centre of experimental electronica in Vienna for years. When Vienne last visited Bergen with the performance *This Is How You Will Disappear* – a collaboration between BIT Teatergarasjen and Nationalteatret in Oslo – she built a forest on stage filled with smoke made by a Japanese fog artist. *The Pyre* is located at the intersection between language and dance, and opens with a scene that evokes *Star Trek* or *A Space Odyssey* in which a celestial body surrounded by asteroids and shooting stars is hurtled towards the audience. Outer space is one of many concrete renderings of the abstract in this performance, and it is literally reflected in the characters' struggle to escape reality.

An LED light show and music on stage provides depth and shapes the space the characters exist in. The performance is a composition of music and light where the characters' presence shifts between physicality and lack of bodily presence. Time and space flies, is distorted and disappears before our eyes. Movements that present bodily transformation and the tension between them disturbs what is projected, including the reality of the characters, and lends it a mythical atmosphere.



Kultur



A House on Fire project; with the support of the Culture Programme of the European Union



AVDAL, SHINOZAKI, GUTIERREZ & GEORGE

Norway / Japan / USA / Australia

Pop up

21 – 26
OCTOBER

21 – 26 OCTOBER

Here you are – this is a pure bonus for you. Following a brief but inspiring encounter in 2011 at the festival Dance Massive in Australia, artists Luke George (AU), Miguel Gutierrez (US), Heine Avdal (NO) and Yukiko Shinozaki (JP) meet again to collaborate. They return to Bergen where they all presented performances at last year's Oktoberdansen festival. This year they are witnesses and abstract commentators – as a warming up before an artists' residence they will be at festival every day and present several short, performative, unannounced appetizers and desserts for our festival audience. Take a look around! In this open group driven by the desire to get to know each other's works, the participating artists will lay bare their artistic visions, methods and questions and begin a conversation that will last for a week after the festival.

apap



Kultur

The project is part of APAP Advancing Performing Arts Project and is supported by the European Union.

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



Photo: Florian Rainer

OLEG SOULIMENKO / ANDREI ANDRIANOV Russia Old Chaos / New Order



22 - 23 OCTOBER at 19:30 **Studio USF**
Duration: 60 minutes

Two dancers trained in Moscow have one common goal: to become the new sensation of Western theatre. They tell their story with pop songs, dance and pantomime. The result is a fun mixture of humorous and hard-core contemporary theory that is enjoyable on all levels.

In their new collaboration Oleg Soulimenko and Andrei Andrianov have gained support from a number of internationally renowned artists. Together they embark on a quest for the future of their art form and the legacy they might leave behind. The key question is how to form a legacy from art that can only really be inscribed in Western performance and art history after the fall of *The Iron Curtain*.

Well-known names including Markus Schinwald, Robert Steijn, Janez Janša, Meg Stuart and Steve Paxton assist them in their search for answers to this question. The five artists were asked to help them develop small scenes and instructions for the beginning, middle and end of a piece of contemporary performance. From these radically different contributions – all of them wanted to create the ending – the two Russians have developed their own performance. In it, performance art from all geographic extremities come together with traditional and new beginnings and create a potential new order in a seemingly boundless globalised world.



Kultur



A House on Fire project; with the support of the Culture Programme of the European Union

“ a rare and moving performance
– Aftenposten

“ Stalker is a performance you wish
would just go on and on and on
– NRK P2 Kulturnytt

“ Verk shows us the strength of weakness.
It is an extremely likeable project
– Scenekunst.no



Photo: Signe Becker

VERK PRODUKSJONER Norway

Stalker

23 – 24
OCTOBER

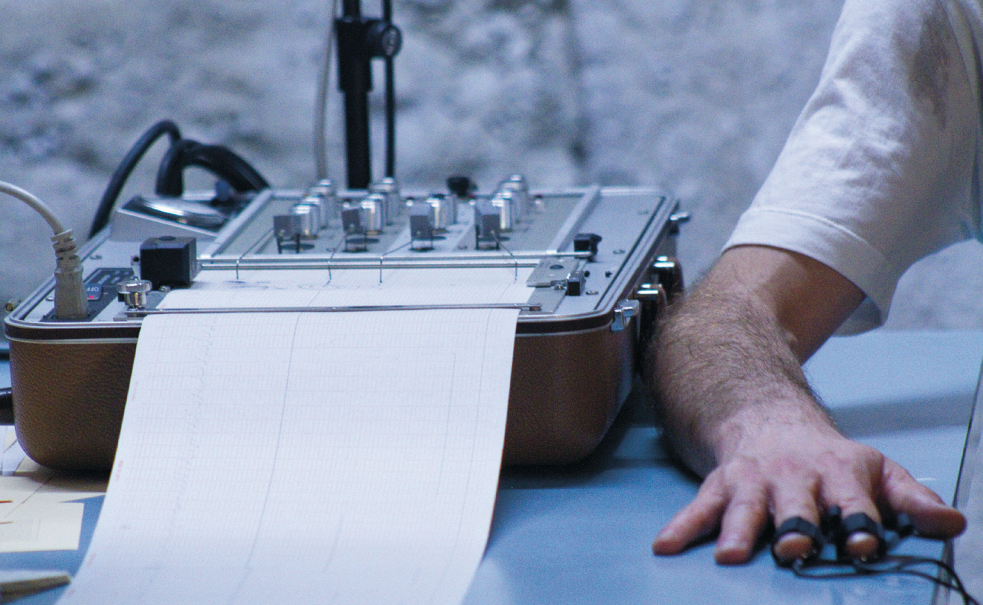
23 – 24 OCTOBER at 21:00 Røkeriet USF

Duration: 90 minutes

From *Det eviga leende's* rebellion against God to the escape from reality in *Build Me a Mountain*, the theatre performance *Stalker* takes us deep into the zone where all must save themselves. *Stalker* won The Hedda Award for performance of the year, and was nominated in the categories for best sound and set design.

Tarkovskij's 1979 film is one of the world's most famous cult films, and is famous for its slowness. When the producers, out of respect to the audience, suggested increasing the pace, Tarkovskij supposedly said that the only audience he was interested in was Ingmar Bergman and Robert Bresson. And then proceeded to make it even slower. But what do those of us who claim to have seen the film remember, and did we ever watch the entire film? What exactly is this zone in the film that has been visited by extra-terrestrial beings? The area attracts scientists, opportunists and curious individuals. In it the strangest things happen: the common laws of physics have ceased to exist, or seem to be controlled by moods, thoughts and emotions. It is said that if you reach the centre of the zone your wishes will come true. The only problem is that you do not know which of them: whether it is deliberate wishes or more basic, unconscious desires one does not yet know. All that happens here depends on us, not on the zone.

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



DAMIR TODOROVIĆ Serbia

As It Is



24 - 26 OCTOBER at 19:30 Bergen Dansesenter

Duration: 60 minutes

Actor Damir Todorović has long been preoccupied with the question of whether it is possible to lead a life without lies. And if so, is this a desirable life? In *As It Is* he takes his studies one step further. Is it possible to poison oneself with truth? Reined in by interrogator Pauline Goldsmith, *As It Is* tries to distinguish memory from imagination in our images of our own past. By connecting Damir to the mechanical objectivity of a lie detector she asks him a series of questions. As a Serbian born in Vršac Damir was sent into battle as a soldier in Bosnia in January 1993. He neither wanted to shoot or to serve his country, and his life was in danger. What did really happen during the war? Did what he remember really take place, or did he imagine it?

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



Photo: Ann-Iren Ødeby

“ A performance that is so beautiful that it hurts
– Aftenposten

“ An important message
– Klassekampen

DE UTVALGTE Norway

De Utvalgte



25 OCTOBER at 18:00 **Studio Bergen**

26 OCTOBER at 14:00 / 18:00 **Studio Bergen**

Duration: 80 minutes

The artist collective De Utvalgte created a dream universe for the unconscious when they two years ago made a performance based on a veterinarian's theory about man's emotional relationship with animals and their own instincts, set in 3D-animated landscapes. *Kunsten å bli tam* (The Art of Becoming Tame) received The Critic's Award and The Hedda Award for best visual design, and the company received The Hedda Award this year for the unique artistic efforts in their oeuvre.

In the self-titled performance *De Utvalgte* (The Chosen Ones) they continue their dramatization of the distinction between nature and culture, outside and inside, us and them. In a mature self-reflection on the name of their company they sharpen their criticism of disturbing tendencies in contemporary society.

De Utvalgte is a performance about cultural and natural selection, from the biblical story of God giving advice to Noah to today's ultrasound consultations, in which several of the actors have disabilities and Down's syndrome.

Eugenics, or "racial hygiene", has a dark and taboo history in Norway, and even if its themes are serious this is an uplifting performance. *De Utvalgte* is a tribute to the beauty of life, the joy of being on stage and having everyone's attention, to love and the small details that make life beautiful. Apricot trees exist. Love exists. Chromosomes exist. Death exists. The grand and the trivial are juggled with the simplest joy and a most sinister undertone.



STO UNION / NADIA ROSS ^{Canada}

Intimacy with a Thousand Things



25 - 26 OCTOBER at 21:00 **Studio USF**

Duration: 70 minutes

STO Union is a Canadian collective surrounding the artist Nadia Ross. She visited METEOR in 2009 with George Acheson: a tear-jerking story about a boy who opposed his military father by refusing to cut his hair and becoming a hippie, punk and later, a hairdresser. *Intimacy with a Thousand Things* is about crisis and the urgent desire for change in hard times. The play is loosely based on a dramatic week in Nadia Ross' own life and shows how personal crisis often coincide with social riots. During a period of seven days her friend and colleague Tracy Wright died. Wright's funeral coincided with the G20 summit in Toronto. At the same time an earthquake struck Ross' hometown and left its inhabitants in a state of crisis, and it all culminated with the cancellation of an important performance. *Intimacy with a Thousand Things* is also one part utopia that does not give up hope that personal and social crises may trigger the formation of new societies.

Intimacy with a Thousand Things was originally created in collaboration with Thousand Wakefield Art Collective, a loose group of artists in the small village of Wakefield, Canada. Together with STO Union they develop projects that continue elsewhere.

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



HAPPY GORILLA & VULTURE INDUSTRIES Norway

Turning Golem



25 OCTOBER at 22:30 **Garage**

Happy Gorilla Dance Company made us all fall asleep during *Happy Gorilla Power Nap Shop* at last year's Oktoberdans. We sat in beds and were encouraged to take a nap during the hippie-punk-anti-capitalist *Exit Strategies* while listening to songs about economic theory from an inflated, blue balloon-clad lead singer accompanied by a diabolical choir. This time around HGDC infiltrates the Norwegian black metal supergroup, Vulture Industries.

Turning Golem is the illegitimate child of the constellation HGDC / Vulture Industries. This is a concert rooted in the heavier part of experimental / progressive metal and also a release party for Vulture Industries' new album. The theatre version, dog ma'am god, will be staged in November.

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



EXHIBITION

Paintings by Asle Nilsen

18 OCTOBER at 18:00 (Vernissage) **19 – 21** and **24 – 26 OCTOBER** at 12:00 – 17:00 **Bontelabo**
Asle Nilsen's paintings are displayed in an adjoining room to Verdensteatret Lab (see page 10). For 27 years he has been one of the most central artists in Verdensteatret and he displays this exhibition as a separate part of the art laboratory.

PRØVEROMMET

Festival Salong

18 – 24 OCTOBER at 22:30 **Sardinien USF**

An exhibition is a performance is a concert is a DJ... Every night at METEOR 2013 we arrange PrøveRommet Festival Salong in Røkeriet Bar at USF Verftet. The programme these nights will vary in size and expression and will feature both local and visiting contributing artists.



OPENING NIGHT PARTY

at Røkeriet bar

THURSDAY 17 OCTOBER at 23:00

More information will come: bit-teatergarasjen.no / facebook.com/bitteatergarasjen

CLOSING NIGHT PARTY

at Sardinien USF

SATURDAY 26 OCTOBER at 22:00

More information will come: bit-teatergarasjen.no / facebook.com/bitteatergarasjen

THEORETICAL METAPHYSICAL ABSTRACTIVE PROGRAM **METEOR 2013**

The theoretical program at METEOR 2013 ranges from practical workshops to open debates and theory seminars. Every event is associated to artists on this year's program, or to a theme we can recognize in the performances.

The first few days you have the opportunity to explore your own writing skills in a workshop on collective dramaturgy and creation led by Tiago Rodrigues of the Portuguese company Mundo Perfeito, alongside Felipe Rocha and Alex Cassal from Brazilian Foguetes Maravilha. This is an offer open to both international, local and national writers and artists. Mundo Perfeito is amongst other things known for the project Urgências, which resulted in three performances that conveyed 23 newly written texts of Portuguese writers and has later distinguished itself as a point of reference in the Portuguese history of dramaturgy.

The department of Theatre Studies at the University of Bergen organizes a final seminar in a collaboration with theatre science institutions in Århus and in St. Petersburg, which has previously focused on the art of acting and theatre criticism. The seminar in Bergen will examine theory and education, and draws important parallels between different practices in the countries involved. During the two days a series of lectures by international theorists will be presented, followed by open talks. The seminar is open to students at The University of Bergen and the METEOR audience.

Performing Arts Hub Norway (Danse- og teatersentrum) started the project The Other Eye: Germany vs Norway: Interchanging theatrical strategies in 2012, and hosts the second part of this seminar series at this year's festival. The Other Eye #2 examines how the development of the performing arts is influenced by artistic approach, methods, content and structures of education.

International Strategy & touring #2 is a practical workshop that focuses on international touring strategy for producers within the performing arts field. During a two-day workshop, you are invited to bring your own case into working groups, and exchange experiences with colleagues from home and abroad. STIGMA is an open debate organized in collaboration with the feminist magazine FETT that dives into the quite problematic field surrounding social stigma. What defines "us" and "them"?

As Verk Produksjoner show the award winning performance Stalker, we will screen Andrej Tarkovskij's classic film of the same name a few days before its theatrical namesake. On top of it all, there will be artist talks with selected companies.

Welcome to the theoretical/metaphysical/abstractive program at METEOR 2013!

ARTIST TALKS

TORE VAGN LID / TRANSITEATRET

Røkeriet bar at USF Verftet, **FRIDAY OCTOBER 18TH** at 19:00

JONATHAN BURROWS & MATTEO FARGION

Røkeriet bar at USF Verftet, **SUNDAY OCTOBER 20TH** at 22:00

KARI HOLTAN / DE UTVALGTE

Gråsonen at Studio Bergen, **FRIDAY OCTOBER 25TH** at 19:30

THE TRIANGLE SEMINAR

BERGEN – ÅRHUS – ST. PETERSBURG

SEMINAR ON THEORY/PRACTICE

Seminarrom F, Dragefjellet skole (Faculty of Law) at The University of Bergen,
THURSDAY OCTOBER 17TH and **FRIDAY OCTOBER 18TH** at 10:00 – 16:00

The Triangle Seminar – Bergen-Århus-St. Petersburg is a collaboration between The University of Bergen and METEOR/BIT Teatergarasjen.

THURSDAY OCTOBER 17TH

- 10:00 – 10:15 Words of welcoming: **Karoline Skusest** (BIT Teatergarasjen) and **Knut Ove Arntzen** (University of Bergen)
- 10:15 – 11:00 **Knut Ove Arntzen**: The Marginal Theatre and the Question of Scenic Landscapes
- 11:15 – 12:00 **Annelis Kuhlmann** (Aarhus University): Undercover by Hotel Pro Forma, Performing the National Archive. Staging Cultural Heritage at the Royal Library in Copenhagen
- 12:15 – 13:00 **Coffee / lunch break**
- 13:15 – 14:00 **Yulia Kleiman** (Saint Petersburg State Theatre Academy): On Theory in Practical Education at the State Theatre Academy in Saint Petersburg
- 14:15 – 15:00 **John Keefe** (Bader International Study Centre, Queen's University, Canada; London Metropolitan University, CASS): Making tracks: recycling and the 'new' in theatres
- 15:15 – 16:00 **General discussion**

FRIDAY OCTOBER 18TH

- 10:15 – 11:00 **Shannon Jackson** (University of California at Berkeley): Time Based-Art in the Northern Landscape. A Project Presentation
- 11:15 – 12:00 **André Eiermann** (Köln): Theoretical Reflections on the Postspectacular
- 12:15 – 13:00 **Coffee / lunch break**
- 13:00 – 14:00 **Experiencing the Curatorial and Programming in between Curatorial Criticism and Defining what is worthwhile Seeing**: Introductions by Sven Åge Birkeland (BIT Teatergarasjen) and Knut Ove Arntzen (The University of Bergen)
- 14:00 – 15:00 **Audience discussions**
- 15:15 – 16:00 **Closing of the seminar and summing up triangular cooperation between Århus, St. Petersburg and Bergen, and starting a new project**: Knut Ove Arntzen, Annelis Kuhlmann and Yulia Kleiman, Shannon Jackson

PRACTICAL INFORMATION:

Open/free of charge. The seminar will be conducted in English.

COLLECTIVE DRAMATURGY AND CREATION

WORKSHOP

Røkeriet Mezzanine at USF Verftet

FRIDAY OCTOBER 18TH and **SATURDAY OCTOBER 19TH** at 12:00 – 16:00

A workshop on collective dramaturgy and creation led by Tiago Rodrigues (PT), Alex Cassal (BR) and Felipe Rocha (BR). The offer is aimed towards artist, writers, actors that produce their own works and other professionals within the field, as well as students of performing arts. The group of the workshop will be around 10 people.

Tiago Rodrigues is an actor, playwright and director whose subversive and poetic theatre has made him one of Portugal's leading young artists. With his company, Mundo Perfeito, he has created thirty plays in the last decade. In the meantime, he has collaborated with other companies, choreographers and filmmakers and has been involved in teaching, curating and artistic community projects. His work has been presented in Europe, South America and the Middle East. Rodrigues has also collaborated with artists from Belgium, Lebanon, the Netherlands and Brazil. Deeply rooted in a collaborative theatre tradition, he has recently created pieces that stand out by the way in which they manipulate documents with theatrical tools, combining both public and private life and challenging our perception of social or historical phenomena.

Alex Cassal is a performer, director and playwright. He was one of the founders of the Street Theatre Movement Group of Porto Alegre, in which he helped in the search of new guidelines for art in public spaces. He was selected for the Itaú Cultural Dance Program 2006/2007 with two projects: the choreography "Gêmeos" and the video "Jornada ao umbido do mundo" showed in cinema and dance festivals in countries such as Uruguay, Argentina, Chile, Cuba, Mexico, Germany, Greece, Portugal, Spain, Croatia, Italy, USA, China and Japan. In 2008, he participated in the Artistic Residency Program for Iberoamerican Creators in Mexico, coordinating the choreography research project for urban spaces [ojos]. He is a co-founder and director of the company Foguetes Maravilha, since 2008, with Felipe Rocha, performing "Ninguém falou que seria fácil", "Ele precisa começar" and "2histórias". He has worked with the Portuguese company Mundo Perfeito since 2009, with international projects such as "Estúdios", "Cartões de Visita" and "Hotel Lutécia". In 2012 he wrote the theatrical text "Septeto Fatal", directed the shows "Uma história à margem" and "Tome isto ao coração" and collaborated in the project "100 Gestos".

Felipe Rocha is an actor, director and musician. Graduated in Performing Arts by UniRio, he made an internship in Théâtre du Soleil with Ariane Mnouchkine. In 2009 he started to work with the director Enrique Díaz, which resulted in shows like “Ensaio.Hamlet” and “Gaivota - Tema para um conto curto”. He has been directing together with Alex Cassal since 2008 in the company Foguetes Maravilha. In 2012 he won the main prize of dramaturgy of Rio de Janeiro (Shell, Critical question and APTR – Theatrical Producers Association of Rio de Janeiro) for the text “Ninguém falou que seria fácil”, showed in September of 2012 in Teatro Maria Matos, Lisbon (PT). He also wrote and co-directed “Ele precisa começar” and “2Histórias”. As cinema actor he participated in “Talvez em Lisboa”, “Vai que dá certo” from Maurício Farias; “Engenho de Dentro” from Roberto Berliner; “Trago Comigo” from Tata Amaral and “Mato sem Cachorro” from Pedro Amorim – with opening scheduled for 2013.

PRACTICAL INFORMATION:

Seminar fee: 250 NOK (approx.€30) including coffee and tea.

Participants are expected to attend both days of the workshop, located at USF Verftet, Røkeriet Mezzanine. The workshop will be conducted in English.

THE OTHER EYE #2

SEMINAR

Røkeriet bar at USF Verftet

SATURDAY OCTOBER 19TH at 11:00 – 16:00

THE OTHER EYE #2 is a collaboration between Performing Arts Hub Norway, The Norwegian Embassy in Berlin and METEOR/BIT Teatergarasjen.

GERMANY VERSUS NORWAY: INTERCHANGING THEATRICAL STRATEGIES

The Other Eye is a series of four seminars, led by Performing Arts Hub Norway in collaboration with the Norwegian embassy in Berlin, focusing on the relationships between Norwegian and German theatre. Through the seminars theatre specialists from both the theoretical and practical field will delve deeper into theatre discourses finding place in the two countries.

The seminars are in the field practical-theory, where theoretical research on the practical field helps to give a clearer picture of what actually is happening. After every seminar, Performing Arts Hub Norway produces articles documenting and discussing the themes of the seminars. At the end of the project an anthology with the articles from the four seminars will be published.

The first seminar took place during the Ibsen Festival in Oslo on the 25th August 2012, in collaboration with The National Theatre and BIT Teatergarasjen. The theme was to map the general picture concerning the dynamics between German and Norwegian theatre, with a special focus on Ibsen in both countries. Seminar #2, #3 and #4 will dig deeper into more specific themes:

THE OTHER EYE #2 – Education

The development of theatre art is affected by the artistic approach, the methods, content and structures of education. This also applies on how the said development is received in the public discourse and research.

How have the educational institutions changed and evolved over the last 20 years? How has the development of education manifested itself in practice, both in art production and intellectual discourse? We will raise these questions in a panel debate consisting of representatives from distinguished Norwegian and German educational institutions.

Keynote speakers: **Siren Leirvåg** (The University of Oslo) and **Christel Weiler** (Institut für Theaterwissenschaft der Freien Universität Berlin)

Panel: **Karmenlara Ely** (The Norwegian Theatre Academy in Fredrikstad), **Hans Henriksen** (Oslo National Academy of the Arts), **Keld Hyldig** (The University of Bergen), **André Eiermann** (Köln), **Martin Gruber** (Ernst-Busch Hochschule für Schauspielkunst), **Siren Leirvåg**, **Christel Weiler**.

PRACTICAL INFORMATION:

The seminar is open and free of charge. There will be a lunch break with an opportunity to have a bite to eat at Kafè Kippers. The seminar will be conducted in English.

STALKER

MOVIE AND LECTURE

Cinemateket at USF Verftet, **SUNDAY OCTOBER 20TH** at 15:00

As Verk Produksjoner is showing their award winning interpretation of Andrej Tarkovskij's classic during the festival, we invite you to spend an afternoon in the comforting (or discom-forting) darkness of the cinema.

Stalker was released in 1979, and takes the viewer into a grey city bordering on the strange and alien place called The Zone. A handful of people called Stalkers have the mental ability to lead people into this landscape, all the way to The Room where one's secret hopes come true. Knut Ove Arntzen, professor of Theatre Science at The University of Bergen, will give an introductory lecture to the movie. In collaboration with Cinemateket i Bergen.

PRACTICAL INFORMATION:

Open/free of charge. The duration of the movie itself is 163 minutes.

STIGMA – CASTING THE OBVIOUS

DEBATE

Røkeriet bar at USF Verftet, **WEDNESDAY OCTOBER 23RD** at 15:00

In the past few years, artists and cultural agents have started to claim a place in the public debate about social, environmental and political issues, arguing that artists have an active role to play in society and that artistic creation offers a valid source of knowledge and experience. Thematic approaches to artistic creation have, once again, come to the foreground in contemporary performing arts and moulded a new paradigm that sometimes is being referred to as the new reality trend in the arts. Evident examples are, for instance, much of the politically engaged theatre that is being made today or the notably surge of documentary theatre.

The network HOUSE on FIRE includes ten European theatres and festivals that, in recent years, have shown an active interest or even have played a central role in the development of this new paradigm. Indeed, the partners of HOUSE on FIRE pursue an international programming and co-production policy, based on the conviction that the arts have an essential role to play both in the communication between people and in the development of thought and debate about problems and challenges that our societies and the world are facing.

The topic for thematic events in The House on Fire network this season is «*The individual and the common*». STIGMA – Casting the Obvious is a collaboration between BIT Teatergarasjen/ METEOR and the feminist magazine FETT.

Why do we, as an art audience, not hesitate to accept a short blond man and a tall redhead as brothers on a traditional theatre stage, whereas actors of a different colour break the so-called illusion in a similar casting? «*Blame it on the drama*», society tells us. «*There has to be up-to-date plays written for us to cast in a different manner*» the theatre reply. Whose responsibility is it to change the social stigma at hand? What is needed to challenge the underlying agreement of what is believable on stage?

The first days after the turn of the Norwegian election towards a conservative government the 9th of September this year, one of the most shared articles in social media was the British newspaper The Independent's link between Fremskrittspartiet (The Populist Progress Party) and the man convicted for the crimes of 22.07.2011, Anders Behring Breivik, stating the ideological similarities between the two, as well as pinpointing the fact that the mass murderer was a member of the party as a youth. Norway has been governed by the labour party since WWII, only interrupted by short periods of conservative rule. This is the first election where the populist party is likely to form a government together with the conservative Høyre, a party that has earlier formed coalition governments leaning towards the centre of the political landscape. Although the Populist Progress Party represents certain strategies that is difficult to combine with a humanistic worldview, branding them as right wing extremist plays on a stigma more than matters of fact compared to existing right wing parties in Europe.

A couple of months earlier, a Norwegian comedian got blazing critique in the media after portraying the American talk show host Oprah Winfrey as a blackface minstrel artist, reminiscent of the entertainment culture in the United States in the decades around the emancipation from slavery in the 1860s. The African-American comedian Dave Chappelle enjoys portraying white news anchors, but is not necessarily required to relate to the issues history adds to context. What defines which minority groups should suffer from social stigma at a certain time? What decides who gets to partake in the big pool of «normal»?

The Canadian sociologist Erving Goffman used the theatre as a metaphor for the importance of human, social and political action, made famous in *The Presentation of Self in Everyday Life* published in 1959. He argued that all actions are social performances we make to maintain desired impressions of ourselves to others. The only time one can truly be oneself is behind the scenes when no one is watching. Four years later, he published his research on what he coined "social stigma", which examines how people manage these performances in situations where their identities depart from the approved standards of appearance or behaviour. The most common strategy is through concealment.

This all relates to the range of which cultural norms are regarded as common for the greater society, where one risks discontentment in deviating from the standard. Goffman counts several forms of social stigma separated into three groups: Overt or external deformations (such as scars, physical manifestations of anorexia nervosa, leprosy, or of a physical disability or social disability such as obesity), deviations in personal traits (including mental illness, drug addiction, alcoholism and criminal background) and tribal stigmas, imagined or real, of ethnic group, nationality or of religion that is deemed to be a deviation from the prevailing normativity. In light of historical events since 1963 when the research was published, we can justify including sexual orientation, gender identity, education, social class and ideology as parameters for social stigma measurement.

We want to invite you to a debate over these topics, to dive into them over a cup of coffee. This is not an attempt to draw any further lines regarding what is right and what is wrong, only what is. Follow BIT Teatergarasjen and FETT in social media for updates on who gets selected to partake in the panel. We hope to see you there.

PRACTICAL INFORMATION:

The seminar is open/free of charge, and will be conducted in English.
For more information about House on Fire, visit houseonfire.eu



Kultur



A House on Fire project; with the support of the Culture Programme of the European Union

CATHOLIC 1991

WORK IN PROGRESS

Røkeriet bar at USF Verftet, **THURSDAY 24TH** at 18:00

Catholic 1991 is a performance about the word “catholic” by Andrea Spreafico (Bergen/IT) in collaboration with Ivo Bärtsch (Nürnberg/CH), Caroline Eckly (Bergen/FR), Thomas Meadowcroft (Berlin/AUS), Martin Flack (Bergen/NO) and others. The showing during METEOR is a result of a research week and should be regarded as a public performance of a work in progress.

The word «catholic» will be explored as used in an aesthetic, non-theological, sense (i.e. baroque, symbolic representation, ply, drapery, bloody figures, lust for pathetic, dramatic and baroque figures, mazy patterns, strong contrasts, climax), a temporal sense (i.e. nostalgia, projection towards an end, decadency), an etymological sense (“catholic” means: universal) and a geographical sense (very close, but non identical, to North-Mediterranean). These four meanings connote an aesthetic universe whose sense is bound to theatricality. With the expression “catholic artwork” the company refer to a piece, or in general a representation, whose form is a loud exteriorisation of a content. The content they choose to show this kind of exteriorisation is the 90s. The discussion of the word “catholic” will try to understand the 90s and the generation that in these years celebrated their youth. The culture of the 90s, its destiny at the end of the century, its desperate attempt to still be part of the last century – this will be the iconic content of the performance and will be used to create the set, the music and the movements of this piece, that will read the 90s generation as a “catholic” generation. If “catholic” is the work of the stage machine, the 90s will be the content that activate it.

PRACTICAL INFORMATION:

Open/free of charge.

INTERNATIONAL STRATEGY & TOURING # 2

WORKSHOP FOR PRODUCERS

Røkeriet mezzanine at USF Verftet, **THURSDAY 24TH** and **FRIDAY 25TH** at 10:00 – 17:00

International Strategy & Touring is a collaboration between BIT Teatergarasjen/METEOR 2013, Bureau Cassiopée and Proscen and is supported by Danse- og Teatersentrum (Performing Arts Hub Norway), Bergen Kommune and Fritt Ord.

Touring internationally generates a geographical, aesthetical, artistic, intellectual and professional mobility. It is challenging for the artistic work (how the show will be considered in another cultural context) but also in terms of administration, production and technical aspects. This mobility is already in process during all the steps which are taking place before the touring itself.

In order to be able to tour internationally, it is important to think outside the box, take a step back, to define the relevant strategies, realistic goals and implement the resources, while leveraging all the external elements. Indeed, many parameters have to be taken into account.

The second workshop about “International strategy and touring” will offer the opportunity to work in depth on defining and implementing international development. It aims to give to the participants the possibility to work on their own international strategy and on its implementation. The workshop is providing a reflection space, with an individual approach, connected to the situation of each participant. It will also provide inputs in terms of methodologies, tools and resources.

The workshop will be the opportunity to increase the knowledge about international networks, international contexts & markets and sharing good practices. It will allow to meet peers, share experience and start networking in an international context. Aiming to increase both the “hard skills” (communication tools, planning tools) as well as the “soft skills” (behavioural competencies, such as strategic thinking, communication skills), this session will combine workshops, sharing of experience, case studies of each participant and courses.

SPEAKERS:

Anne-Cécile Sibué-Birkeland is based in Paris (France) and Bergen (Norway), and has been working as a producer/manager for the past 15 years - working internationally with international artists. In 2004, she created Bureau Cassiopée, a producing office based in Paris, which is responsible for the administration, production and distribution of several dance & theatre companies and is composed of a team of 6 people. In 2013, she has established Cassiopée Office in Bergen. In the frame of these two organisations, she is in charge of the teaching, training, mentorship and consulting activities.

Alix Sarrade is a French producer & distribution manager. After graduating in economics & management in the cultural field, she worked at Bureau Cassiopee for 5 years for the administration of Gisèle Vienne and Herman Diephuis' companies. She is now working for the international distribution and production of Gisèle Vienne's company in Alma Office (Brussels).

PRACTICAL INFORMATION:

Seminar fee: 450 NOK (approx. €55) incl. lunch, coffee, tea

Participants have to attend the 2 days of workshop, located at USF Verftet, Røkeriet Mezzanine. The workshop will be conducted in English.

Profile of the participants :

Norwegian & international producers, directors of production, project managers, touring/distribution managers, working in companies, venues or festivals, who are willing to develop an international touring strategy or are currently doing it. Experience of touring nationally is required. The workshop is open for both the participants of the first seminar in this series (International strategy and touring #1) that took place at Oktoberdans 2012 and for newcomers.



Performance Art Bergen

Performance NÅ 3 - Sunday, 20.10.2013, 19 hrs, Fensal, K. Oscarsgate 15
Los Torreznos, Monika Günther & Rudi Schill, Hilde Skevik & Ellen Suhrke

Performance NÅ 4 - Saturday, 23.11.2013, 10 – 19 hrs
Kunstnerverksteder C. Sundtsgate 55 / BEK Bergen Elektronisk Kunst
Guro Gomo, Amanda Steggell, Paolo Zuccotti, N.N.

2014

Bergen International Performance Festival 25 - 27. April, Bontelabo

Performance NÅ 5, tba

Mellom Himmel og Hav, tba August 2014

www.performanceartbergen.no

Open lectures this semester

Oct. 22: Adam Kowalski/Center for Polish Scenography

Oct. 24: Celine Barel/International Flavors & Fragrances

Oct. 29: Arti Grabowski

Nov. 5: Ina Christel Johannessen/ Zero Visibility Corp

Nov. 12: Reinert Mithassel

Nov. 19: Andre Heers og Annette Stahmer/Fliegende Teilchen

All lectures from 18:00 – 20:00 **Location:** HiØ / Norwegian Theatre Academy,
main reception at Kobberslagerstredet 5 at Kråkerøy in Fredrikstad.

Artistic research fellowship

Application deadline December 1, 2013

www.hiof.no/eng/english/vacant-positions

The Norwegian Theatre Academy offers a BA in acting and
a BA in scenography and a MA in scenography is planned.

Next BA admission march 2015 / More info at www.hiof.no/scenekunst

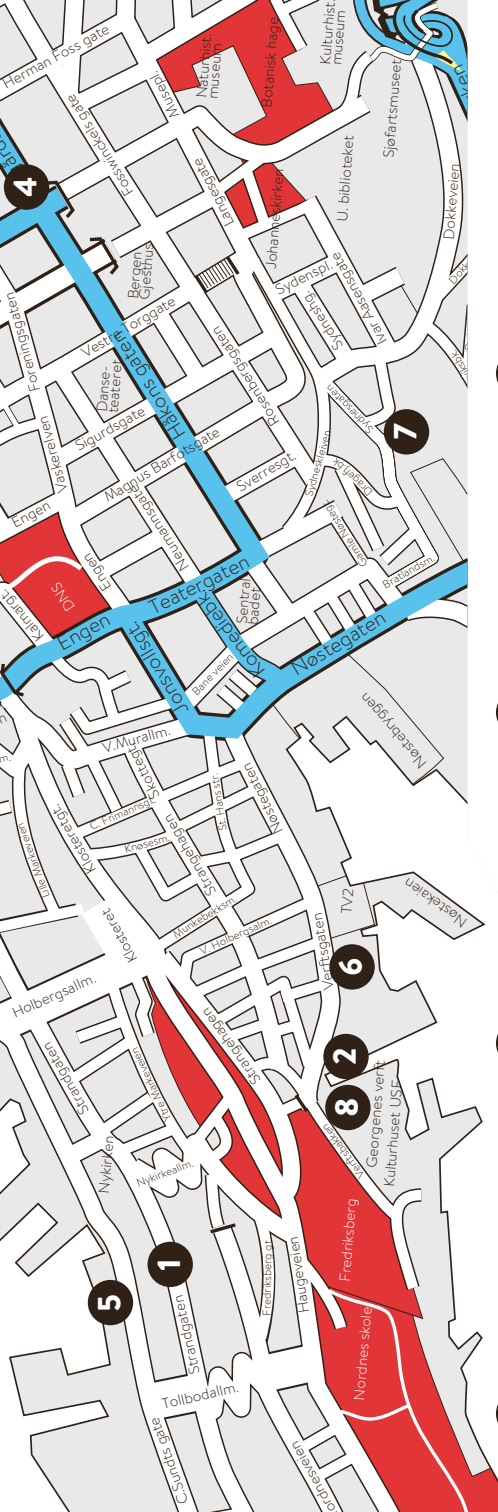


Østfold University College

Norwegian Theatre Academy

ARENAS

- 1** BIT Teatergarasjen
Address: Strandgaten 205
bit-teatergarasjen.no



- 2** Bergen Dansesenter
Address: Georgernes Verft 12
bergen-dansesenter.no
- 3** Bontelabo
Address: Bontelabo/
Skutevikstoget

- 4** Garage
Address: Christiesgate 14
garage.no
- 5** Kunstakademiet
Address: C. Sundtsgt. 53
khib.no

- 6** Studio Bergen
Address: Nøstegaten 119
carteblanche.no
- 7** University of Bergen
Address: See page 25

- 8** Studio USF
Rokeriet USF
Rokeriet bar
Rokeriet Mezzanine
Cinemateket USF
Sardinene USF
Address: Georgernes Verft 12
usf.no

AGENDA 17. – 21. OCTOBER

ARENA	Thursday 17th of October	Friday 18th of October
UNIVERSITY OF BERGEN	10:00 – 16:00 Seminar The triangle seminar Bergen – Århus – St. Petersburg	10:00 – 16:00 Seminar The triangle seminar Bergen – Århus – St. Petersburg
RØKERIET BAR		
RØKERIET MEZZANINE		12:00 – 16:00 Workshop Collective dramaturgy and creation
BONTELABO		18:00 Verdensteatret Lab Norway (Vernissage)
CINEMATEKET USF		
KUNSTAKADEMIET	17:00 (Åpning/Vernissage) Marieke Verbiesen & Neeltje Sprengers Norway/Netherlands <i>Moviestar</i>	17:00 Marieke Verbiesen & Neeltje Sprengers Norway/Netherlands <i>Moviestar</i>
STUDIO BERGEN	18:00 Mundo Perfeito/Foguetes Maravilha Portugal/Brazil <i>Wonder World</i>	18:00 Mundo Perfeito/Foguetes Maravilha Portugal/Brasil <i>Wonder World</i>
RØKERIET BAR		19:00 Artist talk Tore Vagn Lid / Transiteatret
STUDIO USF	19:30 Livestock Norway <i>Et Oljeeventyr</i>	19:30 Livestock Norway <i>Et Oljeeventyr</i>
RØKERIET USF	21:00 Transiteatret - Bergen Norway <i>Judasevangeliet</i>	17:00 / 21:00 Transiteatret -Bergen Norway <i>Judasevangeliet</i>
STUDIO BERGEN		
RØKERIET BAR	23:00 Opening night party	22:30 Prøverommet – Festivalsalong
UNKNOWN / POP UP		

Saturday 19th of October	Sunday 20th of October	Monday 21st of October
11:00 – 16:00 Seminar THE OTHER EYE #2		
12:00 – 16:00 Workshop Collective dramaturgy and creation		
14:00 Verdensteatret Lab Norway	14:00 Verdensteatret Lab Norway	14:00 Verdensteatret Lab Norway
	15:00 Movie and lecture «Stalker» by Andrei Tarkovskij	
16:00 Marieke Verbiesen & Neeltje Sprengers Norway/ Netherlands <i>Moviestar</i>	16:00 Marieke Verbiesen & Neeltje Sprengers Norway/ Netherlands <i>Moviestar</i>	17:00 Marieke Verbiesen & Neeltje Sprengers Norway/ Netherlands <i>Moviestar</i>
18:00 Mundo Perfeito/Tiago Rodrigues Portugal <i>If a window would open</i>		
19:30 Nadia Tsulukidze Georgia <i>Me and Stalin</i>	19:30 Nadia Tsulukidze Georgia <i>Me and Stalin</i>	
21:00 Burrows & Fargion England/Italy <i>Cheap Lecture/The Cow Piece</i>	21:00 Burrows & Fargion England/Italy <i>Counting to One Hundred / One Flute Note + talk</i>	19:30 Burrows & Fargion England/Italy <i>Show and tell</i>
		21:00 Gisèle Vienne France <i>The Pyre</i>
22:30 Prøverommet – Festivalsalong	22:00 Artist talk Jonathan Burrows & Matteo Fargion 22:30 Prøverommet – Festivalsalong	22:30 Prøverommet – Festivalsalong
		Avdal, Shinozaki, Gutierrez and George Norway/Japan/ USA/Australia <i>Pop up</i>

AGENDA 22. – 26. OCTOBER

ARENA	Tuesday 22nd of October	Wednesday 23rd of October
RØKERIET MEZZANINE		
BONTELABO		
RØKERIET BAR		15:00 Debate STIGMA Casting the obvious
KUNSTAKADEMIET	17:00 Marieke Verbiesen & Neeltje Sprengers Norway/ Netherlands <i>Moviestar</i>	17:00 Marieke Verbiesen & Neeltje Sprengers Norway/ Netherlands <i>Moviestar</i>
STUDIO BERGEN		
RØKERIET BAR		
BERGEN DANSESENTER		
STUDIO BERGEN GRÅSONEN		
STUDIO USF	19:30 Oleg Soulimenko/ Andrei Andrianov Russia <i>Old Chaos/New Order</i>	19:30 Oleg Soulimenko/ Andrei Andrianov Russia <i>Old Chaos/New Order</i>
STUDIO BERGEN	21:00 Gisèle Vienne France <i>The Pyre</i>	
RØKERIET USF		21:00 Verk produksjoner Norway <i>Stalker</i>
GARAGE		
SARDINEN USF		
RØKERIET BAR	22:30 Prøverommet – Festivalsalong	22:30 Prøverommet – Festivalsalong
UNKNOWN / POP UP	Avdal, Shinozaki, Gutierrez and George Norway/Japan/ USA/Australia <i>Pop up</i>	Avdal, Shinozaki, Gutierrez and George Norway/Japan/ USA/Australia <i>Pop up</i>

Thursday 24th of October	Friday 25th of October	Saturday 26th of October
10:00 – 17:00 Workshop for producers International strategy & touring # 2	10:00 – 17:00 Workshop for producers International strategy & touring # 2	
14:00 Verdensteatret Lab Norway	14:00 Verdensteatret Lab Norway	14:00 Verdensteatret Lab Norway
17:00 Marieke Verbiesen & Neeltje Sprengers Norway/ Netherlands <i>Moviestar</i>	17:00 Marieke Verbiesen & Neeltje Sprengers Norway/ Netherlands <i>Moviestar</i>	16:00 Marieke Verbiesen & Neeltje Sprengers Norway/ Netherlands <i>Moviestar</i>
	18:00 De Utvalgte Norway <i>De Utvalgte</i>	14:00/18:00 De Utvalgte Norway <i>De Utvalgte</i>
18:00 Catholic 1991 Work in progress		
19:30 Damir Todorovic Serbia <i>As it is</i>	19:30 Damir Todorovic Serbia <i>As it is</i>	19:30 Damir Todorovic Serbia <i>As it is</i>
	19:30 Artist talk Kari Holtan / De Utvalgte	
	21:00 Sto Union/Nadia Ross Canada <i>Intimacy with a Thousand Things</i>	21:00 Sto Union/Nadia Ross Canada <i>Intimacy with a Thousand Things</i>
21:00 Verk produksjoner Norway <i>Stalker</i>		
	22:30 Happy Gorilla & Vulture Industries Norway <i>Turning Golem</i>	
		22:00 Closing night party
22:30 Prøverommet – Festivalsalong		
Avdal, Shinozaki, Gutierrez and George Norway/Japan/ USA/Australia <i>Pop up</i>	Avdal, Shinozaki, Gutierrez and George Norway/Japan/ USA/Australia <i>Pop up</i>	Avdal, Shinozaki, Gutierrez and George Norway/Japan/ USA/Australia <i>Pop up</i>

UPCOMING
EVENTS



THEORETICAL
PROGRAMME

Bergens Tidende



BERGEN KOMMUNE

AUGUSTIN
HOTEL BERGEN



GRAND TERMINUS
HOTEL BERGEN



Kultur

apap



Du får beste pris på
billetter til Meteor
2013 med BTkortet

METEOR 2013 presenteres i samarbeid med USF Verftet, Carte Blanche, Danse- og teatersentrum, Universitetet i Bergen, Fritt Ord, Cinemateket, Bontelabo, KHiB/Akademiet, Bergens Tidende, Hotel Augustin, Grand Hotel Terminus og med støtte fra ambassadene i Wien, Brüssel, Paris, Dublin, Warsawa, Berlin, Haag og New York, Bergen Kommune - Byrådsavdeling for kultur, næring, idrett og kirke, Hordaland Fylkeskommune, Fond For Utøvende Kunstnere og EUs kulturprogram gjennom de europeiske nettverkene House on Fire og Advancing Performing Arts Project.