

METEOR2009

INTERNATIONAL THEATRE FESTIVAL - AROUND BERGEN | WWW.METEOR2009.NO

FESTIVAL PROGRAMME
22-31 OKTOBER

INFORMATION | TICKETS

INDIVIDUAL TICKET PRICES ARE LISTED UNDER EACH PERFORMANCE

TICKET PURCHASE

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

THE DAY PASS

For those of you who would like to enjoy more than one performance a day, we recommend buying The Day Pass. It can be bought at the Box Office during the festival. The Pass gives 25 % discount and is valid the day of the purchase. The Pass cannot be booked in advance.

MEETING POINTS METEOR 2009

BOX OFFICE | ØVRE OLE BULLS PLASS 6 | 22nd - 31st of OCTOBER | 12.00-16.00

Box Office in LOGEN is open every day during the festival between 12.00-16.00. Box office adress: Øvre Ole Bulls Plass 6 (check www.meteor2009.no for directions)

ROM 8 | VASKERELVEN 8 | 22nd - 31st of OCTOBER | 12.00-17.00

ROM 8 is the new exhibition space of the Bergen National Academy of the Arts. During METEOR 2009 ROM 8 will be a place for presentations, talks, conversations, lectures, the nordic videoteque, ping pong and a place to get the information you want concerning the festival. Whether you are an international guest of the festival, a journalist, an audience member or just a person passing by, you are welcome to step inside and get a peak at what lies behind or around an art project or just to have a chat with the people who are there. ROM 8 is placed centrally in the middle of Bergen with several excellent bars and restaurants just meters away. ROM 8 is open every day during the festival | Entrance is free

More information later in this programme.

LOGEN BAR | ØVRE OLE BULLS PLASS 6 | FESTIVAL BAR FOR METEOR 2009

Every theatre festival with a little bit of self-respect has to offer the opportunity to close every festival day in swinging manner. METEOR 2009 is no exception. We welcome you to one of the nicest bars in town, informal Logen Bar which will be the festival head quarters during festival nights.

CONTACT INFORMATION BIT TEATERGARASJEN

Address: BIT Teatergarasjen, Strandgaten 205, N-5004 Bergen // Phone [+47] 55 23 22 35
Fax [+47] 55 23 18 15 Email: info@bit-teatergarasjen.no // www.bit-teatergarasjen.no



22.10 | 23.30 | LOGEN BAR | FREE

OPENING NIGHT PARTY / CONCERT WITH LOLA ARIAS AND ULISES CONTI

At the Meteor Opening Night Party we invite you to join us for a concert with Lola Arias and Ulises Conti. Their music incorporates rock, folk and experimental music, and in 2008 they released their first album, "El amore es un francotirador" – roughly translated, 'love is a sniper'. The two started working together in 2003, composing the music for Compañía postnuclear's plays. Conti is a composer, multi-instrumentalist and audio artist and has composed the music to a number of films and theatre performances, including the opening performance at this year's Meteor, Lola Arias' My Life After.

"Like the soundtrack of a road movie, their music recalls a scenery of horses, cowgirls and trucks along the highway."

www.myspace.com/lolaariasulisesconti

www.myspace.com/ulisesconti

www.myspace.com/lolaarias





PHOTO: LORENA FERNÁNDEZ

22.-23.10 | 21.00 | STUDIO BERGEN | 200/100 | 90 MIN

LOLA ARIAS (ARGENTINA) MY LIFE AFTER

Argentinian Lola Arias is a multidisciplinary talent with a great commitment to political and social concerns. My Life After is a piece made up of the memories of daughters and sons of guerrilla warriors, police, bureaucrats, priests and intellectuals in exile.

"When I was seven years old, I used to dress up in my mother's clothes and walked around the house while stepping on her dress, like a miniature queen. Twenty years later I find my mother's jeans from the 70s and they fit me like a glove! I put them on and start walking towards the past. Down the avenue I meet my parents when they were young, and we all go on a motorcycle ride around Buenos Aires. My father sits in front, with my mother and me behind him, my arms wrapped tightly around my mother, and the wind hits me so hard that it feels like it's erasing my face." (Lola Arias)

In My Life After, six Argentinean actors born in the 1970s and 80s reconstruct their parents' youth from photographs, letters, cassettes, used clothes, stories and vague memories. Who were my parents when I was born? How was Argentine before I learned how to speak? How many versions exist of what happened before what I remember? Each actor recreates scenes from their parents' past to understand something in the future. As if they were their parents' doubles, they try on their clothes and try to re-present their lives. *My Life After* comes together in the space between reality and fiction, between one generation and another, between national and personal histories. Lola Arias is the founder of the company by the same name, and she has published music, poetry, short stories and plays.

Dramaturgy and direction: Lola Arias | Actors: Blas Arresse, Liza Casullo, Carla Crespo, Vanina Falco, Esteban Lamothe, José Lugones, Pablo Lugones | Ass. director: Sofía Medici | Scenography: Ariel Vaccaro | Lighting design: Gonzalo Córdova | Music: Ulises Conti | Video: Alejo Mognuillansky | Choreography: Luciana Acuña | Costume design: Jazmín Berakha | Research: Gonzalo Aguilar

Performed in Spanish with English subtitles.

Co-produced by BIT Teatergarasjen, steirischer herbst, Complejo Teatral (Buenos Aires), Zürcher Theater Spektakel, International Summer Festival Kampnagel (Hamburg), Noordezon Performing Arts Festival & Grand Theatre Groningen.

The performance is presented with support from the Ministry of Foreign Affairs' travel grant.

MEET THE ARTIST!

After the performance on Friday October 23rd, a conversation with director Lola Arias will be held, led by Lise Risom Olsen, freelance actor and artistic director in NONCompany.



This beautiful performance is the final installment of STO Unio's trilogy *How Can We Live?*, which explores the postulate: Until we acknowledge our profound human limitations and our inability to know anything for certain – how can we go on?

Performed in English

In *7 Important Things*, director Nadia Ross collaborates with George Acheson, who was kicked out from home at sixteen because he refused to cut his hair. Ironically, he's now a hairdresser. In this performance, he looks back on his life as an active participant in two great movements of the previous century; the political upheavals in Quebec in the 1960s and the punk movement in London in the 70s. George has spent his life finding a way to live in a society he feels no kinship with. As he states: "democracy never worked for me, nobody I ever voted for got in." Now in his mid-fifties, he sees himself as an ordinary, invisible, middle-aged man. In other words: he has a story to tell. The performance is constructed out of short episodes that imply dissonance, like a broken record, or like the main character's perception of his own life.

"*7 Important Things* ... swivels with casual elegance between narration, enactment and improvised discussion... If you're thoroughly alternative you'll love this show" - *The Age*, Australia.

Text + Direction + On stage: Nadia Ross og George Acheson | W.A.C. [Wakefield Art Collective] Director: Rob Scott | Stage and technical executive: Richard Desrochers | Scenography: Barry Padolsky | Lighting design: Steve Lucas | Video: W.A.C. | Masks: Rick Ritza | Costumes: Andy Tait | Tour manager: Sarah Rogers | Producer: STO UNION og THE NATIONAL ARTS CENTRE in collaboration with W.A.C. #1 Tour agent: Menno Plukker Theatre Agent Inc.

www.stounion.com

23.-24.10 | 18.00 | STUDIO USF | 200/100 | 60 MIN

STO UNION (CANADA) 7 IMPORTANT THINGS



Digitalteateret and Casiokids present a short fairytale for children, with all the essential ingredients of the genre: powers of good and evil, monsters and guardians, and a narrative of capture and a quest for liberation.

Gomurskogen is an extraordinary rainforest inhabited by musical animals that communicate through sounds and songs, and usually live peacefully under the protection of the omnipresent Gomur mom. The performance details how the forest is threatened by ecological disaster when the lizard-like creature Togen kidnaps the gomurs, who are responsible for singing the rainy season into being. We follow the gomur Gomar and the foldvara Shodda on their journey to liberate the gomurs. The performance is a collaboration between Digitalteateret, the band Casiokids and artist/scenographer Sveinung Unneland.

Gomurskogen and the creatures in it is a fairytale universe that has been developed over the course of three years, serving as a common ground for the band and the theatre group's musical and visual ideas and collaborative projects. These ideas have now been put together as a performance for children from the age of four.

CONTRIBUTORS: Aslak Helgesen, Ingrid Granum Ellestad, Jean Christine Cena, Helene Ødegård, Ketil Kinden Endresen, Kjetil Bjøreid Aabø, Omar Emmanuel Johnsen, Fredrik Øgreid Vogsborg, Einar Olsson og Sveinung Rudjord Unneland.

Performed in Norwegian

The performance is produced with support from Arts Council Norway and Bergen Kommune, and in collaboration with and supported by Sparebanken Vest, Den Kulturelle Skolesekken and Barnas Hus. The performance is co-produced by BIT Teatergarasjen.

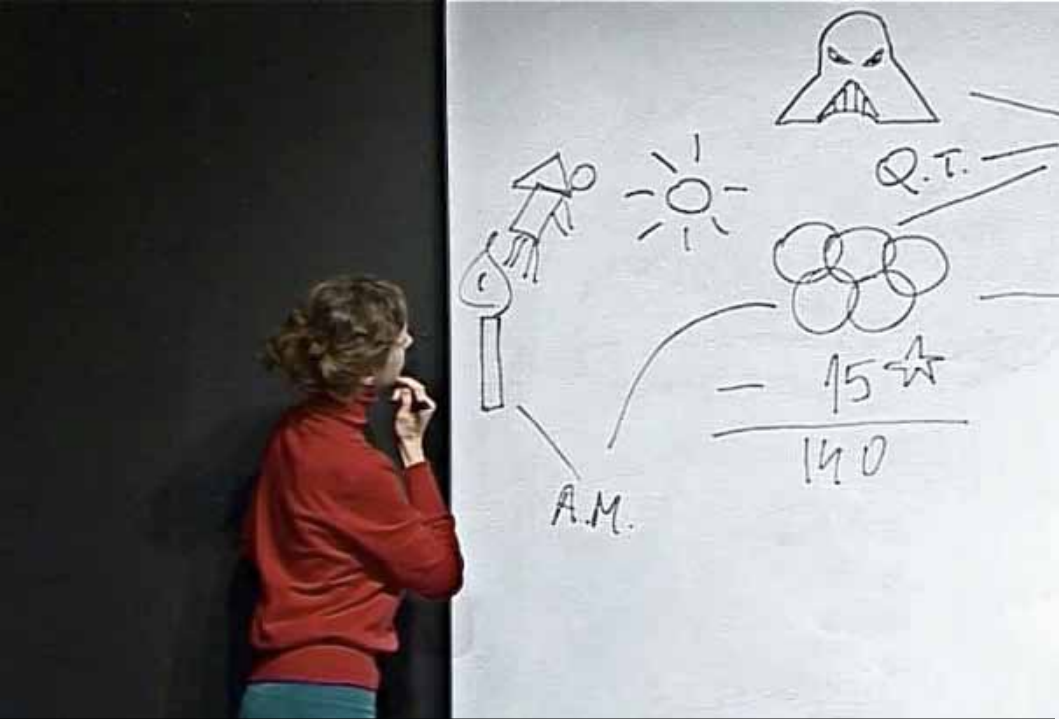
24.10 | 13.00/14.00/15.00 | BARNAS HUS | 100 | 30 MIN

DIGITALTEATERET & CASIOKIDS (NORWAY) GOMURSKOGEN FOR CHILDREN FROM 4 YEARS OLD

GOMURSKOGEN



ILLUSTRATION: ASLAK HLEGESEN



24.10 | 21.00 | STUDIO BERGEN | 200/100 | 50 MIN

BARBARA MATIJEVIC & GIUSEPPE CHICO (CRO/IT/FRA) | AM 1984

1984 is not only the year from Orwell's dystopian dictatorship, but also the heyday of Tito's communist Yugoslavia, as well as the year when six-year old Barbara Matijevic watched TV for the first time. It was a broadcast from the Olympic Games in Los Angeles, and she dreamt of entering the image on-screen and staying there.

Performed in English

I am 1984 is a global-historical and autobiographical journey that constantly returns to the year 1984. Gathering perspectives from different realities and fictions, such as events from national and world history, science fiction, films, 3D-animations, virtual internet systems and video games, the performance asks questions such as: What is the connection between Mona Lisa's smile and Mickey Mouse's grin? And between Mickey Mouse's grin and the ravenous wide-open mouth of Pac Man? And between Pac Man and the circles of the Olympic Games?

I am 1984 the first part of a trilogy with the tentative title *The Theory of Performance to Come or – The Only Way to Avoid the Massacre is to Become its Authors*. The piece received a special award from the jury of the *INFANT* festival in Novi Sad for "expanding the limits of theatre", and is described as a unique theatrical link between private, personal history and a global worldview.

"The only way to avoid the massacre is to become its authors".

Text and direction: Barbara Matijevic og Giuseppe Chico | Performed by: Barbara Matijevic | Production: k.o./kombinirane operacije, Kroatia Co-produksjon: ZeKaeM, Kroatia





25.-26.10 | 18.00 | STUDIO USF | 200/100 | 60 MIN

BERLIN (BELGIUM) BONANZA

You can only believe half of what you see and nothing you hear. *Bonanza* is a unique film portrait of an abandoned former mining town. During the gold rush, 6000 people lived in Bonanza, Colorado. The town had 36 saloons, seven dance halls and a significant number of prostitutes. Now, it has seven inhabitants.

One of the town dwellers, Mark, works with forest fires all over the United States. Mark is in conflict with Ed and Gail. He's scared of Mary. Ed and Gail is an older couple attempting to reunite the city council. They're in conflict with everyone except Mary and Richard. Richard is a priest in Pueblo, a town 300km away, but stays in Bonanza half of the week and mostly keeps to himself. Mary is known to everyone as the witch and is out on bail, which was paid by Ed and Gail. She can be called on for spiritual guidance, and is in conflict with everyone. Darva and Shikiah are the two new ladies. They describe themselves as metaphysical guides, and see elves past the river in the morning and better times ahead. They're in conflict with Mary, Ed and Gail. Joan, the current mayor, doesn't live there, but descends from the city's founders and wishes to protect Bonanza from Ed and Gail.

Berlin's performance is a documentary portrait of the province, although Bonanza is a microcosm of the world, according to its inhabitants. During the performance, a 7 x 3m miniature of the town is displayed, equipped with five movie screens hanging above the horizon, onto which the five couples are projected.

Concept: Berlin (Bart Baele, Yves Degryse, Caroline Rochlitz) | Photo: Bart Baele, Nico Leune | Sound: Tom De With | Editing: Bart Baele | Soundtrack and mixing: Peter Van Laerhoven | Research: Berlin, Nico Leunen | Graphics: Gerjo Van Dam | Scaled Model: Koen De Ceuleneer | SCENOGRAPHY: Tom Van de Oudeweetering | Subtitles: Sofie Benoot | Software: Frank Lanssens | Electronics: Dadaelectronics | Production: Berlin.

Presented in English with Swedish subtitles.

Co-production: STUK, KVS, Vooruit
Support from: Flanders Audiovisual Fund, City of Antwerp, Flanders Image | Presented with support from the Arts Council Norway and in collaboration with Bergen International Film Festival (BIFF).

www.berlinberlin.be



***in pieces* is a collaboration between Tim Etchells and Fumiyo Ikeda, a solo performed by Ikeda. Comical, puzzling, emotional, intimate and veiled by turns *in pieces* combines movement, dance, written text, improvised speech and concerns itself with memory, with the processes of remembering and forgetting, exploring these both as they are felt and articulated by the body and as they are made manifest in language.**

Formed out of fragments – one sense of the 'pieces' of the work's title – the performance comprises an unstable, absurd, surprising, poetic and occasionally numbered catalogue containing remembered phrases, movements, narratives, emotional states, music and songs. Somewhere in the space between these things – between movement and speech, between past remembered and the unfolding present moment of the stage – the event of the performance takes place.

Fumiyo Ikeda has danced for Rosas since 1983, and Tim Etchells is writer and director in Forced Entertainment. Both companies have gained international recognition for their performances and have been central driving forces in contemporary dance and theatre for the past 20 years, and both have performed at BIT Teatergarasjen on a number of occasions.

Text & direction: Tim Etchells | Creation & performance: Fumiyo Ikeda | Assistant director: Sara Jansen | Lighting: Nigel Edwards | Set: Richard Lowdon | Costumes: Ann Weckx | Musical Advisor: George van Dam | Technician (Kaaithheater): Peter Fol | Production Management (Rosas): Hanne Van Waeyenberge | Production: Rosas | Co-Production: Sadler's Wells (London), Kaaithheater (Brussels), PACT Zollverein (Essen), Théâtre Garonne (Toulouse), Festival d'Automne à Paris (Paris), Théâtre de la Bastille (Paris) | Supported by The British Council

Performed in English

"In movement and language I love what Fumiyo does - the way she undoes words, blurs actions. I love the way she can shift her presence in movement, fading in the space of one second from something taut, hard and harsh to something soft, almost dissolving."

(Tim Etchells)

www.rosas.be

25.-26.10 | 21.00 | STUDIO BERGEN | 250/150 | 70 MIN
TIM ETHELLS & FUMIYO IKEDA (UK/BELGIUM) IN PIECES



PHOTO: HERMAN SORGELOOS



"Shakespeare recycled into a parable of life at the end of the era of the internal-combustion engine."
The Canadian-Norwegian actor-director Bembo Davies revisits his theatrical adolescence by rebuilding a classic tragedy as the modern one. We invite you to witness Shakespeare in a car repair shop.

The performance *The Last Car on Earth - the very Passion of D. Moore vs the Automites*, dismantles the great Shakespeare tragedy *Othello, the Moor of Venice*. Bembo Davies and dramaturge Steven Bush have then addressed the pile of pieces and spare parts, to construct the play anew.

Finally, a refreshing new play from the famous old Bard! A play that sheds light on a man's deepest passion, his first love – a car. The old masterpiece is pieced together without adding a single word, and is made into a solid one-man play, where the mechanic D. Moore finds a worthy opponent in his beloved automobile. Asbjørn Sundal makes the music on his homemade propane-container marimba, and the brandished sword is substituted with a bolt puller. Even the architecture of Sveins Bil og Motor in Nøstegaten reminds one of Shakespeares Globe

Performed in English

The performance is co-produced by BIT Teatergarasjen and is presented in collaboration with Sveins Bil og Motor AS. The performance has recieved production support from the Arts Council Norway and Bergen Kommune.

Idea: Bembo Davies | On stage: Bembo Davies, '97 Hyundai Sonata | Dramaturgy + production design: Steven Bush | Text: William Shakespeare | Script: Bembo Davies & Steven Bush | Music: Asbjørn Sundal | Instruction: Arild Vestre | Mechanical consultants: Svein O. Olsen & Arild Pettersen.

26.-31.10 | 22.00 | SVEINS BIL OG MOTOR AS | 200/100 | 60 MIN

BEMBO DAVIES (NORWAY) THE LAST CAR ON EARTH - THE VERY PASSION OF D. MOORE VS THE AUTOMITES



PHOTO: GILLIAN CARSON



PHOTO: TOR MAGNE LIE

28.-29.10 | 21.00 | STUDIO BERGEN | 200/100 | 90 MIN

FIKSDAL/LIE (NORWAY) PRESENTENDING

***PresentENDING* is the fifth performance from Fiksdal/Lie, and this time they've really gone soul-searching. Like most people, they just want to be themselves, know what they really want and then just do it. Risk it all. Sell the house, the kids. Tear up the flowerbed by the roots. See the world. Stage a musical – something clever, something good. To clench their teeth, stay up late at night, never give up.**

But what if they can't do it? Who will they become then? Jean-Paul Satre said, "hell is other people", but Fiksdal/Lie thinks the enemy is far more cunning. In *PresentENDING*, they take the father of existentialism with them into the girls' wardrobe. With him as the head of an ensemble of dancers and actors wholly dependent on the gaze of the others, *PresentENDING* turns into a breakneck journey into the pitch dark girls' heart of show business. And when everything is forced into the limelight, panic ensues behind closed curtains.

PresentENDING is a play about how wrong everything can go when everyone tries to be themselves. Fiksdal/Lie consists of choreographer Ingrid Midgard Fiksdal and writer/director Miriam Prestøy Lie. In previous performances such as *Pravda* (BIT Teatergarasjen 2008) and *Krasnoyarsk* (Det Norske Teatret 2008), they have displayed a distinctive and humorous species of dance-theatre that challenges the audience's senses and intellect.

Idea + concept + direction: Fiksdal/Lie | Choreography: Ingrid Midgard Fiksdal | Text: Miriam Prestøy Lie | Performers: Kristin Helgebostad, Caisa Strømmen Røstad, Martin Lervik, Cecilie Enersen, Karl Flyman | Scenography: Signe Becker | Lighting: Kyrre Heldal Karlsen / Ingeborg S.Olerud.

Performed in Norwegian

Co-produced by: BIT Teatergarasjen and Black Box Teater with support from Arts Council Norway, The Fund for Performing Arts, The Fund for Sound and Image, RAS-Regional Arena for Samtidsdans/Sandnes Kulturhus and Rogaland Teater

MEET THE ARTIST!

Wednesday October 28th, after the performance. Conversation will be lead by freelance journalist and vice-chairman of Bergen Dansesenter (Bergen Centre for Dance) Tora de Zwart Rørholt, and is presented in collaboration with Bergen Dansesenter.

www.myspace.com/fiksdallie



PHOTO: THOR BRODRESKIFT

28.-29.10 | 18.00 | STUDIO USF | 200/100 | 60 MIN

LEO PRESTON (NORWAY) GETTING SPIRITUAL WITH MR. VADER

It's been a couple of years since I brought y'all Sir Global Rights and His Wireless Crew, featuring brother Abdoulaye and his wife Safiatou from Mali, along with The Wireless Band and my girl Veronica. It's been a couple of pretty turbulent years they've knocked down the Wrap arts centre, which I co-founded, and which has been my creative base for the past six years. I've been getting some projects going with the local youth (serious stuff!).

For about as long as the Meteor festival has been going, I've been serving you my freshest, heart felt shit, and I've never looked back... Things have been moving so fast, ain't been much time to reflect! All of a sudden I wasn't so sure where I was going anymore. Then along came my man Mr. Vader. He's got control. We've been shifting through all that shit from the past decade or so and looking into all the hidden links. Just as we were about to sum it all up with one logo and sell it around the world, we discovered a new wave of chaos, a spiritual vibe... *Getting Spiritual With Mr. Vader* could have been the start of a new sub-cultural movement. Now we're more interested in the potential significance/insignificance of such a movement.

Leo Preston combines elements of text, film, music, objects and demonstrations to create complex staged commentaries based on his own experiences. His relaxed style of performing, with elements that are obviously improvised, and the personal nature of the material, give his work a distinctive and engaging quality. This is his second piece to feature a live four-piece band and other performers (in this case Mr. Vader) on stage. His previous works have been received with much enthusiasm from critics and audience alike.

Text + video + music + direction: Leo Preston | Lighting design: Stephen Rolfe | Scenography: Erik Pettersen and Leo Preston | Choreographic consultant: Veronica Thorseth | Actors: Bruce Kilmer, Leo Preston | Band: The Wireless Band | The performance is co-produced by BIT Teatergarasjen with support from Arts Council Norway

PERFORMED IN ENGLISH

Performed in English

"A culture of hyper-individualism has thrown the people of our melting plastic empire into an amalgamated culture of mass communication. What was once clear is becoming blurry." (Mr. Vader)

www.leopreston.org



Operasjon Almenrausch was the code name for the largest operation against the Norwegian resistance movement during World War 2 – the assault on the communist encampment at Buahaugen in Øystre Slidre in 1944, a campaign that is generally not known among Norwegians today.

Tore Vagn Lid and Agder Teater's play lets us into the stories behind "the good [war]story". *Operasjon Almenrausch* deals with stories about how history is actively hidden and forgotten behind such hegemonic narratives. Black holes in a country's immediate past are interesting in two ways, first of all because people remain ignorant. Secondly, they beg the question about why such holes appear. The last point is particularly pertinent when speaking about a subject area which has been so thoroughly examined by Norwegians for sixty years; the Norwegian resistance movement during WW2. Buried deep beneath the tales of heroic battle against an occupying force, there's something else hidden. *Operasjon Almenrausch* is an attempt to unearth one of these previously unturned skeletons.

Instructor and author Tore Vagn Lid works in the intersection between theatre and music, and is best known for his work as director and artistic executive of Transiteatret in Bergen, and the performances "Maktens Anatomi" and "Die Massnahme", among others.

Text/Direction/Concept: Tore Vagn Lid | Scenography/costumes: Maria Wolgast | Videodesign: Are Hauffen | Sound design: Roar Sletteland/Tore Vagn Lid | Lighting: Tobias Leira | Music/arrangements: Stig Nordhagen | Sound consultant: Thorolf Thuestad | Video consultant: Rune Andreassen | Actors: Katrine Dale, Tor Christian F. Bleikli, Niklas Westerberg | Musicians: Kari Ingelsrud, Henning Seldal, Olivera Marinkovic, Regimantas Stankus | Project manager: Vest-Agder fylkeskommune v/Sidsel Graffer.

Performed in Norway

"With *Operasjon Almenrausch*, Tore Vagn Lid has created a brilliant piece of documentary theatre – daring, ambitious and thought-provoking." – IdaLou Larsen, www.idalou.no.

Operasjon Almenrausch won the Hedda award in september 2009.

AFTER TALK

Saturday October 31st. after the performance there will be a conversation between Tore Vagn Lid, Torggrim Titlestad, Gunnar Wiederstrøm and Stein Uglevik Larsen.

29.-30.10 / 20.30 | 31.10 / 18.00 | 01.11 / 18.00/20.30 | LOGEN TEATER | 200/100 | 80 MIN
OPERASJON ALMENRAUSCH (NORWAY)



Pia Maria Roll has been Cathrine Hasvis' best friend since high school. They study acting together in Stockholm, and after graduation they start a theatre company together, searching for the right kind of crusader spirit through political performances. In the middle of a production, however, Cathrine pulls out from the project, travels to India, changes her name to Chameli and is absorbed by the spiritual world.

Chameli's project expands wildly in scale and significance: she becomes a new age star in California with thousands of followers, travels the world talking about spiritual awakening as well as ecological consciousness – and is heard. By thousands of people, while Pia still stages marginal theatre productions in abandoned industrial premises once a year for an audience of about fifty people whose names she usually knows. In this performance, Roll summons her first idols, Bertold Brecht and Terje Nordby of Tramteteret to find out what went wrong. Will the world go under in a mixture of exploitative capitalism and religious rhetoric, or are those who think so archaic moralists out of touch with the times? Balancing between reality and manipulation, this performance sheds light on the contrast between the powerlessness of political art and the increasing power of religiosity.

Pia Maria Roll works in documentary hyperrealism. The participants in the play are not actors, but are invited to the project because of their lives, knowledge and commitment. Respect for the different philosophies on life gathered in one room creates an unexpected realization: that no one lives independent of other people, and that their different projects spring from a common need.

Concept + co-direction: Pia Maria Roll | Director: Marius Kolbenstvedt | On stage: Pia Maria Roll, Chameli Ardagh, Terje Nordby, Drude von der Vehr, Miranda Iyer, Nils Bech and Jon Platou. On video: Tarjei Rønnow | Lighting: Boya Böckman | Sound: Anthony Barrat | Space: Cathrine Haanes and Pia Maria Roll | Producer: Catherine Haanes.

Performed in Norwegian

The performance is supported by the Arts Council Norway, and The Fund for Sound and Image. Co-production: Black Box Teater

"The marginal experiment changes into something universal and deeply touching, and the artistic will to explore strikes at the heart of the intersection between science, religion, art and politics." (Elin Høyland)

MEET THE ARTIST!

Friday October 30th, after the performance. Conversation will be lead by scholar Cathrine Strøm – she is a literary consultant at Bergen Public Library, works at the publisher TransFer and as an editor in Vagant.

29.-30.10 | 19.30 | RØKERIET USF | 200/100 | 110 MIN

PIA MARIA ROLL (NORWAY) THE STREET SCENE





30.-31.10 | 15.00 | LOGEN BAR | 200/100 | 50 MIN

A SMITH (NORWAY/UK) THE NEXT TWO DAYS OF EVERYTHING

***The Next Two Days of Everything* is about travel stories, our problematic dependence on oil, about climate change and catastrophes. But above all, this is a performance about hope. Hope that we'll be okay.**

Performed in English

It takes time, in a human and personal perspective, to think about some of our actions and their correlations, results and consequences. Based on travels in Portugal, Singapore, Scotland, Russia and Norway, a smith reflects on how we can come to terms with some of our current concerns. The simple performance style adds emphasis to a smith's generous narration. *The Next Two Days of Everything* is an attempt to think small about big issues. To think about all that is made of oil that we take for granted, from the clothes we wear to our means of transportation. And if the tide washes through the streets, will we still keep on moving around? How long will we keep going before we realize that we may have to do things at a slower pace, or not do them at all, that we cannot afford to, and instead settle for dreaming a bit instead...

A smith is the artistic persona of Andy Smith, perhaps most known for the piece "Innvandrer" from 2007. He is a British theatre and performance artist currently residing in Norway. During the past six years, he has been working with and combining different methods and styles in performance, theatre, visual arts and text.

Written and performed by: a smith | Developed in association with: Rasmus Jørgensen, Maja Bugge, Tim Crouch og Karl James | A co-production between a smith, Black Box Teater and BIT Teatergarasjen | Supported by the Arts Council Norway | The performance is presented in association with Logen Teater.



www.asmithontheinternet.com



PHOTO: AURORA E. SANDLIJJE

31.10 | 18.00/20.00 | STUDIO USF | 200/100 | 45 MIN

ANE LAN (NORWAY) THE CIRCLE

Through the eclectic concert performance *The Circle*, Ane Lan and his accompanying musicians / performers are envisioning 5 stages of the human psyche related to theories in Jungian psychoanalysis tradition, underlined by strange vocal harmonies, acoustic strings, and images inspired by renaissance paintings.

Performed in English

Addressing the common sub consciousness and states of inner awareness, the performance, through its mere awkward presence, presents mentally challenging and disturbing questions of the psychological basis of our current development of communication technology.

Ane Lan has previously presented the works *Migrating Birds* (2005) and *Dream Chamber* (2006) at BIT Teatergarasjen. Ane Lans works have also been presented at several international art festivals, film festivals and galleries, such as the Venice Art Biennale, Whitney Museum of Modern Art and Centre Pompidou.

Performers: Beata Kretovicova Iden, Rikke Lundgreen, Anne Kathrine Fallmyr, Ane Lan | Music & Lyrics: Ane Lan | Costume design: Ane Lan | Costume Assistant: Aurora E. Sandlije | Stage Design: Odd I. Reierstad | Video: Ane Lan | Producer: Vitor Monico Truzzi – Papo art dialogs | Production photo credits: Aurora E. Sandlije | Co-production: BIT Teatergarasjen | Supported by: Arts Council Norway

www.anelan.com

De Utvalgte has chosen to work with Jon Fosse's strange, different and disturbing text "Skuggar" (shadows). We hear voices from women and men in a kind of limbo, a place beyond life, a place they can neither stay in or leave. Here, the present merges with past memories, as all these creatures now have, are their memories about their relations to each other.

De Utvalgte and director Kari Holtan make a unique move in the staging of this text: six large, head-shaped plaster casts float in mid-air, onto which faces are projected – faces that talk to us and to each other. This is Fosse's text, but the voices talking are children, while adult actors act mutely on stage.

De Utvalgte is a theatre company that was founded in 1993, when the original members graduated from The Nordic School of Theatre in Denmark. The company works in contemporary theatre using self-made artistic effects like videos, documentary materials, text and music. Director Kari Holtan was nominated for a Hedda award in June 2009 for this performance.

Director: Kari Holtan | Text instruction: Kari Holtan og Jørgen Langhelle | Photo+video design: Boya Bockman | Masks: Carle lange | Producer + dramaturge: Anne Holtan | Ass. Concept developer: Torbjørn Davidsen | Music producer: John Birger Wormdahl | Music: 3 Øre - Torbjørn Davidsen, John Birger Wormdahl, Kari Holtan | Lighting: Jean Vincent Kerebel | Actors: Leo Holtan Bockman, Iben Ossavy Kolbenstvedt, Fabian Sæthre, Synne Flikke, Ronja Maria Rodrigues og Lois Mathias Williams | On stage: Eva Bøe Moen, Hans Wedvik, Kari Vik Knutsen og Stein Davidsen | Co-production: Black Box Teater | Support: Arts Council Norway.

Performed in Norwegian

"The result is scenic poetry, existential wonder and almost meditative contemplation – mixed with amazement at how well the children's presentation of the text works. It's a thought-provoking, different piece of theatre, as if it were from another place, given to us here and now."
(Andreas Wiese, Dagbladet).

MEET THE ARTIST! Friday October 30th after the performance. Conversation will be led by literary scholar and journalist Silje Stavrum Norevik.

www.deutvalgte.no

30.-31.10 | 21.00 | STUDIO BERGEN | 200/100 | 70 MIN
DE UTVALGTE (NORWAY) SKUGGAR



SEMINAR

SEMINAR | 24th of OCTOBER | 12.00* | Rom 8 | Entrance fee: 50,- , Students: free
"The impact of the space on the performance"- a lecture by Pieter T'Jonck

Performances are usually thought of as 'things' that can be done anywhere, if only there is a stage. T'Jonck will try to demonstrate that actually this is not true, and even that to a large extent the history of modern theater can be written as that of directors trying to invent an ideal space. This questions the nature of present day international performance work, that is hurrying from one stage to another around the globe.

Pieter T'Jonck is an architect, but equally active as a dance and theatre critic for various media in Belgium since 1983: Veto (1983-85), De Standaard (1985-2000), De Tijd (2001-06), De Morgen (since 2006) and Klara (since 2006). Besides, he published regularly about performing arts, architecture and urbanism in journals such as Etcetera, DWB, Ballettanz and A+, and contributed to books. Several thematic strands meet in T'Jonck's oeuvre. Dance and theatre concern representation, they allow us to gain insight in the world and ourselves. In the 18th century theatre (both as space and concept) was a social laboratory in which new models of living together were being explored. Though this notion of theatre is no longer valid today, T'Jonck has a particular interest in the transformation of these concepts and practices in today's performing arts. Fuelled by a historical awareness, newspaper reviewing is T'Jonck's medium to probe the manifold ways in which dance and theatre create a present-day portrait of the world. Criticism as a testimony that links fascination for what is still all too close with the need to take distance and develop a language that facilitates analysis.

The lecture is part of a serie of lectures under the title "On Correpondence" which deals with the relationships between the performing arts, visual art, architecture and philosophy.
"On Correpondence" is supported by Fritt Ord and is arranged by Danse og Teatersentrum and BIT Teatergarasjen.

*Please note change of venue and time.

DISCUSSION | 28th of OCTOBER | 15.00-17.00 | Cinemateket USF
"This is a really good story!"

Expectations and challenges in the relation between media and art producers.
The discussion is arranged by Proscen, Ny Musikk and Norske Scenekunstprodusenter in collaboration with BIT Teatergarasjen i connection with METEOR 2009. More information on www.meteor2009.no

SEMINAR | 31st of OCTOBER | 10.30-16.00 | Landmark | Entrance fee: 150,-
"Theatrical Documentarism"

Theatrical documentarism today seems to focus on relationships between facts and fiction, and between the public and the private – with biographic material and identity discussions both as points of departure and final destination. But documentary art can also arise from other places and ambitions; historical material, public space, political ambition. Looking at literature, architecture, visual arts, the seminar will discuss non-biographical documentary strategies based on collective memory, issues and form. The seminar will be loosely organized around themes as "public space", "criticism", "monument", "aesthetics".

Contributors: Directors Pia Maria Roll and Tore Vagn Lid, art historians Erling Moestue Bugge and Olga Schmedling, author and literary critic Espen Stueland, architect Marianne Skjulhaug and theatre historian Sidsel Graffer.

The seminar will be held in Norwegian. | More information: www.meteor2009.no

ROM 8 | PROGRAMME

22nd of October at 16.00 | Vernissage

27th of October | Opening at 13.00 | Art Recipe Kabul – Oslo

Art Recipe Kabul – Oslo is an open line / art exchange between Nordic and Afghan artists. The exchange project has been ongoing since 2007. The artists involved have exchanged concepts for art in the form of recipes sent by email and have interpreted and realized each others works.

The Afghan Artists involved are all women connected with Center for Contemporary Arts in Afghanistan. In 2008 CCAA arranged the first group exhibition presenting the history of female artists in Afghanistan. Art Recipe Kabul – Oslo, will be the second as the exhibition will be presented in Kabul this Autumn. The documentation of the project has been gathered and were exhibited in Oslo in August 2009. A book documenting the project was also launched in connection with the exhibition.

Participating artists: Per Oskar Leu, Fariba Anwari, Jan Christensen, Rett Kopi, Jahan Ara Rafi, Leander Dønne, Tora Dolven Balke, Fariha Ghezal Yosufazi, Fernanda Branco, Christian Hennie, Søren Engsted, Madiha Hashemi, Petter Goldstine, Khadeja Hashemi, Øivin Horvei, , Zarghuna Hotak, Manezha Hewad, Nabila Horakhsh, Ignas Krunglevicius, Steinar Haga Kristiansen, Signe Lidèn, Asle Lauvland Pettersen, Yourish Mugadasa, Mariam Kamal, Sara Nabil, Nasreen Jomagul, Lisa Jørgensen, Monica Nestvold, Petter Ballo, Yalda Noori, Randi Nygård, Shamsia Ommolbanin, Parwin Sedat, Dordi Strøm, Snorre Hvamen, Munan Øverlid, Nynne Haugaard, Nikolaj Kilsmark, Shekeba Saifi, Shenkay Alam Shenkai, Annette Stav Johanssen, Trylledrikk, Nilan Wafa Usofzai and Synnøve G. Wetten.

Responsible for Art Recipe Kabul-Oslo are Torkil Sandsund and Miriam Prestøy Lie from Dale, Norway and Rahraw Omarzad from Kabul, Afghanistan. The project is funded by the Norwegian Embassy in Kabul and is a collaboration with the Oslo National Academy of the Arts.

29th October at 13.00 | Info meeting with Nordic Culture Point

Nordic Culture Point wish to inform about two Nordic programs for financial support to innovative projects within all art forms. The programs are open to professional artists and culture operators interested in working across the Nordic and Baltic borders. In addition the City of Bergen, The Section for Arts and Culture and Hordaland County, Europakontoret will inform about their international programs for supporting the arts and culture.

29th of October at 16.00 | Presentation of the journal Performance Research by Richard Gough, Centre for Performance Research /Aberystwyth University

Since March 1996 Performance Research has established itself as an international quarterly journal that brings together research from artists, scholars, critics, practitioners and theorists in both print and digital media. Performance Research is an independent peer-reviewed journal founded by Ric Allsopp, Richard Gough and Claire MacDonald and published quarterly by Routledge/ Taylor & Francis [London & New York]

Performance Research has generated issue titles that provoke response and debate, using them to stimulate, frame and respond to current trends in art and performance. The intention has been not merely to offer subjects for discussion, but to extend the imaginative field of performance discourse. The magazine has offered titles as word play, that is as terms that can be subjected to pressure and so reveal a multiplicity of possible uses and meanings. The list is a long one, but a random sequence might include: refuge, silence, departure, navigation, risk, illusion, generation, voices, correspondence and civility, as well as subjects like archiving, editing, animals, place, the page and theatre itself, that seek to identify subject matter that is significant to current critical and creative practice.

MEET THE ARTIST | NORDIC VIDEOTEQUE | WORKSHOP

MEET THE ARTIST!

MEET THE ARTIST! are informal meetings for dialogue between artists and audience after BIT Teatergarasjen's performances. MEET THE ARTIST! during METEOR 2009 is arranged in collaboration with Bergen Dansesenter.

Friday October 23rd, after the performance a conversation with director Lola Arias will be held, led by Lise Risom Olsen, freelance actor and artistic director in NONCompany.

Wednesday October 28th, after the performance a conversation with Fiksdal/Lie will be held, led by freelance journalist and vice-chairman of Bergen Dansesenter Tora de Zwart Rørholt.

Friday October 30th, after the performance a conversation with Pia Maria Roll will be held, led by literary scholar Cathrine Strøm – she is a literary consultant at Bergen Public Library, works at the publisher TransFe:r and as an editor in Vagant.

Friday October 30th after the performance a conversation with De Utvalgte will be held, led by literary scholar and journalist Silje Stavrum Norevik.

NORDIC VIDEOTEQUE | 22nd - 31st of OCTOBER at ROM 8

During METEOR 2009, a number of theatre directors and theatre companies will present their works in our Nordic videoteque. The videoteque is an important part of the festival, and will be available to the audience, international press, producers and curators throughout the whole festival.

WORKSHOP | 25th of OCTOBER | 10.00-14.00 | Bergen Dansesenter, studio 2

Paying Attention: Real Time on Stage- a workshop with Nadia Ross

The workshop focuses on the interplay and relationship between paying attention to the moment as it is occurring while on stage and letting oneself be taken over by inspiration. Through discussion, physical exercises and meditation, this workshop focus on the tools that encourage authenticity and vitality in the act of performance, and to recognize what inhibits inspiration from being expressed.

Registration: info@bit-teatergarasjen.no | **Registration fee:** 300

WORKSHOP | 26th of OCTOBER | 14.00-16.00 | Dance studio, Studio Bergen

Workshop with Fumiyo Ikeda

Fumiyo Ikeda was born in 1962 in Osaka, Japan. In 1983 she joined the newly-founded company Rosas. Between 1983 and 2008 she contributed to the creation of and danced in almost all the productions of Rosas and also contributed to several of Rosas' films and videos. In 2007 she created «Nine Finger» with Benjamin Verdonck and Alain Platel. The workshop will be based on the material she has been creating for «Nine Finger» and for her solo in the performance «Zeitung» and focus on the relation between language and dance.

Registration: info@bit-teatergarasjen.no | **Registration fee:** 300

PRODA-CLASS | 31st of OCTOBER | 10.30-12.00 | Bergen Dansesenter

Dancer and performer Kristin Helgebostad teaches a Proda-class on the last day of the festival. Kristin Helgebostad is educated at the Spin Off pre-studies of dance and at Oslo National Academy of the Arts. She has performed in «Pravda» by Fiksdal/Lie and is performing in «presentENDING» at this year's festival. She has also participated in the programme NyNorskDans09 - festival for young choreography at Dansens Hus in Oslo. The class is arranged by Bergen Dansesenter in collaboration with BIT Teatergarasjen.

VENUES METEOR 2009 | MAP

VENUES METEOR 2009

1 HØ BIT TEATERGARASJEN | STRANDGATEN 205

2 STUDIO USF | GEORGERNES VERFT 12

2 RØKERIET USF | GEORGERNES VERFT 12

3 STUDIO BERGEN | NØSTEGATEN 119

4 SVEINS BIL OG MOTOR AS | NØSTEGATEN 65A

5 BARNAS HUS | KALMARGATEN 6

6 BOX OFFICE | ØVRE OLE BULLS Plass 6

6 LOGEN BAR | ØVRE OLE BULLS Plass 6

6 LOGEN TEATER | ØVRE OLE BULLS Plass 6

7 ROM 8 | VASKERELVEN 8

CHECK OUT LOCATIONS / DIRECTIONS AT WWW.METEOR2009.NO



ARENA	THURSDAY 22nd of OCTOBER	FRIDAY 23rd of OCTOBER	SATURDAY 24th of OCTOBER	SUNDAY 25th of OCTOBER	MONDAY 26th of OCTOBER
ROM 8 / BERGEN DANSEENTER / STUDIO BERGEN	16.00 Vernissage at Rom 8		12.00 Lecture by Pieter T. Jonck at Rom 8	10.00-14.00 Workshop with Nadia Ross at Bergen Dansesenter; studio 2	14.00-16.00 Workshop with Fumiyo Ikeda at Studio Bergen
BARNAS HUS			13.00/14.00/15.00 Gomurskogen		
STUDIO USF		18.00 7 important things	18.00 7 important things	18.00 Bonanza	18.00 Bonanza
STUDIO BERGEN	21.00 Mj Life After	21.00 Mj Life After + Meet the Artist!	21.00 I AM 1984	21.00 in pieces	21.00 in pieces
LOGEN BAR	23.30 Opening Party / Concert with Lola Arias and Ullises Conti				
SVEINS BIL OG MOTOR AS					22.00 The Last Car on Earth - The Very Passion Of D. Moore Vs The Automites

ARENA	TUESDAY 27th of OCTOBER	WEDNESDAY 28th of OCTOBER	THURSDAY 29th of OCTOBER	FRIDAY 30th of OCTOBER	SATURDAY 31th of OCTOBER
ROM 8 / BERGEN DANS- ESENTER / LANDMARK / CINEMATEKET USF	13.00 Art Recipe Kabul-Oslo at Rom 8	15.00-17.00 Discussion: This is a really good story!! at Cinemateket USF	Presentations at Rom 8 13.00: Nordic Culture Point 16.00: The Journal Performance Research		10.30-12.00 Proda-Class at Bergen Dansesenter 10.30-16.00 Seminar: Scenekunst og dokumen- tarisme at Landmark
LOGEN BAR				15.00 The next two days of everything	15.00 The next two days of everything
STUDIO USF	18.00 Getting Spiritual with Mr. Vader	18.00 Getting Spiritual with Mr. Vader	18.00 Getting Spiritual with Mr. Vader		18.00/20.00 The Circle
RØKERIET USF			19.30 The Street Scene	19.30 The Street Scene + Meet the Artist!	
LOGEN TEATER			20.30 Operasjon Almenrausch	20.30 Operasjon Almenrausch	20.30 Operasjon Almenrausch
STUDIO BERGEN	21.00 PresentENDING + Meet the Artist!	21.00 PresentENDING + Meet the Artist!	21.00 PresentENDING	21.00 Skuggar + Meet the Artist!	21.00 Skuggar
SVEINS BIL OG MOTOR AS	22.00 The Last Car on Earth - The Very Passion Of D. Moore Vs The Automites	22.00 The Last Car on Earth - The Very Passion Of D. Moore Vs The Automites	22.00 The Last Car on Earth - The Very Passion Of D. Moore Vs The Automites	22.00 The Last Car on Earth - The Very Passion Of D. Moore Vs The Automites	22.00 The Last Car on Earth - The Very Passion Of D. Moore Vs The Automites

METEOR 2009 PRESENTERES I SAMARBEID MED CARTE BLANCHE, USF VERFTET, SVEINS BIL OG MOTOR AS, BARNAS HUS, LOGEN TEATER, BERGEN JAZZFORUM, INTERNASJONAL UKE, BERGEN INTERNASJONALE KULTURSENTER, SPAREBANKEN VEST, AUGUSTIN HOTEL OG BERGENS TIDENDE.

METEOR 2009 MOTTAR DRIFTSTØTTE FRA KULTURDEPARTEMENTET, BERGEN KOMMUNE, BYRÅDSAVDELING FOR KULTUR, NÆRING OG IDRETT - SEKSJON FOR KUNST OG KULTUR OG HORDALAND FYLKESKOMMUNE, KULTUR- OG IDRETTSAVDELINGEN. METEOR 2009 ER STØTTET AV FOND FOR UTØVENDE KUNSTNERE, FOND FOR LYD OG BILDE, DEN KULTURELLE SKOLESEKKEN, BERGEN KOMMUNE, UTENRIKSDEPARTEMENTETS REISESTØTTEORDNING, DE NORSKE AMBASSADENE I PARIS, PRAHA, HELSINKI, ROMA, HAAG, STOCKHOLM, BRUSSEL, BERLIN, DUBLIN, LONDON OG GENERALKONSULATENE I NEW YORK, HOUSTON OG SAN FRANCISCO.

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BERGEN KOMMUNE