

Oslo Internasjonale Teaterfestival 2019
Black Box teater
Oslo Internasjonale
Teaterfestival 2019
March 7-16

Oslo Internasjonale Teaterfestival 2019 Oslo

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Teater

Oslo Internasjonale Teaterfestival has been the pulsing heart of Black Box teater's spring season since 2013. Daring and surprising, it's become an annual rendezvous for performing arts in Oslo in March.

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

Oslo Internasjonale Teaterfestival is unfolding throughout the city in cultural venues, intimate situations and public spaces. A way to bring art into our daily lives and create a poetic relationship to our environment.

Welcome

It gives us tremendous excitement to share the Oslo Internasjonale Teaterfestival 2019 program with you, bringing together 20 shows, performances and installations over 10 days in 8 different locations. We will invite you into a variety of spaces: cultural venues (Black Box teater, Atelier Nord, Dansens Hus), open public space (Gråbeinsletta in Sagene), iconic, historical buildings (Bankplassen 4 and Kulturkirken Jakob); and the intimate and familiar (a former grocery shop and a flat). This shift in space comes along with an invitation to explore different experiences, physically and mentally, to open up a range of perspectives, and contribute to current debates, artistic and societal.

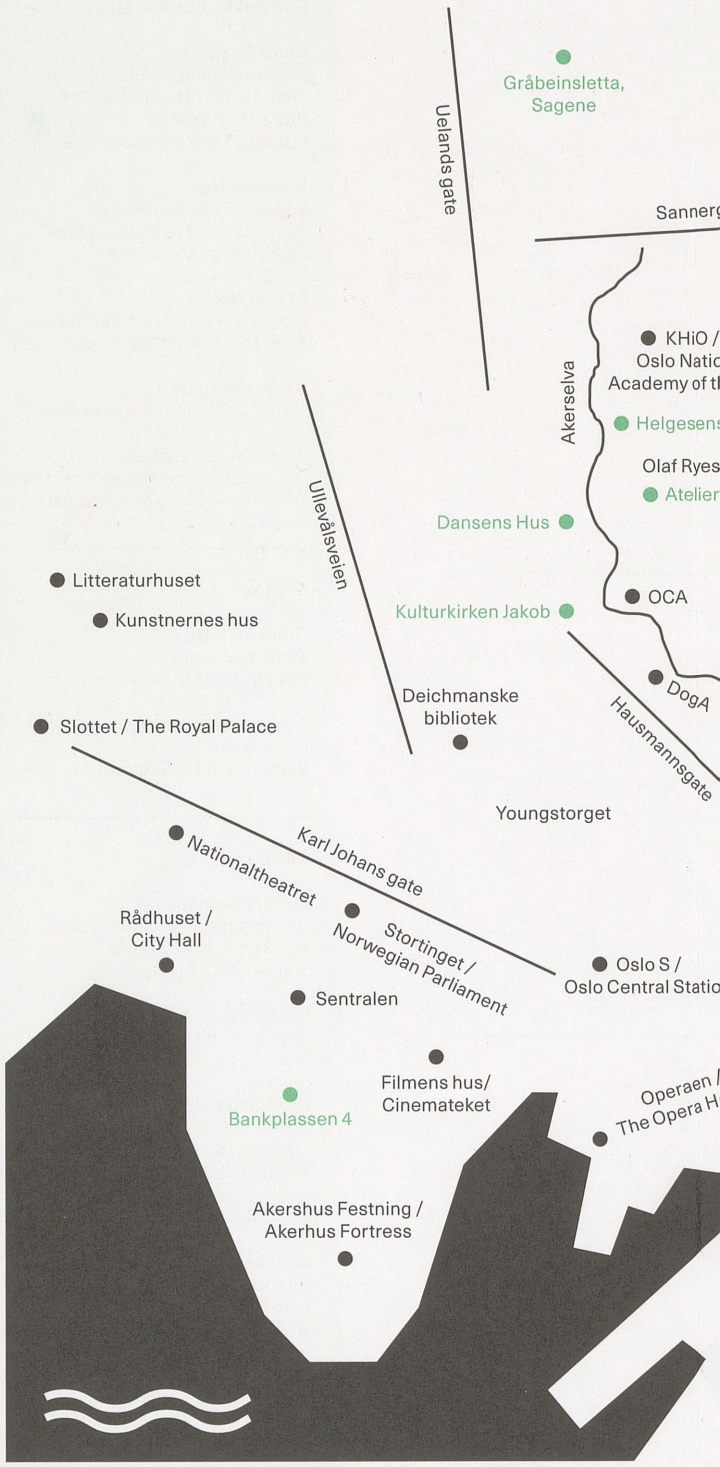
Several shows revisit the possible dialogue between different artistic disciplines or suggest a particular view of art history. Throughout the festival, the inner is one of the key words; the inner space, the inner voice, the inner self, offering the potential to get closer to oneself or discovering the stranger within. Intimacy and vulnerability are recurring themes. Several performances explore states of consciousness: dreams, floating worlds, hallucination and fantasy, as well as the memory and traces of people and places. Violence – through language, occurring towards individual or collective bodies – is also investigated.

When preparing this festival, I kept returning to this short quote “Night is sublime, day is beautiful” by the German philosopher, Emmanuel Kant. The sublime conveys contradictory pleasures. To enjoy the night, you may risk getting lost, encounter the undefined, feel overwhelmed by something bigger than yourself, that is out of control. Together with the mystery of the night, Oslo Internasjonale Teaterfestival 2019 might also blend with the gentle bite of a winter sun and the shimmering unpredictability of a red moon. During this festival, we will undoubtedly wander across the night and we hope you will also meet with the sublime.

Entering a festival is about sharing experiences in different rooms together, and getting into conversations with artists, thinkers, researchers, critics, spectators. We look forward to taking this journey with all of you!

Anne-Cécile Sibué-Birkeland,
Artistic and General Director

Oslo





— Locations

Rodeløkka / Grünerløkka

Black Box teater

Marstrandgata 8 / Blackbox.no
Tram 11, 12, 13 to Birkelunden
Bus 30 to Dælenga
Bus 20, 21 to Københavngata

Dansens Hus

Vulkan 1 / Dansenshus.no
Tram 11, 12, 13 to Schous plass
Bus 54, 34 to Møllerveien

Atelier Nord

Olaf Ryes Plass 2 / Ateliernord.no
Tram 11, 12, 13 to Olaf Ryes Plass

Helgesens gate 1

Tram 11, 12, 13 to Olaf Ryes Plass

Black Box teater, Atelier Nord, Dansens Hus and Helgesens gate 1 are within walking distance (20 min)

Sagene

Gråbeinsletta

Kierschows gate 2
Bus 20, 37, 54 to Sagene

Sagene kunstsmie

Drøbakgata 1
Bus 20, 37, 54 to Sagene

City Center

Kulturkirken Jakob

Hausmanns gate 14 / Jakob.no
Bus 34, 54 to Jakob kirke
Tram 11, 12, 13 to Schous plass

Bankplassen 4

Bus 30, 31, 54 to Kvadraturen
Tram 12, 13, 19 to Dronningens gate

Grønlandsleiret 47a

Bus 37 to Politihuset
Tram 18, 19 to Munkegata
T-bane 1, 2, 3, 4, 5 to Grønland

Accessibility

All shows, except *carry on* and *Voicing Pieces*, are accessible for wheelchair users. To facilitate your visit, we invite you to contact us in advance.

Heine Avdal & Yukiko Shinozaki / fieldworks (NO/JP) carry on

- ▲ March 7–8 / Tours start between 14.00–17.30
- ▲ March 9–10 / Tours start between 13.00–17.30
See OITF.no for detailed schedule
- ▲ Bankplassen 4

How does a space produce or affect movement? And how does movement, in turn, affect space? *carry on* is a site-specific production, entirely refigured for every new location where it takes place – in this case the old building of The Norwegian Bank, which until recently housed the Museum of Contemporary Art in Oslo. In collaboration with performers, actors and sound designers, Avdal and Shinozaki stage a series of imaginative interventions in rooms, corridors and obscure hidden corners. The audience is invited to zoom in on strange details, and on the visible traces of the site's past and present use. Slowly and subtly, the building is transformed into a fascinating alternative version of itself.

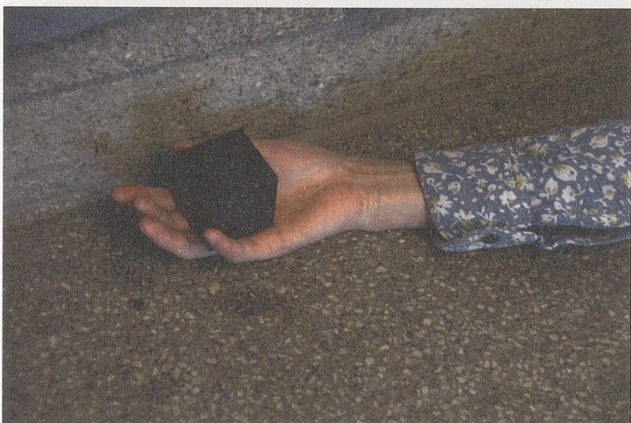
Yukiko Shinozaki was born in Japan and danced classical ballet from the age of 6 in Tokyo. After high school she moved to the US and studied contemporary dance and psychology at Portland State University. Heine Avdal studied dance at Oslo National College of the Arts and PARTS in Brussels, and has worked as a performer for various companies in his homeland Norway and abroad. In 2000, Shinozaki and Avdal founded fieldworks and have since created more than 20 productions together. Their productions have been made for a variety of settings, including a hotel room, an office and a supermarket.

Concept & Artistic direction:
Heine Avdal, Yukiko Shinozaki.
Created & performed by:
Heine Avdal, Tale Dolven, Gabel Eiben, Ieva Gaurilcikaite, Ingrid Haakstad, Roeland Luyten, Krisjanis Sants, Eivind Seljeseth, Yukiko Shinozaki, Tetsuya Umeda.
Sound design: **Roeland Luyten.**
Sound & installation: **Tetsuya Umeda.**
Text: **Gabel Eiben, André Eiermann, Eivind Seljeseth.**
Technical support: **Culture Crew.**
Production: **fieldworks vzw, Heine Avdal.**

Co-production: **Black Box teater (Oslo), STUK (Leuven), PACT Zollverein (Essen), NPO Offsite (Tokyo), BIT-Teatergarasjen/apap (Bergen).**

Supported by: **Arts Council Norway, Vlaamse Overheid, Vlaamse Gemeenschapscommissie, apap-Performing Europe 2020 – a project co-founded by Creative Europe Programme of the European Union.**

Duration: **50 minutes.**



Photos: Jacob Buchard / Christine Grosche

“*carry on* is definitely one of those performances that should be experienced and not explained.”
Klassekampen



Ten persons every 30 minutes.
Last tour starts 17.30.

Please arrive no later than 10 minutes
before your allotted time. No late-
comers admitted.

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Seminars / Talks / Workshops

Kristoff K. Roll (FR)

In the Shadows of the Waves

▲ March 7–8 / 16.00 & 18.00

▲ Gråbeinsletta, Sagene

▲ Norwegian premiere

Sit back, put on a pair of headphones, and experience other people's dreams. The French duo Kristoff K. Roll, who specializes in intimate sound theatre and electroacoustic improvisation, invite you to an "audio siesta". For the past ten years, they have travelled the world collecting the dreams of different people. This time, they will collect dreams in Oslo. These dream stories are mixed with an improvised soundscape during the performance – of voices, traffic, bird calls and the flow of water. The result is a labyrinth of sounds at the intersection of theatre, sound art, documentary and concert – a landscape in which dreams from different parts of the world come to life.

Kristoff K. Roll is a French musical duo consisting of Carole Rieussec and Jean-Christophe Camps. Their joint incarnation as Kristoff K. Roll began in Paris in 1990, when they were both members of the seven piece turntable collective Arènes du Vinyle. Since then, the pair has been producing sound art with distinctive layers at the intersection between noise, soundscape, site-specific theatre, documentary and music. Many of Kristoff K. Roll's compositions have received international awards, and the duo also regularly produces radio shows in France. Together with sound poet Anne-James Chaton, they cofounded Sonorités, an international sound and poetry festival based in France.

Music by: **Kristoff K. Roll**
(**Carole Rieussec and**
Jean-Christophe Camps).

Production: **Bérangère Mabé**.

Supported by: **Occitanie Region**.

Presented in Oslo with the support of Institut Français (in the frame of "Collection d'œuvres légères") and Institut Français de Norvège.

In Norwegian and various languages.
Duration: **40 minutes**.



Photo: Alain Killar



Free.

The "audio siesta" takes place outdoors. We recommend that you dress warmly. We provide blankets.

In collaboration with Kulturbydelen Sagene.

Call for dream stories / Do you wish to share your dreams?

March 4–5 / 13.00–18.00
Sagene kunstmie

Kristoff K. Roll invites you to record your own memories of dreams.

More information under Seminars / Talks / Workshops

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Ingrid Berger Myhre & Lasse Passage (NO) Panflutes and Paperwork

▲ March 7–8 / 19.00

▲ Black Box teater, Lille scene

What does “dancing to music” really mean? And how do you create music for dance? In this duet, Ingrid Berger Myhre and Lasse Passage playfully problematize the conventional relationships between dance and music. They experiment with using scores as tools to uphold collective structure over individual skills. The title alludes to the contrast between the “wet” and the dry: Panflutes, on the one hand suggests the playful and passionate; paperwork, on the other, refers to notation and the bureaucratic. The performance explores the tensions between these peripheries to invent new takes on old conventions regarding the (in)famous choreographer-composer constellation. Or simply the negotiations between two people.

Ingrid Berger Myhre is a choreographer and performer currently based in Brussels. She holds a MA in Choreography, Research and Performance from The Choreographic Centre in Montpellier and is associated choreographer at Dansateliers (Rotterdam), the house co-producing her works since 2014. Composer and recording artist Lasse Passage started studying composition at Griegakademiet in Bergen and went on to complete a BA in Sonology from the Royal Conservatoire in The Hague. His artistic practice is coloured by his background from the electroacoustics, his work as a songwriter – and the symbiosis of these influences.

Performance: **Ingrid Berger Myhre and Lasse Passage.**

Music: **Lasse Passage and Ingrid Berger Myhre.**

Light: **Edwin van Steenberg.**

Space: **Alex Zakkas.**

Advice: **Merel Heering, Alex Zakkas.**

Funded by: **Arts Council Norway.**

Co-production: **Dansateliers (Rotterdam), Black Box Teater (Oslo), CSC (Bassano Del Grappa), WP Zimmer (Antwerp).**

Supported by: **P.A.R.T.S., Rimi/Imir Senter for Scenekunst, Moving Futures Festival, FPK Nieuwe Makers Regeling.**

Duration: **60 minutes.**

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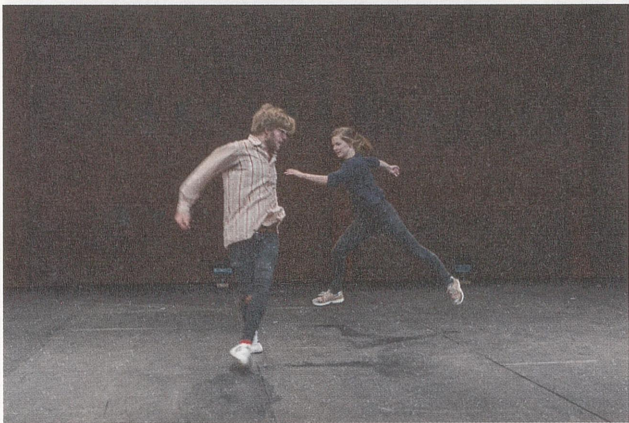
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Seminars / Talks / Workshops



Photos: Sara Anke / Rob Hogeslag

Wael Alkak (SY/FR)

Opening concert

- ▲ March 7 / 21.00
- ▲ Black Box teater, Foyer

Wael Alkak is an experienced creator of unique electronic music that combines genres and cultures. Since 2013, he has been performing all over Europe, travelling between Paris, where he lives, and cities such as Berlin, London and Copenhagen. During his live sets, he mixes the music of his own albums with new electronic compositions. His live performances blend tradition and modernity, where synthesizer-sounds and bouzouki melodies produce a transcendent style, inviting bodies to let go.

Wael Alkak was born in Syria in 1982. After graduating from the Damascus Conservatory of Music, he became interested in Syrian popular music at a very young age, practising a multitude of instruments such as bouzouki, percussions, saxophone and keyboards, as well as digital music. Driven by democratic values and overwhelmed by the frozen elitism of the art world in his country, Wael Alkak participated in the first pacifist demonstrations in 2011. As a result of these events, he composed his first musical album *Neshama*, a contemporary collective project that interprets traditional rhythms in electronic versions. Here, he combines folk music with classic Arabic music, drawing inspiration from revolutionary anthems born from pacifist demonstrations. His second album, *Men Zaman*, was released in 2017.

Music: **Wael Alkak.**
Production: **Latitudes Prod.**

Duration: **90 minutes (approx.)**



Photos: Alan Scaviner

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Free entrance.

Roza Moshtaghi (IR/NO) ONLY FOREVER

▲ March 8–9 / 19.00

▲ Bankplassen 4

ONLY FOREVER is an interaction between dance and imagery, between constant flow and the urge to create fixed and stable facts. Roza Moshtaghi seeks to redefine and eliminate boundaries, allowing opposites to travel through and across them. Addressing the ambiguity of authorship, the performance reaches beyond the many borders that separate, occupy and control us. It brings us to the membrane between inside/outside, audience/performer and image/reality. Boundaries are made penetrable, inhabiting a world of infinite redefinition and recombination. *ONLY FOREVER* challenges the common notion of separation, offering new perspectives on what we are and what we can become.

Roza Moshtaghi is a choreographer and performer born in Iran. She now lives and works in Oslo. Questions on how buildings, streets, nature, events, bodies and objects in general react or adapt to structures have been crucial to most of her work. Roza holds a MA in choreography from Oslo National Academy of the Arts. She presents her works internationally and continues to develop projects with other artists, both as a collaborator and as a performer. Her most recent projects are *Flinch* (2017), *The smell of its shirt* (2016) and *Water Graffiti* (2016).

Choreographer, artist and performer: **Roza Moshtaghi.**

Made in a close collaboration together with:

Artist, performer and producer: **Trine Lise Moe.**

Artist, scenography and performer: **Ronak Moshtaghi.**

Artist, sound design/performer: **Josefine Jussi Andersson.**

Artist and performer: **Aslak Aune Nygård.**

Supported by: **Arts Council Norway.**

Duration: **70 minutes.**

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Photos: Johannes L.F. Sunde / Yaniv Cohen



We kindly ask you to be punctual.
No latecomers admitted.

Ligia Lewis (DO/DE)

minor matter

▲ March 8 / 21.00

▲ Black Box teater, Store scene

minor matter forms the second part of the trilogy *Blue, Red, White*. It starts in total darkness, inside the theatre space known as the black box. Gradually three dancers emerge, raising the question of blackness and how it can exist in such a space. In this work, Lewis turns to the colour red to materialize thoughts between love and rage. Throughout the choreography the performers push themselves against the boundaries of the stage while simultaneously illustrating a humble relationship between their bodies and the space that encapsulates them. The performers get exhausted as their bodies strip the stage of its formal mystique to approach its matter: black. The theater's parts – light, sound, image, and architecture – become entangled with the three performers, giving life to a vibrant social and poetic space.

Ligia Lewis is a dancer and choreographer. In 2017, she was awarded a Bessie for outstanding production for *minor matter*, and in 2018 she was granted a Foundation for Contemporary Arts Award in the field of dance. As a dancer, Ligia Lewis has performed and toured extensively for artists including Ariel Efraim Ashbel, Mette Ingvarstsen, and Eszter Salamon. She has collaborated with visual artist Wu Tsang, musical artist Twin Shadow, and with the DJ collective NON Worldwide. Ligia Lewis is currently managed and produced by HAU Hebbel am Ufer (Berlin), and is a factory artist at tanzhaus NRW (Düsseldorf).

Concept & choreography:

Ligia Lewis.

With performers: **Corey-Scott-Gilbert, Ligia Lewis, Tiran Willemse** (in creation with Jonathan Gonzalez, Hector Thami Manekehla).

Musical Dramaturgy:

Michal Libera, Ligia Lewis.

Styling: **Alona Rodeh.**

Sound Design: **Jassem Hindi.**

Sound technician: **Neda Sanai.**

Light Design: **Andreas Harder.**

Light technician: **Joseph Wegmann.**

Dramaturgy: **Ariel Efraim Ashbel.**

Assistance: **Martha Glenn.**

Production management (tour):

HAU Artist Office / Sabine Seifert.

Touring & distribution: **HAU Hebbel am Ufer / Nicole Schuchardt.**

Production: **Ligia Lewis.**

Co-production: **HAU Hebbel am Ufer (Berlin).**

Funded by: **Berlin Senate Department for Culture and Europe and Fonds Darstellende Künste e.V.**

Additional support provided by residencies at: **FD-13, PACT Zollverein, 8:tension/Life Long Burning** and collective address.

Duration: **60 minutes.**

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Photos: Doro Tuch / Martha Glenn

**“An urgent exploration of love, rage
and where they meet”
– The Best Dance of 2017,
Siobhan Burke, New York Times**



Conversation with Ligia Lewis on
March 9 / 15.00 at Black Box teater.

Annie Dorsen (US)

The Great Outdoors

- ▲ March 9 / 17.00 & 21.00
- ▲ March 10 / 17.00
- ▲ Black Box teater, Store scene

The Great Outdoors takes us on a sublime journey through inner space in the darkness of an inflatable planetarium. A lone performer reads texts culled from comments on the Internet. The text is fed through an algorithm, giving voice and body to the thoughts of countless individuals tapping away at their keyboards in isolation. Gradually, fragments of narrative emerge from the online chatter. At the same time, a spectacular, computer-generated starry sky unfolds above us. Dorsen invites us to imagine the Internet's infinite possibilities as a new form of celestial authority, and to explore the nature of human expression and communication.

Annie Dorsen works in a variety of fields, including theatre, film and dance. She is the co-creator of the Broadway musical *Passing Strange*, which she also directed and which was filmed by director Spike Lee. Since 2010, Dorsen has worked within "algorithmic theatre", in which computer algorithms fuel her stage work. She received the 2014 Herb Alpert Award for the Arts in Theater and a 2016 Foundation for Contemporary Arts Award. Annie Dorsen is a Visiting Professor in Theater and Performance Studies at the University of Chicago.

Concept and direction: **Annie Dorsen**.
Starshow design: **Ryan Holsopple and Annie Dorsen**.

Sound and music design:
Sébastien Roux.

Video programming: **Ryan Holsopple**.

Text programming: **Marcel Schwittlick and Miles Thompson**.

Dramaturg: **Onome Ekeh**.

Technical director: **Ruth Waldeyer**.

Performer: **Kaija Matiss**.

Management and production:
Natasha Katerinopoulos.

Co-production: **BIT Teatergarasjen (Bergen), Bergen International Festival (Bergen), Crossing the Line Festival/French Institute Alliance Française (New York, NY), and Noorderzon/Grand Theatre Groningen (NL)**.

Supported by: **the Hermès Foundation within the framework of the New Settings Program, King's Fountain**; developed in part by **Live Arts Bard at the Richard B. Fisher Center for the Performing Arts at Bard College (Annandale on Hudson, NY)**; and supported by a residency at **Abrons Arts Center (New York, NY)**.

Thank you: **Katherine Profeta, Natalie Galpern, Karen Kandel, Dylan Fried, Carlos Rodriguez, Sean McElroy, Tom Fruin, and Jeff Gavett**.

In English.

Duration: **55 minutes**.

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Photos: Julieta Cervantes

**Voted as one of the best performances
in 2018 by Norsk Shakespeare tidsskrift**



Limited capacity. We encourage everyone to buy your ticket in advance.

Julie Solberg and Cecilie Solberg (NO) Songs of Entanglement

▲ March 9 / 19.00

▲ Black Box teater, Lille scene

What is it about twins that fascinates and amazes on a deeply human or even an eerily superhuman level? In *Songs of Entanglement* the performers and sisters Julie Solberg and Cecilie Solberg are staging their twin relation, playing with expectations and the imaginative force of the audience. As twins they are often viewed as a sort of ready-made, a perception Solberg and Solberg put into play. They dig into personal voices, songs, rituals and the potency of twins as symbol and myth to capture the existential themes at work in the twin relationship and the imagination of the audience.

Julie Solberg is a performer and theatre maker educated at the Amsterdam School of Arts. She has worked with artists such as Susanne Kennedy, Karen Røise Kielland, Fiksdal / Langgård / Becker and Øystein Johansen. As part of A Kiss Me Production together with Erika Cederqvist, she has created and performed works that have been presented at Black Box teater. Cecilie Solberg is a performer educated at London International School of Performing Arts. She has collaborated with theatre maker Yngvild Aspeli on several performances for kids and youth. Her latest work *Camouflage!* is a play for children in collaboration with Brageteatret. *Songs of Entanglement* is their first piece together.

Idea, concept, performers:

Julie Solberg, Cecilie Solberg.

Choreographer / outside eye:

Kristin Ryg Helgebostad.

Composer / Outside eye:

Ingvild Langgård.

Scenographer:

Mari Lassen Kamsvaag.

Light design: **Corentin JPM Leven.**

Vocal coach: **Ruth Wilhelmine Meyer.**

Producer: **Jorunn Kjersem Hildre.**

Co-production:

Black Box teater (Oslo).

Supported by: **Arts Council Norway.**

Duration: **55 minutes.**

Ingri Fiksdal (NO)

Shadows of Tomorrow

- ▲ March 10 / 19.00
- ▲ March 11 / 18.00
- ▲ Black Box teater, Lille scene

Shadows of Tomorrow is a reworking of the Fiksdal production *BAND* from 2013. In this production she wants to re-create the immersive experience of a psychedelic concert, but only through the movement of bodies and light; there is no music to be heard. *Shadows of Tomorrow* is originally a poem by the pioneer of Afrofuturism, Sun Ra. It lends its title to a track on the album *Madvillainy* by Madvillain, a group consisting of Madlib and MF Doom, who are key figures within the genre of psychedelic hip-hop. Drawing on this genre, with multiple beats that move through and between the bodies in space, the light design acts as an intensifier of the experience and creates additional movement and rhythm. A mesmerizing experience.

Ingri Fiksdal has gained an international reputation as a choreographer. Her work has been co-produced and presented by Black Box teater on several occasions. The performance *Night Tripper* received the Natt & Dags Oslo Award and *HOODS* was awarded the Dance Critics Award from the Norwegian Critics' Association. *Cosmic Body* was nominated for The Hedda Award for Best Scenography and Costume Design. Her recent work *Diorama for Huk* was presented during Oslo Internasjonale Teaterfestival in March 2018.

Choreography: **Ingri Fiksdal**.
Light: **Ingeborg Staxrud Olerud**.
Costume: **Elena Becker, Ingri Fiksdal**.
With support from: **Signe Vasshus, Mia Melinder**.

Dancers: **Rosalind Goldberg, Sigrid Hirsch Kopperdal, Venke Sortland, Panisara Wanlopbanhan, Lin van Kaam, Vivian Pakkanen, Michael Henrik Vedeler, Rebekka Andresen, Lisa Teige, Tormod Midtbø, Carola Jäderholm, Soile Puumalainen, Sarah Louise Fischer Luckow, Edit Askeland, Morten H. Stenersen, Anna Benedicte Andresen, Jonathan Ibsen, Natanya Helena Kjølås**.

Produsent / Producer: **Eva Grainger, Nicole Schuchardt**.
Supported by: **Arts Council Norway, Program for kunstnerisk utviklingsarbeid**.

Duration: **45 minutes**.



Photo: Anders Lindén

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Seminars / Talks / Workshops

Findlay//Sandsmark (US/NO) lowlands (FL)

- ▲ March 11 / 19.00
- ▲ March 12 / 21.00
- ▲ Black Box teater, Store scene
- ▲ Premiere

lowlands (FL) is a meditation on memories and homelands seen through the prism of a research trip to Daytona Beach, Florida, where Iver Findlay grew up. The performance explores the nature of Daytona (and Florida and the USA), which is both alluring and repulsive at the same time. It unfolds as a cinematic concert with a choreographic core, where the landscape burns into the body as well as the soul. It is a landscape that is both sublime and grotesque, disgusting and seductive, that starts off as something attractive, but as you look closer, suddenly appears uninviting and dark.

Findlay//Sandsmark (F//S) is a performance company working across several disciplines such as dance, theatre, live music and video art. Over the past few years they have created productions in the borderland between performing arts and installation. They have made six large-scale performances including *biograph, last year was pretty/shitty* (2013/2014), *o'death* (2015/2016), *(re) member study* (2016/2017) and *returner* (2017). They have also co-founded the artist initiative RIMI/IMIR SceneKunst in Stavanger where they have a full time production studio in an old boat factory/grocery store, and where they also invite other artists to perform.

By and with: **Marit Sandsmark and Iver Findlay with Pål Asle Pettersen, Chris Brokaw, Nils Erga, Jon Refsdal Moe, Peter Warren, Jean-Vincent Kerebel and Sander L. Haga.**

Rehearsal and research partners have included: **Yukiko Shinozaki, Bahar Temiz, Brendan Dougherty, Guro Aae.**

Co-production: **Bit Teatergarasjen (Bergen) and Black Box teater (Oslo).**

Supported by: **Arts Council Norway, Stavanger Kommune, Rogaland Fylkeskommune, and apap-Performing Europe 2020 – a project co-founded by Creative Europe Programme of the European Union.**
Residency Support: **Tanz Fabrik (Berlin).**

Duration: **120 minutes (approx.)**



Photos: Findlay//Sandsmark / Getty Images

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Ingeleiv Berstad & Pernille Holden (NO) *Somatøs Samling*

▲ March 11–14 / 21.00

▲ Grønlandsleiret 47a

Somatøs Samling is a physical thought experiment. Using body and imagination as a point of departure, choreographers and performers Ingeleiv Berstad and Pernille Holden speculate and fantasize about potential forms of being. The work springs from a curiosity about the materiality of the human body and its ability to transform. Berstad and Holden coined the word “*somatøs*” as a play on “*soma*”, body, and “*tøs*”, something loose. Rather than dedicating themselves to one somatic practice, they want to discover and explore unknown physicalities. Together with scenographer Signe Becker and light designer Ingeborg Staxrud Olerud, Berstad and Holden have created a somatic laboratory for their investigations. The audience is invited to take an imaginative, physical leap into the unknown.

Ingeleiv Berstad and Pernille Holden met as newbie snowboarders in 2008 and started an artistic dialogue while collaborating on *Rethink Dance* (2008–2013). They were both involved in developing *Stormen* 2013 at Henie Onstad Kunstsenter and have worked together as performers in Ingrid Fiksdal's *Urskog* and *HOODS*. In 2016 they embarked on a project that has since evolved into *Somatøs Samling*.

Choreography, performance:
Ingeleiv Berstad, Pernille Holden.
Scenography, costume and photo:
Signe Becker.
Light: **Ingeborg Staxrud Olerud.**
Light at OIT: **Paulucci Bakke.**
Music, sound: **Martin Langlie.**
Sound at OIT: **Per Platou.**
Dramaturgy: **Melanie Fieldseth.**
Producer: **Hanne Frostad Håkonsen.**

Supported by:
Arts Council Norway, City of Oslo.
Co-production:
Black Box teater (Oslo).

Duration: **60 minutes.**



Photo: Signe Becker

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The doors open a few minutes before the performance starts. No late-comers admitted.

Limited seats available. We encourage everyone to buy your ticket in advance. There are no toilets available at the venue.

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Seminars / Talks / Workshops

Spreafico Eckly & Matteo Fargion (NO/UK)

We have to dress gorgeously

▲ March 12–13 / 17.00

▲ Atelier Nord

We have to dress gorgeously is a perpetual song performed by two men and three pianists. It's a song about the relationship between the world of music and war, friendship, logic, healing, freedom, Germany and lots more. Through this simple format we travel into the most remote and often irrelevant corners of history, served as a collection of anecdotes that elsewhere may be thought of as secondary, but here take centre stage. *We have to dress gorgeously* is a punk history of music (including punk!); a lawless, non-chronological, incorrect and anti-academic approach to history, bridging the artificial divide between western and world music.

Andrea Spreafico is a performance director based in Bergen with a background as an historian, philosopher and visual artist. In 2011 he formed the theater production company Spreafico Eckly together with Caroline Eckly. Spreafico Eckly produces performances, using and mixing various forms of expression. Matteo Fargion, born in 1961 in Milan, is a composer, performer and teacher. He has worked with countless choreographers, theatres and performers all over the world. In a longstanding collaboration with Jonathan Burrows he has produced 11 duets, with which the two tour widely.

Conceived and written by: **Matteo Fargion and Andrea Spreafico.**

With: **Matteo Fargion and Robert M. Johanson.**

Direction: **Andrea Spreafico.**

Costumes: **T-Michael.**

Pianists: **Mai Goto, Martha Berit Belt and Håkon Sjøvik Olsen.**

Commissioned by: **Borealis Festival for Experimental Music (Bergen).**

Produced by: **Spreafico Eckly.**

Co-production: **Borealis, BIT Teatergarasjen (Bergen), Black Box Teater (Oslo).**

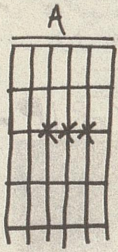
Supported by: **Art Council Norway, Bergen Kommune.**

Thanks to: **Armin Leoni, Scott Elliott, Janet Topp Fargion, Cyril Torres, Nicola Gunn, Karen Eide Bøen, WRAP.**

A special thank you to: **Peter Meanwell for the help during the writing phase of the piece, to Caroline Eckly for the choreographical ideas and to Robert M. Johanson for all his suggestions during the making of this piece.**

Duration: **50 minutes.**

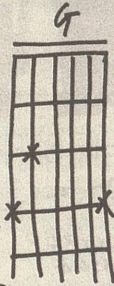
PLAY'IN IN THE BAND...FIRST AND LAST IN A SERIES.....



THIS IS A CHORD



THIS IS ANOTHER



THIS IS A THIRD

NOW FORM A BAND

Illustration from fanzine *Sideburns*#1, 1977

Juli Apponen (FI/SE)

Life is hard and then you die

– part 3

- ▲ March 12–13 / 19.00
- ▲ Black Box teater, Lille scene

Life is hard and then you die – part 3 is the autobiography of a body. It's an attempt to share a life, an outer destiny and a personal inner world. Through a collage of material and memory – of unshareable pain, psychological reports, sex dreams, astrology and far too many surgeries – it will satisfy your curiosity, perhaps even more than you wished for. The audience is invited to take part in the physical pain and trauma of the person in front of them, what identity even possibly means and how we can share our difficult experiences.

Juli Apponen was born in Finland and works as a director, choreographer, performer and teacher. She studied at the Norwegian Theatre Academy, Østfold University College. Based on her own autobiographical material she has created several renowned solos, focusing on the boundaries, weakness and limitations of the body on stage. She has also co-created collaborative projects that have toured internationally, such as *Everything Remains* with Jon R. Skulberg and *Blind Boi Diaries* with and about dancer Sindri Runudde.

Author and performer:
Juli Apponen.
Thanks to: **Claire Hind.**

In English.
Duration: **60 minutes.**



Photo: Juli Apponen

March 7

March 8

March 9

March 10

March 11

March 12

March 13

March 14

March 15

March 16

Seminars / Talks / Workshops

Begüm Erciyas (TR/BE/DE)

Voicing Pieces

▲ March 13–16 / Admission between 14.00–19.10

See OITF.no for detailed schedule

▲ Kulturkirken Jakob

▲ Norwegian premiere

Have you ever been struck by the strangeness of your own voice? Like it almost belonged to another person? In *Voicing Pieces* Begüm Erciyas explores the political and poetic power of the voice and the act of speaking. Each member of the audience is invited to enter a small sound booth where they are urged to read aloud from a book. In doing so, they become the protagonists of the performance. The act of speaking and listening turns into a theatrical and choreographic experience, and the voice, a place for action and surprise. *Voicing Pieces* invites you to discover and embrace the stranger in yourself.

Begüm Erciyas was born in Turkey. She studied molecular biology and genetics in Ankara, where she became a member of [laboratuar], a performing arts project and research group. She graduated from the Salzburg Experimental Academy of Dance (SEADI), and is an active member of the artist collective Sweet and Tender Collaborations. In 2014, she was a fellow at Villa Kamogawa / Goethe-Institut Kyoto. Her recent work includes *this piece is still to come* (2012), *A Speculation* (2014) and *Pillow Talk* (2019).

Concept: **Begüm Erciyas.**

Realisation: **Begüm Erciyas and Matthias Meppelink.**

Dramaturgy: **Marnix Rummens.**

Live operation: **Eric Desjeux, Marc Melià, Begüm Erciyas.**

Text: **Matthias Meppelink, Begüm Erciyas, Jacob Wren.**

Set Realization: **Tim Vanhentenryk, Lena Buchwald, Barbara Greiner.**

Artistic collaboration: **Jean-Baptiste Veyret-Logerias.**

Production Management/ PR: **Barbara Greiner.**

Production: **Begüm Erciyas, Platform 0090.**

Co-production: **wpZimmer (Antwerp), STUK (Leuven), Tanzfabrik Berlin/ Tanznacht Berlin.**

Research support/residency:

Kunstencentrum BUDA (Kortrijk), Q-O2 Workspace for experimental music and sound art (Brussels), FrankfurtLAB, Tanzrecherche NRW, Goethe-Institut Villa Kamogawa.

Supported by:

Hauptstadtkulturfonds Berlin.

In English.

Duration: **30 minutes.**



Photos: Begüm Erciyas

“A magical journey which ultimately brings you back home to yourself.”
De Morgen



One person every 10 minutes.
Last admission 19.10.

Limited capacity. We encourage everyone to buy your ticket in advance. Please arrive no later than 5 minutes before your allotted time. No late-comers admitted.

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March 14

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March 16

Seminars / Talks / Workshops

Eisa Jocson (PH)

Macho Dancer

- ▲ March 13–14 / 21.00
- ▲ Black Box teater, Store scene
- ▲ Norwegian premiere

“Macho dancing” is a unique phenomenon in the Philippines, a dance performed by young men in nightclubs. Through its specific movements and physicality, the macho dancer simulates a strong male, but is in reality relegated to a marginal and weak position in society. In this solo, a woman performs the macho dance. By doing so, she challenges our perception of sexuality and questions gender as a tool for social mobility. The woman assimilates the role of the strong male, which appears to up her social status. In reality, she engages in a practice that makes her vulnerable and weak, and that maintains her status as an objectified woman. The performance thus generates a “gender loop” in which the performer and audience are entangled.

Eisa Jocson is a contemporary choreographer and dancer from the Philippines, trained as a visual artist, with a background in ballet. Through her work she exposes body politics in the service and entertainment industry as seen through the unique socioeconomic lens of the Philippines. She studies how the body moves and what conditions make it move, be it social mobility or movement out of Philippines through migrant work. In all her creations – from pole to macho dancing and hostess to Disney princess studies – capital is the driving force of movement pushing the indentured body into spatial geographies. *Macho Dancer* won the prestigious Zurcher Kantonalbank Acknowledgement Prize at the Zurich Theater Spektakel in 2013.

Concept, Choreography and Performance: **Eisa Jocson**.
Light Design: **Jan Maertens**.
Music composition: **Lina Lapelyte**.
Coach: **Rasa Alksnyte**.
Dramaturgical advice: **Arco Renz**.
Songs: *Devil's Dance* by **Metallica**,
Total Eclipse Of The Heart by **Bonnie Tyler**, *Pagbigyang Muli* by **Erik Santos**.

Co-production: **Workspacebrussels, Beursschouwburg Residency (Brussels)**.
Supported by: **Workspacebrussels, Beursschouwburg (Brussels), Wpzimmer (Antwerpen)**.
Duration: **45 minutes**.



Photo: Mehrdad Motejalli

“To witness the work of Eisa Jocson is an absolute privilege (...) The glinting of her rosary, her movements within a thick liquid space, and the tension of her muscles as she works up a sweat, subtly reveal the socio-politics of the Filipino labor force.”

– ArtsEquator Ltd

– Running Dog

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March 16

Seminars / Talks / Workshops

Eisa Jocson (PH)

Corponomy

▲ March 14 / 17.00

▲ Black Box teater, Store scene

From pole dancing and macho dancing to hostess and princess, Eisa Jocson's body becomes an archive of performative techniques that unpacks identity and gender formation, seduction politics and Filipino social mobility. *Corponomy* is conceived as a performance lecture, which reveals different layers of processes involved in each role transformation. Going through the artist's personal archive of movement research and training, Eisa Jocson shares the narratives and production of the multiple bodies inhabiting her artistic practice. Interfacing video, text, sound and live demonstration and reconstruction, *Corponomy* discloses the sociocultural body politics embedded in movement language, social mobility and migration.

Eisa Jocson is a contemporary choreographer and dancer from the Philippines, trained as a visual artist, with a background in ballet. Through her work she exposes body politics in the service and entertainment industry as seen through the unique socioeconomic lens of the Philippines. She studies how the body moves and what conditions make it move, be it social mobility or movement out of Philippines through migrant work. In all her creations – from pole to macho dancing and hostess to Disney princess studies – capital is the driving force of movement pushing the indentured body into spatial geographies.

Concept & Performance: **Eisa Jocson.**

Dramaturgy: **Tang Fu Kuen.**

Production & Technical Management:

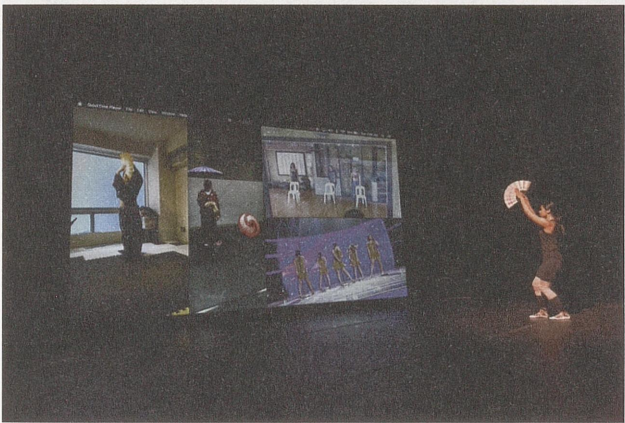
Yap Seok Hui | ARTFACTORY.

Commissioned by:

Esplanade – Theatres on the Bay for da:ns festival.

Developed in residence at
Performance Space, Sydney.

Duration: **60 minutes.**



Photos: Bernie Ng

“The success of *Corponomy* lies in the way Jocson lays bear the stereotypes of the desiring gaze, the way she rejects and refutes this, but most importantly, in the way she prompts a necessary and timely reckoning of our own complicity in just such a gaze.”
– Running Dog

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Seminars / Talks / Workshops

Sorour Darabi (IR/FR)

Farci.e

- ▲ March 14 / 19.00
- ▲ March 15 / 17.00
- ▲ Black Box teater, Lille scene
- ▲ Norwegian premiere

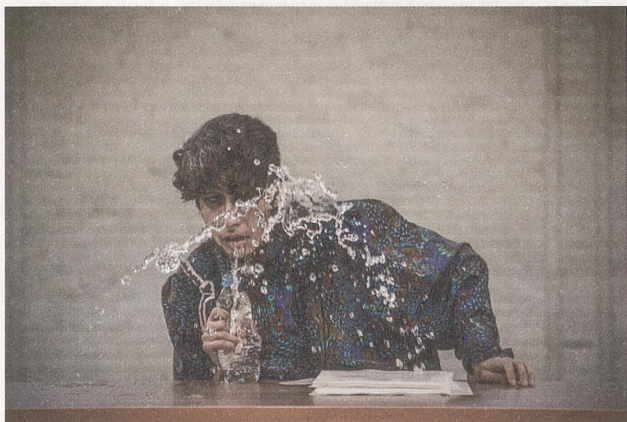
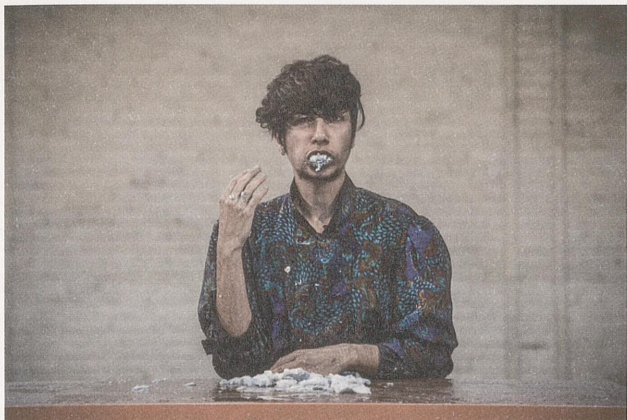
What if you were coming from a neutral world and, all of a sudden, everything had a gender? The Iranian dancer Sorour Darabi gives a touching and personal answer to this question. In the dancer's mother tongue Farsi, there is neither a masculine nor a feminine form. Ever since Darabi started living in France, the young dancer continues to find ways of adapting to a world in which literally everything is either masculine or feminine. In Farsi, the word "gender" also means "material". The gender of a table is wood. Could we then say that the gender of a human being is skin, flesh, bones, muscles and blood? In this solo performance, Sorour Darabi confronts the violence of language and shows us the beauty in trying to change it.

Sorour Darabi is a self-taught artist who grew up in Shiraz in Iran. S/he was a part of the underground organisation The Invisible Centre of Contemporary Dance (ICCD) in Teheran, before going to study at the National Choreography Centre (CCN) in Montpellier, France. Here, s/he created the solo piece *Subject to Change*, a performance that questions transformation in relation to time and one's cohabitation with an environment. *Farci.e* was created in 2016 and premiered at Festival Montpellier Danse the same year. In 2018, Darabi created *Savusûn*, inspired by the grieving ceremonies of the sacred month of Muharram.

Concept, choreography and performance: **Sorour Darabi.**
Lighting design: **Yannick Fouassier.**
Light manager: **Jean-Marc Ségalen.**
Outside eye: **Mathieu Bouvier.**
Administration: **Charlotte Giteau.**
Touring: **Sandrine Barrasso.**
Production: **Météores.**
Co-production: **Festival Montpellier Danse, ICI-CCN de Montpellier Occitanie Midi-Pyrénées, with the support of CND Pantin in the frame of a residency, Honolulu-Nantes and Théâtre de Vanves.**

Special thanks: **Loïc Touzé, Raïssa Kim, Florence Diry, Pauline Brun, Jule Flierl, Clair.E Olivelli and Zar Amir Ebrahimi.**

Duration: **40 minutes.**



Photos: Mehrdad Motejalli

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Seminars / Talks / Workshops

Galerie (INT) Group Show

▲ March 14–15 / 17.00 & 19.00

▲ March 16 / 15.00 & 17.00

▲ Helgesens gate 1

Group Show is an exhibition of immaterial artworks in the format of a performance. The artworks span a wide range of media, such as dance, therapy, humor and others. What they have in common is that they could all fit into the category of what we call immaterial artworks – artworks that cannot be reduced to a material object or the documentation of an action. One could imagine that a conversation, a behavior, a movement, or a mood becomes not only the brush, but also the painting.

In Oslo, *Group Show* will be housed in almost a home. This specific context provides an invitation to share artworks that focus on domesticity, intimate spaces and social agencies. *Group Show* will include works by Valentina Desideri, Audrey Cottin, Pierre Huyghe, Jennifer Lacey, Angela Goh, Krööt Juurak, Alex Bailey, Anouchka Oler, Hana Lee Erdman and Toril Johannessen.

Launched in 2014 and run by Adriano Wilfert Jensen and Simon Asencio, Galerie is an immaterial art gallery involved in a wide range of activities. It is also a platform for conversation between different participants in the art world: curators, critics, artists, audience, collectors and gallery owners. Galerie does not have a location, but occurs within existing contexts and venues, such as art fairs, festivals, galleries and institutions.

Produced and presented by:
**Ménagerie De Verre (Paris),
Jan Mot & Sarma (Brussels),
Squash Editions (Mexico City),
Dansehallerne (Copenhagen),
Kanuti Gildi Saal (Tallinn), Les
Urbaines (Lausanne), My Wild Flag
(Stockholm) and La BF15 (Lyon).**

Supported by: **PACT zollverein
(Essen), Knud Højgaards Fond,
Institut Français og Statens
Kunstfond.**

Sponsored by: **Herr Von Eden.**

Duration: **75 minutes (approx.)**



Top: Bouquet by Thierry Bouthémy
Bottom: Bouquet by Valerie Vaillant
Photos: Galerie



Limited capacity. We encourage everyone to buy their ticket in advance.

Before each *Group Show*, Galerie invites you to Visiting Hours, an occasion for informal meetings, coaching, conversations and business meetings.

Visiting Hours will take place on March 14–15 from 14.00 and on March 16 from 12.00 at Helgesens gate 1.

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Seminars / Talks / Workshops

Iggy Lond Malmberg (SE/EE)

Physics and Phantasma

- ▲ March 15 / 19.00
- ▲ March 16 / 21.00
- ▲ Black Box teater, Store scene

Physics and Phantasma is a piece that mainly takes place within the audience's imagination. By responding to suggested motives, ranging from the most mundane to the darkest corner of human imagination, Malmberg allows the audience to shape the performance themselves. The theatre is an empty space, a silent frame in which the show is staged. This void allows us to set aside the laws of space and time, and to travel anywhere. In *Physics and Phantasma*, this is perceived as something profoundly traumatic – a void that must be filled with something, and covered with a veil of fantasy. The show aims to be that veil, through which we study its creation and the relationship between audience and performer.

Iggy Lond Malmberg (1987) is an actor and performance maker based in Malmö, Sweden. He trained at the Theatre Academy in Malmö, and has since created pieces that span a wide range of aesthetics and styles, both solo performances and collaborative work. Malmberg's main artistic interest is to use the performance itself as a model where the discourse of the piece can be applied directly. In doing so, he sheds light on the politics of theatre and its hierarchy and patterns of inclusion and exclusion.

By and with: **Iggy Lond Malmberg**.
Dramaturgical team: **Erik Berg, Johan Jönson, Maike Lond Malmberg**.
Technical solutions: **Maike Lond Malmberg, Kalle Tikas**.
Production manager: **Eneli Järs**.
Assistant: **Kaie Olmre**.
Including one text by: **Johan Jönson**.
Photos: **Maike Lond Malmberg, Renee Altrov**.
Thanks to: **Max Göran, Mart Kangro, Marika Lagercrantz**.
Co-production: **Kanuti Gildi SAAL (Tallinn), Teaterhuset Avant Garden (Trondheim)**.

In collaboration with: **Inkonst (Malmö), MIMstudio (Tallinn)**.
Supported by: **Swedish Arts Council, Cultural Endowment of Estonia, Malmö City, Swedish Arts Grants Committee**.

In English.
Duration: **75 minutes**.

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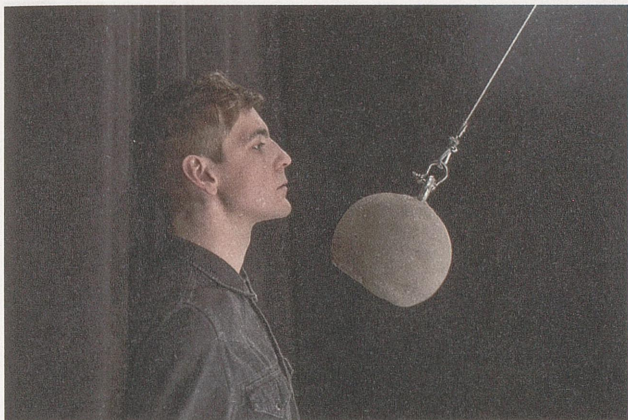
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Seminars / Talks / Workshops



Photos: Renee Altro



Age: 18+. This performance contains explicit language.

Gisèle Vienne (FR)

CROWD

▲ March 15 / 21.00

▲ March 16 / 19.00

▲ Dansens Hus

CROWD showcases an emotional party, about the exalted, violent and holy aspects of art. Based on rituals and celebrations from ancient times to the present day, Gisèle Vienne brings 15 people together onstage. They dance as if it is the last thing they will ever do, to a playlist of classics from the rave scene by musician Peter Rehberg. Representing the coming together and activating various mechanisms of collective euphoria, *CROWD* is masterfully composed with slow motion, stylized movements and ecstatic states, gathering the dancers in an experience of love, violence and intimacy. Through shifts of perceptions and a diffracted experience of time, *CROWD* is an hallucinatory experience for the viewer's eyes and ears.

Gisèle Vienne has worked as a director and choreographer since 1999. With her productions that are often perceived as being "disturbing" or unclassifiable, she has developed her own, unique theatrical language that consistently explores the ambivalence of the beautiful and the bizarre, most recently in *The Pyre* (2013), *The Ventriloquists Convention* (2015) and *CROWD* (2017). Several of her pieces have been presented at Black Box teater, amongst them *Jerk* and *I Apologize*.

Concept, choreography and set design: **Gisèle Vienne.**

Assisted by: **Anja Röttgerkamp, Nuria Guiu Sagarra.**

Light: **Patrick Riou.**

Dramaturgs: **Gisèle Vienne, Dennis Cooper.**

Editing of playlist: **Peter Rehberg.**

Sound design: **Stephen O'Malley.**

Performers: **Philip Berlin, Marine Chesnais, Kerstin Daley-Baradel, Sylvain Decloitre, Sophie Demeyer, Vincent Dupuy, Massimo Fusco, Rémi Hollant, Oskar Landström, Theo Livesey, Louise Perming, Katia Petrowick, Jonathan Schatz, Henrietta Wallberg, Tyra Wigg.**

Costumes: **Gisèle Vienne in cooperation with Camille Queval and the performers.**

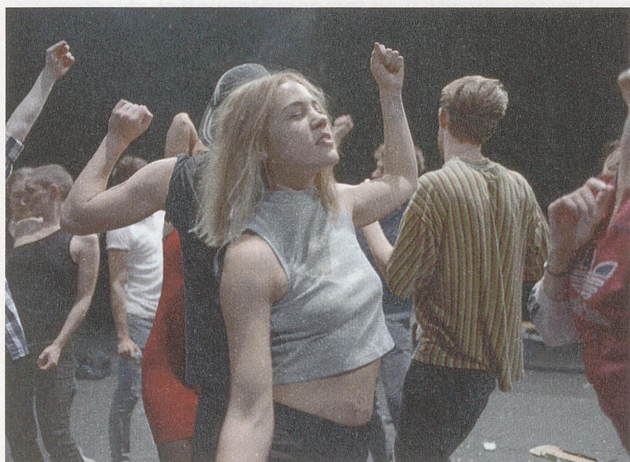
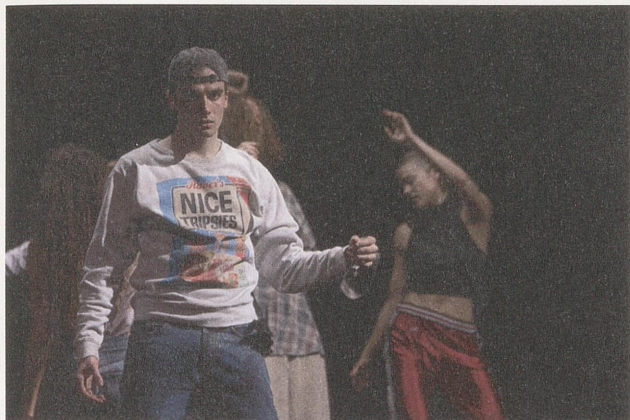
Co-production: **Nanterre-Amandiers CDN, Le Maillon, Théâtre de Strasbourg, Wiener Festwochen (Vienna), Le Manège Scène nationale de Reims, Théâtre National de Bretagne (Rennes), CDN Orléans (Orléans), BIT Teatergarasjen (Bergen), La Filature Scène nationale de Mulhouse.**

Supported by: **of CCN2 – Centre Chorégraphique National de Grenoble and CND Centre national de la danse.**

Full credits on OITF.no

With the support of: **Institut Français de Norvège for the shows in Oslo.**

Duration: **90 minutes.**



Photos: Estelle Hanania

“Her masterful consecration of revelry and splendour is a fierce rollercoaster – you’d better fasten your seatbelts.” – Springback Magazine



In collaboration with Dansens Hus.

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Seminars / Talks / Workshops

Call for dream stories

Kristoff K. Roll, *In the Shadow of the Waves*

▲ March 4–5 / 13.00–18.00

▲ Sagene kunstmie

Do you wish to participate and share your dream stories? The duo Kristoff K. Roll welcomes you, listens to you and invites you to record your own memories of dreams on March 4–5.

Reserve your time slot on OITF.no or call 23 40 77 70.

For the performance/audio-siesta *In the Shadow of the Waves*, the duo Kristoff K. Roll (Carole Rieussec and J-Kristoff Camps) invites you into their temporary sound studio at Sagene kunstmie, to come and share your dreams.

The collected dreams will be stored in a sound library of dream stories and will be part of the soundscape for “audio siestas” around the world. Some will be included in the performances that will take place at Gråbeinsletta on March 7–8.

The collecting of each dream will take up to 30 minutes including the recording. You can share your dream stories in Norwegian, English or in any other language as long as you also speak Norwegian or English.

In collaboration with Kulturbydelen Sagene.

Artist talk with Ligia Lewis

- ▲ March 9 / 15.00
- ▲ Black Box teater, Foyer

A conversation between Ligia Lewis and Duduzile Mathonsi. Duduzile Mathonsi is a multifaceted artist and writer. She is currently developing a solo performance exploring the narratives of the black female body, looking at the concepts of the spectator versus the spectacle, as a means of decolonization. *minor matter* by Ligia Lewis is presented on March 8 at 21.00.

Book launch for Black Box teater Publication #2

- With bubbles and snacks
- ▲ March 9 / 16.00
 - ▲ Black Box teater, Foyer

We are launching the third book in the series of publications by Black Box teater. The book is a collection of six texts related to the artistic program of Oslo Internasjonale Festival 2019. By gathering together voices that discuss society and the performing arts from various perspectives, we want to contribute to a greater understanding and debate about the art and the world around us. The books, the bubbles and snacks are free.

Seminar: Body & Space

- Links, frictions and potentialities
- ▲ March 10 / 11.00–14.00
 - ▲ Black Box teater, Foyer

Performing arts and architecture are spatial art forms that combined can blur the bodily and spatial boundaries, as well as produce friction. Together they hold potential for hybridity, ambiguity, flows, disruption of the logic of visualization, new perspectives and subjectivities. How does the body affect space, and how can scenography and space be seen as performative elements?

In collaboration with Dansekritikerrørsla (Dance Critic Movement), an initiative to promote dance criticism in Norway, led by Anette Therese Pettersen and Snelle Hall, supported by Arts Council Norway.

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Seminars / Talks / Workshops

Workshop: The role and position of the producer today

A two-day workshop for producers in the independent performing arts field.

▲ March 11 / 10.00–17.00

▲ March 12 / 09.30–16.30

What can the role of the producer be today? What are his or her responsibilities towards the artist? The project? The curator? The workshop will focus on the position, competences and role of the producer. The framework of the workshop will contribute towards a reflection between the producers themselves, with the help of a facilitator and the contribution of professionals (curators, artists and producers), working both in Norway and in other countries.

The workshop is facilitated by Albane Guinet-Ahrens, co-director of La Belle Ouvrage, an organization based in Paris and active internationally, and dedicated to life-long learning and arts consultancy.

Open to producers with a minimum of three years of experience working in the independent field.

Maximum number of participants: 15

Deadline for registration: March 4

For more information and to register, visit OITF.no

Workshop with Anja Röttgerkamp

▲ March 13 / 15.00–20.00

▲ Studioscenen at Dansens Hus

Anja Röttgerkamp is a dancer and close collaborator with Gisèle Vienne for the last 15 years. Discover Gisèle Vienne's work from the materials of her new piece *CROWD*: stillness, living picture, still motion, disassembled movements. This workshop is the occasion to approach and experience the work of Gisèle Vienne, choreographer and director, from the materials of *CROWD*.

Workshop for professional dancers and graduating students.

Maximum number of participants: 15

Deadline for registration: March 12 / 17.00,

through Dansenett Norge / link on dansenshus.no

Workshop organized in collaboration with Dansens Hus.

Seminar: Unveiling the dark corners

Art as a space for unwrapping inappropriate thoughts, violence, fantasies and extreme emotions.

▲ March 16 / 13.00–16.00

▲ Black Box teater, Foyer

In a period when moralizing perspectives and puritanism are growing, we reflect upon the need to claim - and reclaim - the possibility that artistic expression can unveil the dark corners of the human psyche and society. This seminar aims to investigate the representation and function of taboos, black holes, fantasies and violence in art. After an introductory lecture by Bernard Rimé on the social sharing of emotions, Gisèle Vienne and Iggy Lond Malmberg will contribute their views in relation to their own artistic practice. The lectures will be followed by a panel discussion.

Bernard Rimé is Professor at the University of Louvain. His research in social psychology focuses on the study of emotions and social behavior.

Gisèle Vienne, *CROWD*, March 15–16 at Dansens Hus
Iggy Lond Malmberg, *Physics and Phantasma*, March 15–16 at Black Box teater.

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Seminars / Talks / Workshops



Researching the other side of the coin

As a special feature of the program...

March 16 / 12:00-18:00

Black Box Factor, Foyer

00:17-09:07 / 11 hours

00:51-00:50 / 51 hours

in a new way...

researcher, we look at the best results and how they

achieve the hospital...

...

seminars for the first time...

from an interdisciplinary...

social aspect of...

Mainbody will contribute their views in relation to their

own research work...

panel discussion...

goal of the...

Sebastian Rime is Professor at the University of...

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emotions and...

Chief researcher...

great vision...

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of Black Box Factor

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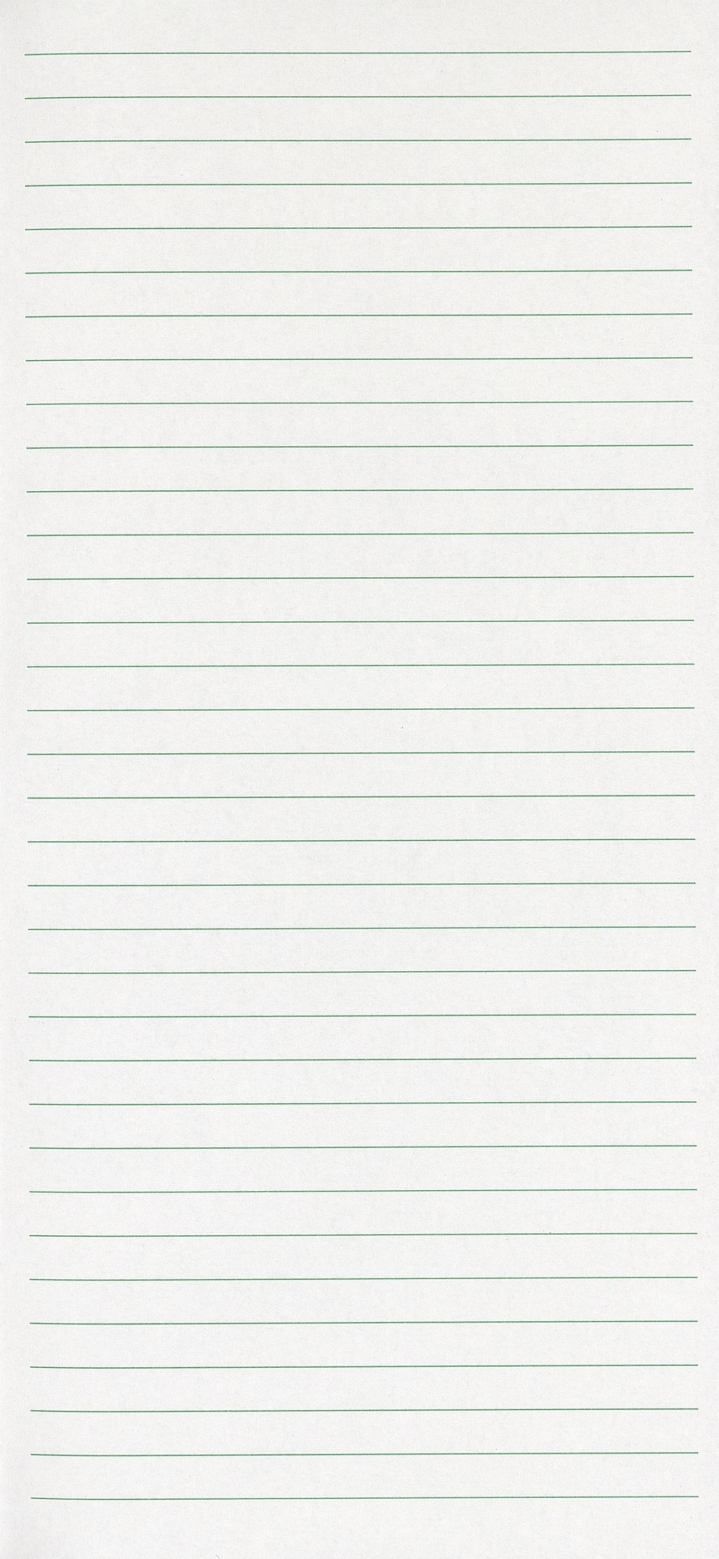
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Festival info desk

Open every day at Black Box teater foyer during the festival 14.00–22.00.

Phone +47 23 40 77 79

— Festival Bar

The bar at Black Box teater is open everyday during the festival from 14.00.

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

— Festival Club

DJ-set party

March 9 / 22.00
Black Box teater, Foyer

March 15 / 22.30
Dansens Hus

March 16 / 22.30
Black Box teater, Foyer

— Tickets

Buy your tickets here:
www.ticketmaster.no
Phone +47 815 33 133

Box office at Black Box teater:
Open every day during the festival
from 14.00 to 22.00.

The box office at Bankplassen,
Atelier Nord, Kulturkirken Jakob,
Grønlandsleiret 47a, Helgesens gate 1
opens 15 minutes before the show.

Ticket prices:
Festival package 5 performances of
your choice at Black Box teater: 500,-
Single tickets: 150,-
Under 25 years old: 100,-

Flat price 100,- for the following
shows:
Begüm Erciyas: *Voicing Pieces*
Galerie: *Group Show*
Heine Avdal & Yukiko Shinozaki /
Fieldworks: *carry on*
Ingeleiv Berstad and Pernille Holden:
Somatøs Samling
Roza Moshtaghi: *ONLY FOREVER*
Spreafico Eckly & Matteo Fargion:
We have to dress gorgeously

Tickets for Gisèle Vienne's *CROWD* can
be purchased at www.dansenshus.no

Free entrance for:
Kristoff K. Roll:
In the Shadows of the Waves
Wael Alkak: *Opening concert*
Seminars & talks
Festival club

Workshop:
"The role and position of the
producer today"
Registration on OITF.no: 800,-
(including lunches).

Workshop with Anja Röttgerkamp.
Registration through Dansenett
Norge / link on dansenshus.no:
150,-

Group bookings, contact us:
billett@blackbox.no

— Partners

We would like to thank our partners:
Dansens Hus, Atelier Nord,
Kulturbydelen Sagene, Institut
français de Norvège and Institut
français.

The visit of international delegates
is supported by the Norwegian
embassies and consulates, in
collaboration with Performing Arts
Hub Norway.

Thanks to Sagene Kunstsmie, Sagene
Samfunnshus, PS:Hotell.

Oslo Internasjonale Teaterfestival is
initiated by Black Box teater which
receives funding from the Ministry of
Culture and the City of Oslo.

— Kontakt / Contact

Black Box teater
Marstrandgata 8, 0566 Oslo

Phone: (+ 47) 23 40 77 70
blackbox@blackbox.no



Kulturdepartementet



— Team

Artistic and General director:
Anne-Cécile Sibué-Birkeland.

Head of administration:
Magnus Salte.

Producer:
Karoline Bjune.

Head of communication:
Sara Wegge.

Program Dramaturge:
Elin Amundsen Grinaker.

Substitute Administration Officer:
Jo Adrian Haavind.

Production and Administration
Assistant:
Ida Marie Sandvik.

Communication Officer:
Ida Holthe Lid.

Audience Outreach:
Jostein P. Steindal.

Graphic Designer:
Kristoffer Busch.

Production and Audience
Development Assistant (Intern):
Clara Lebreton.

Head of technical department:
Jean Vincent Kerebel.

Sound Manager:
Trond Johnsrud.

Stage and Video Manager:
Agnar Ribe.

Freelance technical department:
Agnar, Daniel, Fredric, Heidi,
Kim, Laurent, Linda, Mohi, Ryan,
Sirene, Woyzek & co.

Frontline and Bar Manager:
Morten Kippe.

Frontline and Bar:
Vivel Fredriksen, Elisabeth Carmen
Gmeiner, Martin Guldvog, Sunniva
Lind Høverstad, Ida Holthe Lid, Ida
Marie Sandvik, Annlaug Selstø,
Talette Simonsen, Jostein P.
Steindal and Kjersti Aas Stenby.

Distribution: Janne Mikkelsen.

Team joining for the festival:

Technical Manager:
Patrick Wharton.

Festival Producer:
Andrea Skotland.

Volunteer Coordinator:
Mads Halvorsen.

Project Coordinator Bankplassen:
Ragna Solbergnes.

Texts catalogue:
Kristin Valla, Elin Amundsen
Grinaker, Anne-Cécile
Sibué-Birkeland.

Thank you to the freelance
technicians and all the volunteers.

— Colophon

Editor-in-chief:
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Performances, installations,
talks, seminars and festival club

Wael Alkak

Kristoff K. Roll

Ingrid Berger Myhre & Lasse Passage

Heine Avdal & Yukiko Shinozaki /

fieldworks

Ligia Lewis

Roza Moshtaghi

Julie Solberg & Cecilie Solberg

Annie Dorsen

Ingri Fiksdal

Findlay//Sandsmark

Ingeleiv Berstad & Pernille Holden

Spreafico Eckly & Matteo Fargion

Juli Apponen

Eisa Jocson

Begüm Erciyas

Eisa Jocson

Sorour Darabi

Galerie

Gisèle Vienne

Iggy Lond Malmborg

www.OITF.no

www.blackbox.no