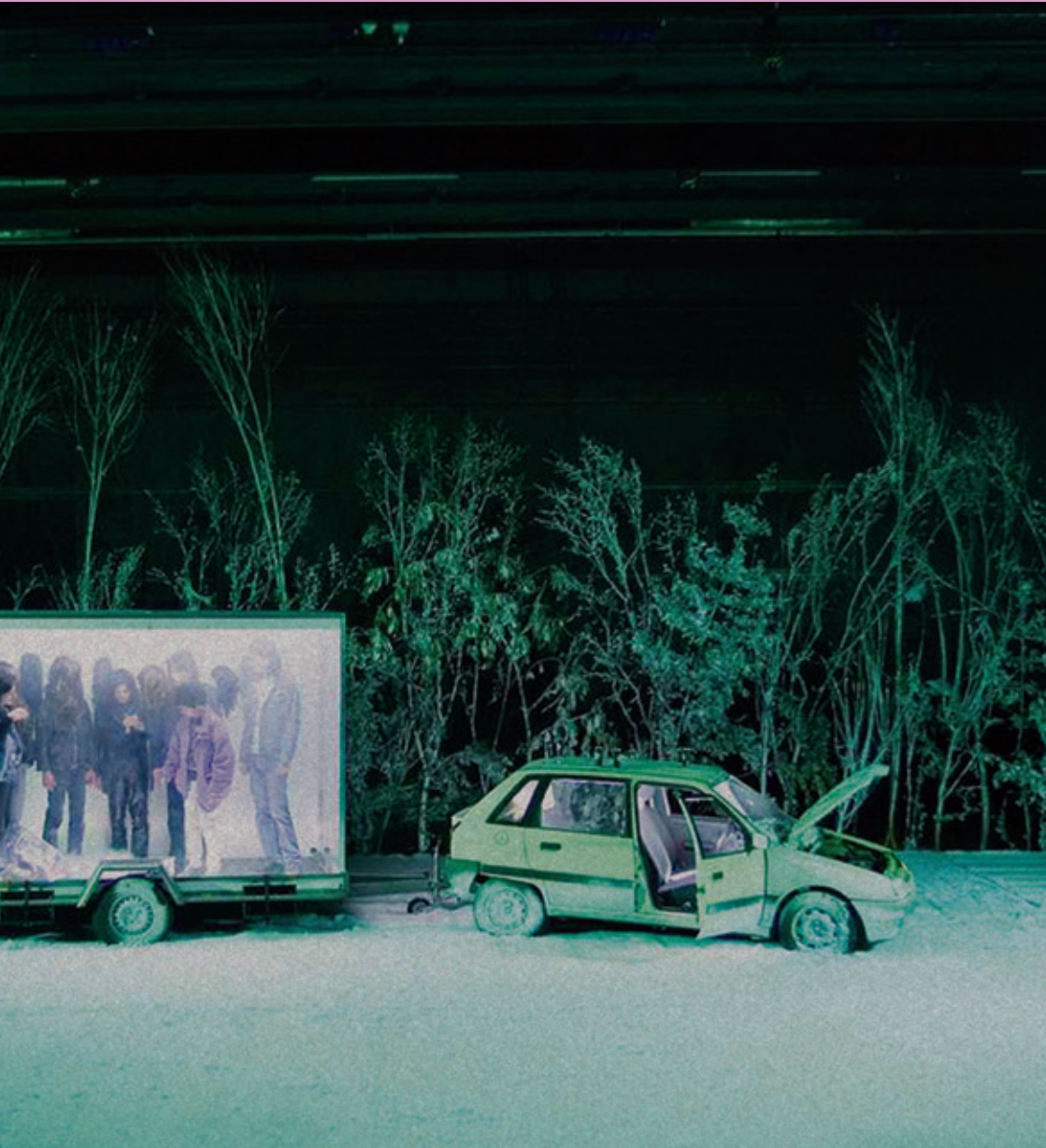


Oslo

Inter
nasjon
ale

Teater
festiv
al

18.-
27.03.
2015





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Velkommen til Oslo internasjonale teaterfestival 2015!

Som Oslos viktigste festival for ny scenekunst presenterer vi som vanlig et «brennhett program» for å hinte til anmeldelsen av fjorårets festival på Scenekunst.no der overskriften rett og slett lød «Black Box is burning». Og ingenting er vel bedre enn når temperaturen er høy både på scenen og blant publikum. Synes vi! Årets festival er den syvende i rekken og den tredje under navnet Oslo internasjonale teaterfestival (OIT).

Vi åpner festivalen med en forestilling av Philippe Quesne som ble omtalt som «A masterpiece» i den belgiske avisa *De Morgen*. Den franske artisten omtaler kunstnerskapet sitt som et laboratorium der menneskenes følelsesliv utforskes. *La Mélancolie des Dragons* er et av hans signaturverk og et must å se under festivalen. Vi har også invitert kritikerroste Rabih Mroué fra Libanon og hans *Riding on a Cloud*. Forestillingen baserer seg på den sanne historien om kunstnerens yngre bror som ble rammet av afasi etter å ha blitt skutt i hodet under den libanesiske borgerkrigen. Italienske Motus gjestet festivalen sist i 2012 og vi er glade for å ha dem tilbake. Forestillingen *Nella Tempesta* ble en favoritt hos kritikerne da den nylig ble vist i USA. The New York Times skrev: «The Motus Theater Company of Italy is the most truly revolutionary troupe in town». Vi får besøk av canadieren Dana Michel med forestillingen *Yellow Towel* som ble kåret til en av de ti beste danseforestillingene i 2014 av Time Out New York. Mårten Spångberg er også tilbake på årets festival med sin nye produksjon *The Internet*.

Dette er bare noen av navnene du kan finne under årets festival. Vi gleder oss stort til å by deg på årets festivalprogram som du kan lese alt om her i katalogen.

Vi sees på festival!
Black Box Teater

Programoversikt

Onsdag 18.03.

Wednesday 18.03.

19:00 Store scene Foajé	Philippe Quesne/Vivarium Studio (FR): <i>La Mélancolie des Dragons</i> Åpningsfest med DJ Isak Wisløff
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Torsdag 19.03.

Thursday 19.03.

18:00 Scene tre	solberg/cederqvist – A Kiss Me Production (NO/SE): <i>His own room</i>
19:30 Lille scene	Dana Michel (CA): <i>Yellow Towel</i>
21:00 Store scene	Philippe Quesne/Vivarium Studio (FR): <i>La Mélancolie des Dragons</i>

Fredag 20.03.

Friday 20.03.

16:00–19:00 Kunsternes Hus	Pedro Gómez-Egaña (CO): <i>The Kinetoscope of Time</i>
18:00 Scene tre	solberg/cederqvist – A Kiss Me Production (NO/SE): <i>His own room</i>
19:30 Lille scene	Dana Michel (CA): <i>Yellow Towel</i>
21:00 Store scene	Rabih Mroué (LB): <i>Riding on a Cloud</i>
22:15	Artist talk: Rabih Mroué

Lørdag 21.03.

Saturday 21.03.

13:00 Foajé	David Espinosa (ES): <i>Mi gran obra/My great work</i>
14:00–17:00 Kunsternes Hus	Pedro Gómez-Egaña (CO): <i>The Kinetoscope of Time</i>
14:30 Scene tre	Amund Sjølie Sveen (NO): <i>Economic Theory for Dummies</i>
16:00 Foajé	David Espinosa (ES): <i>Mi gran obra/My great work</i>
17:30 Lille scene	Mårten Spångberg (SE): <i>The Internet</i>
21:30 Store scene	Rabih Mroué (LB): <i>Riding on a Cloud</i>

Søndag 22.03.

Sunday 22.03.

13:00 Foajé	David Espinosa (ES): <i>Mi gran obra/My great work</i>
14:30 Scene tre	Amund Sjølie Sveen (NO): <i>Economic Theory for Dummies</i>
16:00 Foajé	David Espinosa (ES): <i>Mi gran obra/My great work</i>
17:30 Lille scene	Mårten Spångberg (SE): <i>The Internet</i>

Mandag 23.03.**Monday 23.03.**

18:00 Foajé	David Espinosa (ES): <i>Mi gran obra/My great work</i>
19:00 Foajé	Live Marianne Noven (NO): <i>Running Live (Part one)</i>
19:30 Store scene	Verk Produksjoner (NO): <i>Paradise Now</i>
21:15 Foajé	Live Marianne Noven (NO): <i>Running Live (Part two)</i>

Tirsdag 24.03.**Tuesday 24.03.**

18:00 Scene tre	Findlay/Sandsmark/Pettersen (NO/US): <i>'o' Death'</i>
19:30 Lille scene	Mette Edvardsen (NO): <i>We to Be</i>
20:30 Foajé	Live Marianne Noven (NO): <i>Running Live (Part one)</i>
21:00 Store scene	Verk Produksjoner (NO): <i>Paradise Now</i>
22:30 Foajé	Live Marianne Noven (NO): <i>Running Live (Part two)</i>

Onsdag 25.03.**Wednesday 25.03.**

17:00 Foajé	Tom Sellar (US): <i>The Curatorial Turn: Can Curators Transform the Performing Arts in the 21st Century?</i>
19:00 Lille scene	Mette Edvardsen (NO): <i>We to Be</i>
21:00 Scene tre	Findlay/Sandsmark/Pettersen (NO/US): <i>o Death</i>

Torsdag 26.03.**Thursday 26.03.**

19:00 Scene tre	Geumhyung Jeong (KW): <i>CPR Practice</i>
20:30 Store scene	Motus (IT): <i>Nella Tempesta</i>
22:00	Artist talk: Motus

Fredag 27.03.**Friday 27.03.**

18.00 Store scene	Motus (IT): <i>Nella Tempesta</i>
20:00 Scene tre	Geumhyung Jeong (KW): <i>CPR Practice</i>
21:30 Lille scene	Motus (IT): <i>Caliban Cannibal</i>
Foajé	Avslutningsfest med DJ Jon Refsdal Moe m/venner

Do you believe in theatre?

Q&A

Yes of course!

Philippe Quesne ^(FR)

"and of course we don't like to have problems so you know we try to find solutions we try to be on the other side"

–Jun Nguyen-Hatsushiba

Running is what gets me to the other side and theatre too. So yes.

Live Marianne Noven ^(NO)

I believe people from theatre can help us to think about life, or just give us a nice time! And i need to play with theatre to think about my life, and have some fun!

David Espinosa ^(ES)

NEI!

Amund Sjølie Sveen ^(NO)

Although we did not like very much the word "believe"...

...Unequivocally we believe in theater! Despite the theater many times bores us too much, but we still want to believe in theater because it's simply our life, our way of living... Because it makes us travel mentally and physically, restless. We believe in a kind of theater that impacts, raises issues and does not reassure (first of all ourselves...).

We believe in a theater in continuous movement: *Motus* is a Latin word meaning movement, *transformation*, physical motion, but also, motion of thought... And the idea of movement involves all aspects of artistic actions: the different expressive formats we always seek for and a nomadic dimension that our projects take on from time to time. Someone described our theatre as "Art of the Outside" which employs all means, not to represent but to "present itself", to offer itself... and we would add with "Joy"! Gilles Deleuze defines *Joy* as a sort of *trampoline* that helps us through something that we might never have overcome.

We create hybrid shows that often confuse even the critics. They didn't know where to place us. Is it or is it not theatre?

Good question...but... We've never liked being defined or put in a box.

Devising for us is really an experience of shared space, negotiation, dialogue but first of all, opening to outside... Doing theatre has always been a tool of knowledge and study. It isn't market, it isn't show... it's life! It challenges the established order of things, creates fracture, laceration, disorientation and... above all, poses questions. In 2000, after 10 years of work in underground and non-theatre spaces, without subsidies, our first public acknowledgements started coming in, prizes and international co-productions... So, we left our little rehearsal space and began a nomadic existence, with lots of residencies in Italy and abroad. We set up in the spaces like a creeping plant, like a virus, doing workshops and site-specific events. Always changing the rehearsal place means that you have to "restart" each time, build a new house, never on the foundations of the previous one.

For each new project beginning, it has become necessary to make a reconnaissance trip, (always with our small video cameras...) and start working outside the rehearsal room, to intercept material in the "world of things". *I Live in Things* is also the title of our latest book...

Always deeper into contemporary "Junk-space" (to quote Rem Koolhaas), where you're unsure about where you are, unclear about where you're going, and the place where you were has already disappeared. We always know the point of departure but never the end... (Our slogan!)

Travelling around we got a lot of foreign actors (or non actors) and with them we always worked in a very open way: they were invited to be part of the process of creation, to be involved with propositions and personal suggestions that usually came from their personal biographies. (Like Alexia Sarantopoulou in *Alexis* or Mohamed Ali Lataief in *Caliban Cannibal*...)

We NEVER HAVE BEFORE THE SCRIPT, only references, quotes, fragments of novels, videos and interviews, that we share with the collective, and day by day we construct the PLOT with them... often till the day before the premiere!

Let's reflect a little: voyages and migrations lie at the origin of the entire history of the West, like those of Ulysses, who left family and friends behind to begin an endless wandering... And Antigone herself leaves the palace, to follow her father Oedipus on a journey without destination, towards *nulle part*, as Henry Bauchau writes in his very fine book *Œdipe sur la route*. Antigone and Oedipus are welcomed and given hospitality everywhere... Today? Today they'd only be rejects (illegal immigrants) subject to the law of zero tolerance.

Openness to listening, to welcoming the Outside, the Other, is more than anything else a prerogative of the artistic work: of our way to believe in theatre.

**Daniela Nicolò /
Enrico Casagrande, Motus** ^(IT)

Yes!

Iver Findlay ^(US)



Do you believe in theatre? Not for a second, if I did I would have stopped long time ago. I could not imagine a more horrible theatre maker than one who believes in theatre. Only an art that doesn't believe carries the power to question itself.

Mårten Spångberg ^(SE)

I believe in a ritualised entrance to a place, and to be forced to commit to whatever is happening inside for an agreed duration of time. The seats are fixed in one direction, the lights are dimmed. Leaving is not an easy option since it will for sure disrupt whatever it is that we are there for.

I believe in the moment when something thick like chocolate sauce pours out of my mind. I feel heavy, and messy, and awful. I think it's boredom, or anxiety, or both. I sit there looking at the lights and colours that operate like an empty machine. I forget what I just saw, and I don't care, this is not a distraction, it's a different kind of mess. I focus and drift, I forget that I'm doing this together with tens of others, loner counterpoints, loner unisons.

I believe in this because I don't get to experience it anywhere else, and because it feels really good. I believe in it because this rare attention makes me realise how I relate to the world most of the time, and I feel safe enough to resent it.

Sometimes I'm reading, sitting on the train or listening to the radio and I feel the same thing: the theatre. I believe that's what it is, an antidote, a singularity.

Pedro Gómez-Egaña ^(CO)

I believe in our politicians
I believe there is intelligent life in outer space
I believe in our economy
I believe in muslims, christians and jews
I believe in capitalism
I believe in human rights
I believe in businessmen
I believe we will survive a billions of years
I believe in nature
I believe in democracy
I believe in animals
I believe there's hope
I believe in love love love
I believe in Theatre
I believe in Theatre
I believe in Theatre

I believe we are doomed
I believe in conspiracy
I believe in ideology
I believe in ill faith
I believe we are animals
I believe in hatred
I believe in desires
I believe there's a big war going on
I believe we are beeing infiltrated
I believe we are losing
I believe we are the best
I believe in despise
I believe we maybe can win
if you believe in me
I believe in me me me
I believe in Theatre
I believe in Theatre
I believe in Theatre

Fredrik Hannestad,
Verk Produksjoner ^(NO)

Do I Believe in Theater?

Jon Refsdal Moe
Teatersjef/ Artistic director
Black Box Teater

I have a friend from junior high who always goes on about how he, as opposed to me, listened to the Pet Shop Boys back then, and how I supposedly slandered this duo, as well as his fresh copy of *Behaviour*, in needlecraft class. I do not doubt that the man is right. I was very into punk rock back then, trying to get my own band together in order to address the horrors of life in well-off residential neighborhoods. As many others of my generation, I did not learn to appreciate the Pet Shop Boys until a somewhat more mature age. Actually, I remember the moment well: In a wooden dinghy on a sunbaked afternoon off the coast of Homborsund (famously depicted in Ibsen's poem *Terje Vigen*), a skinny guy in white tennis shorts and ditto bucket hat was sipping sweet vermouth stolen from a kitchen cupboard and lecturing for two acolytes on the melancholy of *Being Boring* and *Tonight is Forever*. I was 22 years old that summer and mal-de-vivre elegance seemed to me as the perfect rationale for a life without surprises. *Please* (1986), *Actually* (1987), *Introspective* (1988), and *Behaviour* (1990) – I learnt to love them all. I still kept *Very* (1993) at a distance, though, as I imagined that the album's closing track – an army choir laden cover version of the Village People's disco anthem *Go West* – would be something that an all-girl handball team would party to. It wasn't until years later that I understood that *Very* is the masterpiece; it is on this album that the Pet Shop Boys do away with their melancholy, converting it into something much more valuable. Empty, tacked-up and superficial perhaps, but nonetheless defiant and heart-on-sleeve sincere. *Very* is an attempt at embracing the world, an attempt to approach the concept of joy.

In the summer of 2013, Marxist blogger *Prolapsarian* launched a fierce attack on the art world's flimsy critiques of the capitalist system. Instead of studying capitalism as a historical process, as something you must reproduce because you are hungry, *Prolapsarian* writes that contemporary art "complains about capitalism just as it might about a scratched DVD being delivered from Amazon, only to cling to the scratch because at least it proves the thesis." Her point (or his, I'm not sure) is that by operating with a *static* concept of capitalism, contemporary art does not provide an alternative to it.

Instead of pointing towards capitalism's (for her) inevitable end, contemporary art smugly resorts to address, parody and deconstruct its political and aesthetic strategies. Also, by clutching on to an idea of itself as *opposed* to capitalism, contemporary art constantly perpetuates it by presenting its own products as better, more important more *critical* than capitalism itself, thereby yielding to this system's inherent logic of commodity. "Your artworks", Prolapsarian argues, "offer a claim to truth in the revelation that the artwork is a better commodity than the commodity itself (...) For those of us for whom the abolition of capitalism is not a choice but a necessity, you are the enemy".

That same summer, the Pet Shop Boys released *Electric*, an album that came and went without too many people paying attention. The lush ambivalence that once made their pop so zeitgeisty sounded slightly outmoded, as a reminiscence of a not so distant past. The slight irony that once made them digestible for the upscale market, quite uniquely for a dance-pop act at that time, even sounds a bit reactionary today, as it assumes a privileged position of ambivalence that is no longer aesthetically viable. Irony has given way to enthusiasm. Who needs Pet Shop when there is David Guetta to consider? I ask in all possible sincerity.

A couple of years ago I walked past the Théâtre de Ménilmontant in Paris, on the front shutters of which somebody had written, in huge spray paint letters: "Non a la Société du Spectacle!" "No to the Society of the Spectacle!" I laughed, snapped a picture on my iPhone and posted it to my Facebook wall to prove a point. Wanting to do away with Guy Debord's dystopia where "all that once was directly lived has become mere representation", the anonymous graffiti writer wanted to begin with fighting theater – an institution that produces spectacles, and thus adds representation to any lived experience. Where else to begin, really?

The naïveté of Parisian graffiti writers is well known, but I still wonder whether this one has a point. After all, isn't this continuous production of representation, and of nothing but it, one of the reasons why we all hate theater so much? Is there any art as hated as the theater? Is there any other art whose whole history is defined by assertions of contempt? Is it ok that I called theater an art just now? To Michael Fried, the case was just the opposite: "The success, even the survival, of the arts has come increasingly to depend on their ability to defeat theatre" (Art and Objecthood, 1967). And there is of course Artaud: "And now I am going to say something that perhaps is going to stupefy many people. I am the enemy of theater. I have always been. As much as I love the theater, I am, for this very reason, equally its enemy."

Where does this all come from? What is it with the theater that makes it so despicable, even for those who invest their lives in it? Is it true, as the scholar Jonas Barish wrote, that we live in a culture of antitheatrical prejudice? Addressing Artaud's hatred/love of theater philosopher Jacques Derrida wrote of theater that: "more than any other art, it has been marked by the labor of total representation in which the affirmation of life lets itself be doubled and emptied by negation". Artaud's failure is his attempt to counter spectacle with spectacle, Derrida argues. His tragedy, and the tragedy of modern theater as such, is his attempt to fight representation with representation, in order to return to life as it was once "directly lived" (Debord). Our Parisian graffiti artist knew as much: In order to fight spectacle, you must begin with fighting the production of spectacles. In order to fight representation, you must begin with fighting the theater. Fried again: "For theater *has* an audience – it *exists for* one – in a way that the other arts do not; in fact this more than anything else is what modernist sensibility finds intolerable in theater generally". Therefore, art must constantly negate theater; it must counteract its own representational nature in order to survive. To Fried, production of art was synonymous to the destruction of representation. Thus – the affirmation of life itself, the return to life as *it was directly thought or lived* – becomes a matter of production. And theater is the negation to this logic. Where art creates, theater empties. By taking something and creating nothing, theater runs contrary to the logic of production that does not only govern art, but upon which societies are built. Is that why it is so despicable?

A few days ago, Kanye West brought flamethrowers to the Brit Awards TV show. Introduced by his media phenomenon wife, the superstar went on stage with one hundred performers, all black males, all dressed in black, all jumping around like they were about to get into some serious mob shit. And then the flamethrowers, fire blazing fifty feet tall under the vaulted auditorium. There is this young woman in the audience, I think it's Taylor Swift, and you can see the amazement in her eyes, like it's something she has never seen before, jaw dropped, eyes filled with wonder, and she turns to the camera like *what the fuck*, and then they cut her off. It is the most beautiful piece of theater I have seen this year. It is the spectacle fighting the spectacle. It is the affirmation of life (whatever the fuck that is) letting itself be doubled and emptied by negation.

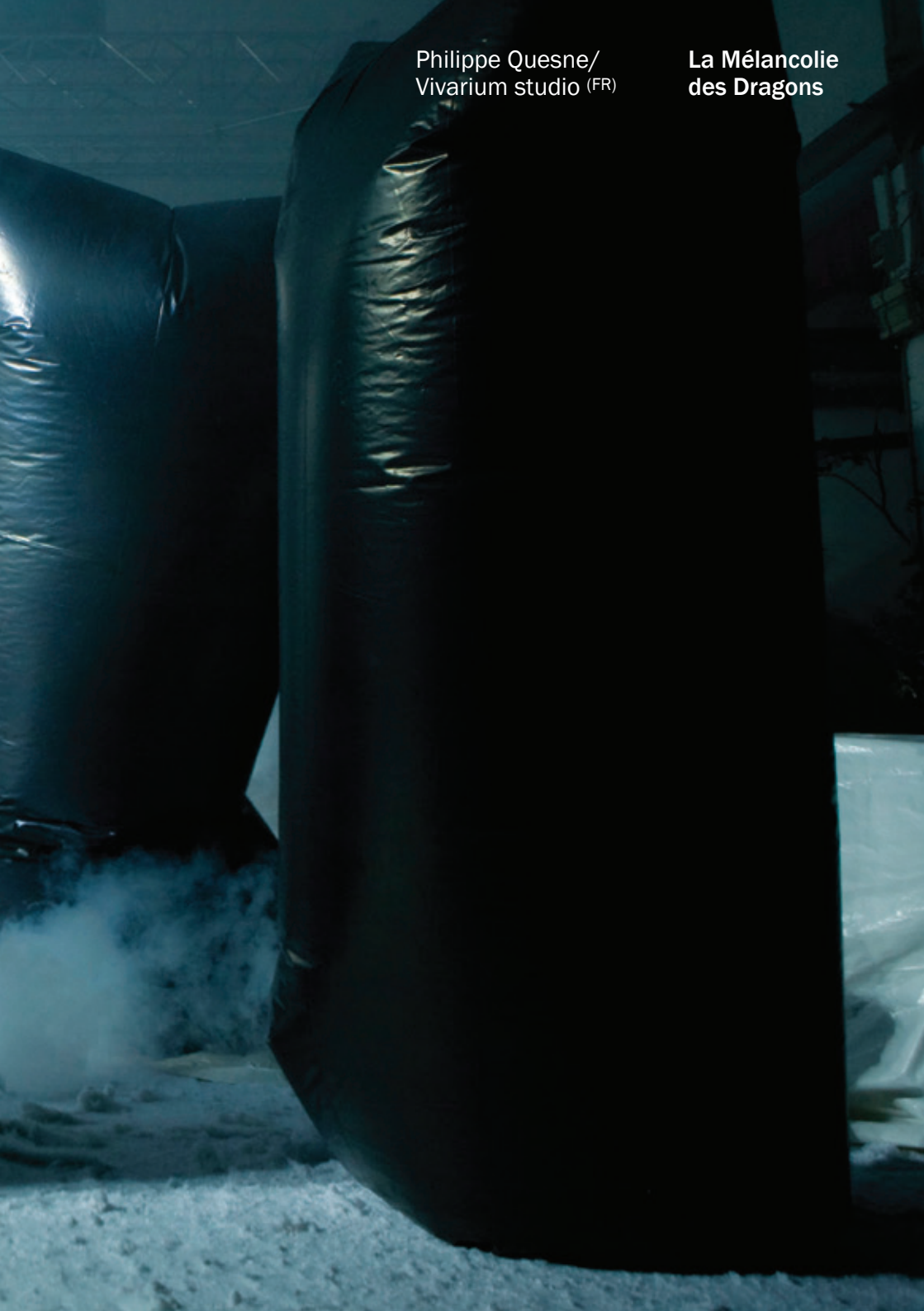
Electric opens with a prelude from Purcell's opera King Arthur, re-arranged by Michael Nyman for Peter Greenaway's the Draughtsman's Contract, and set to an electronic disco beat. Over it, the Pet Shop Boys perform a Marxist critique of the concept of love, lifted from one of David Lodge's university novels. The irony is of course, that the music is particularly lovely: Purcell's baroque, Nyman's minimalism and the Pet Shop Boys' own lush, synthetic harmonies all blended into one. It is as if the song counteracts itself, as if the music constantly ridicules the point that the lyrics are trying to prove: "Love is a bourgeois construct, so I've given up the bourgeoisie. Like all their aspirations it's a fantasy". Towards the end, after 20 years of waiting, the army choir from Go West shows up again, countering the singer's nasal cynicism with deep rich harmonies, and you know that in the end, the music will prevail. Final verse: "Love is just a bourgeois construct, so I've given up on the bourgeoisie, until you come back to me".

This is what it's all about to me.
So fuck yes.
Any idiot can deconstruct, but it takes a hero to believe.



Philippe Quesne/
Vivarium studio (FR)

**La Mélancolie
des Dragons**



Philippe Quesne/
Vivarium studio (FR)

La Mélancolie des Dragons

18.03. kl. 19.00
19.03. kl. 21.00
Store scene

Seks hardrockere med langt, fett hår og Metallica-t-skjorter havarerer med den gamle bilen sin i et snølandskap. Der blir de kjent med Isabelle som tilfeldigvis går forbi. Med barnslig entusiasme viser de henne sin alternative, mobile fornøylespark. *La Mélancolie des Dragons* er først og fremst en forestilling om vennskap.

Philippe Quesne og Vivarium Studio har med sine forestillinger skapt et tvetydig univers hvor drøm og handling, lyd og ord, ensomhet og fellesskap mikses sammen. Gjennom et teknisk teaterlaboratorium og med et poetisk blikk utforskes menneskets turbulente følelsesliv med humor og ironi. Philippe Quesne og Vivarium Studio har siden starten i 2003 turnert internasjonalt til strålende kritikker. Quesne var sist å se på Black Box Teater i 2010 med forestillingen *L'Effet de Serge*.

Konsept, regi og design:

Philippe Quesne

Med: Isabelle Angotti,
Zinn Atmane, Rodolphe Auté
& Hermès, Cyril Gomez-Mathieu,
Émilien Tessier, Tristan Varlot,
Gaëtan Vourc'h

Co-produksjon:

Wiener
Festwochen, Hebbel am Ufer,
La rose des vents /
Next Festival, Nouveau Théâtre
CDN de Besançon et de
Franche-Comté, Ménagerie de
Verre, Le Forum, Le Carré des
Jalles, Festival Perspectives
Støttet av: Région Île-de-France
& Parc de la Villette, Centre
National du Théâtre

“An absolute masterpiece!”

DE MORGEN

“The actors’ incredible naturalness, the poetic invention and a humour that never turns to cynicism make *La Mélancolie des Dragons* disarming and powerful theatre.”

DEREDACTIE.BE

“But what governs *La Mélancolie des Dragons* above all is an unprecedented version of absurdity, both ingenious and hilarious.”

DE STANDAARD

**“A moment of charm
and pleasure as rich
and pointless as
the life that inspires it.”**

–Le Soir

solberg/cederqvist
– A Kiss Me
Production (NO/SE)

His own room

19.og 20.03. kl. 18.00
Scene tre

Leo, Buzz and Henrik and August, Tom and Steven and of course Georg Wilhelm Friedrich. Jon Arne, Pablo, Stefan, Fred and Jens, Bob and Celsius and Bill. James, Carl, Göran, Samuel and Emanuel. Vincent or Nelson. Arnold, Sven Åke, Michael, and Olov. David, Ingmar and baby Jesus. Karl, Rudolph, Max, Marc and Christian. George, Zlatan, Matts and Sir George. William, Leonardo, Sandro, Pontus, Brutus and Pedrus. Marcus and Zeus and Sam and Tord. Maerten, Kim, Wayne, Joseph, Jeff and Elis. Hanif, Latif and Adam.

I *His own room* åpner Solberg og Cederqvist opp livmoren sin for den hvite fornærmede mannen.

A Kiss Me Production består av scenekunstnerne Erika Cederqvist og Julie Solberg. De møtte hverandre ved kunsthøgskolen i Amsterdam i 2008. Deres forestillinger er lekne og surrealistiske univers med en kjerne av mørk humor og satire. A Kiss Me Production var sist å se på Black Box Teater under Oslo kulturnatt sist høst og Oslo internasjonale teaterfestival 2014.

Ide, konsept og utøvere:

Erika Cederqvist og Julie Solberg

Scenografi, maleri:

Chandra Sen Jakobsson

Visuelt: Danjel Kang Yoon Nørregard

Regi: Maarten Lok

Lys: Hero Kaspers

Co-produksjon: Black Box Teater.

Støttet av: Norsk Kulturråd,

Fond for Frilansere og De School

van Gaasbeek



Pedro Gómez-
Egaña (CO)

**The Kinetoscope
of Time** (Sculpture
performance)

20.03. kl. 16.00–19.00
21.03. kl. 14.00–17.00
Kunsternes hus

Publikum inviteres inn i et mørkt rom med sitteplasser foran en grønn fløyelsgardin. En mann kommer inn og begynner å prate. Scenen er hentet fra Brander Matthews *The Kinetoscope of Time* som ble utgitt i 1895. Det er historien om en manns møte med et kinetoskop, en av de første filmfremviserne. Eieren av kinetoskopet tilbyr mannen å vise ham sin egen fortid, fremtid og død. På et gitt tidspunkt trekker utøveren den grønne gardinen til side og avslører en rekke scenarier i en stue som ser ut til å ha blitt forlatt helt plutselig. Utøveren forsvinner mens en stemme på et båndopptak forteller historien om stuen. Beskrivende og repeterende fragmenter henspiller på en katastrofal grunn til at rommet har blitt forlatt.

Pedro Gómez-Egaña er fra Colombia med base i Bergen, København og Bogotá. Han er utdannet komponist og billedkunstner fra henholdsvis Goldsmiths College i London og Kunsthøgskolen i Bergen. Kunstpraksisen hans inkluderer både performance, skulptur, video, installasjon og lydarbeider.

Forestillingen varer i 20 minutter og spilles tre ganger i timen. Ingen forhåndsreservasjon, kun ved oppmøte. Fri entré.

The performance lasts for 20 minutes and are played three times an hour. No reservation needed in advance, only by attendance. Free entrance.





Dana
Michel (CA)

Yellow Towel





Som barn pleide Dana Michel å drapere et gult håndkle rundt hodet i et forsøk på å etterligne de blonde jentene på skolen. Som voksen oppsøker hun en slik fantasiverden på nytt i et performativt ritual fritt for forkledning og selvsensur. I en blanding av streng presisjon og absurdisme graver hun i svarte kultur-stereotypier, og vrenger dem for å se om hun kan relatere seg til dem eller ikke. Frem fra denne utgravningen dukker det opp en merkelig skikkelse i en langsom og urovekkende metamorfose.

Koreograf og utøver Dana Michel er inspirert av mote, musikkvideoer, queer-kultur og komedie. *Yellow Towel* ble kåret til en av de ti beste danseforestillingene i 2014 av Time Out New York, ble fremhevet som en av 2013s fem beste danseøyeblikk i den canadiske avisen Voir, og som en av de mest bemerkelsesverdige produksjonene på årets American-Realness-Festival av The New York Times. Dana Michel har mottatt en rekke priser og vant ImPulsTanz Award for denne forestillingen.

“This show is very personal and deliciously funny in an offbeat way. It confirms the talent of an artist who refuses to compromise and dares to invent her own language.”

VOIR

“...she turns cultural stereotypes upside down in a riveting look at identity and metamorphosis...”

TIME OUT NEW YORK

“Ms. Michel has a manner on stage that is largely oblique. She often moves and speaks as if either act were problematic. But every stammering noise, every strained movement demonstrated powerful imagination and psychological force.”

NEW YORK TIMES

Av og med: Dana Michel

Lysdesign: Karine Gauthier

Kunstneriske rådgivere:

Ivo Dimchev, Peter James,
Mathieu Léger, Antonija Livingstone
og Manolis Tsipos

Lydkonsulent: David Drury

Utøvende produsent: Marie-Andrée
Gougeon for Daniel Léveillé danse

Produksjonsassistenter:

Heidi Louis og Chad Dembski

Co-produksjon: Festival Trans

Amériques og Studio 303

Kreative residenser:

Compagnie Marie Chouinard,
MAI, Le Chien Perdu, Usine C,
Circuit-Est centre chorégraphique,
Studio 303 og Agora de la Danse

Støttet av: Conseil des Arts et des
Lettres de Québec, Canada Council
for the Arts + Cirque du Soleil

Cultural Action program og MAI

Administrativ støtte:

Daniel Léveillé danse company

Rabih
Mroué (LB)

Riding on a Cloud

20.03. kl. 21.00
21.03. kl. 21.30
Store scene

Riding on a Cloud er basert på den sanne historien om kunstneren Rabih Mroués yngre bror, Yasser Mroué. I en alder av bare 17 år ble Yasser rammet av afasi etter å ha blitt skutt i hodet under den libanesiske borgerkrigen. Han kunne kjenne igjen personer og ting når de var fysisk tilstede, men ikke når han så dem på bilder. Legen anbefalte at Yasser skulle begynne å lage bilder selv, som en måte å utvikle en forståelse av forholdet mellom virkelighet og representasjon.

Denne forestillingen tar for seg nettopp dette forholdet. Vi møter Yasser på scenen som seg selv der han snakker om livet sitt og viser videoer han har laget som en del av bedringsprosessen. Bak dette selvbiografiske teppet aner vi en meditasjon over de strukturendringene som skjer når man forsøker å skape fortellinger. *Riding on a Cloud* er et gripende bilde av Rabihs interesse for å belyse hva som skjer når man konstruerer sannheten, særlig i kjølvannet av konflikter og traumer. Rabih Mroué er født i Beirut og arbeider i skjæringspunktet mellom teater, performance og billedkunst.

Manus og regi: Rabih Mroué.

Regi i samarbeid med:

Sarmad Louis

Utøver: Yasser Mroué.

Engelsk oversettelse: Ziad Nawfal

Språk: Arabisk med

engelske undertittler.

Støttet av: Fonds Podiumkunsten,
Prins Claus Fonds, Hivos &
Stichting DOEN



“Riding on a Cloud is a piece of theater, at once moving and bristling with its story both intensely and utterly universal.”

–The Daily Star Lebanon

is an accomplished
once emotionally
g with intelligence,
ely personal and

anon



David
Espinosa (ES)

Mi Gran Obra
(My Great Work)

21.03. kl. 13.00 og 16.00
22.03. kl. 13.00 og 16.00
23.03. kl. 18.00
Foajé

«My Great Work is what I would do if I had an unlimited budget, the largest theater in the world, 300 actors on stage, a military orchestra, a rock band, animals, cars and a helicopter. My Great Work is an utopia.»
–David Espinosa

Ideen til forestillingen har Espinosa funnet i den evige mangelen på midler som møter ham når han arbeider med prosjektene sine. Fokuset er alltid det samme, nemlig å tenke ut ulike mekanismer for å løse mangelen på ressurser. I dagens samfunn, der mange sliter økonomisk følte han det var på høy tid å lage et gedigent og ambisiøst prosjekt.

Mi Gran Obra er et storstilt show som ikke sparer på noe. Alle ideene som dukket opp under arbeidet med forestillingen ble utviklet, uansett hvor komplisert eller kostbart det måtte være.

En ekstra detalj gjør at *Mi Gran Obra* skiller seg ut i mengden, og det er skalaen. Nærmere forklart vil det si at fokuset ligger på å tenke i stor skala og gjennomføre det i miniatyr.

Idé og regi: David Espinosa.

Utøvere: David Espinosa / Cia,
Hekinah Degul

Regiassistent: Africa Navarro

Musikk og lyd: Santos Martinez /
David Espinosa

Scene/rom: David Espinosa / AIR
models and architecture projects

Produksjon: El Local EC./ CAET i
samarbeid med Department
of Culture of the Generalitat
de Catalunya

Distribusjon: MOM-EI Vivero

Støttet av: Bilbaoeszena

«...a delightful, successful critique of spectacular,
exorbitantly expensive yet void theatrical projects.»

ART & CULTURE TODAY



Economic Theory for Dummies er en forelesnings-forestilling av og med Amund Sjølie Sveen, som undersøker den teoretiske, historiske, filosofiske og psykologiske bakgrunnen for dagens økonomiske system. Hva er sammenhengen mellom «menneskelig natur», økonomisk teori og moderne markedsøkonomi? Hva er det med økonomisk vekst? Hvilken funksjon fyller banker, penger og lån i våre liv?

Prosjektet er et lite bidrag til offentlighetens behov for å ta tilbake definisjonsmakt på økonomifeltet. Vi trenger å forstå økonomien for å ha en mening om den, vi trenger å forstå begreper og konsepter, vi trenger voksenopplæring, vi trenger et kurs i *Economic Theory for Dummies*.

Amund Sjølie Sveen er musiker og kunstner utdannet i solo slagverk fra Musikhögskolan i Göteborg. Han jobber innenfor et bredt spekter av uttrykk og medier som konsert, teater, performance og installasjon, med spesielt fokus på å undersøke konkrete samfunnspolitiske spørsmål i en globalisert, markedsliberalistisk verden.

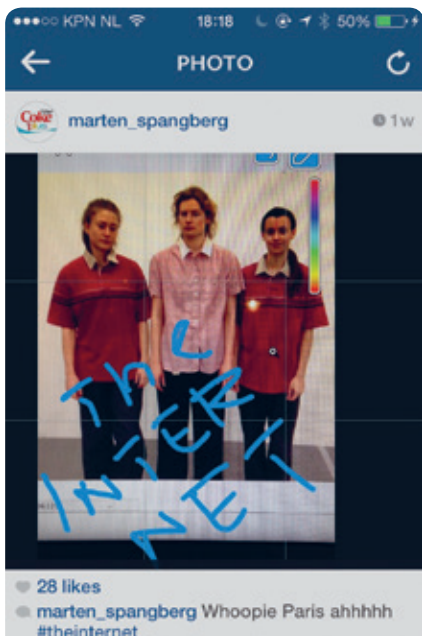
Konsept, tekst, visuell presentasjon, musikk, regi:
Amund Sjølie Sveen
Dramaturg: Gry Ulfeng
Co-produsert av: Steirischer Herbst, New Theater Institute of Latvia, Barents Spektakel Festival og Imagine 2020
Støttet av: Norsk kulturråd, Fritt Ord og Programme Culture of the European Commission



THIS IS A COUNT DOWN. This is a piece about being present. This is a piece about running. Running my own life, running through exhaustion, running after a world that is speeding, running faster to slow down, running to be *here* but always moving away from the physical *here*. I try to understand how to be present here and now but THIS IS A COUNT DOWN and I'm running out of time. We all need to run back to ourselves, to be present here and now, be (a)live. i am (a)Live when i run, if only I could whilst not running too, if only that could happen before we hit 3, 2, 1, zero. THIS IS A COUNT DOWN.

23. mars: 19.00 (Part one) og 21.15 (Part two)

24. mars: 20.30 (Part one) og 22.30 (Part two)



Av og med: Sandra Lolax,
Rebecka Stillman, Marika Troili,
Hanna Strandberg og
Mårten Spångberg
Støttet av: The Swedish Art
Council, The Arts Grants
Committee, PACT Zollverein
I samarbeid med: Supportico
Lopez, PACT, Index Stockholm,
Tou Scene, Rupert, Tanzhaus
Zurich, PAF og Black Box Teater

The Internet was really inspired by Jason Dodge. I like stuff that's messy but without conflict or loud voices. Aha, it's totally a dance but not so much a performance. For me that's way too personal, and I'm not really into choreography because it's all so neatly ordered, it's like vivisection. Kind of fascinating but in the wrong way. I don't like dance to be fascinating, or enthusiastic, it should be more just there like some random illustration, indifferent to context. Or like monumental sculpture, I dig this. It's not about size, for something to be monumental it has to exceed context, be indifferent or simply material. Sounds like modernism, sure, but like through the backdoor. I mean like in, or that's a long story, so.

I've made a few things too, like stuff that's great to have around when you make a dance. I don't know, maybe I'll have time to make a couple of oversized charm bracelets. I really hope so and there's also some Lion chocolate bars, the king size version. It's a kind of homage to Smithsonian. Once I visited a piece by him somewhere in Holland. That was really cool, but mostly I like internet because it doesn't start anywhere. It's like a landscape that sort of doesn't guide. The best stuff is like stuff that doesn't need support, back up, that just shows up.

I think it's really difficult to just show up. I've worked a lot on that. It's easier if you don't need to, like if it's all a matter of reproduction, you know that's why I really don't like, like engaged art, or political stuff, that kind of stuff that can't just show up. Feels totally forced, like as if art isn't pushed in the first place. That's what it is, or should be, stuff that just shows up.

The Internet, I dunno, it's just a lot of thoughts. Some about, whatever, omnipresence of internet, and yes dance – I mean critique or so is just a bit too simple and anyway just shows off. It's nothing good or bad really, it's more like something between an enigma and a problem, I mean the internet, and if the piece is too, that's great. Oh, that sounded a bit pretentious. I'm obsessing about things that can't be divided, and you know stuff that nobody can be responsible for. Like the universe or the ocean, the nature – the internet is like that a bit. You know something that can not be divided, can not be evaluated, it is or not, and I think, if you can't divide something it can't really be interpreted. Instead it makes me, or us make something. This is the real thing maybe, that in front of that kind of stuff, we are equal, unconditionally equal. That's pretty awesome.

Mårten Spångbergs forrige forestilling *La Substance but in English* hadde premiere på MoMa PS1 i New York og besøkte Black Box Teater høsten 2014. Den kritikerroste forestillingen ble nominert til Natt&Dags Oslopris for beste scenekunst.

Verk
Produksjoner (N0)

Paradise
Now

23.03. kl. 19.30
24.03. kl. 21.00
Store scene



I forestillingen *Paradise Now* har Verk Produksjoner tatt tak i fascinasjonen for de store teaterpionerene Antoin Artaud, Jerzy Grotowski og Eugenio Barba. På 70-tallet dro noen av de fremste teaterguruene til forskjellige stammer i Afrika og Asia for å finne tilbake til det «opprinnelige» teater blant annet inspirert av Artaud. Denne reisen tilbake, og deres søken etter den magiske urkraften, fikk store ringvirkninger i måten man så på skuespilleren i ettertiden.

«Dette er teaterguruer som var viktige for oss da vi startet med teater, de representerte et alternativ, en motkultur, et opprør. Jeg ville finne noe som var så viktig i mitt liv, sikkert fordi jeg følte meg så uviktig på de arenaene jeg virket i på den tiden. Det var bare kjedsomhet, middelmådighet og en følelse av langsom kvelning, uten intensitet. Faen heller, jeg ville i krigen, selv om jeg var pasifist. Jeg ville krige mot virkeligheten og teatret fungerte som et bra alternativ. Nå når jeg skuer tilbake på denne tiden så ser jeg hvor viktig disse teaterpionerene var i mitt liv, mine valg, mitt verdenssyn»
– Fredrik Hannestad, Verk Produksjoner.

I senere tid kan man nok våge å påstå at denne reisen var et mislykket forsøk, de fant ikke urspråket, men ringvirkningene er der fortsatt, ikke minst for generasjonen som vokste opp på 80 og 90 tallet. I forbindelse med fascinasjonen for denne reisen og teaterhistorien er filmen *Min middag med Andre* av Louis Malle brukt som et utgangspunkt for samtaler med venner og bekjente. Verk inviterte hver og en av dem på middag med et ønske om å gjenetablere den gåtefulle tiden i et liv der avgjørende valg ble tatt. Forestillingen kretser rundt tilblivelsen av jeg-et, hvilke forbilder som har vært avgjørende i våre liv og hvilke opprør eller fluktveier man har tatt på veien.

Forestillingen *Stalker* vant Heddaprisen Årets Forestilling i 2013 og ble samme år nominert i kategoriene Beste Sceno-grafi og Beste Lyddesign. Verk Produksjoner har satt opp en rekke forestillinger på Black Box Teater de siste årene blant annet den kritikerroste *Build Me A Mountain!* høsten 2011. *Det Eviga Leendet* hadde premiere på Black Box Teater november 2010 og vant Heddaprisen for årets forestilling 2011.

Av og med: Anders Mossling, Saila Hyttinen, Solveig Laland Mohn, Håkon Mathias Vassvik, Signe Becker, Fredrik Hannestad, Tilo Hahn, Jon Refsdal Moe, Per Platou, Pernille Mogensen, Vera Krohn Svaleng og Magnus Børmark
Co-produksjon: Black Box Teater, Teaterhuset Avant Garden og BIT Teatergarasjen
Støttet av: Norsk Kulturråd

«...en vidunderlig blanding av humor og høytid.»

AFTENPOSTEN

«...stor visuell dramatikk.»

KLASSEKAMPEN

«...slående visuelle metaforer.»

MORGENBLADET

«Det er nettopp dette Verk er så gode på, å gjøre det vanskelige sjarmerende og det sårbare opphøyd.»

SCENEKUNST.NO

Mette
Edwardsen ^(NO)

We to be

24.03. kl. 19.30
25.03. kl. 19.00
Lille scene

We to be er en forestilling skrevet som en tekst. Teksten leses høyt av en utøver som sitter sammen med publikum foran en tom scene. *We to be* sendes også direkte på radio.

We to be arbeider dermed med tre ulike medier som foregår samtidig på tre ulike steder: på scenen, som et skuespill i en bok, og som en live radiosending.

Koreograf og utøver Mette Edwardsen har gjestet Black Box Teater flere ganger tidligere, sist under fjorårets festival med *No title*. Hun har jobbet på det internasjonale scenekunstfeltet i flere år, og utforsker også andre medier som video og bøker. Edwardsen utvikler stadig nye prosjekter, både under eget navn og i samarbeid med andre kunstnere.

Av og med: Mette Edwardsen.

Lys design: Bruno Pocheron.

Lyd design: Peter Lenaerts.

Grafisk design: Michaël Bussaer.

Produksjon: Natalie Gielen/Manyone
vzw og Mette Edwardsen/Athome.

Co-produksjon: BUDA, Black Box
Teater, Teaterhuset Avany Garden,
BIT Teatergarasjen.

Støttet av: Norsk Kulturråd og
Vlaamse Gemeenschap.

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Findlay/Sandsmark/
Pettersen (USA/NO)

'o' death'

24.03. kl. 18.00
25.03. kl. 21.00
Scene tre

'o' death' er en forestilling/installasjon laget av Iver Findlay, Marit Sandsmark og Pål Asle Pettersen i samarbeid med Jason Rogenes.

Bygget på en refleksiv interaksjon mellom lyd og bevegelse trer denne forestillingen frem blant ragende isoporskulpturer og mekaniske trær. Lyden manifesteres fysisk i bevegelser, objekter og lys.

Ved å hente impulser fra 'feral states', biosentrisme, flimrende lys, ved å utforske sammenhengen mellom bevegelse og lyd, forsøker 'o' death' med glimt i øyet å bevise at døden ikke finnes, at ord og språk ikke er nok, og at alt vi noensinne har elsket heller aldri vil bli nok. For dødens brodd tar ikke siste stikk i det utall av univers som gjennomstråler vårt eget, enestående som det er, med sin romlige og tidlige form, skapt av bevisstheten. Stykket stiller en rekke spørsmål inspirert av sangtitlene til den kjente bluessangeren og svovelpastoren JM Gates fra 1920-tallet:

'O' death where is thy sting?
'Good bye to chain stores, part 1?'
'Is death's black train coming?'

Samarbeidskonstellasjonen Findlay/Sandsmark/Pettersen har i løpet av de siste fire årene presentert flere produksjoner i grenseland mellom scenekunst og installasjon. Kompaniet har gjestet Black Box Teater flere ganger tidligere sist med forestillingen *biograph, lastyear was pretty shitty*.

«Death does not exist, only fear of death»
–Andrej Tarkovskij

Konsept, ide: Findlay//Sandsmark.
Koreograf, utøver: Marit Sandsmark.
Regi, video, design: Iver Findlay.
Komponist, muskier, design:
Pål Asle Pettersen.
Visuell artist, skulptør: Jason Rogenes.
Programmering: Dag Egil Njaa.
Teknisk assistanse: Billy Burns.
Samtale, prøvepartner: Helle Siljeholm.
Produced by: Findlay//Sandsmark.
Co-produsent: Bit-Teatergarasjen,
Black Box Teater, Ny Musikk,
Tou Scene and RAS.
Støttet av: Norsk Kulturråd, FFUK,
Stavanger Kommune, Sandnes
Kommune, Rogaland Fylkeskommune.
Residensstøtte: Dansis.



Motus (IT)

**Nella
Tempesta**

26.03. kl. 20.30
27.03. kl. 18.00
Store scene



Nella Tempesta reflekterer over urolighetene i samfunnet og konsekvensene av den økonomiske krisen. Forestillingen kretser også rundt stormene i Middelhavet som synker migrantenes skip som seilte fra kysten av Nord-Afrika for å nå Europa. Denne versjonen av William Shakespeares *Stormen* forestiller seg en verden som ikke er ved veis ende, men en verden på randen av en ny begynnelse. Som en mot-tekst tar kompaniet også i bruk poeten Aimé Césaires dikt *Une tempête (A Tempest)*. Det kritikerroste kompaniet Motus var sist å se på Black Box Teater våren 2012 med forestillingen *Too Late*.

Viktig informasjon: Tepper spiller en viktig rolle i *Nella Tempesta*. Publikum oppfordres til å ta med seg et rent teppe. Teppet vil bli brukt i forestillingen og doneres i etterkant til den veldedige organisasjonen Folk er folk.

«The Motus Theater Company of Italy is the most truly revolutionary troupe in town! ...this production turns a cast of six and an assortment of blankets into an 80-minute youthquake that seems likely to leave even cynical audience members shaken and stirred!»

THE NEW YORK TIMES

«...an elegiac and stirring forecast of bad political weather headed our way.»

THE VILLAGE VOICE

«Political Drama At Its Finest...the company presents rigorous theater that is unafraid of the larger inquiry into dynamics of power and people. Calling out and screaming for justice is the mainstay of this drama...»

THEATER PIZZAZZ

«A mind expanding new production from Italy's Motus Theatre Company that masterfully illuminates contemporary political and climate change issues alongside text borrowed from Shakespeare.»

THEATRE IS EASY

Regi og idé: Enrico Casagrande og Daniela Nicolò.

Med: Silvia Calderoni, Glen Çaçi, Ilenia Caleo, Fortunato Leccese og Paola Stella Minni.

Dramaturgi: Daniela Nicolò.

Regiassistent og oversettelse: Nerina Cocchi.

Teknisk regi og lyd: Andrea Gallo.

Moving-head design: Alessio Spirli.

Film og video redigering: Enrico Casagrande, Daniela Nicolò.

Organisasjon og produksjon:

Elisa Bartolucci, Valentina Zangari, Sandra Angelini og Lisa Gilardino.

Co-produksjon: Festival Trans Amériques, Théâtre National de Bretagne, Parc de la Villette, La Comédie de Reims - Scène d'Europe, Kunstencentrum Vooruit zvw, La

Filature/Scène Nationale, Festival delle Colline Torinesi, Associazione Culturale dello Scompiglio, Centrale Fies/Drodesera Festival - Dro, L'Arboreto/Teatro Dimora - Mondaino.

Støttet av: ERT (Emilia Romagna Teatro Fondazione), AMAT, La Mama, Provincia di Rimini, Regione Emilia-Romagna, MiBAC og ONDA-Office National de Diffusion Artistique.

I samarbeid med: M.A.C.A.O., Teatro Valle Occupato, Angelo Mai Occupato, S.a.L.E. Docks.



Motus (IT)

Nella
Tempesta



Nomader og fremmedgjøring står i sentrum av forestillingen *Caliban Cannibal*. Som i forestillingen *Nella Tempesta* er kompaniet Motus nok en gang inspirert av William Shakespeare og Aimé Césaire.

To flyktninger er stuet sammen i et telt. Teltet fungerer som et midlertidig oppholdssted for de to, og kan når som helst kan bli utslettet av det første uværet som kommer. All samtale og bevegelse i teltet overvåkes og projiseres på to skjermer. De to flyktningene kjenner ikke hverandre fra før og forsøker å dele historiene sine selv om de kommuniserer på ulike språk.



Av: Enrico Casagrande og Daniela Nicolò.

Med: Silvia Calderoni og Mohamed Ali Ltaief (Dafi).

Video: Enrico Casagrande, Andrea Gallo og Alessio Spirli. Utdrag fra dokumentaren *Philosophers' Republic* av Med Ali Ltaief og Darja Stocker.

Oversettelse: Nerina Cocchi.

Regiassistent: Ilenia Caleo.

Produksjon: Elisa Bartolucci.

Organisasjon: Valentina Zangari.

Distribusjon: Lisa Gilardino.

Presse: Sandra Angelini.

Produksjon: Motus / 2011>2068 AnimalePolitico. Et Ateliers de l'Euroméditerranée – Marseille Provence 2013 prosjekt.

Støttet av: Santarcangelo • 12 • 13 • 14, Face à Face / Paroles d'Italie pour les scènes de France, Angelo Mai Altrove og ESC Atelier Autogestito.

Koreograf/regi/utøver:

Geumhyung Jeong.

Co-produsent:

Spiel Art Festival Munich.

Støttet av: Arts council Korea,
Seoul Foundation for Arts
and Culture, Akademie
Schloss Solitude.



Forestillingen *CPR Practice* starter som en rekke henførte og intime øyeblikk, der utøveren ømt tilnærmer seg en gummidukke. Når dukken tilsynelatende brått slutter å puste fanges publikum inn i en strøm av rastløse aktiviteter som hjertemassasje, munn-til-munn metoden og andre desperate forsøk på å få liv i dukken.

Geumhyung Jeong er en koreansk koreograf og danser. Arbeidene hennes utforsker forholdet mellom menneskekroppen og tingene som omgir den. Ved å bruke sin egen kropp vekker hun dagligdagse gjenstander til live, ofte på en urovekkende måte. Geumhyung Jeong har studert teater, dans og animasjonsfilm. De kritikerroste arbeidene hennes vises både i hjemlandet og i Europa. Jeong var nylig representert på New Museum-triennalen i New York, og ble trukket frem av pressen som en av de mest interessante kunstnerne der.

**The Curatorial Turn:
Can Curators Transform
the Performing Arts in
the 21st Century?**

25.03. kl. 17.00
Foajé

Why are curators becoming increasingly important figures in new theater, dance, and other live arts? Is the recent explosion of site-specific, participatory, and transdisciplinary performance the result of—or the reason for—the rise of the curator? Could curation help or hurt live forms in the 21st century? What can we learn from the history of curation in visual arts? Critic, curator, and professor Tom Sellar considers these questions in a lecture with images and video clips.

Kritiker, kurator og professor Tom Sellar ser nærmere på disse spørgsmålene i en forelesning med bilder og videoklipp. Tom Sellar er redaktør av *Theater magazine* som utgis av universitetet Yale i USA der han er professor. Han er også sjefskritiker for magasinet *The Village Voice* i New York.



English summaries

Philippe Quesne/Vivarium studio (FR):
La Mélancolie des Dragons
18./19.03. Store scene

In 2003 the French artist and stage designer Philippe Quesne set up his Vivarium Studio theatre company to make assemblage theatre with a permanent group of actors, artists, musicians and a dog. They show a vivarium of the human species, a slice of life, detailed and humorous. Their sources of inspiration are Beckett and Maeterlinck, and Goya and Dürer too. It is not a script or psychology that provide the foundations on which the actors work, but music, in this case hard rock and mediaeval music. *La Mélancolie des Dragons* is above all a play about friendship.

–
solberg/cederqvist –
A Kiss Me Production (NO/SE) :
His own room
19./20.03. Scene tre

Leo, Buzz and Henrik and August, Tom and Steven and of course Georg Wilhelm Friedrich. Jon Arne, Pablo, Stefan, Fred and Jens, Bob and Celcius and Bill. James, Carl, Göran, Samuel and Emanuel. Vincent or Nelson. Arnold, Sven Åke, Michael, and Olov. David, Ingmar and baby Jesus. Karl, Rudolph, Max, Marc and Christian. George, Zlatan, Matts and Sir George. William, Leonardo, Sandro, Pontus, Brutus and Pedrus. Marcus and Zeus and Sam and Tord. Maerten, Kim, Wayne, Joseph, Jeff and Elis. Hanif, Latif and Adam.

In *His own room* Solberg and Cederqvist open their womb for the white offended man.

Erika Cederqvist and Julie Solberg met each other at the Amsterdam School of Arts in 2008. Together they form A Kiss Me Production. Their works are playful and surreal universes, with a core of dark humor and satire.

Dana Michel (CA):
Yellow Towel
19./20.03. Lille scene

As a child, Dana Michel would drape a yellow towel on her head in an attempt to emulate the blonde girls at school. As an adult, she now revisits the imaginary world of her alter-ego in a performative ritual free of cover-ups or censorship. Blending austerity and absurdity, she digs into black culture stereotypes, turning them inside out to see whether or not she can relate. We witness her allowing a strange creature to emerge from this excavation in a slow and disconcerting metamorphosis that we follow with fascination. Strongly influenced by the aesthetics of fashion, music videos, queer culture and comedy, Dana Michel quickly stood out as an emerging dance artist. With *Yellow Towel* she explores new creation territories and most decidedly asserts herself as an artist to watch. Dana's work has garnered numerous awards and *Yellow Towel* was featured on the "Top Five" and the "Top Ten" dance moments in the *Voir* newspaper, *Dance Current Magazine* and *Time Out New York*.

–
Pedro Gómez-Egaña (CO):
The Kinetoscope of Time
(Sculpture Performance)
20./21.03. Kunsternes Hus

The audience is invited to enter a dark room with seating facing a green velvet curtain. A man enters from the side of the room. He stands in front of the curtain and begins to speak, an adaptation from Brander Matthews *The Kinetoscope of Time*, first published in 1895. The story is about a man's encounter with a kinetoscope, an early motion picture device. The owner of the kinetoscope offers to show the man his own past, future and death. At a given point the performer pulls the curtain, revealing a series of perfectly repeated scenarios of a living room that appears to have been recently, and suddenly, abandoned. The performer then disappears, while the recorded voice continues telling the story of this place, describing, and repeating fragments that allude to a catastrophic reason for the room to have been abandoned.



Pedro Gómez-Egaña makes sculptures that move and stage them in very specific ways. He devises immersive experiences where the audience enters a purpose-built space, or a carefully crafted environment, and he makes objects that are transformed through their attention. The question of how the performative aspect of sculpture constructs a sense of time is central to his artistic practice.

–

Rabih Mroué (LB):

Riding on a Cloud

20./21.03. Store scene

This screen-assisted performance is based on the true story of artist Rabih Mroué's younger brother, Yasser Mroué. At age seventeen, Yasser suffered from aphasia after being shot in the head during the Lebanese Civil War. Left with a "problem with representations," he could not recognize people and things when they were in front of him but not when shown to him as images. The doctor recommended that Yasser begin to make images as a way of recovering an understanding of the relationship between reality and representation. Mroué's performance tackles precisely the same relationship. In *Riding on a Cloud*, diverse strategies are used to drive a wedge between any simple equation of reality and representation. Truth claims are rendered contingent and provisional. Yasser appears on stage as himself, speaks about his life, and projects the videos he produced as a part of his recovery. Woven through these autobiographical gestures is a meditation on the metamorphoses that occur in the act of creating narratives. With its fragmentary structure that mixes media formats and discursive registers, *Riding on a Cloud* is a poignant elaboration of Rabih Mroué's ongoing interest in illuminating the vicissitudes of constructing truth, particularly in the aftermath of conflict and trauma.

–

David Espinosa (ES):

Mi Gran Obra (My Great Work)

22./23.03. Foajé

Through wandering playfully amongst the fripperies of colossal creations, *Mi Gran Obra (My Great Work)* continues Espinosa's ongoing exploration of value, substance and artistic practice as El Local Espacio de Creación, a company he founded in 2006 with Africa Navarro.

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Amund Sjølie Sveen (NO):

Economic theory for Dummies

21./22.03. Scene tre

Economic theory for Dummies is a performance lecture by Amund Sjølie Sveen investigating our present economic system; the theoretical, historical, philosophical and psychological background of today's economic reality –

and how the rhetorics of this system is present in our minds and media. How is «human nature» related to economic terms and the conditions of modern liberal market economy? If it is true that culture is way ahead of nature - that our human emotions and instincts today, through evolution, are perfectly tuned for living in a world of scarcity, threats and the need for short-term-thinking – how does this work today, now that we actually live in a world of affluence, security and the need for long-term-thinking? This project is a small contribution to the public need to regain power in the field of economy. We need to understand the economy in order to have an opinion about it. We need to understand the words and concepts of the 'economist-language'. We need to be able to separate politics from laws of nature. We need to grasp the connections between economy and ecology. We need a crash course, we need a bit of *Economic theory for Dummies*.

–

Mårten Spångberg (SE)

The Internet

21./22.03. Lille scene

Mårten Spångberg's last performance *La Substance* but in English premiered at MoMa PS1 in New York and visited Black Box Teater in autumn 2014. The critically acclaimed show was nominated for the Natt & Dag Oslo Award for best performing arts. Now he is back with his new production *The Internet*.

Read full text on page 31.

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Verk Produksjoner (NO):

Paradise Now

23./24.03. Store scene

We talked about the alluring fact that some of the foremost theatre gurus went to distant continents, and visited tribal areas, in search of the ancient theatre. In this discussion we stumbled upon the movie "My Dinner with André" by Louis Malle from 1981, where the main character talks about his meeting with Jerzy Grotowski in a forest in Poland.

We decided to use the film as a starting point for conversations with friends and acquaintances, and invited each one to dinner. Approaching the discussions we desired a re-establishment of the enigmatic time in which crucial choices were made. We revolve around the creation of the 'I', which idols that have been essential in our lives and riots, or escape routes we have shaped on our way through life.

The Norwegian theatre-company Verk Produksjoner is known for their epic and vaudevillesque form of acting with satirical and political undertones changing swiftly between storytelling, acting and improvisation. Working with this production the group have used the film *My Dinner With André* by Louis Malle as a starting point for conversations with friends and acquaintances.

In addition to touring nationally, Verk has gained extensive international recognition in recent years, resulting in several guest performances in Sweden, Finland, Germany, England, Denmark, Iceland and Portugal. The group has received numerous awards and raving reviews for their performances.

–

Live Marianne Noven (NO):
Running Live
23./24.03. Foajé

THIS IS A COUNT DOWN. This is a piece about being present. This is a piece about running. Running my own life, running through exhaustion, running after a world that is speeding, running faster to slow down, running to be *here* but always moving away from the physical *here*.

Read full text on page 29.

–

Findlay/Sandsmark/Pettersen (USA/NO):
'o' death'
24./25.03. Scene tre

'o' *death'* is a performance / installation made by constellation Findlay/Sandmark/Pettersen in collaboration with Jason Rogenes. Built on a reflexive interaction between sound and movement the performance is coming alive among sculptures and mechanical trees. The sound is manifested physically in motion, objects and light.

–

Mette Edvardsen (NO):
We to be
24./25.03. Lille scene

We to be is a performance that is written as a play and read out loud by one performer sitting together with the audience, in front of an empty stage. Additionally, the performance is broadcast live on the radio. Thus, the piece is working with three medias presented simultaneously in three places: a performance on stage, a play in a book, and a live radio broadcast. Norwegian Brussels-based choreographer and performer Mette Edvardsen has developed her own artistic work since 2002 making performances and exploring other media, such as video and books. Characterized by an economy of means and a sense of detail, her pieces are thoughtful and witty stage events.

–

Tom Sellar (US):
The Curatorial Turn: Can Curators Transform the Performing Arts in the 21st Century?
25.03. Foajé

Tom Sellar is editor of Theater magazine, published by Yale University in the USA, where he is professor of

Dramaturgy and Dramatic Criticism. He serves as chief theater critic for The Village Voice in New York and will curate the 2015 Prelude festival.

Read full text on page 44.

–

Geumhyung Jeong (KW):
CPR Practice
26./27.03. Scene tre

Geumhyung Jeong is a choreographer, dancer and interdisciplinary artist based in Korea. In her works, she incessantly renegotiates the relationship between the human body and its surrounding objects. The artist uses everyday items, bestowing them with a strange and disturbing life through intensive and risky interactions with her own body. She utilizes her knowledge of dance and choreography to create a unique and thrilling performance. Puppetry, dance, as well as the awareness of the technical aspects of theatre, combine to become one piece – a spellbinding choreography of the body and mind. Geumhyung Jeong studied theater at the Hoseo University in Korea, dance at the Korean National University of Arts, and film animation at the Korean Academy of Film Arts.

–

Motus (IT):
Caliban Cannibal
27.03. Lille scene

A lightweight emergency tent is quickly installed in the empty zones of public and private spaces. A suspended and transitory non-place inhabited by two improbable characters. They are together by chance and for necessity, landed in this shelter after tormented events of actual and existential wrecks, great gestures and frustrated claims. They try to have a dialogue without speaking the same language, and they try to tell their stories.

–

Motus (IT):
Nella Tempesta
26./27.03. Store scene

Nella Tempesta creates a short circuit between Shakespeare's *The Tempest* and *Une Tempête* by Aimé Césaire. Reflecting on the turmoil in our society and the consequences of the economic crisis, the performance also speaks about storms in the Mediterranean Sea, which are sinking the migrants ships that set sail from the coast of North Africa to reach Europe – "Brave new world," to quote Miranda and Aldous Huxley. This version of Shakespeares play *The Tempest* imagines the play about a world not as it appears to be ending, but a world on the verge of a new beginning.

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Enkeltbilletter kr 240,-/140,-

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Praktisk informasjon

NB! Døren til teatersalen kan dessverre ikke åpnes ved for sen ankomst. Billetten blir ikke refundert.

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Ansvarlig utgiver:
Jon Refsdal Moe
Redaksjon: Sara Wegge,
Hedda G. Abidsnes
og Jon Refsdal Moe
Grafisk design:
Peder Bernhardt
Opplag: 1500 stk.
Trykk: Nilz&Otto

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