

# MET EOR 2015

15. – 24. OCTOBER

**bit teatergarasjen**

HØYDEPUNKTER FRA HELE VERDEN / [BIT-TEATERGARASJEN.NO](http://BIT-TEATERGARASJEN.NO)

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## Meeting points Meteor 2015

Box Office at **USF Verftet** Georgernes Verft 12

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


## Visningsrommet USF

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

# IT IS TIME FOR METEOR 2015

There is something special about autumn at BIT Teatergarasjen. It's especially thrilling when we in addition to our seasonal program invite to a festival with artists from virtually all over the world, whether the festival is called Oktoberdans or Meteor.

This year's theatre festival, Meteor 2015, is nothing less than a bold attempt at taking the temperature on society in general and theatre in particular, while taking a closer look at companies from Norway and abroad, thinking about and making art right now.

This field and its artists undoubtedly has a distinct ability to capture time, put the finger on what bothers us or makes us happy, and then in a daring manner, examining how this coincides with the rest of society's understanding of the world.

BIT Teatergarasjen does not want this risk to be taken by the artists alone. We wish, however, to take part in the journey because there are stories that must be told, reflected upon, and shared in the present, not in hindsight and from a safe distance. Therefore we invite you to no less than 20 productions from home and abroad who have in common that they have powerful stories to tell.

We are involved in 16 of these productions from the early sketching stage, i.e. as co-producers. Do not misunderstand, we see that a festival like Meteor 2015 also (to some extent) must assure quality products, and make sure the audience get the goods they pay for. Therefore, most of the performances have recently had their premieres, and have thus been through a valuable break-in period.

The program consists of performances of many kinds. Some have text as their main building block, some are of a more performative character, while in other cases, it is the aesthetic and dramaturgy of dance that captures us. And where some performances let the music come forward, others allow the technology to create an interface for stories to be conveyed. All in all, this is a festival with stories to be told, in a variation of ways. Here is something for everyone, and several performances which in a short period of time have become highly sought after in an international market. Nor is it insignificant, rather quite natural and timely, that a comprehensive academic program gathers a large contingent of participants from home and abroad to the festival.

And here one could go on for an eternity ... It is perhaps best to simply shut up, invite in and let the festival program speak for itself. Welcome to the unique, relevant and stimulating Meteor 2015!

## Sven Åge Birkeland

Artistic and managing director

BIT Teatergarasjen & Meteor 2015



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# KAZAK: widunderbaum NONCOMPANY<sup>NO</sup>



Photo: David Dollman

15. October at 19:30 Venue: Studio Bergen

Co-production

The great taiga, the woods stretching like a belt around the entire Northern Hemisphere, is a mystical place. A place beyond reasonable understanding. The world appears different deep inside the dark and humid forest, its isolated landscapes and uninhabitable terrain. You even feel different as a person there. Your senses are heightened, instincts awoken, the familiar feels unfamiliar.

Kazak is an old Russian word meaning adventurer and wanderer. KAZAK: *widunderbaum* is the final part of a trilogy in which the taiga is explored as a continuous belt of common roots, independent of political borders, and as a natural habitat for people's fundamental sense of belonging and thereby transcending established structures such

as nationality, social class and culture. However, the woods also invoke the imagination, causing the sense of belonging to be interchangeable and easily manipulated.

In this ultimate part of the trilogy NONcompany effectively utilize all of their artistic apparatus while creating ad hoc audio-visual effects. This DIY approach gives rise to a translucent and haunting taiga. With KAZAK: *widunderbaum* NONcompany invites the audience to step into the imagination of the forest.

[noncompany.no](http://noncompany.no)

Full list of credits and text in Norwegian at [bit-teatergarasjen.no](http://bit-teatergarasjen.no)

# So you can feel PIETER AMPE / CAMPO<sup>BE</sup>



Photo: Phile Deprez

15. – 16. October at 21:00 Venue: Rokeriet USF

Co-production

Pieter Ampe has returned after last year's success, but this time he's without his brother. *So you can feel* deals with male sexuality, all the feelings it holds, but mostly about Ampe himself and the desire – and the impossibility – of being able to play, to do everything you want, without getting hooked on the person you are.

“ I have trouble with stories where sexuality is shown mainly as a destructive force driven by egocentric motives, while it can also be a driver for creativity – Pieter Ampe

After countless duets and a quartet, this time we experience Ampe in a solo. In New York he was introduced to a world of constant change, an environment in which all norms were interchangeable and in a constant state of flux and where liberation,

sexual- and emotional energy thrived. Are we aware of how others view us? What type of energy do we release through our own bodies? Are we in need of liberation? These questions will be answered in *So you can feel*. Chances are you will be seduced by his gestures, let alone be amused by his exquisite hip thrusting. Either way, this performance about a man and his body is a must see.

[campo.nu](http://campo.nu)

“ Ampe's wiggling is certainly norm-breaking and strange, in the most enchanting way – Helsingin Sanomat

“ Ampe explores the boundaries between body and identity, character and truth, machismo and queerness – De Standaard

# Dying to be alive **HAPPY** **GORILLA DANCE COMPANY**<sup>NO</sup>



Photo: Happy Gorilla Dance Company

16. October at 19:30 / 17. October at 21:30 Venue: **Studio USF**

Co-production

Human beings have cultivated and regulated our surrounding nature ever since the first agricultural societies. Our dominance as a species combined with an irrevocable compulsion to turn over rocks which should rather be left untouched, has escalated along with technological and scientific advances.

As a result of our survival strategies we have not only altered the landscape of the earth; we also violate the nature of our own bodies – as we ultimately seek to overcome death as well.

Is humanity larger than nature? Or put differently: are we able to be more than our own nature? What occurs when a human being decides it does not want to die? Is it even possible? Nature is cyclical and with-

out consciousness, yet we experience linear existence: we're born, live a certain amount of time, and we die. Despite our body fixation, medical surgeries, virtual realities, and constant search for new ways of approaching the idea of immortality, the relentless cycle of nature cannot be broken. Our cells are gradually decomposing, ashes to ashes, dust to dust – and in the background lurks bacteria, not least the resistant bacteria.

With *Dying to be alive* Happy Gorilla Dance Company takes a closer look at Homo Sapiens; a group of hopeful creatures fighting for their lives.

[happygorilla.org](http://happygorilla.org)

Full list of credits and text in Norwegian at [bit-teatergarasjen.no](http://bit-teatergarasjen.no)

# The Disco **TEA TUPAJIĆ**<sup>HR</sup>



16. – 17. October at 12:00 – 17:00 Venue: **Hordaland Kunstsenter**

Co-production

In *The Curators Piece* a group of European theatre directors took turns in the task of holding themselves accountable on behalf of their local audience for not having saved the world through the means of art. Similarly, Tea Tupajic's last work posed grand questions about the function of art. *By Way of Deception Thou Shalt Wage War*, a performance and installation involving Mossad officers and Shin-Bet, dealt with the use of art and artistic practice in the psychological warfare carried out by intelligence agencies. This is also the case with her installation *The Disco*.

The title does not only refer to Western culture's place of ultimate exhilarating thrill, but also to the mysterious «unidentified room» in Guantanamo Bay called «the disco», where prisoners were kept exposed to loud, incessant pop music. The installation explores the specific use of pop music in so-called «enhanced interrogation techniques», and will lead the spectator's body through the bittersweet pulsating experience of the disco.

Full list of credits and text in Norwegian at [bit-teatergarasjen.no](http://bit-teatergarasjen.no)



# White ANE LAN<sup>NO</sup>



Photo: Aurora E. Sandilje

16. – 17. October at 18:00 Venue: **Visningsrommet USF**

Co-production

*White* is set in a white cube gallery. We are shown a ritualistic concert and dance performance which explores the symbolic portrayal of the aging, naked, white, male body, his sexuality and the way in which it has been represented throughout religious doctrines, past and present.

In 1984 Michel Foucault noted that rather than considering sexuality of Western history as systematically repressed throughout the last decades, we should view sexuality in relation to science of the same period and the notion that truth is «rational»: ...we demand that sex speak the truth [...] and we demand that it tell us our truth, or rather, the deeply buried truth of that truth about ourselves which we think we possess in our immediate consciousness.

In spiritual traditions of the East knowledge about sexuality was kept secret. Not due to sinful notions of shame and disgrace but because it was a force to be reckoned with, made available only to a devout few; through a restraining of the body and a portal to the spiritual world. The question is whether today's new age and queer performance can reach the level of ancient time's rituals which transcended gender and body.

[anelan.com](http://anelan.com)

Full list of credits and text in Norwegian at [bit-teatergarasjen.no](http://bit-teatergarasjen.no)

# Saga JONATHAN CAPDEVIELLE<sup>FR</sup>



Photo: Estelle Hanania

17. – 18. October at 19:30 Venue: **Studio Bergen**

Co-production

Some will remember Jonathan's *Madonna* imitation in *Adishatz/Adieu* from 2011. He also performed in *Gisèle Vienne's This is how you will disappear* and demonstrated ventriloquist skills in *Jerk* – the puppet show about a mass murderer. *Saga* is a dark romance about his own dismal family, at times reminiscent of a Greek tragedy. Family tales are often an endless source of inspiration and Jonathan's family is no exception. The dramatic highlights are transformed into a play with complex characters, epic developments and iconic legends from The Pyrenees.

Family life during Jonathan's childhood resembled theatre in many ways. Every day was a performance with humorous and dramatic scenes, some of which were etched in his memory. It was both an intense and colourful time. Home was a playground of great free-

dom and joyous carefree fun; but also with a fair share of visiting scoundrels. Bonnie and Clyde, and weekends away at the beach.

In *Saga* we are told the story through the perspective of Jonathan and his sister. Two voices carry a story about life in a unique, euphoric, playful, melancholy, and somewhat dark past in The Pyrenees.

“Jonathan Capdevielle's astonishingly polymorphous acting and vocal style invent a wild personal legend, stemming from the very same dynamic that pulled him out of his hole and made him a master actor – Libération, Didier Péron

[apap](http://apap.org)



# F PER MAGNUS BARLAUG / JADE FRANCIS HAJ<sup>NO</sup>



18. October at 18:00 Venue: **Studio USF**

*F* is about the fear of making mistakes, changing your position and opinion, and about the fear of trusting others and taking chances. Theatre should be one of those things that come without a user guide.

Norwegian Per Magnus Barlaug and Palestinian Jade Francis Haj both recently graduated from The Norwegian Theatre Academy in Fredrikstad.

Full list of credits and text in Norwegian at [bit-teatergarasjen.no](http://bit-teatergarasjen.no)

# Visjonæren / Martyrium 1–77 DE UTVALGTE<sup>NO</sup>



18. October at 21:30 / 19. October at 19:30 Venue: **Rokeriet USF**

Co-production

“ A man that studieth revenge  
keeps his own wounds green  
– Francis Bacon

To wake up in the baron's bed can be both delightful and risky. One might get ideas. We fear the outcasts, because they are unpredictable in their actions and are a reminder of everything that can go wrong.

Jeppé regularly wakes up in heavenly hell, – an outcast scapegoat and unruly king. He finds himself in states of chaotic delirium, open to visionary ideas and dystopian pondering. Exposed to the everyday he is incapable of wanting what he wants, and becomes a symptom of a constrained world.

The performance is inspired by *Jeppé på Bjerget* by Ludvig Holberg; the story of a miserable man seeking refuge in a world of intoxication despite his wife's efforts to knock some sense into him.

[deutvalgte.no](http://deutvalgte.no)

Full list of credits and text in Norwegian at [bit-teatergarasjen.no](http://bit-teatergarasjen.no)



# That catastrophe is a fire **TALE** **DOLVEN & GABEL EIBEN** NO / US



19. October at 18:00 Venue: **Studio USF**

Co-production

A theatre performance about the wonder of everyday life.

The text plays a leading role in many theatrical experiences. This performance is about language in the form of a scientific lecture. The way scientists talk to laymen about the magic of our daily lives is inspiring. After centuries of scientific research of phenomena we now know what produces fire, how plants grow – and even some understanding of celestial bodies and that which exist outside of our tiny planet.

The language of scientists such as Richard Feynman and Leonard Susskind is simple although their topic is complicated. They even dare to confess all that they don't understand. When people hold such niche knowledge communication can prove dif-

ficult in common language. We can draw parallels to how dance- and theatre performances are viewed by the audience. Also artists are specialists. And both science and art require esthetic experience to be able to see, rigour in experiment and analysis to progress, and – most of all – imagination to question what is happening. *That catastrophe is a fire* is a celebration of the magic events surrounding us, the miracle of which are taken for granted.

“ **It is my task to convince you not to turn away because you don't understand it. You see, my physics students don't understand it either. That is because I don't understand it. Nobody does** – Richard Feynman, QED: The strange theory of light and matter

# The History of Velocity **PEDRO GÓMEZ-EGAÑA** NO



19. – 20. October at 12:00 – 17:00 Venue: **Hordaland Kunstsenter**

Co-production

We associate velocity with technology, mechanical power, ceaseless movement and the promise of lines vanishing into the horizon. But velocity can also appear as a paradoxical stillness engendered by two simultaneous and opposing desires: a desire for the ethereal glide, evoking the alignment with celestial bodies, and a desire for the feeling of propulsion.

Lurking in these desires is also their obscene reversal: the morbid, the accident, the aberration of the speed crushing the bodies.

In fact velocity, does away with the machine as a whole, and becomes the opposite of motion: a psychological suspense between direction, speed and destruction.

(Text: Pedro Gómez-Egaña)

Full list of credits and text in Norwegian at [bit-teatergarasjen.no](http://bit-teatergarasjen.no)

# Samedi détente

## DOROTHÉE MUNYANEZA<sup>FR</sup>



“ In Samedi Détente, Dorothee Munyaneza knows how to find the proper tone - from whisper to scream - to tell her memories without succumbing to pathos. In addition, rustling and musical rhythm document the context, and connect her own story to History - Mouvement - Jean-Marc Adolphe

Photo: Laura Foquere



20. October at 19:30 / 21. October at 21:00 Venue: Studio Bergen Co-production

Dorothee Munyaneza's breakthrough was as a singer in the movie "Hotel Rwanda", and she is recognized in the dance field for her emotive, strong presence. She was only eleven when she experienced carnage in her native country. With *Samedi Détente* she confronts her demons from 1994; looking back at her carefree childhood and bringing memories back to life through sound, dance, and images.

“ In Rwanda, *Samedi Détente* was THE event of the week. A radio programme broadcast on Saturday during which we listened to different kinds of music from abroad. We danced, we sung, we memorized them despite the fact that we didn't understand half of what the lyrics meant. The following Monday, a competition of the best performance would be organized in the playground. A true ritual - Dorothee Munyaneza

The people with whom she used to dance are now dead. How does one speak of the unutterable? How is it possible to tell a story about leaving the security of childhood, and moving out into streets covered in dead bodies, blood and silence? And about having to flee from one's hiding place in a coffee plantation in the middle of the night, lit only by moonlight?

About being months on the run without being able to see one's own mother? And about how to relate to those on the «outside», far away, where it was rumoured that a genocide was taking place, shattering Rwanda completely.

On stage Dorothee is accompanied by Nadia Beugré and musician Alain Mahé from Theatre du Radeau.

# Verein zur aufhebung des notwendigen

## - A hundred wars to world peace

## CHRISTOPHE MEIERHANS<sup>CH/BE</sup>



21. - 22. October at 18:00 Venue: Studio USF Co-production

There is no need to eat dinner before you attend this transcendence of the necessary\*, as it is somewhat untranslatably called. This is a dinner, a dinner about democracy. Not democracy as institutional engineering for mass organization, but democracy as something we internalize, as individuals, at the level of our day to day existence. It is about democracy as the realization of our individual and collective desires.

Additionally, this dinner is a performance piece. The venue is a restaurant of sorts, abandoned by the owners, waiters and chefs. Left in the dining room are the guests, where they wait patiently for their meals, each with his and her individual hunger and taste preference.

A meal brings people together, it is warm and convivial. Yet, food is also home to our most intimate convictions: existential, ethical, aesthetic, economic, social, ritual or religious. In other words, dinner is the perfect set for a political showdown. The kitchen will be our theatre of operations.

\*Verein zur Aufhebung des Notwendigen, the club, or association for the abolishment, or lifting, or conservation, but also transcendence of the necessary, of the indispensable.

Full list of credits and text in Norwegian at [bit-teatergarasjen.no](http://bit-teatergarasjen.no)



# Uni\* Form **SIMONE AUGHTER-LONY & JORGE LEÓN** CH/DE/BE



21. – 22. October at 19:30 Venue: **Røkeriet USF**

Co-production

As a response to last year's situation in Greece, with total government control and an extensive abolishment of political life, Giorgio Agamben put forward a suspension of the powers that be and a rebuilding of democracy. He wrote "the state in which we live now is no more a disciplinary state. Gilles Deleuze suggested to call it the État de contrôle, or control state, because what it wants is not to order and to impose discipline but rather to manage and to control". In *Uni\* Form* the performers cannot manage the disorder and have all but given up control.

As a group that is granted and exercises discretionary power over society at large, the police is simultaneously part of the fabric of society and on the periphery of it. In *Uni\* Form* the disguised performers interact in a distinct environment that

disturbs the established boundaries and unpredictable abuse of power, abuse that is exercised from a distance and by physical contact, often associated with police control. Domination and submission are interrelated forces that coexist without being a simple contradiction to one another. These exercised forces – as power – are practiced rather than possessed. The authority lies in the gaze of the audience. In *Uni\* Form* the surveyors are under surveillance as the audience keeps an eye on the police.

Full list of credits and text in Norwegian at [bit-teatergarasjen.no](http://bit-teatergarasjen.no)



# Karaoke (ART) **DAVIS FREEMAN** / **RANDOM SCREAM** US/BE



22. October at 21:00 – 23:30 Venue: **Visningsrommet USF**

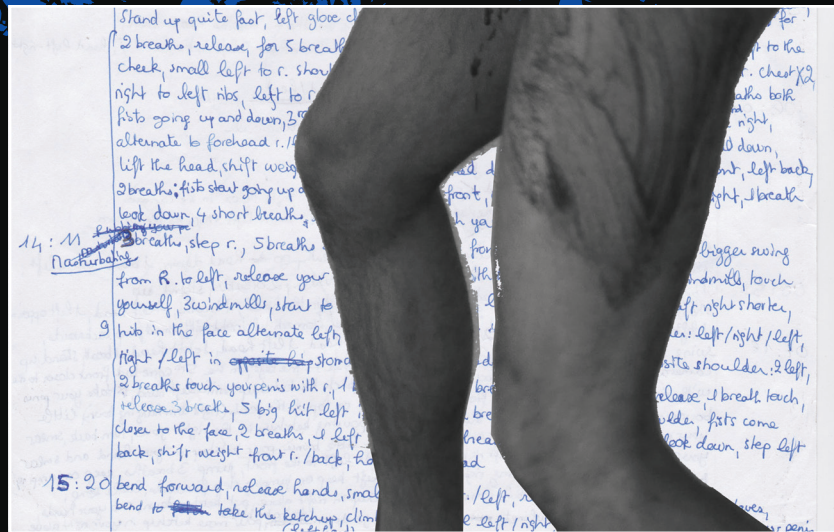
[randomscream.be](http://randomscream.be)

Random Scream invites you to an enthralling evening filled with karaoke and pop music disguised as contemporary art. Throughout the last year the theatre company Random Scream has collected videos from 20 internationally recognized artists. They were asked to make a video to accompany a popular karaoke song using their own artistic flair, while also reflecting today's world. The collection of songs was put together beforehand and the message in song was to be the key element. Aside from this the artists were free to create what they wanted as long as the video fit the karaoke music and the lyrics. As usual with karaoke, the audience steers the ship, activating the art piece only through choosing a song to sing. You are hereby invited to the hippest karaoke party ever hosted by BIT Teatergarasjen.

**Contents in the karaoke machine:** Antonia Baehr (DE) med *Killing me softly*, Amelie Befeldt (DE) & Pilvi Takala (FI) *Give a Little Bit*, Steven Cohen (SA) *I will always love you*, Phil Collins (UK/DE) *In the Air Tonight*, Anouk De Clercq (BE) & Fairuz (BE) *New York New York*, Tim Etchells (UK) *Paint it Black*, Davis Freeman (USA/BE) *Creep*, Gio Black Peter (USA) *You've lost that loving feeling*, Johan Grimont (BE) *You're the first, the last, my everything*, Gary Hill (USA) *Good Vibrations*, Chris Kondek (USA) *Are you Lonesome tonight*, Mait Laas (EE) *What a Wonderful World*, Andrew Lampert (USA) *Suspicious Minds*, Bjørn Melhus (DE) & Meg Stuart (USA/BE/DE) *Let it Be*, Laure Prouvost (FR/UK) *Sweet Dreams*, João Salaviza (PT) *Sunny Afternoon*, Sarah Vanagt (BE) *These boots are made for walking*, Walter Verdin (BE) *Let's Dance*, Visual Kitchen (BE) *Bohemian Rhapsody*.

What a classic is and how it performs in (our) time Paul McCarthy, Rocky, 1976

## SPREAFICO / ECKLY<sup>NO</sup>



22. – 23. October at 17:00 – 18:00 Venue: Hordaland Kunstsenter

Co-production

What a classic is and how it performs in (our) time. Paul McCarthy, Rocky, 1976. explores how the passing of time affects a performance and how we can talk about a classic within the ephemeral field of performance art.

The word, classic, can refer to a range of art works, both from the recent past and older, but always with reference to a common legacy, a kind of public cultural space. What happens to a performance the moment it becomes a classic? And how does this affect our relationship to it? Paul McCarthy's video, Rocky, was originally a deviant parody of the character in the movie bearing the same title. It could also be seen as a counteraction to the performances at that time – which focused largely on staging the real; real punches, real danger etc.

By using a mask and fake blood, an element of fiction is introduced and is combined with the staging of the real; a man physically draining himself in the attempt to appear as though he's in a fight.

The nature of this performance is both academic and raw. Due to its element of liveness, however, this version of the piece may be considered more boisterous, direct and confronting than the original video. On the other hand, because of the strict 1:1 copy of the choreography in the original, the element of spontaneity is absent in this version.

Full list of credits and text in Norwegian at [bit-teatergarasjen.no](http://bit-teatergarasjen.no)

Klassikere for Kids: Forbrytelse og straff

## HILDUR KRISTINSDOTTIR<sup>NO</sup>



23. – 24. October at 18:00 Venue: Røkeriet USF

Co-production

Dostojevskij's *Crime and punishment* (1866) is among the most read novels of all time worldwide. It tells the story about the young, poor, and astute man, Rodion Romanovitsj Raskolnikov, who claims people should be divided into ordinary and extraordinary. He himself claims to belong to the extraordinary, together with Napoleon and a select few. They are dutifully entitled to commit crime when necessary. And to accept the punishment. Raskolnikov decides to murder a pawnbroker with an axe, because the world is better off without her, and he does so in order to test his standing as a super-human.

*Klassikere for Kids* is an acclaimed trilogy based on three literary classics; Virginia Woolf's *To the Lighthouse*, Johann Wolfgang von Goethe's *Faust*, and Dostojevskij's *Crime and punishment*. All three have shaped our culture with profound notions of what it means to be human. The trilogy also explores how to present contemporary theatre for children and young adults. The audience is challenged through the complex content and form. The goal is to appeal to the imagination and curiosity of the children, and to the nostalgia of the adults.

[klassikereforkids.no](http://klassikereforkids.no)

Full list of credits and text in Norwegian at [bit-teatergarasjen.no](http://bit-teatergarasjen.no)

# By Heart **TIAGO RODRIGUES /** **TEATRO NACIONAL D. MARIA II** <sup>PT</sup>



Photo: Marco Bizarro

**23. – 24. October** at 19:30 Venue: **Studio USF**

Contemporary theatre regularly attempts to tear down the so-called «fourth wall» between the stage and the audience. The term was coined at the onset of naturalism during the mid 19th century. This illusion allowed the audience to assume the role of voyeurs, and helped establish a clear boundary between the dramatic action on stage and the spectators. This is not the case with Tiago Rodrigues. He breaks down walls –not only the fourth– merely by entering the stage. Tiago speaks to the heart, this time through literature.

*By heart* is about the importance of transmission, of the invisible smuggling of words and ideas that only keeping a text in your memory can provide, combined with William Shakespeare, Boris Pasternak, Joseph Brodsky and Ray Bradbury. It's about a theatre that

recognizes itself as that place of transmission of what you can't measure in meters, euros or bytes. It's about the safe hiding place that forbidden texts have always found in our brains and our hearts, as a guarantee of civilization even in the most barbaric and desolate times. As George Steiner put it in an interview: "Once 10 people know a poem by heart, there's nothing the KGB, the CIA or the Gestapo can do about it. It will survive". *By heart* is a training program for the resistance that only comes to an end when the 10 new soldiers know a poem by heart.



# 15th Extraordinary Congress: Bergen **VLATKA HORVAT** <sup>HR</sup>



Photo: Tim Etchells

**24. October** at 13:00 – 17:30 Venue: **Visningsrommet USF**

**Co-production**

An art symposium called *After a war*, about the wars of last century, was arranged in London during the summer of 2014. *15th Extraordinary Congress* was one of the highlights where seven women, all born in the former Yugoslavia, discussed the story behind the break-up of a country that no longer exists. During this four hour conversation the audience may come and go as they please and help themselves to a cup of coffee or tea.

The women exchange stories and anecdotes, facts, rumours, thoughts and opinions. Together they will attempt to clear up the official story and what they themselves remember, and how they experienced it differently. The question of «What really happened» is approached from various angles and in different ways. Countless events

–both big and small– are of equal importance in this shared history that is both political and personal. Little by little, a complex story of Yugoslavia is revealed. Conflicting views and contradictions are addressed and picked apart. The form is both strictly rulebased and low key. In the original production they were all based in London. The Bergen edition of this conversation will be unique as all the participants are from the former Yugoslavia, but are now based in the Nordic countries.

Full list of credits and text in Norwegian at [bit-teatergarasjen.no](http://bit-teatergarasjen.no)



# Paradise Now VERK PRODUKSJONER<sup>NO</sup>



Photo: Ingrid Eggen

23. – 24. October at 21:00 Venue: Studio Bergen

Co-production

“ We’re flawed, because we want so much more. We’re ruined, because we get these things, and wish for what we had – Don Draper

An open space is all you need to create theatre. The idea for *Paradise Now* was inspired by a conversation between the members of the company about the renowned theatre gurus they had read about during their earlier studies; Antonin Artaud, Jerzy Grotowski and Eugenio Barba. These men traveled to America, Africa and Asia, joining the indigenous peoples in their search for the «primordial» theatre. This caused a great influence and has affected how we view the actor. In the 1970s many followed in their footsteps, but without ever discovering any form of primitive force. They believed in changing the world and the theatre, what they did was considered radical and different. This seems only naive today.

In the discussion that followed, the company encountered the film *My dinner with André* by Louis Malle. The protagonist of the film recounts, among others, the time he worked with Grotowski in the woods in Poland. Verk decided to use the film as a starting point for conversations with friends and acquaintances. They hosted individual dinner parties, with the intention of reawakening the pivotal moments in life when decisions are made. The performance explores the notion of the becoming of the self and to what extent role models have made an impact in our lives and how we may have uproared against them.

“ ...great visual drama – Klassekampen

Full list of credits and text in Norwegian at [bit-teatergarasjen.no](http://bit-teatergarasjen.no)

# Beat the Drum VERK PRODUKSJONER<sup>NO</sup>



Photo: Verk Produksjoner

24. October at 15:00 Venue: Studio Bergen

Through stories, bodies, and the space that we share, Verk Produksjoner attempts to create a contemporary ritual that intensifies the understanding of our interconnectedness. Leading artists, intellectuals and colleagues have shared with us their dreams, anecdotes and thoughts of the present times. The performance is an ongoing research on our present times. *Beat the drum* is our first step in that process and will be a stripped down version where proximity will be the

main focus. Our question and interest are: what do you see around you today, what do you wish to see around you today and what are you willing to offer?

[verkproduksjoner.no](http://verkproduksjoner.no)

Full list of credits and text in Norwegian at [bit-teatergarasjen.no](http://bit-teatergarasjen.no)

# A really **INTERESTING** **ACADEMIC PROGRAM**

## **SYNSMASKINEN BURST NO/DK**

**16. October** at 13:00 – 17:00 Venue: **Cinamateket USF**  
**WORKSHOP ON CRISES**

Today we live in an era that is increasingly described by ongoing crisis, as financial crisis, climate crisis and identity crisis. Rather than being crises that occur in a specific time as when a flood or an earthquake occurs, these crises are chronic, i.e. crises that are persistent, with consequences that affect individuals and entire communities in fundamental ways. But the crises are not dissolved by their consequences, instead they will increase their effect.

In this workshop we will discuss the crises seen as an overall political configuration. What it means to live in a time of crises and how these manifest themselves. Also, we will go into some specific examples that are affected by simultaneous crises and facilitate a discussion on the subject.

Introductory lecture by Bruna De Marchi, a sociologist and visiting researcher at the Center for Philosophy of Science at UiB. She will present her research on crises and social responses to disasters.

**17. October** 13:00 – 17:00 Venue: **Cinamateket USF**

### **TALKSHOW/SEMINAR: CLIMATE CRISIS, METHANE BURSTS AND IMBALANCE**

In this seminar, we use the shape of a talk show to bring more voices and expressions into the conversation. Not only lectures, but also art in the form of video, audio and performance will have equal access. With the climate crisis as a backdrop there will be elements of art and science with different approaches to the climate crisis; lectures, discussions, film and performance.

Participants and more will be announced on [meteor2015.no](http://meteor2015.no) shortly.

**18. October** 16:00 – 17:00 Venue: **Cinamateket USF**

### **SIBERIAN HOLES, FILM SCREENING AND PERFORMANCE**

*Siberian Holes* - a film and performance of Frans Jacobi, Ferdinand Ahm Krag, Theis Ørntoft and Frederik Jacobi.

The artist Ferdinand Krag, painter Frans Jacobi, poet Theis Ørntoft and film director / cinematographer Frederik Jacobi traveled in September to the uttermost Siberia, Yamal Peninsula, to investigate and film some deep craters, which have arisen in the tundra during the last few years.

Scientists believe the deep holes are triggered by violent explosions of methane gas, triggered by rising temperatures created by global warming. These explosions triggered violent amounts of methane, which further contributes to ozone depletion. It has created a so-called climate feedback loop, which could potentially have catastrophic consequences for the global climate. These holes have a tremendous visual and aesthetically different look, matching the apocalyptic connotations in scientific theories.

The area where these craters are found are inhabited by a nomadic people, Nenets, which is an ancient shamanistic culture. In the Nenets mythology, the concepts *si* and *nio* both deal with a hole or passage:

*The primordial 'hearth', which was the source of the notions haehae and haeywy, as well as of hae' (thunder) and hae (deep/whirlpool), was most likely a symbol of some 'living force' that filled all space – from the female 'bottom/low place' and the male 'top' to the very limits of the sky and the waters.*

The film *Siberian Holes* explores how methane-holes can be used as a metaphor for the potential passage through the borders of sky and water, which is now discussed in overall science, as a possible consequence of humanities encompassing grip on the globe (anthropocene).

**SYNSMASKINEN** is an artistic development project (KU Project) at Bergen Academy of Art and Design (KHiB) which started in 2015 and will continue until 2018. The artist group SYNSMASKINEN want to create a space for contemplation of contemporary political crises. The project will consist of seven art projects that explore a defined crisis of our time. Together, these visions attempt to unfold a future cosmology: a new political horizon. BURST is the first of these seven projects presented to the public.

SYNSMASKINEN is an artist group in the sense that each production is produced in collaboration between a new group of participants will consist of artists and thinkers. In that sense, SYNSMASKINEN probes the concept *research group*. How can collectivity address the political issues the examined crises contain in a visionary way?

## **HOW TO MAKE POETRY WITH A HAMMER**

**17. – 18. -19. October** at 11:00 – 16:00 Venue: **AiR Bergen USF**

**19. October** at 21:00 **Open studio** Venue: **AiR Bergen USF**

### **WORKSHOP WITH ANDREA MAURER**

#### **ANAGRAMS AND SEMI-SPONTANEOUS CONSTRUCTIONS**

The workshop How to make poetry with a hammer is an investigation into the relationship between word and object. By approaching language as a physical and concrete material to work with, we pose questions that challenge conventions of common-sense and rules of communication.

In this workshop we will explore and experiment with anagrams in a very practical and spontaneous manner. With tools such as knife, hammer, saw, sound-editing software etc. we will take apart a wide range of written texts, words, sound material and a variety of everyday objects. We will cut, throw, hammer, saw and crumble things and words into pieces in order to recombine them in new and surprising constellations.

Through the processes of dismembering well-known entities into disparate fragments and assembling them into yet unknown arrangements, we might discover the imaginative potential that lies hidden underneath common appearances.

The anagram will be tested as a choreographic and installative practice, that offers playfulness and humor, and – within its constraints – infinite possibilities for coincidences, pitfalls and paradoxical insights. Make sure to catch the open showing **19. October** at 21:00.

## METEOR 2015 HEARINGS

*One can argue that it is a basic democratic principle that the arguments of those who are particularly affected by a governmental decision should be heard.*

A hearing is traditionally defined as an interrogation and questioning of witnesses and experts in connection with the discussion of political issues, and usually takes place in public. The format first saw daylight in the US Congress, by the decision to initiate something that seems like a very good idea: to gather representatives of interest groups and others who are directly affected by an official decision with a desire to hear their views on the matter.

In Norway, open hearings were introduced in 1996. In retrospect, history shows that the open hearings have helped to create more awareness about parliamentary business, and that the opposition has gained greater influence. The format of a hearing also makes it easier for organisations to present their views to political committees.

In our case, we have no present relevant documents, no thorough analysis or survey of the situation to base our hearing on. In our informal version of the system, we will use the hearing to – hopefully – quickly move towards the core by asking the invited participants to reflect on the same set of specific questions. In the aftermath of the event we will publish our comment based on the questions that have been under discussion on **meteor2015.no**.

### HEARING FOR CRITICS

**17. October** at 14:00 – 15:30 Venue: **Visningsrommet USF**

This hearing is a moderated panel where critics based in the Nordic area are asked to discuss topics related to the following questions:

The conditions for performing arts criticism is becoming leaner in general, the number of reviews decline in addition to being decreased in length. The overall arena for necessary, resilient and entertaining reflection and criticism is about to crumble in the traditional media. How critical is the situation in the Nordic countries? Are there other possibilities, different strategies to formulate and alternative measures to implement? If so; what are these?

With contributions from critics from the Nordic area, among them **Pilvi Porkola** (Esitys Magazine, Helsinki) and **Mette Garfield** (Teater1 theatre magazine, Copenhagen).

Moderator: **Anette Therese Pettersen**

### HEARING ON WRITTEN TEXT FOR THE STAGE

**18. October** at 14:00 – 15:30 Venue: **Visningsrommet USF**

Playwrights and writers from several Nordic countries are invited to dive into the following: Where is the commitment, courage and for that matter the will to innovate the way we relate to the blockbusters of written texts for the stage? In a market-oriented landscape, there is a strong tendency towards prioritizing the classics. Where are the rebellious playwrights, where are the texts that challenge both the theatre, the genre, literature and society around them? If they are written – why are they not staged?

With **Gritt Uldall-Jessen** (DK), **Tyrfingur Tyrfingsson** (IS) and **Ludvig Uhlbors** (SE), moderated by **Cecilie Løveid**. This hearing is a collaboration with Skrivekunstakademiet in Bergen.

### HEARING FOR CURATORS

**23. October** at 14:00-15:30 Venue: **Visningsrommet USF**

Is there a limit to the political involvement of the curator? Are there differences to how a program is articulated within the Nordic countries?

The panel includes: **Satu Herralá** (Artistic director, Baltic Circle International Theatre Festival, Helsinki) **Ragnheiður Skúladóttir** (Co-artistic director at LÖKAL-international theatre festival, Reykjavík) **Ann Wallberg** (Artistic director and producer, performing arts at Inkonst, Malmö)

**Per Ananiassen** (Artistic and managing director, Teaterhuset Avant Garden, Trondheim)

**Sven Åge Birkeland** (Artistic and managing director, BIT Teatergarasjen)

Moderator: **Thomas Frank**

## POWER AND THE GAZE

**19. – 20. October** at 10:00 – 15:00 Venue: **Sardinen, USF Verftet**

A dialogue seminar over two days in collaboration with the University of Bergen

The term “gaze” has long been an appreciated discussion topic within film theory, feminism, psychology and philosophy, and stems from Jaques Lacan’s psychoanalytic theory on the condition that arises from the awareness that one can be seen. The gaze is thus not something you have, or something you use, rather a relationship or a state one enters. By recognizing that one is a visible object, the subject loses part of its autonomy.

The dialogue seminar POWER AND THE GAZE offers a theoretical perspective; a critical-historical insight into today’s performative practice with a queer look at theories, history and gender issues. How is history defined by the pen that wrote it, of the eyes that look upon it? Can one argue that a real rendition of history really should take the form of a collage, constructed by “everyones” gaze?

### Speakers:

**Josette Féral**, professor of drama at the Institute d’Etudes Théâtrale at the Sorbonne in Paris: “The Voyeur’s Gaze: Between Blindness and Disbelief”.

**Knut Ove Arntzen**, professor of theater studies at the University of Bergen, contributes with thoughts on metaphorical criticism and the processing of memory.

**Emma Dabiri** is an academic and writer. Her areas of interest encompass various art forms from Africa and the African Diaspora, ranging from feminism, to African spirituality, literature, music, critical theory and film. She will look at the visibility of race and beauty underpinned by feminist theory and methodologies.

**Rickard Borgström** is artistic director and general manager for TOU scene in Stavanger. He will present his viewpoints on ambivalence and paradoxes surrounding the construction of whiteness/blackness through the gaze and intersubjective perspectives.

**Carol Nadeau** is artistic director of Le Pont Bridge in Montreal and contributes with a glimpse into her works Conte pour l’oeil avide and Résonances, and further reflections over gaze, space and body.

**Daniel Kok/Diskodanny** is a theoritian, choreographer, artist and poledancer based in Singapore. His contribution will focus on the conditions of audienceship (spectating together).

### Moderated by Tormod Carlsen.

POWER AND THE GAZE is a thematic event in the House On Fire network, supported by the Culture Program of the European Commission.





## HOW TO MAKE A PIECE IN TWO DAYS

**19. October** at 11:00 – 18:00 Venue: **Cinamateket USF**

**20. October** at 11:00 – 15:00 Venue: **Cinamateket USF**

**20. October** at 15:30 **Open studio** Venue: **Cinamateket USF**

### WORKSHOP WITH JONATHAN DRILLET

Starting by a first discussion with the group (abilities, desires, ideas), the base of the piece will be a recorded soundtrack, made on day 1 (ready and mixed for day 2), on which we will stick presences and improvisations on day 2. Following the work initiated by Jonathan Capdevielle with his piece *Saga*, we will focus on reality, recreation of the past, mostly on family materials (stories and memories, more or less clear, more or less re-created). Participants will have to be able to produce material such as writing texts and improvising dialogues. Depending on the group we will have, some participants will be able to work on the texts and sounds only, or to perform only, or both. Live performance at the end of Day 2.

**Note:** *the title of this workshop needs to be read in the way of a challenge more than a recipe.*

**Included in the workshop price is a festival pass for six optional Meteor festival performances**

The workshop is presented in collaboration with Norsk Skuespillersenter.

Jonathan Drillet works as a director, writer and actor. He's been working with Jonathan Capdevielle on two of his projects (*Adishatz-Adieu* and *La Coupe Bruce*), and he's collaborating with him on *Saga* as an assistant director and a performer.

In the past he has been working in very different areas of the performing arts (dance, theater, radio, tv, visual arts), collaborating with artists such as the american performers Ryan Kelly and Brennan Gerard, french authors Alexis Fichet, Jean Marie Besset, and Christophe Honoré, french choreographer Daniel Larrieu, french visual artist Théo Mercier, german choreographer Raimund Hoghe... Since 2008 he writes and directs his own work along with Marlène Saldana, and they created together a few pieces: *Dormir Sommeil Profond*, *l'Aube d'une Odyssée* (Sleep-Deep-Sleep, an Odyssey Dawn), a piece about geopolitical relationships between France and Africa, was produced at the Théâtre de Gennevilliers, or, more recently, *Fuyons sous la spirale de l'escalier profond* (Let's escape around the sunken spiral stair), a neo-romantic ballet in the shape of a anti-biopic of Yves Saint Laurent and Pierre Bergé, was shown at la Ménagerie de Verre (Paris). In 2016 they will appear at the Actoral Festival (Marseille) and at the Centre National de la Danse (Pantin) and they will work again with Théo Mercier on his second piece (*Théâtre des Amandiers*, Nanterre).

## AN EVENING OF BOOK LAUNCHES

**20. October** at 21:00 Venue: **Visningsrommet USF**

**We launch four books this evening:**

*The Other Eye – Germany versus Norway: interchanging theatrical strategies*

**Performing Arts HUB Norway / Elisabeth Leinslie and Anette Therese Pettersen** (ed)

*A Letter to Berthold Brecht*

**Hans-Thies Lehmann and Helene Varopoulou / deufert&plischke**

*Not Just A Mirror – Looking for the political theatre of today*

**House on Fire / Florian Malzacher** (ed)

*Framing a Mirage – Communicating contemporary art and its values*

**Advancing Performing Arts Project / Karoline Skuseth** (ed)

Stay tuned for a detailed programme at [meteor2015.no](http://meteor2015.no)

## OPEN CALL! Speed dating

**21. October** at 12:00 – 15:00 Venue: **Visningsrommet USF**

Many wise people have said that one should use the available resources in the best possible way. Use the entire animal, so to speak.

We have an intention of taking this seriously under METEOR. Therefore, we wish to offer our annual visiting delegation of international programmers and theater directors the opportunity to gain an even broader insight into what is happening in the Norwegian performing arts landscape.

We seek Norwegian companies that want to present clearly formulated projects in a frame of 15 minutes. You will each get a table at Visningsrommet USF, that the guests circulate in-between. If you want to show any video, photos or audio material, this must be done on your private laptop. If you and your company want to be one of our speed-daters at METEOR, send an e-mail to [koordinator@bit-teatergarasjen.no](mailto:koordinator@bit-teatergarasjen.no)

## L'ATELIER MOBILE

**21. October** at 09:30 – 17:00 Venue: **Studio Bergen**

**22. October** at 09:00 – 17:00 Venue: **Studio Bergen**

**23. October** at 09:00 – 16:30 Venue: **Skrivekunstakademiet**

### Cooperation practices in performing arts in Europe

During three days of the festival, a group of 12 theater directors and cultural operators from France will take part in a mobile workshop in Bergen, before similar encounters in Brussels, Lisbon and Paris. Organized by La Belle Ouvrage, in partnership with Onda and Relais Culture Europe, l'atelier mobile focuses on questions of collaboration, the articulation between local and international in the organisation's strategy, and the building of relevant partnerships. Some working sessions will take place amongst the participants, who will also have the opportunity to meet professionals of the Norwegian and Nordic performing art scene and attend performances and public debates of the festival. The atelier is run by Albane Guinet-Ahrens and Anne-Cécile Sibué-Birkeland. It is the 4th edition of the atelier, and the first in a Norwegian context.

## THE EU AS A CURATOR IN THE EUROPEAN THEATRE WORLD

A conversation with Lonneke van Heugten

**23. oktober** at 12:00

The sentence above is the working title of a PhD project by Lonneke van Heugten, focusing on the programming network House on Fire (in which BIT Teatergarasjen is a partner), the artistic cooperation project Karaoke Europe and the perspectives of the theatre scene in the Republic of Macedonia.


The European Culture Programme can be seen as a "curator" in the theatre world - meaning that it spatializes and creates conditions for the visibility of cultural production. It increases the incentive for co-production, networking and subsidization beyond national borders, while theatre is also negotiating artistic needs and local demands. Cultural policy provides scenarios for the role of art in society, while the subsidized projects and performances are also actors that translate and challenge those roles. This PhD research asks in what ways cooperation projects subsidised by the European Culture Programme 2007-2013 fill in the roles and the blanks of European policy. How do programmers, artists and performances assume or critique European cultural politics?

We invite you to an informal conversation with Lonneke, accompanied by a selection of fruit and bisquits.

## PRØVEROMMET

**19. October** at 20:00 – 01:00 Venue: **Visningsrommet USF**

The programme for the festival special edition of Prøverommet is still a well-kept secret. More details to come.

 [facebook.com/proverommetside](https://facebook.com/proverommetside)

## OPENING NIGHT PARTY

**15. October** at 22:00 Venue: **Visningsrommet USF**

Following the opening performances by NONcompany and Pieter Ampe we invite you to an opening party in Visningsrommet. There will be plenty of bubbles and good music, carefully selected by the festival administration team. We guarantee an eclectic auditive scenography, and would be very happy if you want to join us in it. See you there!

## CLOSING NIGHT PARTY

**24. October** at 22:30 Venue: **Visningsrommet USF**

There will be food. Something hot, filling and savoury. There will be chairs for those who have been on their feet for two weeks. There will also be light, beats, drinks and conversations, and maybe a surprise or two. Later, we might tempt tired feet to dance after all. The closing night parties of BIT Teatergarasjen tend to go on until late. Let us hope you did not book an early flight!

[meteor2015.no](http://meteor2015.no)

## NEWCOMERS – THE FIRST MASTER SCENOGRAPHERS OF SCANDINAVIA

Since January 2015 Norwegian Theatre Academy of the University College Østfold from way down south in Fredrikstad has become the temporary home for a truly international group of masters of art students. Alejandra Mendez from Costa Rica, Hazel Barstow from Norway, Jan Hejdelak Hustak from the Czech Republic, Maret Tamme from Estonia and Marie de Testa from Mexico with their vastly differing backgrounds in the visual arts, media and architecture are on their way to become the first master scenographers of Scandinavia.

For the two weeks of METEOR their artistic works will become actions, satellites, interventions and add-on performances to the main program of contemporary theatre and performance art. Seriously testing the grounds of the projects in the frame of the festival will give their work the necessary forum, exposure and hopefully feedback required to develop it further during the second year of studies. With a focus on the visual and aspects of art, the five installations, performances and interventions are developed for the specific site of USF Verftet while growing out of the individual students interest for a certain topic - be it nature's greenery framed inside the gallery, furious sounds by William Faulkner staged in the outside cafe zone, the unforeseeable and mediated threshold of inaction to action, the subtlety of the changing light of the window spaces irritating our perception, or the very real doubling, mirroring and multiplication of a figure.

The five works can be found dispersed through the public space surrounding Verftet, the boardwalk along the seaside, as well as in the gallery space of USF Verftet. Watch out for scheduled performances in the dark, grass that is never greener on the other side and hidden calls to action. Thank you Meteor 2015 for welcoming and trusting us.

### **Karen Kipphoff**

Norwegian Theatre Academy /University College Østfold

### **Marie de Testa:** *day to night*

A light installation, at sunset.

Marie de Testa is an architect and visual artist.

### **Ale Mendez:** *the smallest detectable sensation*

Nature becomes a space to rest and to take a break, as well as a distraction from the environment. It is used as a construction of the image of a city or town. Nature becomes a tool to distract from social problems, to a point where it acts like a curtain between what is appealing and what a city prefers to hide.

### **Jan Hustak:** *All Cats Are Beautiful*

*This is safe space. This is gallery. You are allowed to do it. So just do it.*

A.C.A.B. stands for All Cops Are Bastards, but many anarchists refers to it as All Cats Are Beautiful. This project is about police brutality, about radical demonstrators (Black Bloc), about creative power of destruction, about action and reaction, about being blind and not seeing, about need to DO something in order to SEE something. Do you want to see or you want to stay blind?

### **Hazel Barstow:** *Nownow*

*We moved our heads to the side and it wasn't each at a time, but it was kind of at once. A singular decision for a multiple choice. We felt the hairs gently lift and sway on our arms, but they didn't grow from our skins. We are six and two and two.*

Hazel Barstow is a visual artist with her background in Fine Arts. She works with distortion and transformation making mirrored versions of the everyday - altering situations, objects and humans in order to highlight them. Hazel is currently undertaking an MA in Scenography at the Norwegian Theatre Academy.

*Nownow* is an outdoor performance that is shown on **Sunday 18 October at 18.45 and on 19 October as a part of PrøveRommet**. With contributions from Kaja Mærk Egeberg og Karoline Clasen Holland.

### **Maret Tamme:** *The Fence*

*"He wont hurt you. I pass here every day. He just runs along the fence."*

William Faulkner, *The Sound and The Fury*


Maret Tamme is a visual artist and scenographer from Estonia. She is currently doing her MA studies in scenography at Norwegian Theatre Academy. Performance with Rasmus Jensen in the fence on **Monday 18 October at 17:00** in front of USF.

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# ARENAS

**1 BIT Teatergarasjen**

Address: Strandgaten 205  
[bit-teatergarasjen.no](http://bit-teatergarasjen.no)

**2 Studio Bergen**

Address: Nøstegaten 119  
[carteblanche.no](http://carteblanche.no)

**3 Hordaland Kunstsenter**

Address: Klosteret 17  
[kunstsenter.no](http://kunstsenter.no)

**4**

**USF Verftet / Studio USF / Røkeriet USF / Cinemateket USF / Visningsrommet USF / Sardinien USF /**

**Skrivekunstakademiet / AIR Bergen** Address: Georgernes Verft 12  
[usf.no](http://usf.no)

# AGENDA 15. – 19. OCTOBER

ARENA	Thursday 15th of October	Friday 16th of October
SARDINEN USF		
AIR BERGEN USF		
HORDALAND KUNSTSENTER		<b>12:00 – 17:00 Tea Tupajić HR</b> <i>The Disco</i>
CINEMATEKET USF		<b>13:00 – 17:00 Workshop Synsmaskinen BURST NO/DK</b> Workshop on crises
HORDALAND KUNSTSENTER		
VISNINGSROMMET USF		
CINEMATEKET USF		
VISNINGSROMMET USF		<b>18:00 Ane Lan NO</b> <i>White</i>
STUDIO USF		<b>19:30 Happy Gorilla Dance Company NO</b> <i>Dying to be alive</i>
STUDIO BERGEN	<b>19:30 NONcompany NO</b> <i>KAZAK: widunderbaum</i>	
STUDIO USF		
RØKERIET USF	<b>21:00 – 22:00 Pieter Ampe BE</b> <i>So you can feel</i>	<b>21:00 – 22:00 Pieter Ampe BE</b> <i>So you can feel</i>
AIR BERGEN USF		
VISNINGSROMMET USF	<b>22:00 – 02:30</b> Opening Night party	

Saturday 17th of October	Sunday 18th of October	Monday 19th of October
		<b>10:00 – 15:00 Seminar POWER AND THE GAZE</b>
<b>11:00-16:00 Workshop: How to make poetry with a hammer</b> with Andrea Maurer	<b>11:00-16:00 Workshop: How to make poetry with a hammer</b> with Andrea Maurer	<b>11:00-16:00 Workshop: How to make poetry with a hammer</b> with Andrea Maurer
<b>12:00 – 17:00 Tea Tupajić HR</b> <i>The Disco</i>		
<b>13:00-17:00 Workshop Synsmaskinen BURST NO/DK</b> talkshow on climate, methane burst and unbalance		<b>11:00 – 18:00 Workshop: How to make a piece in two days</b> with Jonathan Drillet
		<b>12:00 – 17:00 Pedro Gómez-Egaña NO</b> <i>The History of Velocity</i>
<b>14:00 – 15:30 Hearing for critics</b>	<b>14:00 – 15:30 Hearing on written text for the stage</b>	
	<b>16:00 – 17:00 Performance Synsmaskinen BURST NO/DK</b> performance on siberian holes	
<b>18:00 Ane Lan NO</b> <i>White</i>		
	<b>18:00 – 18:40 Barlaug/Haj NO</b> <i>F</i>	<b>18:00 Tale Dolven/ Gabel Eiben NO/US</b> <i>That catastrophe is a fire</i>
<b>19:30 – 21:15 Jonathan Capdevielle FR</b> <i>Saga</i>	<b>19:30 – 21:15 Jonathan Capdevielle FR</b> <i>Saga</i>	
<b>21:30 Happy Gorilla Dance Company NO</b> <i>Dying to be alive</i>		
	<b>21:30 De Utvalgte NO</b> <i>Visjonæren/Martyrium 1 – 77</i>	<b>19:30 De Utvalgte NO</b> <i>Visjonæren/Martyrium 1 – 77</i>
		<b>21:00 Open studio</b> with Andrea Maurer
		<b>21:00 ProveRommet</b>

# AGENDA 20. – 24. OCTOBER

ARENA	Tuesday 20th of October	Wednesday 21st of October
SKRIVEKUNST- AKADEMIET		
STUDIO BERGEN		09:30 – 17:00 Workshop L'Atelier Mobile
SARDINEN USF	10:00 – 15:00 Seminar POWER AND THE GAZE	
CINEMATEKET USF	11:00 – 15:00 Workshop: How to make a piece in two days with Jonathan Drillet	
VISNINGSROMMET USF		12:00 – 15:00 Speed dating
HORDALAND KUNSTSENTER	12:00 – 17:00 Pedro Gómez-Egaña NO <i>The History of Velocity</i>	
VISNINGSROMMET USF		
HORDALAND KUNSTSENTER		
STUDIO BERGEN		
CINEMATEKET USF	15:30 Open studio with Jonathan Drillet	
STUDIO USF		18:00 Christophe Meierhans CH/BE Verein zur Aufhebung des Notwendigen
RØKERIET USF		19:30 Simone Aughterlony & Jorge León CH/DE/BE <i>Uni * Form</i>
STUDIO USF		
STUDIO BERGEN	19:30 Dorothee Munyaneza FR <i>Samedi détente</i>	21:00 Dorothee Munyaneza FR <i>Samedi détente</i>
VISNINGSROMMET USF	21:00 An evening of book launches	

Thursday 22nd of October	Friday 23rd of October	Saturday 24th of October
	09:00 – 16:30 Workshop L'Atelier Mobile	
09:00 – 17:00 Workshop L'Atelier Mobile		
	12:00 Conversation with Lonneke	
	14:00 Hearing for curators	13:00 – 17:30 Vlatka Horvat HR <i>15th Extraordinary Congress</i>
17:00 – 18:00 Spreafico/Eckly NO What a classic is and how it performs in (our) time. Paul McCarthy, Rocky, 1976.	17:00 – 18:00 Spreafico/Eckly NO What a classic is and how it performs in (our) time. Paul McCarthy, Rocky, 1976.	
		15:00 Verk produksjoner NO <i>BEAT THE DRUM</i>
18:00 Christophe Meierhans CH/BE Verein zur Aufhebung des Notwendigen		
19:30 Simone Aughterlony & Jorge León CH/DE/BE <i>Uni * Form</i>	18:00 Hildur Kristinsdottir NO <i>Klassikere for kids: Forbrytelse og straff</i>	18:00 Hildur Kristinsdottir NO <i>Klassikere for kids: Forbrytelse og straff</i>
	19:30 – 20:50 Tiago Rodrigues PT <i>By Heart</i>	19:30 – 20:50 Tiago Rodrigues PT <i>By Heart</i>
	21:00 Verk produksjoner NO <i>Paradise Now</i>	21:00 Verk produksjoner NO <i>Paradise Now</i>
21:00 – 23:30 Davis Freeman US/BE <i>Karaoke (ART)</i>		22:30 – 02:30 Closing Night party Visningsrommet USF

#teatergarasjen  
#proverommet  
#meteor2015  
#ticketco

Bergens Tidende



BERGEN KOMMUNE

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Kultur



HOUSE  
ON  
FIRE

**METEOR 2015 is curated and produced by BIT Teatergarasjen.**

**In collaboration with** the European networks House on Fire (HOF) and Advancing Performing Arts Project (APAP), both funded with support from the European Commission.

**Also in collaboration with** with USF Verftet, Carte Blanche, Hordaland Kunstsenter, Danse- og teatersentrum, University of Bergen, Cinemateket, Kunst- og designhøgskolen i Bergen, Bergens Tidende, Hotel Augustin, Grand Hotel Terminus, Norsk Skuespillersenter, ONDA, Kritikerlaget, La Belle Ouvrage, Bureau Cassiopée, Skrivekunstakademiet, Visningsrommet USF, AiR Bergen, Akademi for Scenekunst and scenekunst.no.

**Supported by** Fritt Ord, Bergen Kommune - Byrådsavdeling for kultur, næring, idrett og kirke, Hordaland Fylkeskommune, Relais Culture Europe, Norsk Kulturråd, Nordisk Kulturfond, Institute Francaise i Paris, Institute Francaise i Oslo, the Norwegian embassies of Paris, Berlin, Tokyo, Reykjavik, Brüssel, Helsingfors, Ottawa, Bern og Haag.