

# OKTOBERDANS

16 – 25 OCTOBER 2014

**bit teatergarasjen**

HØYDEPUNKTER FRA HELE VERDEN / BIT-TEATERGARASJEN.NO

## INFORMATION / TICKETS

### Ticket purchase

Make your ticket purchase and reservations online at Billett-service: **billett-service.no** or phone **+47 815 33 133**. tickets are also available for purchase at narvesenkiosks, 7ELEVENS or locally in Bergen at the ticket office in Grieghallen, Den Nationale Scene or other Billett-service-distributors.

### The festival pass

Buy your festival pass at [billett-service.no](http://billett-service.no). get an amazing discount by buying 6 tickets. Choose freely from 17 different performances, and get a good taste of what is going on with dance today. Inquiries about ticket prices and discounts: **billetter@bit-teatergarasjen.no**  
**How To:** go to [billett-service.no](http://billett-service.no) Search for «**Festivalpass Oktoberdans**» and click on the «**kjøp billetter**» - link. Voilà. Information about tickets and more excellent ticket discounts at: [bit-teatergarasjen.no/tickets](http://bit-teatergarasjen.no/tickets)

### Meeting points Oktoberdans 2014

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

Every night until the 25th of october, Visningsrommet USF will serve as the festival bar and meeting place for artists, guests, audience and festival employees.

### Stay updated and informed

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# CARTE BLANCHE / INA CHRISTEL JOHANNESSEN

Norway

## A collection of short stories



**16 October** at 15:00 / 18:00 **Studio Bergen**

Get closer to the dancers and experience their stories! *A collection of short stories* is a re-encounter of this year's performance at Bergen International Festival and the exhibition about Carte Blanche's history. Both were created for the national dance company's 25th anniversary. This is a unique opportunity to become better acquainted with each dancer and the company as a whole.

The acclaimed choreographer Ina Christel Johannessen knows Carte Blanche well. She was their in-house choreographer in the 1990s, and during the past 20 years she has created a total of 13 performances for the company. *A collection of short stories* is based on each dancer's individual expression and story. The personal stories unfold one after the other in an intimate setting.

Portuguese choreographer Rui Horta has also attracted attention as a set designer and designer. Together with video artist Anastasia Isachsen he has created an exhibition with video projections, photographs and anecdotes from Carte Blanche's 25-year history. The original Carte Blanche was a jazz dance company that was founded in Bærum in 1984. The company was offered to move to Bergen in 1989. Today the company's performances are highly acclaimed and its dancers tour extensively in Norway and abroad.

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

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

# LISA ÖSTBERG & KIM HIORTHØY

Sweden / Norway

## Black Warrior



16 – 17 October at 19:30 Studio USF

The performance takes its title from a pencil: the Paper-Mate Mirado Black Warrior, produced by The Sanford Corporation. It is round and like most pencils, it is made from Californian incense cedar with a waxed core of graphite powder and kaolin. It is available in grades B, HB, F and H and apart from the pink eraser at one end, it is a black and masculine pencil. “Black Warrior” is inscribed on its side in large, gilded letters.

The pencil appears in the film *All the President's Men*, where the camera zooms and pans above and past it. The film features Dustin Hoffman and Robert Redford and is about the revealing of the Watergate scandal. The film is a fictional account of real events and things. In hindsight it has become a film reality that no longer exists. The actors have become stars. They stand

in the way of the persons they are meant to represent, no matter how well they act. The pencils have become popular among lawyers in the USA.

What happens when we imagine that a thing is something else, that a person is another person, that another person's story is your own? We show one thing, we say what it is and it becomes truth. In the simplest and most trivial way this is the method we use to construct the world around us.

[youdoitwedonthavetime.se](http://youdoitwedonthavetime.se)

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

# IMPURE COMPANY / HOOMAN SHARIFI

Norway

## Every order eventually loses its terror



### 17 October at 21:00 Røkeriet USF

You should not sacrifice yourself for everyone, but everyone should make sacrifices. This performance revolves around self-sacrifice and being connected to each other like a collective: in constant interaction and individual movement, a collective that takes place between people who pull each other in all directions.

The first performance Hooman Sharifi witnessed was massive – the mourning ritual Ashura, where Shiites mourn Iman Hussein's death at Karbala. The ritual was overwhelming. Everyone is dressed in black. Countless people create the movements, music, song and the strong rhythms. People strike themselves until they bleed with chains and their own hands. They sing, scream and cry, and finally share a meal together at the mosque. Many small groups sit together

around large metal plates. Everyone eats with their hands. If we could extract religion from this it would be an incredibly edifying social activity: public, social mourning with no other reason than to grieve together.

Plato describes man as follows: "Terrible was their might and strength, and the thoughts of their hearts were great, and they made an attack on the gods, attempted to scale heaven..." If we could find our second half in love, says the old story, we would have become strong enough to defeat the gods. The gods confused us precisely to keep this from happening. It is a beautiful, edifying story full of wonderful images, accompanied by music.

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

# LAZYBLOOD / ERNA ÓMARSÐÓTTIR & VALDIMAR JÓHANSSON

Iceland

## Concert



**17 October at 22:00 Visningsrommet USF**

We would like to welcome you to an unforgettable concert with Lazyblood, the duo Valdimar Jóhannsson and Erna Ómarsdóttir. The two take the concert format to the extreme, both theatrically and physically. The music is electronic combined with hard-hitting metal, storytelling and soundtracks from 1980s horror films. What happens in between the songs is as important as the songs themselves.

Lazyblood has played at theatre, dance and music festivals including Kunstenfestival des Arts in Brussels, Les Anticodes in Brest, Pneu festival at Szene Salzburg and the Japanese Kyoto experiment in addition to Iceland Airwaves in Reykjavík.

To live through a concert with Lazyblood is like being born again. We guarantee that every member of the audience will return home after this concert with a smile on his/her face and a warm heart.

**apap**



Kultur

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



# METTE EDVARDSEN

Norway

## No Title



18 October at 21:00 Røkeriet USF

Dance artist Mette Edvardsen has a unique ability to make complex subjects accessible in a charming and inclusive way. Previously we have seen her realize a choreography of words, like at Bergen Public Library at Oktoberdans 2012. In that performance, memory was the bridge between dance and narrative, and the dancers were living books. We could even borrow them and take them to a bench by Lille Lungegårds-vann where they would relate extracts from a particular book from memory: a dance of words, literature and unfamiliar situations. In the performance *Black* Edvardsen talked forth objects from an empty room. Now she keeps on playing with language and creates new realities by talking about the things that are not.

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

How is meaning created? How does language create pictures in our heads? And what is the relationship between words and reality? Even denying something keeps it alive in our imagination. Even the meaningless has meaning. The performance raises complex themes, but never becomes excluding or over-complicated. Words are movement, not only in our heads. And movement is words, which we try to understand. By considering words as movement, language becomes something more than the communication of meaning, it becomes mobile poetry.

“ **No Title** is a sequel to the performance *Black*, and stands out as one of the real highlights of the festival.

– Scenekunst.no on Black Box Teater's festival Contemporary Dancing

# DEUFERT & PLISCHKE

Germany

## Niemandszeit (No man's time)



18 – 19 October at 18:00 Studio USF

When the artist twins deufert & plischke performed *Arachnophilia* (*hyperthreading*): *who is afraid of the female artist?*, a rambling art lecture based on a Greek myth about the art of weaving, the audience passed a ball of yarn with a very long red thread between them. In the performance installation on Wagner's *Der Ring Des Nibelungen*, *Anarchiv#3: Songs of Love and War*, the audience was invited to play with individual and collective identities.

Time belongs to no one. So come spend it with us. Allow yourself to sink into the new epic theatre, in which you declare your independence from your body. Come closer to the work of art; feel free to touch it; you can even become part of it. Welcome to a living landscape of bodies and objects. Let your experience of this landscape become a language, as the mixture between body and

language becomes choreography. The new epic theatre is a choreographic landscape that is yet to be discovered; a parliament for decisions that have not yet been made; an academy for the things we still know nothing about. And everything remains to be done. Wait no longer: dance your part. For it is no man's time and this night is concert and choreography.

[deufertandplischke.net](http://deufertandplischke.net)

“ Safe for the elaborate musical dramaturgy and choreography *Anarchiv #3* can hardly be called a performance any longer: it challenges narrativity's conditions of possibility today and thereby opens up perspectives for the theatre as a political space – Jeroen Peeters

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



# L'ASSOCIATION FRAGILE / CHRISTIAN RIZZO

France

d'après une histoire vraie



18 – 19 October at 19:30 Studio Bergen

Eight lively men – some of them from the area around the Mediterranean – stamp their feet on the ground, whirl around and take each other by the hand. They are marked by their different cultures and present dance from the depths of a shared folklore, with no other shared territory than the stage they are on.

It is a pleasure to be able to present fashion designer, rock musician, visual artist and star choreographer Christian Rizzo in Norway for the very first time. The performance *d'après une histoire vraie* (based on a true story) is reportedly inspired by a folk dance group in Istanbul that rendered Rizzo speechless. The intensity and feeling of something archaic struck him. Folk dance is predominantly minimalistic, repetitive and group-based, with similar motives and impulses everywhere. Can you boil this down

to the vibrations of two drums that go on and on, somewhere in the borderland between ethnic folk music and psychedelic rock and dub? *d'après une histoire vraie* does just that. In an attempt to capture and share a feeling based on a mystical experience, the performance presents an earthly dance that shakes the ground beneath you as it rises, a dance that transcends the boundaries between the traditional and contemporary.

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

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

“ With *d'après une histoire vraie*, Christian Rizzo has become the bard of a new ritual in traditional contemporary dance, barefoot and in jeans – Le Monde

# ECKLY / SPREAFICO

Norway

## At the End of Your Fork



**19 October** at 21:00 / **20 October** at 19:30 **Lysverket**

*At the End of Your Fork* is a performance playing with the relation between food and ethics, a piece that deals with the symbolic aspects of food rather than the nutritional one. What are we speaking about when we speak about food? Do we speak about health or wealth? Nourishing or perishing? sophistication or decadence?

Throughout time, food has had different meanings. In the Middle Ages gluttony was considered one of the seven deadly sins, considering all non-alimentary aspects of food as part of Evil. Later, particularly in France, food became a possibility to show the aristocratic grandeur (what has developed in the modern cuisine) moving the symbolic aspect of food from religious guilt

to social pride or envy. More recently health care pushed eating back on the edge of evil and ethic discussions on the production chain made food a political issue.

In a restaurant (Lysverket), with the help and complicity of one of Norway's most renowned chefs (Christopher Haatuft), two dancers (Caroline Eckly and Elisabeth Lambeck) and two troubadours (Jørgen Knudsen and Reidar Karlsen) will evoke associations and multiply images of our society's relationship with food.

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

# NÚRIA & GMM

Spain / Norway

## Portal



**20 October** at 18:00 / **21 October** at 12:30 **Studio USF**

A portal in science fiction literature is a doorway to another world – past, present or future – or to an expanded consciousness. A portal is also an entrance, a cyber-door, to Internet content.

*Portal* revolves around the themes in Douglas Rushkoff's book *Present Shock: When Everything Happens Now* and the term digiphrenia, which tries to capture the experience of our attempts to live multiple editions of ourselves simultaneously, especially in the digital world. The new media change the relation between our body and consciousness, and so our understanding of time and space changes. Are we living our lives or simulating living? Núria from Carte Blanche and Gisle from Ugress met at Tryangle 2012 (Performing Arts Research Laboratories, Tanzhaus NRW, Düsseldorf) and

collaborated on the creation of *La Muda*, a dance performance for Carte Blanche that premiered at Den Norske Opera in 2012. Gisle and Núria's projects revolve around the same themes in different fields: sound and music for Gisle, dance and movement for Núria.

“ **Brilliant** – Fredrikstad blad  
on *La Muda*

“ **Clever and inventive** – Dagbladet  
on *La Muda*

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

# DEWEY DELL

Italy

## Marzo



**20 October** at 21:00 / **21 October** at 11:00 **Røkeriet USF**

March has traditionally been the month of war – the winter retreats and the buds of spring return to the battlefield. On a distant planet lie the remains of a meteorite crater. Its walls have eroded and the whiteness makes it hard to estimate its size. There are people there: they move around like microbes under a microscope and enact a great drama with all the hostility one might imagine in a people who live in a crater.

You sense the outlines of a love story that took place billions of years ago. We watch it all from planet Earth, and the space between us is so immense that it stretches time. If they could look back they would not see us, but prehistoric dinosaurs on Earth. We cannot determine a date or geological period for what we see. We look at these people like Galileo looked at plants, and discover familiar patterns. Perhaps they are our ancestors? It is March in the crater and

an ambivalent and confusing force arises, triggering the full range of human emotions.

The Italian artist collective Dewey Dell, which takes its name from the girl with dog's eyes in William Faulkner's novel *As I Lay Dying*, is known for creating distinctive atmospheres and spaces. In *Marzo* they are assisted by Japanese director Kuro Tanino and cartoonist Yuichi Yokoyama.

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

“ A refreshing break with trends in contemporary performing arts. – tanznetz.de

**apap**



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

# MAGUY MARIN / DAVID MAMBOUCH / BENJAMIN LEBRETON

France

Singspiele



21 – 22 October at 19:30 Studio Bergen

Maguy Marin's scenic masterpieces show a way out of indifference, which she believes drains us of power. She describes her project as a poetics of the possible, of being with the world, or according to Beckett: "without either a here or there: to never approach or move away from something."

"Each person's story unfolds through the need to be recognized, and recognized without reservation. Friendship demonstrates this infinite capacity for recognition. We must realize that others always have this need, that they are in thrall to its demands and, just like ourselves, are bent on receiving satisfaction; that they are consumed by it, that they are like wild animals, that life is a hell when satisfaction is not given, when it is wanting. The path of recognition seems infinite. We take a couple steps, then hesitate, since 'we-can't-do-everything', but only petty cynicism would justify drawing back before such a task".

This quote by author Robert Antelme, known for his portrayal of the Dachau concentration camp, has inspired Marin to create a performance about anonymous and recognisable faces. There are mysteries behind every face. They overwhelm us with their expressions and bear witness to the invisible in every individual.

[compagnie-maguy-marin.fr](http://compagnie-maguy-marin.fr)

“ ... one of the most important  
choreographers in France

– Claudia La Rocco, The New York Times



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

# INGRI FIKSDAL & SIGNE BECKER

Norway

## Hoods



22 – 23 October at 18:00 / 21:00 Studio USF

Due to an absurd and sudden snowfall at Fløyen in May, we never got to show *Night Tripper* outdoors in Bergen. Instead we sat indoors behind great windows facing the ocean in the west, and enjoyed dance and music to the slowly dimming light of the sunset. *Night Tripper's* meditative lingering throughout the twilight hour created an unforgettable trip. *Hoods* is constructed like a meeting in a secret order, where everyone is dressed in identical robes. You enter an occult darkness where dead and deathlike bodies melt together in a ritual presence and curiosity, reinforced by the drawn-out, repetitive music and the enchantment of the room itself. As you gradually find your bearings in this space – there are many things to relate to – *Hoods* displays an efficient blurring of the boundaries between choreography, set design, performers and audience.

Signe Becker has been the permanent stage designer for Verk Produksjoner since 2006. In 2013 Becker was nominated for set design of the year at the Hedda Awards based on her work on *Stalker* and *Build Me A Mountain*. Ingrid Fiksdal is a dancer and choreographer whose past productions *The Orchard Ballads*, *Night Tripper* og *BAND* have all been shown at BIT Teatergarasjen. *Night Tripper* was awarded Performance of the Year by Natt&Dag Oslo in 2012.

[ingrifiksdal.com](http://ingrifiksdal.com) / [signebecker.com](http://signebecker.com)

“ I feel liberated as a spectator in the dark scenic landscape where bodies move side by side. – Hanne Frostad Håkonsen, Scenekunst.no

**apap**





# METTE INGVARTSEN

Denmark

69 positions



**22 October** at 21:00 / **23 October** at 12:00 **Røkeriet USF**

Exaggeration, nudity, orgasmic eroticism, ritual pleasure, audience participation and political engagement: all of it expressed the sexual utopia that characterised 1960s countercultural experimental performance. Based on these historical ideas, Mette Ingvarlsen takes a closer look at the body in our own time, and searches for cracks that one might enter to understand contemporary sexuality. Meanwhile her own body becomes a field for scenic experiments, with aspects of the eeriness in sexual practice.

*69 positions* is a solo performance by and with Danish choreographer Mette Ingvarlsen, the beginning of a new cycle of works called *The Red Pieces*. The series examines sexuality and the relations between body politics and the structure of today's society. The performance will be premiered in Essen

in early October, and marks an apparent break with Mette Ingvarlsen as we know her from *Evaporated Landscapes* and *The Artificial Nature Project* – performances revolving around the object as actor and the materialisation of the story in our consciousness. In *Speculations* she showed and explained her thoughts on this – a somewhat problematic description perhaps, as one has attempted to dissolve the boundary between mind and body. *69 positions*, however, is an enjoyable logical continuity. Under a red wig in the performance *50/50* at Oktoberdansen 2006, her focus on the body was already apparent.

[metteingvarlsen.net](http://metteingvarlsen.net)

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

# LEO PRESTON & BRYNJAR VIK

Norway

## Fresh Factor and The Clones of Funk



**22 October at 22:00 Visningsrommet USF**

Leo Preston will release a new album next spring. The material is a contemporary mixture of soul, reggae, funk, hip-hop and 70s rock. At Oktoberdansen 2014 he collaborates with photographer and AV technician Brynjar Vik to create an energetic one-man show in the borderland between concert and performing art – an audio-visual choreography. The material is performed in a physical and playful way in an attempt to create the same contagious commitment that one associates with an ensemble.

Leo Preston began his artistic career as part of the multidisciplinary artist trio History Disposal Unit and their Performance Parties in London, but moved to Bergen in the 1990s. Preston has made a number of performances, is co-founder of Wrap Arts Centre and has collaborated with a number of performing arts groups including Mundo Perfeito, Happy Gorilla Dance Company and NONcompany. He is also known for his work as a filmmaker and sound designer.

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

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

## WINTER GUESTS / ALAN ØYEN

Norway

**Avenida Corrientes – The movie**  
**23 – 24 October at 17:00 Cinemateket USF**



**Homecoming**  
**23 october at 22:00 Visningsrommet USF**

In the performance *Avenida Corrientes* with Andrew Wale and Daniel Proietto, video clips were shown from what looked like a documentary on the fictional German choreographer Dieter Geier and his lover and muse, the Argentinian dancer Augusto Garcia. *Avenida Corrientes - THE MOVIE* is the final film created in retrospect: a documentary on tragicomic events and everyday situations, about a world that is sometimes brutal, sometimes funny, in which the characters always have strong feelings for each other. In the private and professional struggle between them, every trifling disagreement may create a daily, fatal tragedy.

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

Once again fiction has become reality, and four years after the performance premiered at Oktoberdans 2010 the festival is proud to present the premiere of *Avenida Corrientes – THE MOVIE* for the very first time on screen. Do not miss this.

*Homecoming.* After creating several large-scale theatrical works, winter guests now return to the fundamentals. With a series of new, short texts Alan Øyen and winter guests present a low-technology chamber play, a peep show with sounds, images and words – a performance that is cut to the bone and told in a straightforward manner. With *Homecoming*, winter guests return to the core of their works and trusts the audience with an informal recital accompanied by music.

# MAGNUS MYHR

Norway

## jeg satt på en stein og så utover «havet»



**24 October at 18:00 Studio USF**

Magnus Myhr is a performer and dancer from Klæbu. He has worked extensively in projects dealing with queer issues and gender. In his first independent production he continues this work, but this time from a personal point of view:

I grew up in Klæbu outside Trondheim. Football, handball, badminton and skiing were popular leisure activities. I was not particularly good at sports. I'd rather sit on a rock, and sing for myself. Klæbu is surrounded by beautiful nature and is also home to Vassfjellet ski resort, the local highlight for ski and snowboard enthusiasts. I did not ski much, but I sold hotdogs there for years. The hotdogs swelled to twice their size when I put them on the BBQ. The river Nidelven runs through Klæbu, and is at its deepest in Trongfossen waterfall with 56

meters, which makes it the deepest river in Norway. I used to wish that Trongfossen was the Rheine, and that I was Loreley. I wriggled my ass a bit when I walked. Apparently only girls do that. I tried joining the choir, but left when I finally was given the solo to *Tomorrow* from *Annie*, the musical. I had a desire to become famous, but did not know for what. I wanted to be like Hedda Gabler, walk around with a gun and be subdued – and then do something about it.

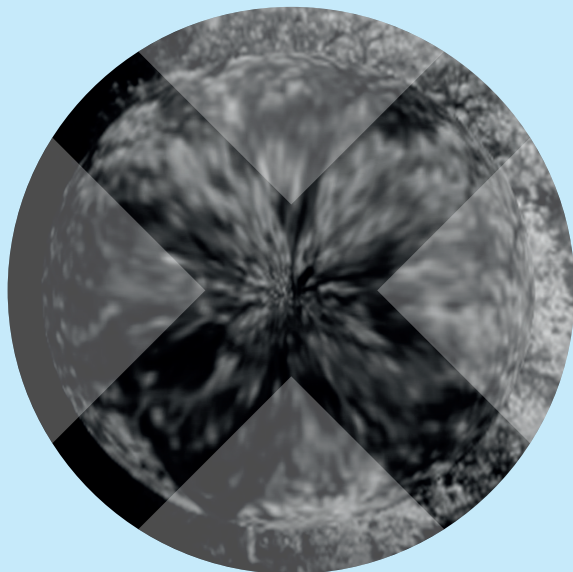
I have tried it all. I have tried to do something about it. I have tried to be a manly man, to bang on my chest like Tarzan. I have tried to be straight acting. I have lifted ballet girls, done jetés as a prince; a terrified prince. It's time for the revenge of the gay kid.

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

# FINDLAY / SANDSMARK / PETTERSEN

USA / Norway

## o'death (earlier)



**24 – 25 October** TBA (to be announced) **Visningsrommet USF**

Taking inspiration from 'feral states', biocentrism, flickering lights and a reflexive exploration of the connections between movement and sound, *o'death (earlier)*, a study wryly attempts to prove that death does not exist and everything we have ever loved is not enough and never will be. The play raises a number of questions inspired by song titles from the blues singer and fire-and-brimstone preacher JM Gates in the 1920s:

'O'death where is thy sting?'  
'Will the coffin be your santa claus?'  
'Death might be your santa claus?'  
'Did you spend christmas in jail?'  
'Will hell be your santa claus?'  
'Good bye to chain stores, part 1?'  
'Is death's black train coming?'

In the past four years the collaborative constellation Findlay/Sandsmark/Pettersen has created several productions in the borderland between performing arts and installation. They have been presented at Norwegian and international venues. *o'death (earlier)*, a study is the first part of a project cycle made in collaboration with Jason Rogenes.

[findlay-sandsmark.com](http://findlay-sandsmark.com)

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

# MEG STUART / DAMAGED GOODS

USA / Belgium

## Hunter



24 – 25 October at 19:30 Studio Bergen

“How can I digest the many influences and traces that have shaped me as a person and artist? How can my body unfold quantum genealogies and unrealized histories?”

*Hunter* is Meg Stuart's first full-night solo performance where she explores her own body as an archive populated with personal and cultural memories, ancestors and artistic heroes, of fantasies and invisible forces. The experienced choreographic icon highlights the little things that surround her, interprets their clues and gives them meaning through a series of self-portraits. Experiences are cut up and spliced together on the editing table to reveal potential connections and forms, such as a cartoonesque body, a shamanist chanting ritual and a noisy sound sculpture. Interior states refract and resonate in a shared room, stretched onto different surfaces and ricocheting across

a multitude of media channels and distortions. In *Hunter* Meg Stuart explores her own history as a choreographer and her own body as a living archive.

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

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

“ She plays successfully with the sympathy and empathy of a public who understands all too well who stands before them: one of the icons of contemporary dance – Deutschland radio Kultur, Elisabeth Nehring

[apap](http://apap)



# HEINE AVDAL & YUKIKO SHINOZAKI / FIELDWORKS

Norway

## Distant voices



**24 – 25 October at 21:00 Røkeriet USF**

*Distant voices* is a performance about space, focusing on the way it shapes the body and its experiences. Heine Avdal and Yukiko Shinozaki are joined by several people, including André Eiermann, the creator of the concept of post-spectacular theatre. What happens when an architectural space exceeds its own boundaries from within? When a situation breaks out of its spatial restrictions and dissolves into specific meanings that spread to other frameworks? And how does this affect the physical and empirical relations between the audience members and performers?

*Distant voices* raises these questions based on the idea of the materialising space. A structure of movable objects plays a central role in the performance. It is full of blind spots. As a transformable sculpture it os-

cillates between being an installation, stage design and an architectural element. It continually shapes and re-shapes the space in which it is presented, segmenting it into accessible and inaccessible, visible and invisible areas. The imagination is invited to travel from a macro to a micro-perspective and back again, between the memory of what it thought it just saw, to the experience of what is actually happening and what it anticipates. The performance indeed challenges, if not confronts, the common notion of intersubjectivity and the desire for mutual understanding – through the encounter with an certain kind of “objecthood”.

[field-works.be](http://field-works.be)

**apap**



# TALE DOLVEN & GABEL EIBEN

Norway / USA

You're welcome



25 October at 18:00 Studio USF

*You're welcome* is a performance about work for three dancers that has its premiere at Oktoberdans. As much time as we humans spend at work, what does this time give us? Value creation, learning or social development? Some are good salesmen, others are good at doing pirouettes, and some are quick at the assembly line. There are several ways to find meaning in the repetitive actions we perform every day.

In the book *The Pleasures and Sorrows of Work*, Alain de Botton concludes that work is carried out with two primary motivations: money and meaning. Above all we work to earn money, and then we want our work to feel meaningful. This feeling of meaning can be achieved by helping others in one way or another. Nevertheless, many have jobs

with responsibilities that are far removed from this. Seeking common denominators between jobs that it would not be immediately obvious to compare can make us see working life in a different light.

The performance is based on how different people value their work. Perhaps there are as many motivating factors as there are workers? But there are also values that are shared across completely different professions, just as there is a certain overlap between studying black holes, endless improvisation exercises, dry accounting tasks and packing fish.

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





**GODE OPPLEVELSER**

**Bergens  Tidende**

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



Photo: Marc Damage

## **PSYCHOSOCIAL AND ACADEMIC PROGRAM OKTOBERDANS 2014**

### **DANS I HELE LANDET – ET REGIONALT PERSPEKTIV**

Seminar

16 October

### **SEMINARIUM#3** Seminar / art project over two days

17 – 18 October

### **RIDING ROMANCE 2 - DAS NEBELMEER** Book launch

19 October

### **FRAMING DANCE - COMMUNICATING CONTEMPORARY ART AND ITS VALUES** A seminar in two parts

20 – 21 October

### **IDENTIFYING CONTEXTS** – a workshop for artists and producers

21 – 22 October

### **THROUGH THE BACK:** Situating Vision between Moving Bodies

Book launch

20 October

### **JONATHAN BURROWS:** State of the Nation

Workshop

22 – 23 October

### **NORDIC SHOTS** Conversations between Nordic choreographers and theatre director Sven Åge Birkeland

Date / Time: TBA

### **PRODA - PROFESSIONAL DANCE TRAINING**

Free dance classes for professional dancers

18 - 25 October

## DANS I HELE LANDET – ET REGIONALT PERSPEKTIV

### Seminar

Dansens Hus (Norway's national stage for dance) continues its efforts to increase the proliferation of dance in Norway. The open seminar during Oktoberdans will look at the characteristics of good regional cooperation. Representatives from BIT Teatergarasjen, Carte Blanche, University of Bergen and Bergen Dansesenter will sit on the panel. Keynote speaker is Jamie Watton from South East Dance in England. South East Dance employs choreographers as Hofesh Shechter and is responsible for dance in the region around Brighton.

Dans i hele landet – et regionalt perspektiv is a collaboration between Dansens Hus and BIT Teatergarasjen/Oktoberdans.

**Organizer:** Dansens Hus

**Location:** Visningsrommet, USF Verftet

**Date and time:** Wednesday October 16th from 9:00 to 15:00

**Registration Deadline:** October 10th

**Fee:** Free entrance

**Register by sending an email to:** [anne@dansenshus.no](mailto:anne@dansenshus.no)

**Language:** Norwegian

## SEMINARIUM#3

### Seminar / art project over two days

The art project Seminarium is a field based concept that seeks to take a look at dance both geographically, institutionally and discursive. A curated group of dance artists are challenged to reflect on their own artistic practice by presenting excerpts of the works on stage followed by an open discussion. Within a secure framework for mutual constructive criticism, a collection of knowledge about art is gathered. The artists get a glimpse of each other's work and methodology, and create a collegial and democratic dimension through mutual inspiration and growth. Talking about dance in this manner has been welcomed in the Norwegian dance environment with arms open.

Seminarium#3 is a collaboration between Dansedyrkerne and BIT Teatergarasjen.

**Organizer:** Dansedyrkerne / BIT Teatergarasjen

**Location:** Visningsrommet USF / Cinemateket USF, USF Verftet

**Date and time:** Friday October 17th and Saturday October 18th from 10:00 to 16:00

**Fee:** NOK 150 (1 day) / 250 kr (2 days). Lunch is included.

**Language:** Norwegian

**Register by sending an email to:** [karoline@bit-teatergarasjen.no](mailto:karoline@bit-teatergarasjen.no)

## RIDING ROMANCE 2 - DAS NEBELMEER

### Book launch

Nartmanstiftelsen / Henriette Pedersen launches a publication in connection with the second part of the trilogy *Riding Romance*. *Riding Romance 2 - Das Nebelmeer* was part of the atelier program W17 at Kunstneres Hus in Oslo autumn 2013, and Pedersen opened the studio for three public viewings during her residency. Editor Anette Therese Pettersen has invited various writers, critics and artists to write a response to these three parts of the project.

The Norwegian poet Kristin Berget has written a response to Emotion Alp, and the London-based theater critic, curator and dramaturge Diana Demian has done the same for Chaos hump. Performance artist and critic Julian Blaue has written his response to the third part *Grandiose Peak*. Visual artist Sveinn Fannar Jóhannsson represents the visual contributions. To celebrate the book launch, a pop up bookstore will be set up in Visningsrommet USF.

**Participants at W17:** Henriette Pedersen, Frido Evers, Kristine Karåla Øren, Elizabeth Breen Berger, Katrine Ganer Skaug, Tilo Hahn and Morten Kippe

**Texts by:** Kristin Berget, Julian Blaue, Diana Demian and Anette Therese Pettersen

**Editor:** Anette Therese Pettersen

**Book design and visual contributions:**

Sveinn Fannar Jóhannsson

**Publisher:** Teknisk Forlag

**Location:** Visningsrommet, USF Verftet

**Date and time:** Sunday October 19th from 17:00 to 18:00

**Registration deadline:** None

**Fee:** Free entrance

**Language:** Norwegian and English



# FRAMING DANCE - COMMUNICATING CONTEMPORARY ART AND ITS VALUES

A seminar in two parts

Questioning the notion of values related to art is needed, both internally and externally. What are the values of a creation itself, and of the ways of working?

In this seminar, we aim at contextualizing contemporary performing arts and the social effects thereof. Why do we treasure the arts as necessary within a society? What are the values of different ways of viewing the world provided by contemporary arts?

The seminar is a collaboration between BIT Teatergarasjen and the University of Bergen, and is split between two days October 20th and 21st. The lectures are between 20 and 30 minutes long, followed by questions from the audience. After the lectures are held each day, there will be a moderated panel debate.

## DAY 1: Dance and visual arts in a historical and aesthetical context

The University is in charge of the first day and will focus on interdisciplinary research in a historical context, specifically on dance and choreography in relation to the visual arts, for instance the tendency towards hybridization between different art disciplines seen in a historical context.

### Key speakers at the University October 20th include:

**Knut Ove Arntzen** (professor of theatre studies at the University of Bergen):  
Classical ballet vs. modern dance and visual art, exemplified with Bauhaus Ballet and Kristine Øksendal's *Sonate*.

**Carol Anderson Skåra** (dance artist and pedagogue, MA in choreography, Norway/USA):  
The body, representation and presentation

**André Eiermann** (scholar and writer of the book *Postspektakuläres Theater*):  
Title to be confirmed

**Jeroen Peeters** (dramaturg and writer of the book *Through the Back: Situating Vision between Moving Bodies*): Tomorrow's spectatorship: shedding humanism and modernism?

## DAY 2: Melting points between dance and visual arts

The second day of the seminar is organized by BIT Teatergarasjen and is more heavily laden on the contextualization of aesthetical, sociological, cultural and political levels of a work. We want to look at knowledge and research that springs out from artistic work, also aiming at dance scientific practice and the melting point between dance, choreography and the visual arts.

**Key speakers at USF Verftet October 21st include:**

**Florian Malzacher** (curator, dramaturge, writer, artistic director of Impulse Theater Biennale): Art and activism

**Joanna Warsza** (curator of visual arts, performing arts and architecture, Berlin and Warsaw): Engagement and disengagement of art in politically charged situations

**Bojana Cvejic** (performance theorist and maker, Amsterdam): Social Choreography

**Shannon Jackson** (professor of theatre, dance and performance studies at the University of California, Berkeley): The Way We Perform Now

Day two of the seminar is part of APAP (Advancing performing arts project), and material from the seminar constitutes the basis for an upcoming publication edited by BIT Teatergarasjen.

**APAP / Performing Europe 2011-2016**

APAP is a European network, which was founded in 2000 and has since then turned out more than 100 artistic projects. It focuses on the exchange between artistic activities, cultural workers and their know-how. APAP connects international and local aspects of contemporary arts.

Performing Europe, the newest apap programme, connects eight European organisations and supports the development of contemporary performing arts and their impact on European societies. This includes producing, presenting and distributing artistic works, as well as concentrating on attaining new audiences and seeking new ways of mediation. Performing Europe brings together artists, curators and experts from different fields.

**Organizations:**

szene salzburg (AT), Arts Centre BUDA Kortrijk (BE), BIT Teatergarasjen Bergen (NO), Centrale FIES Dro (IT), fundacja Cialo / Umysl Warsaw (PL), Maison de la Culture d'Amiens (FR), Student Centre Zagreb - Culture of Change (HR), Tanzfabrik Berlin (DE)

[apapnet.eu](http://apapnet.eu)

Framing Dance – communicating contemporary art and its values is a collaboration between The University of Bergen and BIT Teatergarasjen/Oktoberdans.

**Organizer:** University of Bergen / BIT Teatergarasjen

**Location:** University of Bergen / Cinemateket USF

**Date and time:** Monday 20th and Tuesday 21st October from 11:00 to 17:00

**Registration deadline (students at UiB are exempt):** October 10th

**Fee:** Free entrance

**Register by sending an email to:**

[karoline@bit-teatergarasjen.no](mailto:karoline@bit-teatergarasjen.no)

**Language:** English



## IDENTIFYING CONTEXTS

- a workshop for artists and producers  
2 day workshop

For an artist or a company, being able to contextualize the creation within aesthetic, political, sociological and cultural levels is important, and a key factor of further development at local, national and international levels. This workshop is a starting point as well as an encouragement to reflection, and will aim at giving the participants the tools to communicate the work, its problem areas and its values. In addition to questioning the value of the artistic product itself and the working method in general, questions will be raised regarding what the artistic creation contributes to the (performing) arts and society as such. These topics will put the relationship between internal and external environment in the spotlight, by positioning the artistic product within a broader perspective.

### **This 2-day workshop will give participants the opportunity to:**

- Extend the understanding of their work context
- Identify the value of their artistic projects
- Reflect about their projects in terms of context and communication
- Position themselves within an artistic environment nationally / internationally
- Develop their own methodological and practical-artistic tools

Anne-Cécile Sibué-Birkeland (Bureau Cassiopée / Cassiopée Office) and Kerstin Schroth (management Mette Ingvarsen) represent two different practices with identifiable intersections.

Identifying Contexts - a workshop for artists and producers is a part of House on Fire (HoF).

### **House on Fire**

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

The partnership involves co-production and presentation of performing arts which aims to contribute to critical debate, multidisciplinary thematic events and the publication of a series of five copy-books dedicated to theory. House on Fire is supported by individual partners and the Culture Programme of the EU (2007-2013).

[houseonfire.eu](http://houseonfire.eu)

**Location:** Skrivekunstakademiet, USF Verftet

**Date and time:** Tuesday October 21st and Wednesday  
October 22nd from 10:00 to 17:00 (lunch break at 13.00)

**Deadline:** October 1st

**Fee:** NOK 400 (2 days)

**Register by sending an email to:** [karoline@bit.teatergarasjen.no](mailto:karoline@bit.teatergarasjen.no)





## **THROUGH THE BACK:** Situating Vision between Moving Bodies Book launch

**Jeroen Peeters** (BE) with guests

How does contemporary dance operate as a critical force in today's visual regime? How does it question dominant cultural ideals of the body? *Through the Back: Situating Vision between Moving Bodies* seeks to articulate the critical potential of alternative approaches to physical expression and the creation of body images that are vulnerable and permeable to the world. Experimental choreographers also challenge and expand spectatorship, including the corporeal, technological and cultural elements that support the ways we see, hear, sense and imagine.

*Through the Back* explores the work of various choreographers active throughout the noughties: Alexander Baervoets, Boris Charmatz, Meg Stuart, Benoît Lachambre, Vera Mantero, Philipp Gehmacher, Jennifer Lacey and Nadia Lauro, deufert & plischke, Christelle Filod, Heine Avdal, Tino Sehgal and Trisha Brown.

The Belgian dramaturg and writer Jeroen Peeters presents his new book on spectatorship in contemporary dance. The dance theoretician André Eiermann and the choreographer Mette Edvardsen will introduce the book and engage in a conversation with the author. In conjunction with the book launch there will be a pop-up bookshop at Visningsrommet USF.

With the support of Sarma (Brussels).

Jeroen Peeters, *Through the Back: Situating Vision between Moving Bodies*, Helsinki: Theatre Academy of the University of the Arts, Kinesis series 5, ISBN: 978-952-6670-38-6.

**Location:** Visningsrommet USF, USF Verftet

**Date and time:** October 20th from 19:00 to 20:00

**Registration deadline:** None

**Fee:** Free entrance

**Language:** English

## JONATHAN BURROWS: STATE OF THE NATION

A three day workshop for international artists

The last two days are open to the public

State of the Nation is an intensive workshop for 15 participants, each of whom must bring a pre-prepared twelve minute PowerPoint presentation on the subject "What is happening in dance and performance?" Presentations can use images, sound, video and spoken or sung text, drawing upon fact or fiction. The presentations will be performed for the workshop participants and the audience in front of a 3m x 4m video screen showing images from the participants private laptop. The resulting presentations will be used as the basis for more extensive discussion over the two days.

State of the Nation is a cooperation with P.A.R.T.S (Brussels) and is a part of APAP (Advancing performing arts project). A number of the seats in the workshop are held by artists in this cooperation.

**Would you like to register for this workshop?** Send an email to [karoline@bit-teatergarasjen.no](mailto:karoline@bit-teatergarasjen.no) for more information. The registration deadline is October 1st.

### APAP / Performing Europe 2011-2016

APAP is a European network, which was founded in 2000 and has since then turned out more than 100 artistic projects. It focuses on the exchange between artistic activities, cultural workers and their know-how. APAP connects international and local aspects of contemporary arts.

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#### Organizations:

szenesalzburg (AT), Arts Centre BUDA Kortrijk (BE), BIT Teatergarasjen Bergen (NO), Centrale FIES Dro (IT), fundacja Cialo / Umysl Warsaw (PL), Maison de la Culture d'Amiens (FR), Student Centre Zagreb - Culture of Change (HR), Tanzfabrik Berlin (DE)

[apapnet.eu](http://apapnet.eu)

**Location:** Visningsrommet USF, USF Verftet

**Date and time:** Wednesday October 22nd and Thursday October 23rd from 12:00 to 17:00

**Deadline:** None

**Fee:** Free entrance

**Language:** English



## NORDIC SHOTS

### Conversations between Nordic choreographers and theatre director Sven Åge Birkeland

Nordic Shots invites professionals and the public to meet with a number of the most significant choreographers and creative / performing artists from the Nordic area today. Through their history and works presented in the festival program, we want to look at their careers, their reading of the developments within the contemporary arts field, differences between countries, various quality parameters at home and abroad, and more. Art, politics, economy, how does it all work together? Is there a Nordic identity, or dimension if you will, that adds value, that is clear and easy to read for the rest of the performing arts world?

Further details concerning these events will be announced during the festival.



## A STRANGE KIND OF LOVE

### Tormod Carlsen og Heidi Dalene Installation

We started thinking about the surveillance society and a description of the monitoring as a strange kind of love. Then we sat down and built a house for these thoughts. We wanted to build a house that creates movement and sensory experiences that enable reflection on how a surveillance society works. Rooms and landscapes creates life forms. Our house is trying to create a way of life to reflect on surveillance - as a way of making the questions in its aftermath sensuous. This follows an examination of surveillance as an aesthetic and existential phenomenon and is a mixture of an essay, a one man show and a haunted house. The house is mobile and can be moved from town to town as a gift to the people or a traveling funfair. You are welcome to wander through the three temples of the house, but you are encouraged to go alone.

This is the final assignment in MA in directing and BA in scenography of Tormod Carlsen (Oslo National Academy of the Arts) and Heidi Dalene of (Norwegian Theatre Academy HiØ). Tormod and Heidi met at a bar, then they met at school. Together they have created several performances, installations and parties. In June 2014, they stood behind Greenland's national theater's opening performance Minik.

**Location:** Outside USF Verftet

**Date and time:** The last weekend of the festival

## PRODA – PROFESSIONAL DANCE TRAINING

### Free dance classes for professional dancers

PRODA is a foundation that aims to promote a continuous offer of free training, technical and professional development for dance professionals, regardless of organizational affiliation. PRODA is based in Oslo and has collaborators in several regions of the country. PRODA is funded with local, regional and national support. PRODA helps to maintain and develop the artistic skills of dancers, teachers and choreographers. For more information, visit [www.proda.no](http://www.proda.no).

Bergen Dansesenter is the organizer for PRODA Hordaland.

To access the training offer a 3-year college / vocational training in dance and / or several years of professional work is required.

October 18th: Modern/contemporary: **Núria Guiu Sagarra**

October 19th: Modern/contemporary: **Núria Guiu Sagarra**

October 20th: Modern/contemporary: **Andreas Dyrdal**

October 21st: Modern/contemporary: **Andreas Dyrdal**

October 22nd: Modern/contemporary: **Eva Grainger**

October 23rd: Modern/contemporary: **Eva Grainger**

October 24th: Modern/contemporary: **Eva Grainger**

October 25th: Modern/contemporary: **Eva Grainger**

**Núria Guiu Sagarra** is trained in classical dance at the Institut del Teatre de Barcelona, Spain. After graduating she became a part of the young company IT Dansa. Her first project as a freelancer was at the Batsheva Dance Company and she moved to Norway and Carte Blanche in 2008, where she later was invited to choreograph a short piece as part of the program Yasgur's Farm. As a freelancer Guiu Sagarra has worked with companies such as Kobalt Works (BE), La Veonal (SP), Jasmin Vardimon (UK), Gisele Vienne (FR), Andersson Dance (SE) and Arouni's Dance (NO).

The class in contemporary dance is based on the knowledge accumulated by long experience with different styles and dance companies. It is structured in a simple warm up with focus on the basic tools to awaken the body and mind. The class further combines improvisation exercises and movement phrases.

**Andreas Dyrdal** is a Norwegian performing artist graduated from the Laban Centre in London, now commuting between Porto, Portugal and Bergen, Norway. As a freelance dancer and performer, he has worked in the European field since 2004 and participated in pieces including Né Barros, Jocelécio Azevedo, Ballet Contemporâneo Do Norte, Claudio Da Silva and Miguel Pereira. In addition, he has worked as an assistant and rehearsal director for several of the latter's productions.

As a creative artist, Andreas Dyrdal developed in all 6 projects for stage and a handful of interventions and performances. He was the recipient of a DanceWebEurope scholarship in 2008 and has since 2009 worked as a teacher of contemporary dance in varied contexts, both for professionals and students.

The class aims to develop the body's technical capacity without being too specific to artistic dance vocabulary itself. Some of the exercises are guided through various forms of organization of the skeleton as a starting point for movement and as such focuses on exercises that strengthens generic integration and isolation of the body's center and extremes of motion moment. It also includes exercises that train the body's ability to strength, stamina, speed and agility, since these factors contribute to the overall capacity.

**Eva Grainger** was born and raised in Haugesund, and graduated from Spin Off Forstudium i Dans in Oslo. She has a BA in Modern- and Contemporary dance from the Art Academy in Oslo 2009. After graduating, she participated in 50Days in Costa Rica, a ten week-workshop with 50 dancers from around the world, an education in the techniques Flying Low and Passing Through directed by David Zambrano. She is the only one in Norway who are certified to teach these techniques.

Along with 50Collective, a project based company formed by dancers from 50Days, Eva made performances and held workshops in Amsterdam, Barcelona, Ljubljana, Stockholm, Bari, Maribor, Le Mans, San Josè, New York, Chicago, Denver, Los Angeles , Portland and Seattle. Eva has since August 2009 made major and minor performances in Norway and abroad where she choreographed herself and worked with choreographers such as Sigrid Edvardson, Stian Danielsen, Audny Chris Holsen, André Danielsen, Solveig Andsnæs and Anne Jorunn Salhus. She has worked as a producer / arranger for Kompani Haugesund, Norwegian Festival of Dance and Film, Mind the Gap and En Kveld since 2010.

This workshop incorporates parts of Eva Grainger's knowledge of the David Zambrano technique Flying Low, adapted to her own artistic visions. Flying Low is a technique that focuses mainly on the dancers relation to the floor, by using simple movement sequences. The release of energy and an active center are the focus areas that will help to achieve a more considerate way to move in and out of the floor, like a dolphins travel above and below sea level. A child's playfulness and high speed will help us together to achieve the feeling of flying low over the floor.

**Location:** Bergen Dansesenter, USF Verftet, 2. hall (3rd floor)

**Date and time:** 18th, 19th, 20th, 21st, 22nd, 23rd, 24th and 25th October from 10:00 to 11:30

**Registration deadline:** October 10th

**Fee:** Free of charge for professional dancers

**Register by sending an email to:** karoline@bit-teatergarasjen.no

**Languages:** English and Norwegian

## OPENING NIGHT PARTY

**Thursday October 16th at 21:00** Visningsrommet USF, USF Verftet

More information will come: [bit-teatergarasjen.no](http://bit-teatergarasjen.no) / [facebook.com/bitteatergarasjen](https://facebook.com/bitteatergarasjen)

## PRØVEROMMET

**Saturday October 18th at 22:00** Visningsrommet USF, USF Verftet

The programme for this Saturday night festival special of PrøveRommet is still a well kept secret. More information will come: [facebook.com/proverommetside](https://facebook.com/proverommetside)

## KRITIKERSALONG

The Norwegian Critic's Association will also host one of their regular events «Kritikersalong» during this year's festival, an event that can be roughly translated to «Critic's Salon». The topic of the year is «The dramaturg». The Critic's Salon is supported by Fritt Ord.

More information: [bit-teatergarasjen.no](http://bit-teatergarasjen.no)

**Sunday October 19th at 13:00** Visningsrommet USF, USF Verftet

**Fee:** Free entrance

**Language:** English

## CLOSING NIGHT PARTY

**Saturday October 25th at 21:00** Visningsrommet USF, USF Verftet

More information will come: [bit-teatergarasjen.no](http://bit-teatergarasjen.no) / [facebook.com/bitteatergarasjen](https://facebook.com/bitteatergarasjen)

# ARENAS



**1** **BIT Teatergarasjen**  
Address: Strandgaten 205  
[bit-teatergarasjen.no](http://bit-teatergarasjen.no)

**3** **Lysverket**  
Address: Rasmus Meyers Allé 9  
[lysverket.no](http://lysverket.no)

**2** **Studio Bergen**  
Address: Nøstegaten 119  
[carteblanche.no](http://carteblanche.no)

**4** **USF Verftet / Studio USF / Røkeriet USF / Cinemateket USF / Visningsrommet USF / Skrivekunstakademiet**  
Address: Georgernes Verft 12  
[usf.no](http://usf.no)

# AGENDA 16 – 20 OCTOBER

ARENA	Thursday 16th of October	Friday 17th of October
<b>BERGEN DANSESENTER USF VERFTET</b>		
<b>VISNINGSROMMET USF</b>	<b>9:00 – 15:00</b> Dans i hele landet – et regionalt perspektiv Seminar	<b>10:00 – 16:00</b> Seminarium #3 Seminar / art project over two days
<b>CINEMATEKET USF</b>		
<b>STUDIO BERGEN</b>	<b>15:00 and 18:00</b> Carte Blanche / Ina Christel Johannesen (Nor- way) <i>A collection of short stories</i>	
<b>STUDIO USF</b>		
<b>VISNINGSROMMET USF</b>		
<b>STUDIO USF</b>	<b>19:30</b> Lisa Östberg & Kim Hiorthøy (Sweden / Norway) <i>Black Warrior</i>	<b>19:30</b> Lisa Östberg & Kim Hiorthøy (Sweden / Norway) <i>Black Warrior</i>
<b>STUDIO BERGEN</b>		
<b>LYSVERKET</b>		
<b>RØKERIET USF</b>		<b>21:00</b> Impure company / Hooman Sharifi (Norway) <i>Every order eventually loses its terror</i>
<b>VISNINGSROMMET USF</b>	<b>21:00</b> Opening night party	<b>22:00</b> Lazyblood / Erna Ómarsdóttir & Valdimar Jóhannsson (Island) Concert



Saturday 18th of October	Sunday 19th of October	Monday 20th of October
<b>10:00 – 11:30 PRODA</b> – professional dance training Free dance classes. See page 36	<b>10:00 – 11:30 PRODA</b> – professional dance training Free dance classes. See page 36	<b>10:00 – 11:30 PRODA</b> – professional dance training Free dance classes. See page 36
<b>10:00 – 16:00 Seminarium #3</b> Seminar / art project over two days	<b>13:00 Kritikeralong</b>	
		<b>11:00 – 17:00 Framing dance – communicating contemporary art and its values</b> A seminar in two parts
		<b>18:00 Núria &amp; GMM</b> (Spain / Norway) <i>Portal</i>
	<b>17:00 – 18:00 Riding Romance 2</b> – <i>Das Nebelmeer</i> Book launch	<b>19:00 – 20:00 Through the Back: Situating Vision between Moving Bodies</b> Book launch
<b>18:00 Deufert &amp; Plischke</b> (Germany) <i>Niemandszeit</i> (No man's time)	<b>18:00 Deufert &amp; Plischke</b> (Germany) <i>Niemandszeit</i> (No man's time)	
<b>19:30 L'association fragile / Christian Rizzo</b> (France) <i>d'après une histoire vraie</i>	<b>19:30 L'association fragile / Christian Rizzo</b> (France) <i>d'après une histoire vraie</i>	
	<b>21:00 Eckly / Spreafico</b> (Norway) <i>At the End of Your Fork</i>	<b>19:30 Eckly / Spreafico</b> (Norway) <i>At the End of Your Fork</i>
<b>21:00 Mette Edvardsen</b> (Norway) <i>No Title</i>		<b>21:00 Dewey Dell</b> (Italy) <i>Marzo</i>
<b>22:00 PrøveRommet</b>		

# AGENDA 21 – 25 OCTOBER

ARENA	Tuesday 21st of October	Wednesday 22nd of October
<b>BERGEN DANSESENTER USF VERFTET</b>	<b>10:00 – 11:30 PRODA</b> – professional dance training Free dance classes. See page 36	<b>10:00 – 11:30 PRODA</b> – professional dance training Free dance classes. See page 36
<b>SKRIVEKUNST- AKADEMIET</b>	<b>10:00 – 17:00</b> Identifying contexts – a workshop for artists and producers 2 day workshop	<b>10:00 – 17:00</b> Identifying contexts – a workshop for artists and producers 2 day workshop
<b>CINEMATEKET USF</b>	<b>11:00 – 17:00</b> Framing dance – communicating contemporary art and its values A seminar in two parts	
<b>RØKERIET USF</b>	<b>11:00</b> Dewey Dell (Italy) <i>Marzo</i>	
<b>VISNINGSROMMET USF</b>		<b>12:00 – 17:00</b> Jonathan Burrows: <i>State of the Nation</i> A three day workshop. See page 34.
<b>CINEMATEKET USF</b>		
<b>STUDIO USF</b>	<b>12:30</b> Núria & GMM (Spain / Norway) <i>Portal</i>	<b>18:00</b> Ingri Fiksdal & Signe Becker (Norway) <i>Hoods</i>
<b>STUDIO BERGEN</b>	<b>19:30</b> Maguy Marin / David Mambouch / Benjamin Lebreton (France) <i>Singspiele</i>	<b>19:30</b> Maguy Marin / David Mambouch / Benjamin Lebreton (France) <i>Singspiele</i>
<b>RØKERIET USF</b>		<b>21:00</b> Mette Ingvartsen (Denmark) <i>69 positions</i>
<b>VISNINGSROMMET USF</b>		
<b>STUDIO USF</b>		<b>21:00</b> Ingri Fiksdal & Signe Becker (Norway) <i>Hoods</i>
<b>VISNINGSROMMET USF</b>		<b>22:00</b> Leo Preston & Brynjar Vik (Norway) <i>Fresh Factor and The Clones of Funk</i>

Thursday 23rd of October	Friday 24th of October	Saturday 25th of October
<b>10:00 – 11:30 PRODA</b> – professional dance training Free dance classes. See page 36	<b>10:00 – 11:30 PRODA</b> – professional dance training Free dance classes. See page 36	<b>10:00 – 11:30 PRODA</b> – professional dance training Free dance classes. See page 36
<b>12:00 Mette Ingvartsen</b> (Denmark) <i>69 positions</i>		
<b>12:00 – 17:00 Jonathan Burrows:</b> <b>State of the Nation</b> A three day workshop. See page 34.		
<b>17:00 winter guests / Alan Øyen</b> (Norway) <i>Avenida Corrientes</i> – <i>The movie</i>	<b>17:00 winter guests / Alan Øyen</b> (Norway) <i>Avenida Corrientes</i> – <i>The movie</i>	
<b>18:00 Ingri Fiksdal &amp; Signe Becker</b> (Norway) <i>Hoods</i>	<b>18:00 Magnus Myhr</b> (Norway) <i>jeg satt på en stein og så utover</i> <i>«havet»</i>	<b>18:00 Tale Dolven &amp; Gabel Eiben</b> (Norway / USA) <i>You're welcome</i>
	<b>19:30 Meg Stuart / Damaged Goods</b> (USA / Belgium) <i>Hunter</i>	<b>19:30 Meg Stuart / Damaged Goods</b> (USA / Belgium) <i>Hunter</i>
	<b>21:00 Heine Avdal &amp; Yukiko Shinozaki / Fieldworks</b> (Norge) <i>Distant voices</i>	<b>21:00 Heine Avdal &amp; Yukiko Shinozaki / Fieldworks</b> (Norge) <i>Distant voices</i>
	<b>Time TBA Findlay / Sandsmark / Pettersen</b> (USA / Norway) <i>o'death (earlier)</i>	<b>Time TBA Findlay / Sandsmark / Pettersen</b> (USA / Norway) <i>o'death (earlier)</i>
<b>21:00 Ingri Fiksdal &amp; Signe Becker</b> (Norway) <i>Hoods</i>		
<b>22:00 winter guests / Alan Øyen</b> (Norway) <i>Homecoming</i>		<b>22:00 Closing night party</b>



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#oktoberdans

Bergens Tidende



BERGEN KOMMUNE

AUGUSTIN  
HOTEL · LINDAS · BERGEN

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Kultur



norden

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