



### Welcome!

#### A step away from the little boxes

It is a thrill to share the program of Oslo Internasjonale Teaterfestival 2020, the result of exciting encounters with artists, people, partners and performances from many different places. When talking about places, these are not solely geographical; I have in mind backgrounds, artistic mediums, contexts and urgencies.

How do we, as human beings, relate to our lineage, to ourselves and to others, to personal stories, to collective memory and history, to the world we live in and to various living forms? The festival will be the opportunity to examine collective archives and personal memories, to explore modes of relations, and to propose ways of being in relation – as a possibility to look at how things are interwoven, interrelated or entangled. With a fluid spectrum of identities and multilayered stories, we wish to look towards rethinking the intersection of the personal and the collective.

The festival is also an invitation to a space for untold stories, acknowledging the need to de-silence and looking at the opportunity to decenter ourselves. Taking a step to the side, caring for multiple perspectives, investigating beyond a dominant Eurocentric culture, we want to turn our eyes on the necessity of other places and experiences being centered.

We invite you to take the time to discover and enter a space where we can make hypotheses about the world we live in. This festival will be a roller coaster of tonalities: tender, absurd, soft, witty, humorous, unpretentious, sophisticated, laid-back, energetic by turns. Oslo Internasjonale Teaterfestival is a great place for new sensitivities. Come and experience!

Anne-Cécile Sibué-Birkeland Artistic and General Director

### Bára Sigfúsdóttir & Tinna Ottesen FLÖKT – a flickering flow

**☑** 5 March / 17.00

**☑** 6 March / 17.00 & 19.00

**♥** Kanonhallen

✓ Norwegian Premiere

Can we experience a dance performance in the same way we experience a waterfall?  $FL\ddot{O}KT-a$  flickering flow is a partly visible, partly invisible dance between bodies, materials, sound, space and the atmosphere. It offers an exploration of our bodily connection with the world surrounding us and the conditions of the imminent in a constantly changing world. It suggests that nature is not something that solely exists outside of us, but also something we can sense and experience through our bodies.

The audience is invited into a white silk dome; an environment which is in a constant state of transition. It allows us to feel the close proximity of things, bodies, the space, the sound, the lights and the massive presence of this environment which literally surrounds us. Together, we undertake a journey inside an interconnected poetic miniature of our world.

In  $FL\ddot{O}KT$ , choreographer and dancer Bára Sigfúsdóttir joins forces with visual artist Tinna Ottesen. Her previous work  $THE\ LOVER$  (2015) dealt with the human/nature relationship.  $FL\ddot{O}KT$  is in many ways a continuation on this path, inspired by an ongoing dialogue with Icelandic environmental philosopher Guðbjörg R. Jóhannesdóttir.

Concept: Bára Sigfúsdóttir,
Tinna Ottesen.
Choreography: Bára Sigfúsdóttir.
Scenography: Tinna Ottesen.
Dance: Bára Sigfúsdóttir,
Meri Pajunpää, Aëla Labbé.
Music created & performed by:
Eivind Lønning.
Lightning design: Jan Fedinger.
Outside eye: Sara Vanderieck,
Guðbjörg R. Jóhannesdóttir.

Technician: Nele Verreycken.
Internship: Judith Dhondt.
Production management:
Saskia Vervoort.
International distribution:
A Propic / Line Rousseau,
Marion Gauvent.
Production: GRIP.





Photo: Aëla Labbé.

"With THE LOVER, The Icelandic dancer Bára Sigfúsdóttir created an enchanting choreography that begins with a quivering arm - rarely seen anything more fascinating than these simple movements of human muscles. You will be all eyes watching this enchanting man-beast."

- De Morgen



Duration: 50 minutes (approx.)

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

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

# Maritea Dæhlin I WANT TO BE TRADITIONAL

**☑** 5-6 March / 19.00

P Black Box teater, Lille scene

*I WANT TO BE TRADITIONAL* is a solo work attempting to push the boundaries of the understanding of the self as a layered and fluid being, continuously moving in all directions.

"Roots are trying to dig into my skin, duele, det gjør vondt, even if I know they are only trying to get some nourishment, then they carry on floating away into a sea of sand eller av sukker o de sangre or of herbs without needing to grasp into one single spot. Som vanlig someone then comes and asks me where I am from y preguntan de dónde soy, where my mother is from, hvor faren min kommer fra, de dónde vienen mis hijos, where my phone is from, hvor katten min kommer fra."

Artist Maritea Dæhlin alternates between living and working in Norway and Mexico. She is interested in human behaviours, emotions, rituals and encounters. Her work spans between devised theater, video performance, performance art and poetry. Her art comes off as playful, minimal, non-linear and sometimes absurd. In 2018, excerpts of her work have been presented in the frame of *Pluss Pluss*, Black Box teater's art concept mixing new and established artists selected by quest curators.

Concept, texts, director & performer: Maritea Dæhlin.
Dramaturge: Pia Maria Roll.
Costumes, props & production manager: Ursula Lascurain.
Video & photo: Isaac Díaz

Valderrama.

Lighting design: Kurt Hermansen.
Practical assistant: Soh Tokunaga.
Sound: Felipe Cussen.
Technician: Agnieszka Maria
Nowacka.

Project development & visual advisor: Hanne Grieg Hermansen. Outside eye: Gabriela Ottogalli. Project development: Deise Nunes.







Photo: Cecilia Monroy Cuevas.



Duration: 60 minutes. In various languages (Norwegian, Spanish, English).

- + 6 March after the performance, Lille scene: Aftertalk with Maritea Dæhlin.
- + 5–14 March, Foyer: Video installation.

## Gutta GUTTA GETS CONNECTED

5 March / 21.00

P Black Box teater, foyer

Gutta (The Boys) will kickstart this year's edition of Oslo Internasjonale Teaterfestival with a show with a capital S, a dance floor and a DJ-set. Gutta will open up your intellectual, physical and emotional channels, and give you the insight needed to fully understand the world. They will free you from that busy, grey and dry everyday life of yours and immerse you in a deep, soft, warm and wet state of mind. Their consciousness is limitless. When Gutta thinks of interconnectivity, they think of the many layers and stories that make them men. Gutta will give you everything you never knew you wanted. You are hereby invited to an unforgettable evening with Gutta, welcome.

Gutta is a drag king-group and a female masculine community. With the performing arts as a starting point they move back and forth between their own masculinity and male stereotypes through shameless sampling. Larry, Robin, Lavrans and RichHard are infamous for giving wild shows at Elsker, Open Drag Stage, Draglaboratoriet, Oslo Pride and Drammen Pride, in addition to their own club concept at SALT; Gutteklubben.

A big thanks to our friend Ørjan for bringing saxophone, guitar and talent, and to Ingeborg Bjerke Styve for photography.

Behind every man there is a great woman. Gutta would like to thank their ladies Lærke Grønntved, Ann-Christin Berg Kongsness, Desiree Bøgh Vaksdal, Josephine Kylén Collins and Ragnhild Nelvik Bruseth





Photo: Ingeborg Bjerke Styve.



Free Admission. In English.

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### El Conde de Torrefiel LA PLAZA

**☑** 6-7 March / 21.00

P Black Box teater, Store scene

✓ Norwegian Premiere

You find yourself in a town square, surrounded by people with undefined faces. They resemble mannequins. LA PLAZA by Swiss-Spanish duo El Conde de Torrefiel could possibly mess with your head as an audience member. It could even be described as a little piece of science fiction for the stage. We are presented with three "dimensions"; the fictional stage, the public street and the private home. The stage becomes an agora filled with people creating situations and scenarios. Some are trivial, some are odd or eerie. We connect to these people in very different ways. Our associations come down to how we look at signs, which again are based on our experiences as individuals and collective. The work could be seen as a dissection of the contemporary, of life in the 21st century.

Tanya Beyeler and Pablo Gisbert are the driving forces of El Conde de Torrefiel. They once stated that "The verb is in the dancer's body, not in an actor's mouth." Their characters transcend the limits of spoken language, and a lot of their work is focusing exclusively on the 21st century and on the existing relationship between the personal and the political. The duo's most recent works include *The Possibilities that Disappear Before a Landscape*, which was presented at Oslo Internasjonale Teaterfestival, spring 2018.

Conceived & devised by:
El Conde de Torrefiel in collaboration with the performers.
Direction: Tanya Beyeler,
Pablo Gisbert.
Text: Pablo Gisbert.
Cast: Gloria March Chulvi, Albert
Pérez Hidalgo, Mónica Almirall
Batet, Nicolas Carbajal, Amaranta
Velarde, David Mallols and local
participants.
Stage design: El Conde de

Torrefiel, Blanca Añón.

Costumes:
Blanca Añón & Performers.
Light design: Ana Rovira.
Sound design:
Adolfo Fernández García.
Sound technician:
Uriel Ireland Rabinad.
Stage manager: Isaac Torres.
Technicians on tour: Roberto
Baldinelli, Javi Castrillón.







Photo: Gianluca Di Ioia / Luisa Gutiérrez.

"With LA PLAZA, the Barcelonians, in their own unique way, penetrate the minds of their spectators."

- De Morgen



Duration: 90 minutes. In Spanish, with English subtitles. The shows of LA PLAZA in Oslo are presented with the support of the AC/E Programme for the Internationalisation of Spanish Culture (PICE).

# The Norwegian Opra Ø (The complete episodes 1–17)

7 March / 13.00

Vega Scene

✓ Premiere

The grand opening of the Norwegian Opera and Ballet in Oslo took place in 2007, but one might not be aware of its unknown younger sibling, The Norwegian Opra, founded in 2009 by Trond Reinholdtsen. In 2015 The Norwegian Opra relocated to the woods of Sweden, abandoned the idea of the audience and downscaled the opera apparatus in order to regain artistic freedom in isolation and concentration.

Since its founding, 17 filmed episodes in a grand opera cycle named Ø have been created. This cycle follows an admittedly complicated, but nonetheless, continuous, narrative. For the first time in history, all 17 episodes will be screened. Welcome to the world premiere! The crew from Norwegian Opra and a hardcore German philosopher of music (engaging in hermeneutic affirmative live-analyses of the films) will set up a camp in front of the screen to contribute countless theatrical interventions, opra-manifestos, leitmotif-presentations, microwaved food, rave party and drunken mumbo-jumbo.

Trond Reinholdtsen is educated as a classical composer and singer. In his work, he is mixing references to lecture, documentary, performance and banality with his interest in narrative form, mathematical structure and communist propaganda.

With: Trond Reinholdtsen, Snorre Hvamen, Kai Johnsen, Tobias Schülke, Øystein Hvamen Rasmussen, Harald Kolaas & special guest: Filosof Harry Lehmann direkt vom Land des Geistes, Deutschland. **Bolk 1** 13.00–16.00 Den Norske Opra: Ø – episode 1–6

**Bolk 2** 16.00-20.30 Den Norske Opra: Ø – episode 7-12

**Bolk 3** 20.30-23.00 Den Norske Opra: Ø – episode 13-17







Photo: The Norwegian Opra.



Total duration: 10 hours. In English.

- + Black Box teater Publication 4 contains a text by Trond Reinholdtsen on The Norwegian Opra.
- Presented in collaboration with Vega Scene and Konsertserien Periferien.

# Volmir Cordeiro Street

7 March / 15.00 / Interkulturelt Museum

**☑** 8 March / 14.00 / Henie Onstad Kunstsenter

✓ Norwegian Premiere

Brazilian Volmir Cordeiro's piece *Street* could be seen as a carnivalesque portrait of everyday life in the street. The street is opening, one onto another. The street invents languages, categories, it is home to the poor, stage and refuge to artists. *Street* is made in collaboration with Brazilian drummer Washington Timbó. Together they look for improbable relationships where sound, body and movement can bring together a set of questions related to the fury of the streets.

Through movement, Volmir Cordeiro offers the body the form of short poems. He has included some of Bertolt Brecht's poems on war where the format is brief, powerful and thematic. With Timbó and Cordeiro's strong presence and impressive stamina, they hold their audience from the very beginning to the end, creating a vibrant portrait of our universal urban landscape, the streets.

Volmir Cordeiro was born in 1987 in Brazil. He created the duet Époque with Marcela Santander Corvalán in 2015, and L'œil la bouche et le reste in 2017, which was declined also as an exhibition. He has just published a book based on his PhD thesis, Ex-corpo, in Carnets collection. Trottoir, his last piece for six performers, was recently created during Festival d'automne (Paris) in December 2019.

Choreography: Volmir Cordeiro.
Performers: Volmir Cordeiro,
Washington Timbó.
Production, touring & administration: Manakin Production –
Lauren Boyer, Leslie Perrin.







Photo: Marc Domage.

"Volmir Cordeiro draws our attention to a common street, a road subject to destruction and capable of construction. A street that we take every day and where Volmir Cordeiro, Washington Timbó and the words of Bertold Brecht are modifying its signage."

- MA Culture



Free Admission. Duration: 60 minutes. In English.  In collaboration with Interkulturelt Museum and Henie Onstad Kunstsenter.

# Duduzile Mathonsi Bitch Where the Fuck is my Manifesto?!

7-8 March / 19.00

P Black Box teater, Lille scene

Bitch Where the Fuck is my Manifesto?! looks at new ways of producing work for the Black female body. It examines having the Black female body in the theater space alone, without other bodies relating to it. This solo by Duduzile Mathonsi uses movement and voice to tell the stories of the body, questioning and exploring whether the Black female body could exist with its own agencies, its own terms, its archives. By doing this, Mathonsi indigenizes the room. The performance looks at navigating the kaleidoscopic and the chameleon versus what the body really is.

Duduzile Mathonsi is a South African artist living and working in Norway. She is an actress, writer, singer and performance artist. Her background is in TV and radio and her experience includes journalism. Mathonsi is the first Black woman graduating from the Norwegian Theatre Academy (2019) with a BA in Acting.







Photo: Bård Halvorsen.

Created, directed, produced & performed by: **Duduzile Mathonsi**. Dramaturgy: **Deise Nunes**,

Camilla Eeg-Tverbakk. Scenography: Liam Alzafari.



Duration: 50 minutes. In English.

+ Black Box teater Publication 4 contains a text by Duduzile Mathonsi on healing rooms for Black women.

# Becker/Langgård Skeleton Woman

**2** 8 and 14 March / 12.00, 13.30, 15.00

Kunstnernes Hus

✓ Premiere

Skeleton Woman is a new performance by Signe Becker and Ingvild Langgård – a site specific work, part choir piece, part scenic performance – and a live sculpture with ritual and mythical aspects. Embodied by nine singers and dancers, the performance will take place in the midst of the audience in an intimate experience. Becker/Langgård seek to collect a primordial power that collapses and resurrects again and again, and to give life to a new possible femininity – one that may be frightening, powerful and raw.

Becker/Langgård last visited Black Box teater with their concert installation *NEW SKIN* (2017). They also collaborated with choreographer Ingri Fiksdal for the performances Cosmic Body (2015), *Night Tripper* (2012) and *The Orchard Ballads* (2011).

Signe Becker is a freelance scenographer and artist. *Skeleton Woman* is part of Becker's PhD studies at Oslo Academy of the Arts. Ingvild Langgård is a composer, musician and sound artist. Langgård composes and performs sound and music for stage, ensemble, film, as well as live performances and sound installations. She has released two albums under the name Phaedra.

Concept: Becker/Langgård.
Costumes / Scenography:
Signe Becker.
Composer: Ingvild Langgård.
Performers: Julie Solberg, Cecilie
Solberg, Irene Theisen, Kristin
Helgebostad, Ingeleiv Berstad,
Signe Becker, Ingvild Langgård,
Silje Aker Johnsen, Rosalind
Goldberg.
Produced by: Becker/Langgård.





Photo: Tale Hendnes.

"This artist duo is unstoppable to the extent that even technology should feel fearful."

- Morgenbladet on New Skin



Free Admission.
Duration: 30 minutes.

- + There is an interview with Becker/Langgård in Black Box teater Publication 4.
- In collaboration with Kunstnernes Hus.

# Iggy Lond Malmborg Things in my mouth

**図** 8 March / 21.00

**☑** 9 March / 19.00

Black Box teater, Store scene

Things in my mouth sheds light on the human voice. If we think about it, one of our strangest attributes as living creatures is our vocal tool. It is a significant part of our identity and it defines how other people see us. Yet, it is completely invisible, impossible to handle physically. It is the medium of language, knowledge, skills and emotions. It is how we reach out to other people, make relations and express ourselves creatively. Usually the voice is perceived as highly unique, just like a fingerprint or the iris of our eyes. In this performance though, something totally different is suggested; the voice is a virus, the language a symptom and we are nothing but host animals.

The world becomes a little quirkier once seen through the lens of theater maker Iggy Lond Malmborg. His texts are witty and sometimes dark, always well performed, original and cleverly written.

Iggy Lond Malmborg visited Black Box teater twice before, with boner back in 2016 and Physics and Phantasma at Oslo Internasjonale Teaterfestival in March 2019. He is an actor and performance maker based in Malmö and Tallinn.

Concept, text, direction: Iggy Lond Malmborg. Performed by: Rea Lest, Iggy Lond Malmborg. Dramaturge: Johan Jönson. Technical solutions, sound, light: Kalle Tikas. Video design: Gloria Hao. Tailors: Helen Ananiassen, Liina Ananiassen. Production manager: Eneli Järs. Assistant: Mia Marie Bråthen.







Photo: Arne Hauge.

"The many small surprises and the humour keep up the intensity of the show, and as they start telling dry, double pun jokes, you just have to enjoy it." – Klassekampen



Duration: 75 minutes. In English.

+ 9 March after the performance, Foyer: Aftertalk with Iggy Lond Malmborg.

# The Followers of Ø «To arms! To arms!» – an affirmative Oratory by the Norwegian Opra

**☑** 9 March / 21.00

Kulturkirken Jakob

✓ Premiere

The grand opening of the Norwegian Opera and Ballet in Oslo took place in 2007, but one might not be aware of its unknown younger sibling, The Norwegian Opra, founded in 2009 by Trond Reinholdtsen.

Since its founding, 17 filmed episodes have been created under the title Ø. These will be possible to experience at Vega Scene during the festival. Ever since Ø conquered the internet, a group of viewing enthusiasts, a gang of idealized audience members, a true cult of precariat-proletariat of chosen ones that go under the name of "The Followers of Ø" has gathered together from all over the world. Former audience members of Ø have tried to interpret the world. Now, the task is to change it. At Oslo Internasjonale Teaterfestival, they will have their first – and only – performance of The Followers of Ø: «To arms! To arms!» – an affirmative Oratory at Kulturkirken Jakob, commissioned by Konsertserien Periferien.

See page 10 for Trond Reinholdtsen's bio.

Soloists from The Norwegian Opra: Trond Reinholdtsen, Snorre Hvamen, Kai Johnsen, Tobias Schülke, Øystein Hvamen Rasmussen, Harald Kolaas, Fredrik Floen.

Militant feminist's basso continou punk band: Jennifer Torrence, timpani and cymbals; Ane Marthe Sørlien Holen, drum set; Anders Førisdal, rock'n roll bass guitar. Affirmative Choir:
Sosialistisk kor i Oslo.
Voices of counterrevolutionary Doubt and Depression:
Nordic Voices: Tone E. Braaten, Ingrid Hanken, Ebba Rydh,

Per Kristian Amundrød, Frank Havrøy, Rolf Magne Asser. The Olsäter Multiculti Philharmonic Orchestra: Astrid Solberg, Duoni Liu, John Andrew Wilhite-Hannisdal. Church Organ: Lazy Linda. Kitsch-saxophone special guest appearance: Josh Spear. Spectacular 39-channel sound design: Christian Obermayer. Crazy light show & moving heads improvisation: Felipe Osorio-Guzmán. Metaphorically laden pyrotechniques: Olav Hanto.







Photo: The Norwegian Opra.



Duration: 3 hours (approx.)

- + Black Box teater Publication 4 contains a text by Trond Reinholdtsen on The Norwegian Opra.
- In collaboration with Konsertserien Periferien.

### Wichaya Artamat / For What Theatre This Song Father Used to Sing (Three Days in May)

**☑** 10-12 March / 19.00

Plack Box teater, Lille scene

✓ Norwegian Premiere

Two siblings come together every month of May to commemorate their late father. Being of Thai-Chinese origin, they perform a traditional Chinese ceremony in memory of their father. Still, death is often accompanied by the trivialities of everyday life. Their conversation starts drifting and soon they discuss topics like late celebrities, ex-crushes or work. They eat, drink and pull jokes on each other as siblings often do. Ancient culture is mixed with contemporary pop-culture and the current political challenges of Thailand in this witty, yet moving and well-written drama.

Dramatist and theater maker Wichaya Artamat is especially interested in exploring how society is remembering and "unremembering" its history through certain calendar days. The play premiered in 2015 and was awarded Best Play by the International Association of Theatre Critics in 2016. While his work is still unknown in a Nordic context, the Thai press has described him as a masterful tracker of everyday life. Wichaya Artamat is one of the most promising theater makers in Southeast Asia.

Script: Wichaya Artamat, Jaturachai Srichanwanpen, Parnrut Kritchanchai. Director: Wichaya Artamat. Cast: Jaturachai Srichanwanpen, Parnrut Kritchanchai. Technical director & Lighting

designer: Pornpan Arayaveerasid. Scenographer: Rueangrith

Suntisuk.

Music Video: Atikhun Adulpocatorn. Stage Manager: Pathipon Adsavamahapong. Producer: Sasapin Siriwanij.







Photo: Emily Coenegrachts.

"With its naturalistic and engaging dialogue and vivid sensory details, the play proves Wichaya to be a master of the mundane."

- Amitha Amranand, Dance & Theatre Review



Duration: 110 minutes. In Thai, with English subtitles.

# Dana Michel CUTLASS SPRING

**☑** 10-11 March / 21.30

Black Box teater, Store scene

"How might I locate my sexual identity within a multitude of complementary and seemingly contradictory identities – as a performer, as a mother, as a daughter, as a lover, as a stranger?" This question is key to Canadian artist Dana Michel's latest performance CUTLASS SPRING.

Michel has visited Black Box teater twice before with the solos *Yellow Towel* (spring 2015) and *Mercurial George* (fall 2016). Dealing with stereotypes, conventions and cultural identity, her original and sometimes extreme physical language keep challenging her audience. For *CUTLASS SPRING*, she is taking on the vast field of human sexuality – still operating within the topic of cultural repression, but this time using human sexuality as a lens to find how her professional and private life has shaped her sexual identity.

Dana Michel is a choreographer and live artist. Her works interact with the expanded fields of improvisation, sculpture, hip hop, comedy, cinematography, dub, and social commentary. She is currently touring three solo performance works, *Yellow Towel, Mercurial George* and *CUTLASS SPRING*, created in 2019. Based in Montreal, Dana Michel is an associated artist with Par B.L.eux.

Created & performed by:
Dana Michel.
Artistic activators: Ellen Furey,
Peter James, Mathieu Léger,
Heidi Louis, Roscoe Michel,
Karlyn Percil, Yoan Sorin,
Alanna Stuart.
Sound consultant: David Drury.
Lighting design: Karine Gauthier.

Technical direction:
Karine Gauthier.
Production: Dana Michel.
Executive production:
Par B.L.eux.
Distribution: Key Performance –
Julia Asperska, Koen Vanhove.





Photo: Jocelyn Michel.

"CUTLASS SPRING is mysterious and open to multiple readings in part because it is so wildly personal, but Michel's aptitude in using her body as metaphor, and in integrating objects into her world, is astonishing."

- CULT #MTL



Duration: 60 minutes.

### Otto Ramstad & Katarina Skår Lisa ARV OG LANDSKAP

**☑** 11 March / 19:00

Riksscenen

ARV OG LANDSKAP is Norwegian for heritage and land-scape. This is the overall title of a double bill performance coupling Katarina Skår Lisa's Gift of Stone and Otto Ramstad's Lineage. Lisa and Ramstad go into the relational landscape, into their histories and come out with a contemporary storytelling through speech, movement, video, joik and poetics.

How was it like to live a hundred years ago? With a kind of artistic genealogy, Ramstad attempts to come closer to an understanding of his ancestors' choices, struggles and decisions. In his work *Lineage*, he goes all the way back to the wave of Norwegian emigration to North America, once considered by his great grandparents.

Katarina Skår Lisa's work *Gift of Stone* is created in close collaboration with three other artists, all with Sami roots; Ramona Salo Myrseth, Johan Sara Jr. and Torgrim Hermansen Halvari. *Gift of Stone* is a journey into the arctic landscape of Várjjat, the Sámi term for Varanger area in the north of Norway. The work is an expanded choreographic examination of physical boundaries, of histories, experiences and spirituality of this massive part of Sapmi – the region of the Sámi people.

Otto Ramstad is a dance artist working with movement-research to create performances, video work and installations. Katarina Skår Lisa is a dancer, choreographer and teacher. Both Lisa and Ramstad are working site-specific in their praxis.

Lineage
Concept / video / scenography /
text / dance: Otto Ramstad.
Composer / live sound:
Andrea Parkins.
Lighting design:
Agnethe Tellefsen.
Scenography dramaturgy:
Carle Lange.

Gift of Stone
Initiative / choreography:
Katarina Skår Lisa.
Composer / live audio:
Johan Sara Jr.
Landscape video:
Katarina Skår Lisa.

For full credits, see page 54





Photo: Elise Adamsrød.



Lineage
Duration: 60 minutes.

Gift of Stone
Duration: 50 minutes.

- + 11 March / 16.00–18.00, Riksscenen: Conversation between Nayla Naoufal, Brita Pollan and Georg Buljo, Ramona Salo Myrseth, Katarina Skår Lisa and Otto Ramstad
- + 12 March / 17.30, Black Box teater, Foyer: Arctic Summer, a fashion show by Katarina Skår Lisa and Ramona Salo Myrseth.
- In collaboration with Riksscenen.

### Katarina Skår Lisa / Ramona Salo Myrseth Arctic Summer

**12 March / 17.30** 

P Black Box teater, foyer

A fashion show is a highly performative and choreographed event lingering in the landscape between art and fashion. *Arctic Summer* is a fashion show taking place at Black Box teater, combining the work of clothing and textile designer Ramona Salo Myrseth and choreographer Katarina Skår Lisa. It is set in the whimsical north, in a world of unimaginable colors, unruly landscapes, harsh climate, a melting pot of people, cultures and rooted cosmopolitanism. It is a tribute to the Arctic and its impossible fashion.

The Arctic Summer collection is an ongoing work researching the artistic and performative perspective of the garments. Through this, Ramona Salo Myrseth is researching her indiginious roots and Sea Sami landscape. The Sami heritage is a fellow interest of Katarina Skår Lisa, and the two have collaborated on the work Gift of Stone which is presented at Riksscenen for Oslo Internasjonale Teaterfestival.

Katarina Skår Lisa is a dancer, choreographer and teacher with a special interest in site specific projects. Ramona Salo Myrseth is a costume designer, fashion designer, stylist and storyteller. She was born and raised in a multicultural municipality by the border of Finland in the Northern hemisphere and her upbringing is manifested in her work and esthetics. In 2018, she was awarded the DOGA prize for upcoming brand by Design and Architecture Norway.

Initiative / Choreography:
Katarina Skår Lisa.
Costume & textile design:
Ramona Salo Myrseth.
Scenography & visual space:
Ramona Salo Myrseth in dialogue
with Katarina Skår Lisa.
Marketing: Katarina Skår Lisa /
Ramona Salo Myrseth.





Photo: Sanne Kalleberg.



Free Admission. Duration: 20 minutes (approx.)

### Mia Habib Productions How to die – Inopiné

**☑** 12-13 March / 19.00

**☑** 14 March / 17.00

Dansens Hus

✓ Norwegian Premiere

"Maybe it ends in silence. Like the silence beyond silence. The silence when you are so far into the mountains at night that the only sound is your heartbeat. Or maybe it ends together, around a bonfire singing. Or maybe it never ends. What would this be with no ending? A process. A performance."

Inopiné. We are on performance time, there is no starting over. The French philosopher Jean-Luc Nancy brings in the word inopiné [unexpected, sudden], which means that on which we don't have an opinion or judgement, that which we haven't yet imagined.

How to die – Inopiné is a transdisciplinary investigation, developed between Umeå and Oslo, about ecological grief, cultural panic, and a feeling of collapse. The collective of dancers, and scientists, have interviewed, discussed with and given workshops on these three thematics.

Dancer and choreographer Mia Haugland Habib was born in Houston, 1980. She makes work that speaks to the major concerns of our time. She engages a broad audience and local communities across social, political, and artistic spheres and in private, domestic, and public spaces.

Concept, choreographer and dancer: Mia Habib.
Concepteur and research curator: Namik Mackic.
Artistic advisor:
Steinunn Ketilsdóttir.
Dancers: Harald Beharie, Anna Pehrsson, Asher Lev, Nina Wollny.
Sound designer: Jassem Hindi.
Lighting designer: Ingeborg Olerud.
Costume designer: Ali Hazara.
Researchers: Marie Kraft,

Ashkan Sepahvand.

Costume consultant:
Christina Lindgren.
Set design consultant:
Trond Solberg.
Producer and managing director:
Grethe Henden.
Producer and international relation manager:
Siri Leonardsen.

Pre-production: Kira Senkpiel.







Photo: Tale Hendnes.



Duration: 150 minutes.

- + 14 March / 12.00–15.00, Black Box teater, Foyer: Symposium The Displacement Curriculum – Pedagogy of/and/ for Collapse
- In collaboration with Dansens Hus

# Verk Produksjoner The Big Dream

**☑** 12 March / 21.30

Black Box teater, Store scene

The Big Dream marked the 20th anniversary of the Norwegian Theatre company Verk Produksjoner in 2019. The starting point is a letter correspondence between two of Verk's actors who have worked together for 25 years. They openly write about their longings and alternate effortlessly between large and small aspects of life. The gaze is directed towards a common energy field: the dream of what theatre may contain, which has been the glue in their relationship. We sense the contours of something fragile and human as they try to capture their own chaotic and incomplete thoughts.

"Today I started to make a timeline of my life and my working relationship with you. I've known you for 25 years and we've made 25 to 31 performances together. So, I took a couple of depression tests - just because I was curious. Funnily enough, the results were positive even though I'm feeling the opposite of depressed."

Verk Produksjoner is known for their epic and vaudeville-esque form of acting with satirical and political undertones changing swiftly between storytelling, acting and improvisation.

With: Anders Mossling, Saila Hyttinen, Fredrik Hannestad, Solveig Laland Mohn, Per Platou. Scenography / Light concept: Jakob Oredsson.

Text dramaturg: Runa Skolseg. Light technician / Scenography assistant: Felipe Osorio-Guzmán. Producer: Pernille Mogensen. Producer assistant: Lea Basch. Outside eye: Camilla Eeg-Tverbakk.







Photo: Hampus Berndtson.

"The Big Dream is an embrace of a lifework, a tribute to the theatre and the illusions, to reach beyond one's limits and to endure each other."

Dagsavisen



Duration: 85 minutes. In English.

# Kristina Norman Lighter Than Woman

- **☑** 13-14 March / 19.00
- Plack Box teater, Lille scene
- ✓ Norwegian Premiere

Lighter Than Woman is a poetic documentary-performance about overcoming the gravity of life in direct and indirect ways. Norman observes Italy's only female astronaut Samantha Cristoforetti as a person who has overcome gravity literally by becoming weightless in outer space.

In parallel, Norman looks at Ukrainian female migrant labourers who live in Italy and work as caregivers for Italian elders, carrying the burden of their final years. They experience the heaviness in a literal matter by lifting the elderly as part of their daily routine.

How these very different women deal with gravity, and what role their professional work plays in the happiness of human life are questions examined in Norman's piece.

Trained as an artist, Kristina Norman is active both in the field of contemporary art and documentary filmmaking. While many of her art projects are presented in the form of video installations, the site-specific and the performative are also of great importance. Some of Norman's more recent works are dedicated to the issues of migration, focusing on the aspects of memory and public representation. She represented Estonia at Venice Biennale in 2009.

By & with: Kristina Norman.
Dramaturgy: Laur Kaunissaare.
Camera, live execution:
Erik Norkroos.
Choreographic advice:
Joanna Kalm, Karolin Poska.
Music: Jēkabs Nīmanis.
Light: Oliver Kulpsoo.
With the participation of:
Isadora Angelini, Ivana
Abbondanza, Halina Fomiceva,
Liubov Sandulovych, Nataliya

Sandu, Victoria Bilivska, Mariia Filonenko, Mayya Romashchenko, Rina Pancaldi. Special thanks to: Piersandra di Matteo, Cosetta Nicolini, Maria Rita Palumbo, Anna Tomesani, Mariya Fedoryshyn, Meelika Ebrok, Meelis Muhu. Translations: Maarja Kangro, Tom Karik, Pearu Helenurm.







Photo: Erik Norkroos and Epp Kubu.

"Kristina Norman is undoubtedly one of the most controversial and versatile Estonian artists of the 21st century." – Art territory



Duration: 90 minutes. In English and various languages, with English subtitles. This performance is invited by RAMN in resonance with the festival.

RAMN, associated artist at Black Box teater, is an interdisciplinary collective and discursive platform.

# Alice Ripoll / Cia Suave CRIA

**☑** 13-14 March / 21.00

P Black Box teater, Store scene

✓ Norwegian Premiere

In Portuguese, the word "cria" has two literal meanings. It is a noun, meaning *young being, animal or human* – but it is also a verb; *to create*. In Brazil, the term is commonly used to express in which slum someone was born: "I am cria from Complexo".

The inspiration for CRIA came from the dancinha meaning little dance, a derivation from the passinho dance. Passinho is a favela dance that turned into a national dance-craze in Brazil after being included in the Olympic opening ceremony back in 2016. With ten dancers and enough energy to lift the roof off, Alice Ripoll brings the favela to the stage. CRIA explores a mixture of affection and sensuality through the interweaving of funk with contemporary dance.

Before the final form there was the orgy, the sex, the pulse, the desires that confuse themselves; How dancing is erotic! The invitation of the body that dances and creates is for you to glide where life springs.

Alice Ripoll was born in Rio de Janeiro. At the age of 21, she was studying to be a psychoanalyst, and took a deviant path to start studying dance. The political and social issues of her home country are often reflected in her work. *CRIA* is no exception.

Director: Alice Ripoll.
Dancers: Gabriel Tiobil,
Kinho JP, VN Dançarino Brabo,
Nyandra Fernandes, May Eassy,
Rômulo Galvão, Sanderson BDD,
Thamires Candida, GB Dançarino
Brabo, Ronald Sheick, André
Oliveira DB.

Director's assistant & Sound technician: Alan Ferreira.

Manager: Rafael Fernandes.
Tour manager: Natasha Corbelino.
Lightning: Andréa Capella.
Costumes: Raquel Theo.
Funk musical direction:
DJ Pop Andrade.
Design: Caick Carvalho.
Video & photos: Renato Mangolin.







Photo: Renato Mangolin.

"In this catchy mix of samba, break dance, funk and vogueing, the bodies seem to be completely separate."

- de Volkskrant



Duration: 60 minutes.



Maritea Dæhlin I WANT TO BE TRADITIONAL

Photo: Cecilia Monroy Cuevas.





### Festival Open Up!

Join a wide range of seminars, talks, workshops and other activities in the festival topical program. We are happy to invite you to a variety of formats, including shared practices, performance-lectures and voyages.

Welcome!

#### Sharing practices among producers

**☑** 4 March / 9.00-16.00

5 March / 9.00-15.30

Norsk Skuespillerforbund

A two-day workshop for experienced producers working with artists and companies in the independent performing arts field, facilitated by Albane Guinet-Ahrens, La Belle Ouvrage.

The workshop sets a confidential space where the reflection will happen among the producers themselves, with the support of a facilitator. Key-skills, professional development, fair collaborations, multitasking, balance professional/private, sustainability are some of the topics that will be discussed. The workshop aims at opening up a discussion to share visions, issues and opportunities about the role, position, and responsibilities of the producer within his/her environment in a changing context.

Deadline for registration: 26 February
Price: 500,– for two days including lunch.
Visit oitf.no for more information and registration

Book launch: Black Box teater publication 4

6 March / 18.00-18.30

Black Box teater, Foyer

 ✓ Free Admission

By presenting different voices discussing various topics, we want to open up the possibility to access art from many angles. In the previous publications we have aimed for multifaceted topics, while this one will have a common thread: all texts are providing - in their own ways - new versions and readings of our common history. A rather narrow range of human types began writing the interpretation of world history. Some perspectives have been covered, while most perspectives are yet undescribed. This publication is an attempt to rewrite parts of the story and welcome more voices into the storytelling. Black Box teater Publication 4 has the following contributors: Jonas Eika, Duduzile Mathonsi, Trond Reinholdtsen, Saul Garcia-Lopez, Ingvild Langgård, Signe Becker and Alette Schei Rørvik. Listen to readings by contributors of the book, with bubbles and snacks. The publication is free.





from New gaze by Ingvild
Langgård and Signe Becker in
Black Box teater publication 4.



Linn Haldrup Lorenzen/MA performance project *Spriten*, at the Ibsen Awards festival, 2019. Photo: Karmenlara Ely.



#### Aftertalk with Maritea Dæhlin

- **☑** 6 March
- Plack Box teater, Lille scene
- ✓ Free Admission

Directly after the performance of *I WANT TO BE TRADITIONAL*, there will be an aftertalk on stage between Maritea Dæhlin and the audience, moderated by Elin Amundsen Grinaker, program dramaturg at Black Box teater.

#### RESONANCE. DISSONANCE.

Sites for mutual listening

- 7 March / 11.00-16.00
- **☑** 8 March / 11.00-15.00
- Black Box teater, Foyer
- ✓ Free Admission

A two-day experiment proposed by the MA students from the Norwegian Theatre Academy / Østfold University College in Scenography and Performance.

During Oslo Internasjonale Teaterfestival, MA students from Norwegian Theatre Academy invite everyone to participate in an experiment to unfold one of the oldest practices we know: The art of hospitality. By sharing matters and practices at the core of their research processes, the students will explore the following questions: How can we learn to listen to each other? What do we really mean by participation, embodiment and sharing space in art practices today? How do we share knowledge — who has access and who has not? The event will include performance actions, special guests, talks, collective experiments, light refreshments and open discussions. The students invite you to a welcoming space open to the complexity of diverse dialogues and languages. The common interest is in finding ways of proposing positive counteractions that invite polyphonic listening forms, challenging given power structures in the academia, arts and beyond. You are more than welcome to attend both days, one day or just spend a few hours.

Visit OITF.no for more info ahead of the event.

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#### International Women's Day - Flag gathering & Brunch

**⊠** 8 March / 11.00-12.30

• Bananaz

✓ Free Admission

Pop in for some much needed activism on this historical and important day. Together, we will make flags and posters before joining the Women's March in the city center at 13.00. Let's seize this opportunity to meet and discuss urgent topics such as violence, dominating and patriarchal structures, femicide and the freedom of the body – and maybe loosen up the binary straightjacket. What do we find pressing? Which steps do we need to take for a better future? We will serve brunch and Pussy Riot cakes, and everyone is welcome to join!

#### Traveling identities - Workshop with Saul Garcia-Lopez

**☑** 9-10 March / 10.00-15.00

• Meeting point: Black Box teater, Foyer

This workshop is structured around the bases of the radical pedagogy of La Pocha Nostra and identity reinvention. How are our body and identity affected by the physical characteristics of the space we are in and its cultural context? The synergy of these elements forces us to change in order to survive. The workshop will be something between a voyage and a workshop; the participants will travel from space to space – studio to studio to see how the body and identity is affected.

Saul Garcia-Lopez aka La Saula is the Co-Artistic Director of La Pocha Nostra. He is exploring the pedagogical intersections of acting and performance theory and practice, indigenous strategies of performance, ethnicity, gender, post-coloniality, and indigeneity.

In collaboration with Skuespiller- og Dansealliansen and Norwegian Theatre Academy / Østfold University College.

Deadline for registration: 24 February.

Price: 400,– for two days.
Visit skuda.no for registration.





An exercise by La Pocha Nostra. Photo: Hache Herani.

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Otto Ramstad, Katarina Skår Lisa and Ramona Salo Myrseth. Photo: Elise Adamsrød.



#### Aftertalk with Iggy Lond Malmborg

**☑** 9 March / After the performance

P Black Box teater, Foyer

✓ Free Admission

Iggy Lond Malmborg in conversation with Elin Amundsen Grinaker, program dramaturg at Black Box teater, after the performance of *Things in my mouth*.

#### Seminar: ARV OG LANDSKAP

**☑** 11 March / 16.00-18.00

Riksscenen

This sharing conversation is an interaction between themes of heritage, landscape and culture; topics that are dealt with in the performances *Gift of Stone* by Katarina Skår Lisa and *Lineage* by Otto Ramstad. How can we preserve our bodies and their stories through artistic and physical practices? How can we preserve a legacy of unwritten stories in a tradition of contemporary storytelling? What do we do with our relationship to the landscape, and what does the landscape do with us?

The conversation will be led by dance art critic Nayla Naoufal, and there will be sharings from Brita Pollan and Georg Buljo, Ramona Salo Myrseth, Katarina Skår Lisa and Otto Ramstad, interacting with the audience in between the conversation.

Price: 50,-

Visit riksscenen.no for ticket information.

Decolonizing the performing arts II: The gaze, colonialism and aesthetics.

- A performance-lecture by Deise Nunes
- **☑** 13 March / 16.00-18.30
- P Black Box teater, Foyer
- ✓ Free Admission

In her performance-lecture, Nunes invites the audience to take a look around the landscape of the gaze: How is our gaze shaped in performing arts? Based on bell hook's oppositional gaze, Nunes recreates the artistic, cultural and philosophical encounters that have shaped her gaze.

Following the performance-lecture, there will be an informal conversation between the audience, Nunes and Lisa Andrine Bernhoft-Sjødin, program curator at Nasjonalmuseet. The Salon series *Decolonising performing arts* is supported by The Arts Council and produced by Golden Mirrors Arts Norway, which focuses on production and diffusion of works by Black women in the arts and culture.

#### Symposium: The Displacement Curriculum

- Pedagogy of/and/for Collapse
- **☑** 14 March / 12.00-15.00
- Black Box teater, Foyer
- ✓ Free Admission

Mia Habib Productions' How to Die – Inopiné, presented at Dansens Hus in the frame of OITF's artistic program, is one part of a double project where the second part, The Displacement Curriculum, is a research led by Namik Mačkić. This symposium demonstrates methods for collective, transdisciplinary thinking on themes that have been central in the project: displacement and volatility as a common horizon of humanity. Punctuated by somatic practice and presentations of pedagogical approaches developed in the framework of the Displacement Curriculum, the symposium features Namik Mačkić, Ashkan Sepahvand, Marie Kraft, Harald Beharie, Asher Lev, Nina Wollny, Anna Pehrsson, Ingeborg Olerud og Jassem Hindi and Mia Habib.







Above: Still from *Colonial Products*. Photo: Deise Nunes.

Below: From research residency in the project *How to Die – Inopiné*, Oslo, March 2019. Photo: Namik Mačkić.

# FRI KUNST – a celebration of artistic freedom, 2–8 March 2020

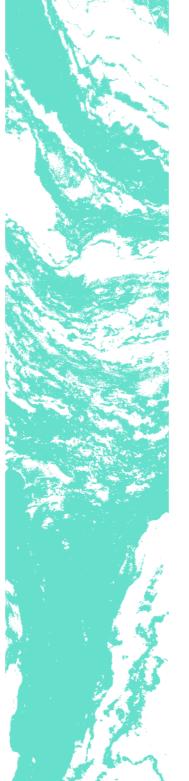
FRI KUNST (Artistic Freedom) is a network of artists, institutions and organizations within arts and culture.

SafeMUSE is partnering up with Freemuse, NOKU –
Norwegian Culture Forum, NTO – Association of Norwegian
Theatres and Orchestras and a long list of Norwegian artists associations, arts organizations and institutions. Together, they invite to a celebration of "Fri Kunst", Artistic Freedom, 2–8 March 2020, taking place all over Norway. Artistic freedom is increasingly at risk and threatened around the world. We cannot accept that artists and artistic institutions are put under pressure by politicians who disagree with the message, the means or form of the art. Governments are not meant to override independent artistic decisions.

#### The goals are:

- To work towards increased awareness and consciousness in society to safeguard artistic freedom.
- To safeguard artistic autonomy through defense of the arm's length principle in public management of arts and culture.
- To act promptly and in solidarity when artists are victim to censorship, persecution and harassment.





Oslo Internasjonale Teaterfestival 2020 is joining FRI KUNST (Artistic Freedom), aiming to raise awareness and knowledge about the importance of Artistic Freedom. In Norway, artistic freedom has recently been up to debate, with several cases where artists have been met with threats and accusations. With Ways of Seeing created by Pia Maria Roll, Sara Baban and Hanan Benammar, which premiered at Black Box teater in fall 2018, we experienced that the distance between free democracy and censorship can get very short. Several artists invited for the festival come from different parts of the world where artistic freedom is at risk. Attacking artists and art institutions has become a familiar pattern in several countries. Core democratic principles are in danger that may threaten artistic expression. We stand united to ensure that artists and institutions - in all countries - are able to create and practice their art freely without suffering threats and persecution. This is a basic right and a prerequisite for a free and democratic society.

During Oslo Internasjonale Teaterfestival 2020, we will collect and share the participating artists' viewpoints on what artistic freedom means for them. The respective points of view will be published online during the festival, and the full collection of texts will be released in *Black Box teater publication 5* (fall 2020), emphasizing the importance of artistic freedom and the fact that we cannot take this freedom for granted.

### Assurance of integrity: For a safe and inclusive working space

Black Box teater is fostering inclusion and diversity. We are committed to contributing to an environment without discrimination and harassment, a space of trust and assurance of integrity where everyone is treated with respect and dignity. We have a zero tolerance policy against all forms of discrimination and harassment at Black Box teater.

We work on these issues through several stages: during the curating of the artistic program, through guidelines and reporting routines, and by promoting cultural change. We work actively for a variety of perspectives on these matters, and include new and diverse voices into the conversation.

Regarding cultural change, an important part of them is that responsibility also lies with the bystander. Discrimination and harassment concerns everyone, not just victims and the person who harasses or discriminates. Everyone is responsible for breaking the culture of silence and establishing a safe space of trust.

In questions of harassment and damage to the privacy of individuals, there are no definite answers or solutions as each situation is unique. It is important to have a solid foundation of established routines and guidelines, and then each situation must be actively met and requires rethinking adjusted measures. Due to this, it is very important for Black Box teater that we keep the dialogue alive on how to face discrimination and harassment.

For more information about our policy and reporting routines, visit our website: blackbox.no

Black Box teater is a member of Balansekunst (The Art of Balance), a Norwegian association of more than 80 organisations, companies, festivals and other arts and culture institutions that engage in promoting gender equality and diversity in the arts.



"Society is marked by strong social and cultural norms attached to for instance gender, sexuality and ethnicity, which in turn leads to inequitable distribution of power, and to unequal prerequisites for people. Inequality exists on most levels, and they tend to influence and enhance each other. Gendered educational choices, for instance, contribute to maintain a gender-segregated labour market. Equality means greater freedom for all, and greater diversity leads to a richer cultural life."

Excerpt of the message by Balansekunst. Balansekunstprosjektet.no



Alice Ripoll / Cia Suave CRIA

Photo: Renato Mangolin.

### • Shows co-produced by Black Box teater:

### Bára Sigfúsdóttir & Tinna Ottesen: FLÖKT – a flickering flow

Co-production: Kunstencentrum nona (Mechelen), C-TAKT (Limburg), Workspacebrussels (Brussels), Rosendal Teater (Trondheim), Black Box teater (Oslo), BIT Teatergarasjen (Bergen), Vlaams Cultuurhuis De Brakke Grond (Amsterdam). DansBrabant (Tilburg). Supported by: The Flemish Government, the Icelandic Ministry of Culture and Education. The Nordic Culture Fund, Nordic Culture Point, Arts Council Norway, the Creative Europe Programme. With the support of: DansiT (Trondheim), Vooruit (Ghent). Dansens Hus (Stockholm), Bora Bora (Århus).

### Maritea Dæhlin: I WANT TO BE TRADITIONAL

Co-production: Black Box teater (Oslo), Grenland Friteater (Porsgrunn) Supported by: Arts Council Norway, Fond for lyd og bilde, Dramatikkens hus, Norsk Skuespillersenter

#### El Conde de Torrefiel: LA PLAZA

Production: unstenfestivaldesarts (Brussels), El Conde de Torrefiel. Co-production: Alkantara & Maria Matos Teatro (Lisbon), Festival d'Automne & Centre Pompidou (Paris), Festival GREC (Barcelona). Festival de Marseille, HAU Hebbel am Ufer (Berlin), Mousonturm Frankfurt am Main, FOG Triennale Milano Performing Arts, Vooruit (Ghent). Wiener Festwochen (Vienna), Black Box teater (Oslo), Zurcher Theaterspektakel (Zürich) Supported by: The AC/E Programme for the Internationalisation of Spanish Culture (PICE). With the support of: Zinnema (Brussels), Festival SÂLMON, Mercat de les Flors & El Graner - Centre de Creació. Barcelona, Fabra i Coats, centre de creació Barcelona.

### Duduzile Mathonsi: Bitch Where the Fuck is my Manifesto?!

Supported by, and created at the Norwegian Theatre Academy, 2019. Production Manager: Sunniva Solberg. Technical support: Tim Finset and Ulf Knudsen. Project consultant / Tutor: Elenora Fabiao. With the support of Black Box teater for the rehersals (2020).

#### Becker/Langgård: Skeleton Woman

Co-production: Black Box teater (Oslo), BIT Teatergarasjen (Bergen), Rosendal Teater (Trondheim). Supported by: Fond for Utøvende Kunstnere, Fond for lyd og bilde, Norsk Komponistfond.

### Iggy Lond Malmborg: Things in my mouth

Co-production: Kanuti Gildi SAAL (Tallinn), Rosendal Teater (Trondheim), Black Box teater (Oslo), BIT teatergarasjen (Bergen), FFT (Düsseldorf) In collaboration with: Inkonst (Malmö). Supported by: Swedish Arts Council, Malmö city, Cultural Endowment of Estonia

#### The Followers of Ø: «To arms! To arms!» – an affirmative Oratory by the Norwegian Opra

Co-production: The Norwegian Opra, Konsertserien Periferien, Black Box teater (Oslo). Supported by: Arts Council Norway.



#### Dana Michel: CUTLASS SPRING

Co-production: Arsenic - Centre d'art scénique contemporain Lausanne (Lausanne). Rosendal Teater (Trondheim), Black Box teater (Oslo), Centre Chorégraphique National d'Orléans (Orleans). Centre National des Arts (Ottawa), Festival TransAmériques (Montréal), Julidans (Amsterdam), Kunstenfestivaldesarts (Bruxelles), Montpellier Danse (Montpellier), Moving in November (Helsinki). Co-produced with the support of: The Visiting Dance Artist Program, a joint initiative of the National Arts & the Canada Council for the Arts. Residency support: Centre Chorégraphique National d'Orléans (Orleans), Centre National des Arts (Ottawa), CounterPulse (San Francisco). Dancemakers (Toronto), da:ns lab (Singapore), Galerie du Dourven -Passerelle Centre d'art contemporain (Bretagne), Kunstenfestivaldesarts (Brussels). PAF - Performing Arts Forum (Paris), Par B.L.eux (Montreal). Usine C (Montreal), Reykjavik Dance Festival (Reykjavik), Tanzhaus Zurich (Zurich). Supported by: Canada Council for the Arts & Conseil des arts et des lettres du Québec.

#### Verk Produksjoner: The Bia Dream

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

#### Mia Habib Productions: How to die – Inopiné

In cooperation with: Norrlandsoperan Umeå Co-production: Black Box teater/ Oslo Internasionale Teaterfestival (Oslo), Dansens Hus (Oslo), BIT Teatergarasien (Bergen). Rosendal Teater (Trondheim). DansiT (Trondheim). Supported by: Arts Council Norway. Thank you to the organizations and people whom the collective have worked with during the process: Vän in Umeå, Umeå School of Architecture, the Norwegian Climate and Forest initiative, CICERO (Center for international climate research). the Umeå Police, In Transit - safe spaces in crisis contexts The Oslo School of Architecture and Design. Tøven building society. Associated projects: EXPRESSIONS: the power and politics of expectations in dance led by Steinunn Ketilsdóttir and The New Dionysian Festival in Brussels.

#### • Guest performances:

#### Volmir Cordeiro: Street

Co-production: Ménagerie de Verre. Supported by: Musée du Louvre, Laboratoires d'Aubervilliers, C N D, ICI—CCN Montpellier – Occitanie / Direction Christian Rizzo.

#### ARV OG LANDSKAP Otto Ramstad: Lineage

Oslo National Academy of the Arts advisors: Snelle Hall, Amanda Steggell, External advisor: Chrysa Parkinson. Dance practice collaborators: Olive Bieringa, Maura Gahan, Margit Galanter, Kristin Van Loon with Lin van Kaam, Natanya Helena Kiølås, Vivian Pakkanen, Video documentation: Olive Bieringa Contributing researcher & dramaturgy: Sidsel Pape Contributing genealogy researcher: Sylfest Lykre Production assistance in Skiåk: Live Visdal. Supported by and curated by: Oslo National Academy of the Arts. Supported by: NORAM Fellowship, Oppland Fylkeskommune, Headlands Center for the Arts, Foundation for Contemporary Art, the US Embassy in Oslo.

#### Katarina Skår Lisa: Gift of Stone

Photo & additional video material: Torgrim Halvari. Costume & textile design + performer: Ramona Salo Myrseth. Scenography & visual space: Ramona Salo Myrseth in dialogue with Katarina Skår Lisa Supported by: Oslo National Academy of the Arts (KHiO) in 2019 with the supervisors Per Roar, Bojana Cvejic, Anne Grete Eriksen, Amanda Steggell, the external supervisor Elle Sofe Sara and the technical team at KHIO Residency support: Gjesteatelieret i Vadsø. Thanks to: Várjjat Sámi Musea, Uniárga gielda, Finnmark county, family & friends, colleagues & locals in Várjjat, all provided important support to this project.

#### Kristina Norman: Lighter Than Woman

Co-production: Kanuti Gildi SAAL (Tallinn), Santarcangelo Festival (Santarcangelo), New Theatre Institute of Latvia (Riga), Emilia Romagna Teatro Fondazione/Atlas of Transitions Biennale project Create to Connect → Create to Impact supported by EU (Bologna) Supported by: Cultural Endowment of Estonia, Ministry of Culture of Estonia

#### Alice Ripoll / Cia Suave: CRIA

Supported by: Centro Coreográfico da Cidade do Rio de Janeiro, Casa do Jongo, Rafael Machado Fisioterapia.

#### **Partners**

We would like to thank our local partners: Bananaz, Dansens Hus, Henie Onstad Kunstsenter, Interkulturelt Museum, Kunstnernes Hus, Riksscenen, Vega Scene.

With the support of the AC/E Programme for the Internationalisation of Spanish Culture (PICE) for the shows of *LA PLAZA* with El Conde de Torrefiel in Oslo.

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

Thanks to Anker Hotel and PS:Hotell.



#### Team

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

Head of Administration: Magnus Salte.

Head of Production: Karoline Bjune, Anita Basmo Bjørnstad (sub.)

Head of Communication: Sara Wegge.

Communication Officer: Oda Tømte (sub.)

Program Dramaturge: Elin Amundsen Grinaker.

Mediation and Audience Outreach Officer: Anna Penkova.

Production and Administration Assistant: Ida Marie Sandvik.

Graphic Designer: Kristoffer Busch.

Head of Technical Department: Jean Vincent Kerebel.

Sound Manager: Trond Johnsrud.

Stage and Video Manager: Agnar Ribe.

Freelance technical department: Laurent, Heidi, Coco, Morten, Lili, Mohi, Daniel, Ryan, Jonas, Scarlett, Nicolai, Ane, Truls

Front of house & Bar Manager: Morten Kippe.

Front of house & Bar Staff: Vivel Fredriksen, Elisabeth Carmen Gmeiner, Sunniva Lind Høverstad, Ida Holthe Lid, Heiki Eero Riipinen, Talette Simonsen, Andrea Skotland, Jostein P. Steindal, Kjersti Aas Stenby.

Distribution:

#### Team joining for the festival

Technical Manager / Site-specific productions: Patrick Wharton.

Communication Officer / Head of Box Office: Ida Holthe Lid.

Festival Producer: Andrea Skotland

Volunteer Coordinator & Producer: Mads Halvorsen

Many thanks to the freelance technicians and all the volunteers.

#### Colophon

Editor-in-chief: Anne-Cécile Sibué-Birkeland.

Editorial team: Anne-Cécile Sibué-Birkeland, Oda Tømte, Elin Amundsen Grinaker, Anna Penkova, Sara Wegge.

Texts about the performances: Frøydis Århus.

Design: Kristoffer Busch.

Print: 07 Media.

Edition: 1250.

© Black Box teater 2020

#### **Tickets**

Single ticket: 150,-Under 25 years old: 100,-

Festival package with 5 performances of your choice: 500.-

To be selected among the performances at Black Box teater, Kanonhallen and Kulturkirken Jakob.

Tickets may be purchased online or by calling: ticketmaster.no / +47 815 33 133

Tickets sales at Kanonhallen and Kulturkirken Jakob: Open one hour before the performance.

The Box Office at Black Box teater is open every day during the festival from 14.00 to 22.00.

#### Free entrance for:

- Gutta: GUTTA GETS CONNECTED
- Volmir Cordeiro: Street
- Becker/Langgård:
   Skeleton Woman
- Katarina Skår Lisa, Ramona Salo Myrseth: Arctic Summer
- Seminars and talks at Black Box teater
- Festival Club

#### Workshop:

Sharing practices among producers: Registration on OITF.no: 500.–

Group bookings, contact us: billett@blackbox.no

# For the following events and performances, book tickets here:

- Dansenshus.no for Mia Habib: How to die – Inopiné
- Vegascene.no for The Norwegian Opra: Ø
- Riksscenen.no for Katarina Skår
   Lisa and Otto Ramstad: ARV OG LANDSKAP
- Skuda.no for Saul Garcia Lopez / La Pocha Nostra: Traveling Identities





#### Festival info desk

Open every day at Black Box teater foyer during the festival 14.00-22.00. Phone +47 23 40 77 79

#### Festival bar

The bar in the foyer at Black Box teater is open every day from 14.00 during the festival. You are welcome to bring your laptop if you need a place to work, have a meeting or just grab a coffee and hang out. Meet with older and new friends, colleagues and artists for a drink and a nice chat. We serve good music, drinks and snacks.

#### **Festival Club**

5 March / 21.00 Black Box teater, Foyer Gutta, GUTTA GETS CONNECTED

7 March / 23.00

Vega Scene DJ / Party

14 March / 22.30

Black Box teater, Foyer DJ SOJU PRINCESS

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







+ Talks, seminars, workshops and festival club

# Oslo Internasjonale **Teaterfestival**

March

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

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

Black Box teater Marstrandgata 8, 0566 Oslo Phone: +47 23 40 77 70 blackbox@blackbox.no

Wednesday, 4 l	Wednesday, 4 March				
9.00-16.00	La Belle Ouvrage	Workshop: Sharing practices	NSF		
		among producers			

#### Thursday, 5 March

9.00-15.30	La Belle Ouvrage	Workshop: Sharing practices	NSF
		among producers	
17.00-17.50	Bára Sigfúsdóttir &	FLÖKT – a flickering flow	KHL
	Tinna Ottesen		
19.00-20.00	Maritea Dæhlin	I WANT TO BE TRADITIONAL	BBT/LS
21.00-00.30	Gutta / Festival Club	GUTTA GETS CONNECTED*	BBT/F

#### Friday, 6 March

17.00-17.50	Bára Sigfúsdóttir &	FLÖKT – a flickering flow	KHL
	Tinna Ottesen		
18.00-18.30	Book launch	Black Box teater Publication 4*	BBT/F
19.00-19.50	Bára Sigfúsdóttir &	FLÖKT – a flickering flow	KHL
	Tinna Ottesen		
19.00-20.00	Maritea Dæhlin	I WANT TO BE TRADITIONAL	BBT/LS
20.00-20.20		Aftertalk*	BBT/LS
21.00-22.30	El Conde de Torrefiel	LA PLAZA	BBT/SS
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#### Saturday, 7 March

Seminar	RESONANCE. DISSONANCE / NTA*	BBT/F
The Norwegian Opra	Ø (The complete episodes 1–17)	VS
Volmir Cordeiro	Street*	IKM
Duduzile Mathonsi	Bitch Where the Fuck is my Manifesto?!	BBT/LS
El Conde de Torrefiel	LA PLAZA	BBT/SS
Festival Club	Party*	VS
	The Norwegian Opra Volmir Cordeiro Duduzile Mathonsi El Conde de Torrefiel	The Norwegian Opra  Ø (The complete episodes 1–17)  Volmir Cordeiro  Street*  Duduzile Mathonsi  Bitch Where the Fuck is my Manifesto?!  El Conde de Torrefiel  LA PLAZA

#### Sunday, 8 March

Int'l. Women's Day	Flag gathering & Brunch *	Bananaz
Seminar	RESONANCE. DISSONANCE / NTA*	BBT/F
Becker/Langgård	Skeleton Woman*	KH
Volmir Cordeiro	Street*	HOK
Duduzile Mathonsi	Bitch Where the Fuck is my Manifesto?!	BBT/LS
lggy Lond Malmborg	Things in my mouth	BBT/SS
	Seminar  Becker/Langgård  Volmir Cordeiro  Duduzile Mathonsi	Seminar RESONANCE. DISSONANCE / NTA *  Becker/Langgård Skeleton Woman *  Volmir Cordeiro Street *  Duduzile Mathonsi Bitch Where the Fuck is my Manifesto?!

#### Monday, 9 March

10.00-15.00	Saul García López	Workshop: Traveling identities	BBT
19.00-20.15	lggy Lond Malmborg	Things in my mouth	BBT/SS
20.30-21.00		Aftertalk*	BBT/F
21.00-00.00	The Followers of Ø	«To arms! To arms!»	KKJ
		– an affirmate Oratory	

#### Tuesday, 10 March

10.00-15.00	Saul García López	Workshop: Traveling identities	BBT	
19.00-20.50	Wichaya Artamat	This Song Father Used to Sing	BBT/LS	
21.30-22.30	Dana Michel	CUTLASS SPRING	BBT/SS	

#### Wednesday, 11 March

16.00–18.00 Otto Ramstad & 19.00–21.00 Katarina Skår Lisa 19.00–20.50 Wichaya Artamat	Seminar / Sharing conversation	RS	
		ARV OG LANDSKAP This Song Father Used to Sing	RS BBT/LS

#### Thursday, 12 March

17.30-18.00	Katarina Skår Lisa /	Fashion Show: Arctic Summer*	BBT/F
	Ramona Salo Myrseth		
19.00-20.50	Wichaya Artamat	This Song Father Used to Sing	BBT/LS
19.00-21.30	Mia Habib Productions	How to Die – Inopiné	DH
21.30-22.50	Verk Produksjoner	The Big Dream	BBT/SS

#### Friday, 13 March

16.00-18.30	Deise Nunes	Golden Mirrors Salong:	BBT/F
		"Decolonizing the performing arts II:	
		The gaze, colonialism and aesthetics"*	
19.00-20.30	Kristina Norman	Lighter Than Woman	BBT/LS
19.00-21.30	Mia Habib Productions	How to Die – Inopiné	DH
21.00-22.00	Alice Ripoll / Cia Suave	CRIA	BBT/SS

#### Saturday, 14 March

12.00-15.00	Mia Habib Productions	Seminar: "The Displacement Curriculum	BBT/F
		- Pedagogy of/and/for Collapse"*	
12.00-12.30/	Becker/Langgård	Skeleton Woman*	KH
13.30-14.00/			
15.00-15.30			
17.00-19.30	Mia Habib Productions	How to Die – Inopiné	DH
19.00-20.30	Kristina Norman	Lighter Than Woman	BBT/LS
21.00-22.00	Alice Ripoll / Cia Suave	CRIA	BBT/SS
22.30-00.30	Festival Club	Closing party*	BBT

#### \* Free Admission

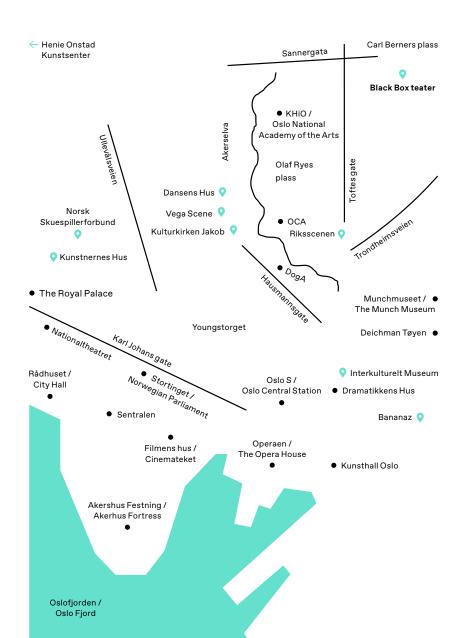
BBT: Black Box teater
/ F: Foyer
/ LS: Lille scene
/ SS: Store scene

NSF: Norsk Skuespillerforbund KHL: Kanonhallen VS: Vega Scene IKM: Interkulturelt Museum KH: Kunstnernes Hus

DH: Dansens Hus

HOK: Henie Onstad Kunstsenter KKJ: Kulturkirken Jakob RS: Riksscenen Oslo

Kanonhallen ->



#### Locations

#### Rodeløkka / Grünerløkka

#### Black Box teater Marstrandgata 8 Blackbox.no Tram 11, 12, 13 to Birkelunden Bus 30 to Dælenenga Bus 20, 21 to Københavngata

# Dansens Hus Vulkan 1 Dansenshus.no Bus 34, 54 to Møllerveien Tram 11, 12, 13 to Olaf Ryes plass

#### Riksscenen

Schous Kulturbryggeri,
Trondheimsveien 2
Riksscenen.no
Bus 30 to Herslebs gate
Tram 17 to Trondheimsveien
Tram 11, 12, 13 to Lilletorget or
Olaf Ryes plass

\* Due to renovation work on the 11, 12 & 13 lines, the tram does not stop at Schous plass and Hausmanns gate.

#### Kunstnernes Hus

Wergelandsveien 17 Kunstnerneshus.no Bus 21 to Josefines gate Tram 11, 17, 18 to Holbergs plass

#### Norsk Skuespillerforbund Welhavens gate 1 Skuespillerforbund.no Tram 11, 17, 18 to Holbergs plass

#### Vega Scene

Hausmanns gate 28 Vegascene.no Bus 34, 54 to Møllerveien

#### Løren

#### Kanonhallen

Peter Møllers vei 4b Kanonhallen.no Bus 21 & 28 to Einars vei Bus 23 to Lørenvangen Metro 4 to Løren Tram 17 to Sinsenterrassen

#### Grønland

#### Bananaz

Grønlandsleiret 47a Bananaz.no Bus 37 to Oslo gate Metro 1, 2, 3, 4, 5 to Grønland Tram 18, 19 to Munkegata

#### Interkulturelt Museum

Tøyenbekken 5 Oslomuseum.no/ interkulturelt-museum/ Bus 37 to Tøyengata Metro 1, 2, 3, 4, 5 to Grønland

#### City Center

#### Kulturkirken Jakob

Hausmanns gate 14 Jakob.no Bus 34, 54 to Jakob kirke Tram 11, 12, 13 to Lilletorget or Olaf Ryes plass

\* Due to renovation work on the 11, 12 & 13 lines, the tram does not stop at Schous plass and Hausmanns gate.

### Høvik

Henie Onstad Kunstsenter Sonja Henies vei 31, Høvikodden HOK.no Bus 160 to Høvikodden Train L1 to Blommenholm

#### Accessibility

In need of assistance? We can facilitate your visit to the theatre for wheelchairs, and we have a wheelchair accessible lift installed in our foyer. If you need assistance, extra help or to use the wheelchair lift, please contact us in advance by phone or at the ticket desk. Anyone with a disability certificate will receive a free ticket for their companion.

Parking: There are several HC parking spaces in the streets around the theater, including in Stockholmsgata, Dælenenggata and Malmøgata.