

**Jakob Oredsson
Heine Avdal and Yukiko
Shinozaki / fieldworks
Chiara Bersani
Lost Girls
Kate McIntosh
Mette Ingvartsen
Mallika Taneja
Ligia Lewis
Louis Schou-Hansen /
Karoline Bakken Lund
Mette Edvardsen
Daniela Bershan
Signe Becker
Findlay//Sandsmark
+
Seminars
Workshops
Talks
Lectures
Festival Club**

OITF.no

Oslo International Tea festival 2022



**10–19 March
10 days of Live Art experiences**

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

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

Tickets sales at Dansens Hus:
Open 1 hour before the show.

Ticket prices

- Single tickets: 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, DOGA and mimosa-studio.

For group bookings, contact us:
billett@blackbox.no

Free entrance for:

- *Symbiotic Surfaces (Black Box teater Beings)* by Jakob Oredsson
- *in gaps & patches* by Heine Avdal and Yukiko Shinozaki / fieldworks
- *Time has fallen asleep in the afternoon sunshine* by Mette Edvardsen
- *deader than dead* (film) by Ligia Lewis
- Seminars, talks, book launch and workshops
- Festival Club

For the following performances and events, check prices and book tickets:

- dansenshus.no for the performance *Dancing public* by Mette Ingvartsen
- vegascene.no for the film *Team Hurricane* by Annika Berg

Festival info desk:

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

Festival bar:

The bar at Black Box teater is open every day during the festival from 14.00 until 00.30. Meet up with old and new friends, colleagues and artists, for reading, working, chatting and partying. We serve good music, drinks and snacks.

Festival Club:

DJ-set party
19 March / 20.30
Black Box teater, foyer
Free admission, no registration

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

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.



Kulturdepartementet



Oslo



Jakob Oredsson *Symbiotic Surfaces (Black Box teater Beings)*
Photo Jakob Oredsson

Welcome!

This edition of Oslo Internasjonale Teaterfestival feels quite special. On March 11, 2020, while we were moving towards the final weekend of the festival, we had to put everything on hold, cancel the remaining shows and see the international artists return home – some of them before they had even reached the stage. That day marked the very beginning of two years of pandemic – of uncertainty, vulnerability and challenges. Many had to experience loss in various degrees: loss of close relatives, loss of a job, loss of income, loss of touring, loss of collaborations, loss of social encounters.

After an “online and at home” edition of the festival in 2021, we are grateful to finally be able to gather again in real life. This year, we can host international artists as well as Norwegian ones, as restrictions are lifted and the society is gradually opening up. Grasping how precious this moment is, this edition of the festival aims at celebrating collectiveness and togetherness, and to open up sensorial, sensitive and political perspectives.

Oslo Internasjonale Teaterfestival 2022 circulates around different forms of the collective. What does it mean to be together; as a choir, a band, a group, an assembly or in an intimate setting? What is the potential of the collective? Can one experience a sense of belonging in such a temporary community? How are you invited to join as an audience?

Several performances propose a dialogue between voices that belong to the present and the past, between the living and the dead, the performers and the audience. They convey a polyphony of bodies questioning norms and structures; and the stories of multiple identities and political bodies that have been invisibilized. Several artists throw a contemporary and current look upon history. The program also invites us to explore how individuals and the society, as well as bodies and places, interact. It unfolds the multiple possibilities when establishing relations – with resonance, dissonance, frictions, unison or symbiosis.

After months spent online, shaped by time efficiency and repetitive tempo, we reopen the festival with contrasting experiences of time and rhythm. The program is framed tightly, with fewer productions compared to the past editions. This way, we offer a smooth restart, allow space for breathing and rejoin gradually. This edition will begin with a gentle

bang, with productions that carry emotions, frenziness and vibrancy – a way for us to energize our bodies and minds. Gradually, the festival will dive into intimacy and slow motion, allowing deceleration and meditative spaces, before wrapping up with a sparkling closing party.

For this “reopening” edition, we present artists with whom we have had a long term collaboration over the past years – paying tribute to the value of faithfulness – as well as some who had visited Black Box teater recently with only one production or last year with a project online. This will be an opportunity to continue the conversations that were initiated with them and discover multiple facets of their work.

We are looking forward to being gathered for performances, seminars, talks, workshops and small chats. In asserting that a festival is vital as a meeting place, we wish that we – all together – may shape possible futures. Perhaps the different experiences we share together will contribute to an open and curious community during the festival – and hopefully after, too.

Let's join, enjoy, share, talk, question and spread!

– Anne-Cécile Sibué-Birkeland,
Artistic & General Director



Kate McIntosh *To Speak Light Pours Out*
Photo Christian Schuller



Ligia Lewis *Still Not Still*
Photo Moritz Freudenberg

Lost Girls

Opening concert

10 March / 20.00

● Black Box teater, foyer

Lost Girls is a duo consisting of artist and writer Jenny Hval and multi-instrumentalist Håvard Volden, who have collaborated on different projects for more than ten years.

Their record *Menneskekollektivet* was created in-between set structures and the energy of collective exploration. The title is Norwegian and translates to human collective, which adds to the feeling of a recording made as part of a strange, improvised performance project.

The music flickers; between club beats and improvised guitar textures; between spoken word and melodic vocal textures; between abstract and harmonic synth lines. Throughout the piece, Volden's guitar and Hval's voice come across as equals, wandering, wondering, meandering. Sharing the space.

Lost Girls leave both form and content, music and words, suspended in a piece in the puzzle of human performance. A human performance that resembles a rave party, but after the party's over and the music has been switched off. What is left is a collective inner monologue: The ravers have forgotten that the night can end, and as the sun rises, they slowly turn to stone, or melt down to water, or they are in the middle of some other metamorphosis that is more than just coming down.



Photo Lasse Marhaug

Musicians: **Jenny Hval, Håvard Volden and Kyrre Laastad**. Sound: **Linn Nystadnes**.

Jakob Oredsson

Symbiotic Surfaces

(Black Box teater Beings)

10–19 March / Ongoing 24-7

● Black Box teater façade

Symbiotic Surfaces (Black Box teater Beings) is a public work of scenography developed by Jakob Oredsson for the facade of Black Box teater. The work is a celebration of Black Box teater, the beings it hosts, has hosted and will host in the future, the multitudes of stories constituting the theater. Oredsson's work enters into a dialogue with the current situation Black Box teater is in, now that the building in Marstrandgata 8 is to be demolished and the theater must seek a new future home. *Symbiotic Surfaces (Black Box teater Beings)* brings the theater into the surrounding public environment, inverting it, inside surfaces of the theater to its outside surface.

The work consists of a constant stream of images which carry traces of the diverse stories of the place. Images of marks that everyone who has worked in the building has a relationship with, images that are clear signs of theater production, images of neglected events, of valued events, intimate relationships, collective achievements, images of architectural details and historical events from before Black Box teater moved into the building. This flow of images brings a feeling of the theater out to the street and invites passers-by to reflect upon the inside of this creative environment.

Jakob Oredsson is an artist and architect who has created scenography for numerous performances at Black Box teater. *Symbiotic Surfaces* is Oredsson's first solo work at Black Box teater, and is part of the artistic research project *Scenography as Symbiosis* at the Academy of Performing Arts, Østfold University College.



Photo Jakob Oredsson

Free admission
Duration: **Ongoing throughout the festival.**

+ 12 March / 15.00–16.00
Black Box teater, foyer
Jakob Oredsson and Hilde Methi in conversation. See page 42 for more information about this event.

Artist, scenographer: **Jakob Oredsson.**

Heine Avdal and Yukiko Shinozaki / fieldworks *in gaps & patches*

10–13, 15–18 March

16.00–18.00 weekdays & 14.00–16.00 weekends

- In the city, from Tjuvholmen Bystrand to Black Box teater (different route each day)

A gap can be a movement

A gap can be a thought

A gesture can mean many things

in gaps & patches takes place in different types of locations in a city. Seven performers present unplugged sculptures set out on a journey through the city of Oslo. They move along different pathways passing slowly through different types of sceneries.

This is a durational and fluid performance with no beginning and no end. The performance adapts to situations, settings and contexts at hand in an ongoing search for interaction with the environment. By employing bodies, textiles and other materials, the performers measure and produce frames that emphasize specific aspects and scales in a larger landscape, as part of an urban image or in a natural area. By integrating such frameworks, it highlights alternative readings of the body's connection to time, space and the environment.

Heine Avdal and Yukiko Shinozakis / fieldworks create projects in both theatrical and non-theatrical environments. Through interaction with well-known rooms and by treating them a little differently, one can rethink one's own perception of everyday life. Avdal and Shinozaki have previously visited Black Box teater and Oslo Internasjonale Teaterfestival with a number of performances, among them *gone here (yet) to come and carry on*.



Photo Yukiko Shinozaki

Premiere

Free admission, no registration.
Duration: 2 hours, come and go as you wish.

You can catch the performance at the beginning of the route or along the way. It will be a new route every day.

Check the map on OITF.no

Concept, direction: Heine Avdal, Yukiko Shinozaki. Created and performed by: Ieva Gaurilčikaitė Sants, Ingrid Haakstad, Morten Liene, Krisjanis Sants, Eivind Seljeseth, Cecilie Lindeman Steen, Yukiko Shinozaki, Heine Avdal. Writer: Marie Bergby Handeland. Management: Bob Van Langendonck. Produced by: Avdal Production, fieldworks.

Chiara Bersani

Seeking Unicorns

10–11 March / 17.00

● Design and Architecture Norway (DOGA)

*You aren't the one interpreting me,
I'll show you the way to understand me.
I take the responsibility to draw
the image that the world will have of myself.*

What happens in collective imagination when a mythological figure emerges without a basic myth that justifies its existence? For centuries, the unicorn has changed its form from a pagan creature to a symbol of the pope, a magical healer and guardian of girls' chastity, until it eventually became a pop icon. The unicorn, a creature without homeland and history, used and abused by humans, deprived of the right to speak.

In *Seeking Unicorns*, Chiara Bersani wants to do right by the unicorns' grief. She will give them love, a story, a choice. *Seeking Unicorns* is designed for non-theatrical rooms where the unicorn tries to find itself in a new form and embark on a journey that will be different for each spectator.

Chiara Bersani is an Italian choreographer, stage artist and performer. She creates performances where the body is a testimony to lived history. Her works are about the body as a political unit, about clashes and encounters with society. During Oslo Internasjonale Teaterfestival 2021, you could experience her performative object *Fionde*, which was delivered to your own home.

In collaboration with Dansens Hus



Photo Roberta Segata

Duration: 45 minutes

Presented in the framework of
Aerowaves, Co-funded by the
Creative Europe programme of the
European Union.

Creation, action: **Chiara Bersani**. Sound
design: **F. De Isabella**. Stage manager:
Paolo Tizianel. Dramaturgical adviser: **Luca
Poncetta, Gaia Clotilde Chernetih**. Moving
coach: **Marta Ciappina**. Artistical adviser:
Marco D'Agostin. Styling: **Elisa Orlandini**.
Producer: **Giulia Traversi**. Administrative
adviser: **Chiara Fava**. Diffusion and
Communication: **Eleonora Cavallo**.

Kate McIntosh

To Speak Light Pours Out

11 March / 21.00

12 March / 17.00

● Black Box teater, Store scene

They say when we're all in the same space listening together, our heartbeats might end up synchronizing. But our breathing will not, our breathing will stay polyrhythmic.

They say listening might be the most complex of all human behaviours.

To listen is a state of tension.

(Listening across difference.)

(Listening further than you can see.)

– Kate McIntosh

Mixing the work of different writers, composers and performers, *To Speak Light Pours Out* is a performance that immerses the audience in a powerful listening space; creating a sonic world that channels the energy of rhythms, voices, texts, and their meanings.

With the physical pleasure and disorientation of polyrhythmic beats and the raw energy of voices that layer up sonic and spoken images, the tensions are both political and poetic, liberating and activating.

To Speak Light Pours Out is an invitation to enjoy the sharp energies of positive disturbance and resolute possibility, a shout-out to the lust for transformation, resistance, and new shapes of being.

Kate McIntosh is an artist who practices across the boundaries of performance, theater, video and installation. She has visited Black Box teater earlier with the works *Worktable* and *In Many Hands*.



Norwegian
Premiere

Photo Rolf Arnold

Duration: 90 minutes

In English

+ 13 March / 12.00–15.00

Rom for Dans, Svart produksjonsrom

Workshop with Kate McIntosh and Ghyslaine Gau. See page 48 for more information about this event.

A project by Kate McIntosh in collaboration with Ghyslaine Gau, Arantxa Martinez, Anja Müller, Stina Fors. Light design: Minna Tiikkainen. Sound design: Stefan Schneider. Stage realisation & studio assistance: Anda Skrejane. Music composition: Katharina Ernst, Beatrice Graf. Text by or inspired by: a.o. Season Butler, Jo Randerson, Rebecca Tamás, Bek Coogan, Paul B. Preciado, Tim Etchells, Astrid Korporaal, Elders of the Hopi Nation, Alice MacKenzie, Ebba Petrán. Production direction: Sarah Parolin. Light, sound, stage direction: Michele Piazzzi. Technical support: Hanna Kritten Tangsoo. Administration: Laura Deschepper. Artistic advice: Tim Etchells, Sarah Parolin. Cooks: Hila Lahav, Silvia Feliziani, Wim May. A production by: SPIN vzw.

Mette Ingvarsten

Dancing Public

11–13 March / 19.00

● Dansens Hus

The Dancing Public is a solo performance by and with dancer and choreographer Mette Ingvarsten. The performance is a summary of the distinctive year 2020 that explodes in a mixture of intense movements and music that makes it difficult to sit still. Ingvarsten invites to a dance marathon where anyone who wants can join.

Are we ready to be high on life again? Do we need to get rid of the body's spiritual waste after the ravages of the pandemic?

In a historical context, dance, in all its extreme and violent forms, has been a response to, among other things, disease and war. Ingvarsten calls out to the large crowds that come together in the streets to dance uncontrollably.

The performance looks back in time. At the same time it is a dance party and a concert that looks at how dance can affect the community after such a long time in isolation and closed, social arenas. Is there a gigantic, unsaturated need for movement in our bodies that needs to be vented? Close your eyes, feel for yourself and throw yourself into it.

Mette Ingvarsten is a Brussels based dancer and choreographer. She has previously presented the works *69 positions*, *evaporated landscapes* and *21 pornographies* at Black Box teater.

In collaboration with **Dansens Hus**



Photo Hans Meijer

Norwegian
Premiere

Duration: **70 minutes**

+ 12 March / 13.00–15.00

Dansens Hus, Studioscenen

Workshop with Mette Ingvarsten.

See page 48 for more information about this event.

+12 March / 17.00–18.00

Dansens Hus, Studioscenen

Lecture: *Social Choreography, Part I*

by **Bojana Cvejić**. See page 44 for more information about this event.

Concept, performance: **Mette Ingvarsten.**

Lighting design: **Minna Tiikkainen.**

Set design: **Mette Ingvarsten, Minna Tiikkainen.** Musical arrangements: **Mette Ingvarsten, Anne van de Star.** Costumes:

Jennifer Defays. Dramaturgy: **Bojana Cvejić.** Technical direction: **Hans Meijer.**

Sound technician: **Anne van de Star.**

Company management: **Ruth Collier.**

Production, administration: **Joey Ng.**

Louis Schou-Hansen / Karoline Bakken Lund *Afterlife*

12–13, 18–19 March / 19.00

● mimosa–studio

Afterlife breaks into the origins of classical ballet in the Renaissance, where dance still took the form of “folk dance” for the white aristocracy. In *Afterlife*, Louis Schou-Hansen and Karoline Bakken Lund want to envision new futures for ballet. They play with fantasies of “what if” and disrupt oppressive narratives that are still rendered to this day. What could classical ballet look like if it originated today and was shaped by bodies and identities that were excluded from the origins of ballet?

In the Renaissance ballet, much of the symbolism was about binary understanding of gender, sexuality and reproduction. Based on original dances from the Renaissance, the team of three performers, Schou-Hansen and Bakken Lund create remixes. They rock with symbolism and mix references in an attempt to write themselves into a story that never belonged to them. *Afterlife* is an alternative story, a non-binary space and ambiguous interpretations of a renaissance that never happened.

Louis Schou-Hansen is a dancer and choreographer and this is their first performance at Black Box teater. Karoline Bakken Lund is a transdisciplinary artist who works with sculpture, scenography and costumes.



Photo Julie Hrnčířová

Duration: **approx. 60 minutes**
mimosa–studio is not accessible for wheelchairs.

+ 13 March / Directly after the performance
**Aftertalk with Louis Schou-Hansen
and Karoline Bakken Lund.**
See page 42 for more information about
this event.

Project direction: **Louis Schou-Hansen.**
Costume and sculptures: **Karoline Bakken
Lund.** Co-making performers: **Amie Mbye,
Georgiana Dobre, Elise Nohr Nystad.**
Music: **Petra Skibsted / Peachlyfe.** Artistic
advisor: **Sebastian De Line.** Reconstruction
of renaissance dances: **Elizabeth Svarstad.**
Conversations with performers: **Maritea
Dæhlin.**

Mallika Taneja

Be Careful

13, 15 March / 17.00

14 March / 21.00

● Black Box teater, Lille scene

Caution is central to a woman's experience of life. It is prescribed, imbibed and practiced with rigor, so that women can be 'safe'. *Be Careful* is a satirical piece that challenges this notion of safety. Rooted in a widespread anger about the everyday violence against women, the performance confronts the unfortunate conflation between the manner in which women dress and the atrocities committed against them.

Stripping down a culture hiding behind its ignorant, prudish mores, Mallika Taneja exposes the contradictions of India's stagnated social progress. Although rooted in India, *Be Careful* resonates with people all over the world.

Taneja returns to the show, in a world where the words 'be careful' and being safe have taken on newer and seemingly more urgent meanings. The piece, however, does not forget the history that now seems to have been buried under the weight of the newest virus.

Taneja is a New Delhi based performing artist who has created performances such as *Rest of the Struggle* and *Women Walk at Midnight*. During Oslo Internasjonale Teaterfestival 2021, she presented the interactive online performance *Allegedly*, which was played simultaneously in several countries, including India and Nepal.



Photo Tani Simberg

Duration: 50 minutes
In English

Concept, performance: Mallika Taneja.
Be Careful was first created at the Tadpole Repertory in 2013, as part of their show NDLS.

Ligia Lewis

Film: *deader than dead*

13 March / 14.00–20.00

14–16 March / 14.00–23.30

● Black Box teater, foyer

deader than dead was a performance that developed into a film. The starting point was an investigation of deadpan, an unaffected manner that comically illustrates emotional distance. Ligia Lewis started by creating this choreography for ten dancers who she placed in a gallery. The dance was dead in its repetition, limited, as it ran from wall to wall.

Due to covid, she had to reduce the cast to four performers, and switched to a more theatrical presentation. In this new work, the dancers use Macbeth's concluding monologue ("Tomorrow, and tomorrow, and tomorrow"), which reflects on repetition and meaninglessness.

The various sections illustrate or parody death, stagnation and emptiness. *deader than dead* deals with black and brown experience, it is about time that goes into a loop and how touch can be both acts of care and of violence. The work is structured as a musical lament. Nevertheless, Lewis presents her gloomy theme with a healthy dose of humor.

Ligia Lewis is a Berlin based choreographer and dancer. She has previously visited Black Box teater with *minor matters*. Her performance *Still Not Still* is also presented during Oslo Internasjonale Teaterfestival 2022.



Photo Ligia Lewis



Free admission, no registration.
Duration: 19 minutes, ongoing screening.

Concept, artistic direction, choreography, set design: **Ligia Lewis**. In creation with performers: **Ligia Lewis, Jasper Marsalis, Jasmine Orpilla, Austyn Rich**. Sound dramaturgy, design, film score: **Slauson Malone, with excerpts by S. McKenna**. Costume design: **Marta Martino**. Texts: **Ligia Lewis, Ian Randolph, Shakespeare, Ian McKellen (on Shakespeare)**. Song: **Guillaume de Machaut, "Complainte: Tels rit au main qui au soir pleure (Le remède de Fortune)," ca. 1340s**. Wigs: **Gabrielle Curebal**. *deader than dead* is created for Made in LA 2020 / Hammer Museum. Made in LA 2020 / A version is organized by the Hammer Museum in partnership with The Huntington Library, Art Museum, and Botanical Gardens. See page 68 for full credits.

Ligia Lewis

Still Not Still

14–15 March / 19.00

● Black Box teater, Store scene

Facts are simply perceptions and surfaces. You go round and round fall on the ground. What is the condition of bad fait(h). What is deader than dead?

Still Not Still is a choreography for seven performers, a composition that emerges out of the dark space that is history for black and non-Western subjects. In response to this exclusion from the past, Lewis leverages darkness as a site for critical imaging and imagining. She makes use of the early musical form of a “complainte” – a prolonged lament or musical poem. Through the confluence of comedy and tragedy, Lewis evokes with poetic and comedic force a unique theatrical language full of dark humor and surrealist imagery, disrupting any fantasy of historical progress. Thus, Lewis imagines a world out of time, a world at a standstill.

Ligia Lewis is a Berlin based choreographer and dancer. She has previously visited Black Box teater with *minor matter*. During the festival this year her film *deader than dead* is also presented.



Photo Moritz Freudenberg



Duration: 100 minutes

Concept, choreography, artistic direction: **Ligia Lewis**. Performance: **Boglárka Börcsök, Darius Dolatyari-Dolatdoust, Corey-Scott Gilbert, Cassie Augusta Jørgensen, Justin Kennedy, Jolie Ngemi, Damian Rebgetz**. Dramaturgy: **Maja Zimmermann**. Outside eye: **Dragana Bulut**. Lighting design, technical direction: **Joseph Wegmann**. Set design: **Claudia Besuch (Gali)**. Costume: **Marta Martino**. Sound design & composition: **S. McKenna**. Acoustic & electric guitar: **Joey Gavin**. Assistance: **Lissa-Johanna Volquartz**. Stage technician (tour): **Şenol Şentürk**. Production management: **Hannes Frey (HAU Hebbel am Ufer)**. Production assistance: **Vera Laube (HAU Hebbel am Ufer)**. Touring & distribution: **Sina Kießling, Nicole Schuchardt**.

Mette Edvardsen

Time has fallen asleep in the afternoon sunshine

16–17 March / 16.00–19.00

● Black Box teater, foyer

– A library of living books

In *Time has fallen asleep in the afternoon sunshine*, performers memorize a book of their choice. Together they form a collection of living books. The books are passing their time in a library ready to be met by you. You choose a book you want to read, and the book takes you to a place in the library, in the cafe or on a stroll outside, while reciting its content.

The idea of the library of living books comes from the sci-fi novel *Fahrenheit 451* by Ray Bradbury. It is a vision of a future where books are forbidden because they are considered dangerous, a society where happiness is to be achieved in the absence of knowledge and critical thinking. The number 451 refers to the temperature at which paper starts to burn. In a community, an underground movement, people learn books by heart in order to reserve them for the future.

In the process of learning a book by heart, the reader enters the role of the author and becomes the book. No matter how much you learn something by heart, you have to keep practicing, otherwise you will forget it again. The practice of memorization is a continuous process of remembering and forgetting.

Mette Edvardsen is a dancer and choreographer who works interdisciplinary with video, books and writing. *Time has fallen asleep...* is an ongoing project started in 2010, and it has visited Black Box teater several times. Now it is presented again with new books.



Photo Mette Edvardsen

Duration: 30 minutes

Free admission

Registration:

billettansvarlig@blackbox.no

In Norwegian, English or French

Concept: Mette Edvardsen. With:
Marit Ødegaard, Roza Moshtaghi,
Mette Edvardsen. Production:
Mette Edvardsen / Athome.

Daniela Bershan

OCEAN

16 March / 19.00

17 March / 18.00

● Black Box teater, Store scene

*"We can write Atlantic on the Ocean,
it only says so much about what is really there..."*
– From a love letter received in 2013

You are invited to occupy one of the beds placed around the *OCEANS* 360-degree layout. Three guides move to the sounds and rhythms of the breath while a live soundtrack slowly transforms from the intimate to the vast. *OCEANS* honors well-known acts of reproductive work and the sacred feminine.

Feminine energy and intelligence have been systematically suppressed for thousands of years. One of the patriarchy's most important tools for oppression is the mystification and control of the feminine. When the feminine is oppressed, we also suppress something that is fundamental to human existence, and separation and division take over.

OCEANS seeks to overcome this division and rather practice connections. *OCEANS* is a collective, experimental and spiritual moment – it investigates concrete relations to the material beyond the human and explores the tangible value of reproducing our lives sustainably.

Daniela Bershan a.k.a. Baba Electronica is an artist, DJ and researcher, and works with everything from sculpture and performance to community planning and sound. Her work examines the ecological, historical, emotional and political dimensions of reproductive work.



Collages Daniela Bershan and Sabrina Seifried

Duration: 3,5 hours

By: Daniela Bershan in connection with
Aubrey Birch, Sara Leghissa, Sabrina
Seifried. Guided and performed by:
Daniela Bershan, Aubrey Birch, Sara
Leghissa. Costumes: Sabrina Seifried.
Live Sound: Daniela Bershan. Set and
Objects: Daniela Bershan. Energy
Coaching: Fi James. Video Trailer:
Christopher Daley. Executive Production:
GROUNDWERK and Performing
Arts Forum.

Signe Becker

The Beholder

17, 19 March / 14.00, 15.00, 16.00, 17.00

18 March / 18.00, 19.00, 20.00

● Black Box teater, Lille scene

Wind, sound, light, textile

Leaf, shell, sling, sack, basket, bag, bottle

pot, net, container, womb

O' behold

The Beholder

The thing to put things in

the container for the things contained

O' behold

The holder

The being

The Beholder!

The Beholder is a textile installation by set designer and visual artist Signe Becker. It is a sensual work where sound, light and a large textile are composed and choreographed together into a holistic experience. The work is a response to the book *The Carrier Bag Theory of Fiction*, by Ursula K. Le Guin, which proposes the carrier bag as the first cultural tool – a correction to the masculine story we know about the sword, spear or bone as the first device.

Le Guin talks about how it is human to put useful, edible or beautiful things in a bag or basket and bring it home. The home is a larger container with people in it, here you take what you have collected from the bag, share it or store it in another container. The next day you may do the same thing again. And if this is human behavior, says Le Guin, then I am a human being.

Signe Becker works interdisciplinary with spatial installations, often with a textile starting point. She has previously visited Black Box teater a number of times, amongst them with the work *Skeleton Woman* created in collaboration with Ingvild Langgård, and with the company Verk Produksjoner.



Artwork **Signe Becker**

Duration: **30 minutes**

By: **Signe Becker**. Sound design: **Per Platou**. Light design: **Martin Myrvold**.

Findlay//Sandsmark

every night in my dreams

(early Cameroon)

18 March / 21.00

19 March / 19.00

● Black Box teater, Store scene

With *every night in my dreams (early Cameroon)* Findlay//Sandsmark examine how a place can leave an imprint on the body and the senses, taking impulse from the childhood of Marit Sandsmark, who was born and grew up as a child of Christian missionaries in Ngaoundere, Cameroon. The small town, culture and people Marit knew as a child has undergone overwhelming change, and the global economic system we live off continues to ravage Africa.

How does one recall one's past, filled with so much love, in the context of a void that feels impossible and unapproachable, and at the same time seems so necessary to address and understand?

When the pandemic lockdown made a journey to Ngaoundere impossible, Findlay//Sandsmark found a starting point by exploring other ways of addressing the void. Using ritual and hypnotic experience, multiple layers arise from memories and fragments. These imagined states find their way into clay objects, lights and shadows, patterns, shapes and sounds, and not the least, in the body of the solo performer as she negotiates and interacts with the landscape.

Findlay//Sandsmark is a Stavanger based performance company working across the disciplines of dance, theater, live music and video art in a collaborative and collective effort. They have visited Black Box teater and Oslo Internasjonale Teaterfestival several times, most recently in 2019 with the performance *lowlands (FL)*.

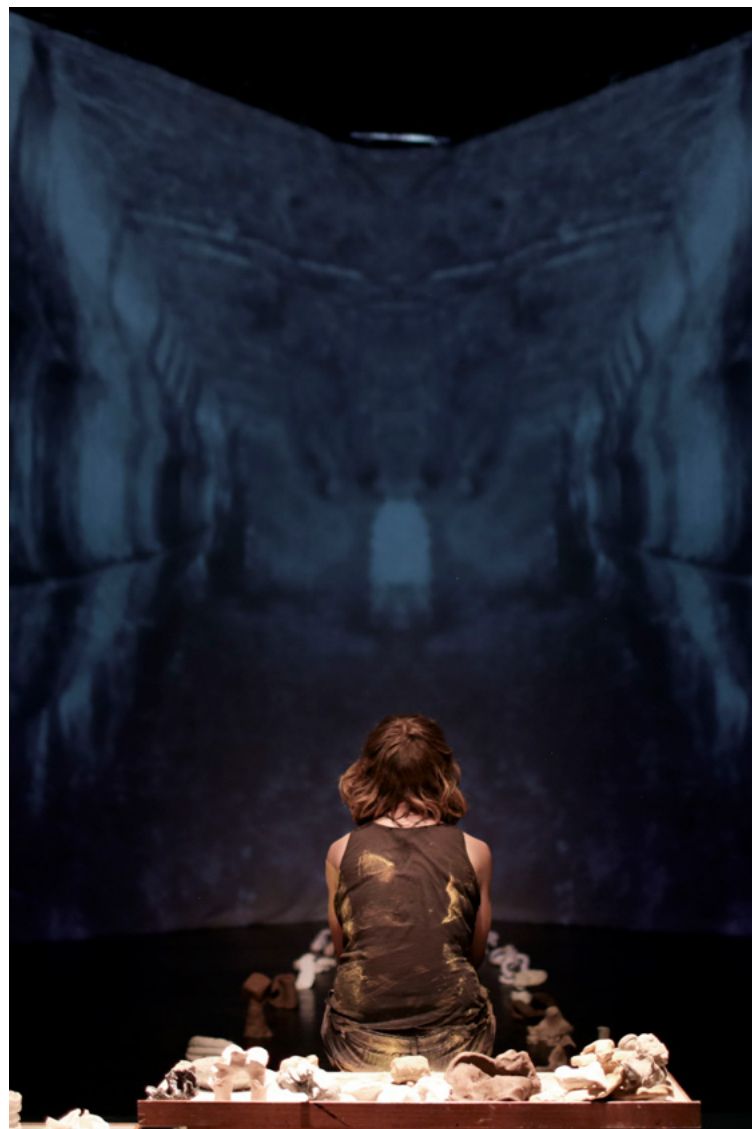


Photo Minna Suojoki

Duration: 60 minutes

+ 19 March / 11.00–12.30

Black Box teater, foyer and Store scene

Morning object meditation: Workshop with Findlay//Sandsmark. See page 50 for more information about this event.

By: Findlay//Sandsmark (Marit and Iver) with Victoria Heggelund, Jim Dawson, Jean-Vincent Kerebel, Peter Warren, Jessica Moss, Jon Refsdal Moe, Fabrice Moinet, Laurent Ravot and André Bratten. Rehearsal and research partners: Pål Asle Pettersen, Gaute Granli, Thore Warland, Ketil Fred Hansen, Mai Pascal Nkenmegni.



Mette Ingvarsten *Dancing Public*
Photo Hans Meijer



Jakob Oredsson / *Symbiotic Surfaces (Black Box teater Beings)*
Photo / Jakob Oredsson



Louis Schou-Hansen / Karoline Bakken Lund *Afterlife*
Photo Julie Hrnčířová

Open up!

Join a wide range of seminars, talks, workshops and other activities on the topical program of Oslo Internasjonale Teaterfestival. We are happy to invite you to a variety of formats, including shared practices, workshops, talks, seminars, film screenings, a book launch and a party.

Free entrance for all activities except for the film screening at Vega Scene.

Welcome!

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Jakob Oredsson and Hilde Methi in conversation

12 March / 15.00–16.00

● Black Box teater, foyer

Jakob Oredsson's work *Symbiotic Surfaces* (*Black Box teater Beings*) is realized on the facade of Black Box teater throughout Oslo Internasjonale Teaterfestival. The work interweaves multiple beings and layers of stories, which are part of Black Box teater's history – stories that will further weave into this conversation on how scenography relates to places, traces and ecology.

Hilde Methi is an independent curator based in Kirkenes. Her work investigates the relationship of her own locale to a larger geopolitical setting.

No registration required.
In English.

Aftertalk with Louis Schou-Hansen and Karoline Bakken Lund

13 March after the performance

● mimosa-studio

Right after the performance *Afterlife*, there will be an aftertalk with Louis Schou-Hansen and Karoline Bakken Lund. The talk will be moderated by Ines Belli.

No registration required.
In English.

Caspar Eric and Bjørn Hatterud in conversation

14 March / 17.00–18.00

● Vega Scene, salongen

The authors Bjørn Hatterud and Caspar Eric meet in this conversation where they discuss power, class, ability and language. Can art be a creator of change in a society where productivity of a body is what determines its value? Hatterud and Eric will also read from their new books and projects. Hatterud will read from *Skeive ikoner* (Queer icons), that will be released on 19 March. Eric will read from the book he is writing at the moment, with the working title *NEWBALANCE*. The conversation will be moderated by Elin Grinaker.

No registration required. In Danish and Norwegian.



Jakob Oredsson



Hilde Methi



Louis Schou-Hansen



Karoline Bakken Lund



Caspar Eric



Bjørn Hatterud

Lecture: *Social Choreography – Part 1* by Bojana Cvejić

12 March / 17.00–18.00

● **Dansens Hus, Studioscenen**

Appearances of disorder

Social choreography has been associated with harmonious arrangements of dancing bodies and individual gestures in which images or protocols of social order are aesthetically manifest. Yet, every age in Europe has known occasional eruptions of disorderly movements on an individual and massive scale, driven by crisis, illness, madness, protest, or rapture. In such moments, the people seem to appear on the public stage, and we ask: are these appearances of disorder choreographed, too? How does the aesthetic of disorder in the everyday movement shape the social?

Bojana Cvejić works in philosophy, dramaturgy and performance and dance studies. Among several books, she is author of *Choreographing Problems* (2015) and *Toward a Transindividual Self* (with Ana Vujanović, forthcoming). Cvejić is Professor of Dance Theory at KHiO Oslo National Academy of the Arts.

No registration required.

In English.

Presented by Dansens Hus.

Visit dansenshus.com for more information.



Bojana Cvejić Photo **Bea Borgers**

Seminar:
Building communities – a counterweight to polarization
19 March / 13.00–16.00
● **Vega Scene, salongen**

During the last years we have seen several attacks on artists and art organizations – both in Norway and around the world. This is an attack on artistic freedom. We have been writing and talking about the growing polarization, but in this seminar we want to change the angle and talk about how we can build communities.

In this seminar Iris Beau Segers from C-rex, Philine Rinnert from Die Vielen and Celina Jerman Bright-Taylor from Safemuse will talk about their work on building communities.

Die Vielen is a German network of artists and art organizations who stand together against right-wing extremism and attacks on artistic freedom. Safemuse fights for artistic freedom among other things by offering residencies to persecuted artists. C-rex is the center for extremism research at the University of Oslo.

The seminar will be moderated by Nicolai López.

No registration required.
In English.

This seminar is a collaboration between Black Box teater and Goethe-Institut, and is a part of the series *Uncivil Societies*.



Iris Beau Segers



Philine Rinnert



Celina Jerman Bright-Taylor

Workshop with Mette Ingvarlsen

12 March / 13.00–15.00

● **Dansens Hus, Studioscenen**

For professional dance artists and students.

Presented by Dansens Hus.

Visit dansenshus.com for registration and more information.

Workshop with Kate McIntosh & Ghyslaine Gau

13 March / 12.00–15.00

● **Rom for Dans, Svart produksjonsrom**

In this workshop McIntosh and Gau share several physical practices that stimulate kinaesthetic experience of the body in transformation. Through simple but specific tasks of movement and imagination, participants can playfully explore physical relations between bodies, “becoming” other bodies, and renewing the sensations of our current bodies.

This workshop can be of value to anyone interested in body practices – as a performer, teacher, therapist or other. The work is physical but gentle, with some body contact between participants, and does not require special fitness or training.

Registration required: Visit OITF.no for more information.

In English.



Mette Ingvarlsen Photo **Bea Borgers**



Workshop with Kate McIntosh & Ghyslaine Gau Illustration **Daria Gatti**

Morning object meditation:

Workshop with Findlay//Sandsmark

19 March / 11.00–12.30

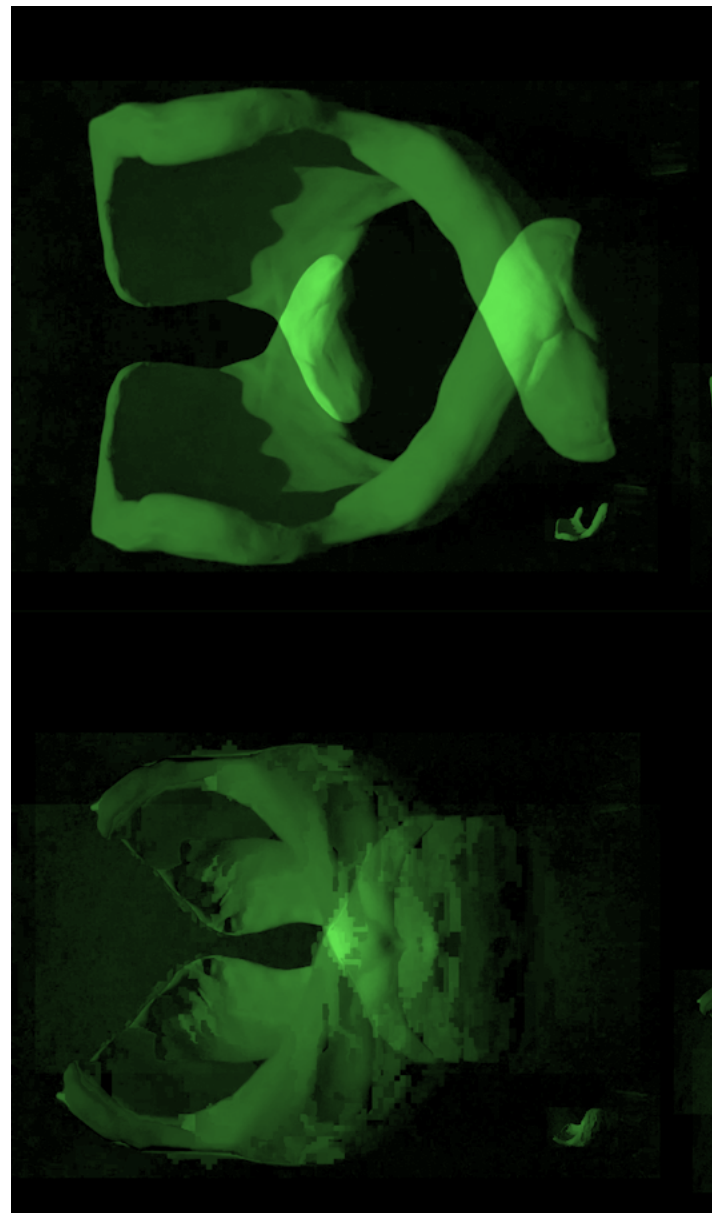
● Black Box teater, foyer and Store scene

During the development of the performance *every night in my dream (early Cameroon)*, Findlay//Sandsmark involved local communities to share some aspects of research and inspiration in an open studio format.

During the festival they invite the audience to join them in a meditation practice they have kept up as part of the process – a practice that includes participating in sculpting landscape objects, using clay. The process of sharing lasts approximately one hour.

The workshop is open for all, and children (12+) are very welcome to join together with their adults! We will serve coffee and baked goods before the meditation.

No registration required.
In English.



Artwork Findlay//Sandsmark

Book launch:

***Stranger Within* by Mia Habib and Jassem Hindi**

13 March / 14.00

● **Litteraturhuset**

Stranger Within is the result of a long-standing art project by Mia Habib and Jassem Hindi, and their work in the North of Norway.

For two years, Habib and Hindi have performed in people's houses in exchange for a meal or a coffee. They played for teachers, priests, sled dog breeders, office workers, a former police officer, a future Sámediggi president.

Stranger Within is developed in a spirit of hosting strangers with strangeness, where art is stuck in reality. The work offers us the precious stories they were told along the way, and horror poems, and mysterious images of the North. This is a broken history of Norway, shaped like a haunted land, fretting at the remains of the day.

The book contains texts by Aase Berg, Siri Broch Johansen, Henri Michaux, Slincraze, Liv Helene Willumsen as well as pictures by Ingun Mæhlum, scandals in Alta, memories of the war, picture of the spy Frode Berg, and much more.

The book is published by Orkana.

No registration required.
In English and Norwegian.



Mia Habib and Jassem Hindi, *Stranger Within* Photo Nicolai López

Film screening:

***Team Hurricane* (2017) by Annika Berg**

Screening dates and times will be released on OITF.no

● **Vega Kino**

The Danish director Annika Berg's debut film, *Team Hurricane*, is a portrait of eight 14 to 17-year-old girls. Meet a group of unique and eccentric teenagers! As they struggle with their own painful realities like eating disorders, gender identity and self-harm, they find safety and warmth in their own punk-ish girl-gang. Their free space – a local youth club – is closing down. As a response to this devastating event, they decide to host an art exhibition – a way to leave with style.

The style of *Team Hurricane* is as punk and multifaceted as the characters portrayed in it. Unfolding as a stream of consciousness, it is a crossover between documentary and fiction, packed with montages and pop cultural images as flashy fonts, Instagram, video blogs and 90s web aesthetics. *Team Hurricane* is a gem that presents an unfamiliar female perspective, both in front of and behind the camera.

Team Hurricane is presented in collaboration with Vega Kino.

Screenplay, direction: **Annika Berg**

Cast: **Eja Penelope Roepstorff, Ida Glitre, Maja Leth Bang, Mathilde Linnea Daugaard Jensen, Elise Pedersen, Sara Morling, Zara Munch Bjarum**

Country: **Denmark**

Producer: **Katja Adomeit**

Cinematographers: **Louise McLaughlin**

Editors: **Sofie Marie Kristensen**

Language: **Danish**

Subtitles: **English**

Duration: **96 minutes**

Visit vegascene.no for tickets



Team Hurricane Annika Berg

Bookshop

Black Box teater, foyer

Visit our bookshop during the opening hours! In the bookshop at Black Box teater, you will find a small selection of books. Those have either been suggested by the artists, are related to their practice, or thematically evolve around our artistic and topical program. During the festival the bookshop will include a special book selection by writers Bjørn Hatterud and Caspar Eric, freshly launched *Stranger Within* by Mia Habib and Jassem Hindi – and more books connected to the artists from the festival program!

Festival closing party with DJ Fadlabi

March 19 / 20.30–00.30

Black Box teater, foyer

Join us and dance!

Fadlabi will play all sorts of dance music from the wrong side of the global economy!

Fadlabi is an Oslo-based artist from Sudan. He has graduated from the Academy of Fine Arts in Oslo, Al-Neelain University in Khartoum and Sudan University.

Free admission

No registration required.



Fadlabi Photo **Karin Erixon**



Ligia Lewis *Still Not Still*
Photo Moritz Freudenberg

Assurance of integrity: for a safe and inclusive working space

Black Box teater is fostering inclusion and diversity. We are committed to contribute 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 with 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 depending on the given situation. Due to this, it is very important for Black Box teater that we keep the dialogue on how to face discrimination and harassment alive.

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.

Excerpts of their message:

“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.”

balansekunstprosjektet.no



Findlay//Sandmark *every night in my dreams (early Cameroon)*
Photo Minna Suojoki



Louis Schou-Hansen / Karoline Bakken Lund *Afterlife*
Photo Julie Hrnčířová



Ligia Lewis *Still Not Still*
Photo Moritz Freudenberg



Photo Anna Penkova

Team

Artistic and General Director:

Anne-Cécile Sibué-Birkeland

Head of Administration:

Magnus Salte

HR and payroll manager:

Jan-Inge Haugen

Head of Production:

Karoline Bjune

Production and Administration

Assistant: **Ida Marie Sandvik**

Head of Communication: **Sara Wegge**

Program Dramaturge:

Elin Amundsen Grinaker

Mediation manager /

Topical program: **Anna Penkova**

Ticket and distribution manager:

Janne Mikkelsen

Graphic Designer:

Kristoffer Busch

Head of Technical Department:

Jean Vincent Kerebel

Sound Manager: **Morten Pettersen**

Stage and Video Manager: **Agnar Ribe**

Freelance technical department: **Heidi,**

Jonas, Emil, Chris, Dorian, Truls, Mohi,

Coco & Co.

Front of house & Bar Manager:

Morten Kippe

Front of house & Bar Staff:

Maren Serine Andersen, Grettir

Einarsson, Lærke Grøntved, Sunniva

Lind Høverstad, Ida Holthe Lid,

Janne Mikkelsen, Mohamed

Abdirashid Mohamed, Andrea

Skotland, Kjersti Aas Stenby,

Åsne Storli, Viola Othilie Tømte.

Team joining for the festival:

Technical Manager / site-specific

productions: **Patrick Wharton**

Festival Producer: **Andrea Skotland**

Volunteer Coordinator & Festival

Producer: **Ingeborg Husbyn Aarsand**

Volunteers: **Anette Madsen, Birgitte**

Maaïke Feddersen, Miriam Gjerstad,

Sara Enger Larsen, Anna Dordisdatter

Malkenes, Aidan Moesby, Federica

Perelli, Lidia Gimenez, Hanna

Marrandi, Iselin Marlen Kallestad

Aagård, Soz Rødland, Oliver Sale,

Kristine Brusdal, Tina Lund Eriksen.

Many thanks to the freelance

technicians and all the volunteers.

Colophon

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Anne-Cécile Sibué-Birkeland

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Elin Amundsen Grinaker

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Print: **TS Trykk**

Edition: **1000**

© **Black Box teater 2022**

Co-producers

Jakob Oredsson

Symbiotic Surfaces

(Black Box teater – Beings)

Co-production: **Black Box teater (Oslo)**. Supported by: **Norwegian Artistic Research Programme (NARP), Norwegian Theater Academy.**

Heine Avdal and Yukiko Shinozaki / fieldworks

in gaps and patches

Co-production: **Black Box teater (Oslo), RIMI/IMIR SceneKunst (Stavanger), PACT Zollverein (Essen)**. Supported by: **Arts Council Norway, Vlaamse Overheid.**

Chiara Bersani

Seeking Unicorns

Co-production: **Santarcangelo Festival, CSC – Centro per la Scena Contemporanea (Bassano del Grappa)**. With the support of: **Centrale FIES (Dro, Trento), Graner (Barcelona), Carrozzerie | N.o.T. (Roma), CapoTrave/Kilowatt (Sansepolcro), ResiDance XL – luoghi e progetti di residenza per creazioni coreografiche azione della Rete Anticorpi XL – Network Giovane Danza D'autore coordinata da L'arboreto – Teatro Dimora di Mondaino.**

Kate McIntosh

To speak light pours out

Co-production: **Kaaitheater (Brussels), Vooruit Kunstencentrum (Gent), BUDA Kunstencentrum (Kortrijk), PACT Zollverein (Essen), Künstlerhaus Mousonturm (Frankfurt am Main), Residenz Schauspiel Leipzig (Leipzig), Black Box teater (Oslo), BIT Teatergarasjen (Bergen), Rosendal Teater (Trondheim), SPRING (Utrecht), Wiener Festwochen (Vienna)**. Funded by: **Vlaamse Overheid, Vlaamse Gemeenschapscommissie**. Supported by: **NATIONALES PERFORMANCE NETZ Coproduction Fund for Dance, which is funded by the Federal Government Commissioner for Culture and the Media. Residency: Tanzfabrik (Berlin), Centrale Fies_ Passo Nord (Dro).**

Mette Ingvarsen

The Dancing Public

Co-production: **PACT Zollverein (Essen), Kaaitheater (Brussels), Festival d'Automne (Paris), Tanzquartier (Vienna), SPRING Performing Arts Festival (Utrecht), Kunstencentrum Vooruit (Ghent), Les Hivernales (Avignon), Charleroi danse centre chorégraphique de Wallonie – Bruxelles, NEXT festival, Dansens Hus (Oslo)**. A production of: **Great Investment vzw**. Supported by: **the Fondation d'entreprise Hermès within the framework of the New Settings, Program, Bikubenfonden**. With the support of: **Kunstencentrum Buda (Kortrijk)**. Funded by: **The Flemish Authorities, The Danish Arts Council & The Flemish Community Commission (VGC).**

Louis Schou-Hansen /

Karoline Bakken Lund

Afterlife

Co-production: **Black Box teater (Oslo), Mimosa Studio (Oslo), Palmera (Bergen), Trauma Bar und Kino (Berlin)**. Supported by: **Arts Council Norway, Fond For Lyd og Bilde, FFUK, Fritt Ord**

Ligia Lewis

deader than dead

Film Credits, Conceived and directed by: **Ligia Lewis**. Produced by: **Reza Monahan Studio and Jim Fetterley**. Production / Director of photography / A-camera operator: **Sean Morris**. Gaffer: **Eric S. Foster**. B-camera operator: **Steven Wetrich**. C-camera operator: **Alex Zarth**. Key grip: **Gilbert Charles Butler**. Production sound recorder: **Christopher Trueman**. Digital imaging technician: **Dillon Novak**. Production assistant: **Yusuke Ito**. COVID compliance officer: **Jennifer Doyle**. Postproduction / Postproduction supervisor: **Reza Monahan Studio**. Postproduction coordinator: **Sean Morris**. Editors: **Ligia Lewis and Steven Wetrich**. Sound designer / sound mixer: **Christina Nguyen**. Additional support: **Human Resources, Los Angeles.**

Ligia Lewis

Still Not Still

Co-production: **tanzhaus nrw (Düsseldorf), Arsenic – Centre d'art scénique contemporain (Lausanne), Tanzquartier Wien (Vienna), Black Box teater (Oslo), Arts Centre Vooruit (Ghent), Gessnerallee (Zürich), Dance International Glasgow / Tramway**. Funded by: **Capital Cultural Fund (Berlin).**

Daniela Bershan

OCEAN

Co-production: **MDT (Stockholm), Goethe Institute (Stockholm), Kunstencentrum Buda (Kortrijk), Centre-Pompidou Kanal (Brussel).**

Mette Edvardsen

Time has fallen asleep in the afternoon sunshine

Co-production: **Dubbelspel – STUK Kunstencentrum & 30CC (Leuven), Dance Umbrella (London), Kunstenfestivaldesarts (Brussels), NEXT Arts Festival (Valenciennes, Lille, Kortrijk, Villeneuve d'Ascq), Wiener Festwochen (Vienna), Oslobiennalen First Edition 2019 - 2021 (Oslo), Museo Reina Sofia (Madrid), Dansehallerne (Copenhagen), 34th São Paulo Biennale (São Paulo), centre chorégraphique national de Caen in Normandie (Caen)**. Supported by: **Arts Council Norway.**

Findlay//Sandsmark

every night in my dreams

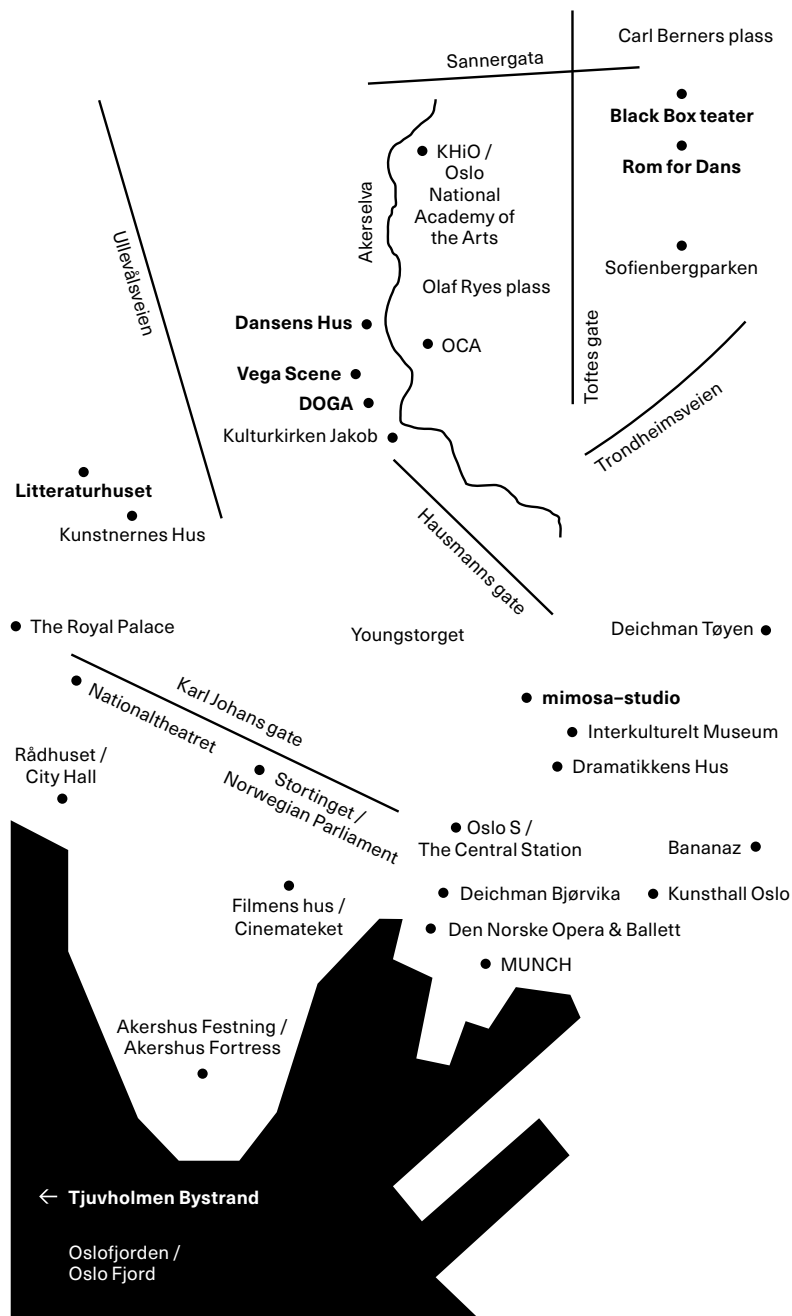
(early Cameroon)

Co-production: **BIT teatergarasjen (Bergen), Black Box teater (Oslo)**. Supported by: **Norwegian Arts Council, Rogaland fylkeskommune, Stavanger kommune.**

Signe Becker

The Beholder

Co-production: **Black Box teater (Oslo)**. Supported by: **Det Norske Komponistfond, Fond for Lyd og Bilde.**



Locations

Black Box teater

Marstrandgata 8
blackbox.no

- Tram 11, 12, 13 to Birkelunden
- Bus 30 to Dælenenga
- Bus 20, 21 to Københavngata

Rom for Dans

Marstrandgata 8
romfordans.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

Vega Scene

Hausmanns gate 28

vegascene.no

- Bus 34, 54 to Møllerveien

mimosa-studio

Chr. Krohgs gate 2

mimosa.studio

- Bus 30, 31, 93 to Hausmanns bru
- Tram 11, 12, 17, 18 to Nybrua
- Metro 1, 2, 3, 4, 5 to Grønland

Design and Architecture Norway (DOGA)

Hausmanns gate 16

doga.no

- Bus 34, 54 to Jakob kirke
- Tram 11, 12, 13 to Lilletorget or Olaf Ryes plass

Tjuvholmen Bystrand

- Bus 21, 54 to Tjuvholmen

- Bus 32, 33, 54, 81 to Vika Atrium

- Tram 12 to Aker brygge

Litteraturhuset

Wergelandsveien 29

litteraturhuset.no

- Bus 21 to Josefines gate
- Tram 11, 17, 18 to Holbergs plass

Accessibility

Black Box teater is accessible for users of wheelchairs. In need of assistance, 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 at all our venues.

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

Alle events are accessible except at mimosa-studio.

For more information about accessibility see OITF.no



Jakob Oredsson *Symbiotic Surfaces (Black Box teater Beings)*
Photo Jakob Oredsson

Oslo International Teaterfestival 2022

10–19 March 2022
10 days of Live Art experiences

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

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

Tickets sales at Dansens Hus:
Open 1 hour before the show.

- Ticket prices
- Single tickets: 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, DOGA and mimosa–studio

For group bookings, contact us:
billett@blackbox.no

- Free entrance for:
- *Symbiotic Surfaces (Black Box teater Beings)* by Jakob Oredsson
 - *in gaps & patches* by Heine Avdal and Yukiko Shinozaki / fieldworks
 - *Time has fallen asleep in the afternoon sunshine* by Mette Edvardsen
 - *deader than dead* (film) by Ligia Lewis
 - Seminars, talks, book launch and workshops
 - Festival Club

- For the following performances and events, check prices and book tickets:
- dansenshus.no for the performance *Dancing public* by Mette Ingvarsten
 - vegascene.no for the film *Team Hurricane* by Annika Berg


Daily Schedule / Oslo Internasjonale Teaterfestival

Thursday 10 March 00.00–24.00 16.00–18.00 17.00–17.45 20.00–21.00	Jakob Oredsson Heine Avdal and Yukiko Shinozaki Chiara Bersani Lost Girls	<i>Symbiotic Surfaces (Black Box teater Beings)*</i> <i>in gaps & patches*</i> <i>Seeking Unicorns**</i> Opening concert	BBT/O Walk DOGA BBT/F
Friday 11 March 00.00–24.00 16.00–18.00 17.00–17.45 19.00–20.10 21.00–22.30	Jakob Oredsson Heine Avdal and Yukiko Shinozaki Chiara Bersani Mette Ingvarsten Kate McIntosh	<i>Symbiotic Surfaces (Black Box teater Beings)*</i> <i>in gaps & patches*</i> <i>Seeking Unicorns**</i> <i>The Dancing Public**</i> <i>To Speak Light Pours Out</i>	BBT/O Walk DOGA DH BBT/SS
Saturday 12 March 00.00–24.00 14.00–16.00 13.00–15.00 15.00–16.00 17.00–18.00 17.00–18.30 19.00–20.10 19.00–20.00	Jakob Oredsson Heine Avdal and Yukiko Shinozaki Mette Ingvarsten Jakob Oredsson and Hilde Methi Bojana Cvejić Kate McIntosh Mette Ingvarsten Schou-Hansen / Bakken Lund	<i>Symbiotic Surfaces (Black Box teater Beings)</i> <i>in gaps & patches*</i> Workshop* Conversation* Lecture: <i>Social Choreography*</i> <i>To Speak Light Pours Out</i> <i>The Dancing Public**</i> <i>Afterlife</i>	BBT/O Walk DH BBT/F DH BBT/SS DH MS
Sunday 13 March 00.00–24.00 12.00–15.00 14.00–15.00 14.00–16.00 14.00–20.00 17.00–17.50 19.00–20.10 19.00–20.00 20.00–20.30	Jakob Oredsson Kate McIntosh Mia Habib and Jassem Hindi Heine Avdal and Yukiko Shinozaki Ligia Lewis Mallika Taneja Mette Ingvarsten Schou-Hansen / Bakken Lund Schou-Hansen / Bakken Lund	<i>Symbiotic Surfaces (Black Box teater Beings)</i> Workshop* Book launch: <i>Stranger Within*</i> <i>in gaps & patches</i> <i>deader than dead</i> (film)* <i>Be Careful</i> <i>The Dancing Public</i> <i>Afterlife</i> Aftertalk*	BBT/O RfD LH Walk BBT/F BBT/LS DH MS MS
Monday 14 March 00.00–24.00 14.00–23.30 17.00–18.00 19.00–20.40 21.00–21.50	Jakob Oredsson Ligia Lewis Caspar Eric and Bjørn Hatterud Ligia Lewis Mallika Taneja	<i>Symbiotic Surfaces (Black Box teater Beings)*</i> Film: <i>deader than dead*</i> Conversation* <i>Still Not Still</i> <i>Be Careful</i>	BBT/O BBT/F VS BBT/SS BBT/LS
Tuesday 15 March 00.00–24.00 14.00–23.30 16.00–18.00 17.00–17.50 19.00–20.40	Jakob Oredsson Ligia Lewis Heine Avdal and Yukiko Shinozaki Mallika Taneja Ligia Lewis	<i>Symbiotic Surfaces (Black Box teater Beings)*</i> Film: <i>deader than dead*</i> <i>in gaps & patches*</i> <i>Be Careful</i> <i>Still Not Still</i>	BBT/O BBT/F Walk BBT/LS BBT/SS
Wednesday 16 March 00.00–24.00 14.00–23.30 16.00–18.00 16.00–19.00 19.00–22.30	Jakob Oredsson Ligia Lewis Heine Avdal and Yukiko Shinozaki Mette Edvardsen Daniela Bershan	<i>Symbiotic Surfaces (Black Box teater Beings)*</i> <i>deader than dead</i> (film)* <i>in gaps & patches*</i> <i>Time has fallen asleep...*</i> <i>OCEAN</i>	BBT/O BBT/F Walk BBT/F BBT/SS
Thursday 17 March 00.00–24.00 14.00–14.30 15.00–15.30 16.00–16.30 16.00–18.00 16.00–19.00 17.00–17.30 18.00–21.30	Jakob Oredsson Signe Becker Signe Becker Signe Becker Heine Avdal and Yukiko Shinozaki Mette Edvardsen Signe Becker Daniela Bershan	<i>Symbiotic Surfaces (Black Box teater Beings)*</i> <i>The Beholder</i> <i>The Beholder</i> <i>The Beholder</i> <i>in gaps & patches*</i> <i>Time has fallen asleep...*</i> <i>The Beholder</i> <i>OCEAN</i>	BBT/O BT/LS BT/LS BT/LS Walk BBT/F BT/LS BBT/SS
Friday 18 March 00.00–24.00 16.00–18.00 18.00–18.30 19.00–19.30 19.00–20.00 20.00–20.30 21.00–22.00	Jakob Oredsson Heine Avdal and Yukiko Shinozaki Signe Becker Signe Becker Schou-Hansen / Bakken Lund Signe Becker Findlay//Sandsmark	<i>Symbiotic Surfaces (Black Box teater Beings)*</i> <i>in gaps & patches*</i> <i>The Beholder</i> <i>The Beholder</i> <i>Afterlife</i> <i>The Beholder</i> <i>every night in my dreams (early Cameroon)</i>	BBT/O Walk BT/LS BT/LS MS BT/LS BBT/SS
Saturday 19 March 00.00–24.00 11.00–12.30 13.00–16.00 14.00–14.30 15.00–15.30 16.00–16.30 17.00–17.30 19.00–20.00 19.00–20.00 20.30–00.30	Jakob Oredsson Findlay//Sandsmark Seminar Signe Becker Signe Becker Signe Becker Signe Becker Schou-Hansen / Bakken Lund Findlay//Sandsmark Festival Club	<i>Symbiotic Surfaces (Black Box teater Beings)</i> Workshop: <i>Morning object meditation</i> <i>Building communities – a counterweight to...</i> <i>The Beholder</i> <i>The Beholder</i> <i>The Beholder</i> <i>The Beholder</i> <i>Afterlife</i> <i>every night in my dreams (early Cameroon)</i> Closing party with DJ Fadlabi*	BBT/O BBT/SS BBT/VS BT/LS BT/LS BT/LS BT/LS MS BBT/SS BBT/F

* Free admission
** In Collaboration with Dansens Hus

BBT	Black Box teater
/O	Outdoor facade
/F	Foyer
/LS	Lille scene
/SS	Store scene
Walk	See detailed map on OITF.no
DOGA	Design og arkitektur Norge
DH	Dansens Hus
RfD	Rom for Dans
MS	mimosa–studio
LH	Litteraturhuset
VS	Vega Scene / Salongen

Ostioom ernasjo nle Tea terfesti val 2022



At
Black Box
teater



And
around
town!



Welcome!