

MELLOMLAND

BUD

CHOREOGRAPHER

Roza Moshtaghi

DRAMATURGE

Thomas Schaupp

INSTALLATION & COSTUME

Ronak Moshtaghi

LIGHTING DESIGN

Thomas Bruvik

COMPOSER

Lykorgous Porfyris

CHOREOGRAPHY ASSISTANT

Trine Lise Moe

DANCERS

Irene Vesterhus Theisen

Daniel Mariblanca

Ole Martin Meland

Aslak Aune Nygård

Anne Lise Rønne

SPECIAL THANKS

Eivind Rose Nilsen

Maria Ursin

Karen Eide Bøen

Josefin Jussi Andersson

Damoon Shokat Moghadam

*Duration 110 minutes
incl. intermission*

*Co-produced by
Bergen International Festival 2022*

Sovaco de Cobra

CHOREOGRAPHER

Lander Patrick

DRAMATURGE

Jonas Lopes

CONCEPT COSTUME DESIGN

Lander Patrick

LIGHTING DESIGN

Rui Daniel

MUSICAL DIRECTION

Lander Patrick

COMPOSER & SOUND DESIGNER

Mestre André

ORIGINAL SONG

«Art or a Fart»

DANCERS

Noam Eidelman Shatil

Caroline Eckly

Dawid Lorenc

Tilly Sordat

Lin van Kaam

Max Makowski

Mathias Stoltenberg

Adrian Bartczak

Nadege Kubwayo

SPECIAL THANKS

Lewis Seivwright

Rui Horta

O Espaço do Tempo

ROZA MOSHTAGHI

CHOREOGRAPHER — BUD

Tell us a little about yourself!

I'm Roza Moshtaghi, a choreographer and performer from Tehran based in Oslo, where I collectively materialize different projects with other artists.

What can you tell us about your artistic vision for this project?

BUD is a performance molded as a poem, drawing a landscape with a personal starting point. The idea sparked from a period in my life in 2019 when my partner had to go through treatment, and I recognized that all I could do was wait and nothing more. The way I interacted or experienced time started to fade away, and this passive state canceled the future constantly.

What does the title mean for you?

The definition of a bud in the dictionary is a small swelling that is underdeveloped. I think it's a feeling too.

How is working with Carte Blanche different from other projects?

I'm fascinated by systems and structures and how we react and adapt to them. Working with Carte Blanche is a chance to look into how this institution functions in that scene. It's a different state for creating, and

I'm learning every day. I feel lucky to be surrounded by many great dance artists and capable groups, and I look forward to learning more from everyone.

How is it to work in Bergen?

Are you inspired by the places you visit and work in?

During this period in Bergen, it feels like all the plants can't wait to bloom, as if they can't wait to die. Like they are screaming to come out of their BUDs. As if they don't know that soon after, they will die. This extreme desire is inspiring. The BUDs are like teenagers, beautiful outside and stormy inside. The poetic violence lies in this silent wildness.

What is it like to be part of a double-bill? Is it a separate process, or do you get inspired by each other?

It is a busy period, and we are both engaged in the process of creating, so there is not much time left. But I find it interesting that we are two artists working under the same structure and can't wait to see the outcome.

LANDER PATRICK

CHOREOGRAPHER — SOVACO DE COBRA (THE SNAKE'S ARMPIT)

Tell us a little about yourself!

I'm a Brazilian-Portuguese artist, with a huge lust for music, rhythms, and self-taught strategies.

What can you tell us about your artistic vision for this project?

I always imagined for this project something symphonic, polyrhythmic, an orchestra of bodies that compose visual music or audible movements. At the same time, I imagined that this piece could be an alarm that awakens our sensibility to the injustice that the Western World perpetrated throughout the last centuries and its reflections in the present world.

What does the title mean for you?

The title provokes a collage of images and incompatible elements – snake and armpit – that had a rendezvous in this title. In the same way, the piece promotes a meeting between distant elements, a composition of antagonistic variables.

How is working with Carte Blanche different from other projects?

From my experience, Carte Blanche has an admirable quality of gathering the characteristics of a public institution with a freelance feeling.

On the one hand, I'm profiting from an established organization with its dynamics and support from the technical department, communication, and administration. On the other hand, I also comprehend a versatility to adapt to the project's specificities with sensitivity.

How is it to work in Bergen?

Are you inspired by the places you visit and work in?

Definitely, I love to work in beautiful places, especially when there are mountains around. Lucky me!

What is it like to be part of a double-bill? Is it a separate process, or do you get inspired by each other?

In this specific case, it's becoming a great experience, as we didn't know each other at all. Getting to know each other in this particular context, we share the same joys and anxieties. Therefore it has been quite helpful to support each other by sharing visions, projections, and solutions.

Dear audience,

It is exciting to be part of Bergen International Festival again and present you this evening composed of two new creations!

I am happy to introduce the works of two young and promising choreographers from the same generation, one based in Oslo, Roza Moshtaghi, and one in Lisbon, Lander Patrick.

The original idea of the program was as a cultural exchange between Portugal and Norway, partly taking place in the artistic residency center of O Espa o do Tempo in Montemor-o-Novo led by the renowned choreographer Rui Horta. Sadly, we were not able to make this part of the project a reality. Nevertheless, we managed to create this exchange: a sharing space in Carte Blanche's home, Studio Bergen, which has become an opportunity to stimulate better understandings of different ways of creating, contexts, and realities, involving artists and cultural structures from both countries.

The two pieces have been created simultaneously on our premises in Bergen, giving space and opportunities for both artistic teams to exchange their practices and share thoughts.

Lander is passionate about chess, and he plays with many layers, like a collage, to create a hypnotic symphony of images. His enthusiasm is driven by his eagerness to share with the audience. Drama and joy are juxtaposed. The extreme precision of the movements and the musicality shape the composition and meaning of the piece.

Roza is intrigued by structures, and she draws a thread through physical states of waiting. Her appetite for detail leads her to explore, compose and reinforce a multiplicity of approaches of the dancers. The music plays a crucial role in the dramaturgy of the piece. Very much engaged with the viewer's perception, she offers a physical and intense experience for the audience.

We felt interested in proposing a dialog between different points of view about social, political, and artistic matters to both Carte Blanche's team and you. We hope you can get contaminated by our curiosity and dive into these different artistic approaches that mirror the concerns of our time.

Welcome to Carte Blanche! I wish you a wonderful experience!