



— 2015 —

L A B O U R A N D T H E C I T Y
I N - B E T W E E N

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SCREEN CITY FESTIVAL OFFICE
NYTORGET 17 / 4013 STAVANGER / NORWAY
PRESS: +47 926 00 245 / +49 176 87 60 6124
MAIL: CONTACT@SCREENCITY.NO

WWW.SCREENCITY.NO #SCREENCITY

INTRODUC- TION

I was recently asked if I believe the artist can give us valid answers for a better future. I believe the artist has a dual role: on one side, the artist is an active participant in society; and on the other side, an observer - an

ephemeral role. I believe the artist reflects, produces and explores questions. What is valid? Is this a question of perception? I think an important question can rather be if the artists, curators and producers can somehow manage to mediate their matter to the public, to society... and create an audience. Presenting this art in public space is a good and interesting starting point. We will leave them there with the question and hopefully inspire the answers.

Since the financial crises hit, we have found labour and post-industrial changes as a topic of discourse in the art field, in many contemporary artists' practice, and also at recent Biennales. I believe that some artists, or better say art in general, can have a strong effect on society. This we have learned through the times. I also believe that a good piece of art somehow suggests or even insists on a dialogue with its surroundings. Our current environment - not only Western society - is constantly negotiating and conflicting with new industrial culture(s) and the powers surrounding them. Labour is being redefined - and along with that, so are our identities. Artists are individual creators of their work, and not directly part of the traditional labour system. Still, the current changing relations of production do affect the relation between an artist and a worker.

I would like to thank the participating artists for sharing their ideas and manifestations. They have all inspired my journey as a curator. I would like to thank Harun Farocki and Antje Ehmann who's work was the point of departure for this year's theme. I've always admired the force in their work, the way they kept exploring and visualizing the different aspects of labour, and connecting it to the temporal and motional aspects of film. Farocki sadly passed away last year.

Walking along the old industrial port of Stavanger, looking at the canning factories, I envisioned his remake of the Lumière brothers' "Workers Leaving the Factory" - and his and Antje's films "Labour in a Single Shot". I could see these films being projected on the factory façades and screened along the streets of Stavanger, on empty shop windows and on what used to be the old workers' housing units. There are many contemporary moving image artists addressing the subject of labour, each presenting a different perspective. That is why I invited them to come to Norway.

I sincerely hope their work will inspire you as an audience, and as inhabitants of the city of Stavanger, to see this city and its in-between spaces from a new perspective.

I would also like to thank our lovely team for their endless energy and care, because every piece of artwork needs to be carried, protected and mediated. Last, but never the least, huge grateful greetings to our partners and financial supporters. Without you there wouldn't be a festival.

Enjoy the journey!

DANIELA ARRIADO
Director & Chief Curator
Screen City Festival



01



02



03

Outdoor Cinema Badehusgata 01
 Silos Svankevigå 02
 Silos Svankevigå (view from water) 03

A B O U T T H E F E S T I V A L

Screen City Festival is dedicated to presenting moving images in public spaces. It explores the relationship between moving image, sound, and architecture, and the line between the filmatic and the non-filmatic. The festival's format expands the borders of the cinematic experience.

L A B O U R

T O P E R F O R M L A B O R ; W O R K
T O S T R I V E , A S T O W A R D A G O A L ; W O R K H A R D
P R O D U C T I V E A C T I V I T Y , E S P . F O R T H E S A K E O F E C O N O M I C G A I N
P H Y S I C A L O R M E N T A L W O R K , E S P . O F A H A R D O R F A T I G U I N G K I N D

L A B O U R A N D T H E C I T Y I N B E T W E E N

The point of departure for this year's program is the post-industrial climate we confront in Europe today. This climate has left us with fluctuating definitions of labour, exploitation of labour, and an unknown economic future. How do these industrial changes affect a city's architectonic and social rooms? Through the streets of Stavanger, from the Concert Hall to the old industrial port, you will find moving images that redefine these buildings' facades. Every building tells a story, and these stories form our city. With the aim of transforming buildings from objects into subjects, we have invited artists – who explore the temporal, motional and spatial qualities of labour to present their works.

ARTISTS AND SPEAKERS



HARUN FAROCKI

Workers Leaving the Factory, 1995, 36 min

Schedule: Saturday 17 & Sunday 18 October, 7-9pm

Venue: Outdoor Cinema Badehusgata

Workers Leaving the Factory - such was the title of the first cinema film ever shown in public. For 45 seconds, this still-existent sequence depicts workers at the photographic products factory in Lyon, owned by the brothers Louis and Auguste Lumière, hurrying, closely packed, out of the shadows of the factory gates and into the afternoon sun. Only here, in departing, are the workers visible as a social group. But where are they going? To a meeting? To the barricades? Or simply home? These questions have preoccupied generations of documentary filmmakers. For the space before the factory gates has always been the scene of social conflicts. And furthermore, this sequence has become an icon of the narrative medium in the history of the cinema. In his documentary essay of the same title, Harun Farocki explores this scene right through the history of film. The result of this effort is a fascinating cinematographic analysis in the medium of cinematography itself, ranging in scope from Chaplin's *Modern Times* to Fritz Lang's *Metropolis* to Pier Paolo Pasolini's *Accattone!* Farocki's film shows that the Lumière brothers' sequence already carries within itself the germ of a foreseeable social development: the eventual disappearance of this form of industrial labour. During Screen City, the documentary and this remake are part of the outdoor cinema program, projected on the façade of an old-canning factory in the middle of the industrial east side of the city. / harunfarocki.net



ANTJE EHMANN & HARUN FAROCKI

Labour in a Single Shot, 2011-2014

Schedule: Daily, 6pm-midnight

Venue: Pedersgata

Labour in a Single Shot is a project that Antje Ehmann and Harun Farocki started in 2011. They have initiated video production workshops in 15 cities worldwide. Starting in February 2013, they set up a series of exhibitions that show selected workshop results in a larger context. The task of the workshops is to produce videos of 1 to 2 minutes in length, each taken in a single shot. The camera can be static, panning or traveling – only cuts are not allowed. The subject of investigation is ‘labour’: paid and unpaid, material and immaterial, rich in tradition or altogether new. In some African countries an entire family lives from cultivating a tiny strip of land next to the highway. In many European countries farmers survive by leaving their soil uncultivated and being paid for it, an arrangement monitored by satellites. From 2011-2014, 90 films from 1 to 2 minutes were produced in collaboration with a list of artists. Several of these films are projected through empty shop windows of what used to be old workers’ housing, along Pedersgata street. / labour-in-a-single-shot.net



ANTJE EHMANN

Artist Talk & Screening: Labour in a Single Shot

Schedule: Friday 16 October, 2-5pm

Venue: Rogaland Kunstsenter

Antje Ehmann [DE] is an author, artist and curator. She presents the extensive work and process behind her and Harun Farocki’s project “Labour in a Single Shot”.

/ labour-in-a-single-shot.net

**KATHARINA GRUZEI**

Workers leaving the Factory [again], 2012, 35mm / HD, 11 min

Schedule: Saturday 17 & Sunday 18 October, 7-9pm

Venue: Outdoor Cinema Badehusgata

Katharina Gruzei combines a socio-political issue with a precise formal concept, which is rare in experimental film. Inspired by the Lumière brothers' first film, "La sortie de l'usine Lumière à Lyon", which shows a large number of workers leaving their factory's gate; Gruzei begins in the interior, in a passageway (made to seem incredibly long with editing techniques) that emerges from the darkness. Slowly portions of the corridor — a production line at the closed Austria Tabak factory — flash into view in the buzzing neon light. The impressive sound and choreography of light was taken from an installation by the artist in the empty spaces. The piece is part of the outdoor cinema Badehusgata program at Badehusgata. / katharinagruzei.blogspot.de

**ROSA BARBA**

Time as Perspective, 2012, 35-mm film, color, sound, 12 min

Schedule: Daily, 6-10pm

Venue: Rogaland Kunstsenter

Time as Perspective [2012] was shot in the Texan desert and shows huge oil pumps constantly repeating the same mechanical movement. Besides its meditative sculptural quality in the landscape, it touches on strong social and political issues with its references to exploitation of natural resources. The work of Rosa Barba is based on radical experimentation with the medium of film and proposes a new language for the medium. Her pieces not only dissect cinema itself (celluloid, light, color, sound, image, movement, time) but also fragment narration into different layers, implying a level of abstraction in which imagination and a conceptual approach play a decisive role. Concurrently, the concept of timeless is also central to the film. There is no clear dating of the film and one is left to wonder if this is a vision from the past or a foresight of the future, which is also underlined by the film's political dimension. For Barba, this vision of time is an instrument for the way in which she thinks about film as film. In this work, one reads 'time is the result of an imperfect perception of reality'. This play with the perception of reality is central to Rosa Barba's work: she proposes a parallel and alternative way of looking at things, where boundaries are no longer defined. [Film still, © Rosa Barba] / rosabarba.com

**BEATHE C RØNNING**

Meditations on Work III, 2015, HD, 16 min

Schedule: Daily, 6pm-midnight

Venue: Rogaland Kunstsenter

For the past eight years Beathe C Rønning has been filming manual and mechanical work processes. What interests her in these Meditations is the choreography that comes straight from the body, and from the routine operation of machines. Or that doesn't. In practical terms, Meditations on Work is a three-channel video piece with a specially composed soundtrack, a soundless video composition showing sequences of people at work overlaid with scrolling text (II), and a booklet with stills and text. Each sequence is prosaic and commonplace, rooted in the here and now. The steady pulse of work that goes on around us all the time for Rønning, it is here we find the greatest poetic potential, because here the beauty is subtle yet accessible. "Work is of two kinds: first, altering the position of matter at or near the earth's surface relatively to other such matter; second, telling other people to do so." [Bertrand Russell] An artist's work falls between the manual and the abstract. Rønning neither give nor follow orders. She observes, films and reflects, refining impressions through the rhythm of composition, the pulse of the soundtrack, and the focus of the text. "Copenhagen, Kvinesdal, Torp, Oslo, Berlin, Lier, Drammen, Sande: I must thank everyone who has allowed me to film them, and for all the goodwill I have met with." [Beathe C. Rønning] During the Screen City Festival, Beathe will present Meditations on Work III with a newly composed text. [Text, © Peter Cribbs i wordwrights.no] / beathe.info

**MATĚJ AL ALI & TOMÁŠ MORAVEC**

Silos, 2015, intervention

Schedule: Daily, 6-8pm

Venue: Silos Svankevigá

Every settlement is a reflection of human's association. Thus, the structure of the city is formed by the necessity of accumulation. Volume of such accumulation flows from one point to another according to actual needs and affects the structure back. When the volume remains still, nesting, it gains form of architecture shell. Content of the shell is subject to change, but the shell remains. Both layers of industrial background is involved in the project, industrial landscape and industrial economics. Project is working with the movement in between these layers. The joint sculptural and moving image work of Matěj Al Ali and Tomáš Moravec shows the features of interventions in public space. The interventions cover issues of particular places or, through the counterpoint between the visible and invisible, creating footprints, which influence not only physical but also social aspects of its message. This piece is commissioned by Festivals of Live Cinema. Tomáš and Matěj both live and work in Prague, Czech Republic. / alali.cz / tomasmoravec.cz



DAN GREGOR & MICHAL PUSTĚJOVSKÝ

Live Facade Projections: Simulacra

Schedule: Friday 16 October, 8.30pm-3am

Venue: Stavanger Concert Hall

Dan Gregor and light-artist Michal Pustějovský will present an audio-visual installation for the facade and interior of the Stavanger Concert Hall. The essence of the audio-visual installation is the transformation of real space into an illusory space of virtual reality by means of exact calculations and architectonic ground plans. Emphasis is also placed on the history of the place, which often becomes the main inspiration for creating new visual content. The interiors often urge interactive clashes with spectators or performers who then become the creators of light paths and sound landscapes within real time tracking processes. This piece is commissioned by Festivals of Live Cinema. Dan Gregor lives and works in Prague, Czech Republic. Michal Pustějovský works and lives in London. / initi.org / pustejovsky.net



PJONI & JÁN ŠICKO

XYZ Live A/V for Orgel Natt

Schedule: Friday 16 October, 9-11pm

Venue: Stavanger Concert Hall

XYZ is a new audio-visual project by Pjoni & Jano Sicko (Jonatán Pastirčák and Ján Šicko). Within XYZ, they create electro acoustic spatial landscapes in real time. The viewers then become a part of the scene, which they can actively perceive from various points of view or just get carried away by the flow of audio-visual impulses. Hence, the experience becomes individual for each and every viewer. The image is created with minimalistic and abstract elements. The emphasis is put on working with light in space and experimenting with peripheral perception. The sound composition consists of fragments of unconventional acoustic material, sampling, which creates ambient and rhythmical sequences in contrast with the raw digital sounds. Image and sound, the cornerstones of the arising landscapes, take up various relative positions in time. They range from harmonic mingling up to creating opposing polarities. During Screen City, and in collaboration with Orgel Night - Stavanger Concert Hall: Jano Sicko will convert the main hall Fartein Valen into a projection room. In collaboration with musician Pjoni and organist Nils Henrik Asheim, the organ will be transformed into an electro-acoustic landscape utilizing mechanical midi management of organ and processing sounds from this. This piece is commissioned by Festivals of Live Cinema. The Orgel Night program also presents Norwegian sound artists and musicians like Kjetil Brandsdal and Susanna; and live dj sets by André Bratten and Jennifer Cardini. / soundcloud.com/pjoni / devkid.com

**NILS HENRIK ASHEIM**

Orgel Natt

Schedule: Friday 16 October, 9-11pm

Venue: Stavanger Concert Hall

Composer Nils Henrik Asheim [b.1960] combines his career as a performer with regular artist collaborations on projects integrating spatial and theatrical elements. Asheim started out as a pupil of Olav Anton Thommessen and made his début as a composer at the early age of fifteen. Since 1991 Asheim has lived in Stavanger where he is active as a composer, performer and organizer, and not least as the principal initiator of the founding of Tou Scene, an alternative centre for contemporary arts. From September 2012, Asheim has been the organist at Stavanger Concert Hall. Orgelnatt - Organ Night - is a concept where Nils Henrik Asheim invites guest musicians to create a concert event around the organ, exploiting the instrument's ability to create vast soundscapes. With help of time and space, we invite the audience to submerge themselves in sound. Orgelnatt has since 2013 been hosted by Stavanger Konserthus. During Screen City Festival, Nils Henrik will perform together with Slovakian artists Pjoni [SK] and Ján Šicko [SK], transforming the concert hall and the organ into an electro-acoustic landscape utilizing mechanical midi management of the organ, and processing sounds from this. The production is part of the Orgel Night program, including Norwegian sound artists and musicians Kjetil Brandsdal and Susanna; and live djsets by André Bratten, Jennifer Cardini. / nilshenrikasheim.no

**KNUT ÅSDAM**

Mobil Egress [2013–2015], 11m lorry with film installation

Film: Egress, 2013 - 5K to 2K digital - 41 min

Schedule: Daily, 6pm-midnight

Venue: Ryfylkegata

Mobil Egress is a touring lorry; an architectural art/film/cinema installation with the film Egress built inside the back compartment. It functions as a mobile cinema and is built up from installation elements to create an architectonic environment. The piece merges art and film distributed in an unusual way. It looks at contemporary Norway and its psychology through themes of work, class, oil and the material world. Egress is a narrative set in a gas station in the edge-lands of Oslo. The main characters work at the bottom of the oil company hierarchy and are engulfed in the everyday and the dark economic and psychological shadows of their society. Egress is the story of a young woman who deals with her every day work situation with independence and stubbornness in her work and life in the periphery of the city. The film shows relationships between control and independence, about labour, class and work, but it is also a poetic film about a socially insecure edge-land of the city—and about a psychological flip side or cost of the everyday, somewhere near the bottom of the huge economic ladder of the oil industry which secures Norway's stability. Knut Åsdam lives and works in Oslo, Norway. / knutasdam.net



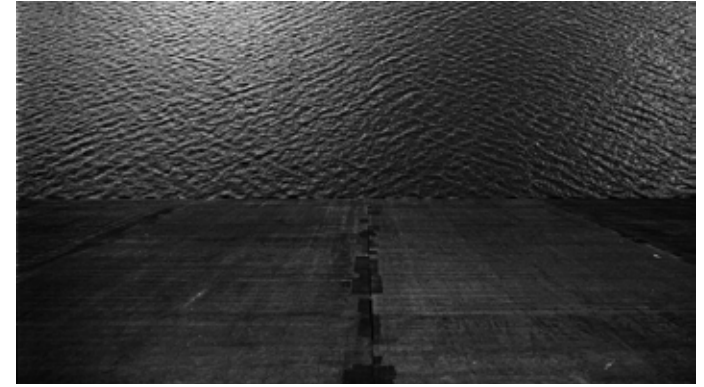
MARTIN BLAŽIČEK

Binární logika (Binary logic)

Schedule: Thursday 15th October, 10-11pm

Venue: Tou Scene - Scene 1

In his new solo performance, Czech media artist Martin Blažiček is examining obsolescent relics of aged 16mm projectors, lenses, stroboscopic lights and pre-cinematic optical devices with digital sensors and live programming. Using challenging combinations of old and new media he creates a highly expressive "filmless movie" composed of redundant machine noises and violent optical attacks. Warning: strobe lights are used during this performance. This piece is commissioned by Festivals of Live Cinema. / blazicek.net



GREG POPE W/ VERONIKA VLKOVÁ & KATEŘINA KOUTNÁ

Stone Horizon

Schedule: Saturday 17th October, 10-11pm

Venue: Tou Scene - Maskinhallen

After dabbling in punk rock bands and absurdist performance, Greg Pope founded Brighton-based Super 8 film collective Situation Cinema in 1986 and afterwards Loophole Cinema (London, 1989). Working collaboratively and individually, Pope has made video installations, live art pieces and single screen film works since 1996. During Screen City he will present a live cinema performance together with Czech sound artists Veronika Vlková and Kateřina Koutná. The material and footage come from of a residency in Iceland and the Czech Republic in 2015. Greg Pope currently lives and works in Norway. This piece is commissioned by Festivals of Live Cinema. / gregpope.org / veronikavlkova.tumblr.com / soundcloud.com/makachka



ANE HJORT GUTTU

Artist talk & Preview Screening: *Time Passes* (47 min, 2015)

Schedule: Friday 16 October, 2-5pm

Venue: Rogaland Kunstsenter

Ane Hjort Guttu presents her new film *Time Passes*, which was produced for the 2015 Festival Exhibition in Bergen. The art student Damla [23] starts a performative art project, which consists in begging on the street alongside the Romá woman Bianca, with whom she develops a friendship. Soon the project turns into a political and existential crisis for the student, who must handle critique from her classmates, teacher as well as from Bianca. *Time Passes* is a fictive story, but shot in a documentary style. All actors are amateurs and the film is produced with a small crew and a great degree of realism. Ane Hjort Guttu (b. 1971) is an artist living in Oslo. She works in a variety of media, but has in recent years mainly concentrated on film and video works, ranging from investigative documentary to poetic fiction. Her work often contains various forms of power analysis, whether this power unfolds in schools, in the urban landscape or in the art society. A recurrent theme in Guttu's practice is the political potential of art and artists. Guttu is also active as a curator and writer. / anehjortguttu.net



ANISCREEN

A Factory Life: Animation program for children

Schedule: Saturday 17 & Sunday 18 October, 6-7pm

Venue: Outdoor Cinema Badehusgata

Curator Eliška Děcká presents a selection of short animated independent films focusing on the phenomena of factories, their social influences and the specific life styles developing around them. The screening includes various films from all around the world made by young animation students, as well as many pieces of already respected and internationally awarded artists. As is already hidden in its name, AniScreen can show animation on any screen. We believe that especially places like this original Stavanger venue in connection with an original curating approach can lure more people into the wonderful world of independent (for many outsiders still quite unknown) animation. Artists in the screening: Kateřina Karhánková, Anni Oja, Sini Pietiläinen, Taru Riskilä, Markus Tervola, Nuppu Nykyri, Miira Tonteri, Mari Miyazawa, Ove Pictures, Alexandra Hetmerová, Kari Pieskä.

DANIELA ARRIADO

Director and Chief Curator

Daniela Arriado is a Chilean/Norwegian Media Art Curator. Her research explores new curatorial approaches and exhibition models for video art, which depart traditional presentations of art in public space. Her work is inspired by the encounters between art and new technology, the contemporary expression constantly being born through this meeting point. Her projects seek new curatorial approaches towards expanded borders of cinematic experiences - the origin and vision behind Screen City Festival in 2013, which she founded in 2013. In 2015 Daniela Co-Founded the Video Art Channel (VAC) - a new online exhibition and distribution platform, which departs from traditional presentations of art in public space.

As a board member of PNEK – production network for Electronic Arts, Norway, she aims to provide good production conditions for artists working with electronic and interdisciplinary art, and to mediate the Norwegian Media Art scene abroad. Daniela is based in Berlin... but constantly commutes to her beloved Chile and Norway

WWW.ARRIA DO.COM

MARTIN MAZANEC

Guest Curator

Martin Mazanec deals with curating and remediation of the moving image in the gallery and film environment. He has edited the monograph on Michal Pěchouček Studio [2013], the catalogue for the curatorial project Fragile Cinema [2013], the anthologies Manifestos of the Moving Image: Color Music [2010], the catalogue for the exhibition Object of Animation. The Third Sense [2009] and the translation monograph Peter Kubelka [2008].

Martin is also the program manager for PAF Festival of Film Animation in Olomouc, Czech Republic. The festival deals with a wide conception of animation phenomena in the context of cinematography, media studies and visual arts.

ELIŠKA DĚCKÁ

Guest Curator

Eliška Děcká is a PhD candidate at FAMU in Prague. With her academic past including MAs from Film Studies and Law (both at Charles University in Prague), she focuses her research and publication activities on contemporary independent auteur animation and its close connection with our society and current social issues. Her methodology is often based on oral history and strong interaction with animation practitioners. She has been member of the Society for Animation Studies since 2009 and presented her papers at SAS's annual conferences (last time in Toronto 2014). She teaches at J. A. Komenský University in Prague and collaborates as a dramaturgist with various animation festivals. In 2014, she founded a non-profit organization "AniScreen" producing site-specific screenings of animated independent short films.

MARI ROSSAVIK

Producer

HOVE & WEST AUDIO

Technical Supply

**HANS EDWARD HAMMONS
& FRANK SHORTT**

Documentation

SOFIE NYGAARD**ANGELL-OLSEN**

Production Assistant & Social Media

JON GARCIA DE PRESNO

Technical Coordinator

VERBALVISU.AL

Design & Branding



Screen City's 2015 program presents newly commissioned audio-visual performances, projection mappings, screenings and installations, produced in collaboration with local and international partners. Several of the art works are curated by Festivals of Live Cinema - a collaboration between the Czech [PAF] and Norwegian [Screen City] - festivals and platforms for Film and Contemporary Art of the Moving Image. Supported by the EEA Grants: Iceland, Lichtenstein and Norway.

The project "Festivals of Live Cinema" focuses on mediating manifestations of live cinema that exist in the tradition of cinema, contemporary art and music in the specific Czech and Norwegian contexts. In the middle of the last decade, the phenomenon of live cinema was proclaimed by a number of European curators and theoreticians as a distinctive feature of contemporary culture which is able to reflect the media, social and technological development of Western European culture.

Live cinema is an important testimony to technological and social changes in the perception of contemporary art through different forms of presentation and interfaces (internet, mobile applications, traditional cinema venues, galleries or site specific projects intended for public spaces). The project originated with the fact that both state institutions and civil initiatives have long neglected a thorough description of this area of manifestations of cinema and visual arts.

FESTIVALS OF LIVE CINEMA

Daniela Arriado, Martin Mazanec, Alexandr Jančík,
Marie Meixnerová, Michaela Šuhajová



SCHEDULE

1 5 – 1 8

OCTOBER

2 0 1 5

D A I L Y

SILOS

Matěj Al-Ali, Tomáš Moravec
Venue: Silos Svankevigå
Time: 6-8pm

TIME AS PERSPECTIVE

Rosa Barba
Venue: Rogaland Kunstsenter
Time: 6-10pm

MEDITATIONS ON WORK III

Beathe C.Rønning
Venue: Rogaland Kunstsenter
Time: 6pm-midnight

MOBIL EGRESS

Knut Åsdam
Venue: Ryfylkegata
Time: 6pm-midnight

LABOUR IN A SINGLE SHOT

Harun Farocki, Antje Ehmann
Venue: Pedersgata 23
Time: 6pm-midnight

1 5

LIVE PERFORMANCE

BINARY LOGIC

Martin Blažiček
Venue: Tou Scene - Scene 1
Time: 10-11pm

OPENING PARTY

LIVE DJ SET

VerbalVisu.al
Venue: Tou Scene - Cafe
Time: 11pm-01am

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ARTIST TALKS & SCREENING

Antje Ehmman, Ane Hjort Guttu

Venue: Rogaland Kunstsenter

Time: 2-5pm

**LIVE FACADE PROJECTIONS
SIMULACRA**

Dan Gregor, Michal Pustějovský

Venue: Stavanger Konserthus

Time: 8:30pm-3am

ORGEL NATT: XYZ LIVE A/V

Pjoni & Ján Šicko, Nils Henrik Asheim

Venue: Stavanger Konserthus

Time: 9-11pm

CLUB NIGHT: ELECTROMOTIVES

André Bratten, Jennifer Cardini

Venue: Stavanger Konserthus

Time: 11pm-3am

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**ANIMATION PROGRAM
FOR CHILDREN**

AniScreen

Venue: Outdoor Cinema Badehusgata

Time: 6-7pm

**WORKERS LEAVING THE
FACTORY**

Harun Farocki, Katharina Gruzei

Venue: Outdoor Cinema Badehusgata

Time: 7-9pm

**LIVE PERFORMANCE
STONE HORIZON**

Greg Pope, Veronika Vlková,

Kateřina Koutná

Venue: Tou Scene - Maskinhallen

Time: 10-11pm

LIVE DJ SET

TBA

Venue: Tou Scene - Maskinhallen

Time: 11pm

1 8

**ANIMATION PROGRAM
FOR CHILDREN**

AniScreen

Venue: Outdoor Cinema Badehusgata

Time: 6-7pm

**WORKERS LEAVING THE
FACTORY**

Harun Farocki, Katharina Gruzei

Venue: Outdoor Cinema Badehusgata

Time: 7-9pm

1
FESTIVAL HEADQUARTERS
Studio17 / Nytorget 17 / 4013 Stavanger

2
ROGALAND KUNSTSENTER
Nytorget 17 / 4013 Stavanger

3
PEDERSGATA
Pedersgata 23 / 4013 Stavanger

4
OUTDOOR CINEMA BADEHUSGATA
Badehusgata 33 / 4014 Stavanger

5
SILOS SVANKEVIGÅ
Svankevigå / 4014 Stavanger

6
RYFYLKEGATA
Lorry / Ryfylkegata 13 / 4014 Stavanger

7
TOU SCENE
Kvitsøygaten 25 / 4012 Stavanger

8
STAVANGER KONSERTHUS
Sandvigå 1 / 4007 Stavanger



