

A woman with dark hair, wearing a white short-sleeved top, lies on her back on a white tiled floor. Her eyes are closed, and her right arm is extended to the side. Above her, a large, voluminous, white ruffled fabric structure, resembling a giant flower or a piece of modern art, rises from the floor. The background is a white wall with a grid of square tiles. The overall scene is minimalist and artistic.

# CODA

OSLO INTERNATIONAL  
DANCE FESTIVAL 2017

17. - 28. oktober

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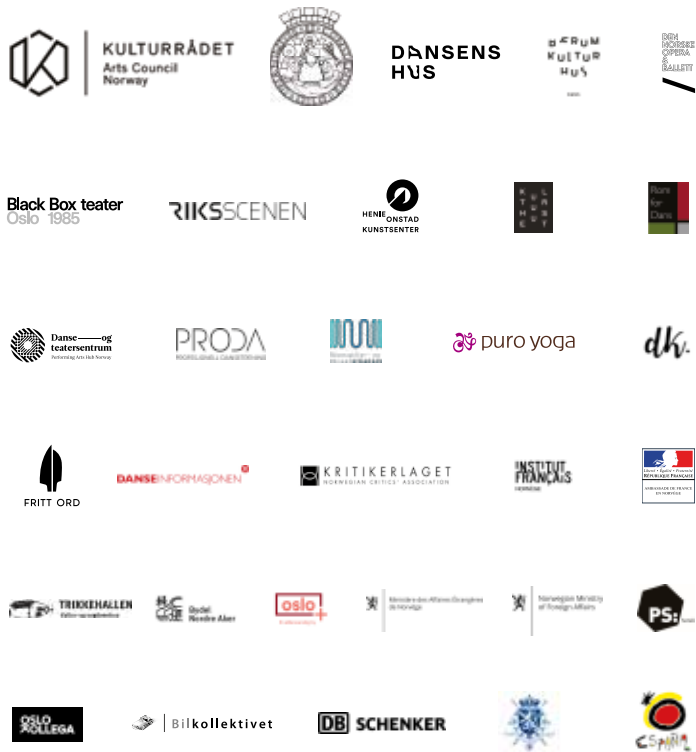
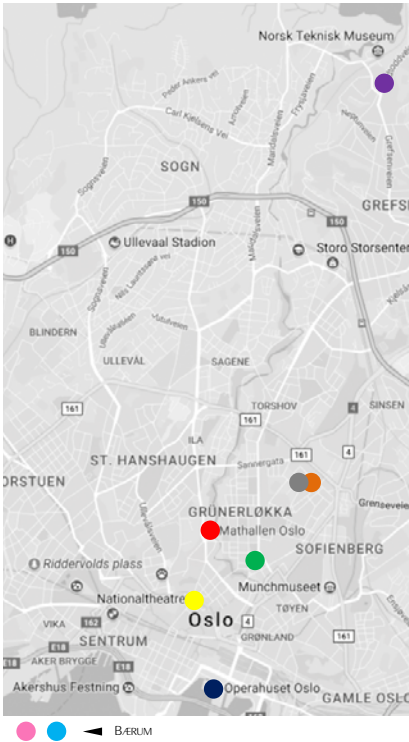
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FRIVILLIGE SOM HAR VÆRT MED PÅ Å LØFTE  
FREM ÅRETS FESTIVAL. TAKK!

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«Du glemmer å puste og blunke.»



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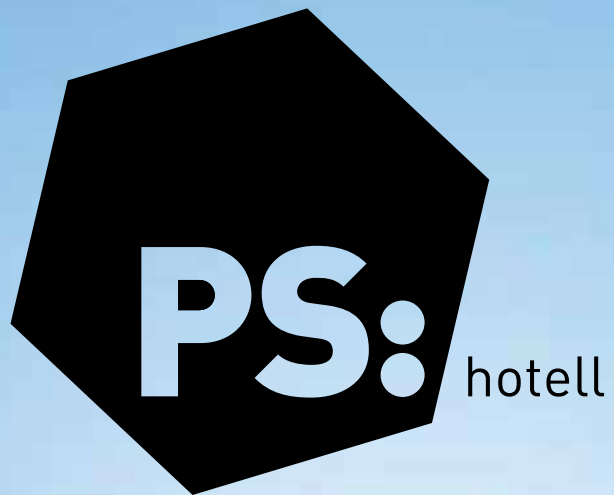
# KYLIÁN: BLACK & WHITE

Opplev Nasjonalballetten på sitt beste i dans av koreograflegenden Jiří Kylián.

2. – 15. NOVEMBER / HOVEDSCENEN

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## DET HYGGELIGE NABOLAGSHOTELLET FOR KULTURNÆRINGENE LANGS AKERSELVA.

Midt i den pulserende og kreative nye bydelen på Vulkan, bare 10 minutters gange fra Karl Johan og Grünerløkka, med Mathallen, DOGA og Dansens Hus vegg i vegg.

**pshotell.no**



## VELKOMMEN fra STYRELEDER

Det er med stor glede og forventning at vi går inn i årets festival! CODA er et unikt møtepunkt mellom kunstnere og publikum fra inn- og utland. Med høstens allsidige program gjør CODA-festivalen Osloregionen til en danserisk metropol, og gjennom 12 dager får vi oppleve mange slike møtepunkter. Som tidligere byråd for kultur og utdanning i Oslo har jeg fulgt CODA gjennom mange år. Jeg har latt meg begeistre over at Norge har en festival av en slik størrelse og kunstnerisk kaliber i hovedstaden. Det er med stor takknemlighet at vi takker av festivaldirektør / kunstnerisk leder Lise Nordal og ønsker Stine Nilsen velkommen som festivalens nye leder.

Med ønsker om en inspirerende og spennende festival til alle våre publikummere, kunstnere og samarbeidspartnere!

På vegne av styret i CODA

Torger Ødegaard  
Styreleder

It is with great joy and anticipation that we step into this year's festival! CODA is a unique meetings point between artists and audiences from near and far. With the diverse program of this year's edition, CODA lifts the Greater Oslo region to a dancing metropolis, and through 12 days of festival program we will experience many such meeting points. As previous city councillor for the arts and education in Oslo I have followed CODA through many years. I have become thrilled that Norway has a festival of such size and artistic quality in the capital city. It is with gratitude that we bid farewell to CEO/Artistic Director Lise Nordal and welcome Stine Nilsen as the new director of the festival.

To all our audiences, artists and collaborators, we wish you an inspiring and exciting festival period!

On behalf of the CODA board

Torger Ødegaard  
Chairman of the board



## KJÆRE PUBLIKUM

Det er med stor glede at jeg kan ønske dere velkommen til årets festival. Som ny kunstnerisk leder og festivaldirektør er dette min første festival, og Lise Nordals siste. Ser vi oss tilbake i tid var Merce Cunningham ett av de første kompaniene Lise presenterte i åpningsfestivalen i 2002, et ambisiøst grep som tydelig plasserte CODA på kartet som en festival av internasjonal størrelse.

Det samme året, 2002, inviterte Merce Cunningham 12 barn til å ta del i hans profesjonelle arbeid med spørsmålet ”skal vi danse?” (Shall we dance?) Den mest treffende tilbakemeldingen fra en av barna var ”han lar oss vise alt hva vi er”. Er ikke dette hva vi alle søker etter, å ta del i aktiviteter som tillater oss å uttrykke oss selv og som gir lyst til å utrette mer? For noen er det å danse, for noen er det å se dans.

Nå er det min oppgave å ta fatt på utfordringen med å kuratere fremtidige festivaler, som tillater meg og de involverte kunstnerne å vise alt hva vi er. Dette strekker seg til deg som publikum også; hva tiltaler deg i denne festivalen, hva vekker oppmerksomheten din? Klarer vi å overraske deg og vise deg upløyd mark, gi deg innblikk i en verden som er annerledes enn din egen?

I årets festival får vi se en bredde i dansestiler og estetiske uttrykk, og jeg opplever at en fellesnevner er at de taler til et publikum på kryss av grenser, ved å treffe personlige toner gjennom universelle temaer. De får også meg til å bli oppmerksom på hvilke ”briller” jeg ser dans gjennom – utdannelsen i samtidsdans, barndommen i Nord-Norge, livet mitt i London, for å nevne noen få. Jeg overveldes over hvor mye jeg sitter igjen med fra verk som kommer fra veldig forskjellige bakgrunner, og hvordan de kan bringe nye perspektiver til kunnskap jeg allerede besitter.

Som festival gir vi deg mange forskjellige verk innen en kort tidsperiode, og setter dem inn i en ramme gjennom temaene tid og utveksling. Vi tilbyr muligheten til å ta del i noe større enn det enkelte verket, være del av noe større enn hver vår personlige verden. Velkommen til teatrene, til samværet. Her er det fritt frem for å være alt hva du er.

## DEAR AUDIENCE

I am very excited to welcome you all to this year’s festival. As new CEO/ Artistic Director it is my first festival, and Lise Nordal’s last one. Looking back, the Merce Cunningham Company was one of the main companies that Lise programmed for the first festival in 2002, an ambitious move that put CODA firmly on the map as a festival of an international standing.

That same year, 2002, Merce Cunningham invited 12 children to join his professional work, asking ’Shall we dance?’ The most striking response from one of the child-performers was; ’He lets you show your true colours’. Isn’t that what we all strive for, to engage in activities that allow us to express ourselves and fuel our desire for doing more? For some people that is to dance, for others it is to watch dance.

Now it is my job to take on this challenge, to curate future festivals that let me, and the artists involved, show our ’true colours’. This extends to you the audience too; what speaks to you in this festival, what draws your attention? Can we surprise you and open up new avenues for you, engage you in a world different from your own?

In this year’s festival the performances show off a variety of dance forms and aesthetics, and I believe the common thread is that they speak to an audience across borders, touching a personal nerve through universal themes. They also make me personally consider what lens I am viewing dance through - my training in contemporary dance, my upbringing in the



Photo: Tale K. Hendres/ Dansens Hus

North of Norway, my life in London, to name but a few. I marvel at what I can gain from work that comes from very different backgrounds, and how it can put what I know into perspective.

As a festival we bring you many works within a short time period, putting a frame around them with the themes of time and sharing. We offer to engage with something bigger than the one off show, to be part of something bigger than our own personal world. Welcome to the theatre, welcome to our community. Feel free to show off your true colours.

Stine Nilsen  
CEO & Artistic Director

# TIME & SHARING

Since 2002 CODA has brought national and international dance to new audiences in Oslo and beyond, and this year is the last festival under the directorship of its co-founder and artistic director Lise Nordal. As a festival with significant history, yet at the threshold of a new era, we have in this year's programme particularly explored the notion of time and sharing.

Without nostalgia and backward looking, we explore different concepts of time - experienced both as measured time and personal biographical time, time in relation to tradition and heritage, and a new engagement with dance history.

At the same time we explore the concept of sharing. Dancers and choreographers rarely work by themselves. They rely deeply on the inspiration, exchange and mutual giving of others. This festival presents a number of artists who engage intensively with collaborators from other artistic forms, whose relationship goes beyond traditional divisions of labour.

The relationship to tradition and heritage runs deeply through our opening performance by Rocío Molina. Steeped in the strict rules of traditional flamenco, she breaks free in an almost rebellious act to claim her role as a 21st century female artist. Tradition and heritage is also deeply rooted in the works of the Hungarian duo József Trefeli & Gábor Varga, which take a close look at the folk dance traditions of Central Europe. By stripping their works from many folkloristic elements, their creations surprise us with a fresh and honest immediacy. The duo Ádne Kolbjørnshus & Vetle Springgard gently explores personal biographies through using traditional Norwegian dance forms and improvisation.

*A welcome return* by Chris Haring explores his fascination with Andy Warhol's period, which pioneered the use of cameras to control how we present ourselves. In today's selfie-obsessed world of social media, *Shiny Shiny* reminds us of this older era of split screens and live images.

In *Radioscopies* Michèle Noiret's combines film and live action with great delicacy, drawing us into sensuous imagery that is both cinematic and live.

Two of the most senior figures of Norwegian choreography, Ina Christel Johannessen and Ingun Bjørnsgaard, both present major works in this year's festival. We celebrate the 25th anniversary of Ingun Bjørnsgaard's choreographic practice in Bærum Kulturhus, which will see a new work performed side-by-side with an extract of her 1994 seminal pro-

duction and award-winning *Sleeping Beauty*.

Ina Christel Johannessen reaches into the far depths of cosmic time through her research at Svalbard's seed bank, which protects and preserves precious seeds from across the globe from potential destruction and disappearance.

Also from China, Gu Jiani carefully sculpts bodies in time and within an especially constructed architectural space. The four dancers perform with seductive and meditative quality. In *The Moon Opera* by Wang Yabin at the Opera House, Chinese tradition meets western contemporary dance, fusing the two aesthetics.



On her first visit to Norway, Portuguese choreographer Marlene Monteiro Freitas presents two works mixed with highly surreal and exaggerated theatricality. The performances are a collaboration between CODA and Black Box Teater, which also includes the solo *Blanks* by the young choreographer Ingrid Berger Myhre.

And last but not least – what happens when dance is de-coupled from time, history or authorship? Can we look at dance for just what it is? Ballet de Lorraine asks these questions in their programme *Unknown Pleasures*. We do not know the names of the five choreographers – the dances will have to speak for themselves and our perception can take us in any direction. There is a sense of freedom and of risk here - two qualities which are present in all of what CODA has to offer this year.

Welcome to CODA 2017.

LISE NORDAL

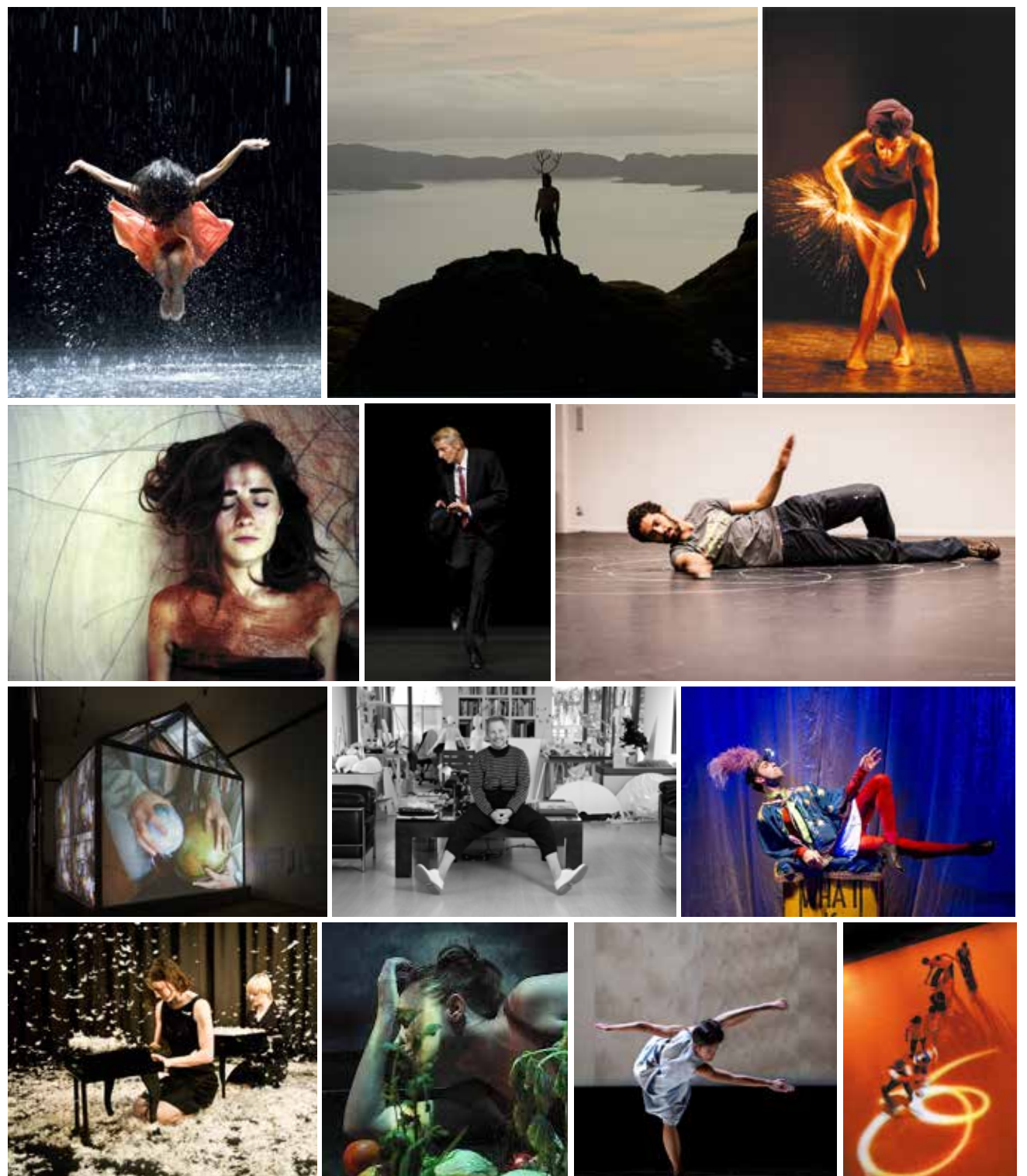
*Lise Nordal*

Lise Nordal is co-founder of CODA Oslo International Dance Festival. In 2006 she was appointed Artistic and administrative director. Since 2010 - September 2017 CEO & Artistic Director.

ECKHARD THIEMANN,  
Associate Artistic Curator of CODA 2017

*Eckhard Thiemann*

Eckhard Thiemann is an independent international curator, producer and arts manager. He is currently Programming Associate - Dance for The Lowry, UK, as well as Artistic Director of Shubbak, the London-wide festival of contemporary Arab culture.



1. Pina Bausch/Wim Wenders PINA © ARTHAUS
2. Gilles Delmas/DAMIEN JALET THE FERRYMAN © Gilles Delmas
3. CRISTINA MOURA LIKE AN IDIOT © Milla Petrilo
4. SASHA WALTZ & GUESTS IMPROMTUS © JOCHEN SANDIG
5. LUTZ FÖRSTER PORTRAIT OF A DANCER © ANNA VON KOOIJ
6. Radouan Mriziga 55' © Julie Verlinden
7. Sidi Larbi Cherkaoui/Gilles Delmas LA ZON-MAI © Hervé Abbadie
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9. Cie I.D.A. Mark Tompkins OPENING NIGHT A VAUDEVILLE © Laurent Philippe
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12. SASHA WALTZ & GUESTS GEFALET © Bernd Uhlig
13. Siobhan Davies Dance Company BIRD SONG © Joel Chester Fildes

C O D A 2002 – 2017 GLIMPSSES

# HILSEN EN KULTURRÅDS DIREKTØR MED DANSEHJERTE!



Året er 1986 og filmen Beat Street kom til Saga Kino i Arendal. Da jeg kom ut med soundtracket til Grandmaster Flash ringende i øret var mitt syn på dans endret for alltid. Filmen viste dans ikke bare som bevegelse til musikk, men som språk og som en del av en subkultur med graffiti og rap. Dansen var en rå uttrykksform, en overlevelsesstrategi.

Det er langt fra oppvekst i Arendal til et hip hop miljø i South Bronx, men gnisten var tent og jeg meldte meg på kurs i breakdance. Jeg hadde skjönt at antrekket var halve opplegget så det ble jeans, Poco Loco genser og nedbretta, hvite Vikingstøvler. Det siste var en dårlig ide. Lyden av mine støvler mot dansegulvet overdøvet musikken. Og den gang da vi skulle skli over gulvet i electric boogie satt jeg bokstavelig talt fast. Jeg ga meg lenge før vi kom til backspin og breakdance karrieren var over på under en time.

Men jeg fant en ny inngang i jazz, klassisk og moderne, og våren 1991 kom jeg inn på Den Norske Balletthøgskole. I 10 år var dansen alt og den tok meg fra Arendal via Oslo til New York. Jeg fikk leve drømmen.

Det var ikke utøvende danser jeg skulle bli, men jeg har uendelig mye å takke dansen for. Den lærte meg kunstnerisk uttrykksform og ga en disiplin som enda sitter i ryggmargen. Dansen var min dansesreise inn i kunstens verden.

Norsk dansekunst i dag har hatt en oppblomstring og merker økt etterspørsel internasjonalt. Takk til CODA festivalen for arbeidet med å fremme norsk dans. Forestillingene, workshopene og seminarene når bredt ut, og de engasjerer og inspirerer publikum i alle aldre.

Lykke til med årets festival.

Hilsen en kulturrådsdirektør med danseshjerte!

Kristin Danielsen

The year is 1986 and the film Beat Street was playing at Saga Cinema in Arendal. When I came out of the movie theatre with Grandmaster Flash's soundtrack ringing in my ears, my view of dance had been altered forever. The film showed dance not solely as movement to music but as a language and as a part of a subculture that included graffiti and rap. Dance was a raw form of expression, a survival strategy.

It's a long way from an upbringing in Arendal to a hip hop community in the South Bronx, but the spark had been ignited and I signed up for a course in breakdance. I had understood that the outfit was half the deal, so I turned up wearing jeans, a Poco Loco sweatshirt and folded down, white, Viking boots. The latter was a bad idea. The sound of my boots against the dance floor drowned out the music. And then (when) we were supposed to slide across the floor in an electric boogie I literally got stuck. I gave up long before we got to backspinning and my breakdance career had come to an end in less than an hour.

But I found another entrance through jazz, classical ballet and modern dance and in the spring of 1991 I was accepted at the Norwegian Ballet Academy (DNBS). For 10 years dance was everything and it took me from Arendal via Oslo to New York. I got the chance to live the dream.

I did not become a performing dance artist, but I am infinitely grateful to dance. It taught me an artistic form of expression and gave me a discipline that still resides in my backbone. Dance was my Grand Tour into the art world.

The art of Norwegian dance today has experienced a renaissance and the international demand is on the rise. I would extend my thanks to the CODA Festival for the work it has done to promote Norwegian dance. The performances, the workshops and the seminars have a broad appeal and they engage and inspire audiences of all ages.

Good luck with this year's festival.  
Greetings from an arts council director with a dancer's heart!  
Kristin Danielsen

CODAFORESTILLINGER



Dansens Hus, Hovedscenen



TUE 17/10 19.00  
WED 18/10 20.00



Varighet 90 minutter

# ROCÍO MOLINA (ES)

## CAÍDA DEL CIELO



Photo: Pablo Guidali

POST-SHOW TALK by KIM GUNNAR HELSVIQ 18/10 10.00 PM AFTER THE PERFORMANCE  
SUPPORTED BY FRITT ORD

Spanske **Rocío Molina** står i første rekke av nyskapende flamencodansere, med dype røtter i tradisjonell dans. Hun presenterer flamenco i sin reneste form; et lidenskapelig og fengslende uttrykk for frihet. I *Caída del Cielo* benytter hun seg av både maskuline og feminine, ja til og med dyriske, uttrykk for å skape en forestilling som mest av alt handler om å være kvinne. Med kroppen som utgangspunkt ser vi et fall uten mulighet for retrett og gjenreisning, en fysisk utmattende reise fra skygge til lys, fra stillhet til støy, fra orden til kaos.

Spanish **Rocío Molina** is one of the foremost innovative flamenco dancers today, with deep roots in tradition. She presents flamenco in its purest form; a passionate and captivating expression of freedom. In *Caída del Cielo* – she utilizes both masculine and feminine expression, even animal-like, to create a performance that is ultimately about being a woman. With the body as a starting point, we see a fall with no possibility for retreat or resurrection, a physically exhausting journey from shadow to light, from stillness to noise, from order to chaos.

Artistic co-direction, choreography, musical direction  
Rocío Molina

Artistic co-direction, dramatic art, stage space, lighting  
Carlos Marquerie

Composition of original music  
Eduardo Trassierra

Participation in the musical composition  
José Ángel Carmona, José Manuel Ramos "Oruco", Pablo Martín Jones

Collaborator for dance  
Elena Córdoba

Costumes design  
Cecilia Molano

Costumes creation  
López de Santos, Maty, Rafael Solís

Dancing Rocío Molina

Guitars Eduardo Trassierra

Singing, electric bass José Ángel Carmona

Hand-clapping and beat, percussion  
José Manuel Ramos "Oruco"

Drums, percussion, electronics  
Pablo Martín Jones

Technical direction, lighting  
Antonio Serrano

Sound Javier Álvarez

Stage management  
Reyes Pipio

Production assistance  
Magdalena Escoriza

Executive management  
Loïc Bastos

A big thank you to Emilio Belmonte for his passion and discretion and to Rosario "La Tremendita" for her help and wise advice. Accompanied by Carmen Amaya, Camarón de la Isla, Enrique Morente and Paco de Lucía.

A production by DANZA MOLINA S.L. / CHAILLOT - THÉÂTRE NATIONAL DE LA DANSE (PARIS)

In collaboration with the  
INAEM

Rocío Molina is an associated artist of Chaillot - Théâtre National de la danse

Photography Pablo Guidali

Presented in collaboration with Dansens Hus Norway.



Den Norske Opera & Ballett, Scene 2



WED 18/10 18.00



Duration 75 minutes

# CCN - BALLET DE LORRAINE (FR)

## DIRECTION: PETTER JACOBSSON

## UNKNOWN PLEASURES

Choreography UNSIGNED x 5  
Music UNSIGNED x 6  
Lights UNSIGNED x 1  
Costumes UNSIGNED x 5  
Stage design UNSIGNED x 2

Performers

- Jonathan Archambault  
- Amandine Biancherin  
- Agnès Boulanger  
- Alexis Bourbeau  
- Tom Caley  
- Pauline Colemard  
- Justin Cumine  
- Giuseppe Dagostino  
- Charles Dalerçi  
- Inès Depauw  
- Nathan Gracia  
- Tristan Ihne  
- Petter Jacobsson  
- Laure Lescoff  
- Valérie Ly-Cuong  
- Jean-Baptiste Plumeau  
- Elsa Raymond  
- Elisa Ribes  
- Ligia Saldanha  
- Willem Sas  
- Céline Schoefs  
- Luc Verbitzky

Production CCN  
- Ballet de Lorraine



Photo: Arno Paul

POST-SHOW TALK BY STINE NILSEN  
07:30 PM AFTER THE PERFORMANCE.  
SUPPORTED BY FRITT ORD

*Unknown pleasures* er en forestilling der koreografenes identitet holdes hemmelig – ingen navn og ingen berømmelse. Fem internasjonale koreografer bidrar med sine distinkte kreative stemmer, uhindret av omdømme og forventninger, i en helaftens forestilling de aldri kan ta æren for. Et anonymt program fullt av overraskelser hvor dansen frigjøres fra sine vante normer. Forestillingen hadde urpremiere i London under Dance Umbrella ved Sadler's Wells Theatre 7. oktober 2016.

*Unknown pleasures* is a performance where the choreographer's – but also his/her artistic team's - identities are kept secret – no names, no fame and no glory. Five international choreographers contribute their distinct creative voices, unencumbered by reputation and expectation, in a full length performance they can never take credit for. An anonymous program full of surprises where the dance is liberated from its usual constraints. The performance premiered in London during Dance Umbrella at Sadler's Wells Theatre October 7. 2016.

# GRENSESPRENGEREN

SPANSKE ROCÍO MOLINA HAR FLYTTET DEN SPANSKE FLAMENCOEN INN I SAMTIDSDANSEN OG REGNES AV MANGE SOM EN AV VERDENS FREMSTE SOLISTER. I ÅR BESØKER HUN NORGE FOR FØRSTE GANG MED DET HUN KALLER SIN MEST SKAMLØSE FORESTILLING NOENSINNE.

Tekst Kim Gunnar Helsvig Foto: Pablo Guidali

Da **Rocío Molina** mottok en av sine mange priser for et par år siden sa hun at hvis hun kunne velge mellom en pris, applaus og brennende liktørner, ville hun valgt liktørnene. ”Prisen kan være tilfeldig, applausen kan være midlertidig, men liktørnene, selv om de er vonde, er alltid ekte”, sa hun. De hadde hun allerede da hun dro fra Málaga som 15-åring for å studere ballett og spanske folkedanser ved Det Kongelige Dansekonservatoriet i Madrid.

**FILMET SEG SELV.** **Rocío Molina** ble ikke født inn i en flamencofamilie, men hun har danset siden hun kunne gå og fikk moren til å bli med henne til hovedstaden det første året på skolen. Fra hun var 16 år gammel bodde hun alene i en leilighet på 25 kvadratmeter. – Hver dag var jeg seks timer på konservatoriet, fem timer på flamencoinstituttet og hjemme hadde jeg et videokamera stående klart slik at jeg kunne gjøre opptak når jeg fikk en idé. Jeg kunne stå opp klokken to om natten eller klokken fem om morgenen, når som helst, for å filme nye bevegelser og koreografier, forteller hun. Snart danset hun på et par av de viktigste flamencoklubbene i Madrid, og 17 år gammel fremførte hun en av sine egne koreografier på New York City Centre som det yngste medlemmet i ett av Spanias fremste flamencokompanier på turné i Nord-Amerika og Japan.

**EN HALVTIMES APPLAUS.** Det store gjennombruddet fikk hun da hun var 22 år gammel med koreografien *Almario* i 2007. Nå

var den neste generasjonen kommet, skrev kritikerne, en ny skole innen flamencodans var i ferd med å ta form rett foran øynene deres. *Almario* er et ordspill som kan oversettes som ”sjeleskap”, og siden den gang har Rocío Molina skapt syv koreografiske verk som alle har hatt sterke selvbiografiske trekk. Med disse har hun fylt prestisjetunge teatre i metropoler som New York, Mexico City, London, Paris og Tokyo, og hun har optrådt på scener over hele verden. *Caída del Cielo*, som hun danser i Oslo under CODA-festivalen, er den foreløpig siste i rekken. Det er et arbeid hun beskriver som sitt mest risikofylte, provoserende og skamløse.

– Flamenco handler i stor grad om kommunikasjon, i første rekke mellom dere på scenen, men også mellom scene og publikum. Hva er den største forskjellen på å danse i Spania og i utlandet?

– Jeg setter stor pris på kunnskapen til publikummet i Andalucía og Madrid. Her kommer folk med tilrop og respons til både sanger, gitarist og danser, og de ser alltid samspillet mellom de ulike elementene i flamenco. Andre steder, der kjennskapet til flamenco kanskje ikke er så stor, møter jeg ofte en helt spesiell åpenhet, nysgjerrighet og innlevelse. Men det er vanskelig å si noe generelt om dette, for hvert sted, hver forestilling har sin egen dynamikk.

– Er det noen møter med publikum som har gjort spesielt inntrykk på deg?

– Ofte er kommunikasjonen sterkest når det er helt stille. Da har jeg opplevd at ikke bare

et par-tre personer, men halve salen sitter og gråter. En gang jeg var i Japan fikk jeg overhodet ingen respons gjennom hele forestillingen, absolutt ingenting. Jeg visste ikke hva jeg skulle tro, hadde jeg ikke nådd fram i det hele tatt? Så brøt salen ut i en applaus som varte i en halvtime.

**TETT PÅ PUBLIKUM.** De siste fem årene har **Rocío Molina** ønsket å oppnå en enda mer direkte kommunikasjon med publikum gjennom en rekke improvisasjoner som hun kaller impulsos. Disse har hun fremført langs Seinens elvebredd, i parker i Paris, ved stranden i Barcelona, på museer i Málaga, på en svømmeklubb i Marseille og på et diskotek i New York, hver gang med publikum tett inn på seg. – Improvisasjonene trengte seg på som en nødvendighet, sier hun. – Her danser jeg fordi jeg vil og ikke fordi jeg må. De er blitt mitt studio utenfor dansestudioet. I det vanlige studioet mitt vet jeg hva som skal skje, hva jeg skal igjennom, mens når jeg improviserer kan jeg overraske meg selv, oppdage nye følelser og oppleve nye ting. – Det du sier får meg til å tenke på den spanske filosofen Miguel de Unamuno som sa at når man snakker med seg selv, så snakker man med Gud. Er dansen din også en monolog, en samtale med deg selv? Hun avbryter meg nesten. – Ja, hundre prosent. Improvisasjonene jeg gjør er som å skrive dagbok.

**DANSET I FENÇSEL.** Improvisasjonene ble også en viktig del av forberedelsene til

**Rocío Molinas** verk *Bosque ardora* – Gløddende skog – fra 2014. Forestillingen kan beskrives som en kamp på liv og død mellom mann og kvinne i en eventyrskog der det ikke er godt å si hvem som er bytte og hvem som er jeger. Her improviserte hun for både mannlige og kvinnelige fanger i et høysikkerhetsfengsel utenfor Paris, først for mennene, deretter for kvinnene. – Mennene var ikke vant til å få besøk av kvinnelige dansere, så før jeg begynte gikk

dag. Da la en av kvinnene hendene sine på hver side av den nedre delen av magen og sa: ”Herfra, fra eggstokkene.” Først et par år senere, da jeg for alvor begynte å tenke på å bli mor, tok jeg for fullt innover meg hva hun hadde sagt. Fra da av var jeg i gang med å skape *Caída del Cielo*.

**EN NY TYPE FLAMENCO.** Forestillingen er blitt en rå og leken feiring av det å være

også tidlig den utforskende Molina som en avhopper fra tradisjonen. Da jeg spør henne om dette blir hun stille, men bare et øyeblikk.

– Dersom El Chocolate, som sang den mest ortodokse typen flamenco, kunne vinne en latinamerikansk Grammy i 2002, så kan også fri, rå og ærlig flamencodans være samtidsdans. Selvfølgelig kan den det.

Kanskje er det så enkelt som at **Rocío**



Verdensstjerne. Mikhail Baryshnikov har kastet seg for hennes føtter, New York Times har kalt henne en av verdens beste solister. I høst gjester Rocío Molina CODA-festivalen i Oslo.

jeg rundt og så hver og én av dem inn i øynene. På den måten fikk jeg deres bekreftelse på at her var det jeg som bestemte. Men det som virkelig gjorde inntrykk var møtet med de kvinnelige fangene. De var en liten gruppe, og etter improvisasjonen ble vi sittende og snakke. De fleste hadde livstidsdommer, men de hadde også masse livskraft. Jeg spurte hvor de hentet denne kraften fra, kraften til å stå opp om morgenen og gå løs på en ny

kvinne, en reise gjennom en kvinnes fall fra himmelen, ikke til helvete, men til frihet. Og fra himmelen følger noen av de største flamencogudene med på ferden. Molina har også med seg fire av flamencoens beste musikere på scenen når hun besøker Oslo og CODA-festivalen for første gang. Spørsmålet om flamenco i det hele tatt kan være samtidsdans er et minefelt i deler av flamencomiljøet og enkelte purister utdefinerte da

**Molinas** verden er dans, at dansen er hennes måte å snakke med både seg selv og omverden på. Som da hun og forestillingen hun skal danse under CODA-festivalen i Oslo gjorde rent bord under Premios Max-utdelingen, den spanske scenekunstens Oscargalla, i begynnelsen av juni. Da hun mottok den siste prisen for kvelden sa hun at hun ikke visste hva mer hun skulle si. Så dro hun av seg skoene og steg opp på et lite bord. Og begynte å danse.

# THE GROUNDBREAKER

THE SPANISH DANCER ROCÍO MOLINA HAS TAKEN FLAMENCO INTO CONTEMPORARY DANCE AND IS BY MANY CONSIDERED ONE OF THE WORLD'S LEADING SOLOISTS. THIS YEAR SHE WILL VISIT NORWAY FOR THE FIRST TIME WITH WHAT SHE CALLS HER MOST SHAMELESS PRODUCTION EVER.

By Kim Gunnar Helsvig Photo: Pablo Guidali

When **Rocio Molina** accepted one of her many awards a few years ago, she said that if she could choose between an award, applause or burning corns on her feet, she would choose the corns. “An award can be haphazard, applause can be temporary but the corns, even if they are painful, are always real,” she said. She already had them when she left Málaga as a 15-year old to study ballet and Spanish folk dance at the Royal Dance Conservatory in Madrid.

**FILMED HERSELF.** Rocío Molina was not born into a flamenco family, but she has been dancing ever since she could walk and convinced her mother to come with her to the capital for her first year at the conservatory. From the age of 16 she lived alone in a 24 square meter flat.

“Every day I spent six hours at the conservatory, five hours at the flamenco institute and at home I had a video camera rigged up so I could videotape myself whenever I got an idea. Sometimes I got up at two o'clock in the morning, or at five, whenever, to video tape new movements and choreographies,” she explains.

Soon she was dancing at two of the most important flamenco clubs in Madrid and at the age of 17 she performed one of her own

choreographies at New York City Centre as the youngest member of one of Spain's leading flamenco companies on tour in North America and Japan.

**A HALF-HOUR OF APPLAUSE.** She experienced her big breakthrough when she was 22 years old with the choreography *Almario* in 2007. The next generation had now arrived, the critics proclaimed, a new school within flamenco dance was in the process of materializing right before their eyes. The title *Almario* is a play on words, which can be translated as “closet for the soul”. Since then **Rocio Molina** has created seven choreographic works, all of which have contained powerful autobiographical elements. With these she filled prestigious theatres in metropolises including New York, Mexico City, London, Paris and Tokyo and she has performed on stages all over the world. *Caída del Cielo*, which she will perform in Oslo during the CODA festival, is currently her most recent work. It is a piece she describes as her most risky, provocative and shameless.

“Flamenco is to a large degree about communication, first and foremost between those on stage, but also between the stage and the audience. What is the biggest difference between dancing in Spain and abroad?”

“I greatly appreciate the knowledge of the audiences in Andalucia and Madrid. There people will call out cheers and responses to the singer, guitarist and dancer, and they always see the interaction between the different elements in flamenco. In other places, where the knowledge of flamenco is perhaps not as extensive, I often meet with a wholly special type of openness, curiosity and empathy. But it is difficult to generalize about this, because every place, every performance has its own dynamic.”

“Have there been any meetings with an audience that have made a particular impression on you?”

“The communication is often the strongest when the audience is completely silent. Then I have experienced that not just two or three people, but in fact half the audience is sitting there crying. Once when I was in Japan I received absolutely no response throughout the entire performance, absolutely nothing. I didn't know what to think, hadn't I reached them at all? Then the applause broke out in the theatre and it kept going for half an hour.”

**CLOSE UP AND PERSONAL.** During the past five years, **Rocio Molina** has wanted to achieve an even more direct communication with the audience through a series of improvisations that she calls *impulsos*. She



The world famous star. Mikhail Baryshnikov threw himself at her feet; the New York Times called her one of the best soloists in the world. This autumn Rocío Molina will visit the CODA festival in Oslo.

has performed these on the banks of the River Seine, in parks in Paris, on the beach in Barcelona, at museums in Málaga, in a swimming club in Marseille and at a discotheque in New York, on each occasion with the audience close up and personal.

“The improvisations imposed themselves as a kind of necessity,” she says. “Here I dance because I want to and not because I have to. They have become my studio outside the dance studio. In an ordinary studio I know what is going to happen, what I will go through, whereas when I am improvising I can surprise myself, discover new feelings and experience new things.”

“What you are saying makes me think of

she improvised for both male and female inmates in a high-security prison on the outskirts of Paris, first for the men, then for the women.

“The men were not used to receiving visits from female dancers, so before I started I walked around and looked each and every one of them in the eyes. In that way I received their confirmation that I was the one in charge here. But what really made an impression on me was meeting the female prisoners. They were a small group, and after the improvisation was over we sat and talked. The majority of them had life sentences, but they also had a lot of vitality. I asked where they got this vitality from, the strength to get up in the morning and start a new day. One of the women placed her hands on either side of her lower abdomen and said: “From here, from my ovaries.” It wasn't until a couple of years later, when I started thinking seriously about becoming a mother, that I fully absorbed the significance of what she said. From that moment on I was at work on the creation of *Caída del Cielo*.

**A NEW TYPE OF FLAMENCO.** The production has become a raw and playful celebration of being a woman, a journey through a woman's fall from heaven, not into hell, but into freedom. And from heaven some of the greatest flamenco gods come along for the ride. Molina will also have with her on stage four of flamenco's best musicians when she visits Oslo and the CODA festival for the first time. The question of whether flamenco can even be considered contemporary dance is a minefield for some factions of the flamenco community and a few purists disqualified the explorative Molina at an early stage, as a defector from traditional flamenco. When I ask her about this she is silent, but only for a moment.

“If El Chocolate, who sang the most orthodox type of flamenco, could win a Latin American Grammy in 2002, free, raw and honest flamenco dance can also be contemporary dance. Of course it can.”

Perhaps it is as simple as saying that Rocío Molina's world is dance, that dance is her way of talking both to herself and the world. Like when she and the production she will perform during the CODA festival in Oslo cleaned up during the Premios Max award ceremony, the Spanish Oscars for the performing arts, in the beginning of June. When she received the last prize of the evening, she said that she didn't know what more she could say. So she took off her shoes and climbed up on a small table. And started to dance.



Bærum Kulturhus, Store sal



THUR 19/10 19.30  
FRI 20/10 19.30



Duration 60 min

Performance and exhibition  
in the foyer 18.45

# INGUN BJØRNSGAARD PROSJEKT (NO)

## NOTES ON FRAILTY – PREMIERE AND 25TH ANNIVERSARY

### Notes on Frailty

Choreography Ingun Bjørnsgaard  
Composer and musician Christian Wallumrød  
Dancers Marianne Haugli, Ida Wigdel, Guro Nagelhus Schia, Catharina Vehre Gresslien  
Set Design Thomas Björk  
Light Design Tilo Hahn  
Sound Design Morten Pettersen  
Dramaturgy advisor Torunn Liven  
Additional Music György Ligeti  
Producers Eva Grainger & Anne Cecilie Bodin Larsen  
Produced by Ingun Bjørnsgaard Prosjekt

Co-producer Bærum Kulturhus - Regional Centre for Dance.  
Funding The Norwegian Arts Council, The Norwegian Composers' fund

Partners CODA International Dance Festival 2017, Bærum Kulturhus, Compagnie 29x27,  
SEPT CENT QUATRE VINGT TROIS

### Performance-project in the foyer

Choreography Ingun Bjørnsgaard  
Dancers Marianne Haugli, Ida Wigdel, Guro Nagelhus Schia, Catharina Vehre Gresslien,  
Mattias Ekholm, Erik Rulin  
Set Design Thomas Björk  
Light Design Tilo Hahn  
Sound Design Morten Pettersen  
Producers Eva Grainger & Anne Cecilie Bodin Larsen  
Produced by Ingun Bjørnsgaard Prosjekt  
Funding The Norwegian Arts Council

I *Notes on Frailty* undersøker **Ingun Bjørnsgaard**, kompleksiteten i kvinnelighet som tema i nært samarbeid med fire betrodde dansere. Dette har vært et ledemotiv i hennes tidlige koreografiske verk, og markerer **Ingun Bjørnsgaard Prosjekts** 25-års-jubileum. Forestillingen utfordrer kulturelle forestillinger og motsetninger knyttet til det feminine og det maskuline gjennom Bjørnsgaards særegne kombinasjon av detaljrikdom og hverdagslig patos, til ny musikk av komponist og musiker Christian Wallumrød. I anledning jubileet presenteres også en performance som henter koreografiske og scenografiske elementer fra tidligere forestillinger.

**Ingun Bjørnsgaard** investigates the complexities of womanhood in *Notes on Frailty*, in close collaboration with four entrusted dancers. This has been a leitmotif in her early award-winning works, and marks the 25th anniversary of **Ingun Bjørnsgaard Prosjekt**. Cultural perceptions and contradictions regarding femininity and the masculine are at stake, with Bjørnsgaard's idiosyncratic combination of rigorous detail and everyday theatricality. To highlight the anniversary there will also be a performance-project with choreographic and scenographic elements from previous productions.



Photo: Thomas Björk



Dansens Hus, Studioscenen



SAT 21/10 18.00



Duration 75 minutes

# GU JIANI - UNTITLED GROUP (CN)

## EXIT



Photo: Hua Dong

POST-SHOW TALK BY  
ECKHARD THIEMANN  
07.30 PM AFTER THE  
PERFORMANCE.

SUPPORTED BY  
FRITT ORD

Company Untitled Group  
Concept Design and Choreography Gu Jiani  
Dancers Wang Xuanqi, Lei Yan, Gu Jiani  
Light Design Goh Boon Ann (Malaysia)  
Lighting Assistant Tseng Jui Hsuan (Taiwan)  
Sound Design Loga  
Stage Design He Zheng, Gu Jiani  
Costumes Jin Ting, Gu Jiani  
Producer Gu Jiani  
Technical Coordinator Goh Boon Ann (Malaysia)  
Stage Manager Zhou Yajing  
Graphic Design Fan Cong

Video Documenting Hua Dong  
Video Editing Gu Jiani  
Management and Producing Ping Pong Productions

Co-Commissioned by China  
Shanghai International Arts Festival  
"RAW" Program, Taiwan National  
Performing Arts Center - National  
Theater & Concert Hall  
Additional Support  
Ping Pong Productions

Special Thanks China Shang-  
hai International Arts Festival  
"RAW" Program, Taiwan National  
Performing Arts Center - National  
Theater & Concert Hall, Ping Pong  
Productions, Thunder Countryside  
Workstation, Lanng Art Center,  
Han Jiang, Hua Dong, Kezi, Liu He,  
Li Nan

Presented in collaboration with  
Dansens Hus Norway.

Kinesiske **Gu Jiani** har markert seg sterkt på den internasjonale dansescenen de siste årene. Nå er hun i Norge for første gang. I *Exit* forsker hun i det dypt menneskelige ønsket om å slippe unna det hverdagslige. I et konstruert, arkitektonisk rom oppstår en høyst original forestilling; fire dansere leter etter veier til frihet og tilfredshet i en evigvarende runddans av kreativ virketrang og de-struksjon. Med prinsippet om motsetninger som en forutsetning for bevegelse og utvikling, blir *Exit* en fascinerende undersøkelse av årsak og virkning hvor vi kan spørre oss: Hvor er egentlig veien ut? Bør vi revurdere våre ønsker og behov?

Originating from Southern China, **Gu Jiani** is trained in both ballet and classical Chinese dance. Through exploration and self-discovery, she has rejected conventional training to create her own unique style of movement. In *Exit*, she explores the human desire to exit the mundane. With explosive athleticism, **Gu Jiani** and dancers create an inter-locking system where one dancer's action sparks a current that flows throughout the others. Exploring the tension between conflict and acceptance, Gu Jiani's work ultimately provokes these fundamental questions: Where is the exit really? Or, should we re-examine our original desires?



Den Norske Opera & Ballett,  
Hovedscenen



SAT 21/10 19.00  
SUN 22/10 18.00



Duration 80 minutes

# YABIN WANG (CN)

## THE MOON OPERA



Photo: Zhang Yi

Credit Acknowledgment

Creation/Production Staff  
Dance Work The Moon Opera Yabin & Her Friends 7th season  
----Adapted from author Bi Feiyu's novel of the same name

Production Yabin Studio  
Choreograph/Director Yabin Wang  
Composer Guo Sida, Olga Wojciechowska  
Lighting design Willy Cessa  
Set design Matt Deely

Costume design Kimie Nakano  
Dramatic Consultant/ Imager Helene Guetary  
Adapter Zhuang Yi  
Stage Manager Wang Shixi, Lin Yanhua  
Leading Dancers Wang Yabin, Li Xing, She Weiliang  
Dancers Liu Qiqi, Peng Ying, Wang Mingchao, Zhang Yapeng, Gan Tian,  
Tu Li, Bu Rui

The performance is guesting the Norwegian National Opera & Ballet and appears as part of the CODA festival 2017

Kinesiske tradisjoner møter samtidsdans i *The Moon Opera*, koreografert av den prisvinnende koreografen og danseren **Yabin Wang**. Forestillingen er basert på Bi Feiyu's roman med samme navn, hvor historien handler om Xiao Yanqiu som spiller hovedrollen i den klassiske kinesiske operaen Flying to the Moon. *The Moon Opera* er en danseforestilling hvor klassiske kinesiske tradisjoner og samtidsbestrebelsler komplimenterer hverandre gjennom koreografien og dansen fra Yabin og resten av danserne i form av Yin og Yang. Det leder oss til å føle en harmonisk helhet hvor ekstreme følelser, sjalusi, kjærlighet og avvisning smelter sammen til å lage ekstatistiske, brennende teatraliske øyeblikk.

Chinese traditions meet modern dance in *The Moon Opera* choreographed by award-winning choreographer and dance artist **Yabin Wang**. Based on a novel by the same name by Bi Feiyu, it tells a story of Xiao Yanqiu who is playing the lead in the classic Chinese opera Flying to the Moon. *The Moon Opera* is a dance drama in which Chinese traditions and contemporary endeavours complement each other through the choreography as well as dance by Yabin and dancers, characterized in the manner of Yin and Yang. It leads us to feel a harmonious whole in which extreme emotions, jealousy, love, talent and rejection fuse to create high-voltage, fiery theatrical moments.

# WHAT WE TALK ABOUT WHEN WE TALK ABOUT CHINESE CONTEMPORARY DANCE

Text Fabrizio Massini. Photo: Hua Dong

In the wake of China's rise as global superpower, the eyes of the world are turning to its cultural scene. After the boom of visual art in the early 2000s, it is now the performing arts' turn, with international festivals competing to bring home the next big thing. Within this new wave of performances the rarest of birds has been spotted: Chinese contemporary dance. And, as the bird-watching begins, the international audience starts wondering

about this specimen's characteristics. What do these artists tell us about China, through the language of dance? Which original aspects of "the contemporary" do they bring forth?

Before moving on to these questions, let's clarify something: this bird didn't have it easy. In its short-lived existence, Chinese contemporary dance had quite a few challenges coming its way: digesting the century-old tradition of Western modern dance; re-discovering Chinese traditional culture after it had been vili-

fied and suppressed for decades; re-elaborating both traditions into a coherent, original language. All of this has been done with little support from the state, while facing an audience totally unaccustomed to non-narrative modes of performance. Impossible, you say? Yet here they are, dancing their way through.

**PARALLEL HISTORIES.** China and the Western world, while now sharing a common vocabulary, do not share a common chronology when it comes to dance. "Contemporary dance" in the West is an umbrella-term encompassing a wide range of styles, yet all somehow tracing back to a single origin: the rupture with classical ballet, which occurred in the early 1900s. The following evolution, however diverse, originates from this point and follows a continuous development spanning over 100 years.

In China, modern history unfolded in an erratic way, and so did dance. With the exception of Shanghai, the cosmopolitan hub

of the 1920s to 1940s, the wave of modernism left Chinese dance untouched. When another revolution (the communist kind) came along in 1949, modern dance was branded as decadent, and banned along with psychoanalysis, literary modernism, and similar bourgeois frivolities. It wasn't until the "cultural fever" of the 1980s, when China ended its decades' long isolation from the capitalist West, that modern dance entered the Popular Republic. If we are to name one year, it is 1987. While youngsters were shaking it to disco-music and breakdancing in the streets, Willy Tsao from Hong Kong opened the first modern dance class in Guangzhou Dance School. As if Martha Graham and Michael Jackson entered the country together, walking through the back-door under suspicious stares, contemporary dance (in both its highbrow and pop-culture varieties) summoned the spirit of the times. The young generations were enthusiastic and craving for change; the older ones distrustful bordering on hostile.



Within a couple of years, this contrast reached its peak in Tian'anmen Square. The message was clear: cautious reform was to be encouraged; iconoclastic fervour would not be tolerated.

**ONE TABLE, TWO CHAIRS.** The dictum of the 1990s was to accelerate the Reform phase and “catch-up with the West” to gain a seat at the WTO table. Much to the Party’s chagrin, modern dance ended on the “to catch-up with” list, and a little support was grudgingly given. In 1992 and 1995 two state companies were founded: Guangdong Modern Dance Company led by Willy Tsao and Beijing Modern Dance Company (BMDC)

duating from Beijing Dance Academy, in the 90s Wen travelled abroad, collaborating with Trisha Brown and Pina Baush companies. Using Poor Theatre aesthetic, daily-life movements, and video documentary, Her Living Dance Studio dived into sensitive issues; the living condition of migrant workers, sexual exploitation of women in rural areas, and the rewriting of history. The defiant stance of Wen and her circle granted them the status of dissidents, projecting them under the watchful eyes of the censors while also gaining much praise from oversea observers.

These two trends coexisted and, while fighting very different

**THE EYES OF THE BEHOLDER.** Back to the start: what does this new wave of artists tell us about China, and which aspects of the contemporary do they uncover? These questions are as alluring as they are misleading. Contemporary dance evolved along diverging trajectories in China, and the new generation swiftly surfs across them, picking from all without identifying with any.

Choreographer Gu Jiani is a case in point. In her piece “Exit”, the traces of Western-style training, from ballet to modern dance, are evident. Yet the influence of Chinese classical dance

Yabin Wang’s “Moon Opera displays more identifiable origins: Beijing-opera-inspired costumes, eerie visuals and stylized gestures, every second of the show screams China. The piece is based on Bi Feiyu’s novel which, in turn, is based on the traditional opera “Chang’e Flying to the Moon”. But do not be fooled by appearances; the creative DNA of the “Moon Opera” is a combination of Chinese and international genes (with maybe a disproportion towards the latter). Costumes, scenography, lights and music are entrusted to high-calibre artists from Akram Kahn’s and Sidi Larbi Cherkaoui’s companies. A feast for the eyes and the ears, Wang artfully doses her ingredients into the dance equivalent of



led by Jin Xing. Trained in the US and internationally renowned, Jin and Tsao were ideal candidates for a swift system update. Working within the system, they carved a space for China in the international scene, developing a sleek aesthetics and elaborate technique which could relate to its Western counterpart.

Meanwhile, to blur the trauma of June 4th and project an image of liberalism, the State restored money-making as an honourable activity, and granted larger artistic freedom. At one condition – keep away from politics. A sector of the artistic community turned down the deal, including choreographer Wen Hui. After gra-

fights, both carried the torch of modern dance. Tsao, hopping between Hong Kong and the mainland, mobilized his network to introduce dozens of international companies to China. Gao Yan Jingzi (BMDC) and Wang Yuanyuan (Beijing Contemporary Dance Theater) joined this strain, departing from a “Western contemporary” basis to explore possibilities for Chinese dance, while squeezing the system for support. Barely tolerated by the authorities, Wen Hui and her collective CCD Working Station has kept working at the margins, living off the support of progressive (mainly oversea) patrons, a stronghold for the independent scene.

surfaces in her expressive physicality and masterfully controlled movements. Is this enough to define her as “representative” of Chinese contemporary dance? Once again, analysing such works through national identity seems as productive as looking for a nanoparticle with a magnifying glass. Perhaps we should remove the “Chinese” factor from the equation for a moment, and take Gu’s work at face value. Picking freely from the contemporary and the classical, the local and the foreign, with a gesture of indifference towards any canon, her work escapes simplistic classifications.

a fancy dish of fusion cuisine.

Perhaps, after asking what do Chinese dance artists tell us about China, we should ask ourselves: which China do we look for when we enter the theatre? If it’s the exotic China of floating sleeves and painted faces, productions such as the “Moon Opera” are more likely to accommodate our expectations. If we’re more drawn to the riddle of Chinese postmodernity, independent productions like “Exit” offer a more challenging puzzle to solve. Like beauty in popular wisdom, China seems to be in the eye of the beholder.



# Liquid Loft (AT)

## SHINY, SHINY ... IMPLoding PORTRAITS INEVITABLE



Photo: Loizenbauer

I den berømte filmportrett-serien *Screen Tests* blottla dragartister, modeller, kritikere, kuratorer, kunstsamlere og diktere de mest intime sidene av seg selv i en rekke treminutters nærbilder. Den gangen var det Andy Warhol som sto bak kamera. I *Shiny Shiny ...* dukker spøkelsene fra The Factory opp igjen for å lage sine egne prøveinnspillinger i et snedig puslespill av ekstreme nærbilder. Men hva er prisen for denne selvrealiseringen? Warhol's legendariske multimedia-events, som gikk under navnet *Exploding Plastic Inevitable*, gjenoppstår på scenen til lyden av Velvet Undergrounds musikk, i en tid hvor bare noen klikk på smarttelefonen gjør det mulig å forevige, forvandle og distribuere utallige versjoner av oss selv.

In the famous *Screen Tests*, drag queens, models, critics, curators, art-collectors, and poets alike laid their selves bare in 3 minute close-ups. Back then, Andy Warhol was behind the camera, shooting portraits of their most intimate moments. In *Shiny, shiny...* post-processed ghosts from The Factory produce their own screen-tests in a game of deception, a puzzle of glaring full-totals and extreme close-ups. Light and shadow appear to defend their stubborn independence to the sound of Velvet Underground feedback that's coupled with the now, while further back you hear the faint faraway voices of the Chelsea Girls. Warhol's *Exploding Plastic Inevitable* has turned into an imploding anti-spectacle.

Dance, Choreography Luke Baio, Stephanie Cumming, Katharina Meves, Anna Maria Nowak, Arttu Palmio, Karin Pauer  
Artistic Direction, Choreography Chris Haring  
Composition, Sound Andreas Berger  
Light Design, Scenography Thomas Jelinek  
Costume Julia Cepp  
Theory, Text Stefan Grisseemann  
Stage Management Roman Harrer

Light Design Assistance Sveta Schwin  
Documentation & Photos Michael Loizenbauer  
Distribution Line Rousseau & Marion Gauvent, A PROPIC  
Production Management Marlies Pucher  
A co-production of Tanzquartier Wien & Liquid Loft

Liquid Loft is supported by MA7 Kulturabteilung der Stadt Wien (Cultural Department of the City of Vienna) and BKA Bundeskanzleramt Kunst & Kultur (Austrian Federal Chancellery Arts & Culture)

Presented in collaboration with Henie Onstad Kunstsenter.



Rom for dans



SUN 22/10 18.00



Duration 40 minutes

# CLAIRE CUNNINGHAM (UK)

## GIVE ME A REASON TO LIVE

I en slående vakker forestilling om overskridelse og kamp dykker **Claire Cunningham** ned i middelaldermaleren Hieronymus Bosch' arbeider for å utforske temaer knyttet til religion, religiøs kunst og menneskesyn. *Give Me a Reason to Live* tar utgangspunkt i fremstillingen av bevegelseshemmede mennesker i Boschs apokalyptiske malerier for å belyse dagens perspektiver på det å være annerledes. Som i flere tidligere arbeider bruker og misbruker Cunningham sine egne krykker for å undersøke potensialet i egen fysikk, i kombinasjon med en bevisst avvisning av tradisjonelle danseteknikker.

In a starkly beautiful work of transcendence and struggle, **Claire Cunningham** delves into the work of medieval painter Hieronymus Bosch to explore religion, religious art and the judgement of souls and bodies. *Give Me a Reason to Live* draws upon imagery of disabled people in Bosch's apocalyptic paintings to question our present perspectives on "otherness" and "difference." As in much of Cunningham's work, the performance is rooted in the study and use/misuse of her crutches and the exploration of the potential of her own specific physicality with a conscious rejection of traditional dance technique.



Photo: Ben Nienhuis

Choreography, performance  
Claire Cunningham

Lighting Design Karsten Tinapp

Sound Design Zoë Irvine

Cello Matthias Herrmann

Additional music Nesciens  
Mater: Jean Mouton, Den Tod.:  
JS Bach

Costume Shanti Freed

Mentors Kristin De Groot (Bosch  
Project), Janice Parker (Scotland)

Production Manager /  
Re-Lighting Gregor Knüppel

Give Me a Reason to Live has been created through B Project, an artist-development initiative which invites European choreographers to research and create new dances inspired by Bosch. B Project is one component of the Bosch 500 Foundation's major celebration of the visionary painter and his work.

Presented in collaboration with  
Rom for Dans.

POST-SHOW TALK  
BY STINE NILSEN

06:50 PM AFTER  
THE PERFORMANCE  
Supported by  
FRITT ORD

PROGRAM 17 - 28 OCTOBER

| DATES                                                                                                                 | SAT 2 SEPT | WED 20 SEPT   | SAT 14 OCT    | SUN 15 OCT    | MON 16 OCT    | TUE 17 OCT    | WED 18 OCT    | THU 19 OCT    | FRI 20 OCT    | SAT 21 OCT    | SUN 22 OCT | MON 23 OCT    | TUE 24 OCT    | WED 25 OCT    | THU 26 OCT    | FRI 27 OCT    | SAT 28 OCT    | SUN 29 OCT    |
|-----------------------------------------------------------------------------------------------------------------------|------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|
| CODA PERFORMANCES                                                                                                     |            |               |               |               |               |               |               |               |               |               |            |               |               |               |               |               |               |               |
| ROCIO MOLINA (ES) CAIDA DEL CIELO                                                                                     |            |               |               |               |               | 19.00         | 20.00         |               |               |               |            |               |               |               |               |               |               |               |
| CCN - BALLET DE LORRAINE (FR) UNKNOWN PLEASURES                                                                       |            |               |               |               |               |               | 18.00         |               |               |               |            |               |               |               |               |               |               |               |
| INGUN BJØRNSGAARD PROSJEKT (NO) NOTES ON FRAILTY & PERFORMANCE-PROJECT IN THE FOYER                                   |            |               |               |               |               |               |               | 18.45 & 19.30 | 18.45 & 19.30 |               |            |               |               |               |               |               |               |               |
| GU JIANI (CN) EXIT                                                                                                    |            |               |               |               |               |               |               |               |               | 18.00         |            |               |               |               |               |               |               |               |
| WANG YABIN (CN) THE MOON OPERA                                                                                        |            |               |               |               |               |               |               |               |               | 19.00         | 18.00      |               |               |               |               |               |               |               |
| LIQUID LOFT (AT) SHINY, SHINY ... IMPLODING PORTRAITS INEVITABLE                                                      |            |               |               |               |               |               |               |               |               |               | 15.00      |               |               |               |               |               |               |               |
| CLAIRE CUNNINGHAM (UK) GIVE ME A REASON TO LIVE                                                                       |            |               |               |               |               |               |               |               |               |               | 18.00      |               |               |               |               |               |               |               |
| MARLENE MONTEIRO FREITAS (PT) GUINTCHE                                                                                |            |               |               |               |               |               |               |               |               |               | 20.00      |               |               |               |               |               |               |               |
| MARLENE MONTEIRO FREITAS (PT) OF IVORY & FLESH                                                                        |            |               |               |               |               |               |               |               |               |               |            |               | 19.00         |               |               |               |               |               |
| DOUBLE BILL ØYVIND JØRGENSEN & TERJE TJØME MOSSIGE (NO) OVERSTÅTT ELLER NÆR FORESTÅENDE / VED SIDEN AV                |            |               |               |               |               |               |               |               |               |               |            |               |               | 17.00         | 17.00         |               |               |               |
| ZERO VISIBILITY CORP. / INA CHRISTEL JOHANNESSEN (NO) FROZEN SONGS                                                    |            |               |               |               |               |               |               |               |               |               |            |               |               | 19.00         | 19.00         |               |               |               |
| BELINDA BRAZA (NO) SURVIVAL                                                                                           |            |               |               |               |               |               |               |               |               |               |            |               |               | 21.30         | 21.30         |               |               |               |
| INGRID BERGER MYHRE (NO) BLANKS                                                                                       |            |               |               |               |               |               |               |               |               |               |            |               |               |               |               | 18.00         | 16.00         |               |
| TRIPLE BILL CIE JOZSEF TREFELI (CH) / ÄDNE KOLBJØRNSHUS & VETLE SPRINGGARD (NO) JINX / DØGENIKTENES DEBATT / CREATURE |            |               |               |               |               |               |               |               |               |               |            |               |               |               |               | 20.00         |               |               |
| ANTONY HAMILTON & ALISDAIR MACINDOES (AU) MEETING                                                                     |            |               |               |               |               |               |               |               |               |               |            |               |               |               |               |               | 18.00         |               |
| MICHELE NOIRET (BE) RADIOSCOPIES                                                                                      |            |               |               |               |               |               |               |               |               |               |            |               |               |               |               |               | 19.30         |               |
| CODA +                                                                                                                |            |               |               |               |               |               |               |               |               |               |            |               |               |               |               |               |               |               |
| PANTA REI DANCE THEATRE (NO) I WISH HER WELL                                                                          |            | 11.00 & 14.00 |               |               |               |               |               |               |               |               |            |               |               |               |               |               |               |               |
| CODA WORKSHOP                                                                                                         |            |               |               |               |               |               |               |               |               |               |            |               |               |               |               |               |               |               |
| DAVID ROCHE (AU/US) WORKSHOP ASHTANGA VINYASA YOGA                                                                    |            |               | 12.00 - 15.00 | 12.00 - 15.00 |               |               |               |               |               |               |            |               |               |               |               |               |               |               |
| DAVID ROCHE (AU/US) CLASS ASHTANGA VINYASA YOGA                                                                       |            |               |               |               | 09.00 - 10.30 | 09.00 - 10.30 | 09.00 - 10.30 | 09.00 - 10.30 | 09.00 - 10.30 |               |            |               |               |               |               |               |               |               |
| JAMIE WATTON (UK) CONTEMPORARY CLASS - RELEASE BASED                                                                  |            |               |               |               | 10.30 - 12.00 | 10.30 - 12.00 | 10.30 - 12.00 | 10.30 - 12.00 | 10.30 - 12.00 |               |            |               |               |               |               |               |               |               |
| CHRIS HARING (AT) CHOREOGRAPHIC INTENSIVE WORKSHOP                                                                    |            |               |               |               |               |               | 12.00 - 16.00 | 12.00 - 16.00 | 12.00 - 16.00 |               |            |               |               |               |               |               |               |               |
| STELLA ZANNOU (GR) CONTEMPORARY CLASS                                                                                 |            |               |               |               |               |               |               |               |               |               |            | 10.00 - 12.00 | 10.00 - 12.00 | 10.00 - 12.00 | 10.00 - 12.00 | 10.00 - 12.00 |               |               |
| DOMINIQUE DUSZYNSKI / MICHELE NOIRET (BE) WORKSHOP DANCE THEATRE AND MORE                                             |            |               |               |               |               |               |               |               |               |               |            |               | 12.00 - 16.00 | 12.00 - 16.00 | 12.00 - 16.00 |               |               |               |
| JOZSEF TREFELI (CH/HR) & GABOR VARGA (CH/HR) WORKSHOP CONTEMPORARY DANCE AND BODY PERCUSSION                          |            |               |               |               |               |               |               |               |               |               |            |               |               |               |               |               | 10.00 - 12.00 |               |
| DAVID ZAMBRANO (VE/NL) WORKSHOP FLYING LOW                                                                            |            |               |               |               |               |               |               |               |               |               |            |               |               |               |               |               | 11.00 - 16.00 | 11.00 - 16.00 |
| DAVID ZAMBRANO (VE/NL) SOLO SHARING MY FIRE IS STILL BURNING FOR YOU                                                  |            |               |               |               |               |               |               |               |               |               |            |               |               |               |               |               | 16.30 - 17.00 |               |
| CODA SEMINAR                                                                                                          |            |               |               |               |               |               |               |               |               |               |            |               |               |               |               |               |               |               |
| NORDIC CIRCLE OF ARTISTIC MANAGEMENT FUTURE AUDIENCES - SEMINAR AND WORKSHOP                                          |            |               |               |               |               |               | 12.00 - 15.00 |               |               |               |            |               |               |               |               |               |               |               |
| NORWEGIAN DAY OF DANCE HISTORY                                                                                        |            |               |               |               |               |               |               |               | 12.30 - 18.30 |               |            |               |               |               |               |               |               |               |
| SHOWCASE OR EXCHANGE? FESTIVAL CURATION FOR NEW TIMES                                                                 |            |               |               |               |               |               |               |               |               |               |            |               |               |               |               | 16.00 - 17.30 |               |               |
| TRIPLE BILL JINX 103 / DØGENIKTENES DEBATT / CREATURE - ARTIST TALK                                                   |            |               |               |               |               |               |               |               |               |               |            |               |               |               |               |               | 12.30 - 14.00 |               |
| CODA CLUB                                                                                                             |            |               |               |               |               |               |               |               |               |               |            |               |               |               |               |               |               |               |
| VIN&VALSEN CODA KICK - OFF                                                                                            | 19.00      |               |               |               |               |               |               |               |               |               |            |               |               |               |               |               |               |               |
| VIN&VALSEN                                                                                                            |            |               |               |               |               |               |               |               |               | 21.30         |            |               |               |               |               |               |               |               |
| BREAKFASTCLUBBIN                                                                                                      |            |               |               |               |               |               |               |               |               |               |            |               | 08.30 - 09.30 |               | 08.30 - 09.30 |               |               |               |
| CODA IMPRO                                                                                                            |            |               |               |               |               |               |               |               |               |               |            |               |               |               |               |               |               |               |
| DANCE IMPROVISATION ON THE ROOF OF THE OSLO OPERA HOUSE                                                               |            |               | 13.00 - 14.00 |               |               |               |               |               |               | 13.00 - 14.00 |            |               |               |               |               |               |               |               |
| DANCE IMPROVISATION AT THE VULKAN AREA                                                                                |            |               |               |               |               |               |               |               |               | 17.30 - 18.00 |            |               |               |               |               |               |               |               |

**DANSENS HUS,**  
VULKAN 1, OSLO,  
WWW.DANSENSHUS.COM  
TRAM 11, 12, 13 TO SCHOUS PLASS, BUS 54,  
34 TO MØLLERVEIEN

**BÆRUM KULTURHUS,**  
CLAUDE MONETS ALLE 27, 1307 SANDVIKA,  
WWW.BAERUMKULTURHUS.NO  
TRAIN R10, R11, L1 & L12 FROM OSLO CEN-  
TRAL STATION TO SANDVIKA

**OPERAEN,**  
KIRSTEN FLAGSTADS PLASS. 1, OSLO,  
WWW.OPERAEN.NO  
TRAM 11, 12, 13 FROM SCHOUS PLASS -  
BUS 54, 34 FROM MØLLERVEIEN -  
TO OSLO CENTRAL STATION

**RIKSSCENEN,**  
SCHOUS KULTURBRYGGERI,  
TRONDHEIMSVEIEN 2, OSLO,  
WWW.RIKSSCENEN.NO  
TRAM 11, 12, 13 TO SCHOUS PLASS

**BLACK BOX TEATER,**  
MARSTRANDGATA 8, OSLO,  
WWW.BLACKBOX.NO  
TRAM 11, 12, 13 TO BIRKELUNDEN. BUS T  
DÆLENGA. BUS 20, 21 TO KØBENHAVNGATA

**HENIE ONSTAD KUNSTSENTER,**  
SONJA HENIES VEI 31, 1311 HØVIKODDEN,  
WWW.HENIEONSTAD.NO  
BUS 160 FROM HAMMERSBORGVEIEN TO  
HØVIKODDEN

**PRODA / ROM FOR DANS,**  
MARSTRANDGATA 8, OSLO,  
WWW.PRODA.NO  
WWW.ROMFORDANS.NO  
TRAM 11, 12, 13 TO BIRKELUNDEN. BUS TO  
DÆLENGA. BUS 20, 21, TO KØBENHAVNGATA

**KULTURHUSET I OSLO,**  
YOUNGS GATE 6, OSLO,  
WWW.KULTURHUSETIOSLO.NO  
TRAM 11, 12, 13, BUS 54, 34 TO YOUNGS GATE  
(FROM GRÜNERLØKKKA)

**TRIKKEHALLEN KULTUR- OG UNGDOMSHUS,**  
MIDTODDVEIEN 12 PÅ KIELSÅS, OSLO,  
WWW.TRIKKEHALLEN.NO  
TRAM 11, 12, BUS 54 TO KIELSÅS



Black Box Teater



SUN 22/10 20.00



Duration 60 minutes

# MARLENE MONTEIRO FREITAS (PT)

## GUINTCHE



Choreography and performance Marlene Monteiro Freitas

Light Yannick Fouassier

Music Johannes Krieger (trumpet), "Rotcha Scribida" de Amandio Cabral, Cookie (drums), Otomo Yoshihide (excerpt from a guitar solo), Anatol Waschke (shrapnel)

Costume Marlene Monteiro Freitas and Catarina Varatojo (shorts)

Production P.OR.K (Lisbon, PT)

Distribution Key Performance (Stockholm, SE)

Co-production ZDB-Negócio,Lisboa (Lisbon, PT)

Artistic Residencies O Espaço do Tempo (Montemor-o-Novo, PT), Alcantara Festival (Lisbon, PT)

Supported by Re.AI (Lisbon, PT), Forum Dança (Lisbon, PT), Bomba Suicida (Lisbon, PT)

Acknowledgements Avelino Chantre, Pedro Lacerda, João Francisco Figueira, AnatolWaschk.

Presented in collaboration with Black Box Teater.

Denne soloforestillingen bygger på en karakter som **Marlene Monteiro Freitas** fikk tegnet som et minne etter en konsert. Hun kalte den *Guintche*, og etter hvert vokste den, begynte å leve sitt eget liv, ble selvstendig og gjorde opprør. *Guintche* betyr fugl eller prostituert på kreolsk, et språk som snakkes på Kapp Verde-øyene hvor Freitas vokste opp, men det kan også kjen- netegne en form for holdning – det å hoppe fra det ene til det andre uten mål og mening. På scenen gjenskaper Freitas denne motsetningsfylte figuren idet den smelter, stivner, går i stykker, endrer form. Likevel beholder den sin sanne natur.

This solo performance derives from a character that **Marlene Monteiro Freitas** drew as a memento of a concert. She called it *Guintche*, and meanwhile it took on a life of its own, acquired autonomy and rebelled. *Guintche* means bird or prostitute in creole, a language spoken in Cape Verde where Freitas was born. It can also stand for an attitude of someone who jumps from one event to another, lacking coherence in his or her choices. On stage Freitas recreates this contradictory creature that melts, solidifies, breaks and changes form. Yet it keeps the same nature.



Black Box Teater



SUN 24/10 19.00



Duration 80 minutes

# MARLENE MONTEIRO FREITAS (PT)

## of ivory and flesh – statues also suffer



Choreography Marlene Monteiro Freitas

Performance Marlene Monteiro Freitas, Andreas Merk, Betty Tchomanga, Lander Patrick, Cookie (percussion), Tomás Moital (percussion), Miguel Filipe (percussion)

Light and space Yannick Fouassier

Live Music Cookie (percussion)

Edition and sound Tiago Cerqueira

Research João Francisco Figueira, Marlene Monteiro Freitas

Production P.OR.K (Lisbon, PT)

Distribution Key Performance (Stockholm, SE)

Coproduction O Espaço do Tempo, Montemor-o-Novo (PT); Alcantara Festival, Lisbon (PT); Maria Matos Teatro Municipal, Lisbon (PT); Bomba Suicida, Lisbon (with the support of DGArtes, PT); CCN Rillieux-la-pape (FR); Musée de la danse, Rennes (FR); Centre Pompidou, Paris (FR); Festival Montpellier Danse 2014, Montpellier (FR); ARCADl, Paris (FR); CDC Toulouse/Midi-Pyrénées, Toulouse (FR); Théâtre National de Bordeaux en Aquitaine, Bordeaux (FR); Kunsten-festivaldesarts, Bruxelles (BE); WP Zimmer, Antwerp (BE); NXTSTP (with the support of the EU Culture Programme)

With the support of ACCCA - Companhia Clara Andermatt, Lisbon (PT)

Acknowledgements Staesgrime (PT), Dr. Ephraim Nold

Performance is presented in collaboration with Black Box Teater.

Syv statuer våkner opp til et nytt liv på scenen. De beveger seg mekanisk til lyden av popmusikk, orientalske toner og levende rytmer idet de forsøker å forvandle seg selv til mennesker. **Marlene Monteiro Freitas** henter inspirasjon fra Ovids fortelling om skulptøren Pygmalion som forelsker seg og gir liv til en av sine egne statuer, og undersøker kraften i slike forhandlingsprosesser med et ensemble av dansere og musikere. Vi inviteres til et ball hvor gjestene består av groteske figurer og statuer som, til tross for sine stive, dukkelignende bevegelser, er fulle av lengsler etter menneskelig kjærlighet.

Seven statues wake up to a new life on stage. They move mechanically to the rhythms of pop music, oriental sounds and live percussion as they try to transform themselves into humans. **Marlene Monteiro Freitas** draws upon Ovid's tale of the sculptor Pygmalion, whose immortal love of an ivory statue makes it come alive, and studies this poetic metamorphosis with an ensemble of musicians and dancers. The audience is invited to a ball populated by grotesque figures and statues that move clumsily and jerkily, almost like puppets, yet infused with inner yearnings for feeling and love.

# Double Bill

*Ved siden av* er skapt gjennom improvisasjon i et samarbeid mellom musiker **Christian Aftreth Eriksen** og danserkunstnerne **Ingeborg Dugstad Sanders** og **Terje Tjøme Mossige**. Det er et abstrakt bevegelig verk som setter følelsene og intellektet i gang. Danserne fyller rommet med flytende, kroppslige skyer og legger igjen kjappe bevegelige streker. Sammen skaper de et fysisk poetisk sted som tidligere ikke har eksistert.

*Ved siden av* is a work created through improvisation by musician **Christian Aftreth Eriksen** and dancers **Ingeborg Dugstad Sanders** and **Terje Tjøme Mossige**. The intention is to create an abstract performance open to interpretations and associations where the dancers move like fast physical lines through space, almost like floating clouds. Together they create a space that previously did not exist and fill it with surprises.

## TERJE TJØME MOSSIGE (NO) VED SIDEN AV

Ved siden av

Choreography Terje Tjøme Mossige  
Dance and co-creation Terje Tjøme Mossige, Ingeborg Dugstad Sanders  
Music and co-creation Christian Aftreth Eriksen  
Light design Ruth Marie Bottheim  
Video Torgrim Ødegård  
Photo Stein Jarle Nilsen  
Duration 30 minutes  
Production Ø.J.Prod.  
Co-production DansiT – Senter for dansekunst i Sør-Trøndelag  
Touring partner Dansearena nord  
Supported by Arts Council Norway, Fund for Performing Artists and the Audio and Visual Fund

The production premiered in Olavshallen in Trondheim October 28th 2016 and in January 2017 the production visited The Arctic Culture Centre in Hammerfest.  
Presented in collaboration with Dansens Hus Norway.



## Øyvind Jørgensen (NO) OVERSTÅTT ELLER NÆRT FORESTÅENDE

*Overstått eller nært forstående* ble til i et møte med de to danserne **Marianne Kjærstund** og **Erik Rulin**, hvor dansernes særegne dynamikk har vært koreografens inspirasjonskilde. Verket er et spill mellom femininitet og maskulinitet hvor spillet foregår på tvers av kjønn og omhandler de bakenforliggende beveggrunnene for maskulin og feminin mentalitet, emosjonalitet og handling. I samspill med danserne framfører komponist og musiker **Tov Ramstad** et spesialkomponert verk for cello.

*Overstått eller nært forstående* grew out of the encounter between the two dancers **Marianne Kjærstund** and **Erik Rulin** where their singular dynamics has been a source of inspiration for the choreographer. A game of femininity and masculinity plays out in the performance where woman and man are equal, dealing with the underlying motivations for masculine and feminine mentality, emotionality and actions. Composer and musician **Tov Ramstad** performs a specially commissioned work for cello.

Overstått eller nært forstående

Choreography Øyvind Jørgensen  
Dance and co-creation Marianne Kjærstund, Erik Rulin  
Composition and music Tov Ramstad  
Light design Ruth Marie Bottheim  
Video Torgrim Ødegård  
Foto Stein Jarle Nilsen  
Duration 30 minutes  
Production Ø.J.Prod.  
Co-production DansiT – Senter for dansekunst i Sør-Trøndelag  
Touring partner Dansearena nord  
Supported by Norwegian Arts Council, Fund for Performing Artist and The Audio and Visual Fund.

The production premiered in Olavshallen in Trondheim October 28th 2016 and in January 2017 the production visited The Arctic Culture Centre in Hammerfest.

Presented in collaboration with Dansens Hus Norway.

# ZERO Visibility Corp (NO) FROZEN SONGS



## INTRODUCTION 06:30 PM IN THE FOYER

Choreography Ina Christel Johannessen  
Multimedia Feng Jiangzhou, Zhang Lin, Sifenlv New Media  
Music Frederik Meulyzer, Koenraad Ecker, Stray Dogs  
Text Oda Fiskum  
Scenography Kristin Torp/Graa Hverdag AS  
Costume design Kathrine Tolo, Norsk Kunststoff AS  
Costumes Lillian Baur  
Light design Nico Benz  
Dancers Line Tørmoen, Pia Elton Hammer, Ole Kristian Tangen, Valtteri Raekallio, Daniel Whiley, Fan Luo, Anton Borgström  
Singer Aksel Rykkvin  
Sound Morten Pettersen  
Photo Antero Hein  
Film Yaniv Cohen

Production manager Kirsti Ulvestad  
International manager Lene Bang

Original idea Inger Buresund, Artistic director Hålogaland Theatre

Production Zero Visibility Corp, Hålogaland Teater, Ibsen International  
Co-producers Dansens Hus Norway, La Briqueterie, Paris, Arts Printing House, Vilnius

Zero Visibility Corp is supported by the Norwegian Arts Council.

I mørket og kulden inne i det Globale Frøhvelvet på Svalbard oppbevares livets kilde og begynnelsen på alt. I regi av FN lagrer verden sin fremtid her. Dette scenariet danner bakteppet for produksjonen *Frozen Songs* av den anerkjente norske koreografen **Ina Christel Johannessen**. Med seg har hun dansere fra sitt ensemble **Zero Visibility Corp**, de kinesiske videokunstnere **Feng Jiangzhou** og **Zhang Lin**, samt den belgiske musikkduoen **Stray Dogs**. *Frozen Songs* er en danseforestilling preget av høyt energinivå hvor det visuelle står sentralt. Forestillingen er et spennende møte mellom internasjonale og norske kunstnere med et vesentlig tema som omdreingspunkt: overlevelse.

Deep within the cold and dark inside Svalbard Global Seed Vault, the origin of life is being stored. Under the direction of the UN, the world's future is kept here. This scenario forms the backdrop of the production *Frozen Songs* by celebrated Norwegian choreographer **Ina Christel Johannessen**. Joining her are dancers from her ensemble **Zero Visibility Corp**, the Chinese video artists **Feng Jiangzhou** and **Zhang Lin** and Belgian musical duo **Stray Dogs**. In this performance Norwegian and international artists come together on stage to create a unique artistic experience centred around one very important and current question: Survival.



Riksscenen, Hovedscenen



WED 25/10 21.30  
THUR 26/10 21.30



Duration 60 minutes

# BELINDA BRAZA (NO)

## SURVIVAL



I forestillingen *Survival* stiller **Braza** spørsmålet: Hvordan påvirker det primære overlevelsesinstinktet vårt de individuelle valgene våre? Hva skjer med individet når grensene våre blir flyttet, både geografisk, moralsk og etisk? Hvor langt er vi villige til å gå for å overleve? *Survival* finner sted i et blaff av et dystopisk fremtidsunivers fortalt gjennom urbane uttrykk: slam poesi, urbane samtidsdansere, fysisk teater, stencilart, og et elektronisk kontemporært musikalsk univers.

In *Survival*, **Braza** poses the question: How does the primary survival instinct affect our individual choices? What happens to the individual when our boundaries are moved – geographically, morally and ethically? How far are we willing to go to survive? *Survival* takes place in a dystopian future, told through urban expressions: slam poetry, urban contemporary dancers, physical theatre, stencilart and a contemporary electronic musical universe.

Artistic direction, choreography Belinda Braza  
Creative dancers Rina Rosenqvist,  
Therese Slob, Albin Lindén,  
Sigurd Christian Dahle Uberg  
Physical performer Hanne Marit Skog (Hama Woods)  
Composer Peter Baden  
Writer Fredrik Høyer  
Stencilart, scenography, props, performance  
Hama Woods

Presented in collaboration with Riksscenen – The Norwegian Hub of Traditional Music and Dance.



Black Box Teater



FRI 27/10 18.00  
SAT 28/10. 16.00



Duration 45 minutes

Presented in conjunction with the seminar Norwegian Day of Dance History



Photo: Sara Anke

Choreography and performance  
Ingrid Berger Myhre  
Light design and decor Edwin Kolpa  
Technical development and visuals  
Sigurd Ytre-Arne  
Costumes Maja Eline Larssen  
Dramaturgy Merel Hering  
Research and visual advice Jenny  
Berger Myhre  
Photos Sara Anke  
Music Jim O'Rourke, Magnus Hængsle  
Funded by Arts Council Norway  
Co-production Black Box Teater,  
Dansateliers Rotterdam, 4Culture (RO),  
Working Art Space and Production  
Bucharest (WASP).  
Duration 45 minutes  
Special thanks to Lasse Passage  
Nøsted

Presented in collaboration with Black  
Box Teater

Spilles også som lukket skoleforestilling på Bærum Kulturhus, regional Center for Dance, 20. oktober

# INGRID BERGER

## MYHRE (NO)

## BLANKS

*Blanks* er en solo som sjonglerer med selve betingelsene for hvordan dans oppleves. På upretensiøst vis leker **Ingrid Berger Myhre** seg med måten beskrivelsen av en situasjon kan endre situasjonen som blir beskrevet. I et spill hvor tegnsammenstillinger blir plukket fra hverandre er det opp til tilskuerne å finne ny mening ved å fylle inn tomrommene. **Ingrid Berger Myhre** er født i 1987, utdannet ved Centre Choréographique i Montpellier og nærmer seg ofte koreografi gjennom språk og semiotikk. Med utgangspunkt i språk og gester gir hun oss lekne tilnærminger til tyding og prosjektering av mening.

*Blanks* is a solo that plays with the conditions through which a dance can be watched. By offering notions of subtext, pretext and context **Ingrid Berger Myhre** lightheartedly suggests how the description of a situation already alters the very situation described. In a game of deconstructing layers of signs, the viewer navigates to reconstruct the sense by filling in the blanks. Language and semiotics are central elements to the artistic work of **Ingrid Berger Myhre** (b. 1987), who recently completed her MA at Centre Choréographique in Montpellier. Departing from text and gesture, she proposes cheeky takes on reading and projections of meaning through subtle twists of context and expectation.

# TRIPLE BILL

CIE JOZSEF TREFELI (CH) - JINX



Photo: Gregory Batardon

28/10 10.00 - 12.00 AM  
CONTEMPORARY DANCE  
Workshop and Body  
PERCUSSION with JÓZSEF  
Trefeli & GÁBOR VARGA.

28/10 12.30 - 02.00 PM  
ARTIST TALK by Eckhard  
THIEMANN

JINX 103 er blitt en sensasjon verden over. Trefeli og Varga ble født på hvert sitt kontinent, men møttes gjennom en felles interesse for dansetradisjonene i sitt nye hjemland Ungarn. I JINX 103 dekonstruerer og gjenoppfinner de folkedansen gjennom et energisk og rytmisk kroppsspråk, tett omringet av publikum.

JINX 103 has become a sensation around the world. Trefeli and Varga were born on different continents, but came together in a mutual exploration of the dance heritage of their adopted country Hungary. Here they create a breathtakingly energetic dance of lightning fast footwork, high kicks and turning jumps, closely surrounded by the audience.

## JINX 103

Original idea, choreography & dance József Trefeli & Gábor Varga  
Dance Gábor Varga & Gyula Cserepes  
Music Frédérique Jarabo  
Photo Gregory Batardon  
Duration 20 minutes

Assistance for creation and touring DC Département de la Culture de la Ville de Genève, DIP Département de l'Instruction Publique de l'Etat de Genève, Corodis, La Loterie Romande, Prohelvetia Switzerland, Johannesburg and Egypt, La Ville de Carouge, RESO Switzerland & Fête de la Danse, Genève

Compagnie József Trefeli has been selected to participate in "La Grande Scène 2014", French national platform Petites Scènes Ouvertes 2014 as well as Les Plateaux, and Région(s) en Scène(s) 2014, Aerowaves 2013, and the Swiss Contemporary Dance Days 2013, 2015  
Presented in collaboration with Riksscenen - the Norwegian Hub of Traditional Music and Dance and Meteor - international theatre festival

# TRIPLE BILL

ÅDNE KOLBJØRNSHUS & VETLE SPRINGGARD (NO)  
DØGENIKTENES DEBATT



Photo: Signe Fuglestad Luksengard

DØGENIKTENES DEBATT  
Idea, dialog structure, choreography, direction, performance  
Vetle Springgard, Ådne R. Geicke  
Kolbjørnshus  
Dramaturgy Morten Kjerstad  
Photo Signe Fuglestad Luksengard  
Video Gaute Springgard  
Production Riksscenen - Linn Skansen, Andreas Ljones  
Musician Øyvind Sandum  
Duration 40 minutes

Presented in collaboration with  
Riksscenen - the Norwegian Hub of Traditional Music and Dance and Meteor - international theatre festival

Dette er historien om to barn født på hver sin gård mot slutten av det forrige århundre. De kunne blitt bønder, i stedet ble de kunstnere – eller døgenikter, som noen vil kalle det. Gjennom eksplisiv folkedans og humoristiske refleksjoner inviteres vi inn i en ærlig samtale rundt familieverdier og tradisjoner.

This is the story of two children born on a farm at the end of the last Century. They could have become farmers, instead they became artists – or useless loafers as some might say. Through explosive folk dance and humorous observations we are invited into an honest conversation about heritage and family values.



Riksscenen, Hovedscenen



FRI 27/10 20.00



Duration 90 min

# TRIPLE BILL

## JÓZSEF TREFELI & GÁBOR VARGA (CH) - CREATURE

Funding Department of Culture of the City of Geneva, Pro Helvetia, Loterie Romande, Schweizerische Interpretengenossenschaft SIG, Commune de Lancy.

Co-production, residency ADC / association pour la danse contemporaine, ADC Studios, Geneva CH; Le CND, centre national de la danse, Pantin FR; Arsenic - centre d'art scénique contemporain -Lausanne CH, Kaserne Basel CH, CCN - Ballet de Lorraine, Nancy FR, Migrations, Wales UK  
Residency la Briqueterie CDC du Val-de-Marne FR; Tanzhaus Zurich CH

Other partners MEG Musée d'Ethnographie de Genève, CH, CCN Rillieux-la-Pape - director Yuval Pick, FR, Label Bobine Genève

A project in cooperation with the adc - Genève, ADN Neuchâtel, Arsenic Lausanne, Dampfzentrale Bern, éviDanse, Kaserne Basel, Festival Antigal Geneva and Zürcher Theater Spektakel Zürich, in the frame work of fonds des programmateurs / Reso - Réseau Danse Switzerland. With the financial assistance of Pro Helvetia, Ernst Göhner Stiftung

Thanks Natacha Koutchoumov, Rudi van der Merwe, Réka Farkas, Annelies Adamo, Sally Corry, Jemma Turner, Laurent Junod, Institut Balassi - Hungarian Institute of Paris, Pannonia Danse Hongroise

Presented in collaboration with Riksscenen - the Norwegian Hub of Traditional Music and Dance

CREATURE  
Original idea, choreography & dance József Trefeli & Gábor Varga  
Dance József Trefeli & Gábor Varga  
Music Frédérique Jarabo  
Mask Christophe Kiss  
Costume Kata Toth  
Photo Gregory Batardon  
Specialist in traditional dances from Carpathian basin Kristóf Fundák  
Duration 35 minutes



Photo: Gregory Batardon

*Creature* er en ny forestilling fra **Trefeli** og **Varga**. Også denne gangen handler det om røtter— biografisk, etnografisk, sosiokulturelt og estetisk — og om forholdet mellom den moderne dansens språk og de eksotiske aspektene ved folkedans. Resultatet er høyst originalt, vilt energisk og spekket med humor.

*Creature* is a new choreographic adventure for **Trefeli** and **Varga**. It's a work about origins — biographical, ethnographic, socio-cultural or aesthetic — showing us the kinship between contemporary dance and the exoticism of folk dances. The result is a surprising piece, crazy with energy and rich with self-deprecating humour.



Dansens Hus, Studioscenen



28/10 18.00



Duration 50 min

# ANTONY HAMILTON & ALISDAIR MACINDOE (AU)

## MEETING

Choreographer, Director, Performer Antony Hamilton  
Instrument Design & Construction, Composer, Performer Alisdair Macindoe  
Light Design Bosco Shaw  
Costumes Paula Levis  
Producer Freya Waterson

Presented in collaboration with Dansens Hus Norway.



Photo: Gregory Lorenzutti

*Meeting* er en danse- og lydperformance for to dansere og 64 perkusjons-roboter. **Antony Hamiltons** stramme koreografi smelter sammen med **Alisdair Macindoes** nærmest grenseløse interesse for mekanikk og konstruksjon av maskiner i en koreografisk studie skåret inn til beinet. Forestillingen legger for dagen deres felles fascinasjon for språket som oppstår når kropp og sinn er i bevegelse. Gjennom en strøm av bevegelser når utøverne nye mentale og fysiske høyder til robotenes mekaniske og meditative rytmer.

*Meeting* is a dance and sound performance for two dancers and 64 percussion robots. The work pairs **Antony Hamilton's** compulsive choreography with **Alisdair Macindoe's** obsessive machine-making practice in a choreographic study stripped to the bare essentials. The two dance artists reveal their fascination with the language that arises when both body and mind are in motion. A relentless flow of activities unfolds in which the performers reach heightened mental and physical states to the meditative and mechanical rhythms of the robots.



Dansens Hus, Hovedscenen



SAT 28/10 19.30



Duration 52 minutes

# COMPAGNIE MICHÈLE NOIRET (BE)

## Radioscopies



Den belgiske koreografen **Michèle Noiret** har arbeidet med sammensmeltning av film og dans i en årrekke. Hun begynte å studere ved Maurice Béjarts Mudra School i Brüssel i 1976, hvor hun også møtte den tyske komponisten Karlheinz Stockhausen som hun samarbeidet og turnerte med i 15 år. **Michèle Noiret** har siden koreografert mer enn 30 forestillinger, blant annet på oppdrag for Paris Opera Ballett og Ballet Nationale de Marseille. I 2002 møtte hun filmregissøren Thierry Knauff og produserte to filmer sammen med ham. *Radioscopies* er en forestilling hvor film, dans og teater veves sammen til en altoppslukende helhetsopplevelse for tilskueren. En fremmed mann dukker opp på døren hos en kvinne. Før vi vet ordet av det, er han innenfor. Vi blir med kvinnen til en indre verden hvor det ikke lenger er mulig å skille fiksjon fra virkelighet, og hvor kropp og sjel ikke lenger er motpoler. Hva vet de to egentlig om hverandre? Hva ønsker de? Og hvem kontrollerer hvem?

Belgian choreographer **Michèle Noiret** has a long history of including film in her artistic practise, coining the term dance-cinema to describe her work. She joined Maurice Béjart's Mudra School in Brussels in 1976, and it was here that she met the German composer Karlheinz Stockhausen whom she worked with as a soloist for fifteen years. Noiret has since choreographed more than 30 pieces, including commissions for the Paris Opera Ballet and for the Ballet National de Marseille. She met the film director Thierry Knauff in 2002 and went on to produce two films with him, both described as cinematic, choreographic and musical poems. In *Radioscopies*, film, dance and theatre come together in a fascinating play of desire and control. A man shows up at the house of a woman. Before we know it, he has slipped through the door. We witness the woman's journey into an inner world where fiction and reality can no longer be separated and where the body and soul cease to exist as opposites. What do the two know about each other? What do they want? Who controls whom?

Script, staging, choreography Michèle Noiret  
Created with and performed by Michèle Noiret, Isael Mata  
Artistic collaboration Dominique Duszynski  
Assistant Florence Augendre  
Film / stage cameraman Vincent Pinckaers  
Film / video technician Benoît Gillet  
Original music composition Todor Todoroff, Pierre-Axel Izerable  
Music Bartok, Music for strings, percussion and celesta - Chicago Symphony Orchestra, direction James Levine, Martinho da Vila, Claustrofobia  
Light Xavier Lauwers  
Set design Sabine Theunissen  
Costumes Michèle Noiret, Nazanin Fakoor  
Technical direction Christian Halkin  
Light technician Marc Lhommel  
Sound technician Todor Todoroff  
Stage technicians Christian Halkin, Christophe Blacha  
Set, costumes Théâtre National's studio, Brussels  
Photographs Sergine Laloux  
Production, tour management Claire Geyer  
Communication, press Alexandra de Laminne  
Administration, coordination Cathy Zanté (at the line)  
Thanks to Carlo Chapelle, Stephan Dunkelman  
Production Compagnie Michèle Noiret / Tandem asbl  
Coproduction Fondation Mons 2015, European Capital of Culture - Manège.mons - Théâtre National de la Communauté française de Belgique, Brussels - Théâtre National de Chaillot, Paris - Théâtre Louis Aragon, scène conventionnée danse de Tremblay-en-France.  
The Compagnie Michèle Noiret is in residence at Théâtre Louis Aragon, scène conventionnée danse de Tremblay-en-France, within the context of "Territoire(s) de la Danse 2015", with the support of the Département de la Seine-Saint-Denis.  
Produced with the support of the Ministère de la Fédération Wallonie-Bruxelles, Service de la Danse.

The Compagnie Michèle Noiret is subsidised by the Ministère de la Communauté française Wallonie-Bruxelles, Service de la Danse, and receives regular support from Wallonie-Bruxelles International (WBI).

Michèle Noiret member of the Royal Academy of Belgium.

Presented in collaboration with Dansens Hus Norway.



# LISE NORDAL | Tilbake til dansen

ETTER OVER 10 ÅR SOM  
KUNSTNERISK LEDER FOR CODA-  
FESTIVALEN TAKKER LISE NORDAL AV.  
MEN DANSEN SIER HUN IKKE FARVEL TIL, TVERT I MOT.

Av Kristin Valla

– Det er noe som har ligget inne i meg og ventet, sier Lise Nordal.

Hun sitter på en stol i et dansestudio på Majorstua i Oslo, høyt over fortauene. Jeg visste ikke at det var et dansestudio akkurat her, sier jeg til henne, og slik var det med samtidsdansen også da Lise Nordal startet CODA International Dance Festival for 15 år siden. Den var der, det var bare ikke så mange som så den. De siste årene har Lise Nordal tilbrakt mye tid bak en kontorpult og på reise. Hun har ofte lengtet tilbake hit til studioet.

– CODA har vært en stor og viktig del av livet mitt, og det å slutte som kunstnerisk leder var ikke en beslutning jeg tok over natten. Det er en avgjørelse som har modnet i meg over lang tid. De siste årene har jeg nok likevel følt at noe har manglet, en kreativitet som det var viktig for meg å hente frem igjen. Jeg ville finne tilbake til koreografen Lise.

EN FESTIVAL BLIR FØDT. Det var koreografen Lise Nordal som kom til Wien under Impulstanz i 1990, da ideen om en dansefestival i Norge først oppsto. Hun var kunstnerisk leder for Collage Dansekompani og reiste ofte sørover om sommeren for å delta på forestillinger, kurs og mesterklasser, men det hun opplevde i Wien var noe eget. Dansen var over alt: På plakater og bannere over hele byen, på alle de store teatrene, for ikke å snakke om alle forestillingene og workshopene man kunne delta på.

– Jeg hadde aldri vært med på noe lignende, sier Lise Nordal.

– Hvor jeg enn snudde meg var det dans. Det var enormt inspirerende.

I Wien åtte år senere møtte hun en annen danser og koreograf, Odd Johan Fritzøe, som hadde vært kollegaen hennes i Collage Dansekompani. Sammen begynte de å snakke om å lage en dansefestival i Oslo et-

ter modell av Impulstanz.

– Vi ville bringe de store kompaniene til Oslo og la publikum få se norsk dans i en internasjonal sammenheng. Men du vet, det var ikke noe mottakerapparat for dette hjemme. Dansens Hus fantes ikke. Det gjorde heller ikke Bærum Kulturhus. Operaen på Youngstorget var ikke et sted hvor man fikk innpass sånn uten videre.

En ettermiddag da Lise Nordal og Odd Johan Fritzøe hadde vært og sett en utstilling på Bygdøy, satte de seg ned over en kaffekopp. Der og da bestemte de seg: Vi gjør det!

– Du sitter ikke og venter på midlene, for da blir det ikke noe av, sier Lise Nordal med et litt bestemt smil.

– Vi kontaktet direktøren ved Goethe Institut og sa at vi ønsket å invitere Pina Bausch til Norge. De ble nok litt satt ut. Vi hadde ikke fem øre på det tidspunktet, men vi skulle enten ha Pina Bausch og Wuppertal Tanztheater eller Merce Cunningham Dance Company på åpningen av den første festivalen. Ellers kunne det være det samme.

EN MESTER KOMMER PÅ BESØK. I september 2002 åpnet historiens første CODA International Dance Festival med Merce Cunningham Dance Company i Oslo Konserthus. På arbeidsrommet hjemme hadde Lise Nordal sittet og skrevet to brev, ett til Cunningham og ett til Pina Bausch. Sistnevnte hørte hun ikke noe fra før etter noen år, men fra Cunningham-kompaniet fikk hun svar. Pioneren innen moderne dans ville gjerne komme til Norge. – Det var selvsagt enklere å henvende seg til ham fordi jeg hadde en historie med ham som jeg kunne vise til, sier Lise Nordal. Tretti år tidligere hadde hun opplevd MCDC for første gang i London. Hun var 22 år gammel og studerte ved London Con-

temporary Dance School – kalt The Place –, men fant seg ikke riktig til rette med Graham-teknikken som det ble undervist i der. En kveld dro hun for å se Cunninghams kompani som gjestet London. Det ble en opplevelse som skulle forandre synet hennes på dansen for alltid.

– Jeg hadde aldri sett noe lignende, en over 50 år gammel danser som sto helt i ro på scenen. Lenge. Det traff meg som et dolkestøt. Jeg hadde aldri opplevd stillhet i dans før. Det var en åpenbaring.

Noen år senere dro hun til New York for å bo og studere. Her fikk hun igjen oppleve Cunningham og kompaniet hans, siden det hele tiden var forestillinger og workshops i studioet deres i West Beth.

– Det var en fantastisk tid, sier Lise Nordal.

– Da jeg skrev brevet med invitasjonen i Oslo 20 år senere syntes jeg det var på høy tid at Oslo og Norge fikk oppleve denne innovative kunstneren, som i en alder av 83 år fortsatte å lage nyskapende kunst. Utfordringen var selvsagt at det ikke fantes en scene i Oslo hvor Cunningham og kompaniet hans kunne vise repertoar bortsatt fra i Operaen, sier hun, lett oppgitt.

– I stedet presenterte de et såkalt event i Oslo, hvor de viste utdrag fra ulike forestillinger. Cunningham snakket senere om kvelden i Konserthuset i Oslo som en av sine fineste event-opplevelser.

Da CODA-festivalen omsider åpnet, var det i en fullsatt bankettsal i Oslo Rådhus. Merce Cunningham ble trillet inn i rullestol. Hele danse-Norge tok imot ham.

– Jeg glemmer aldri det øyeblikket, sier Lise Nordal.

– Flere med meg har sagt det samme. Men mediene, som avisene og NRK, kom veldig sent på banen, sier Lise Nordal.

Hun trekker pusten et øyeblikk.

– Du vet, de visste jo ikke hvem han var.

DANS TIL FOLKET. Det finnes nok av eksem-

pler på festivaler som åpner med et brak for så å dø sakte ut i løpet av de første årene. CODA-festivalen gjorde ikke det, noe Lise Nordal tilskriver særlig tre faktorer: For det første hadde festivalen et arbeidende styre som foruten dansekunstnere besto av jurister, næringslivsledere og byråkrater som syntes det å jobbe med kultur var usedvanlig spennende. For det andre fikk de støtte fra kulturlivet selv; da regnskapet etter det første året ikke gikk opp og festivalen fikk kreditorer på døren donerte flere billedkunstnere verk som CODA kunne auksjonere bort for å gjøre opp noe av gjelden. Og for det tredje: CODA hadde en pulikumsstrategi fra første dag.

– Vi ønsket å åpne opp samtidsdansen og favne et større publikum, derfor gikk vi til institusjonsteatrene. På den måten fikk vi tilgang til et større og bredere publikum. Det skjedde under åpningen i Oslo Konserthus, da vi fikk hele det klassiske og samtidsorienterte musikkpublikummet, og det skjedde gjennom forestillinger på Nationaltheatret og Det Norske Teatret, sier Lise Nordal.

Da den tredje CODA-festivalen skulle planlegges klarte de å bringe Sasha Waltz & Guests og hennes signaturverk Körper til hovedscenen på Det Norske Teatret.

– Gud, så nervøs jeg var før jeg gikk inn i teateret, sier Lise Nordal.

– Det strømmet folk til fra alle kanter og vi hadde to fullstappede hus.

I CODAS FOTSPOR. I dag ser landskapet for samtidsdansen i Norge ganske annerledes ut. Bærum Kulturhus åpnet i 2003 og har særlig satset på internasjonale samtidsdanskompanier. Dansens Hus åpnet fem år senere på Vulkan, også de med et internasjonalt repertoar så vel som en rekke norske urpremierer. Den nye operaen i Bjørvika åpnet bare to måneder etter Dansens Hus, og har fått en bi-scene hvor både norske kompanier og utenlandske gjestespill presenteres jevnlig. Det Lise Nordal drømte om for dansen i Norge, har skjedd.

– Men det har også gjort oss litt mer utsatt som festival, for det er jo ikke noe poeng i at vi nå gjør det samme som de andre institusjonene. Vi prioriterer ikke lenger de store gjestespillene, men det gjør ikke noe, for de kommer til Operaen og Bærum Kulturhus uansett. De siste årene har jeg som programmerer måttet tenke annerledes og heller spørre meg selv: Hva er det vi har som ikke de har? Så i 2013 tenkte jeg: Nå må vi stikke fra de andre.

Det gjorde Lise Nordal helt bokstavelig. Hun reiste blant annet til Egypt, Marokko, Libanon, Uganda og Indonesia og opplevde at det var en mye spennende som skjedde innenfor den ikke-vestlige dansen.

– Jeg bestemte meg for å forske mer i de skjulte perlene. På flere av reisene mine traff jeg en annen kurator, Eckhardt Thiemann, som har base i London, og som er kurator for Shubak – en Londonbasert festival som programmerer dans, musikk, film og billedkunst fra arabiske land. Vi plukket ut flere av de samme forestillingene, og jeg tenkte at ja, jeg trenger inspirasjon og en å sparre med. Eckhard og jeg har lagt hovedprogrammet for årets festival sammen. Det har vært utfordrende og veldig spennende – av og til har det gjort litt vondt når vi har måttet gjøre kompromisser. Men resultatet er en veldig helhetlig festival, og det har vært en berikelse å jobbe med ham.

TILBAKE TIL DANSEN. Sommeren har hun brukt til å rydde seg ut av kontoret på Dansens Hus og ferdigstille katalogen for årets festival. Denne høsten er hun tilstede på sin første CODA-festival uten å være leder.

– Jeg føler meg veldig ferdig, sier hun, litt mer stille denne gangen.

– Da vi startet CODA-festivalen var det ikke så lenge siden jeg hadde vært med på å legge ned et annet livsverk, Collage Dansekompani. Jeg lovet da meg selv at jeg aldri skulle bli sjef igjen. Men jeg klarte ikke si nei da styret i CODA ønsket meg som kunstnerisk leder i 2006. Nå føler jeg at jeg at jeg har gjort mitt, at jeg har gjort det jeg har kunnet for festivalen. Det er en god følelse.

– Hva har du lært?

– Jeg har lært enormt mye. Jeg har opplevd at dansen har åpnet seg, at samtidsdansen ikke er like lukket og isolert lenger. Jeg er blitt en del av et mye større felleskap, og har møtt fantastiske mennesker som har inspirert meg. Jeg har fått muligheten til å reise og oppleve andre kulturer, noe som har beriket meg som menneske. Og så har jeg lært – og her vil sikkert mange le ...

Hun stanser et øyeblikk, leter etter de vanskelige ordene.

– Jeg er ingen strateg og jeg er ikke diplomatisk. Det har jeg måttet lære meg – i alle fall til en viss grad. Ikke nødvendigvis så mye strategi, men en god del diplomati. Jeg kan se at min personlighet og min person kan være veldig direkte, jeg snakker ikke rundt grøten og det kan virke støtende på noen. Jeg er nok blitt et litt klokere menneske. Mindre kritisk til hva andre holder på med, vil jeg si. Det har kanskje noe med alder å gjøre også.

Om et drøyt års tid, høsten 2018, har hun premiere på en ny helaftens forestilling på Dansens Hus. Her gjenopptar hun samarbeidet med komponisten Kjell Samkopf, et samarbeid som begynte allerede i 1986 med forestillingen Aqua – en multimediaforestilling i dans, lyd og bilde..

– Det var ikke gitt at jeg skulle få støtte, det er mange som søker og det er flere år siden jeg har vært aktiv som koreograf. Men jeg har visst at siste ord ikke var sagt, sier hun.

– Og jeg kan ikke se for meg en pensjonisttilværelse ennå. Derfor er jeg ydmyk og glad for at jeg ikke går ut i et tomrom etter CODA-festivalen i oktober. Jeg vender tilbake til kunsten og det kunstneriske arbeidet, og det er jeg fryktelig takknemlig for.

# BACK TO DANCE

“There is something inside of me that has been lying in wait,” Lise Nordal says.

She is seated on a chair in a dance studio in Majorstua in Oslo, high above the sidewalks, shops, and eateries down below. I didn’t know there was a dance studio here, I say to her and that was the lay of the land for contemporary dance as well when Lise Nordal started the CODA International Dance Festival 15 years ago. It existed; there just weren’t all that many people who noticed it. The fact that we are meeting here is not coincidental. During recent years Lise Nordal has spent a lot of her time behind a desk and on the road. She has often yearned to return to the studio.

“CODA has been a large and important part of my life and stepping down as artistic director was not a decision I made overnight. It is a decision that has been maturing inside me for a very long time. In recent years I have nonetheless felt that something was missing, a creativity that it was important for me to take out again. I want to find my way back to Lise the choreographer.”

A FESTIVAL IS BORN. It was the choreographer Lise Nordal who went to Vienna during Impulstanz in 1990, when the idea of a dance festival in Norway first arose. She was artistic director of Collage Dansekompani and often travelled south during the summer to take part in performances, courses and master classes, but what she experienced in Vienna was something unique. There was dance everywhere: on posters and banners all over the city, in all the important theatres, not to mention all the performances and workshops one could participate in. “I had never experienced anything like it,” Lise Nordal says. “Wherever I turned, there was dance. It was enormously inspiring.”

In Vienna eight years later she ran into another dancer and choreographer, Odd

AFTER MORE THAN 10 YEARS AS ARTISTIC DIRECTOR OF THE CODA OSLO INTERNATIONAL DANCE FESTIVAL, LISE NORDAL IS STEPPING DOWN. BUT SHE IS NOT BIDDING FAREWELL TO DANCE, TO THE CONTRARY.



Photo: Tale K. Høndenes/ Dansens Hus



Photo: Hæge Moe/ Dansearkivet  
“KIMEN” (1984) - Choreography: Sølvi Edvardsen - Dancers: Cathrine Smith, Lise Nordal.

Johan Fritzøe, who had been her colleague in Collage Dansekompani. Together they began talking about creating a dance festival in Oslo, using Impulstanz as a prototype. “We wanted to bring the large companies to Oslo and give audiences the chance to see Norwegian dance in an international context. But you know, there was no infrastructure in place to accommodate this at home. Dance House Norway did not exist. Neither did Bærum Culture House. The Opera House on Youngstorget was not a place where one was granted access just like that.”

One afternoon when Lise Nordal and Odd Johan Fritzøe had been to see an exhibition in Bygdøy, they went out for a cup of coffee. There and then they decided: We’ll do it!

“You can’t sit there and wait for the funding, because then nothing will come of it,” Lise Nordal says with a slightly determined smile. “We contacted the director of the Goethe Institute and said that we wanted to invite Pina Bausch to Norway. They were a bit perplexed. We didn’t have a dime at that point but we were either going to have Pina Bausch and Wuppertal Tanztheater or the Merce Cunningham Dance Company at the opening of the first festival. Otherwise there was no point in doing it.”

A MASTER COMES TO VISIT. In September of 2002 the first CODA International Dance Festival in history opened featuring the Merce Cunningham Dance Company at the Oslo Concert Hall. In her study at home Lise Nordal had written two letters, one to Cunningham and one to Pina Bausch. She heard nothing from the latter until a few years had passed, but from Cunningham’s company she received a reply. The pioneer of modern dance wanted to come to Norway.

“Of course it was easier to contact him because I had history with him that I could refer to,” Lise Nordal says.

Thirty years before she experienced MDCDC for the first time in London. She was 22 years old and studying at the London Contemporary Dance School – called The Place – but she was not fully comfortable with the Graham technique that was taught there. One evening she went to see Cunningham’s company which was visiting London. That turned out to be an experience that would change her view of dance forever.

“I had never seen anything like it, a dancer over 50 years of age who stood completely motionless on stage. For a long time. It felt like a bolt of lightning. I had never expe-

rienced stillness in dance before. It was a revelation.”

A few years later she moved to New York to live and study. Here again she had the chance to experience Cunningham and his company, since there were performances and workshops all the time in their studio

in West Beth.

“It was a fantastic period,” Lise Nordal says. “When I wrote the letter in Oslo containing the invitation 20 years later, I thought it was high time that Oslo and Norway had the chance to experience this innovative artist, who at the age of 83 continued to crea-



Photo: Hæge Moe / Dansearkivet  
“KIMEN (1984) - Choreography: Sølvi Edvardsen - Dancers: Mona Walderhaug, Lise Nordal, Aase With

te innovative art. The challenge of course was that there wasn’t a venue in Oslo where Cunningham and his company could show their repertoire with the exception of the Opera House,” she says with light resignation. “Instead, they presented a so-called event in Oslo, where they performed excerpts from different productions. Cunningham later spoke of this evening in the Oslo Concert Hall as one of his most wonderful event experiences.”

When the CODA International Dance Festival was finally opened, it took place in a filled-to-capacity banquet hall at Oslo City Hall. Merce Cunningham was wheeled in seated in a wheelchair. The entire Norwegian dance community welcomed him.

“I will never forget that moment,” Lise Nordal says. “And there are a number of other people who have said the same thing.” But the media, such as the newspaper and NRK, dragged their feet, Lise Nordal says. She pauses, drawing a breath. “You know, they had no idea who he was.”

DANCE FOR THE PEOPLE. There are plenty of examples of festivals that open with a bang only to fizzle out slowly over the course of a few years. The CODA International Dance Festival did not, something which Lise Nordal attributes to three factors in particular: First, the festival had a working board which beyond dance artists was made up of lawyers, CEOs from industry and bureaucrats who found working with culture to be extraordinarily exciting. Second, they received backing from the cultural sector itself; after the first festival when the accounts did not balance, and the festival had the creditors at the door, a number of artists contributed artworks that CODA could auction off to settle some of the debt. And third: CODA had an audience strategy from day one.

“We wanted to open up contemporary dance and embrace a broader audience. We therefore went to the institutionalized theatres. In that way we gained access to a larger and broader audience. It happened during the opening at the Oslo Concert Hall, where the entire classical and contemporary music audiences attended and it happened through productions at the National Theatre in Oslo and Det Norske Teatret,” Lise Nordal says.

When the third CODA International Dance Festival was to be planned, they were able to bring Sasha Waltz & Guests and her signature work Körper to the main stage at Det Norske Teatret.

“God, I was so nervous before I entered the theatre,” Lise Nordal says. “People poured in from everywhere and we had two full-house performances.”

IN CODA’S FOOTSTEPS. Today the landscape for contemporary dance in Norway looks quite different. Bærum Culture House opened in 2003 and has had a particular investment in international contemporary dance companies. Dance House Norway opened five years later, also with an international repertoire as well as a series of Norwegian premieres. The new Oslo Opera House opened in Bjørvika just two months after Dance House Norway and has a smaller stage where both Norwegian companies and visiting foreign productions are presented on a regular basis. What Lise Nordal dreamt about for dance in Norway has come to pass.

“But it has also made us a bit more vulnerable as a festival, because there is no point in our doing the same thing as the other institutions. We no longer prioritize the large visiting companies, but that doesn’t matter because they come to the Opera and Bærum Culture House regardless. In recent years as programmer for the festival I have had to think differently and instead ask myself: what is it we have that they don’t have. Then in 2013 I thought: Now we have to move in another direction, away from the others.”

And that’s what Lise Nordal did, literally speaking. She travelled to Egypt, Morocco, Lebanon, Uganda and Indonesia and found that there were a lot of exciting things taking place within non-Western dance.

“I decided to do more research on the hidden gems. On several of my journeys I met another curator, Eckhardt Thiemann, who is based in London, and who is the curator for Shubak – a London-based festival that programmes dance, music, film and pictorial art from Arabic countries. We selected several of the same productions, and I thought that yes, I need inspiration and a sparring partner. Eckhard and I created the main programme for this year’s festival together. It has been challenging and extremely exciting – from time to time it has been a bit painful when we had to compromise. But the outcome is a very holistic festival and working with him has been an enriching experience.”

BACK TO DANCE. She has spent the summer cleaning out her office at Dance House Norway and finalizing the catalogue for this

year’s festival. This autumn for the first she will not be attending the CODA festival as its director.

“I feel very finished with it,” she says, a little more quietly this time. “When we started the CODA International Dance Festival, it hadn’t been so long since I had phased out another life’s work, Collage Dansekompani. At that time I promised myself that I would never be the boss again. But I was unable to say no when the board of CODA asked me to be artistic director in 2006. Now I feel that I have done my part, that I have done what I can for the festival. That’s a good feeling.”

“What have you learned?”  
“I have learned a great deal. I have experienced that dance has opened up, that contemporary dance is not as closed off and isolated any longer. I have become a part of a much larger community and have met fantastic people who have inspired me. I have had the chance to travel and experience other cultures, which has enriched me as a human being. And then I have learned – and here no doubt many people will laugh ...” She waits for a moment, considering a difficult choice of words. “I am no strategist and I am not diplomatic. That is something I had to learn – at least to a certain extent. Not necessarily so much strategy, but a good portion of diplomacy. I can see that my personality and my character can be very direct, I don’t beat around the bush and some people can find that offensive. I have become a little bit wiser as a person. Less critical of what others are working with, I would say. That perhaps has something to do with age, also.”

In the course of one short year, in the autumn of 2018, her new full-length production will premiere at Dance House Norway. Here she is resuming her collaboration with the composer Kjell Samkopf, a collaboration that started way back in 1986 with the production Aqua – en multimedialforestilling i dans, lyd og bilde (Aqua – a multimedia production of dance, sound and image).

“It wasn’t a given that I would receive funding. There are many who apply and it has been several years since I have been active as a choreographer. But I knew that I hadn’t spoken my final words,” she says. “And I can’t envision a life of retirement just yet. I am therefore humble and pleased that I am not walking out into a vacuum after the CODA festival in October. I will return to the arts and to my artistic work and I am extremely grateful for that.”

FESTIVAL & WORKSHOP

ALAN LUCIEN ØYEN / WINTER GUESTS (NO)  
ALEXANDER MEDIN (NO)  
ALIEN NESS (US)  
ALLEN'S LINE / JULYEN HAMILTON COMPANY (UK/ES)  
ALTER S.ESSIO / FABRICE PLANQUETTE (FR)  
AMUND SVEEN (NO)  
ANNE-LINN AKSELSEN & ADRIÁN MINKOWICZ / HUMAN WORKS (NO/AR/BE)  
ANNE-LINN AKSELSEN (NO)  
ANTONIA BAEHR (DE)  
ANTONY HAMILTON / ALISDAIR MACINDOE (AU)  
BABY-Q DANCE COMPANY (JP)  
BALLET PREJOCAL (FR)  
BATSHEVA DANCE COMPANY (IL)  
BELINDA BRAZA (NO)  
BIBBI WINBERG (NO)  
CAMILLA TELLEFSEN (NO)  
CANDOCO DANCE COMPANY (UK)  
CARLOS CORTIZO (DE)  
CARTE BLANCHE (NO)  
CCN – BALLETT DE LORRAINE (FR)  
CCN – ROUBAIX NORD-PAS DE CALAIS / CAROLYN CARLSON (FR)  
CIE I.D.A. MARK TOMPKINS (US/FR)  
CIE MICHÉLE ANNE DE MEY (BE)  
CHRIS HARING (AT)  
CHRISTINA KLISSIOUNI (GR)  
CLAIRE CUNNINGHAM (UK)  
CLAUDIA DE SERPA SOARES (PT/DE)  
CRISTINA CAPRIOLI / CCAP (SE)  
CRISTINA MOURA (BR)  
CHRISTINE GAIGG (AT)  
CHRISTOPHER AROUNI (NO/IL) / YOSSİ BERG & ODED GRAF (NO/IL)  
COMPAGNIE MICHÉLE NOIRET (BE) / DOMINIQUE DUSZYNSKI (BE) / MICHÉLE NOIRET (BE)  
COMPAGNIE NACERA BELAZA (DZ/FR)  
DANIEL PROIETTO (AR/NO)  
DANSDESIGN (NO)  
DAVID ROCHE (US)  
DAVID SWENSON (US)  
DAVID ZAMBRANO (VE/NL)  
DEBORAH HAY (US)  
DEBORAH SAXON (UK/AU)  
DJ PURPURR PURPLE AKA ANNETTE KVITHYLL (NO)  
DUDA PAIVA (BR/NL) / FIGURTEATRET I NORDLAND (NO)  
ELLA FISKUM DANZ (NO)  
EMIO GRECO I PC (NL)  
ELLE SOFE HENRIKSEN (NO)  
ERLEND SAMINØEN (NO)  
ERVI SIREN (FI)  
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GUNHILD BJØRNSGAARD / COMPANY B. VALIENTE (NO/FR)  
HAUGEN PRODUKSJONER (NO) / ANNE KATRINE HAUGEN (NO) / LIV HANNE HAUGEN (NO)  
HEGE HAAGENRUD (NO)  
HENRY MONTES (UK)  
HETAIN PATEL (IN/UK)  
HUYEN HUYHN (NO)  
IMPRO ENSEMBLE (NO)  
INGRID BERGER MYHRE (NO)  
INGUN BJØRNSGAARD PROSJEKT (NO) / INGUN BJØRNSGAARD  
INGUN BJØRNSGAARD (NO) / CCN-BALLET DE LORRAINE (FR)  
IVAN WOLFE (CH)  
JAHN MAGNUS JOHANSEN (NO)  
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JO STRØMGREN KOMPANI (NO)  
JO STRØMGREN KOMPANI (NO) / POLISH DANCE THEATRE (PL)  
JORMA UOTINEN (FI)  
JOSÉ NAVAS / COMPAGNIE FLAK (CA)  
JÓZSEF TREFELI / GABOR VARGA / GYULA CSEREPES (CH)  
JUAN KRUIZ DIAZ (ES/DE)  
JUDITH SANCHEZ RUIZ (CU/US)  
JULYEN HAMILTON (UK/ES)  
KADER ATTOU / COMPAGNIE ACCRORAP (DZ/FR)  
KARI ANNE BJERKESTRAND (NO)  
KARMACONSULT / ELLEN JOHANNESSEN (NO)  
KATRINE KIRSEBOM (NO)  
KEREN LEVI (IL/NL)  
KIERSTI KRAMM ENGEBRIGTSSEN (NO)  
KRISTIN NORDERVAL (NO/US)  
KREUTZERKOMPANI / EVA CECILIE RICHARDSSEN (NO)  
KUMIKO HAYAKAWA (NO/JP)  
KÜLLI ROOSNA / KENNETH FLAK (EST/NO)  
LAURENT CAVANNA (FR/UK)  
LES BALLETS C DE LA B / ALAIN PLATEL / FRANK VAN LAECKE (BE)  
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LIQUID LOFT (AT) / CHRIS HARING (AT)  
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MARTIN KILVADY (SK)  
MARTIN SONDERKAMP (DE)  
MASJA ABRAHAMSEN (NO)  
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MERCE CUNNINGHAM DANCE COMPANY (US)  
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NASIONALBALLETTEN (NO)  
NILS JAKOB JOHANNESSEN (NO)  
ODD JOHAN FRITZØE (NO)  
OH MAMA! CREW (NO)  
PANTA REI DANSETEATER (NO)  
PANTA REI DANSETEATER (NO) / MARIE MUNRO (NO)  
PANTA REI DANSETEATER (NO) / HÉLÈNE BLACKBURN (CA) / ANNE HOLCK  
EKENES (NO) / PIA HOLDEN (NO)  
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PATH NGUYEN TAN (NO)  
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TAKA SHAMOTO (JP/BE)  
TALE DOLVEN (NO/BE) / TAKA SHAMOTO (JP/BE)  
TERJE TJØME MOSSIGE (NO)  
TERO SAARINEN (FI)  
THOMAS CALEY (SE)  
TORKJELL LEIRA (NO)  
TSUUMI DANCE COMPANY (FI)  
TY BOOMERSHINE (US)  
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VIRPI PAHKINEN (FI/SE) / PERNILLE BØNKAN (NO)  
VIRPI PAHKINEN (FI/SE)  
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WEE / FRANCESCO SCAVETTA & GRY KIPPERBERG (NO)  
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ZERO VISIBILITY CORP. / INA CHRISTEL JOHANNESSEN (NO)  
ZERO VISIBILITY CORP. / INA CHRISTEL JOHANNESSEN / KORK (NO)  
ØYVIND JØRGENSEN (NO)  
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CODA CLUB

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ALEXANDER AARØ (NO) / JOHN DEREK BISHOP (NO/US)  
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BOSSON (NO) / THEA ERICSON AARNES (NO)  
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POING! (NO)  
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SVEIN EGIL "ZWEIZZ" HATLEVIK (NO)  
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TERJE TJØME MOSSIGE (NO)  
TINNA GRETARSDOTTIR (IS)  
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CODA 2002 – 2017



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# NORDIC CIRCLE OF ARTISTIC MANAGEMENT

## FUTURE AUDIENCES

### HOW DO I ENGAGE, DEVELOP AND COMMUNICATE?



**Nordic Circle of Artistic Management** og CODA Oslo International Dance Festival inviterer til seminar og workshop med utgangspunkt i publikumsutvikling. Hvordan kommuniserer man med publikum og hvordan formidler man arbeidet sitt? Stine Nilsen, CODAs nye kunstneriske leder, vil samtale med Ingrid Handeland, direktør for Norsk Publikumsutvikling (NPU), Anne Ekenes, kunstnerisk leder for Panta Rei Danseteater og Hooman Sharifi, teatersjef i Carte Blanche. Etter presentasjonen og samtalen vil det bli gruppediskusjoner hvor deltakerne får anledning til å reflektere rundt disse spørsmålene med utgangspunkt i eget kunstnerisk standpunkt. Seminaret og workshopen vil foregå på engelsk.

**Nordic Circle of Artistic Management** and CODA Oslo International Dance Festival will host a seminar and workshop to discuss audience development: How do I reach my audience and how do I communicate my work? Stine Nilsen, CODAs new Artistic Director will talk to Ingrid Handeland, Director of Audiences Norway, Anne Ekenes, Artistic Director of Panta Rei Danesteater and Hooman Sharifi, Artistic Director and CEO of Carte Blanche. After the presentation and talk there will be roundtable discussions inviting the participants to reflect upon and discuss these questions in relation to their own artistic point of view. The seminar and workshop will be in English.

Nordic Circle of Artistic Management consists of SITE Sweden, Project Centre in Dansehallerne, Dance Atelier, Performing Arts Hub Norway and Arts Management Helsinki. Supported by the Nordic Culture Fund, Nordic Culture Point, The Danish Arts Foundation and The Swedish Arts Council.

**Moderator**  
Stine Nilsen, CEO / Artistic director CODA Oslo International Dance Festival from 1 September

**Panel**  
Ingrid Handeland, Director Norsk publikumsutvikling - Audiences Norway  
Anne Ekenes, artistic director Panta Rei Dance Theatre  
Hooman Sharifi, artistic director & CEO Carte Blanche

**Organizers**  
Nordic Circle of Artistic Management consists of SITE Sweden, Project Centre in Dansehallerne, Dance Atelier, Performing Arts Hub Norway, Arts Management Helsinki and in collaboration with the CODA Oslo International Dance Festival.

Supported by the Nordic Culture Fund, Nordic Culture Point, The Danish Arts Foundation, The Swedish Arts Council and Arts Promotion Centre Finland.

# SHOWCASE OR EXCHANGE? FESTIVAL CURATION FOR NEW TIMES

## PANEL DISCUSSION - MODERATED BY ECKHARD THIEMANN



Photo: Tale K. Høndenes/Dansens Hus

Festivalprogrammering har endret seg betydelig i løpet av det siste tiåret. I en tid hvor kunstnere, kuratorer og publikum er mer mobile samtidig som dans er mer tilgjengelig digitalt spør vi: Hva blir festivalenes rolle som plattform for nye kunstneriske impulser i fremtiden? Showcase or Exchange vil dykke ned i en del av utfordringene som programmører, kunstnere og publikum står overfor i dag idet de opplever dans i en stadig mer global kontekst.

Festival curation has changed significantly over the past decade. In an age of increased mobility for artists, curators and audiences, new global connections and a greater availability of dance digitally we ask the question: What is the future of festivals as platforms to experience new work? Showcase or Exchange will unpick some of the challenges faced by curators, artists and audiences when witnessing dance in a global context.

Eckhard Thiemann is Associate Artistic Curator for CODA 2017. He is also Programming Associate - Dance for The Lowry (UK) and Artistic Director of Shubbak, the London-wide festival of contemporary Arab culture.

# ARTIST TALK: Triple bill JINX 103 / DØGENIKTENES debatt / CREATURE

Hvordan bruke tradisjonelt formspråk for å skape et personlig uttrykk i dans? Hvilke koblinger finnes det mellom kunstnernes individuelle tilnærminger og de kollektive strømningene? Samtalen vil handle om å bruke egne verktøy og eget materiale for å foredle egne ideer. I dette perspektivet ser vi på det å dekonstruere, fusjonere og rekonstruere for å skape nye uttrykk med utgangspunkt i sekvenser fra forestillingene i triple bill.

How do you use traditional forms to create a personal expression? How do individual approaches connect with collective practices? This conversation will deal with using one's own tools and materials to refine one's own ideas. In this context we will look at deconstructing, fusing and reconstructing materials into new and different expressions in light of sequences from the performances in triple bill.

The artist talk is moderated by Eckhard Thiemann. Thiemann is Associate Artistic Curator for CODA 2017. Presented in collaboration with Riksscenen - The Norwegian Hub for Traditional Music and Dance.



Photo: Gregory Bardon



Bærum kulturhus



THU 19/10 12.30

# NORWEGIAN DAY OF DANCE HISTORY

12:30 – 13:15 Performance **BLANKS** (2017) by Ingrid Berger Myhre, Underhuset (Fully booked)

13:30 – 14:30 Lecture on dance history by Sigrid Øvreås Svendal from Dansein-formasjonen, Foajescenen (Fully booked)

15:00 – 15:15 Performance **REISEN** (1988) by Kjersti Engebrihtsen, Underhuset (Fully booked)

15:30 – 17:00 Break

17:00 – 18:30 Reconstruction or reminiscing? Critics' salon on dance art and history by Norsk Kritikerlag, Foajescenen

18:45 Excerpts of different works by Ingun Bjørnsgaard Prosjekt as well as an exhibition in various locations inside Bærum Kulturhus

19:30 Notes on Frailty by Ingun Bjørnsgaard Prosjekt, Main Stage

The Critics' salon is hosted by Norsk Kritikerlags section for theatre, music and dance, in collaboration with CODA Oslo International Dance Festival and Bærum Kulturhus - Regional Centre for Dance.



Photo: Knut Bry

I forbindelse med **Ingun Bjørnsgaard Prosjekts** 25-årsjubileum inviterer vi til et arrangement i dansehistoriens tegn. Dansehistoriker **Sigrid Øvreås Svendal** gir oss et innblikk i det norske dansefeltets utvikling fra 1960-tallet frem til i dag, med et nikk til kunstnerne som presenteres under dagsprogrammet. I årets kritikersalong vil et panel bestående av både utøvere og teoretikere diskutere hvordan og med hvilke intensjoner danse-kunstnere og programmører vender seg mot dansehistorien. Hva er verdien av å gjenoppta, rekonstruere eller minnes en danseforestilling som ble produsert for flere år siden?

In conjunction with **Ingun Bjørnsgaard Prosjekt's** 25 anniversary we have the pleasure of hosting an event dedicated to the history of dance. Dance historian **Sigrid Øvreås Svendal** will take us through the development of modern and contemporary dance in Norway from the 1960s until today, with a nod to the artists presented in the program. In this year's Critic's Salon, a panel of performers and theorists will discuss how and with what intentions dance artists and programmers turn towards dance history. What is the value of resuming, reconstructing or commemorating a performance that was produced many years ago?



Bærum Kulturhus, Underhuset



FRI 20/10 15.00



Duration 15 minutes

# KJERSTI KRAMM ENGEBRIGTSEN (NO) REISEN

THE PERFORMANCE IS A  
PART OF NORWEGIAN DAY  
OF DANCE HISTORY

*Reisen* er en trio koreografert i 1989 av en av nestorene innen norsk koreografi, **Kjersti Kramm Engebrihtsen**. Forestillingen gjenopptas i anledning koreografens 50-årsjubileum som dansekunstner, og er representativ for 80- og 90-tallets bevegesspråk. På ett plan er balletten en fremstillingen av den eksistensielle indre reisen et menneskeliv utgjør, mer spesifikt dreier den seg om den reisen som verdens flyktninger er drevet ut på og som er mer aktuelt enn noen gang. Musikken er et bestillingsverk og er skrevet av perkusjonisten Gilles Obermeyer.

*Reisen* is a trio choreographed in 1989 by one of the veterans of Norwegian dance, Kjersti Kramm Engebrihtsen. The production is revived in celebration of the choreographer's 50th anniversary as a dance artist and is representative of the language of movement of the 90s and 80s. On one level, the ballet is a portrayal of the existential inner journey that a human life represents, more specifically it is about the journey that refugees of the world are forced to take, a theme that is even more current today. The music was a commission and was written by percussionist Gilles Obermeyer.



Photo: Paul Palewonsky

"REISEN" (1989) Original cast. Choreography: Kjersti Kramm Engebrihtsen – Dancers: Caroline Wahlström Nesse, Schirin Zorriassateiny, Heidi Evjemo

Choreography Kjersti Kramm Engebrihtsen  
Dancers Kristin Brathagen, Katja Henriksen Schia, Gry Bech-Hanssen  
Music Gilles Obermeyer. Reconstructions Christian Obermeyer  
Light design Martin Myrvold  
Costumes Øyvind Bergerud  
Duration 15 minutes

Presented in collaboration with Bærum Kulturhus - Regional Centre for Dance.

Et nytt

# BEVEGELSESMØNSTER



Bil når du trenger det

**Bilkollektivet**

CODAXWORKSHOP

Den Norske Opera & Ballett

SAT 14/10 12.00  
SUN 15/10 12.00

Duration 3 hours

# DAVID ROCHE

## ASHTANGA VINYASA YOGA



Photo: Invisible Movement / Samasthiti Studio

Presented in collaboration with Puro Yoga, PRODA - professional dance training and the Alliance for Actors and Dancers and the Norwegian National Opera & Ballet.

Entrance through the Opera's administration by the seaside.

Info and ticket sales  
[www.codadancefest.no/kategorier/workshop](http://www.codadancefest.no/kategorier/workshop)

PRODA/Rom for Dans: Ashtanga Vinyasa Yoga with David Roche MON 16.10 - FRI 20.10 09.00 - 10.30  
[www.proda.no](http://www.proda.no)

**David Roche** har studert og undervist bevegelse i over 47 år. I denne workshopen bruker han metoder og praksiser fra en lang karriere som danser, koreograf, artist og yogi for å hjelpe utøveren til å finne en effektiv brukt av pust og nå et høyere nivå av bevissthet, balanse og flyt. Nivået er tilpasset de som har trent Ashtanga yoga i seks måneder eller lenger.

**David Roche** has studied and taught movement for over 47 years. In this workshop he incorporates lessons gleaned from his career as a dancer, choreographer, artist and yogin to help the participants find an efficient use of breath and a higher level of awareness, rhythm, balance and flow. The level will be geared to students who have had six months or more of Ashtanga Yoga practice.

PRODA/  
Rom for Dans

MON 16/10 -  
FRI 20/10 10:30

Duration: 90 minutes

# JAMIE WATTON

## CONTEMPORARY CLASS

**Jamie Watton** er grunnlegger av **Physical Recall Dance Company** og har skapt en lang rekke verk som koreograf for både scene og film. Her leder han en release-basert klasse med utgangspunkt i egne studier med amerikanske **Susan Klein** og spanske **Angels Margarit**. Med utgangspunkt i både stående og gulvbaserte bevegelser utforsker **Watton** en økonomisk bruk av kroppen med fokus på pust og benyttelsen av egen kroppsvekt.

**Jamie Watton** is the founder of **Physical Recall Dance Company** and has created numerous works for stage and screen as a choreographer. Here he leads a release-based class, informed by his study with **Susan Klein** (US) and **Angels Margarit** (ES). Focusing equally on standing and floor based activity; his approach explores an economic use of the body, placing emphasis on breath and the use of natural physical weight.



Photo: Zoe Manders

Presented in collaboration with PRODA - professional dance training and the Alliance for Actors and Dancers.  
Info [www.proda.no](http://www.proda.no)

PRODA/  
Rom for Dans

WED 18/10 12.00  
THUR 19/10 12.00  
FRI 20/10 12.00

Duration 4 hours

**Chris Haring** er koreograf og kunstnerisk leder for det anerkjente kompaniet **Liquid Loft**. I denne workshopen vil dansene bli bevisst sine egne akustiske omgivelser og på den måten åpne opp nye kreative rom som kan lede til nye koreografiske praksiser. Gjennom utforskning av eget lydbilde, ved blant annet dubbing av egen, og andre stemmer, styrkes fleksibiliteten til å skape nye sceniske karakterer. Lek med fremmede, forvrengte og samtidig organiske bevegelser avledet fra vårt lydbilde påvirker ikke bare kroppsspråket, men gir også en ny tilnærming til å skape koreografi.

**Chris Haring** is choreographer and artistic director of the internationally renowned dance- and performance company **Liquid Loft**. The voice is considered to be the very core of the private self, the main channel through which we invade and address the exterior space. This research into our own sound environment, with methods like dubbing our own and others voices, enhances our flexibility to create different characters on stage. Playing with strange, shifted, but organic movements derived from our sound environment, will not just influence our own body language but also lead to a fresh approach to creating our own choreographies.

PRODA/  
Rom for Dans

MON 23/10 -  
FRI 27/10 10:00

Duration 2 hours

# STELLA ZANNOU

## CONTEMPORARY CLASS

Målet med denne workshopen er å hjelpe studentene til å finne balanse mellom det å hengi seg til dansen og likevel være bevisst på det som skjer rundt dem. Hvordan kan vi beholde blikket på det eksterne selv om vi danser? **Stella Zannou**, grunnleggeren av **Smack Dance Company** i Hellas, oppfordrer dansene til å bevege seg uten reservasjoner og hemninger, med et sterkt fokus på improvisasjon, styrkeøvelser og grunnleggende akrobatikk, så vel som kompliserte koreografiske sekvenser.

The aim of this workshop is to help the students find the fine balance between losing themselves in dance and staying alert and conscious of what is happening around them. How can we keep this awareness of external stimuli while dancing? **Stella Zannou**, the founder of **Smack Dance Company** in Greece, encourages the dancers to move without fear or hesitation, with a strong focus on improvisation, strengthening exercises and basic acrobatics as well as complex choreographic sequences.



Photo: Walter Bickmann

Presented in collaboration with PRODA - professional dance training and the Alliance for Actors and Dancers.  
Info [www.proda.no](http://www.proda.no)

This Choreographic Intensive Workshop is held for choreographers and professional dancers.

Presented in collaboration with PRODA - professional dance training and the Alliance for Actors and Dancers.

Registration [www.codadancefest.no/kategorier/workshop](http://www.codadancefest.no/kategorier/workshop)



Photo: Christine Ebenthal

PRODA  
Rom for Dans

TUES 24/10 12.00  
WED 25/10 12.00  
THURS 26/10 12.00

Duration 4 hours

# DOMINIQUE DUSZYNSKI MICHÈLE NOIRET DANCE THEATRE & MORE

Presented in collaboration with PRODA – professional dance training and the Alliance for Actors and Dancers.

Registration [www.codadancefest.no/kategorier/workshop](http://www.codadancefest.no/kategorier/workshop)



Photo: Dominique Duszynski



Photo: A.Hitzenberger

**Dominique Duszynski** har vært danser i **Pina Bausch** sitt danseateater fra 1983 til 1992. I denne workshopen samarbeider hun med **Michèle Noiret** om en klasse som omhandler selve essensen av danseateateret, med kroppen som medium for både skuespill og dans. Sentrale temaer er mellommenneskelige forhold, adferd, og forventninger, hvor man søker seg frem til essensen av hver situasjon gjennom improvisasjonsøvelser. Workshopen tar utgangspunkt i bevegelsesteknikker utviklet av **Pina Bausch** og **Rudolf Laban**.

**Dominique Duszynski** has been dancing with **Pina Bausch** dance theatre from 1983 to 1992. In this workshop, she joins forces with **Michèle Noiret** to teach a class on the essence of dance theatre, exploring the acting body and the dancing body. Themes central to the class are relationships, behaviours, expectations and impossibilities, using improvisation to find the essence of each situation. The dance is proposed according to the art of movement inspired by **Pina Bausch** and by the elements of dynamic and space developed by **Rudolf Laban**.

PRODA  
Rom for Dans

TUE 24/10 & THU  
26/10 08:30

Duration 60 minutes

# BREAKFASTCLUBBIN



*BreakfastClubbin* er morgendiskotek, som er blitt en stor trend i Storbritannia. Dette er et herlig alternativ til jogging og treningssentre, og er åpent for alle uavhengig av yrke og utdannelse. Ta med en venn og start dagen med dans. Her er det innsatsvilje og ren dansglede som gjelder. **DJ Frø** spiller på tirsdag og **DJ Ingebling** på torsdag.

*BreakfastClubbin* is a morning club concept, that has become a growing trend in the UK. It's a wonderful alternative to your morning run or visit to the gym, and the club is open to everyone, regardless of profession or background. Bring a friend and start the day by dancing. **DJ Frø** plays on Tuesday and **DJ Ingebling** on Thursday.

Presented in collaboration with PRODA –  
Classes for Professional Dancers and the  
Alliance for Actors and Dancers.  
Info [www.proda.no](http://www.proda.no)

Den Norske Opera & Ballett

SAT 28/10 11.00  
SUN 29/10 11.00

Duration 5 hours

# DAVID ZAMBRANO FLYING LOW Workshop

**David Zambrano** har vært en betydningsfull skikkelse i det internasjonale dansemiljøet i over 35 år. I workshopen *Flying Low* fokuserer han hovedsakelig på danserens forhold til gulvet og tar i bruk enkle bevegelsessekvenser som involverer pust, hastighet og forløsning av energi.

I etterkant av workshop lørdag 28. oktober viser Zambrano soloen *My Fire is Still Burning for You* i studio. Stykket er skapt i tråd med et ønske om å danse kraften i små bevegelser, og utforskes alltid foran et publikum.

For more than 35 years, **David Zambrano** has been a monumental figure in the international dance community. The workshop *Flying Low* focuses mainly on the dancer's relationship with the floor through simple movement patterns that involve breathing, speed and the release of energy.

After the workshop Saturday October 28th, Zambrano presents the solo *My Fire is Still Burning for You*. He wishes to dance the power of small movements, rehearsed in front of an audience.

My Fire is Still BURNING FOR YOU  
(16.30 – 17.00)  
FOR WORKSHOP PARTICIPANTS ONLY.

Dance, direction David Zambrano  
Music Vladimir Godar  
Costumes David Zambrano

Presented in collaboration with the Norwegian National Opera & Ballet, PRODA – professional dance training and the Alliance for Actors and Dancers.

Info and ticket sales [www.codadancefest.no/kategorier/workshop](http://www.codadancefest.no/kategorier/workshop)

Riksscenen

SAT 28/10 10.00

Duration 2 hours

# JÓZSEF TREFELI & GÁBOR VARGA

## CONTEMPORARY DANCE WORKSHOP AND BODY PERCUSSION

Denne workshopen er basert på ulike koreografiske prinsipper brukt i forstillingene *JINX 103* og *Creature*, og kretser rundt teamene rytme og ritual inspirert av tradisjonell dans. Sentralt er forståelse for og deling av positivt og negativt rom mellom danserne, kommunikasjon gjennom kroppen og musikalitet og improvisasjon uten kontakt. Deltakerne lærer også kroppsperskusjon, hånd- og trinnkombinasjoner til musikk, samt å produsere lyd med knipsing, tramping og klapping for å skape rytmer og musikk.

This workshop is based on the different choreographic principles of the pieces *JINX 103* and *Creature*, and evolves around the themes of rhythm and ritual inspired by traditional dance. Central to the workshop is the understanding and sharing of positive and negative space between dancers, as well as communication through the body and musicality and improvisation without contact. Trefeli and Varga will also be teaching body percussion, hand and leg sequences and producing sounds with clicks, stamps, slaps and claps to create rhythms and music.

Presented in collaboration with Riksscenen - the Norwegian Hub of Traditional Music and Dance

Registration [camilla@riksscenen.no](mailto:camilla@riksscenen.no)



**Vin & Valsen** arrangeres av **Dansekollektivet**, en gruppe danseentusiaster som aktivt jobber for å synliggjøre dansekunst i Oslo. Programmet består av tre forestillinger i en uhyøytidelig ramme med pauser mellom visningene. I *Self Constrained* har kunstner **Maja Bäckström** skapt et skulpturelt verk som forandrer seg idet det blir en forlengelse av koreograf **Siri Mari Vitalis Larsens** kropp. I *Kvinns* utforsker kompaniet med samme navn spørsmål rundt makt, kjønn, likestilling og feminisme. *ADSR* er et prosjekt under utvikling hvor koreograf **Erikk McKenzie** sammen med danser **Hanna Filomen Mjåvatn** utforsker relasjonen mellom lyd og kropp, krysningen mellom det estetiske og det funksjonelle, det digitale og det organiske.

**Vin & Valsen** is organized by **Dansekollektivet**, a group of dance enthusiasts who actively work to highlight dance in Oslo. The program consists of three performances in a relaxed context with breaks between each performance. In *Self Constrained*, artist **Maja Bäckström** has created a sculpture that changes as it becomes an extension of choreographer **Siri Mari Vitalis Larsen's** body. In *Kvinns*, the company of the same name explores questions of power, gender, gender equality and feminism. *ADSR* is an ongoing project where choreographer **Erikk McKenzie** and dancer **Hanna Filomen Mjåvatn** investigate the relationship between sound and body and the overlap between the aesthetic and the functional, the digital and the organic.



Photo: Maja Bäckström

Self Constrained  
Choreography, performance Siri Mari Vitalis Larsen

Kvinns  
Choreography, performance Alexandra Pineros Florez,  
Malin Persson, Matilda Bosson, Thea Ericson Aarnes

ADSR  
Choreography Erikk McKenzie Dance, choreography  
Hanna Filomen Mjåvatn

Presented in collaboration with Kulturhuset.

# VIN & VALSEN (NO) SELF CONSTRAINED/KVINNS/ADSR

## DANCE IMPROVISATION WITH STUDENTS FROM THE THE NORWEGIAN UNIVERSITY COLLEGE OF DANCE

CODA arrangerer to store danseimprovisasjoner på Operataket i forbindelse med årets festival. CODAimpro inviterer dansestudenter og profesjonelle dansere til å bli med. I år samarbeider festivalen med Norges Dansehøyskole.

The CODA festival arranges two large-scale dance improvisations on the roof of the Opera building during this years' festival. CODAimpro invites both dance students and professionals to join in. This year the festival collaborates with Norwegian University of Dance.

Concept and student guidance Bibbi Winberg  
Sign up bibbwinb@gmail.com

Deadline for sign-up 6 October



Photo: Elisabeth de Lange

## DANCE IMPROVISATION WITH STUDENTS FROM THE NORWEGIAN UNIVERSITY COLLEGE OF DANCE

CODA festivalen organiserer en danseimprovisasjon i Vulkanområdet i samarbeid med Norges Dansehøyskole i forbindelse med årets festival. 7 dansestudenter fyller Vulkanområdet med overraskende bevegelse og dans.

The CODAfestival will organise a dance improvisation in collaboration with the Norwegian University College of Dance during this years' festival with intriguing dance movements by 7 dance students spread across the Vulkan area.

Concept and student guidance Bibbi Winberg





DANSENS  
HUS

# OSLO DANSE ENSEMBLE

*Salve Regina*  
9.- 17. desember

*Salve Regina* markerer nye ambisjoner for Oslo Danse Ensemble. For første gang produseres en helaftens forestilling med både tid og vilje til å fordype seg i et ensartet uttrykk. Forestillingen er et samarbeid med Jo Strømgren Kompani og det er også Strømgren som har koreografien

Lørdag 16. desember vises forestillingen som matiné kl. 15:00.  
Alle andre dager kl. 19:00

Billetter og informasjon:  
[dansenshus.com](http://dansenshus.com)