
NOFOD NYHETSREV

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NORDISKT FORUM FÖR DANSFORSKNING

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DEAR MEMBERS,

The year 2001 is soon about to end, and it is time to look back what there has been going on in the field of dance. I suppose one could say there has been no single item that would have come up in an extraordinary way, but rather it has been done a lot of good work here and there. Dance and dance research are achieving a more stable position in our countries, although there is still plenty of work to be done. And we need each other in this work. No matter do we research social dance, modern dance, ballet, folk dance or dance education, we have a lot in common: it is the human body and movement that we are interested in. I think this is the most important thing with NOFOD. People from different countries and with different backgrounds have a forum to share their thoughts and experiences. In January we shall meet in Trondheim, where we shall have a good chance to see old friends and get new ones. See you there!

/Petri Hoppu, FIN

News from NOFOD's section in Denmark

An invitation to share information about ongoing research between the members of NOFOD in Denmark was issued before the summer holidays. There seemed, however, not to be any urgent need to meet, since very few responded to the invitation. We hope at some later point that such an event will be of interest to the Danish NOFOD members.

Following the recommendation of the Review on Dance and the Dance Hearing in February 2002 a preliminary Information Centre for Dance in Denmark has been established, while we are still waiting for the Cultural Ministry to wholeheartedly support an Information Centre for Dance or a more widely focused Information Centre for Performance. Behind the current initiative are three dance institutions: Dansens Hus, Skolen for Moderne Dans and Dansescenen. Economic support for the centre, which is located in Dansens Hus, has also been given from the Danish Actors' Union. To begin with the centre will be open once a week.

Further details about the Information Centre may be found on the homepage of Dansens Hus: www.dansenshus.dk

On this webaddress there is also featured a short series of choreographies especially made for the internet.

Nordic mobility in the dance field

After being appointed Artistic Director of Skånes Dansteater in Malmö, the Swedish choreographer Marie

Brolin-Tani has closed down MBT Danseteater in Århus. Palle Granhøj Danseteater, also previously based in Århus, will be found on the premises in the future.

Live Hov, assistant professor at Oslo University, has been appointed Professor of Dance and Theatre Science at the Institute for Art History, Dance and Theatre Science at University of Copenhagen. And Swedish Anna Grip was earlier this year appointed Head of the School for Modern Dance in Denmark. Finally it may be noted that there are 5 Norwegian students in the dance programme at University of Copenhagen.

North : South dialogue on dance research

Shuttle 2 is the name of a cultural exchange programme with South Africa, supported by the Danish Centre for Culture and Development. The programme, which is mainly concerned with dance, music and cultural management, has designed a small project on dance research, since this is a topic which the South African partners have wished explicitly. This project is still under development between the South African project lead, Jill Waterman (University of Witwatersrand) and Karen Vedel (University of Copenhagen, DK)

Collaborative Nordic M.A. in Dance?

Egil Bakka (Norway) and Karen Vedel (DK) met in August to work out an application from NOFOD to the Nordic Cultural Fund concerning a survey and a pilot programme to prepare for a Nordic M.A. in Dance. The

idea of a collaborative Nordic M.A.-programme has been discussed by the NOFOD board several times. It is therefore with many hopes and some optimism that we have now launched an actual proposal. The proposed pre-project has the written support of the faculties in both Trondheim and Copenhagen. We hope to have the reply of NCF in time for the conference in January 2001.

A copy of the application may have been distributed to the national boards of NOFOD, in case anyone is interested.

/Karen Vedel, DK

Info fra Senter for Dansekunst, Norge

Dansens hus etableras

I Arbeiderpariregjerings forslag til Kulturbudsjett for 2002 er etablering av Dansens Hus inkludert i **post 73: Nasjonale Kulturbygg, andre nye prosjekter** med følgende tekst:

“Innenfor en ramme på 2.3 mill kr. foreslås midler til lokaler på Nedre Foss i Oslo til en scene for dans og prøvelokaler for Riksteatret. De aktuelle lokalene eies av Statsbygg. Utforming av lokalene skal skje i samarbeid med brukerinstusjonene, og det skal i størst mulig grad legges til rette for felles bruk av publikumsfasiliteter m.m.“

I Møte med Ellen Horn den 11. oktober ble prosjektet forklart som følger:

En scene for Dansens Hus skal etableres i Bruverkstedet på Vulkanområdet i Møllevn. 2. Verstedhallen, som har grunnflate på 3000 kvm. skal deles med Riksteatret, som får nye prøvelokaler i bygningen. Det skal tegnes to separate leiekontrakter med aktørene. Bevilgningen over Kulturbudsjettet går til leie av lokalene. Statsbygg står for prosjektering og utbygging. Det skal om kort tid opprettes en prosjektgruppe med representanter for Kulturdepartementet, Statsbygg, Norsk Ballettforbund, Senter for Dansekunst og Riksteatret. Parallelt skal Senter for Dansekunst arbeide ut modeller til styringsstruktur for Dansens Hus i samarbeid med fremtidige brukere av dansescenen. Forslag skal legges frem for Kulturdepartementet.

Se for øvrig: <http://www.dance.no/sider/nyheter.html>
Professor Anne Borg!

Kunsthøgskolen i Oslo har oppnevnt Anne Borg til Norges første professor i dans. Med dette har Anne Borg nådd helt til topps i tre karrierer innenfor dansefeltet; én kunstnerisk, én administrativ og én pedagogisk.

Anne Borg er utdannet hos Gerd Kjølås og Rita Tori og danset først i Ny Norsk Ballett og fra 1955 med Den Norske Ballett. Hun var med i Operaballetten fra starten av og var en av tidens mest markante og feirede solister, bl.a. med tittelrollene i “Frøken Julie“, “Sylfiden“ og “Coppelia“. Anne Borg var ballettsjef i Den Norske Opera to ganger, i periodene 71 - 77 og 83 - 88. Hun viste stort engasjement for å fremme norsk koreografi og var initiativtaker til Operaens Ballettverksted.

Anne Borg har vært lektor ved Statens Balletthøgskole fra starten i 1979 og til hun fratrer den 1. oktober i år, bortsett fra årene 91 - 95, da hun var skolens rektor og i 1990, da hun var kunstnerisk leder i Nye Carte Blanche. I løpet av dette året fikk hun kompaniet opp av grøfta etter konkurransen og inn i Danseteatret i Bergen. Hun har også gjort en betydelig innsats i kompaniets styre i tillegg en rekke andre verv i råd og utvalg.

Professoren fylte 65 år den 28. september. Trefoldig hurra!

Nordisk Dans for Kamera - Dansefilmseminar

Den norske filmskole, Lillehammer 6.- 9. desember Seminaret er åpent for profesjonelle koreografer, dansere og filmskapere i Norden, og vil inneholde filmvisninger, presentasjoner, praktiske case studies, paneler og debatter, der sentrale temaer og problemstillinger om koreografi for film- og videomediet belyses.

Seminaret vil bli ledet av noen av de mest sentrale kunstnere og fagfolk innen området. Noen foreløpige navn er: Vincent Paterson, Bob Lockyer, Rodney Wilson, Margaret Williams, David Hinton, Henk van der Meulen, Thierry De Mey, N+N Corsino og Patrick Bensard.

Seminaret skal støtte en utvikling og oppgradering av dansefilmen i hele Norden. Teater og Dans i Norden er hovedarrangør i samarbeid med Vibeke Vogel, Barok Film i København og Magne Antonsen, Senter for Dansekunst i Oslo.

1. Pris for seminar + overnatting + mat:
Dobbeltrom: 2.700 DKK
Enkeltrom: 3.700 DKK
Uten overnatting: 2.000 DKK
2. Man må ikke ha en idé for å komme med på seminaret
3. Maksimum 120 deltagere
4. Påmeldingsfrist: 12. november 2001
5. Påmeldingsskjema kan fåes ved henvendelse til post@nordscen.dk
tel +45 33 22 45 55
6. Påmelding til post@nordscen.dk
NB! Begrenset antall plasser

CODA contemporary dance festival Oslo
September/oktober 2002

CODAs formål er å styrke dansekunsten i Norge ved å presentere et mangfold innenfor internasjonal og norsk samtidsdans gjennom en årlig dansefestival på høyt kunstnerisk nivå.

CODA ønsker å gi norsk dans utviklingsmuligheter gjennom forestillinger, kursvirksomhet, workshops og seminarer, og skal rette søkelyset mot Oslo og Norge som arena for samtidsdans.

CODA ønsker samarbeidspartnere som representerer organisasjoner, institusjoner og bedrifter som aktivt bidrar i arbeidet med festivalens formål.

CODA vil bli finansiert gjennom bevilgninger fra det offentlige, ulike fond, det private næringsliv og ressurser som blir stillet til rådighet fra ulike samarbeidspartnere.

CODA får offisiell åpning 28. september 2002 med Merce Cunningham Dance Company i Oslo Konserthus.

Festivaldirektør og leder for Programkomiteén:
Susanne Svensen
Programkomiteén: Magne Antonsen og Lise Nordal
For mer informasjon:
CODA contemporary dance festival Oslo Norway
Postboks 513 Sentrum, 0105 Oslo
Tel: 22 33 02 10/95 87 63 07

/Sindre Jacobse, N

Aesthetics in Tokyo

Every three years, the International Association for Aesthetics organises a conference for aesthetics. The 15th International Congress of Aesthetics was held in Tokyo last August. The theme of the congress was highly general, "Aesthetics in the 21st Century". The Organizing Committee wanted to avoid imposing subjects upon the participants. All papers were in sectional meetings, without having any plenary sessions or keynote speakers. The venue of the congress was at the Kanda University of International Studies (KUIS) in Makuhari, Tokyo's new satellite area, which is a clean, quiet and new suburb. This was the first congress held in Asia. Making a special effort to have many participants from Asia, the congress had a series of five symposiums which emphasized the special features of Asian aesthetics: Japanese, Chinese, Korean, Indian Aesthetics and Aesthetics in South-East Asia. Each symposium will be devoted to a different cultural area. Understanding more old and modern Japanese aesthetics, the program was included in a half-day excursion by bus to Tokyo.

Aestheticians and philosophers had travelled from all over the world to participate and to discuss various topics in aesthetics: 400 research papers were presented in the congress. In each sectional meeting there were three papers under titles such as "Photography and Imagination", "Body and Movement", "Environmental Aesthetics", "Sacred and Secular", "Comparative Aesthetics", "Globalisation and National Identity", "Human/Inhuman", "Real/Virtual". The official languages of the congress were English, French and German. During the five days there were from six to nine parallel meetings every day. Though it was possible to hear only a fraction of the presentations, one was able to have a hint of the papers, since the abstracts were published in a program.

Unfortunately, only a few papers were involved in dance research, so I had a chance to get acquainted with new research topics. Personally, I found very interesting to know about the traditional Japanese art of smelling. A Japanese researcher Yoko Iwasaki's paper discussed "kodo", the incense ceremony. Since linguistic expressions of smelling are very limited, the sense of smell has been difficult to connect with arts. Drawing on Maurice Merleau-Ponty's notion of synesthesia, Iwasaki addressed that scent is closely connected with the personal memories, in particular, the past and present environments. An Estonian environmental aesthetician, Kaia Lehari had an interesting paper about the phenomenology of winter. She described the aesthetic experience of winter as mytho-poetic for the northern people. Another Estonian researcher Karin Paulus' paper focused on the phenomenology of home. She demonstrated a vision, or as she called "dioramic horizon", of Estonian home from the Soviet period to the present day. Surprisingly, these everyday phenomena - smelling, winter or home - seem to be highly fascinating topics of research.

/Jaana Parviainen, FIN

Conference in Baltimore

This year's Society of Dance History Scholars conference had the theme 'In the Moment' and was held at Goucher College in Baltimore, 21 - 24 June. There were over 60 paper presentations to choose from, plus two lecture-demonstrations, two workshops, one panel and one roundtable discussion.

I found many things to enjoy. Barbara Sparti and Lynn Matluck Brook gave each a presentation under the joint heading 'Dance History Documentation: Working from the Inside Out', with useful suggestions for strategies on extracting information from sources. Jennifer Pakowski Craig had scanned CIA archives for information on Bella Lewitzky, who for a decade was regarded as a major threat to US security. Ann Nugent, who wrote a dissertation on William Forsythe, gave a

brilliant paper under the title 'Seeking Order and Finding Chaos in the Choreography of William Forsythe', And the first class entertainer Giannandrea Poesio (I suppose no-one who attended his lecture-demonstration in Copenhagen, on mime in 19th century ballet, will ever forget him) made another presentation on expressive and story-telling mime in ballet. Elizabeth Aldrich and Sandra Noll Hammond, with the assistance of a dozen girls from Goucher College's Dance Department, showed a reconstruction, from earlier unknown sources, of a 'Quadrille des douze dames' from 'Cendrillon' premiered in London in 1823, choreographed by F. D. Albert, to music by Fernando Sor. Edmund Fairfax lead a workshop on 18th century ballet positions, from a wealth of contemporary illustrations. He is working on a book on the subject. I gave a presentation on an entertainment during the coronation festivities of Queen Christina. I noticed no other participants from Scandinavia, but there were a lot of things going on at the same time.

There were awards: Regina Beck-Friis (dance historian and choreographer at the Drottningholm Theatre) was created 'Honorary Fellow' for her long, dedicated work in early dance styles, and the Selma Jeanne Cohen award for best research paper by a younger scholar went to Jonathan David Jackson for 'Gender Representation in the Latest Form of Black/Latino(a) Dance Form Called Voguing', the result of a long field work in a trans-sexual community, where there are four sexes, neither of which is male. The award was certainly well deserved: Jackson gave a brilliant presentation, and served as a truly scholarly guide into a world most people had never realized even the existence of.

Within the Society, there are six working groups active: Dance History Teachers, Early Dance, Ethnicity and Dance, Reconstruction, Strategies for Doctoral Education and Students in SDHS. Homepage: <http://www.sdhs.org/>

Next year's SDHS conference will be held 20-23 June at Temple University, Philadelphia. The theme will be "Dance and the City; Urban and Urbane". The important appendix reads: ""a title intended to suggest but in no way limit topics of proposals for papers to be presented." (The call for paper deadline was in September.)

I can certainly recommend a visit to an SDHS conference: very well organized, a generous and inviting atmosphere (at least in the early dance events, where I spent most of my time). There was a lot of laughter during the conference, and a lot of people were learning for life. There might be a connection.

/Peter Bohlin, S

Seminar series on improvisation

Under the title: 'Meet the Parents' there will from January 15 to 20 2002 be a seminar series in Copenhagen including open dance classes, workshops, performances, public interviews and lectures all on the topic of Improvisation. The programme is hosted by Dansescenen and the invited artists are: Simone Forti, Deborah Hay, Julyen Hamilton, Alessandro Certini, Katie Duck. More information may be found on: <http://www.dansescenen.dk>

/Karen Vedel, DK

London: John Playford and the English Dancing Master 1651

The Dolmetsch Historical Dance Society and The English Folk Dance and Song Society co-organized, at the Cecil Sharp House, 24-25 March, 2001, a conference celebrating the 350th anniversary of the first edition of John Playford's 'English Dancing Master', the first in a long series of editions, the last of which bears the date 1728. The country dance travelled very well (French: contredanse) and dominated the ballroom-dancing into the 19th century, when it met with hard opposition from quadrilles and couple dances like the waltz. In the beginning of the 20th century, a revival was started, with Cecil Sharp in England at the front. Now the country dance is more popular than it probably ever was, and new country dances are currently being devised in great numbers. The international interest for the event was also great: about two hundred people from ten countries attended the conference.

There were sixteen papers (it has been announced that the first copies of the conference report have just started to be distributed; the e-mail addresses to the organizers are www.dhds.org.uk and www.efds.org respectively), four workshops and two balls, with excellent live music: one five hour Saturday evening ball and one somewhat shorter Sunday afternoon dance. This made the conference a beautiful blend of theory and practice. This was also a particularly good idea of the organizers, as country dancing is a wonderful social event, where the demands on the dancers agile mind, attentive eye, and sense for team-work are high, but the demands on the body are mild: walking, sometimes running, and slip steps takes one very far. A sense of direction, and a reasonable command of hands and arms is often more important than the execution of the steps. Indeed, though, country dances were also performed on stage, and there are lots of opportunities for a dancer to perform well, with style and good partnering.

Two presenters were Scandinavian: Jørgen Schou-Pedersen, from Denmark, gave a workshop on late French contredanse, and I gave a talk on Swedish country dance sources 1760 - 1820s.

Perhaps the greatest news on the conference was the publication, by Robert M. Keller, of a database,

available on CD, with all the material in the Playford books: 6.217 dances, plus 186 melodies without dance descriptions and 3 songs. There is an on-line version: <http://www.izaak.unh.edu/nhltmd/indexes/dancingmaster/>.

/Peter Bohlin, S

New material in the library of the Rff-centre

Step Change. New views on traditional dance. Edited by Georgina Boyes. Francis and Taylor Publishers, London 2001. 201pp ill. ISBN 1 903427 09 6.

This collection of articles is touching upon many central issues in English research on traditional dance, and is also revisiting and reevaluating work on European dance history in general. We cite from the cover text: "The study of traditional dance has changed dramatically over the last ten years, bringing in previously unregarded types of dance and challenging the assumptions of the early Folk Dance Revival. Step Change introduces the enthusiast and the general reader alike to seven views, some controversial, that reflect this new approach: English sword dancing and the European context; Ladies' clog dance contests in the 1890s; ownership of the Britannia Coco-Nut dances of Bacup, Lancashire; the tradition of 'Molly' dances of East Anglian farm workers and its reinvention in the 1970s; the colorful life of the nineteenth-century morris 'fool' William 'Old Mettle' Castle; the folk dance revival as seen through the Abbey School novels of Elsie J. Oxenham; and a fresh look at the achievements of the folk dance collector, Maud Karpeles." The authors are: Stephen D Corrin, Theresa Buckland, Elaine Bradtke, Caroline Radcliffe, Keith Chandler, Allison Thompson, and Georgina Boyes.

Proceedings. 21st Symposium of the ICTM Study Group on Ethnochoreology. 2000 Korcula. International Council for Traditional Music, Study Group on Ethnochoreology and Institute of Ethnology and Folklore Research, Zagreb, Croatia 2001. Editors: Elsie Ivancich Dunin and Tvrtko Zebek. 286 pp ill. ISBN 953-6020-18-1

The Symposium at Korcula included 59 paper presentations of ethnochoreologists, anthropologists, ethnomusicologists, dance historians and folklorists

from 26 countries and dealt with dance and dance related material from most parts of the world. The Symposium had two topics: "Sword Dances and related Calendrical Dance Events" and "Revival, Reconstruction, Revitalization"

Dr. Ernő Pesovar: The History of Hungarian Folkdance. CD-rom ISBN 963 00 4737 3, and video.

The CD-ROM gives an overview of Hungarian folk dance with a historical perspective. Dr. Pesovar is the senior researcher of the famous Hungarian dance research environment, has a very wide range of books and a strong specialization in dance history.

From cover text: We recommend this CD-ROM not only to those who are interested in Hungarian folk dances, but also to those, whose curiosity has not as yet been awakened. This publication with its colourful illustrations and archival films, will take you by the hand and lead you along the historical paths of Hungarian folk dance culture in such a way that the viewer will be irresistably drawn to the dance. A useful complement to this CD-ROM is the video cassette of the same title, though which the viewer can enjoy the audiovisual performance of Ernő Pesovar - with longer archival excerpts.

/Egil Bakka, N

To all interested in August Bournonville

There has been launched a Bournonville website: www.bournonville.com

On 25. and 26. october The Royal Danish Ballet re-premiered Bournonville's version of La Sylphide from 1836. On the opening night Nicolaj Hübbe (currently N.Y. City Ballet) appeared as guest dancer in the role of James, partnering Silja Schandorff as the Sylph and Sorella Englund in the role of Madge. The critics unanimously agreed that in the interpretation of this unique cast, the drama of Bournonville's most romantic ballet was elevated into a new dimension. The ballet will remain in the repertory until November 23, 2001.

/Karen Vedel, DK

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