
NOFOD NYHETSREV

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NORDISKT FORUM FÖR DANSFORSKNING

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DEAR MEMBERS,

The year 2003 is about to come to its end and we are looking forward to seeing each other in the next NOFOD-conference in Iceland in April 2004. The conference has interested numerous scholars and dancers in every Nordic country and elsewhere, as well. I strongly believe we are going to have, once more, an excellent time together in the exotic Icelandic atmosphere. I wish you all Merry Christmas and a Happy New Year!

/Petri Hoppu, FIN

A WORD FROM THE CHAIR

Greetings from the dance program at Copenhagen University. After having changed our affiliations a couple of times within the last three years the dance program is now placed in Department of Cultural Studies and the Arts. Apart from dance studies this department also hosts literary studies, art history, theatre studies as well as a number of interdisciplinary programs. The Musicologists are going to join us in the future and hopefully the film and media program as well. In other words we now have a lot more opportunities to be interdisciplinary in many directions rather than being colonized by one big brother...

The NOFOD board is looking so much forward to our seventh international conference on Dance Heritage in Iceland, april 2004. Three keynote lectures as well as a great number of research papers, lecture demonstrations, roundtable discussions and movement workshops will give the participants an outstanding opportunity to gain new knowledge on dance. The conference opens on Thursday with a dance performance commissioned from the Icelandic contemporary dance choreographer Katrin Hall. The conference is closed on Sunday with a special showing and discussion of ²MOVING NORTH - 10 Short Dance Films² which is the result of a Nordic Dance for Camera project that had its world premiere in 2003. A second announcement with more details will be out in the nearest future.

See you in Reykjavik!

Yours Sincerely,
Inger Damsholt, Chair of NOFOD

Call for Items in General Assembly

NOFOD will have its general assembly in Reykjavik on the 16th of April, 2004. Anyone willing to suggest items in the agenda is asked to send the proposals to Inger Damsholt by the 5th of March, 2004.

Board

New Doctoral Dissertations from Finland

EEVA ANTILA

A DREAM JOURNEY TO THE UNKNOWN

Searching for Dialogue in Dance Education

ACTA SCENICA 14, 2003

ISBN 952-9765-33-9 ISSN 1238-5913

In her dissertation Eeva Anttila examines the possibility and meaning of dialogue in dance education. Combining various interpretive approaches, she brings into dialogue the voices of children, teachers, critical social theorists and others, along with her own voice.

Theoretically, the work is largely based on dialogical philosophy and critical pedagogy, especially on writings of Martin Buber and Paulo Freire. Anttila weaved together humanist and critical thinking and illuminates the significance of this connection for educational discourse.

Throughout the work Anttila builds up the argument for critical awareness about education and teaching, and art education. She points out how education neglect relation, imagination, play and art, and raises a concern for educating a conscious body.

Anttila claims that teacher's aspiration towards dialogue transforms teaching into inherently listening and encountering. In the closing section of her work, Anttila portrays the possibilities of dialogical life and illuminates how dialogue ties together the method and aim of education.

<http://www.teak.fi/Julkaisut/ActaScenica14.htm>

LEENA ROUHIAINEN

LIVING TRANSFORMATIVE LIVES

Finnish Freelance Dance Artists Brought into Dialogue with Merleau-Ponty's Phenomenology

ACTA SCENICA 13, 2003 ISBN 952-9765-32-0 ISSN 1238-5913

Living Transformative Lives explores the life-worlds of Finnish contemporary freelance dance artists through a phenomenological lens. It examines interview material produced by four Finnish dance artists and outlines an approach to interpreting this material mainly through Maurice Merleau-Ponty's phenomenology.

As the title suggests this research arrives at the conclusion that the life of a freelance dance artist is basically concerned with a questioning and transformative mode of existence. It argues that these artists probe into all the dimensions related to their artistic lives and that they are in a process of artistic becoming that engulfs their total being. The book shows that freelance dance artists scrutinize the heritage of contemporary dance, the manner in which their local field of dance operates, the roles of the dance teacher, the dancer and the choreographer, the dancing body, and themselves while pursuing their artistic goals in an idiosyncratic fashion. The research discusses these issues in detail.

In making a discriminating reading of Merleau-Ponty's phenomenology and utilizing previous phenomenological studies of dance, this book both compliments and develops the emergent tradition of phenomenological research on dance. As it focuses on the life-worlds of Finnish dance artists it also makes an interesting contribution to understanding the actual lives of dance artists and contemporary dance art through a Finnish perspective.

<http://www.teak.fi/Julkaisut/ActaScenica13.htm>

HANNA VÄÄTÄINEN

RUMBASTA RAMPAAN (FROM RUMBA TO THE RAMPA)

Vammaisen naistanssijan ruumiillisuus pyörätuolikielipatanssissa (The Physicality of a Disabled Female Dancer in Wheelchair Dance Sports)

Åbo Akademi, 2003

ISBN 951-765-136-8

The topic of the dissertation is the physicality of a disabled woman participating in wheelchair dance sports. Field research for the study was carried among wheelchair dancers in Turku from 1998 to 2001. The notion of physicality is analysed by looking at how a female dancer's body is constructed as gendered and disabled in wheelchair dance sports. Gender and disability are analysed as performative acts that belong to the performance of dancing and to the interpretation of music on the dance floor. Gender and disability are also studied as identities that can be represented both in dance and in verbal discourse.

The dissertation consists of five articles and an introduction. It is a feminist ethnographic study that belongs to the cultural study of music and dance. The theoretical framework consists of feminist theories of sexual difference. It combines insights from Judith Butler's notion of performativity, from Elizabeth Grosz's notion of bodily subjectivity and Teresa de Lauretis's theory of representation, to Mihail Bakhtin's thoughts on the carnivalesque, and to feminist criticism of the social model of disability presented by numerous feminist disability scholars such as Liz Crow, Susan Wendell and Alexa Schriempf.

/Petri Hoppu, FIN

Dance analysis

Intensive course: New Ethnochoreologists 7,5 ECTS Dance Studies, Norwegian University for Science and Technology, Trondheim

November 24 - 28 2003

The program of Dance studies at the Norwegian University for Science and Technology invites dance scholars and dance students to an intensive course in dance analysis in the framework of Ethnochoreology/Dance Anthropology. Surveying main theoretical and methodological approaches, the course will give an introduction to dance analysis in a broad sense, illustrated by examples from a range of cultures - live and/or on video. There is a choice of practical work-

shops and colloquia such as teaching dance, demonstrating the analysis of dance material, and discussing notation and writing on dance. There will be a social program in the evenings.

The course is the fourth in the series of seminars for New Ethnochoreologists which is arranged by a group of ethnochoreologists and dance anthropologists connected to the Ethnochoreology Study Group of the International Council for Traditional Music. It will be co-ordinated with the regular course in ethnochoreology where about 30 Norwegian students have already signed up.

As teaching staff these have been invited:

Professor dr. Theresa Buckland, De Montfort University Leicester, UK

Dr. László Felföldi, Scientific University of Szeged, Hungary

Dr. Catherine Foley, The Irish World Music Centre, University of Limerick, Ireland

Dr. Andrée Grau, University of Surrey Roehampton, UK

Dr. Irene Loutzaki, University of Athens, Greece

Dr. Mats Nilsson, Danshögskolan, University College of Dance, Stockholm, Sweden

Professor dr. Georgiana Wierre-Gore, Université Blaise Pascal, Clermont-Ferrand, France

Researcher Anca Giurchescu, Roumania/Denmark

Professor Egil Bakka from the Norwegian University of Science and Technology leads the course.

/Egil Bakka, N

News from Iceland

The preparations for NOFOD Forum 2004, Dance Heritage: Crossing Academia and Physicality, are going well. The NOFOD board have received many exciting proposals for research papers lecture-demonstrations, workshops, etc. We hope to see as many of NOFOD members as possible here in Iceland in April 2004.

A book about the history of ballet in Iceland is due to come out next March. The writer is Árni Ibsen, who is well known in Scandinavia as a playwright. He has kept a close eye on ballet in Iceland for many years or since he was the editor of The National Theatre's playbill, as most of the important dance events until 1993 took place on that stage. After that date the Reykjavík City Theatre took over as the main dance venue. It seemed important to write this history just

now as the pioneers and even those next in line are getting on in years.

Sigríður Valgeirsdóttir has finished writing the first part of her planned work on Icelandic Song Dances, but matters are still unsettled about a publisher and the financing of the publication.

Sorry, both books are in Icelandic, but maybe Árni Ibsen will add a short English summary to his book, in any case there will be lots of photos.

/ Ingibjörg Björnsdóttir, IS

Prosjektet No-MA-ds

Prosjektet No-MA-ds er utvikla i tilknytning til styret i Nordisk forum for danseforskning og kom i stand takka være ei god løyving frå Nordisk kulturfond.

Prosjektet vil tilby eit toårig mastergradsstudium der undervisningspersonale frå Danmark, Noreg og Sverige vil samarbeida om å undervisa eitt kull studentar frå dei nordiske landa. Undervisninga skjer i intensivkurs, og startar i februar 2004. Påmeldings-fristen til studiet er 1. desember.

Noregs teknisk-naturvitenskaplege universitet (NTNU) skal etter planen ha ansvaret for undervisninga som blir gitt i Trondheim vårsemesteret 2004. Københavns Universitet, (KU) skal ha ansvaret for undervisninga som blir gitt i København haustsemesteret 2004. Stockholms universitet (SU) vil få ansvaret for undervisning i Stockholm vårsemesteret 2005. Siste semesteret går til oppgåveskriving der undervisnings-personale deler på rettleiinga.

Vi vonar å kunna skaffa mobilitetsmidlar som gjer at studentar får støtte reise og opphald når dei deltek i kurs i andre land og at lærekrefter frå alle land kan følgja alle kursa. Vi har i alle fall midlar til første kurset i Trondheim.

Prosjektet har/har hatt støtte frå Nordisk kulturfond, Nordplus/SIU, (Senter for internasjonalt universitets-samarbeid) Københavns universitet og Hf-fakultetet ved NTNU. Det er basert på eksterne midlar til lærar- og studentmobilitet, og er i første omgang ei prøver-ordning for eitt studentkull.

Prosjektet vil arbeida i samsvar med:

Studieplan for mastergrad i dansevitskap hos det historisk-filosofiske fakultet ved NTNU, som no ligg føre i framlegg.

Studieplan for magisterkurs i dansvetenskap, Teatervetenskapliga institutionen, Stockholms universitet (SU)
Studieplan for Det ½ -årige Sidedagsstudium i Dansens Æstetik og historie, Det Humanistiske Fakultet, Københavns universitet, Amager (KUA).
(Dette er ein modul på nivå som tilsvarar mastergrad, og fungerer som det danske undervisningsbidraget til dei kan få vedtatt ein studieplan for full kandidatutdanning (mastergrad).

I prosjektgruppa sit no:
Egil Bakka, NTNU, Inger Damsholt, KUA, Lena Hammergren, SU og Karen Vedel KUA.

<http://mime.hf.ntnu.no/rff/>

Dansens minne

Var är den moderna dansens repertoar? Hur ska den unga generationen förhålla sig till tidigare estetiska uttryck i dansen när inte äldre koreografier är tillgängliga för dem? Sedan några år tillbaka har det i Sverige, vid olika tillfällen, gjorts nyuppsättningar inom den moderna dansen. Margareta Åsbergs *Pyramiderna* sattes, med vissa förändringar, upp för några år sedan. Per Jonssons verk har vid flera tillfällen satts upp av Cecilia Roos och Håkan Mayer, vilka äger rättigheterna till hans verk. Moderna Dansteatern i Stockholm arrangerar för närvarande något man kallar retro/memo där tidiga koreografier av Per Jonsson sätts upp på nytt. Frågor i samband med detta väcks naturligtvis – hur länge kan man bevara ett verk levande utan att ändra i koreografin? I samband med föreställningarna anordnas också tre seminarier för att diskutera olika perspektiv på vad vi minns och hur vi minns en föreställning. Vad händer när kontexten inte längre är densamma?

I oktober arrangerade Föreningen svenska koreografer en festival kallad *Going solo* på Kulturhuset i Stockholm. Huvudattraktionen var en föreställning man kallade *Seklets solon* – vilket var 14 solon av huvudsakligen svenska koreografer skapade inom en tidsram av 100 år. Där fanns en koreografi skapad som en tolkning av hur den svenska dansaren/koreografen Ronny Johanssons dans kunde ha sett ut. Det var ett verk skapat av Birgit Boman vilket hon kallade *Amason*. Nyuppsättningar av gamla koreografier gjordes som t.ex. Iwo Cramér som visade en del ur *Bibliska bilder*, vilket han vann en koreografitävling med 1946. *Kulturpropaganda* (1942) av Birgit Cullberg var representerad genom en serie bilder som visades på scen. På scenen kunde vi också se koreografi av Sveriges samtidigt

verksamma Birgit Åkesson. Det var Marie Lindqvist som dansade *Persefones dans* (1957).

Det som vi i Sverige kallar modern/nutida dans representerades av bland andra, Margareta Åsberg, Per Jonsson, Björn Elisson och Cristina Caprioli.

Det var en märklig och samtidigt fantastisk upplevelse att under samma kväll se historiens olika rörelseuttryck inom svensk modern dans.

I samband med föreställningarna arrangerades en tävling under rubrikerna *Motstånd*, *Medvind* och *Myteri*. 23 solon deltog i tävlingen och sista kvällen korades vinnaren Anna Koch.

Sista dagen arrangerades också ett seminarium *Att minnas och förnimma – om vikten av repertoar*. Paneldeltagare var Iwo Cramér, Margareta Åsberg och Efva Lilja – samtalsledare var undertecknad och med en om än liten så väldigt aktiv publik problematiserades den moderna dansen behov av att hålla en levande repertoar. Med koreograferna ur tre olika generationer fick vi ett perspektiv på den moderna dansens utveckling på ont och gott. En fråga som ställdes var: Hur är det att se sina gamla koreografier – ser man vad man en gång såg? Jag minns med tydlighet Iwo Cramérs svar – ibland blir man väldigt genererad över hur barnslig man var. Det var ett svar långt från det djupa allvar som vanligtvis förknippas med den svenska moderna dansen.

/ Ingrid Redbark-Wallander, S

Ballet from the North: Local Traditions with Global Impacts

A seminar in the series Dance on Baltic Shores (DOBS)
August 2 to 13, 2004 Helsinki, Finland
Department of Theatre Studies, University of Helsinki
Departments of Dance and Dance Pedagogy, Theatre Academy of Finland

The 2004 summer school in dance will examine ballet in the Nordic countries, a crossroads first of Italian and French influence, then a site of important local developments, as Danish, Swedish, and Russian ballets came to prominence and left their marks on the dancing of the Baltic region and later, the world.

This seminar combines uniquely dance research in theory and action. Leading dance lecturers from the

UK, the US, Denmark, Sweden, and Finland will discuss the impact of the two most dominant regional ballet traditions (Russian and Danish dancing and the contributions of Marius Petipa and August Bournonville), and consider the rather disparate development of ballet in Sweden and Finland. The course will be held in the beautiful Theatre Academy, located in the heart of Helsinki.

The seminar is designed for MA and advanced BA students in the field of dance, theatre and performance studies. The course is also suited for students pursuing doctoral work. Students will participate in lecture-demonstrations exploring such themes as the role of Italian pantomime in Russian ballet, the Danish mime tradition, character dance in the ballet, and work extensively with dance analysis during the two-week seminar. Accommodation near the campuses may be arranged through Helsinki Summer School.

Dance on Baltic Shores, a program of the Helsinki Summer School, was first organized in 2002 as a yearly two-week seminar to explore the rich history and contemporary practice of dance in the Baltic region. The first participants discussed the rise of German expressionist, or Ausdrucksstanz in the Baltic countries. The 2003 summer school considered the wave of contemporary dance that succeeded it: modern and 'jazz' dance from the US.

2004 Participants:

Dinna Bjorn, Director of Finnish National Ballet
Lena Hammergren, PhD, Stockholm University
Giannandrea Poesio, PhD, the University of Surrey
Tim Scholl, PhD, Oberlin College
Karen Vedel, M.A, Copenhagen University
and more

For registration and further information, consult the Helsinki Summer School website from December 2003 <http://summerschool.helsinki.fi/>

Or contact the course coordinator, Ms. Aino Kukkonen at aino.kukkonen@helsinki.fi

Links:

Tim Scholl
<http://www.oberlin.edu/faculty/tscholl/Default2.html>

Giannandrea Poesio

<http://www.surrey.ac.uk/Dance/Who/Poesio.html>
<http://www.ballet.co.uk/weblogs/poesio/>

University of Helsinki, Theatre Research
<http://www.helsinki.fi/hum/teatteritiede/inenglish/7.html>

Theatre Academy of Finland
<http://www.teak.fi/e/default.htm>

Finnish National Ballet
<http://www.operafin.fi/2001/Englanti/index.html>

/ Aino Kukkonen, FIN

Bygda dansar

Bygda dansar (countryside dancing) is a major national project for recruiting and educating young folk dancers into work with local traditional dance. It plans to work in 3 years' projects in county by county throughout Norway. It started by a pilot project (Fjordapuls) in the county Sogn og Fjordane in western Norway, which will end in spring 2004. A continuation in two new counties Oppland and Møre og Romsdal seems to get money from the Ministry of Culture for start next year.

The project aims at combining work with local traditional dance forms with theatrical presentation. An ensemble of some 30 young dancers in the age from about 14 - 18 will produce two theatrical presentations in the project period. From those each county's project hopes will come a couple of young dancers who will go into a freelance career as folk dancers. The project has a web page, (which is not up to date right now.)

<http://www.hf.ntnu.no/Rff/fjordapuls.html>

/Egil Bakka, N

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DEAD LINE FOR THE NEXT NEWSLETTER: February 15th, 2004