
NOFOD NYHETSBRÄV

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NORDISKT FORUM FÖR DANSFORSKNING

NYHETSBRÄV NR: 25 – OCTOBER 2005

DEAR MEMBERS,

After years of discussing and planning, NOFOD finally has a website of its own. Although the current site is quite simple, it is still a step forward. Evidently, the Newsletter is no longer an effective way of distributing information, but the website will be more and more important in the future. Therefore, it is clear that we must develop the site all the time and make it function in multiple ways. It is, however, a question of money in many respects. In order to create a site that both looks good and functions effectively, we must have resources. I believe this is one of the most current issues we must discuss in Stockholm next January and also elsewhere in the near future. Furthermore, we must discuss the future of the Newsletter and its relation to the website. Whatever ideas you might have concerning these and other issues, we in the board are more than happy to hear them. And really, in Stockholm, we have a great forum for long discussions about the future of NOFOD. See you there!

/Petri Hoppu, FIN

A WORD FROM THE CHAIR

Greetings from me - it is a very busy semester at University of Copenhagen!

I hope you have all checked out the website - nofod.org. Karen and I have just returned from another boardmeeting in Stockholm where we are looking forward to see many of you in January 2006. It promises to be a great conference - not least thanks to the Swedish arrangement committee and The Carina Ari foundation.

*Yours Sincerely,
Inger Damsholt*

Report from the Conference Organizers

Our work with the NOFOD 2006 Conference is moving along just fine. We can look forward to, in the probably bleak January of 2006, warm up with 36 papers, move around in 4 work shops, study 3 posters and investigate a lecture demonstration!!! All in three days!!!

Can you recall and remember how it has been in Reykjavik, Trondheim, Copenhagen? We can do it again! And then we continue to Helsinki in 2008! Yes. We do not give up just because we are a small language area in the northern part of the globe. No. We continue to search and re-search and when we finish that, we research the research.

That is great! Nordic dance research is certainly not sleeping among ice bears and winter depressions!

We at the Stockholm end of Scandinavia really welcome you all NOFOD members to a jammed conference that will open January 12th at the museum for dance, Dansmuseet, right in the center of town where their current exhibition will be available for us to enjoy. It is the video maker Jonas Åkerlund, famous with dance videos for artists like Madonna and others, that has a collection of videos on exhibit. Next day we enter Danshögskolan, the University College of Dance, and the rest is future action, including the last night party.

Well, in a more serious manner I would like to welcome you to Stockholm in January 2006.

/ Nina Lundborg, S

***IPEDA - Erasmus Intensive Programme
Dance analysis for New Ethnochoreologists
7,5 ECTS***

*Dance Studies, Norwegian University for Science and
Technology, Trondheim
November 24 – December 5 2005*

The Norwegian University of Science and Technology (NTNU), Trondheim Norway has been granted Erasmus funding for IPEDA 2005 - Intensive Programme in Ethnochoreology and Dance Anthropology focusing on Dance Analysis. The program will be run by the Department for Music, Programme for Dance Studies at NTNU in cooperation with 9 other European Universities and with several guest lecturers.

It is part of a series of courses for new ethnochoreologists initiated, planned and taught by dance scholars and university lecturers within the International Council for Traditional Music and its Study Group on Ethnochoreology. The course will have some of the same materials as the course in 2004 but also some new topics and lecturers.

The course can also accept university teachers in dance studios as observers to the course as far as space permits.

To get more information about the course:
<http://mime.hf.ntnu.no:9080/rff/IPEDA/>
or please contact

*Anne Evjemo at the Norwegian university of Science
and Technology, Dance studies*

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Call for Items in General Assembly

NOFOD will have its general assembly in Stockholm on the 13th of January, 2006. Anyone willing to suggest items in the agenda is asked to send the proposals to Inger Damsholt by the 9th of December, 2005.

Board

***Alexander Meinertz: Vera Volkova - En
dans af uskyld og erfaring***

*Forord af John Neumeier. 280 sider. Det Schønbergske
Forlag, 2005. ISBN 87-570-1656-9*

Da den lille russisk-engelske balletpædagog Vera Volkova ankom til København i 1951 som gæstelærer ved Den Kgl. Ballet, havde hun allerede internationalt ry for at kunne skabe verdensstjerner. Margot Fonteyn, Erik Bruhn og Rudolf Nureyev var blandt de berømteste, der fandt råd og perfektion i hendes inspirerende og gennemstrukturerede klasser.

Vera Volkova (1905-1975) var uddannet på Smolnij Institutet i Skt. Petersborg og fra 1920 på Skolen for Russisk Ballet med lærere som Nicolaj Legat og Agrippina Vaganova. En turne bragte hende i 1925 til Japan og Shanghai og derfra videre til England i 1936. Her tog hun lærerdiplom fra den emigrerede Nikolaj Legats skole i London, og i 1942 åbnede hun sin egen skole i West Street, der tiltrak prominente balletstjerner både fra hele det gryende engelske balletliv, fra Paris, Monte Carlo og New York.

Da Volkova kom til København i 1951 lød kontrakten på tre måneder. Hun blev i knap 25 år og dedikerede hele sin kunstneriske og pædagogiske vision til Den Kgl. Ballet - til sin død i 1975. Volkovas betydning for udviklingen af Den Kgl. Danske Ballet er indiskutabel. Hun reformerede skolen, løftede kompagniets tekniske standard og tilførte en stilfornemmelse, der placerede Den Kgl. Ballet på niveau med verdens førende balletkompagnier.

Den Kgl. Danske Ballet nød desuden godt af Volkovas mange internationale kontakter, hvilket skaffede koreografer som f.eks. Lichine, Ashton og Balanchine til København.

Bogen er blevet til på grundlag af efterladte papirer og brevvekslinger suppleret med interviews med dansere, og det er forfatteren Alexander Meinertz' fortjeneste, at Vera Volkova toner lyslevende frem af tekstmosaikken. En engelsk bearbejdning er under udarbejdelse.

/Majbrit Hjelmbo/DK

Trials and tribulations of Icelandic dance

In the second half of August a shock wave hit the Icelandic dance world. The minister of culture and education announced that the Icelandic Ballet School would be closed for good at the end of this school year, that is in June 2006. The main reason seems to be that such a state supported school did not fit into the policy and ideas of this minister where privatisation is the golden word. The Icelandic Ballet School has for some time been the only school in the country that offers continuous education from the age of nine and up and

this does not fit the general educational system that is divided into primary education, supported by the local communities, and further education financed by the state.

The Icelandic Ballet School was established in 1952 as a school attached to the National Theater and as such received state support. In 1990 it broke away from the theater and has since been run as an independent school where students paid reasonable fees but at the same time the state gave it a good support. Nearly all Icelandic dance professionals, be it dancers, teachers or choreographers, have received their dance education in this school. Among them we can mention Helgi Tómasson the director of the San Francisco Ballet.

This news came at the same time as the 3rd Reykjavík Modern Dance Festival was held which featured many new works by Icelandic choreographers and showed clearly the fertility and growth of artistic dance in the country.

The Icelandic Academy of the Arts started a new one year course in dance this autumn in association with the Icelandic Dance Company. This, of course was greatly welcomed, but as the first six students were beginning their studies the news of the closure of their old school got out. There seems to be a huge contradiction in all this. The Icelandic Ballet School has fed the Dance Company since its establishment in 1973 so where will the dancers and the students of the Academy of the Arts come from in the future? Is it the policy to employ only foreigners from now on? The private ballet schools in Iceland are not able to fill the gap the Icelandic Ballet School will leave. It seems very difficult to convince the Ministry of education and culture that official support is absolutely necessary to provide the training needed to produce professional dancers. The Ministry has not come up with any clear idea of the future organization of dance education. The

minister has been under a lot of pressure since this decision was announced, both from artists and the general public, but so far there is no indication that this decision will be withdrawn.

/Ingibjörg Björnsdóttir, IS

Music, Living Body and (E)motion

A research project at the Department of Music Anthropology, University of Tampere, Finland

Singers produce their voice through body's inner movements. The players feel tacitly their instruments as well as features of musical style. Dancers transform in their bodies audible music to a kinaesthetic-visual form. Music has the ability to signify by referring to basic experiences of the embodied human being, and much of the expressive power of music emerges originally from the domain of the corporeal.

The purpose of the project Music, Living Body and (E)motion is to examine the meaning of the living body in producing and receiving music and dance. Based on practical and theoretical knowledge of music, and by applying the phenomenological method, the project focuses on developing new ways of researching musical experience. Applying the phenomenological method, the project focuses on developing new methods of researching *musical experience*.

The participants of the project are music and dance researchers from Tampere and Helsinki. The project is lead by PhD, Research Director Marko Aho.

See more in:

<http://www.uta.fi/laitokset/mustut/mkbe/index.html>

NOFOD

Nordiskt Forum för Dansforskning

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DEAD LINE FOR THE NEXT NEWSLETTER: February 28th, 2006

General Assembly of NOFOD

Time: Friday 13 January 2006, 20:00-22:00

Place: Stockholm (The specific place will be announced)

AGENDA

- § 1. Opening meeting
- § 2. Approval of The Agenda
- § 3. Election of the Chair and Secretary for the General Assembly
- § 4. Election of the two persons to sign the minutes of the General Assembly along with the Chair
- § 5. Has the General Assembly been called in accordance with the NOFOD bylaws?
- § 6. Report of the Board
- § 7. Report of the auditors
- § 8. Confirmation of the balance sheet
- § 9. Item of discharging the Board
- § 10. Election of the Board
- § 11. Election of the two auditors and their substitutes
- § 12. NOFOD website
- § 13. Membership fees
- § 14. Other Items
- § 15. Closing the General Assembly