

## Seminars during Oktoberdansen 2006

### Moving into new phases, different places

#### - dance as a priority area – now what?

Thursday 19 October 11.00-17.00

Venue: Sardinien at USF Verftet

Dance has been declared a priority area by Norwegian politicians and bureaucrats and is also gaining interest among the general public. How is the field of dance itself dealing with these developments? How might this recognition of dance's merit as art influence artists' expertise and strategies and the relationship between dance and the market? Does dance risk becoming conform, politically correct and instrumentally governed before artists have a chance to define their own identities, expressions and aesthetics?

Dance as artistic expression and area of endeavour generates knowledge that can be relevant in far more contexts than perhaps is currently recognised in Norway. This wider perspective enables an understanding of dance as having more than aesthetic value by also recognising its political and social character. What strategies can we use to express and communicate dance and knowledge about dance? What is the nature of the relationship between culture, power, marginality, and production conditions within the field of dance?

Speakers:

**Marianne Van Kerkhoven**, dramaturge at Kaaiteater in Brussels since 1985, where she has worked with a number of choreographers and companies. She is a central writer and theatre researcher, and was also editor of the journal *Teaterskrift* from 1992 to 1998.

**Melanie Fieldseth**, dance critic for publications such as *Bergens Tidende* and *Ballet-tanz* and freelance writer. She holds a master's degree in theatre studies from the University of Bergen, where she has also lectured on dance criticism and theory. Co-editor of *3t* – journal for performance theory and practice.

**Svein Bjørkås**, sociologist. He is the director of Music Information Centre Norway (MIC) and former lead researcher at Arts Council Norway, where he focused on art in public spaces, cultural policy and research dissemination and communication.

Moderator: **Bergljót Jónsdóttir**, musicologist. She works freelance within a wide spectrum of areas relating to art and culture, and is former director of Bergen International Festival. She is a member of a number of councils and committees and serves on the board of directors for Arts Council Norway and the National Museum of Norway.

The seminar is subject to change.

The seminar is presented in cooperation with Karen Foss, BIT Teatergarasjen and Dansens Hus Oslo, and is supported by Arts Council Norway and The Freedom of Expression Foundation, Oslo.

## **Dramaturgy & Discourse**

**Friday 20 October 11.00-17.00**

**Saturday 21 October 11.00-13.00**

**Venue: Sardinien at USF Verftet**

The seminar presents talks by four of the most exciting theoreticians working in the field of contemporary dance today, who will speak about their current areas of interest. Norway finds itself on the periphery when it comes to theoretical thinking and reflection on contemporary dance. The seminar provides a forum for these four important voices, which together form an explosive combination and an excellent introduction to current developments in dance theory and perspectives on dance. This is the first time they will be presenting their views in Norway. Although they each represent a unique stance on theoretical issues relating to contemporary dance, they share a working method of combining artistic and/or dramaturgical practice with writing about dance – two activities they see as closely related.

**Jeroen Peeters** studied art history and philosophy and works in Brussels as a critic, dramaturge and curator. He is working on a book with and about the choreographer Meg Stuart, dealing with how the body and perception in dance and performance become discursive areas, spaces where we can adopt critical and analytical approaches to the world we live in. Peeters publishes on dance and performance in various media and is co-founder and editor of the platform [www.sarma.be](http://www.sarma.be). He has collaborated on performances, research projects and discursive events with many artists, including Frankfurter Küche, Sabina Holzer, Anne Juren, Thomas Lehmen, Vera Mantero, Sarah Michelson, Martin Nachbar, Lisa Nelson, Carlos Pez and Superamas. He is currently involved in artistic collaboration with Meg Stuart/Damaged Goods.

**Helmut Ploebst** has a background in media studies and art history from the University of Vienna, where he earned a Ph.D. in 1989 with a dissertation on art ideologies in Vienna between 1918 and 1938. He has published numerous articles on dance and performance in addition to reviews. As a curator, he has previously worked with dietheater wien and the ImPulsTanz festival. His book, "No Wind No Word. New Choreography in the Society of Spectacle", published in 2001, presents portraits of nine choreographers. Ploebst also works as dance critic for the daily paper Der Standard (Vienna) as well as for ballettanz (Berlin), tanz-journal (Munich) and several other print periodicals. He is the initiator and founding member of CORPUS, a new website about dance. ([www.corpusweb.net](http://www.corpusweb.net) online from oct. 25th, 2006)

**Mårten Spångberg** is an artist living and working in Berlin and Stockholm. In his practice as an artist he focuses on distribution, accountability and ownership, particularly in relation to decentralised modes of experience. Together with architect Tor Lindstrand, he is the creative force behind International Festival, which works with an expansive and intangible form of performance. Spångberg has also worked as a curator and has been dramaturge for a number of choreographers, in addition to working on his own artistic projects. His solo performance "Heja Sverige" is part of the festival programme at this year's Oktoberdans.

**Bojana Cvejic** from Serbia has distinguished herself in recent years as a central performer and performance theoretician. Among other things, she works closely with director Jan Ritsema in Brussels. She has published a number of articles in the Slovenian journal MASKA and the Croatian journal Frankcija. There is a strong political aspect to her performances and texts, in which she challenges existing ideas of contemporary dance and performance. Cvejic teaches performance theory at P.A.R.T.S. in Brussels.

Subject to change.

The seminar is organised by BIT Teatergarasjen and is supported by The Freedom of Expression Foundation, Oslo. The seminar is in English.

### **Information on both seminars:**

Registration: Deadline 30 September by e-mail [info@bit-teatergarasjen.no](mailto:info@bit-teatergarasjen.no), tel. [+47] 55 23 22 35. Registration is binding.

Seminar fee: NOK 350 for one seminar, NOK 500 for both seminars (incl. lunch)

Student discount: NOK 150 for one seminar, NOK 300 for both seminars