

Dear Audience!



Lise Nordal

Photo: Stratos Xiros



Contemporary dance focuses on the moving body. During the 1990s *body and identity* were exposed in a number of performances such as; 'body and space', 'body in contemporary art', 'body as a symbol', 'body as a social & cultural construction'. The celebration of the estrangement process, exposed by artists such as Meg Stuart, Jérôme Bel, Xavier Le Roy, to mention a few, all have this in common.

In the year 2000 the German choreographer, Sasha Waltz, moves into the legendary Berlin Schaubühne, and the world premiere of "Körper" thrills the audience. Since then "Körper" has become a classic and the performance made Sasha Waltz into one of Europe's leading choreographers.

It is with great respect and pride we invite "Körper" and Sasha Waltz & Guests to open the fourth CODA festival. The company has been at the top of CODA's list of interesting international companies for a long time. Our collaborators The German Cultural Events in Norway 2005, Dansens Hus and Det Norske Teatret have made this event possible, and such a co-operation illustrates our ability to work together. I am sure that this event will be a source of inspiration for the Norwegian dance milieu and the Norwegian audience.

CODA 2005 consists of a mixture of national and international creative ideas. In the arts we share our experiences crossing borders and languages, by participating in festivals, workshops, congresses and seminars - and by making new friends. This is an important part of the international exchange of arts.

Carte Blanche, KarmaConsult/Ellen Johannesen and Wee - all based in Norway, participate in this years CODA festival together with colleagues from the Netherlands; Frans Poelstra, Robert Steijn and Keren Levi; Massive Monkees from USA and Sasha Waltz & Guests from Germany. Different in style and expression, but all have the moving body in common.

I would like to thank Norsk kulturråd, Oslo kommune, Fond for Lyd og Bilde and Fond for Utøvende Kunstnere who have contributed with appreciable financial support from the very start. I would also like to thank our co-operators, private sponsors and foreign embassies that have encouraged us in our work.

Finally - thank you to all the gifted artists who generously share their secret rooms with us.

Welcome to CODA 2005!

Lise Nordal, choreographer
Head of the Programme Committee

Sasha Waltz & Guests (Germany)

Körper Norwegian premiere

Thu Sep 15 20:00 Det Norske Teatret
 Fri Sep 16 20:00 Det Norske Teatret

Tickets: Det Norske Teatret T: +47 22 42 43 44
 www.detnorsketeatret.no

Dance/Choreography: Davide Camplani, Lisa Densem, Juan Kruz Diaz de Garaio Esnaola, Luc Dunberry, Clémentine Deluy, Nicola Mascia, Grayson Millwood, Virgis Puodziunas, Claudia de Serpa Soares, Xuan Shi, Takako Suzuki, Laurie Young, Sigal Zouk-Harder

Regie/Choreography: Sasha Waltz

Stage: Thomas Schenk, Heike Schuppelius, Sasha Waltz

Costumes: Bernd Skodzig

Music: Hans Peter Kuhn

Light: Valentin Gallé, Martin Hauk

Sasha Waltz & Guests in co-operation with Schaubühne am Lehniner Platz.

A co-production with Théâtre de la Ville, Paris



Sasha Waltz

Photo: Andre Rival

Sasha Waltz began her studies in Karlsruhe with the Wigman student Waltraud Kronhaas. In 1983, she went to the School for New Dance Development in Amsterdam. Three years later she moved to New York where she worked with Pooh Kaye, Yoshiko Chuma & School of Hard Knocks and Lisa Kraus & Dancers. In 1988, she returned to Europe and began what became her unmistakable style; the improvised collaboration with other artists and musicians such as Laurie Booth, Frans Poelstra, Mark Tompkins and the improv group Klick Kliker with Dietmar Diesner, Sven Åke Johansson and David Moss - well known greats from the new music scene.



Photo: Bernd Uhlig

In 1993 she founded Sasha Waltz and Guests together with Jochen Sandig, which found a home in 1996 at the Sophiensaele in Berlin. She earned international recognition with her "Travelogue" trilogy, which went on world tour, as did "Allee Of The Cosmonauts" and "Na Zemlje".

From September 1999 she was part of the artistic management at Berlin's famous stage; Der Schaubühne am Lehniner Platz together with Jens Hillje, Thomas Ostermeier and Jochen Sandig. In connection with the new artistic management, the premiere of "Körper" was the opening performance of the theatre in the year 2000. The performance was invited to the 37th Theatre meeting in Berlin the same year. "Körper" was awarded the "Grand Prix 2000" in connection with des Belgraden BITEF Festivals.



Photo: Bernd Uhlig

The film "Körper" received the "Grand Prix Scènes d'Écran" 2001 in Brussels. This was a co-production with 3SAT/ZDF, and nominated for an Emmy Award 2000. The same year, Sasha Waltz received the critic's review prize from the German Critic Federation.

In 2004 the world première of "Impromptus" took place at Schaubühne am Lehniner Platz. During the same year she withdrew from the artistic management, and Sasha Waltz & Guests now work as an independent company under a collaborative contract with Schaubühne. In the autumn 2005 she will stage the opera "Dido and Aeneas" by Henry Purcell at the Grand Theatre of Luxembourg.

"Körper" engages thirteen dancers in a particularly rich variety of movements. Linking architecture and body, "Körper" asks the questions: What is the body? How is it constructed? The dance analyses morality, the quest for immortality and investigates reproduction in the age of genetic manipulation.

"For an hour and a half, the company whacks out an encyclopaedic list of corporeal facts and fairy tales. The work flashes out myriad images of the body in art, in psychology, in medicine, in sport, in love, in society, in violence, in religion. At times there are bursts of pure, liquid dance, at others performers are grabbing handfuls of skin and carrying each other around. If you are ever lucky enough to see these Körper, you might want to pinch yourself at the end and check that you're still there."

Alice Bain

The performance with Sasha Waltz & Guests is a co-operation between the German Cultural Events in Norway 2005 (Auswärtiges Amt and Goethe-Institut), CODA contemporary dance festival, Dansens Hus and Det Norske Teatret, and is part of Samtidsfestivalen 2005

Supported by: Norsk kulturråd

Wee (Norway)

Hey dude, let's stick around a bit longer this time

World premiere

Dansens Hus (Kunsthøgskolen i Oslo)

Sep 22 - 25 21:00

Sep 29 - Oct 2 20:00

Tickets: info@dansenshus.com T: +47 22 42 00 60
www.dansenshus.com

Concept and choreography: Francesco Scavetta
Music and live electronics: Luigi Ceccarelli
Created in collaboration with the dancers: Gry Kipperberg, Sissel Bjørkli, Sittibancha Bamphen, Christine Kjellberg
Musician: Diego Conti (Violin)
Light design: Stefano Stacchini
Costumes: Birgitte Lie
Scene: Francesco Scavetta/Birgitte Lie
Producer: Gry Kipperberg

Co-produced by: Dansens Hus, Norway, Edison Studio, Ravenna Festival

In collaboration with: Eclectica 2005 (Estonia), Zo centro culture contemporanee, Teatro Comunale di Cagli / Teatro Petrella di Longiano

Supported by: Norsk kulturråd, Fond for lyd og bilde, Fond for utøvende kunstnere, The Italian Institute of Culture Norway

"Hey dude, let's stick around a bit longer this time" deals with epiphany and paradox, questioning our perception of the reality with humoristic disbelief.

Wee's new performance takes shape in a natural landscape, a sort of sandy beach. Its narrative structure mixes references from movies, sitcoms, news and videogames, while the physical language comes from a research on a fluid and disarticulated movement that includes the daily gesture.

The music, by the well known Italian composer Luigi Ceccarelli, has as a basic element the digital elaboration of an electric violin, played live by Diego Conti that becomes a multiform generator of sonorities, archaic and electronic at the same time. The sounds coming from the scene and from the videos, naturals or synthetics are also elaborated by the computer and proposed as filtrated by the perception of the characters.

"Hey dude, let's stick around a bit longer this time" is a blend of movement, text and live electro - acoustic music, that creates empathy and twists expectations, by deconstructing narrative and physical language. With this performance, Wee starts a new cycle of investigations on consciousness, by focusing on how different levels of communication sink in our own perception. Conscious awareness is only a tip of a mental iceberg.

"Hey dude" brings forward the collaboration between Francesco Scavetta and composer Luigi Ceccarelli, that started with the performance Live*, commissioned by the Biennale di Venezia. Later on, the piece has been prized by the IMEB of Bourges (France) and presented on tour in: Italy, Norway, Austria, France, Venezuela and Estonia.



Photo: Wee

"Scavetta's work fills your heart with such ease, and with poetry which is as joyous, lively, bitter and agonizing as the ingredients of life itself... Francesco Scavetta knows how to laugh and joke, with himself and others, animated by a healthy and contagious madness....." prima fila, italy

Wee was established in Oslo Norway in 1999, by choreographer and dancer Francesco Scavetta (Italy) and dancer Gry Kipperberg (Norway).

Francesco Scavetta's personal way to tell stories, mixing together theatrical actions and movements, is transforming along a constant curiosity for different forms of art. A distinctive feature of last performances is an integrated use of originally composed music, played live, and video art. His theatricality has often been associated with the atmosphere of a weird dream or to a playful world of a child: strange, funny, poetic and, at the same time, surprising.

Born in Salerno, Italy, Francesco Scavetta studied at National Academy of Dance of Rome. He graduated in Theatre and Performing Arts at University La Sapienza/Rome. Along his artistic path, he regards as particularly valuable meetings with choreographers and teachers such as Anne Theresa De Keersmaeker/Rosas, Giorgio Rossi, Dominique Dupuy, Adriana Borriello and Lans Gries (Trisha Brown).

DANSENS HUS
NASJONAL SCENE FOR DANS

Keren Levi (Israel/the Netherlands)

The Bottom Line "... I sleep a little dream"

Fri Sep 23 18:00 Studio GDT/Skolen for Samtidsdans

Tickets: Available at the door

Keren Levi in collaboration with Sam Louwyck

Text: Sam Louwyck, Keren Levi

Music: Vincent Gallo, Tom Parkinson

Performance: Keren Levi

Produced by Grand Theatre Groningen



Keren Levi
Photo: Nils de Coster



Photo: Nils de Coster

A solo dance piece about the absence of certainty and a loss of inner peace. A motiveless conflict that questions every little move...

In *The Bottom Line* layers of movement, text and sound are blended into an intense monologue. Levi is constantly questioning herself - her motivation to move, her identity as a woman, an artist and an immigrant, and her relation to the audience. Levi's movement is a complex and engaging mixture of rawness and elegance; it contains a sense of masculine physicality within archetypal feminine themes. This movement is offset by Louwyck's witty yet persuasive text. His words swing between different meanings, teasing suggestions you might prefer to leave unacknowledged.

Though a very private piece, *The Bottom Line* breaks through the surface of the fragile inner world exposed by Levi and Louwyck, managing to touch the nerve of the public, hitting the bottom line...

Keren Levi worked in Israel with Kibbutz Dance Co. and Batsheva Ensemble (artistic director, Ohad Naharin). Since moving to Europe in 1996 she has danced in various projects such as with Philippe Blanchard, Claire Russ Ensemble and 2nd Nature Co. to name a few.

She was commissioned to create her own works by CaDans festival '98, Danswerkplaats Amsterdam (DWA) and Dance Ateliers Rotterdam, Grand Theatre Groningen.

Keren is a regular guest teacher at The Theatre School in Amsterdam (AHK), both at The School for New Dance Development (SNDO) and The Modern Department, and at Fontys Dance Academy (Tilburg). She teaches professional training at The Loft (Brussels) HJS (Amsterdam), Ultimavez (Brussels), Sasha Waltz & Guests (Berlin) and Charleroi-Danses. She has given workshops at Impulstanz (Vienna) and Kalamata Dance Festival (Greece) and in the Independent Dancers Organization Dublin.

Supported by: Norsk kulturfond Royal Netherlands Embassy

Frans Poelstra (A, NL), Robert Steijn (NL)

Frans Poelstra, his dramaturge and Bach

Thu Sep 23 19:00 Black Box Teater
Fri Sep 24 19:00 Black Box Teater

Tickets: www.ticnet.no Narvesen
T: 815 11 500

A performance by: Frans Poelstra (A/NL), Robert Steijn (NL), Johann Sebastian Bach (D)
Music: Bach - Goldberg Variations by Rosalyn Tureck, Glenn Gould, Missy Elliot - It's real
Costumes: Mat Voorter
Light design: Victor Duran
Technical director: Paul de Vrees

Thanks to: Milli Bitterli, Marta Rego, Mani Bachl, Karl Kopetzky
Premiere ImPulsTanz Vienna International Dance Festival 2004

Financial support by FAPK, the Netherlands, ImPulsTanz Vienna

Poelstra and Steijn simultaneously create and poke fun at naive art.

Elderly dancers are such a rare phenomenon on stage that also issues of aging on the dance floor or of matured stage experience seldom tend to crop up. Might there not be something like an optimum age at which performers, due to years of experience, have all of the profession's tricks and dodges at their fingertips, an age when everything seems possible, suddenly making rules and self-censoring no longer necessary? In Frans Poelstra, his dramaturge and Bach, two elderly gentlemen - the Dutch expert improviser Frans Poelstra and dramaturge Robert Steijn - take up this nutty flight of fancy and run with it. The result is an unconstrained, 'impudent' performance, full of coltish horseplay, though not without irony and tentativeness. Bach's Goldberg Variations are little more than an excuse for a refreshing look at the phenomenon of 'hilarious fun and dance'.
Jeroen Peeters

Frans Poelstra

As a kid Frans Poelstra stared more into the waters of the canals in Amsterdam than being at school. He still hasn't got a degree, but he kept his dreams. Dreams of being the next Jimi Hendrix, but he had no talent to play the guitar, so he decided to work in the theatre, the place where you can dream on a professional level. First he worked as a technician, later on as a performer. For him, performing is a matter of keeping channels open - in order to think, to listen and to dream, without taking any responsibility for form, structure or interpretation. As a performer he wants to dance through all possible virtual realities of thoughts and associations. During the collaborative improvisation event „Tarzan“ he realized that Robert Steijn triggered him to be open, caring and trustful. On the basis of this experience they decided to work together on this solo project.

Frans Poelstra started his career in 1984 as a performer in the Italian based dance- and theatre company Group/O under the leadership of Katie Duck. He has performed in numerous dance- and music improvisation projects with artists such as

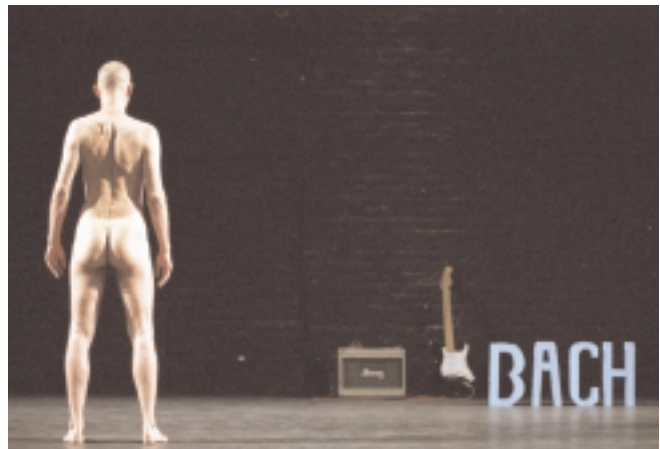


Photo: Andrea Saltzmann

Sasha Waltz, Steve Paxton, Mark Tompkins, Benoit Lachambre, David Zambrano a.o. Frans Poelstra and Robert Steijn performed "I am...In Concert The Definitive Solos # 4" at the music club BLÅ during CODA 2003.

Robert Steijn

As a kid Robert Steijn played more with dolls than with cars. He still hasn't got a driving license, but he has had a lot of girlfriends. Dreaming of becoming a dancer, but not exactly excellent in sports, he decided to study dance to become a dance dramaturge. He happened to be the first dance dramaturge of the Netherlands. For him dramaturgy is a matter of keeping channels open - in order to think, to listen and to dream, without taking any responsibility for form, structure or interpretation. As a dramaturge he wants to dance through all possible virtual realities of thoughts and associations. During the collaborative improvisation event "Tarzan" he realized that Frans Poelstra triggered him to be severe, sharp and nihilistic. On the basis of this experience they decided to work together on this project.

Robert Steijn studied Slavic languages and dance and theatre science. He started as a dance critic in a local newspaper and was the chief editor of a Dutch theatre journal. Later on he worked as a dramaturge with choreographers as Gonne Heggen, Desiree Delauney, Katrine Brown, translated several pieces of Tsjechov for the Dutch stage, performed in the ambient theatre company Love & Orgasm Amsterdam and made an installation-trilogy for Festival a/d Werf with prisoners, elderly people, and users of city parks.

Dancing Conversations

Sat Sep 24 14:00 Black Box Teater's Foyer

Frans Poelstra & Robert Steijn in conversation with Camilla Eeg.
Organizer: Senter for the Art of Dance and Dansens Hus.
Free entrance

Supported by: Norsk kulturfond, Royal Netherlands Embassy

Black Box Teater
oslo

KarmaConsult/Ellen Johannesen (Norway)

Karma Lounge

Wed Sep 28 18:30 Bærum Kulturhus, Foajéscenen
Thu Sep 29 18:30 Bærum Kulturhus, Foajéscenen

Tickets: www.billett-service.no T: 815 11 777
Info: www.kulturbaerum.no

Dancers: Ellen Johannesen, Ulf Nilseng
Music: Tanja Orning
Costumes/Pillows: Ingvild Wærhaug
Producer: Cathe Sjøblom

Karma Lounge consists of a number of small performances for galleries, small concert halls and other public rooms. The aim is to create a dynamic interplay between the public and the artists by addressing us both as ordinary people and as a group.

The performance is built around a situation where the audience is waiting. In the waiting room, "The Lounge", the audience is presented to the company "Karma World". Karma World turns up in different places, and organise people's waiting time: By offering a different choice of services, a dialogue is opened with the audience. The "Services" are shown to be different small performance pieces, adapted to each individual. Many such types of services can be carried out at the same time. The audience's movement in the room has a direct influence upon which type of material the dancers and musicians choose to present. We think about a material that has a large degree of flexibility, and elements of improvisation.

The outer framework is a contrast regarding the content of the performance, which is a meeting between contemporary dance and contemporary music.

Ellen Johannesen is educated at the London Contemporary Dance School, and the School for New Dance Development SNDO, Holland. After completing her education she worked for many years as a dancer in Amsterdam with the American choreographer Donald Fleming, and has toured in Holland, Germany, France and the USA. Ellen Johannesen has been represented at festivals both in Norway and abroad, such as Oktoberdans, Junge Hunde, K.I.T. - Nordic Solo and Solo Festival, Berlin 2002. Since Spring 2003, she has presented many works in dialogue with cellist Tanja Orning. The performance "SOUND OF MOVEMENT" was performed at Høstutstillingen during CODA 2003. "Dance concert with Russian music" was presented in connection with the exhibition, "Look Up!" Art from Moscow and St. Petersburg - Samtidsmuseet, May 2004.



Photo: Anne Maniglier

Tanja Orning is both a composer and musician who mainly plays contemporary and improvised music, and performs in many versatile artistic constellations. She studied at Den Norske Musikkhøgskole with Aage Kvalbein and Bjørn Solum, and in London with William Pleeth. Having received a Fulbright scholarship in 1992, she travelled to Indiana, USA. All the same, Orning's background is relatively traditional, with an education as a classical cellist in Oslo, London and the USA. In Stavanger Symfoniorkester she worked as a solo cellist. In 2000 she chose to leave the daily life of the orchestra, in order to realise her own wide spectrum of expression projects. Since 2003 Tanja Orning and Ellen Johannesen have worked together in the duo SOUND OF MOVEMENT.

Ulf Nilseng, a renowned dancer and choreographer who has performed in numerous performances in Norway and abroad, joined the duo in 2005 where he has played a central part in the creation of Karma Lounge.

The depth, as well as the humour, varies with an intense musicality delivered by the cellist Tanja Orning. She performs the best quality of live music for dance I have ever witnessed since the performances of Wim Vandekeybus in the early 1990's. Bravo!

Marit Strømmen, Aftenposten

Supported by: Norsk kulturfond, Fond for lyd og bilde, Fond for utøvende kunstnere

Carte Blanche (Norway)

LOVE

Wed Sep 28 19:30 Bærum Kulturhus
Thu Sep 29 19:30 Bærum Kulturhus

Tickets: www.billettservice.no T: 815 11 777
Info: www.kulturbaerum.no www.cartablancae.no

Homo ludens nomadic machines

Choreography and costumes: Bruno Listopad

Set design: Edwin Kolpa

Music: Dirk Haubrich

Lighting design: Avi Yona Bueno "Bambi"

Assistant to the choreographer: Gunvor Karlsen

Dancers: Yaniv Cohen, Lena Meland, Máté Mészáros, Guro Nagelhus Schia, Camilla Spidsøe

A lesser path growing

Choreography: Ina Christel Johannessen

Set design and costumes: graa hverdag as

Music: Collage by Aphex Twin, Christian Fennesz and Mitchell Akiyama

Lighting design: Avi Yona Bueno "Bambi"

Sound design: Morten Pedersen

Dancers: Vebjørn Sundby, Hege Holte Østbye, Daniel Proietto, Therese Skauge, Shlomi Ruimi, Henriette Slorer

Love

Choreography: Sharon Eyal

Costume design: Dalia Lieder

Lighting design: Avi Yona Bueno "Bambi"

Music: Misc. artists

Dancers: Full Carte Blanche Company



Photo: Thor Brødreskift / Erik Berg

The critically acclaimed, national company of contemporary dance is visiting the CODA festival for the fourth time, this time with the performance LOVE. The performance is primed with virtuosity, physical dance and intense energy.

LOVE consists of three works, two of which were premiered at this year's Bergen International Festival.

Bruno Listopad's "Homo ludens nomadic machines" is inspired by the Dutch architect Constant Nieuwenhuys' New Babylon - a vision of a society where all structures adapt to the citizens life and dreams. This is enhanced by Dirk Haubrich original music.

Ina Christel Johannessens "A lesser path growing" is influenced by nature. Contrary to last year's success, "I lie, I speak", which focused on the superficial, this time the clouds above the stage create a space for spontaneity.

The closing piece of the evening is the bold and beautiful work, "Love", by Sharon Eyal. Ohad Naharin's company Batsheva Dance Company premiered it in 2002 and audience and critics at several festivals have since praised the performance.

Bruno Listopad had his dance education in Portugal, France and in the Netherlands at the Rotterdamse Dansacademie. He made his debut in 1998 in the Holland Dance Festival and has received a number of important awards. In addition to his independent work produced by Korzo Producties, Listopad has also choreographed and presented work at Ballet Gulbenkian in Lissabon, Cathy Sharp Tanz Ensemble, Dansgroep Krisztina de Châtel, De Rotterdamse Dansgroep, and Rogie & Company.

Ina Christel Johannessen finished her studies in choreography at Statens Balletthøgskole in 1984, and three years later she founded Scirocco dance company. From 1997 she has been artistic director for zero visibility and in 2004 she received the first Oktoberdansen Prize for "It's only a rehearsal". Ina Christel Johannessen is the former choreographer in residence for Carte Blanche. In the 1990s her work comprised a leitmotif in the company's repertoire, providing the company with numerous artistic successes at home and abroad. Ina Christel Johannessen teaches choreography at Oslo National Academy of the Arts.



Homo ludens nomadic machines
 Photo: Erik Berg

Sharon Eyal has performed with Batsheva Dance Company for more than a decade. From being a leading dancer, a source of inspiration to choreographers and creators, she grew up to be a talented choreographer with a unique and personal language.

In the last years Batsheva Dance Company and the Batsheva Ensemble performed different works by Sharon Eyal that were performed in different frames such as improvisation evenings, the Curtain up festival, and repertoire evenings. In June 2003 the Batsheva Dance Company premiered "Love", a full evening work which received enthusiastic reviews.

Sharon Eyal was Associate Artistic Director of the Batsheva Dance Company in 2003/2004, since 2005 she is choreographer in residence.

Carte Blanche was established in Oslo in 1984 and moved to Bergen in 1989. The Norwegian National Company of Contemporary Dance produces a minimum of three new choreographic works a year and performs an average of four to six productions per year. Guest choreographers, designers and musicians are invited from abroad as well as from the Norwegian scene. The company regularly tours nationally and since 1998 the company has also frequently toured Europe. The artistic ensemble comprises a wealth of international talent, having an extensive knowledge of classical and modern dance training, as well as improvisation, creative and choreographic skills.

Arne Fagerholt is the artistic director of Carte Blanche since August 2001.



BÆRUM
 KULTURHUS

CODAung: Massive Monkees (US) One Hundred Percent Seattle

Fri Sep 30	19:30	Trikkehallen på Kjelsås
Sat Oct 1	18:00	Trikkehallen på Kjelsås

Tickets: Available at the door

See also CODAworkshop

Sep 27 - 28	Bårdar Danseinstitutt
Sun Oct 2	13:00 - 17:00 Trikkehallen på Kjelsås

During CODA 2005 Massive Monkees visits CODAung with their show One Hundred Percent Seattle. You have a unique opportunity to experience some of the worlds greatest break dancers. The production is especially made for CODAung 2005.

Massive Monkees is based in Seattle, USA and have grinded through national & international competition at the highest level for the past 5 years. They got their first major title at B-Boy Summit 2000, since then winning dozens of other prestigious titles including recently when they beat 32 crews from all over the world to take the World B-Boy Championships at Wembley Arena in London. However, the crew has learned it takes more than winning battles to be successful. They've shown their versatility by choreographing several performances offering a visually stunning mix of routines & solo sets. Some of the artists they have performed with include LL Cool J, Public Enemy, Slick Rick, De La Soul, Nas, 50 Cent, Jay-Z, Ludacris, Jurassic 5, Atmosphere, Immortal Technique, Beyonce, Alicia Keys, to mention a few.



Photo: Massive Monkees

Besides winning competitive battles at the highest level and performing around the world, the Massive Monkees are actively involved in their community, working at local community centers with children, coaching kids in sports, teaching b-boy classes and throwing local & national jams. The Massive Monkees' recipe for success is recognized as their chemistry as a crew. According to Jeromeskee, "It's all about unity. We're out there representing the people in our crew, our community and Seattle."

So do not miss this years most stunning performance! If you want to get to know the crew and pick up some moves you can meet up at Trikkehallen at Kjelsås on Sunday October 2 for an open training/ workshop.

Massive Monkees

Terrance Guillermo "DomesDiggler"
Jerome Aparis "Jeromskee"
Brysen Angeles "IronMikeBrysen"
Guilliver Raza "GraniteRock"
Florentino Francisco "FloFunk"
Samnith Ly "LilLazy"
Phanna Nam
Marcus Garrison "Juse Jaxon"

Supported by: Eiendomsspar AS, American Embassy Oslo, Oslo kommune



CODAworkshop

Keren Levi

"Technique and movement exploration"

In collaboration with Gratis Daglig Trening (GDT)

Sep 19 - Sep 23

10:00 - 11:30 Contemporary class

12:30 - 16:30 Workshop

Studio GDT/Skolen for Samtidsdans

Marstrandgata 8

0566 Oslo

Registration: a-arnebe@c2i.net

Info: M: + 47 92 83 00 31 www.codadancefest.no

TECHNIQUE

The class is release based. It starts with a warm up, focusing on isolation of the joints and the initiation of movement by different parts of the body. This section refers to basic principles of Pilates mat work and Power Yoga, which develops into rolling exercises and accelerate into circular movement phrases.

The objective of the exercises is to prepare the dancers to move with a natural, spontaneous feeling of the body.

EXPLORATION

The physical principles and the movement material presented in the class, starts the session. The dancers will be asked to select certain elements and given tasks they wish to work within. This material will be developed further. The nature of the tasks will be improvisation and manipulation of movements. At the end of the workshop, the participants will perform a short composition based on one of these tasks.

CODAworkshop professional Technique and movement exploration. Pedagogue: Keren Levi

Mon	Sep 19	All days	
Tue	Sep 20	10:00 - 11:30	GDT Contemporary class
Wed	Sep 21	12:30 - 16:30	Workshop
Thu	Sep 22		
Fri	Sep 23		

Supported by:

Royal Netherlands Embassy

Fond for lyd og bilde



Massive Monkees

Sep 27 - 28

Bårdar Danseinstitutt

Sun Oct 2

13:00 - 17:00 Trikkehallen på Kjelsås

Info and registration:

T: + 47 23 47 30 92/ 93 M: + 47 907 46 703

liv@trikkehallen.no

CODA views the inclusion of youngsters in the festival as very important. Our hope is that CODAung will be a place where young people from different cultures will meet, have fun and make new friends!

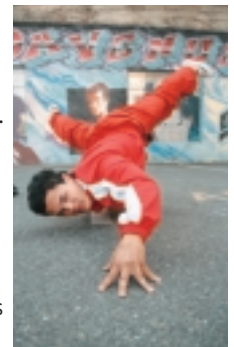
Break dance

Breaking was first found in the poor districts of New York City in the early 70's. Young people developed their own way of expressing themselves through dance instead of violence. The interest for break flourished parallel to the development of other elements of street culture. The acrobatic moves are characteristic for break dance.

Juse Jaxon & Lil Lazy (US)

Last year crew members Juse and Lil Lazy from Massive Monkees participated in the CODA festival as instructors at CODAung. We are happy to welcome them back to CODA 2005!

Juse has been dancing for eight years and says he's on a mission to show and teach the world about how he and his crew Massive Monkees feel about dancing. He loves playing and just wants to show what he feels. He says that competitions, battles, money and all those things are insignificant to the real idea. He teaches to give back what the dance gave to him; he doesn't want to influence, he just wants to light that spark in everybody's minds because it's inside all of us.



Juse Jaxon
Photo: Massive Monkees

Lazy has also been dancing for eight years. His family moved from Cambodia to Seattle when he was a child. Lazy is a family man; when he met the Massive Monkees it was a perfect match because they all trust one another and feed off each other as a family. How to describe the way Lazy dances? His biggest inspiration were LAZY (that gave Lil Lazy his name), and that's about it. He is out to show and teach the world how he feels - and it is powerful!

Supported by: Eiendomsspar AS, Fond for lyd og bilde, Oslo kommune



CODA 2005 Programme

PERFORMANCES					
COMPANY	CHOREOGRAPHY	TITLE	VENUE	DATE	TIME
SASHA WALTZ & GUESTS Germany	Sasha Waltz	Körper	Det Norske Teatret	Sep 15 Sep 16	20:00 20:00
WEE Norway	Francesco Scavetta	Hey dude, let's stick around a bit longer this time	Dansens Hus (Kunsthøgskolen i Oslo)	Sep 22 - 25 Sep 29 - Oct 2	21:00 20:00
KEREN LEVI Israel/The Netherlands	Keren Levi	The Bottom Line	Studio GDT / Skolen for Samtidsdans	Sep 23	18:00
FRANS POELSTRA ROBERT STEIJN The Netherlands	Frans Poelstra	Frans Poelstra his dramaturge and Bach	Black Box Teater	Sep 23 Sep 24	19:00 19:00
KARMA CONSULT/ ELLEN JOHANNESSEN Norway	Ellen Johannesen Ulf Nilseng	KarmaLounge	Bærum Kulturhus Foajéscenen	Sep 28 Sep 29	18:30 18:30
CARTE BLANCHE Norway	Ina Chr. Johannesen Bruno Listopad Sharon Eyal	LOVE	Bærum Kulturhus Hovedscenen	Sep 28 Sep 29	19:30 19:30
MASSIVE MONKEES USA	Massive Monkees	One Hundred Percent Seattle	Trikkehallen på Kjelsås	Sep 30 Oct 1	19:30 18:00

CODAworkshop	PEDAGOGUE	TECHNIQUE	VENUE	DATE	TIME
GDT Class Professional Workshop	Keren Levi Keren Levi	Contemporary Technique and movement exploration	GDT/Skolen for Samtidsdans GDT/Skolen for Samtidsdans	Sep 19 - 23 Sep 19 - 23	10:00-11:30 12:30-16:30
CODAung workshop CODAung workshop	Massive Monkees Massive Monkees	Break/hip hop Break/hip hop	Bårdar Danseinstitutt Trikkehallen på Kjelsås	Sep 27 - 28 Oct 2	10:45-12:45 13:00-17:00
Dancing Conversations	Poelstra/Steijn/Eeg		Black Box Teater	Sep 24	14:00-16:00

Opplev høsten med Nasjonalballetten!

Septemberdans

Tre av Nasjonalballettens egne dansere; Cina Espejord, Kristian Støvind og Kaloyan Boyadjev presenterer hver sin ballett. Premiere 8/9. Spilles også 9/9 og 10/9 på Bærum Kulturhus

4 x Paul Lightfoot og Sol León

Et kupp for Nasjonalballetten; fire Norgespremierer koreografert av to av de største navnene i internasjonal ballett! Premiere 7/10. Spilles i oktober.

Mesteraften 2005

Nasjonalballettens viser tre av sine mest populære balletter; *De Fire Temperamenter* av Balanchine, *Workwithwork* av Forsythe og *Bella Figura* av Kylián. Sesongpremiere 11/11. Spilles i november.

Netteknækkeren

Ingen jul uten Netteknækkeren! Koreograf: Dinna Bjørn, musikk: Peter Tsjaikovskij. Sesongpremiere: 3/12. Spilles i desember.

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Senter for Dansekunst administrerer utleie til produksjon, kurs og forestillinger.

Senter for Dansekunst er det norske informasjonskontoret for dans. Gjennom stortingsvedtak i 2003 ble senteret eneksjonær i Dansens Hus AS.

www.dance.no

Har du spørsmål om dans?

Senter for Dansekunst har et omfattende nettverk i Norge og internasjonalt, og kan hjelpe deg med å finne frem til forestillinger, kurs, festivaler og utdanningstilbud.

I vår dansekalender informeres det om alle danseforestillinger i Norge og alle norske kompaniers gjestespill i utlandet.

Senteret har en stor videosamling og et dansebibliotek, og arrangerer jevnlig faglige forum og danseriske samtaler. Senteret er hovedarrangør for den norske feiringen av Unesco's Dansens Dag og medarrangør for Ultima Film - Dans for Kamera.

SENTER nettverk
for videotek
Dansekunst informasjon

Dans på Black Box Teater høsten 2005

fredag 23. og lørdag 24. september kl. 19.00

Frans Poelstra / Robert Steijn (NL) «Frans Poelstra, his dramaturg and Bach»

mandag 3. og tirsdag 4. oktober kl. 19.00

Rosas / Anne Teresa de Keersmaeker (BE) «Once»

torsdag 17. – søndag 20. november kl. 19.00

Odd Johan Fritzoe, Maja Ratkje og Karl Hansen

fredag 25. – søndag 27. september kl. 19.00

Kompani IRO / Inger Reidun Olsen «The Source»

torsdag 1. – søndag 4. desember kl. 19.00

Kenneth Flak «Über»

Mer informasjon www.blackbox.no Billetter www.ticnet.no / 815 11 500 / Narvesen

Black Box Teater
oslo



Arne Fagerholt

Carte Blanche
- the Norwegian National Company of Contemporary Dance

Artistic director: Arne Fagerholt • +47 55 30 86 80 • ncb@ncb.no



Carte Blanche www.carteblanche.no

JOHANNESSEN / LISTOPAD / EYAL
- *A lesser path growing / Homo ludens
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National tour:
September 28th – October 14th
Copenhagen, Dansescenen:
November 5th – 6th

INA CHRISTEL JOHANNESSEN
- *I le, I speak*
Stockholm, Parkteatern:
August 22nd – 23rd
Bergen, Teatergarasjen:
October 25th – 26th
Malms, Dansstationen:
October 29th
Copenhagen, Dansescenen:
November 1st – 2nd

DANSDSIGN
- *Three mothers / Ex Auditorio*
Bergen, Den Nationale Scene:
November 17th – December 3rd

OHAD NAHARIN
- *Z/na - Tabula Rasa*
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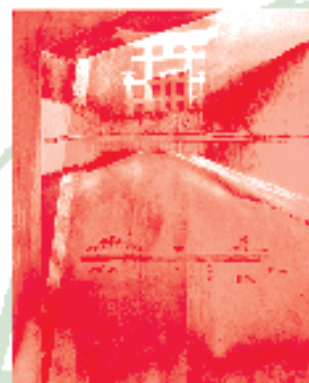
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ULTIMA 2005

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VELKOMMEN TIL DEN 15. ULTIMAFESTIVALEN

-et samarbeidsprosjekt mellom 18 av landets ledende musikk- og kulturinstitusjoner. Årets festivalkomponist er Helmut Lachenmann fra Tyskland - en av Europas mest markante og innflytelsesrike komponister.

Festivalen har også et fokus på japansk musikk. Mer enn femti japanske kunstnere, dansere, musikere og komponister vil presentere ulike aspekter av japansk kunst i dag.

Kom og opplev komponister fra 18 nasjoner, en ny norsk opera, nye bestillingsverk, Musikkteknologidagene 2005, Ultima Film: Dans For Kamera, Komponistmøter, Barnas Operafest, Bryt Lydmuren, Språkets Hus, Lydskattejakten, installasjoner, separatutstillinger, seminar om mikrotonalitet i vokalmusikk, konferanse om europeisk kulturpolitikk og utdeling av Arne Nordheims komponistpris 2005.

Hold deg oppdatert, meld deg på ULTIMAs mailingliste på info@ultima.no

www.ultima.no

30. SEPT
til 16. OKT

体験の道
体験の道

DANCE HOUSE NORWAY

KREUTZERKOMPANI (N)
WEE/SCAVETTA (N)
SASHA WALTZ (D)
BORIS CHARMATZ (F)
LENI-BASSO (J)
IMPURE COMPANY (N)
ALAN LUCIEN ØYEN (N)
RANI NAIR (S)
OG 3 FORESTILLINGER FOR BABYER
AV UN-MAGRITT NORDSETH,
KARSTEIN SOLLI OG JON TOMBRE

DANCE HOUSE NORWAY is the first national venue in Norway with the task of programming and producing Norwegian and international dance performances. DANCE HOUSE NORWAY was opened by the Minister of Culture Valgerd Svarstad Haugland on the 23rd of September 2004.

It took over ten years of brave and enthusiastic lobbying to secure that the art of dance, with its many artists and its many expressions in the contemporary field, should be given its own structure for inviting artists and presenting performances.

While awaiting our own house, we currently are and will for a while longer, be located at different venues in Oslo. From the autumn 2005 you can find us at The College for Performing Arts (KHIO) not far from active and buzzing Grünerløkka in the east of Oslo; a beautiful newly opened building where there are excellent stages as well as other facilities, and a good location for performers and for our audience.

DANCE HOUSE NORWAY aims to be a venue for established choreographers as well as for innovative projects,- and a place where the audience can experience performances ranging from cutting edge expression to larger or smaller touring companies on the road throughout Europe. DANCE HOUSE NORWAY is a venue where emerging choreographers have an opportunity to show their work side by side with more established choreographers,- of a great variety of expressions.

We are proud to be a partner in presenting Sasha Waltz & guests, for the first time in Norway!

For more information about our programming and the future construction of our own house, please follow us on www.dansenshus.com.

Enjoy the evening, enjoy the beauty of the vastnes of movements.

Karene Lyngholm
director
DANCE HOUSE NORWAY

www.dansenshus.com