

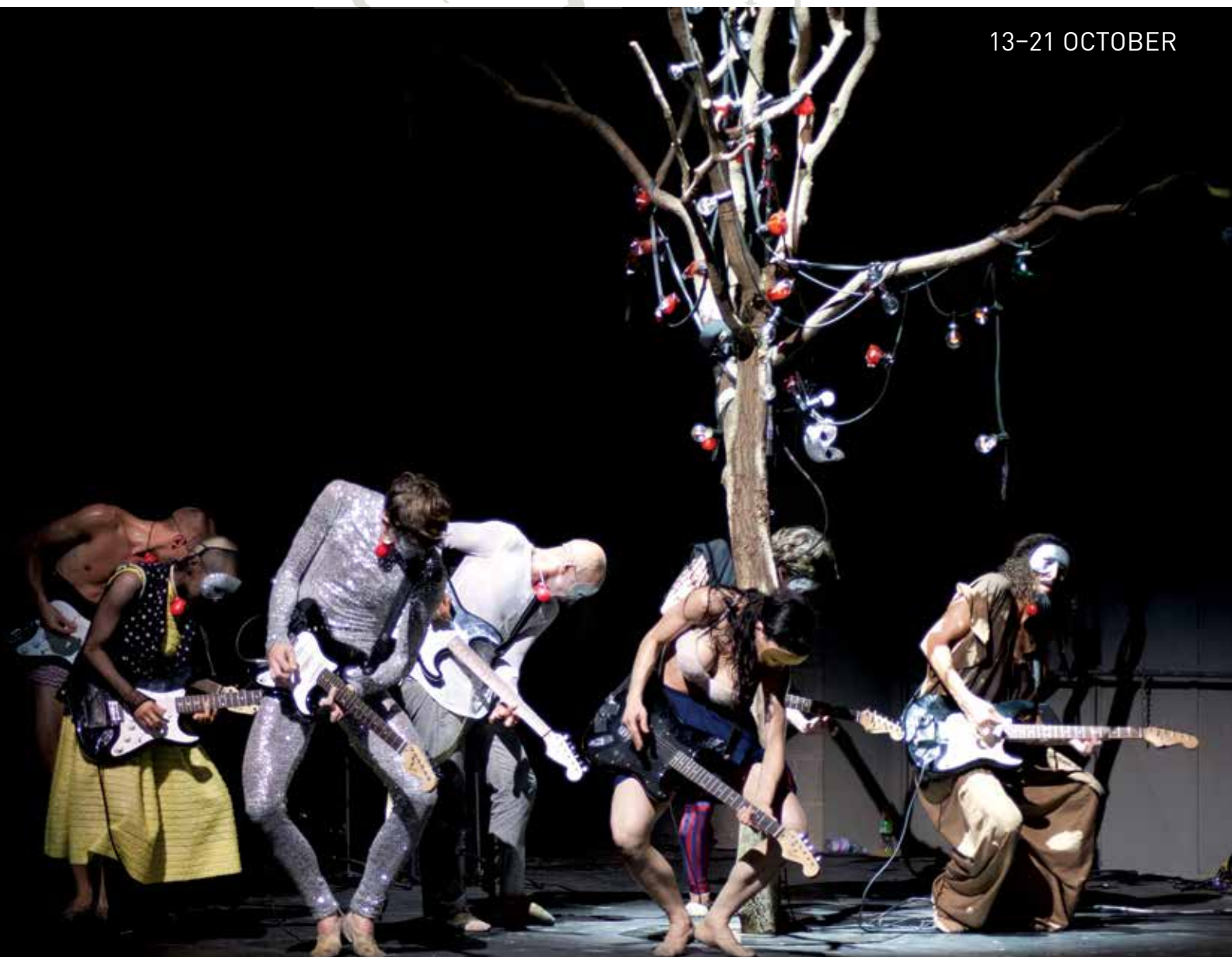


OSLO
INTERNATIONAL
DANCE FESTIVAL

CODA

10 ÅR 2012

13-21 OCTOBER



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BILLETTER & ARENAER TICKETS & VENUES

BILLETTER/TICKETS

WWW.CODADANCEFEST.NO

ARENAER/VENUES

DANSENS HUS

MØLLERVEIEN 2

0182 OSLO

WWW.DANSENSHUS.COM

ADKOMST: TRIKK LINJE 11, 12, 13 (SCHOUS PLASS)

BUSS 34, 54 (MØLLERVEIEN)

ROMMEN SCENE

KAREN PLATOUS VEI 21

0988 OSLO

WWW.STOVNERUNGDOM.NO/ROMMENSCENE.HTML

ADKOMST: T-BANE LINJE 5 (ROMMEN STASJON)

BUSS 301 (SVEIVA HOLDEPLASS)

TRIKKEHALLEN PÅ KJELSÅS

MIDTODDVEIEN 12

0494 OSLO

WWW.TRIRKEHALLEN.NO

ADKOMST: TRIKK LINJE 11, 12.

BUSS 25 (KJELSÅS)



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A BIG THANK YOU TO ALL VOLUNTEERS

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BYDEL NORDRE AKER/TRIKKEHALLEN PÅ
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BYDEL GRÜNERLØKKA/
X-RAY UNGDOMSKULTURHUS

DOKUMENTASJON/DOCUMENTATION
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KULTURRÅDET
Arts Council
Norway

Kjære publikum!

Det er med stor glede jeg ønsker velkommen til CODA-festivalen 2012. I år er det 10 år siden den første festivalen fant sted, og jubileet markeres blant annet med et utvidet tilbud til barn og ungdom. CODAUng 2012 samarbeider med bydelene Stovner, Nordre Aker og Grünerløkka med både forestillinger og workshops i dans, musikk og rap. Det er Panta Rei Danseteaters kunstneriske leder, Anne Ekenes, som har ledet dette spennende prosjektet. Resultatene av de ulike arrangementene vises på Rommen Scene, i Trikkehallen på Kjelsås og på Dansens Hus. Det engelske kompaniet 2Faced Dance Company, som sammen med Panta Rei har vært en aktiv samarbeidspartner i prosjektet, sparker bokstavelig talt i gang årets festival med *In the Dust* på Rommen Scene - en kritikerrost forestilling for syv mannlige dansere som integrerer break, hip hop og samtidsdans.

På Dansens Hus får et norsk publikum for første gang stifte bekjentskap med den internasjonalt anerkjente koreograf-duoen Emio Greco og Pieter C. Scholten. *La Commedia* er festivalens festforestilling under markeringen av CODA 10 år, og den etterfølges av en norsk urpremiere - *I wish her well* - av Panta Rei Danseteater.

I år har festivalen invitert tre stemmer som fritt har fått velge sine egne bidrag til årets jubileumskatalog. Skribent og dansekritiker Inger-Margrethe Lunde har fulgt CODA siden Merce Cunningham Dance Company åpnet den første festivalen i Oslo Konserthus i 2002. Donald Huteru - britisk skribent og dansekritiker - dekket festivalene i Dance Europe i

2002 & 2007 og Diane Oatley, dansekritiker og forsker, har gjennom sine faglig gode oversettelser fulgt CODA både fra sidelinjen og i salen gjennom de siste fem festivalene. I sin artikkel stiller Oatley spørsmålet: Hva ligger foran festivalen i fremtiden? Vil den hvile på sine laurbær - og er den blitt så vellykket i sin streben at den har fullført sin rolle og gjort seg selv overflødig? Et betimelig spørsmål som CODA vil måtte gi svar på gjennom kommende festivalers programmering. Samtidig er det et spørsmål som vi til stadighet stiller oss selv, og spesielt nå som festivalen har passert 10 år og ikke lenger er et prosjekt, men har vokst seg til å bli en av Nordens største festivaler for samtidsdans. Er det et mål i seg selv å bli størst? Mitt svar er nei. Ettersom vi nå har fått en ny opera med flere scener, et nytt Dansens Hus - og Bærum Kulturhus har fått status som regionalt kompetansesenter for dans - må CODA i enda større grad tydeliggjøre sin identitet og forsvare sin plass i det stadig voksende tilbud av norsk og internasjonal dansekunst i hovedstaden. Vi fortsetter og ser oss litt tilbake, men beveger oss stadig fremover - i håp om å finne "de skjulte perlene" som gjør CODA-festivalen til en unik og levedyktig dansefestival i fremtiden. Jeg avslutter slik som Diane Oatley i sin artikkel: CODAs arbeid har så vidt begynt.



Lise Nordal
Kunstnerisk leder



Foto: Odd Geir Sæther



Foto: Terje Heiestad/Millimeterpress.

OSLO ER STOLT OVER Å VÆRE VERTSKAP FOR CODA OSLO INTERNATIONAL DANCE FESTIVAL 2012

Det er i år 10 år siden den første CODAfestivalen åpnet. Festivalen har i stor grad bidratt til utviklingen av norsk dans, ikke minst gjennom festivalens satsing på fremføring av internasjonal dansekunst og nyskapende forestillinger.

CODAs formål er å presentere et mangfold innen norsk og utenlandsk samtidsdans på et høyt kunstnerisk nivå. Ved forrige gjennomføring i 2011, var CODA Nordens største dansefestival. Jeg synes det er gledelig og inspirerende at Oslo har en dansefestival av et slikt format, som inkluderer både bredde og mangfold. Gjennom CODAfestivalen får norske dansekompanier mulighet til å vise seg for et bredt publikum, et internasjonalt fagmiljø og presse.

CODAfestivalen 2012 markerer 10-årsjubileet med et utvidet CODAUng-program. Dette workshop-tilbudet for barn og ungdom består av danse- og musikkverksteder i samarbeid med Panta Rei Danseteater og gjennomføres i samarbeid med bydelene Stovner, Grünerløkka og Nordre Aker.

Jeg ønsker at Oslo skal være talentenes by. CODAUng er et tiltak der unge talenter får prøvd seg, og som jeg setter særlig stor pris på. Dans er et universelt språk som forstås av alle, uavhengig av kulturell bakgrunn.

Jeg ser frem til CODA 2012, en berikende festival der både nyskaping og tradisjon har sin plass. Lykke til med 10-årsjubileet og festivalen!



Oslo kommune

Hallstein Bjercke
Byråd for kultur og næring

OSLO IS PROUD TO BE THE HOST OF THE CODA OSLO INTERNATIONAL DANCE FESTIVAL 2012

10 years have passed since the first CODA Festival. The festival has made an important contribution to the development of Norwegian dance, not least through its investment in the presentation of international dance art and innovative dance productions.

CODA's objective is to present a diversity of Norwegian and international contemporary dance of a high artistic calibre. At the time of the last festival in 2011, CODA was the largest festival in the Nordic Region. I find it a pleasure and an inspiration that Oslo has a dance festival of such a scope, offering both breadth and diversity. Through the CODA Festival Norwegian dance companies get the opportunity to present their work to a broad audience, and to an international professional community as well as media.

The CODA Festival 2012 commemorates the 10-year anniversary with an expanded "CODAUng" programme. This programme for children and young people includes dance and music workshops in collaboration with Panta Rei Danseteater and will be implemented in co-operation with the Oslo city districts of Stovner, Grünerløkka and Nordre Aker.

I would like Oslo to be a city of talents; CODAUng is an initiative that I greatly appreciate as it gives young, budding talents an opportunity to test out their abilities. Dance is a universal language, understood by everyone, regardless of cultural background.

I am looking forward to CODA 2012, a festival that enriches Oslo, and in which there is room for innovation as well as tradition. The best of luck with the 10-year anniversary and the festival!

Hallstein Bjercke
Oslo City Government – Department of Cultural
Affairs and Business



CODA

2012

UNG

IN THE DUST

2FACED DANCE COMPANY (UK)

17/10 19.00 ROMMEN SCENE
18/10 18.00 TRIKKEHALLEN PÅ KJELSÅS

2Faced Dance Company er et av Englands ledende dansekompanier innen en urban dansesjanger med kun mannlige dansere. *In the Dust* er en energisk og actionfylt forestilling, formet i et unikt koreografisk språk med teknikker fra break, hip hop og samtidsdans. Forestillingen er full av kontraster og svinger fra det rå og brutale til det sarte og sårbare. Passer for alle mellom 10 og 100 år, som ønsker å se noe nytt og spennende.

2Faced Dance Company is one of the UK's leading all male, urban contemporary dance companies. *In the Dust* is an energetic, action-packed production, composed in a unique choreographic language employing techniques from break, hip hop and modern dance. The production is full of contrasts ranging from raw brutality to fragile vulnerability. Suitable for everyone age 10 to 100 with an interest in seeing new and exciting dance.

I tillegg presenteres resultater fra verksteder under **CODAUng**, ledet av **Panta Rei Danseteater** og **2Faced Dance**.

The results of the workshop series during **CODAUng**, led by **Panta Rei Danseteater** and **2Faced Dance** will also be presented.

IN THE DUST

2FACED DANCE COMPANY

ARTISTIC DIRECTOR TAMSIN FITZGERALD

SUBTERRANIA

CHOREOGRAPHY TOM DALE

MUSIC SHACKLETON

DURATION 25 MIN.

7.0

CHOREOGRAPHY TAMSIN FITZGERALD

MUSIC ALEX BARANOWSKI

DURATION 22 MIN.

*POLITICKING OATH**

CHOREOGRAPHY FREDDIE OPOKU-ADDAIE

MUSIC ALBERTO BERNAL

DURATION 15 MIN.

* SKOLEFORESTILLING / SPECIAL SCHOOL PERFORMANCE

STØTTET AV KULTURRÅDET, BYDEL STOVNER, BYDEL NORDRE AKER,
UTDANNINGSDIREKTORATET

SUPPORTED BY ARTS COUNCIL NORWAY, CITY DISTRICT OF STOVNER,
CITY DISTRICT OF NORDRE AKER, THE NORWEGIAN DIRECTORATE FOR
EDUCATION AND TRAINING



DANSE- OG MUSIKKWORKSHOP

DANCE AND MUSIC WORKSHOP

13 - 18/10

ROMMEN SCENE, TRIKKEHALLEN PÅ KJELSÅS



Panta Rei Danseteater, 2Faced Dance Company, artisten **Samsaya & DJ Purpur Purple**, samt rapper **Mari Røsjo**, rapper **Jester** fra **Gatas Parlament** og dj-gruppen **Oh Mama! Crew** vil holde en workshop-serie fra 13. - 18. oktober.

Danseverkstedene har fokus på dynamisk dans, løft, fart og fysikalitet samtidig som det tas utgangspunkt i deltakernes egen dansestil. Verkstedene i musikk vil gi deltakerne enkel innføring i låtskriving og arrangement. **Samsaya, DJ Purpur Purple, Rapper Mari Røsjo og Oh Mama! Crew** leder kurset med heftig musikk og inspirerende undervisning.

Deltakerne er inviterte ungdomsgrupper fra The Planet og skoler i Bydel Stovner, Trikkehallen på Kjelsås, ADS Dance Studio og skoler i Bydel Nordre Aker, samt X-Ray ungdomskulturhus i Bydel Grünerløkka.

Resultater fra workshopene presenteres i forbindelse med forestillingen *In the Dust* med 2Faced Dance Company på Rommen Scene og Trikkehallen på Kjelsås.

Resultatet fra samarbeidet med X-Ray og ungdommer fra Bydel Nordre Aker, vises i forbindelse med urpremieren på *I wish her well* med Panta Rei Danseteater på Dansens Hus.

Panta Rei Danseteater, 2Faced Dance Company, the singer **Samsaya & DJ Purpur Purple**, along with rapper **Mari Røsjo**, rapper **Jester** from **Gatas Parlament** and the DJ group **Oh Mama! Crew** will hold a workshop series 13 - 18 October.

The dance workshops will focus on dynamic dance, lifts, speed and physicality with a parallel emphasis on the participants' own dance style. The music workshops will give participants a simple introduction to song writing and arrangement. **Samsaya, DJ Purpur Purple**, rapper **Mari Røsjo** and **Oh Mama! Crew** will lead the course with powerful music and inspiring instruction.

The invited participants are youth groups from The Planet and schools in the Oslo city district of Stovner, Trikkehallen på Kjelsås, ADS Dance Studio and schools in the Oslo city district of Nordre Aker, along with X-Ray Youth Culture House in Grünerløkka city district.

The results of the workshops will be presented in connection with the performance *In the Dust* by 2Faced Dance Company at Rommen Scene and Trikkehallen culture centre in Kjelsås.

The results of the collaboration with X-Ray and youth from Nordre Aker city district, will be presented in connection with the premiere of *I wish her well* with Panta Rei Danseteater at Dance House Norway.

Samsaya © Solveig Selj
In the Dust © 2Faced Dance

EN DANS PÅ SKINNER

A DANCE ON TRACKS



17/10 CA. KL 20.00
18/10 CA. KL 19.00

STOVNER T-BANE TIL JERNBANETORGET
TRIKKEHALLEN PÅ KJELSÅS TIL JERNBANETORGET



I *En dans på skinner* vil barn og unge sammen med profesjonelle dansere fra **Panta Rei Danseteater** og **2Faced Dance Company** skape koreografier for T-bane, trikk og holdeplasser mellom Stovner og Oslo Sentrum og Trikkehallen på Kjelsås og Oslo Sentrum. 80 barn og unge deltar i prosjektet sammen med profesjonelle utøvere. En dans på skinner har identitet og trender blant barn og unge som tematisk utgangspunkt.

Children and young people will perform together with professional dancers from **Panta Rei Danseteater** (NO) and **2Faced Dance Company** (UK). The project allows children and young people to participate in a theatrical and site-specific dance in collaboration with professional dancers. The subway and the tram will be visited by the choreographies created from the project. PRD's children and youth projects have received both national and international recognition for its creativity and innovation.



© Panta Rei Danseteater



Mari Rosjø © Jørgen Kittelsen



Oh Mama! Crew: Elisabeth Larsen og Ida Marie Turidsdotter Breivik. © Kathrine Fagerlid



© DJ Purpurr Purple



© Jester fra Gatas Parlament

LA COMMEDIA

EMIO GRECO | PC (NL)

19/10 19.00 DANSENS HUS HOVEDSCENEN
20/10 20.00 DANSENS HUS HOVEDSCENEN

Den internasjonalt anerkjente koreograf-duoen **Emio Greco** og **Pieter C. Scholtens** nyeste forestilling *La Commedia* er basert på høydepunkter fra deres prisbelønte trilogi inspirert av Dantes Den guddommelige komedie. Forestillingen krysser virtuos dans med humor, musikk og energi, og sirkusmanesjen blir en metafor på verden. En konferansier introduserer syv briljante dansere kledd opp som sirkusartister. Ensemblet guider oss gjennom ukens syv dager, der hver dag representerer sin dyd og last. Med sin kommuniserende, lekende og reflekterende form appellerer *La Commedia* til et bredt publikum, fra de helt unge til voksne.

In this new creation, the worldwide known choreographers **Emio Greco** and **Pieter C. Scholtens** show their comical side. *La Commedia* presents the highlights of the award-winning Dante-cycle and stirs it up with a circus ring in which the dancers account for the seven days of the week, which also represent the seven mortal sins. This glorious contemporary dance performance has a broad audience appeal, suitable for young people as well as adults.

CHOREOGRAPHY, DIRECTION EMIO GRECO, PIETER C. SCHOLTEN
CONCEPT SOUND, SET AND LIGHT PIETER C. SCHOLTEN, EMIO GRECO
PERFORMERS JESUS DE VEGA GOMEZ, VICTOR CALLENS, DERECK CAYLA, VINCENT COLOMES, SAWAMI FUKUOKA, EMIO GRECO, NEDA HADJI-MIRZAEI, SUZAN TUNCA
LIGHT DESIGN HENK DANNER
COSTUME CLIFFORD PORTIER
DEVELOPMENT SCENOGRAPHY PAUL BEUMER, ETTA LILIENTHAL
PRODUCTION INTERNATIONAL CHOREOGRAPHIC ARTS CENTRE (ICK)
DURATION 70 MIN.

WORLD PREMIÈRE 23 JUNE 2011, HANGAR BICOCCA, MILAN, IT
DUTCH PREMIÈRE 24 JANUARY 2012, STADSSCHOUWBURG AMSTERDAM, NL

FORESTILLINGEN PRESENTERES I SAMARBEID MED DANSENS HUS.
THE PERFORMANCE IS PRESENTED IN COLLABORATION WITH DANSENS HUS NORWAY.

STØTTET AV KULTURRÅDET, DEN NEDERLANDSKE AMBASSADE
SUPPORTED BY ARTS COUNCIL NORWAY, NETHERLANDS EMBASSY IN OSLO NORWAY

DANSENS
HUS NASJONAL
SCENE FOR
DANS



I WISH HER WELL

URPREMIERE

PANTA REI DANSETEATER (NO)

20/10 18.00 DANSENS HUS STUDIOSCENEN
21/10 18.00 DANSENS HUS STUDIOSCENEN

Fire kvinner, mange fortellinger og et stort speil. Det er de små historiene som fortelles, de hverdagslige tingene som er så viktige, men likevel usynlige, når den store historien skal skrives. **Panta Rei Danseteater** samarbeider med den britiske komponisten **Nathaniel Reed**, som skaper melodios og stemningsfull musikk. *I wish her well* byr på akrobatiske elementer og høyt tempo.

Four women, many stories and a huge mirror. It is the simple stories that are told, the everyday things that are so important, but nonetheless invisible when the official history is to be written. **Panta Rei Danseteater** collaborates once more with the British composer **Nathaniel Reed**, who creates music that is melodious and full of atmosphere. *I wish her well* offers acrobatic elements and a high tempo.

I forbindelse med forestillingen vil ungdommer fra **Bydel Stovner, Nordre Aker** og **X-Ray ungdomskulturhus** m.fl. opptre.

In connection with *I wish her well*, youth from the city district of **Stovner, Nordre Aker** and **X-Ray youth Culture house** will be performing.

20/10 CA 17.30 DANSENS HUS FOAJÉ
OPPTREDEN MED SAMSAYA OG ANDREAS GREGA.
SAMSAYA WILL BE PERFORMING WITH ANDREAS GREGA.

ARTISTIC DIRECTOR ANNE HOLCK EKENES
CHOREOGRAPHY ANNE HOLCK EKENES, PIA HOLDEN
DANCERS JULIE DRØNEN EKORNES, SILJE BÆVRE LIAN,
HENRIETTE HAMLI, KARI SKOTNES VIKJORD
MUSIC NATHANIEL REED
SET DESIGN FIONA CHIVERS
COSTUMES CAROLINE DRØNEN EKORNES
LIGHT DESIGN PETER ALBERS
DURATION 60 MIN.

FORESTILLINGEN PRESENTERES I SAMARBEID MED DANSENS HUS.
THE PERFORMANCE IS PRESENTED IN COLLABORATION WITH DANSENS HUS NORWAY.

STØTTET AV KULTURRÅDET, SPENN.NO
SUPPORTED BY ARTS COUNCIL NORWAY, SPENN.NO

**DANSENS
HUS**
NASJONAL
SCENE FOR
DANS



CODA 2002-2012

FESTIVAL & WORKSHOP

ALAN LUCIEN ØYEN/WINTER GUESTS (NO)
ALEXANDER MEDIN (NO)
ALIEN NESS (US)
A.LTER SESSIO/FABRICE PLANQUETTE (FR)
AMUND SVEEN (NO)
ANTONIA BAEHR (DE)
BABY-Q DANCE COMPANY (JP)
BALLET PRELJOCAJ (FR)
BAT SHEVA DANCE COMPANY (IL)
BIBBI WINBERG (NO)
CARLOS CORTIZO (DE)
CANDOCO DANCE COMPANY (UK)
CARTE BLANCHE (NO)
CIE MICHÈLE ANNE DE MEY (BE)
CCN ROUBAIX NORD-PAS DE CALAIS/
CAROLYN CARLSON (FR)
CLAUDIA DE SERPA SOARES (PT/DE)
CRISTINA CAPRIOLI/CCAP (SE)
CHRISTINA KLISSIOUNI (GR)
CRISTINA MOURA (BR)
CHRISTINE GAIGG (AT)
DANSDESIGN (NO)
DAVID SWENSON (US)
DAVID ZAMBRANO (NL)
DEBORAH HAY (US)
DEBORAH SAXON (UK/AU)
DJ PURPUR PURPLE AKA ANNETTE
KVITHYLL (NO)
ELLA FISKUM DANZ (NO)
EMIO GRECO | PC (NL)
ERLEND SAMNØEN (NO)
ERVI SIRÉN (FI)

FRANS POELSTRA (NL)
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GUNHILD BJØRNSGAARD /
COMPANY B. VALIENTE (NO/FR)
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IMPRO ENSEMBLE (NO)
INGUN BJØRNSGAARD PROSJEKT (NO)
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MARTIN SONDERKAMP (DE)
MASJA ABRAHAMSEN (NO)
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MERCE CUNNINGHAM DANCE COMPANY (US)
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MOUVOIR / STEPHANIE THIERSCH (DE)
NASJONALBALLETTEN (NO)
NILS JAKOB JOHANNESSEN (NO)
ODD JOHAN FRITZØE (NO)
OH MAMA! CREW (NO)
PANTA REI DANSETEATER (NO)
PAR B.LEUX/BENOÎT LACHAMBRE (CA)
PARI NADERI (UK)
PAT CATTERSON (US)
PATH NGUYEN TAN (NO)
PAUL OLD (UK/AU)
PEGGY JARRELL KAPLAN (US)
PETER SPARLING (US)
RACHAEL OSBORN (IL)
REVEAL (US)
ROBERT STEIJN (NL)
RUNE GARBERG (NO)
SABINA DALFJÄLL (SE)
SAMIR AKIKA & LES PETITS POISSONS (DE)
SAMSAYA (NO)
SAMULI NORDBERG (FI)
SANNA MYLLYLÄHTI (FI/NL)
SARAH WARSOP (UK)
SASHA ROUBICEK (UK)
SASHA WALTZ & GUESTS (DE)
SHELLEY WASHINGTON (US)

SIOBHAN DAVIES DANCE COMPANY (UK)
SISSEL M. BJØRKLI (NO)
SUSANNE LINKE (DE)
SØLVI EDVARDSEN (NO)
TERO SAARINEN (FI)
THOMAS CALEY (SE)

TORKJELL LEIRA (NO)
TSUUMI DANCE COMPANY (FI)
TY BOOMERSHINE (US)
UGO DEHAES (BE)
WEE/FRANCESCO SCAVETTA &
GRY KIPPERBERG (NO)

YVONNE RAINER (US)
ZERO VISIBILITY CORP./
INA CHRISTEL JOHANNESSEN (NO)
ØYVIND JØRGENSEN (NO)
2FACED DANCE COMPANY (UK)
MED FLERE /WITH MORE

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- 8. Baby-Q Dance Company ALARM! © Yoshikazu Inoue
- 9. Candoco Dance Company THE PERFECT HUMAN © Hugo Glendinning
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OSLO KINO

Dear audience!

It is with great pleasure that I welcome you all to the CODA Festival 2012. This year marks the passage of 10 years since the first festival was arranged, and the anniversary will be commemorated with an expanded programme for children and young people. CODAUng 2012 hosts collaborations with the Oslo districts of Stovner, Nordre Aker and Grünerløkka on both dance productions and workshops in dance, music and rap. Panta Rei Danseteater's artistic director Anne Ekenes has headed this exciting project. The results of the various programmes will be presented at Rommen Scene, at Trikkehallen in Kjelsås and at Dansens Hus Norway. The English group 2Faced Dance Company, which along with Panta Rei has been an active collaborating partner in the project, literally kicks off this year's festival with its critic-acclaimed *In the Dust* at Rommen Scene, a production integrating break, hip hop and contemporary dance for seven male dancers.

At Dansens Hus Norway, the Norwegian audience will have the opportunity to experience for the first time the internationally renowned choreographer-duo Emio Greco and Pieter C. Scholten. The dance work *La Commedia* is the festival's gala performance on the occasion of CODA's 10-year anniversary, and will be followed by a Norwegian premiere: *I wish her well* by Panta Rei Danseteater.

This year the festival has invited three writers to contribute to the anniversary catalogue on the topic of their choice. Writer and dance critic Inger-Margrethe Lunde has followed the festival since

the evening when the Merce Cunningham Dance Company opened the first CODA festival in Oslo Concert House in 2002. Donald Hutera – a British writer and dance critic – covered the festivals in Dance Europe in 2002 & 2007, and Diane Oatley, dance critic and scholar, has through her proficient translations followed CODA both from the sidelines and in the theatres for the last five festivals. In her article Oatley asks the question: what lies ahead for the festival in the future? Will it now simply rest on its laurels – and has it been so successful in its efforts that it has fulfilled its mission and hereby made itself redundant? It is a well-directed question and one which CODA will be obliged to answer in the programming of future festivals. It is also a question that we ask ourselves all the time, and particularly now that the festival has passed the 10-year mark and is no longer a project, but has grown into one of the Nordic region's largest festivals for contemporary dance. Is becoming "the largest" an objective in its own right? My answer is no. In that we now have a new opera house offering a number of stages, a new Dansens Hus Norway – and given that the Bærum Culture House has achieved the status of a regional centre of dance expertise – CODA must to an even larger extent clearly define its identity and defend its position in the ever growing roster of Norwegian and international dance art to be found in the capital. Our work continues and we look back, but we also move continually forward – hoping to find "the hidden jewels" that will make the CODA Festival a unique and viable dance festival in the future. I will conclude as Diane Oatley does in her article: CODA's work has only just begun.



Photo: Odd Geir Sæther

A handwritten signature in black ink, which appears to read 'Lise Nordal'. The signature is fluid and cursive.

Lise Nordal
Artistic Director

What Every Body Knows



Embodied intelligence is a form of knowledge that we all possess and use in our daily lives. From this perspective rather than being an elitist art form for a select audience, or a superficial form of entertainment, dance becomes a source of insights of critical relevance to our society on any issue that can be traced back to the body.

BY DIANE OATLEY

One of the founding principles of the CODA Festival is that dance is for everyone. In keeping with this, the festival has consistently worked to do away with elitist misconceptions that have to varying degrees served to isolate and define contemporary dance in Norway as an art form for a very specific and narrow audience. CODA has achieved this through programmes for young people, through the inclusion of persons with disabilities in dance, through workshops and seminars on themes from yoga to dance history – and most recently in the last festival, through a focus on age and dance.

At the time of the opening festival in 2002, there were few venues for the staging of contemporary dance in Oslo. The last decade has seen the opening of the new Opera House at Bjørvika, Dance House Norway and Bærum Culture House, along with other venues. Certainly CODA, in increasing the visibility of dance as an art form, has played a part in this development. But what lies ahead for CODA in the future? Can CODA simply rest on its laurels now, harvesting the fruits of expertise hard won? Has it been so successful in its efforts as to produce its own redundancy?

The 2004 festival programme stipulated that CODA “is a festival that makes Oslo move ... sets a focus on the body. No competition. Common languages. New images. Movement for pleasure and expression offers other ethical perceptions than those provided by sports.” This is an insight that cannot be repeated often enough,

to the extent that dance remains to a large extent overlooked or misunderstood, an art form offering an oddly resistant barrier to interpretation. Despite the production over the past 30 years of a plethora of theories about the body, we somehow remain stumped, the body, movement, and dance sources of some impenetrable mystery, perhaps best left to own devices.

This is unfortunate not least because dance has some valuable insights to offer on any issue that can be traced back to the body. Such a claim however presents exactly the type of “barrier” I refer to above. It sounds nice, even plausible, but how, in fact, does dance accomplish this? Philosopher Mark Johnson in his work “The Meaning of the Body” writes about the primary body processes which he holds to be essential to our acquisition of knowledge in interaction with the world – processes that are as equally essential as cognitive development. He writes: “As animate creatures we are born moving. It is originally through movement that we come to inhabit a world that makes sense to us – that is, a world that has meaning for us. Movement thus gives us knowledge of our world and at the same time, reveals important insights about our own nature, capacities, and limitations.” (Johnson 2007, p. 20).

Dance offers a window highlighting those dimensions of knowledge explored by Johnson as significant to the creation of meaning and knowledge – without privileging them. The term “embodied intelligence”, a term that often confounds

more than clarifies, hereby becomes common-sensical: it is according to Johnson a matter of an intelligence that we all possess and use in our daily lives. Dancers have dedicated themselves to making an art form of such intelligence, through its profound exploration and attunement, honed on creating a physical and aesthetic language for the expression of inner worlds.

Why is this type of knowledge meaningful? Because it is within such processes that one will unearth and dislodge deeply embedded prejudices and taboos. As such, from a human rights perspective, the question becomes: Can we really afford to continue merely scratching the surface of this form of knowing? Dance’s manner of being in the world represents a veritable treasure chest – offering knowledge of critical relevance to our society. We overlook it at our own peril.

In enabling dance in Norway to step out of the elitist closet and making it more accessible, the CODA festival has succeeded in creating a stable platform from which to begin an investigation of this knowledge, of the multitude implications of embodiment. And as such, to return to my opening question, I would hold that CODA’s work has only just begun.

Diane Oatley is a freelance writer, scholar and translator. For more than 20 years she has addressed issues of embodiment in journal articles, dance criticism and poetry in Norway and internationally.

The Triangle

BY DONALD HUTERA

I've been making a living watching and writing about dance, theatre and live performance for more than three decades now. At this point I can only venture a guess as to how many hundreds... no, thousands of productions I've witnessed during that time.

A fair amount of what I've seen has been experienced within the context of festivals like CODA, where the focus tends to be split between native artists and companies and those from abroad. For me this kind of event is invaluable. Consider the Edinburgh Festival. It was during several editions of this massive, city-wide international arts party that I first became acquainted with the work of, among so many others, the continually self-reinventing Frenchman Boris Charmatz, the Brazilian hip hop conceptualist Bruno Beltrao and the two-headed entity known as Emio Greco | PC (whose production *La Commedia* comes to CODA this year). At the opposite end of the spectrum is the unique, pocket-sized Full Moon Festival, held annually in an unassuming town in the midst of the forests and lakes of central Finland. After several visits, I've learnt that you can understand Finnish dance better simply by taking note of the quality of light in summer versus winter.

As for the bigger picture, gradually I've realized that what keeps me going, in part, and what it is my pleasure and privilege to do, is directly related to what I view as a three-sided relationship.

Occupying one point of this imaginary triangle are professional watchers who, like me, earn a living in some facet of the arts industry. In another corner are 'real' people – in other words, members of the paying public who might 'merely' occasionally wish to have a great night out. Last, but by no means least, are the artists or – borrowing a term that the English choreographer Rosemary Lee likes applying to herself – the 'makers' whose purpose is to entertain and, with any luck, likewise somehow enlighten us through their work about what it means to be alive.

For several years I've been wondering just what it is that people on each side of the triangle want and need from each other. After all, isn't it this multi-directional form of human expression and communication that the arts are especially good at helping to facilitate? I recognize, of course, that any reply to the question 'What do we want and need from each other?' in terms of the arts is bound to be different for each individual. Still, it's a line of enquiry worth pursuing.

It seems only fitting that I begin by answering the question myself.

What I generally hope to glean for from any theatre-going event or cultural experiences is a new

way of looking at the world or, at the very least, some evidence of intelligence, creativity and talent on the part of the people both in the spotlight and behind the scenes. I welcome the chance to be transported or transformed as a result of breathing the same air as the performers and my fellow audience members. I enjoy observing and pondering others' varied reactions to whatever is happening, whether in art gallery, auditorium or outdoor space through which unwitting spectators pass. And, on a purely practical, economic level journalists need artists to make work so that we have things to write about.

Okay, that's me sorted out. But what might artists want or need in return? I'll attempt to answer the question as a 'critic,' although that's not a label of which I'm particularly fond. (I'd much prefer to be identified as an 'arts writer' or plain old 'journalist'.) In any case, honesty and fairness are what the majority of artists deserve even if it's unadulterated praise or even adoration they might sometimes most desire. It's my contention that in almost all cases the underlying intention is to give us their best. Artists tend to know more about their work – including its strengths and weaknesses – than I do. I respect that. My job is to provide some sort of informed, evaluative response to what they've produced. (I'd choose to describe it this way, too, rather than say that I'm passing judgment.) The goal is to fulfil my professional obligations with as much clarity and wit as I can, and in such a way that readers or, if I happen to be communicating in a medium other than the

printed word, listeners might be able to gain some insights and guidance. It's not about wielding power but, rather, trying to do justice to a shared creative act as responsibly as I can.

Shifting perspective on the triangle yet again, what is it that artists might want or need (if, indeed, they want or need anything at all) from audiences? I suspect they appreciate attention paid to them and their creations. This, in turn, can require some alert looking and listening from us. But isn't the unspoken contract between any 'maker' and his or her public predicated on the notion of a fair exchange? An artist has invested time making something which could/should have meaning and value for others. Perhaps, ideally, the key is to try and receive whatever we're being given with as open a mind and heart as possible.

Or am I being too idealistic? I'd like to think not. And if these words of mine are at all effective, you

might well be asking yourself what you want and need from your next creative or cultural experiences and, for that matter, to any responses to it from the likes of me. Just remember, we're all in this together.

Donald Hutera writes for many publications and websites including The Times of London, Dance Europe, Dance Magazine, Animated, Pulse and many others.

Dans med CODA

AV INGER-MARGRETHE LUNDE

CODA-festivalen er en gave til Oslo. Her møtes internasjonalt anerkjente kunstnere med vidt forskjellig uttrykk. Festivalen har maktet det kunststykket å forene det mest raffinerte og eksklusive med det mer fargerike og åpenbart tilgjengelige innen danse-kunst. Kunnskap, nettverk og hardt arbeid er nøkkelord bak suksessen.

På 1980-tallet fikk Norge to internasjonale arenaer for scenekunst: Oslo Internasjonale Teaterfestival (Gjøglerfestivalen) og Bergen Internasjonale Teater (BIT). De to gjorde en uvurderlig innsats for å åpne for et videre syn på teater og dansekunst. De la et fundament og var grunnleggende for norske scenekunstnere i emning. Gjøglerfestivalen måtte dessverre lukke dørene i 1991. BIT, derimot, vokste til å bli et sentralt arnested for kunstnere i møte med den internasjonale avantgarden.

Da CODA Oslo Internasjonale Dansefestival så dagens lys i 2002, var det noe som skjedde. Vi merket det kanskje ikke med en gang, men gradvis og nå ti år senere og med syv tilbakelagte festivaler, kan man sammenligne hendelsen med et aldri så lite jordskjelv. Som forhenget som revnet i tempelet, den historien vi kjenner fra Bibelhistorien, eller som når man sitter i en teatersal, og

til alles forskrekkelse opplever at sceneteppet, for-teppet, ramler ned. På scenen står de største blant dansekunstnere: Merce Cunningham, Siobhan Davies, Michèle Anne De Mey, Sasha Waltz, José Navas, Cristina Caprioli, Candoco Dance Company, Alain Platel, Carolyn Carlson, Susanne Linke, Angelin Preljocaj sammen med norske enere som Ingun Bjørnsgaard Prosjekt, Carte Blanche og Kreutzerkompani, for å nevne noen.

CODA har gitt hovedstaden et springbrett og skapt en tumleplass på øverste hylle i dansen. Da Dansens Hus og scenene i Bjørvika åpnet sine dører i 2008, ble mulighetene større. Det store og det lille formatet, det sære og det storslagne, kunne få kvalitetssikret visningsplass. Da Merce Cunningham Dance Company gjestet festivalen i 2002, måtte de slite med dårlige forhold i Oslo Konserthus, selv om det for publikum ble en sjelden begivenhet. Tidligere ballettsjef Espen Giljane ved Nasjonalballetten har med velvilje åpnet for samarbeid. CODA har utover det et stort nettverk av samarbeidspartnere og scener å spille på.

Scenekunstlivet i Oslo er mangfoldig. Nivået er jevnt over bra. Med CODA har kvalitetskravet til scenekunsten blitt desto større. Ikke bare med hensyn til kunsten å imponere gjennom ekstrem kroppsbeherskelse. Det går også på forståelsen av dans og hva dans kan være og faktisk er i sitt mangfold. For det norske scenekunstmiljø og publikum er dette en formidabel vitamininnsprøyting. Det som er godt, spennende, utfordrende og vakkert generer nesten alltid enda mer av det gode.

Med CODA kan vi ikke lenger lukke øynene for dansens betydning og iboende kraft. Den er oftest språkløs, derfor treffer den over landegrensene. Dansen tar på en eller annen måte fatt i noe universelt, enten det er Cunninghams handlingsløse bevegelser og minimalistiske musikk, eller Waltz' organisk ekspressive, samtidig forfinede fornemmelser av eksistens og oppsiktsvekkende bruk av klassisk musikk. Gjestespillet i 2011 med Les Ballets C de la B og ni fargerike transvestitter rusket opp i våre forestillinger om hva som er normalt. Vi er ikke vant til oppleve slikt i Oslo. Vi kan reise til Amsterdam, Brussel og Paris og oppleve det samme. Det er allikevel noe annet. Få verden hjem, la verden møte oss og våre kunstnere.

CODA har utviklet seg sakte men sikkert til å bli en helstøpt og avansert festival av internasjonalt format. I tillegg til det store forestillingstilbudet kommer alle workshops, mindre evenementer spredd rundt i byen og ikke minst prosjekter rettet mot ungdom og unge dansere. Konseptet er svært solid og langsiktig fundert.

Det tar lang tid å bygge opp en festival og et renommé. CODA kom raskt opp på stå. Både organisasjon og profil har skapt interesse og respekt langt utover det norske dansemiljøet. CODA har med festivalen satt Oslo på det internasjonale dansekunstkartet. Det er en bragd!

Inger-Margrethe Lund er skribent og dansekritiker gjennom tre årtier i norske publikasjoner og tidsskrifter, senest i *Aftenposten*.

Dance with CODA

BY INGER-MARGRETHE LUNDE

The CODA Festival is a gift to Oslo. Here internationally renowned artists offering extremely disparate expressions meet. The festival has accomplished the feat of uniting the most refined and exclusive dance works with productions that are more playful and accessible. Knowledge, network, and hard work are the secrets to this success.

In the 1980s Norway acquired two international arenas for the performing arts: The Oslo International Theatre Festival (Gjøglerfestivalen) and Bergen International Theatre (BIT). These two forums made an invaluable contribution towards opening up the landscape of possibilities for theatre and dance art. They lay a foundation and were of essential significance to budding Norwegian performing artists. Gjøglerfestivalen was unfortunately obliged to shut its doors in 1991. BIT, on the other hand, has evolved into a central hotbed for artists in meeting with the international avant-garde.

When CODA Oslo International Dance Festival was born in 2002, something occurred. We did not perhaps notice it right away, but looking back now, ten years later and with seven festivals behind us, this event appears to have had the impact of a small earthquake. As with the veil that was torn in two in the temple, the story we know from the Bible, or as if one were sitting in the theatre and to everyone's astonishment the front curtain falls asunder. On stage stand some of the most widely acclaimed dance artists: Merce Cunningham, Siobhan Davies, Michèle Anne De Mey, Sasha Waltz, José Navas, Cristina Caprioli, Candoco Dance Company, Alain Platel, Carolyn Carlson, Susanne Linke, Angelin Preljocaj together with celebrated Norwegian artists such as Ingun Bjørnsgaard Prosjekt, Carte Blanche and Kreutzerkompani, just to mention a few.

CODA has given the Norwegian capital city a

springboard and created a top notch playground for dance. When Dance House Norway and the stages at Bjørvika opened their doors in 2008, further opportunities presented themselves. Formats large and small, expressions both curious and majestic, were now granted a quality-assured showcase. When the Merce Cunningham Dance Company visited the festival in 2002, they had to make do with the less than ideal conditions of the Oslo Concert House – although for the audience it was an unparalleled experience. The former Director of the National Ballet has with his goodwill demonstrated openness for collaboration. CODA has, beyond this, a large network of collaborating partners and stages to draw from and work with.

There is diversity in the performing arts in Oslo. The level on the whole is good. Through CODA the quality requirements for the performing arts have been heightened. Not only with respect to the art of impressing through technical virtuosity. The bar has been raised also with respect to the understanding of dance and what dance can be and in fact is in its many facets. For the Norwegian performing arts community and audience this is like a powerful vitamin injection. Good, exciting, challenging and beautiful productions generate almost without fail even more of the same.

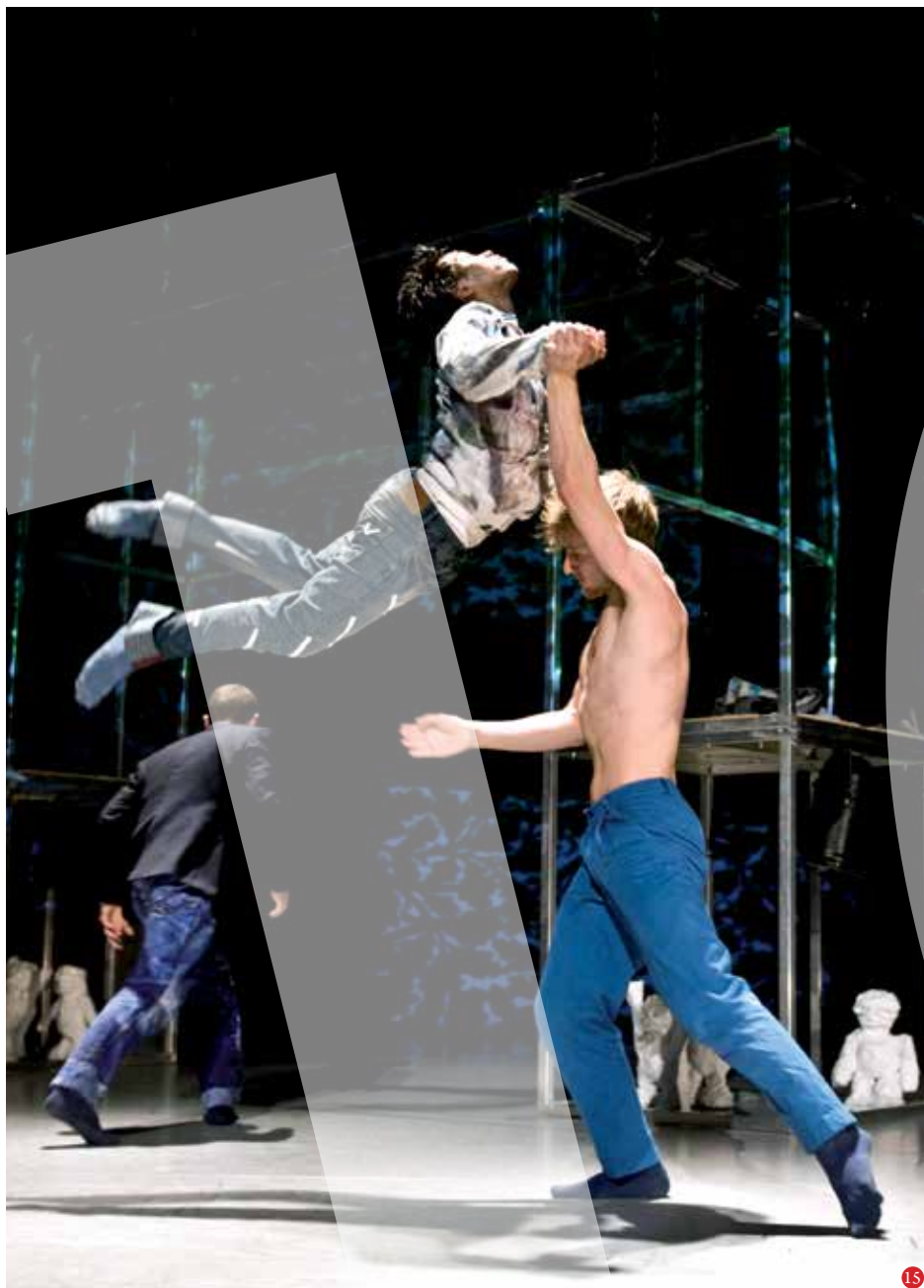
With CODA we can no longer shut our eyes to the importance and inherent potency of the dance. As a rule not employing language, it hereby communicates across national borders. Dance

works in some sense with something universal, whether it is a matter of Cunningham's non-narrative movements and minimalistic music or Waltz's organically expressive and refined sense of existence - and sensational use of classical music. The visiting performance in 2011 of Les Ballets C de la B and nine outlandish transvestites destabilized our perceptions of normality. We are not used to having such experiences in Oslo. Although we can go to Amsterdam, Brussels and Paris and experience the same thing, it is nonetheless something else. Bring the world home, let the world meet us and our artists.

CODA has developed slowly but surely into a full-fledged and advanced festival of an international format. In addition to the great performance offers on the programme are all the workshops, small-scale happenings taking place throughout the city and not least, projects designed for young people and young dancers. The concept is very solid and has been painstakingly established.

It takes a long time to build up a festival and a reputation. CODA quickly found its feet. Both the organisation and the profile have attracted interest and won respect far beyond the Norwegian dance community. With the festival CODA has put Oslo on the international map for dance art. That is an achievement!

Inger-Margrethe Lunde is a writer and dance critic and has for three decades written for Norwegian publications and journals, most recently for Aftenposten.



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15. Carte Blanche/Club Guy & Roni WHEN CLARITY VISITS © Erik Berg

«CODA løfter dansen i Norge»

«CODA raises the status of dance in Norway»

– Aftenposten 2009



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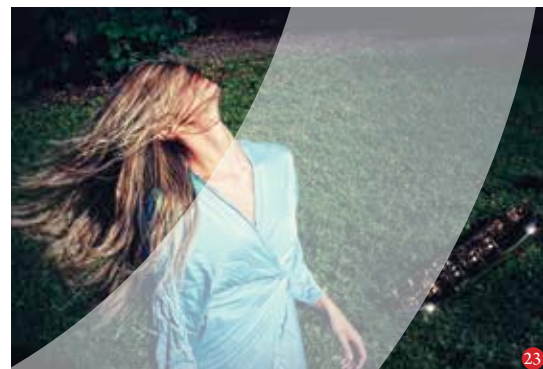
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Subjazz – «morph»

Jo Strømgren – «Kvart»

Tine Erica Aspaas – «as if we were the same»

OSLO DANSE ENSEMBLE

Spilles på Dansens Hus, 1. – 9. desember 2012

**DANSENS
HUS**
NASJONAL
SCENE FOR
DANS

LETER DU
ETTER NOE?

DANSEINFORMASJONEN

SØK I DANSEINFO.NO

søk ...

Søk

29. APRIL ++

KUNSTNERISK
"KONFLIKTRÅD"

NYTTIG!

ADRESSE OG
ÅPNINGSTIDER

Forside

Nyheter / Frister / Jobber

Aktiviteter i Norge og utlandet

Scenehuset

Dansens Dager

Bibliotek

"Danseterapi"

Dansearkivet

Prosjekter

Lenker

Danseinformasjonen på papir

Om Danseinformasjonen

In English

10 spørsmål

Hjem PRØVELOKALE OG ALTERNATIV SCENE

Aktuelle forestillinger



Nyheter fra danse- og
scenekunstheltet

På forsiden, og under nyheter / jobber /
frister i menyen til venstre, publiseres
informasjon om viktige begivenheter,
arrangementer, jobber og auditions.

Les mer →

Dansearkivet

Arkivet inneholder et omfattende
materiale fra den norske dansehistorien;
intervjuer, filmer, fotografier, avisutklipp og
dokumenter. Foredrag tilbys.

Les mer →

10 spørsmål til en dansekunstner

Med jevne mellomrom stiller vi 10
spørsmål til aktuelle personer i
dansekunstheltet. Under fanen til venstre
kan du lese alle tidligere intervjuer bl. a.
med Lise Nordal, kunstnerisk leder i
CODA.

Les mer →

Utløsning fra Skuespiller- og
danseralliansen

Skuespiller- og danseralliansen AS utlvsr

Scenehuset

Prøvelokalet Scenehuset på Majorstua er
Norges viktigste produksjonsrom for dans.
Scenehuset er også en alternativ scene.

Les mer →

Prosjekter

Les om framdriften i det nordisk-baltiske
EU-prosjektet koda, om "Danseterapi",
Danseriske samtaler, "spleis" med mer.

Les mer →

Feiring av Dansens Dager

Danseinformasjonen er nasjonal
koordinator for feiringen, som finner sted i
tilknytning til Unescos internasjonale
Dansens Dag den 29. april. Klikk i
menyen til venstre eller gå til
dansensdager.no

Les mer →

Aerowaves 2013

Aerowaves er et nettverk som årlig legger
til rette for at unge europeiske

Okt 2012

Ma	Ti	On	To	Fr	Lø	Sø
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

DANSEKALENDER

Alle arrangementer

Neste 7 dager

Alle steder

Søk

SØK ETTER
DANSEFORESTILLINGER

HVA SKRIVER ANDRE?

Det statsfinansierte Klasseskillet
Aftenposten 27-08-2012

Om tåspissing i Trondheim
Musikk-Kultur 27-08-2012

Krever innsyn i kulturen
Klassekampen 27-08-2012

- Glødelig, men halvhjertet
Scenekunst 22-08-2012

Nyt kompagni i Den Kongelige
Ballot

Kulturkompasset 21-08-2012

Åpen dag i Operaen
Ballade 21-08-2012

Tåspiss, ikke spisse albuer
Scenekunst 21-08-2012

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NEWSFEED FRA
ANDRE MEDIER

VENNER OG
SAMARBEIDSPARTNERE



CODA



DANSENS
HUS



Danseinformasjonen
på Facebook

Liker

575 personer liker
Danseinformasjonen.



Aurora Dayse Marq Vibeke



Svetlana Mikolaj Caroline

VI ER PÅ FACEBOOK

WWW.DANSEINFO.NO

NASJONALT INFORMASJONSKONTOR OG KOMPETANSESENTER FOR DANS



CHRISTOPHER AROUNI (SE)

«GOODBYE PENELOPE»

1. - 4. NOVEMBER

PEEPING TOM (BE)

«32. RUE VANDENBRANDEN»

7. - 8. NOVEMBER

YASMEEN GODDER (ISR)

«LOVE FIRE»

15 - 16. NOVEMBER

JO STRØMGREN KOMPANI (NO)

«GRENSEN»

17. - 25. NOVEMBER

OSLO DANSE ENSEMBLE (NO)

«MOVE»

1. TIL 9. DESEMBER

FOTO: HERMAN SORGELOOS

**DANSENS
HUS** NASJONAL
SCENE FOR
DANS

DANSENSENHUS.COM

DE SISTE LEILIGHETENE TIL SALG PÅ VULKAN!

Størrelsene varierer fra 2- til 4-roms, fra henholdsvis 36 til 149 kvm BRA, hvorav de fleste har balkong, øvrige leiligheter får takterrasse.

Ferdigstilles førstehelvår 2014.



For mer informasjon, se
www.vulkanbolig.no