

keðja aarhus

QUESTIONING AGENDAS

Dear participants of keðja aarhus Question Agendas,
we are proud to present you a programme big enough to get lost in at first glance!
Let us therefore remind you why we want to question agendas when meeting in Aarhus.
In short it could be said like this: Why do we dance, who do we dance for - and who dances?

These questions have led us to look at how dance interacts with other structures than the ones surrounding producing and presenting dance as an art form. And they have led us to challenge the formats in which we talk, exchange knowledge and learn about dance.

In the programme we work with three themes that run simultaneously: **Words**/how to communicate dance, **Competences** of the dancer/artist and **Tools & Strategies** for empowering our field.

For the theme Words we have the Critical Response Process and the Re/viewing Dance-sessions. Other sessions relate to either Competences (for instance Wischmann, Poole, Anderson, Simonsen) or to Tools & Strategies (for instance Ingvarsen, Overø) - and some overlap.

Although many of the sessions deal with the same content matter the approaches are different, as are the individuals who sign up for each session. Remember that one of our viewpoints behind this encounter is that *knowledge is relationally distributed - everything happens when we meet*.

Alongside our encounter **Questioning Agendas** Danseværket is proud to present the festival **Moving Agendas**, and two of the artists from the festival will also offer a workshop during keðja. So when planning your days, remember to keep **Moving Agendas** in mind.
Please visit www.movingagendas.dk for ticket reservations and further info about the festival.

We are looking forward to when it all will happen:
Welcome to **keðja aarhus Questioning Agendas!**

Christine Fentz, curator and the keðja aarhus team / Danseværket.

REGISTRATION INFO

Below is the schedule of keðja aarhus - click on the programme title to find the description.
At the end of the document you will find cvs of the contributors - in chronological order following the programme.

To register for the sessions you would like to attend, please fill out the registration form which you will find at this link: <https://docs.google.com/spreadsheet/viewform?formkey=dGRmRmV1Qm90Zm1fd2VkdIRCLXBKVGc6MQ>
(If any problems, find the link at www.kedja.net)
Please note that DEADLINE FOR SUBMITTING your wishes is **September 1st!**

Subject to change

MONDAY MONDAY MONDAY MONDAY MONDAY



Moving Agendas festival Monday include “Improperbavisation” “Investment”

September 19th

TUESDAY TUESDAY TUESDAY TUESDAY TUESDAY TUESDAY TUESDAY TUESDAY TUESDAY TUESDAY

DAY 1 September 20th

3 pm - 4:30 pm	KEYNOTE: Critical Response Process	John Borstel and Elizabeth Johnson
4:30 pm - 4:45	Coffee/tea break	
4:30 pm - 5 pm	Introducing themes & approaches for keōja aarhus	keōja aarhus team
5 pm - 6 pm	Re/viewing dance, part 1	Sidsel Pape, Ine Therese Berg



Moving Agendas festival Tuesday include **“Improperbavisation”** **“Talk Box”** **“2men2mahler”** **“Investment”**

TUESDAY TUESDAY TUESDAY TUESDAY TUESDAY
DAY 1 September 20th

WHEN	WHAT	WHO
8.30 am - 9.30 am	Wake up yoga	Brian Degn
9.30 am - 10 am	Coffee & Tea	
10 am - 11 am	KEYNOTE: The Role of Art in Society and Education	Tatiana Chemi
11 am - 1 pm	Critical Response Process in Praxis	John Borstel and Elizabeth Johnson
11 am - 1 pm and 2.30 pm - 5 pm	City Life - performance workshop, part 2 (NB. Continues all day) 4 pm - 5 pm Showing and debate	Uta Plate
11 am - 1 pm	Hidden Resources	Peter Anderson
11 am - 1 pm	<i>Moving Beyond Dance</i>	Colin Poole
11 am - 1 pm	Dance with Children. How can we make a difference?	Ulla Gad, Anna Katrine Korning, a.o.

WEDNESDAY WEDNESDAY WEDNESDAY WEDNESDAY WEDNESDAY
DAY 2 September 21st

Subject to change

PRE-PROGRAMME:

Monday 19.09

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12 am - 7.30 pm

Critical Response Process

Short course for facilitators. This course is fully booked.

11 am - 6 pm

Creating Dance with Children

By Isto Turpeinen

Workshop for dance pedagogues. Organised by Dansens Hus and Continuing Education / Statens Teaterskole.

For further info and registration:

http://www.teaterskolen-efteruddannelsen.dk/kurser.php?kursus_id=215 Ulla@dansenshus.dk



8 pm

Moving Agendas Festival – Opening night!

Moving Agendas opens with “Investment” + artist talk with Davis Freeman/random scream (USA/BE).

For further info and ticket reservation:

www.movingagendas.dk

DAY 1:
Tuesday 20.09

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8:30 am - 9:30 am

Wake up yoga

With Brian Deqn

Start the day with a treat – join us for a refreshing and mild yoga morning class. For both non-dancers and dancers. Mats available.

9 am - 12 pm

Network meeting

A Nordic network for artists and producers who work with young audiences.

With Anna Wennerbeck & Malin Enberg - contact person (Satellitfestival).

For further info and registration please send an e-mail to

info@satellitfestival.com

10 am - 12:45 pm

Choreographers Meeting

Your hosts are the independent choreographers and dancers Kasper Dugaard, Mette Aakjær and Helle Bach. Facilitator: Peter Anderson. Pitchers: Mette Rønnaa (General Manager, Gran Teater for Dans & Granhøj Dans 2005-2007) and Kasper Dugaard.

The aim of the meeting is to come up with new ways and strategies to strengthen the position of the independent choreographer through a collectively created pool of ideas. We start with coffee/tea and two short pitches. One about the choreographer as a leader both of processes and of her-/himself, and the other on distinguishing between what we can change right now, and what is outside of our immediate control and responsibility. Following up on this we propose a strategic game to come up with and create novel and unorthodox ways of improving our conditions as choreographers.

10 am - 12:45 pm

Producers meeting - The 'perfect' producer

How do we DEFINE a 'perfect' producer?

How do we BECOME the producers we want and need to be?

The agenda for this year's meeting is to have a closer look at what a dance producer is made of these days. Or should be made of. In Denmark the dance producers come from many backgrounds. Most are self-taught students of art, some very few have a formal education in arts management, and then there is a growing number of choreographers, who decide to be their own producers, out of choice or necessity. But how do these different backgrounds and approaches to producing affect the processes of dance production? What are the pros and cons of education vs. hands-on practical experience?

With short but thought-provoking presentations by Poul Richard Pedersen (producer), Annika B. Lewis (choreographer, dancer and producer), and Tina Tarpgaard (choreographer, dancer and producer) we aim to open up the above questions for discussion and reflection among the community of dance producers.

Hosts: Ulla Katrine Friis (producer, Mute Comp. Physical Theatre), Aline Storm (producer, Kitt Johnson X-Act) and Aline Sanchez Bonne (dancer and choreographer). Facilitator: Dorthe Kreutzfeldt.

10 am-1 pm

City Life – Performance Workshop, part 1 (continues Wednesday)

Uta Plate, Schaubühne Berlin

This **2-day** workshop is open both to dancers and other performance professionals.

If you are working with children and youths – or if you're interested in doing so – this workshop will give you inspiration as well as concrete tools.

Ten dance professionals meet ten local youths and work together to form a space of exchange and collective creativity between the adults and youths. The workshop is structured so that both professionals and youths start from an empty floor, ending up with presenting work demonstrations

and small performances based on what has been developed during the workshop.

As a dance professional you will try out and get to know the working methods which Uta Plate has developed at Schaubühne and in her previous work in for instance prisons and you will meet aspects of dance and art used as change-tools in a unique hands-on situation, working together with the youths.

www.schaubuehne.de/en_EN/culture/welcome/

Max 10 dancers/other professionals – places still available

11 am - all day

Arrival and Registration

Please register upon arrival. Registration desks will be open from 11 am.

1 pm - 2:30 pm

Official Opening of keōja aarhus Questioning Agendas

Charlotte Mors, Artistic Director of Danseværket and **Marc Perera Christensen**, Alderman for Culture and Citizen service of Aarhus, welcome you to keōja aarhus! The City Hall serves a light lunch buffet and drinks. During this we will present the keōja team as well as the comedy group Follow the Fun.

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3 pm - 4:30 pm

KEYNOTE: The Critical Response Process

By John Borstel & Elizabeth Johnson, Liz Lerman Dance Exchange, US

John Borstel, Senior Advisor for and Elizabeth Johnson, Adjunct Artist for Liz Lerman Dance Exchange present the Critical Response Process – a method and tool to exchange responses on artistic work, focusing on constructive aspects and dialogue. We will get the opportunity to try out the Critical Response Process in praxis several times during keōja aarhus, and already at this session we will have a taste of the method.

For further info please see Wednesday's programme.

4:30 pm - 5 pm

Introducing themes and approaches for keōja aarhus

We will present you with the three overall themes for the keōja aarhus encounter: **Competences**, **Tools & Strategies** and **Words**. You will also be introduced to a set of useful approaches for the keōja days and to the idea of gathering “reports” from the various sessions. The Graphic Reporting method will be presented in order for us to try it ourselves before a professional team of Graphic Reporters visit us during the encounter.

5 pm - 6 pm

Re/viewing Dance, part 1 (continues Wednesday and Thursday)

With Sidsel Pape & Ine Therese Berg

Contemporary dance finds a challenge when it comes to articulation of what ideas, aesthetics, values, methods and processes lies behind expressions of dance. The lack of a continuous critical examination and discussion about dance hinders both artistic development as well as the fields' visibility and communication with the audience. That is why we invite the keōja aarhus participants to engage in Re/viewing dance. In these sessions we want to focus on the viewer and her perspective: From which position and through what lens does (s)he see contemporary dance (space, time, body, gender etc)? Together we will search for, frame and try out different ways of both viewing and reviewing dance.

We gather **Tuesday night** to see *2men2mahler* by Granhøj dans. **Wednesday** starts off with a discussion on relevant analytical perspectives and writing genres, like performative writing, collective writing, the traditional review. **Wednesday evening** we individually choose at least one performance to re/view. Individually or as groups, we turn in writings by midnight. **Thursday** we compare notes in light of the discussion the day before.

This is a pilot in the development of the larger keōja reading/writing dance project where the main objective is to strengthen the critical discussion on dance as an art form, thus influencing the development of the art form in itself.

Bring your laptop, and if you have a mobile broadband access working abroad, please bring it too, but it is not a prerequisite.



Performances at Moving Agendas Tuesday include: “Improperbavisation” by Living Lenses, “Talk Box” by Erik Pold, “2men2mahler” by Granhøj Dans and “Investment” by Davis Freeman/random scream.

For further info and ticket reservation:

www.movingagendas.dk

DAY 2:

Wednesday 21.09

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8:30 am - 9:30 am

Wake up yoga

With Brian Degn

Start the intensive day with a treat – join us for a refreshing and mild yoga morning class. For both non-dancers and dancers. Mats available.

9:30a m - 10 am

Coffee & Tea

10 am - 11 am

KEYNOTE: The Role of Art in Society and Education

Tatiana Chemi

11 am - 1 pm

Critical Response Process in Praxis

With John Borstel & Elizabeth Johnson + facilitators

Please note: You can chose to attend this workshop on either Wednesday or Thursday - or both days.

For people who communicate about creative endeavors; artists, educators, administrators, producers etc.

The highly acclaimed Critical Response Process, developed by Liz Lerman Dance Exchange (USA), is a precise method and a basic approach to ways of talking about (artistic) work in a constructive way.

We will get acquainted with the technique and try it out in praxis as work extracts - provided by keõja participants who have already volunteered - are shown and responded to. The Critical Response Process takes place after the presentation of the artistic work, which can be at any stage in its development. One, a few or many responders - who are committed to the artist's intent to make excellent work - engage in the dialogue with the artist.

11 am - 5 pm

City Life – Performance Workshop, part 2

By Uta Plate, Schaubühne Berlin

11 am - 13 pm: workshop

13 pm - 14 pm: lunch

14 pm - 16 pm: workshop continued

16 pm - 17 pm: Showing

For further info please see Tuesday's programme.

11 am-1 pm

Hidden Resources for keõja

With Peter Anderson

Workshop for dancers and non-dancers alike

This training focuses on allowing a dance between the analytical mind and the intuitive mind so that the two processes can be engaged during the creation of a project. With techniques from NLP and comedy improvisation, Hidden Resources shows how to gain an objective view from restricted positions. This encourages 'reframing', which bypasses blocks that prevent outcomes. During the workshop participants experience how it is to let go of negative emotions from the past and limiting beliefs that have created stories that resist action.

11 am -1 pm

Moving Beyond Dance

Colin Poole, Dancers Career Development

Workshop suitable for dancers and non dancers alike.

Colin Poole's workshop will begin by briefly introducing the work of The Dancers Career Development Fund who support dancers to retrain and acquire new skills within or beyond the dance pro-

fession. Colin will give a brief portrait of his personal journey embarking on professional retraining. Then he will lead a practical, playful workshop composed of improvisatory movement, the Feldenkrais method and Aikido, focusing attention on skillful perception, judgement, intuition, imagination, creativity, empathy, collaboration and leadership abilities.

The workshop participants will be invited to reflect upon and share their experiences regarding skills and

11 am -1 pm

Moving Beyond Dance

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11 am - 1 pm

Dance with children. How can we make a difference?

With Anna Katrine Korning and Ulla Gad

A theo-practical session for everyone interested in working with children & dance. This session is a facilitated meeting where the participants are actively involved in the process. The starting point is the Monday workshop with Isto Turpeinen from which we will briefly try out physical elements. The next step is a dialogue about how children can profit from such an approach. From here, we turn the focus towards the possible development of a Nordic platform where children and young people can meet and exchange dance experiences. The Danish summer holiday project DANCE ballad

2:00 pm - 5 pm

LAUGH workshop

With festival artists Antonia Baehr & Valérie Castan

NB: Max 15 participants.

For everyone interested in the musicality and choreography of the body.

In this workshop Valérie Castan and Antonia Baehr offer to share their artistic practice around the show Laugh, performed at Moving Agendas Festival Thursday 22nd. Through various exercises we analyze, experience and explore what laughter does to the body – how it affects its posture and muscle tone through its own musicality and choreography. Valérie and Antonias approach does not seek to bring into play the body from an emotional state but rather to observe the physiological, anatomical and mechanical constructions of laughter. During the workshop we will use video cameras, audio devices, as well as our own bodies.



Performances at Moving Agendas Wednesday include: "Talk Box" by Erik Pold, "Feathers & Stilettos" by Dadadans, "Group Works" by Mette Ingvarsten, and "Dance me to the end on/off love" by Granhøj Dans.

For further info and ticket reservation:

www.movingagendas.dk

DAY 3: THURSDAY 22.09

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8:30-9:30

Wake up yoga

With Brian Degen

Start the intensive day with a treat – join us for a refreshing and mild yoga morning class. For both non-dancers and dancers. Mats available.

9:30 am - 10 am

Coffee & Tea

10 am - 11 am

KEYNOTE: Competences of the Artist

By Niller Wischmann

Originality, creativity and courage are three key words for **Kunstgreb**, developed by Wischmann Innovation and the Danish Artist Union. The goal of this project is to create the world's most exciting and dynamic education for artists – enabling them to make positive intrusions in the Danish business sector and to demonstrate how artistic competences can benefit this sector.

11 am - 1 pm

Use your full potential - and earn money at the same time!

Niller Wischmann

Workshop for any kind of keōja participant.

With the keynote from Thursday morning as his point of departure, Niller Wischmann guides us through methods and approaches to how artistic competences can be used in other processes, for instance through his and Kunstgrebs version of Otto Scharmer's U-turn.

11 am - 1 pm:

Critical Response Process in Praxis

With John Borstel & Elizabeth Johnson + facilitators from the Monday course

For people who communicate about creative endeavors. Work extracts, provided by keōja participants, who have already volunteered, will be shown and responded to.

For further info please see Wednesday's programme.

11 am – 1 pm:

Tools & Strategies – Café Seminar

In an informal atmosphere with various processes, we will discuss, exchange or develop experiences, tools and strategies for the empowerment of our

field and its relation to society.

Michael Eis – founder of boomerang.dk – will tell about what 'crowdfunding' can do for art projects and for entrepreneurship in general, and the impact it may have on our future society.

We dive into questions like: How can dance reach new audiences? Can social media be a tool for change? What is the relevance of dance as part of society? In a structured debate and working session the following persons will share their perspectives on the above questions: **Satu Tujunen** from **Karttunen Kollektiv** (FIN), **Cher Geurtze** (choreographer doing community work in Copenhagen).

The session ends with a participant-based workshop on ready-to-use strategies for audience development; led by choreographer and kunstgrebsinnovatør **Dorthe Kreutzfeldt** (DK).

Please note: You can chose to attend either Wednesday or Thursday - or both days.

11 am – 1 pm

EVERYBODYS TOOLBOX

Open source in the performing arts
With Mette Ingvarsen

"Everybodys" is an open platform where artists articulate and share discourses on performance, and during this session we are going to work with two specific strategies from this platform: The Statement Game and The Co-Lecture. Both strategies were devised in order to produce content based discussions on specific topics that the group involved finds urgent and interesting. The strategies are performative and creative and ask the participants to place themselves in a space of searching for, sharing and questioning already established knowledge.

The objective of the session is to discuss and produce relations between art-practices and other fields of knowledge e.g. science, theory, and social or political questions that might allow for hybrid understandings to emerge.

www.everybodystoolbox.net

11 am - 1 pm

City session - using dance and performance in public space

Working site specifically, on site or otherwise using public space raises specific questions.

Three different artistic projects has taken place during keōja and artists from these will share their experiences with you.

"Improperbavisation" has explored public spaces as a part of the festival Moving Agendas. The local artists Yael Gaeton, Noelia Mora Solvez, Andreas Constantinou and Helene Brøndsted has worked with Living Lenses (Po Shu Wang and Louise Bertelsen) drawing focus on the conscious and unconscious layers of meaning of a civic space. The Finnish-Argentinian artist Favela has made choreographies for non-dancers in a semi-public space, and Laboratoriet at Entré Scenen has made an experiment: "Moving Spaces - going places". Artists from theatre, performance and dance have challenged themselves in the site-specific field: How can you "give" a city space to the people who already own it? With Kasper Daugaard, Tina Andersen, Mette Aakjær, Barbara Simonsen and Isabelle Reynaud.

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1 pm - 2:30 pm

Lunch

2:30 pm - 3:30 pm

Re/viewing Dance, part 3 (continued)

With Sidsel Pape & Ine Therese Berg.

For further info please see Tuesday's programme

2:30 pm - 3:30 pm

Reporting session, including Graphic Reporting and tea/coffee

Join our large-scale exchange session between the programme elements you have taken part in and the ones you have not attended - a warming up for the final debate and closure.

3.30 pm - 4 pm

Tea & Coffee break

Debate, rounding up & closure

9 pm – 2 am

Goodbye Party with late dinner



For further info and ticket reservation:

www.movingagendas.dk

CVS OF THE CONTRIBUTORS

Brian Degn, dancer and choreographer, educated at School for New Dance Development in 2003, a.o. He is a practitioner of hatha yoga, and has been teaching since 2008. Has performed and toured with various performance theatres and done numerous own dance works.

Uta Plate

the project »Theater im Knast« with Theater Nordhausen (Theatre Behind Bars) in cooperation with the Ministry of Justice in Thuringia. Here she developed and staged plays together with young people imprisoned at a detention centre, as well as organised theatre workshops together with children in a home for those seeking asylum and with senior citizens in an old people's home. She has belonged to the ensemble at the Schaubühne am Lehniner Platz since 1999, and leads a long-term school project (TUSCH) as well as the youth theatre group »The Zwiefachen« to help Berlin youngsters, mostly from assisted housing projects, conquer the stage as a platform for themselves.

Since 1995 **Sidsel Papes** project has been writings on dance, the art of searching words that attends and does justice to dance as an art expression. Today this expresses itself through her role as a dance scholar, dance critic and dance dramaturge active in Norway and the Nordic countries. Pape has a background as a performance artist, she holds a major in dance from European Dance Development Center, NL (1994) and a master's degree from NoMAAdS, International Masters of Dance Studies (2005). Through Nordic Summer University she has initiated the developing of a discourse on Practice-based Research in performing arts. She is a lecturer in dance at the University of Tromsø (N) and is art consultant of the interdisciplinary competence center for the arts, culture and church in Oslo (N). She works freelance as a dramaturge and a dance critic mainly for Norwegian and Swedish choreographers and media.

John Borstel is Senior Advisor for Liz Lerman Dance Exchange, a role that encompasses functions in documentation, dissemination, and dialogue. Co-author (with Liz Lerman) of the book *Liz Lerman's Critical Response Process: A Method for Getting Useful Feedback on Anything You Make from Dance to Dessert*, he has led training sessions in this distinctive process throughout the U.S and abroad. John Borstel will be accompanied by one of his colleagues, who is also an expert on the CRP-method as well as experienced in community work.

Elizabeth Johnson is an Adjunct Artist of the Dance Exchange with over ten years experience as choreographer, dancer, educator and Associate Artistic Director of the company. Currently Project Director for the School of Dance at Arizona State University, her career has placed particular focus on arts-based youth development, university level

dance training, and connecting communities through choreography – all contexts in which she has extensively applied Liz Lerman's Critical Response Process.

Ine Therese Berg works as an advisor in Dance Information Norway. With a master degree from theatre studies, and studies in directing and history of ideas, she has previous experience from producing, dramaturgy and from performing and directing. She has contributed as a critic in the journal *Norsk Shakespeare og teatertidsskrift* since 2005, and co-wrote and edited the book *Scenekunst Nå* (Performing Arts Now), Spartacus, 2007. In 2009 she planned and curated the program for *keðjaOlso Dance and New Media*, as well as edited the publication *Program to Perform*. Ine is now responsible for developing the reading/writing dance project in the continuation of *keðja*. Her interests are currently focused around criticism, curating and project development.

Tatiana Chemi, PhD is Associate Professor at Aalborg University, Chair of Educational Innovation. Her major interest is the artistic learning and creative process, which she has been inquiring in the last ten years. As a graduate in Italian Literature and Theatre and a PhD in Contemporary Theatre History, she has a deep understanding of aesthetics and artistic practices. Lately a Post Doc research at the Danish School of Education (DPU) led her more specifically into the field of psychology of the arts and educational theories and practices, inquiring the real benefits of the arts, especially in educational settings. She holds workshops on artbased learning, innovation and creativity, and wrote *Artbased Approaches. A Practical Handbook to Creativity at Work* (2006). She has been living in Denmark since 1999.

Peter Anderson has spent 20 years dancing in companies around Europe. He has been Production Coordinator for the Iceland Dance Company, which included being artistic leader for the educational unit, choreographing and producing videos for social media. Peter is the founder and director of Follow the Fun that was formed in 2006. He is presently studying an MA, a part time distant learning in leadership Studies at the University of Exeter, UK. www.followthefun.co

Follow the Fun enjoys adding to the creative community with Comedy improv, movement and

hypnosis. During *keðja* we will be performing comedy improvisations from *keðja* participant's suggestions, redesigning mindsets to lighten mental baggage and performing the Funniest Improv Dance in the World. Follow the Fun is Peter Anderson, Katrin Ingvadóttir, Guðmundur Elías Knudsen and Björn Ingi Hilmarsson. In Aarhus Peter, Katrin and Guðmundur will be present.

Katrin Ingvadóttir was a professional dancer with Iceland Dance Company from 1993-2011. She has been teaching modern, jazz and ballet for 20 years and has choreographed for a few years.

Guðmundur Elías Knudsen has worked with the Iceland Dance Company for over 11 years and was a freelancer in Europe for 2 years before that. Retired as a dancer this spring and works now as a guide in Iceland and a street performer.

Colin Poole has spent the past 25 years as a professional dance artist primarily making and performing his own works. He holds a 4th Dan black belt in Aikido and has recently completed training in the Feldenkrais method as well as a Masters degree in somatic movement education with support from the UK based organization Dancers Career Development Fund.

Anna Katrine Korning and **Ulla Gad** are youth dance consultants at Dansens Hus Cph/Aarhus, and participants of the Monday workshop.

Karen Vedel

Researcher, Teacher and Dramaturg. PhD from Department of Arts and Culture, University of Copenhagen, 2005. Research Fellow at Helsinki Collegium for Advanced Studies 2006 – 2008 and member of the research group 'Dance in Nordic Spaces' 2008 - 2012.

Current activities focus on the interrelationship between dancers' mobility, performative practices and cultural politics. Editor of "Dance and the Formation of Norden. Emergences and Struggles" (2011), "North in Motion. The Location and Dislocation of Nordic Dance Spaces" (expected 2012) and author of numerous other publications. Chairman of the Committee on Film and Performing Arts, the Danish Arts Foundation 2011 - 2013.

Bush Hartshorn: After a long and distinguished career as a truck driver Bush graduated from Dartington College of Arts in 1982 with a degree

in Theatre Language. From that time onwards Bush has pursued a career as a community Artist, Dramaturg, Performer, Theatre Programmer and Artistic Director in UK, Spain, Belgium, Netherlands, Ireland and now Denmark where he is now the Artistic Director of Dansescenen Copenhagen. In 2009 he qualified as a coach in Relational Dynamics which has informed his work in mentoring Dance Artists. This has all been underpinned by a life long commitment to Liverpool Football Club.
www.dansescenen.dk

Palle Granhøj is founder and Artistic Director of Granhøj Dans. Professional, autodidact dancer since 1986. His first work as a choreographer was the performance "Torzo", created in 1990. The same year he founded Granhøj Dans. Palle Granhøj is the architect of all of Granhøj Dans' productions. Palle Granhøj has been awarded and nominated to several prizes through the years and also received study grants by the National fund for the endowment of the arts in 1996, 1998 and 1999. In the period 2001 - 2006, Palle Granhøj was appointed artistic director of GRAN – teater for dans, Aarhus a new established venue for modern dance.
www.granhoj.dk

Favela Vera Ortiz is a Finnish-Argentinian choreographer living in Helsinki, Finland. She graduated from Danshögskolan in Stockholm, Sweden in 2001. Her works have been shown in various dance venues both in Finland and abroad. Her latest work "Obscuro" premiered in Gothenburg, Sweden in April 2011.

Helle Fuglsang -My personal way in staging starts in my youth with sports gymnastics. I was several times Danish champion. It developed into a need to transcend my own physical and mental borders. From my education at Marcel Marceau's school for mime in Paris, I got a surrealistic approach, which in combination with my interest in stories from everyday life, forms the basis of my visual stagings. My latest project, Box, is a performance taking place in a Thai boxing club. Most of the members are immigrants and many of them use boxing as a way to control a violent temper. I mixed the boxers with modern dancers and brought different cultures together. I do not want to call it integration, but I have experienced that when we take each other seriously and do what we are good at in order to create something new together, understanding and respect will come automatically.

Barbara Simonsen (MA in Literature and Dramaturgy) is artistic director of Laboratoriet at Entré Scenen, a place of research and experiments for performing arts professionals. Freelance director and dramaturge since 1994, artistic director and founder of Det Andet Teater since 2004. Besides the artistic activities, Barbara has taught dramaturgy, analysis a.o. at Dept. of Dramaturgy, University of Aarhus, and has worked as a consultant for directors, playwrights, choreographers and companies for many years, specialising in development of process, tools and methods.
www.laboratoriet.org www.detandetteater.dk

Pernille Overø has been involved in dance for 25 years. For the last 8 years her main focus has been on developing and guiding dances for people in organisations, businesses, at conferences, etc. She was the leader of the Dancetheatre Terpsichore, where she often performed outside the theatre in parks, churches and museums. Several of the performances were developed as culture exchanges. Her interest in dance and its function has brought her to studies and research in ethnic and ritual dances in India, Egypt, Korea, Cuba, Colombia and Wales.

She is educated at Tamalpa Institute in California, - in movement based expressive art, founded by dance pioneer Anna Halprin and Daria Halprin.
www.worlddance.dk

Worldance Marianne Gram Thrane is a consultant at VIA University College with many years' experience of leading development and change processes for teachers and leaders in schools and education.

Worldance Mads Bischoff has been a Djembe player for 30 years and is percussionist in Worlddance.

Worldance Jens Balder is musician and composer and has worked with Worlddance as a musician in the performance "To create with what is"- a lifepiece."

Antonia Baehr is a choreographer, filmmaker and dramaturge. What characterizes her is a non-disciplinary work and a method of collaboration with different people, using a game-structure with switching roles: each person is alternately director/ author and performer for the other. She graduated in Film- and Media Arts from the Hochschule der Künste Berlin with Valie Export (1996) and obtained a DAAD-grant and a Merit Scholarship for the School of The Art Institute of Chicago. There she

completed her Master in Performance with Lin Hixson of the performance group Goat Island and began collaborating with William Wheeler. Since 2000 she is based in Berlin.

www.make-up-productions.net

Valérie Castan

After an education at the National Center for Contemporary Dance in Angers (France, 1988), her performer career is built out of multiples scenic experiences for choreographers including most recently Eszter Salamon, Daniel Larrieu and Mikaël Philippeau. In 2005, she performed in “Un après-midi” directed by Antonia Baehr in the frame of the festival Sans dessus-dessous in La Villette (Paris). In 2006, she co-signed a duet entitled “Merci” with her and in 2008, she collaborated as a coach-assistant to Antonia Baehr’s solo “Rire” and also took part in the “Rire” workshops. Since 2000, she participates in Gaëtan Bulourde projects and performed in his 2011 creation, “Already made”, trio for Antonia Baehr, Gaëtan Bulourde and Valérie Castan.

Niller Wischmann, founder and daily manager of Wischmann Innovation, holds a master in leadership and communication and has a lot of experience in strategic development of artistic environments as well as public administration. Niller is also a certified coach, and has worked with entrepreneurship and consulting for 25 years. He has published several books on communication and administration in the arts sector, is a bridge builder between the art and business worlds, and still works as a musician.

www.kunstgreb.dk www.winnovation.dk

Michael Eis is the founder of boomerang.dk - a Scandinavian crowdfunding platform, where artists can post their creative/cultural project and use their network and the social media to fund their projects.

www.boomerang.dk

Satu Tujunen Managing Director – Karttunen Kollektiv, Helsinki, Finland

Satu Tujunen has worked as a producer / managing director for contemporary dance since 2002.

Before becoming a worker in the cultural sector, she worked as a project manager for corporate clients. She has worked longest for Tommi Kitti & Co., and used to share her time with several other clients and productions. Since 2008 she started working as a managing director for Karttunen Kollektiv.

For her free time she works with her husband, choreographer Riku Immonen. They are sharing passion for children’s culture, and together they produce approximately one work per year, specified to young audience.

Cher Geurtze received her degree in choreography and dance from the Boston Conservatory in 1976. She has been an active presence on the Danish dance scene since moving to Denmark in 1980. Cher founded Uppercut Dance Theatre in 1985 with Ann Crosset and started the Community Dance Project Dance Northwest in 1999. This project is based in a district of Copenhagen with a large multiethnic population, and its young dancers have toured in Brussels, Berlin and New York. Among Cher’s many initiatives, she is co-founder of Dansekapellet in Copenhagen’s Bispebjerg- Northwest district (opening in 2012); Danish representative in the EU project “Glitterbird” (2004-2006); co-founder and president of “Dans i Uddannelse” (2000-2005) and board member of Dansescenen (1997-2001) and Dansens Hus (1985-1990).

www.uppercutdance.dk

Dorthe Kreutzfeldt - Choreographer and Kunstgreb innovator. Trained at the Royal Ballet School, Copenhagen - did 10 years as a soloist in Denmark and UK. Further training in choreography, authentic movement and **contact-improvisation**. Since her first choreography in 1989 - produced a wide range of original works embracing installation art and **fast-paced storytelling**. Diploma as Kunstgreb innovator 2011 and now running her own company **Art of Change** using artistic co-creation to facilitate development and change in private businesses. Former member of the **Teater og dans i Norden**-committee and Chairperson at **Danseprojektet**, precursor to the State education for Modern Dance in Denmark.

Mette Ingvarlsen is a Danish choreographer and dancer. She studied in Amsterdam and Brussels, where she in 2004 graduated from the performing arts school P.A.R.T.S. Since 2002 she has instigated several research projects and made numerous performances, most recently “**It’s in The Air**” (2008) a collaboration with Jefta Van Dinther, “**GIANT CITY**”, “**Evaporated Landscapes**” (2009) and “**All the way out there...**”(2011). Her research practice involves writing, making, performing and documenting work. She gives workshops,

often related to developing methodologies within choreographic practices. Since 2005 she has been part of “**everybodys**”, an ongoing collaborative project based on open source strategies, aiming at producing tools and games that can be used by artists to develop work.

www.aisikl.net/mette

Maja Rottbøll, Kaospilot & graphic facilitator - a part of her practice is to make “graphic recordings” on conferences and create processes and workshops based on visual tools. She and her team will visit us Thursday.

keōja aarhus Questioning Agendas is organized by Danseværket in collaboration with Dansens Hus, coproduced with Secret Hotel and SCENEAgenturet.

keōja aarhus is supported by: Nordic-Baltic Mobility Programme, the Danish Arts Council, the Municipality of Aarhus, Augustinus Fonden, Letterstedtska Föreningen.

Partners include: Entré Scenen and Dansescenen in Valdemarsgade 1, Laboratoriet, Teater Katapult, Svalegangen, Institut for (x), Frontløberne, CITYGUEST, Headquarters, Aarhus Main Library, Department for Aesthetics and Culture at Aarhus University and Aarhus City Hall.



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