

**ET EKKO FRA MIN DANSEHISTORIE - ET MINDE, EN BEVÆGELSE , EN ANEKDOTE -
SOM VÆKKER GENKLANG I MIG NU OG HER
/AN ECHO FROM MY DANCE HISTORY - A MEMORY, A MOVEMENT, AN ANECDOTE -
WHICH RESONATES IN ME AT THIS MOMENT**

Tanker og forsøg i min gård med en solskinsdag, en forberedelse, en skygge og et stykke hvidt stof.

that shiver underneath my skin whenever the things are align and flow seems to visit, can be any shape or form, it's pure sensation baby

En bevægelse, jeg forbinder med min personlig dansehistorie er en 'contraction' / 'C - curve' a lá Kurt Jooss, som er anderledes end den man kender fra Martha Graham technique. Her prøver man at beholde skulderne direkte over bækken , i stedet for at skyde bækken frem. Jeg brugte fire år under min uddannelse på at arbejde med / på denne specifikke bevægelse....

I'm running home from my kindergarten everyday wearing a tricot, running as fast as I can before I had any idea of what dance can be.

Et ekko fra dans; genskabelsen af en koreografi som nu indøves under åben himmel på mudret græs med unge mennesker med energi og lyst til at bevæge sig sammen.

Jeg kunne tage mange historier op fra den store verden - men får lyst til at tage en nylig oplevelse op, hvor dansehallerne træning ikke bare er træning. Amanda Pina giver en 'workshop' denne dag. Jeg tror det var i 2019? Vi sidder på gulvet, vi er mange - hun taler om ideen af contemporary dance, om afkolonisering, og hvad teknik er? og hvordan Mexico never 'bought ' the idea of Modern Dance 'as the dance', og hun underviser os heller ikke traditionel dans, giver os ikke en 'postmodern task' men prøver at lede os til essensen af at forstå alt som levende. Hun taler om relationen til krop og verden, bjerge, regn, sol - om ejerskab og ikke ejerskab 'af ide', klicheer. Istedet fortæller hun om 'at være', at tale med bjerge, at danse regn. Det er en inderlighed til livet. Lidt efter laver vi en fysisk deep drop, vi 'lærer' også en specific hånddans fra hende. Pina selv holder ikke en lang snak om hvilken kultur der 'ejer den', hun smiler istedet blidt, og siger når du udfører den er det din dans, og du kan danse den og tale med verden. Vi går ud i en park. Vi sidder på en linje og udfører i tavshed denne dans sammen vendt til solen. Vi er mange, det er smukt. Det er værdifuldt. Det er dans og opmærksomhed på noget væsentligt inde i os selv og verden.

Two or three years ago, during my dance & choreography education in Copenhagen I was on my way home together with a classmate who lived in

the same neighborhood. We were tired of long days and probably also a bit of each other. One of these days where the cosmos of dance education felt encapsulated from the rest to the world. It was springtime and as we got to Dronning Louises Bro there was a DJ on the corner, mixing music with vinyls and cassettes. Some people were dancing around. My classmate looked at me and said „Okay come on - let's dance a bit, how often do we get the chance in this country for a spontaneous open air rave?“. We both hadn't gone clubbing for a long time. Bikes locked. A half hour dance. Quite likely the least caring, most repetitive and most joyous one in a long time. No stress to impress, no dressing up, no planning ahead. One of the few moments where dancing simply emerges in the picture of city life to then disappear again, caught and shared only by chance. We've just melted in and for a moment perfectly belonged to the pace and the goings - on of our larger surroundings, that for a change were not the four walls of a studio.

Glæden ved at lade følelser få gennemløb og udtryk i kroppen - at lade en følelse enten indløbe eller udløbe af kroppen

Jeg fandt ud af, at jeg ville være danser, da jeg i 1981 på teaterlinjen på Ærø Folkehøjskole improviserede over en radiator.

Jeg husker hvordan jeg rejste til København for første gang og skulle til audition med åben dans. Jeg husker hvordan jeg gik fra Istedgade frem til dansehallerne - og syntes det var helt vildt hvor forskellige milieuer jeg mødte undervejs. Jeg kendte ingen ved audition og viste heller ikke hvor jeg skulle sove den nat. Det hele var et vidunderlig, spændende og virkelig betydningsfuldt moment.

Connection between different dance artist and cities and outside world. I remember when I moved to Denmark in 2008. Whats was my first impression and knowledge about Danish dance. I remember when I moved here many international artists didn't know what danish dance scene is or maybe it was difficult describe it because there was so many different kind dance makers, which became known internationally. How Danish dance has changed in recent 13 years? Has danish dance now more clearer?

I remember that time for outsider it was "big" expensive productions, where artists were focusing to be somehow innovative. Working for example with technology or cross border dance. Has that changed or is this diversity and openness the Danish stamp? Should we clarify it or can we accept it and consider it as our strength that we do not have a clear Danish dance stamp. Can such openness be even more open and inspiring, if we decide it is our direction, where we want to go? How to make a clearer decision about such diversity and perhaps take it further. How to support the artists, what have been overshadowed over the years in Denmark. How to keep supporting artists on a longer run so we don't focus only on young, new and innovative things. I would love to see much more older dance artists active in the scene.

Over the years I had possibility to experience different kinds of jobs in different kinds of venues and being in different kinds of roles as dancer, choreographer, teacher and festival director in Danish dance community in Copenhagen, Aarhus and Odense. How different roles has opened for me new doors and wider awareness about Danish dance community, but at the same time has expectations remain the same as outsider? Same time questioning who is the outsider? I feel still when I have live here 13 years I feel often as outsider, maybe because I have not done education here and live most of the time in outside of Copenhagen or because community is so much busy in their own goals and community.

Has community built a bridge for better possibilities to present dance and artists from all over denmark? Maybe it's easier to move and work outside of the capital now or is it? If you live outside of Copenhagen do you appreciate it the same way as if you would live in Copenhagen?

I am also interested to share my experience as fix dancer in repertoire company and as freelancer in all these 3 cities. How my own and community first impression makes it difficult to connect these two ways of working. I am wondering how to make stronger collaboration with them, so we go to see each other's works and don't need to separate them and be alienated from them even more in future. There is thousand ways how to do it, but first both parties for real need to be interested to figure it out and find out the way. What we need and can learn from each others and build community feeling to forward stronger danish dance.

Vi øver forestillingsmateriale på paller på Islands Brygge kajen. Det er forår. I en pause drikker vi te hos Ann C, som bor på den anden side af gaden i en butiksløjleghed. Hun har en porcelænstekande formet som en høne.

For nogle år siden var jeg med til at lave en lille fotoudstilling om Diane Black og hendes meget tidlige dansekompani, der var på samme tid som Living Movement. Vi fik fat på Diane og en af hendes dansere i USA og fik fandt nogle gamle skitser til koreografier. Det modsagde nogle af de tidligere udtalelser, fra andre dansere/koreografer, om at de i kompaniet ikke havde fastlagt koreografi og ændrede dermed i hvert fald min opfattelse af den meget tidlige begyndelse af denne type dans i Danmark.

I'm digging potato's, its early fall and sunny. I feel after potato's with my hands. Its feels so good touching the soil with my hands, I suddenly get this crazy craving after the soil, like my body wants to go into it, take part of it, swim in it. I take of my boots and dig my feet into the soil. I feel calm and it feels so right to be right here. I sense aliveness in there. I notice the desire that is present. Seeing myself from the outside it quite comic. I move and role around and I'm opening up to absorb and integrate with everything around and I'm dancing. I felt like I was reconnecting to a joy of moving that I haven't been for a long time. When I'm going into the house again my aunt is

there and asking what I'm doing being a little disturb by me dragging soil into the kitchen and also having soil everywhere including my face. I was happy to share and it felt great to be strong in my energy and really own the silliness. I had been in contact with a feeling of importance in that contact with the soil and I felt unstoppable;)

At stå på et stort spisebord, en kæmpe klump mennesker helt tæt sammen, og danse og synge vildt til Dancing On My Own

Min tid i ungdomskompagniet U-kompagniet i Odense. Det handlede både om at dygtiggøre sig fysisk og kunstnerisk, men det handlede også om at være sammen med andre. Det lærte mig at dansen er social, og at det er langt sjovere at bevæge mig med andre end kun med mig selv.

Dancing with my mother in the kitchen while cooking. It's a memory that somehow resonates with me these days a lot. It's slides on the floor, turns on the feet and hips moving side to side. Often music is involved.

Being back at my old dance school out on Holmen studying here again - 15 years after my first graduation. Moving within these walls that I know so well but from an earlier version of bodymind. Fragments of teachings, good and bad, habits revealing themselves still existing this day today (or am I only fooling myself?). The echo of times reverb through my dances, finding back to something that was, moving it into the present, and releasing it into the future.

Transporten og ankomsten til mit studie. Især det udendørs rum lige omkring. Om det er uferstudios, Danseatelier eller andre steder. Rejsen på vej derhen. Forventningens glæde til det der skal til at ske. Det føles meningsfuldt. Vigtigt. Min praksis er allerede i gang.

Jeg ser tit en fyr som jeg er 90% sikker på var tekniker på en turné for en børneforestilling jeg var med i for ca. 15 år siden. Jeg tror vi er naboer. Jeg tror han er socialrådgivere og jeg er stadig danser. Vi hilser ikke, men flere gange om ugen bliver jeg mindet om den forestilling, hvis navn var "Naboen danser":)

det øjeblik, det gik op for mig, at nysgerrigheden på og rigdommen af dans er fuldstændig udtømmelig, og at jeg aldrig bliver færdig med at opdage og lære.

In 2013 I underwent some serious back surgery and every night for a long time I dreamt that I was running. After rehab and more healing and more training the hardest was to understand that even if I knew/know exactly

what to do in my body to make something big happen like a leap, a fall, being lifted or spinning, I just could not do it. Today I have finally come to terms with my lost movements and have found some new ones along the way.

Jeg danser mig pt ud af mit brud med min elskede. Jeg ønskede mig børn og tryghed, han ønskede sig ingen forpligtelser. Der kommer bevægelse ud af mig i små improvisatoriske bevægelsesøjeblikke og jeg opdager at dansen i sig selv er healende. Både i dens bevidste tilstedeværelse og i dens selvforglemmelse.

I remember when I decided to move to Odense in 2011 and wanted to focus my own work after being dancer for many years all over Europe, for example how my network was helping me to know Odense dance community so it was possible to start working there. Ofcourse it was not easy and it was taking 10 years that I could say I am full time dance artists, but year after year it was getting more possible.

My past boss Jens Bjerregaard, who has been living and working in Odense before was telling me about Teater Momentum and Marianne Klint & U-Kompagniet and Tine Damborg & Ingrid Kristensen company. That was perfect push and starting point and knowledge for me. After my first meeting with Marianne Klint, she tell me I should apply DIVA residency program, so I could be house choreographer for Teater Momentum. I got it and it was great opportunity for me to start working my own and get know the community, even I got only 10.000DKK per month from my work half year. I did 6 my own projects, being choreographer help for 2 theater plays and being teacher/ choreographer for youth company during this 4-5months. From this half year I got so many new contacts and new experience what was helping me to continue working there and to get clearer vision what I want to do and how I could do it. Over the years I got more self-confidence and more experience to being International artist from Odense, which knowledge and experience I have now begun to share with others artists for example with my DANCE ALL YEAR LONG project.

I realized now from my 33 years dancing life how my teachers, colleagues and bosses has support me and show me new paths what I could not maybe realize my self that point of my life or did not know how to do it. My career is completely different what I imagine when I was young in dance school. I believe from all my nice and weird experience of my careers I have learn a lot and just to get more clearer vision what's kind artists I want to be and I am now.

In my current point of my career I am so happy to see, how my actions and projects has longer life and has been some kind echo effect. I have been teaching many young artists, who has been kids and now they are professional artists. I have working in projects where someone has been first my student or dancers and then later on I have been their dancers.

I am interested to questioning and raise awareness how we can support each other ones and expand our close community. My colleagues has been always mix group of different age dancers, what is SUPER IMPORTANT knowledge and experience. How we can work same project and learn and challenge each other ones. How to not focus only for young generation but also the ones who has done already long career and support the community many years, maybe now its time to start taking care of them and give them same way opportunities like we have give for young peoples.

I hope in your seminar you find diverse group, where we all can learn some history and stories and share our knowledge what will help all of us to made our dreams and goals come true for future.

Jeg husker en koreografi jeg lavede på Dansescenen (dengang det var på Østerbro) under Dansolution for mange år siden, den hed billeder fra hjertet og var kreeret for 7 dansere, jeg havde fået en komponist på og øvede i prøveperioden i Dannerhuset. jeg husker den periode tydeligt fordi jeg havde dansere med børn, en danser der lige var opereret i begge knæ så det krævede lidt af et puslespil at få det hele til at gå op, men koreografien blev rigtig fin og danserne var smukke, dygtige og bevægelsessproget var meget sanseligt. Danserne var meget passioneret. Dansolution var en tilbagevendende begivenhed og der var altid fuldt hus og en helt speciel vibe på dansecenen. Verdens bedste scene for moderne dans

There was one moment during my dance training in Arnhem. It was in a studio while I was taking class with the crazy, wonderful, expansive, philosophical dance teacher Mary Faulkerson who regrettably died last year. She was leading an explorative improvisation based on the energy of the heart as I remember. And for one moment I experienced a direct connection whilst moving to a kind of divine force. My dancing merged with some larger force and I felt that in that moment the dance was danced through me and I was the dance and everything was connected through a most marvellous radiant force. Tears ran down my cheeks and I felt at one with everything and everyone around me in the world. A moment of total dissolving of ego into dance. I have searched for that again and again since - who knows when it may arise again...

Proximity by Karl Frost 2007

We spent a month by the riverside
5 men 5 women
dancers
no phones, no electricity, no disturbances
exploring proximity in our dance

Vi er i et stort lyst lokale med trægulv. Vinduer ud til naturen. Vi bevæger os med lukkede øjne.

Duften af græs og strækket gennem kroppen mens jeg kravler længere op, fletter ind og ud mellem grenene, er i kontakt med jorden, oppefra. Som barn klatrede jeg højderne og nu undersøger jeg (igen) relationen - krop og træ - nu, med værktøjskassen af greb fra dans/koreografi. Jeg tænkte ikke over, at træ bestigning kan være dans, eller kan være koreografi, jeg kunne ikke forestille mig det. Det kan jeg nu, og overvejer: Hvad er forskellen fra dengang til nu. Nu formidler jeg hvad dans og koreografi er, og hvad det ikke er. Dengang havde jeg en stærk lærdom at dans var at tælle til otte, lave splitspring og bevægelse til musik på bestemte tællinger. Nu bevæger jeg mig om et skarpt hjørne og erkender, at hos den almene dansker er tanken ligeså og hvad dans også er sirligt må forklares.

Det er tidlig i halvfemserne. Ann Crosset har inviteret en blandet gruppe dansere til at deltage i en slags 'pop up kompagni Proko', i et projekt på Oure, hvor hun var leder af Danselinjen. Samtidig med vi var dansere i hendes værker, var vi undervisere på højskolen. Vi underviste dagligt og deltog i prøver og lavede små forestillinger og turnerede rundt på Fyn og Sjælland. Vi var en blandet gruppe af dansere amerikanere, danskere, heriblandt mig selv, Tomas Richard Olsen, (som på det tidspunkt arbejdede fast på højskolen). Tomas var en barndomsven og Ann var min første contemporary lærer, da jeg gik i Gymnasiet, og nu mødtes vi igen. Vi underviste over nogle mdr. højskoleeleverne og havde prøver på La Street Song, et værk af Ann Crosset, og hun koreograferede også stykket Far from Denmark. Vi viste også nogle af vores egne små solo værker. Jeg husker vi besøgte Ærø, vi var i Odense, på eksperimentariet, og i Bellahøj Centeret. Denne sommer koreograferede jeg også en solo jeg viste i Odense på Fabrikken. Jeg husker det som en meget smuk tid og fantastiske mdr. Det var særligt at bo sammen, undervise og være på en højskole, være i proces om koreografi, hvor man kunne cykle i den smukke natur efter prøverne. Jeg gav også denne sommer også nogle houston timer til alle fra de andre sportslinjer, og danseeleverne var begejstrede. Der var en international stemning, en lethed, en sammenhæng og masser af dybde og det var et dejligt set up Ann stod for, med gode popup performances i det fynske landskab på skoler og med forskellige performance workshops.

Just traveled now from KBHN to work in Nyborg this week - Read about moving dance education from Holmen to Holstebro - discussing with myself what that might bring to the future - thinking back over that education and certain bumps in the road it has encountered along the way. ... how fine to see its most recent showings.... Looking forward to Århus ...its been a while.... its was Composer Pelle Gudmundsen - Holmgreen commissioning a work for DR Nomus Festival in 79 for Århus Gellerup Scene - that brought Ann Crosset and Cher Guertze together for first time... have Århus Fest Uge memories of sleeping on the floor under a table in a gymnasium as that is what Uppercut could afford in 84... memories of another table - Board meetings for Århus Teater ...grateful you ask us to remind ourselves of history...

Jeg er lige nu på barsel med mit første barn, så jeg tænker meget på alle de gange jeg er stødt ind i og arbejdet med stærke kvinder med er barn på armen.

I have a background in the street dance and culture as well as musicals. Both street dance and musicals deals a lot with music and rhythm and this topics starts to come back to me from my past. I have realized that music and rhythm has never left me and was always unconsciously active in my periphery as I started mostly ingage with contemporary dance. And now im trying to bring my interest and knowledge of music and rhythm in relation to dance, choreography and performing again. Dance, music and rhythm is starting to become grate companions in my artistic work.

Jeg lavede min første danse performance i Købbyen i København - hvor ham, som jeg dansede med, ængsteligt passede på nogle æg og æggeskaller, mens han udbrød "nej, nej, nej". Det var en impro performance - så jeg valgte at bevæge mig rundt om ham og sige "jo, jo, jo", sådan opmuntrende. På et tidspunkt overrækker han mig et æg. Det var meget rørerende.

Dancing in Ceres brevery factory,
Dancing in old swimming hall Spanien,
Dancing in old school
Dancing in streets,
Dancing in stage,
Dancing in all over Denmark
Dancing in Middle-east
Dancing in China
Dancing in Canada,
Dancing in all over Europe
Dancing with peoples,
Dancing for different choreographers

I just realized how my time in Århus, has give me sooooo much inspiration and edited who I am as an artist. Would I be similar kind artist and would I still living in Denmark, if I would not accept that dancing contract and move to dance into Århus? I am happy i did accept it! The journey has brought me to places I never would have thought I would get to.

A few weeks ago, I took a dance class in Barcelona, with Mónica Extremiana as a teacher. She proposed to move visualizing the body fat. I expected the movement to be slow and heavy, instead, it was light and funny. Because if we think about the characteristics of fat, it's slippery and dense, like a piece of gel that glides over surfaces leaving a trace. I thought It was very political to move with the body fat because it is taboo in society, our minds have tried to make it disappear and to think that fat is stagnant. Together with the class group, we discovered that fat is a great energy container that helps us move without getting tired. What a treasure!

Det, jeg umiddelbart kommer til at tænke på, er tidlig barndom - første gang, jeg kan huske min egen dansende krop. Det må have været i de helt tidlige 1980'ere - jeg har nok været omkring fire år og var helt obsessed med Marie Bergman Band og nummeret Love Story fra albummet Instant Energi. Jeg har stadig pladen. Og jeg ville høre det nummer igen og igen. Og igen. Jeg kan huske at danse på stuegulvet i vores treværelses lejlighed med min meget søde og dengang meget unge far. Svaje til verset.

Stille og roligt. Og så: GÅ AMOK og danse helt vildt til omkvædet. Trommer ud over de hele. Vild lykkefølelse. Vild energi. At blive svinget rundt i rummet og komme til at grine. Og så min far, der flytter nålen på pladespilleren, så vi lige kan høre den en gang til...

Life changing realization ---> turn your fucking head.
(Deborah Hay, through Tilman O'Donnell)

Jeg er 11 år gammel, klædt ud som en elver, danser og virvler rundt oppe på alteret i den lokale kirke - Vi laver mysteriespil, det er meget magisk.

Vanskeligheden ved at sidde stille, da jeg begyndte at studere. Det var hårdt i flere år, selv da jeg lærte mig at danse indvendigt.

Glæden ved at danse nøgen i det varme sommerregn - 6år og fri som en fugl. Når dans og koreografi er som bedst er følelsen der igen - 39 år og fri som en fugl.

Dansen var min følelsesmæssige ventil, da jeg voksede op og blev mere og mere teenager. Sammen med mine veninder lavede vi sports-eftermiddage, hvor vi sammen gik amok til no doubt, dizzy miss Lizzy og ride'n'thumb. Senere på efterskolen, som 'dans i mørke', til lyden af The Doors, og med månen tittende gennem de store vinduer i fællessalen. En slags kropslig identitet og følelse af frihed ved at være til.

Aarhus Kunstbygning. Could have been 2006? Esther is Crawling - a project all in black, me and another dancer moving as shadows. Bouncing, posing, crawling in the studio. Hanging out, strolling around, drinking wine in the evening. The choreographer crying because she missed her son. Residency life. Yet another amazing performance, who only was showed that one time...