

Age on Stage - INTERNATIONAL MEETING POINT



WHAT IS INTERNATIONAL MEETING POINT?

Following our well-attended seminar in 2015 we present an afternoon with lectures, discussions, film, research results, performance and mingle, all around and about age and stage.
Dansens Hus, Stockholm, March 4th 2017 at 16.30-19.30.

WHAT ARE WE GOING TO TALK ABOUT?

Sonia York-Pryce is seeking VALUE, VALIDATION and VISIBILITY of the mature dancer. As an older dancer, she is investigating attitudes towards mature dancers and questioning why they are not valued more in the current dance world. Her research highlights their embodied history and corporeal value, which places new importance on the sovereignty and visibility of the older dancer. We are accustomed to dancers 'speaking' with their bodies but the dancer's literal voice is not often heard. Through a questionnaire, sent to dancers around the world a dialogue has ensued which gives special emphasis to the mature dancer and their lived

CHARLOTTA ÖFVERHOLM / COMPAGNIE JUS DE LA VIE INFO@JUSDELAVIE.ORG WWW.JUSDELAVIE.ORG STOCKHOLM, SWEDEN

body experience. There is a need for inclusion rather than exclusion in the current dance environment. Through this research it is her aim is to give the mature dancer a voice.

Patrick Rump is the founder of GJUUM Movement Progressive, an interdisciplinary team of sports scientists, physiotherapists, sport psychologists, social workers, conditioning coaches and ballet masters who offer the advances of sport science and medicine to the needs of the 21st century dancer. They offer specially designed training methodology to enhance dancers' performance, creativity and artistry. Their aim is to educate each dancer and guide them to full body functionality, health and wellbeing. With detailed assessments, they establish the current physical state of a dancer, evaluate risk factors or areas of inherent weakness and can greatly decrease the risk of injury. The assessment also serves as a solid point of reference during rehabilitation. Their services can be offered to all professionals and students and are highly useful to young dancers whose bodies are still developing, as well as to prolong the mature dancer's career.

Cecilia Ferm-Almqvist and **Ninnie Andersson** are researchers at Luleå Tekniska Universitet, and have observed and interpreted the effects of the first workshop for seniors over 65 that Charlotta Öfverholm led in September 2016. The participants had no previous dance experience and had, prior to retiring, worked in professions ranging from kindergarten teachers to technical engineers. During a week they danced – improvised, learned choreography and created a show based on their own stories.

Anders J Larsson documented the workshop. Cecilia and Ninnie will show some of the documentation with their research, and Anders will show a second part of the work done with the seniors – a short outtake from a documentary he is making about 6 of the participants.

Fay Nenander is the moderator that takes us through the evening. Fay is a knowledgeable and committed voice when it comes to career- and medical terms for dancers both in Sweden and internationally.

Performance: Too much – A few minutes of living freedom accepting or doubting ageing, the importance of life, with witty political texts in a physical theatre and tragicomical atmosphere.

A full evening piece in just 13 min. A collaboration between British based grand diva **Wendy Houstoun**, 58, and Swedish physical theatre queen **Charlotta Öfverholm**, 51, both ex DV8 performers.



photo: Lesley Leslie-Spinks

And we end the evening with:

POTATIS

Choreography: Mats Ek

Dancers: Ana Laguna, Mats Ek
and 4 kg of potatoes.

Music: Georgi Kurtak, Bach variation

Light design: Jörgen Jansson

Length: 7 min

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ABOUT THE PARTICIPANTS



FAY NENANDER *Moderator*

Diploma in Professional Dance from The Arts Educational Trust, member of the Royal Academy of Dance (RAD) and the Imperial Society of Teachers of Dancing (ISTD) in London. She has been working as a dancer, choreographer, artistic director and teacher at several international companies and schools. Since 1976 she is a part of Balettakademien Stockholm, where she in 2005 became Senior Adviser. Fay was the initiator and director of the international conference "Ballet; Why and How?" at Balettakademien 2012 and consultant for "Beyond Ballet why and how" in Arnhem, Netherlands 2015. She was responsible for the 15th international conference of the International Association for Dance Medicine and Science (IADMS) 2005 in Stockholm and is very committed to dance medicine, dancers' career change, mental training for dancers and cultural politics. She also gives lectures internationally.



SONIA YORK- PRYCE *Lecturer / Ageism and dance*

BVA, BDM (Hons) PhD Candidate (*Ageism and the Mature Dancer*) Queensland College of Art, Griffith University, Australia.
Sonia York-Pryce is a Trans Media Artist from QCA, Griffith University, Queensland, Australia. She studied ballet and contemporary dance extensively in the UK. Since migrating to Australia she has merged this lived knowledge into her films and photography. Her film *Interprete/ Inappropriate Behaviour* recently won the Gold Award for the Pavilion Dance South West (UK) *Joie de Vivre 2015* competition for films celebrating the older dancer.



PATRICK RUMP *Lecturer / How to prolong a dancer's life*

With a background in Martial Arts competing for the German National Karate Team, Patrick has a particular interest in the application of Sports Science, Sports Medicine and Educational Science. His first involvement in dance started in 2007 when William Forsythe hired him as Director of Sports Science for the Forsythe Company. A year later, he was asked by ballerina Alina Cojocaru to come to London and help her recover from a serious injury. His collaboration with the Royal Ballet began soon after. In 2013 his involvement in the dance world continued to expand when Tamara Rojo, Artistic Director of the English National Ballet, hired Patrick's team. In 2014 Patrick founded his own company: GJUUM, Movement Progressive. (www.gjuum.com)



CECILIA FERM-ALMQVIST *Researcher, Luleå Tekniska Universitet*

PhD Cecilia Ferm-Almqvist is a Full Professor of music education at Luleå University of Technology Sweden, where she graduated in 2004 on a phenomenological thesis about teaching and learning interaction in music classrooms. Her philosophical and empirical research focuses upon democracy and inclusion in diverse music educational settings, as for example music teacher education, assessment situations in the music classroom, and special educational contexts. She has presented her work internationally at several music educational conferences and in well-known scientific journals such as RSME, PMER, BJME, IJME, VRME, and Reconstruction.



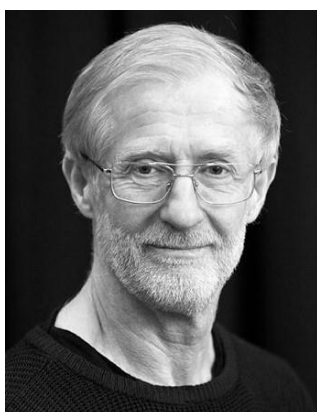
NINNIE ANDERSSON *Researcher, Luleå Tekniska Universitet*

PhD Ninnie Andersson is an assistant professor in education at Luleå University of Technology Sweden, where she graduated in 2016 on a phenomenological thesis about assessment in dance education in upper secondary schools. Ninnie has presented her work internationally at educational conferences focusing on dance as well as assessment. Beside her research she is a legitimized dance teacher with main focus in jazz dance. She has been certified in the Simonson technique by Linn Simonson and since 2013 she teaches the certification course of Simonson Method of Teacher Training.



ANDERS J LARSSON *Filmmaker / Documentation*

is a freelance photographer and filmmaker with focus on dance and stage productions both in Sweden and internationally. With premiere March 2013, he created video projections for a full evening choreography, *4 Feet Under*, by Charlotta Öfverholm, for Tanztheater Münster, Germany. He works continuously with Balettakademien in Stockholm and has several cooperations with dancers and choreographers for photo and film productions. The dance film RASA was created together with Karin Lundqvist and Tine Matulessy and showed at Gallery Young Art during 2012. Anders is educated at Berghs School of Communication in Stockholm where he now also gives courses in film making and business acumen. (www.andersjlarsson.se)



MATS EK *Choreographer, Dancer*

Ek studied dance and theatre and directed theatre at the Marionette Theatre, the Stockholm City Theatre and the Royal Dramatic Theatre. In 1973 Mats Ek joined the Cullberg Ballet as a dancer. Three years later he began choreographing for the company. From 1981 until 1993 Mats Ek was the artistic director of the Cullberg Ballet. Mats Ek's extensive production of ballets includes more than twenty works for the Cullberg Ballet, among them sensational reworks of classics like *Giselle* (1982), *Swan Lake* (1987) and *Carmen* (1992). After leaving the Cullberg Ballet, Mats Ek became guest choreographer with major international dance companies. He created *Sleeping Beauty* for the Hamburg Ballet (1996), *A Sort Of* for the Nederlands Dans Theater (1997), and *Apartment* for the Paris Opera (2000). Several of Mats Ek's ballets have been adapted for television, two of them received Emmy awards.



ANA LAGUNA *Dancer*

Laguna began her ballet studies with Maria de Avila and by age eighteen was dancing at the Real Ballet de Cámara. In 1973, she came to the Cullberg Ballet. In the 1980-1981 season, she performed with Nederlands Dans Theater, but returned to Cullberg to dance in *Miss Julie*. Her performance with Rudolf Nureyev was one of her career highlights. Other high-profile roles include the title roles in Ek's *Giselle* and *Carmen*. In 1993, she left Cullberg and began working independently. She has danced throughout the world in performances with Mikhail Baryshnikov and worked in many productions including film, television and live dance, as well as serving as a choreographic assistant with a variety of companies and countries. She has worked on the Swedish National Council for Dance Education and in 2006 was the first dancer outside the Royal Ballet to be appointed official Court Dancer.



WENDY HOUSTOUN *Choreographer*

London based director, choreographer and performance maker who has worked with experimental movement and theatre forms since 1980. Her solo works have toured in Europe, Australia and the US. Long term collaborators are composer John Avery, lighting designer Nigel Edwards who also act as directorial voices. She has collaborated with numerous artists and companies such as Lloyd Newson and DV8 Physical Theatre, Tim Etchells and Forced Entertainment, Charlotte Vincent and Vincent Dance Company, film-maker David Hinton, dancer Jonathan Burrows, performance artist Rose English, Gloria Theatre, Lumiere & Son Theatre, Ludus Dance Company in theatre and site specific pieces, films and installations. She has taught open workshops internationally and in the UK and continues to develop a mentoring role with independent artists. Wendy has received a Time Out award, a Paul Hamlyn award, a Golden Sun award, a TMA award and a Critics Award for her work.



CHARLOTTA ÖFVERHOLM *Artistic director, Performer*

Since the start of Compagnie Jus de la Vie in 1995, Öfverholm has created over 25 productions, which have toured all over Europe, North and South America and Africa. Öfverholm studied dance at Balettakademien Göteborg and at Alvin Ailey ADC, NYC, is a theatre graduate of UCLA in Film/Tv/Video and the Lee Strasberg Theatre Institute in Los Angeles. She has danced with numerous companies such as DV8 Physical Theatre/Lloyd Newson, Bill T. Jones/NYC, Sean Curran/NYC, Complexions/NYC, Farm in the Cave/Viliam Docolomansky/Prague, Roberto Galván/Tanzcompagnie Giessen, Joseph Tmim/Toláda Berlin, Ramon Oller/Metros Barcelona, Robert Poole/Ballet Linz, Cie Corinne Lancelle/Paris, Dorte Olesen and Björn Elisson Kompani in Stockholm among others. She also choreographs commission works, films and documentaries.

MORE INFORMATION

Manager Anna Cederberg, anna@jusdelavie.org +46-70-910 3821

Technical director Tobias Hallgren, tobias@lumination.se +46-70-974 3608

Artistic director Charlotta Öfverholm, info@jusdelavie.org +46-70-566 7939

Following the success of the festival *Fucking Burn It - Age on Stage* in 2015:

After 25 years they have nothing more to prove. Only the strong longing to be themselves, to mold what means the most – to shake the world wordlessly, bottomless and carefree. And they fucking burn for it! Age on Stage is a project created by Öfverholm presenting maturity on stage, questioning the norms in the dance field through international productions with dancers over 45, workshops for people over 65, festivals and seminars. www.ageonstage.org