

REPORT
MEET AND GREET SEMINAR ON CHOREOGRAPHY
BESTEMORSTUA
24-26 August 2015



Led by Amanda Steggell. Professor/choreographer, KHIO with:
Ist year students. MA choreography. Karen Eide Bøen, Roza Moshtaghi, Shi Pratt, Simen
Korsmo Robertsen, Kristian Støvind and Bente Alice Westgård.
Professor/choreographer Anne Grete Eriksen (KHIO), and visiting artist/lecturer
Miyuki Karamura (Tokyo University).

BESTEMORSTUA is administrated by Oslofjorden Friluftsråd. It lies on the shore in
Bunnefjord, just a 15-minute journey by car from central Oslo. It affords panoramic
views over the fjord, a sense of tranquillity, of being surround by 'nature' - a retreat from
the hustle and bustle of the city, visible in the distance across the water. The location
was chosen to create focused yet relaxed social atmosphere.



This is the setting for a 3-day excursion/seminar where master students and professors could get together and present and discuss their perspectives on choreography. The intention of the seminar is to set the tone for future exchanges and collaborations within the framework of the 2-year master course.

Students were given two tasks prior to the excursion;

- In cooperation, plan and prepare mealtimes within a prescribed budget.
- By way of introduction, to prepare a 5 min self-presentation describing their choreographic interests and ambitions in relation to the MA programme.



Anne Grete Eriksen, Amanda Steggell and Miyuki Karamura prepared longer self – presentations of their artistic work and research interests, introducing approaches to artistic research and research-based teaching.



The participants from KHIO have backgrounds from diverse regions of Norway, The UK, Iran and Israel, an aspect that was reflected in the food prepared by students. Guest artist Miyuki Karamura was invited to share her insights from her career as artist and teacher in Tokyo, increasing the cultural diversity of the group. Through the presentation of her *Migratory Book* project she brought issues of immigration and 'belonging' into question, inspiring discussions about how different life experiences influence/form a contextual layer in relation to one's work. The migratory aspect of choreography as drawing from-, and practiced in different environments, over varying

time-scales and multiformated expressions, was also present in talks by Anne Grete Eriksen and Amanda Steggell. To name a few; large-scale, multimedial outdoor dance productions, 'moving memory' (how dancers are able to reconstruct movements after several years of passage), creating reflexive spaces and a sense of 'belonging' in a public and the shifting contexts of choreography in contemporary society.

The combination of cohabitation, formal presentations and roundtable mealtime discussions, as well as a scatter of recreational activities (such as walking, swimming or simply being in the landscape) led to a rich, intense, engaging and reflexive three days.

It is not uncommon that students who accept places in educational programmes do so on the recommendation of others, while paying less attention to the background and work of the academic staff that will guide them through their education. The seminar sought to rectify this situation, posing an opportunity to generate some common ground within the student/teacher group, while building bonds between students. (As one student put it; *we are sharing lunch in Tel Aviv and will share dinner in Tehran, a cultural exchange that cannot happen in reality....* and so the discussion continues.)

