

REGISTRERINGSDATUM: 2013-06-18 DIARIENR: U 2012:12/2013/7
 INDATUM: 2013-06-16

DOKUMENTDATUM: DOKUMENTBET:
 INGIVARE: Organisationskommittén för inrättande av en ny
 högskola som omfattar verksamhet vid tre konstnärliga
 högskolor i Stockholm U 2012:12
 103 33 Stockholm

ÄRENDE: Rekrytering av konstnärlig professor till profilmrådet
 Kroppsliga och vokala praktiker. Tillskrivelser finns.

SKRIFTVÄXLING	ÄMNE	INDATUM	UTDATUM
1 Jozef Frucek	Ansökan med bilagda handlingar finns hos kommittén	2013-08-15	
2 Lena Hoel	Ansökan	2013-08-15	
3 Elisabeth Belgrano	Ansökan	2013-08-15	
4 Annacarin Nilsson	Ansökan, Komplettering 2013-08-28	2013-08-16	
5 Ben Spatz	Ansökan	2013-08-13	
6 Dijana Lancarevic	Ansökan	2013-08-16	
7 Ute Wassermann	Ansökan, 4 cd-skivor, 1 dvd	2013-08-16	
8 Katarina A Karlsson	Ansökan	2013-08-16	
9 Ottiliana Rolandsson	Ansökan	2013-08-16	
10 Massimiliano Braviava	Ansökan	2013-08-16	
11 Marie-Andrée Robitaille	Ansökan	2013-08-16	
12 Sarah Many	Ansökan	2013-08-17	
13 Lotta Gahrton	Ansökan	2013-08-19	
14 Xenia Pestova	Ansökan	2013-08-17	
15 Nicholas Brown	Ansökan	2013-08-16	
16 Alex Nowitz	Ansökan, komplet tering 2013-08-27	2013-08-16	
17 Lena Hoel Aldén	Komplettering av ansökan	2013-10-05	
18 Johanna Garpe	Ansökan	2013-12-23	



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UNIVERSITY | KONSTNÄRLIGA (http://www.uniarts.se/in-english/recruitment/professor-to-profile-area-bodily-and-vocal-
OF THE ARTS | HÖGSKOLA

practices)



Professor to Profile Area Bodily and Vocal Practices

Dnr U2012:12/7

Last date for submission was August 16, 2013

As a part of the Swedish government's initiative to promote artistic research, Stockholm University of the Arts will be inaugurated on January 1, 2014. DOCH, University of Dance and Circus, the University College of Opera, and Stockholm Academy of Dramatic Arts will merge in order to create a leading international research milieu.

This milieu will develop in close dialogue with the surrounding artistic and cultural community, and shall constitute a dynamic driving force in the advancement of artistic knowledge, as well as promote the role of the arts in societal development. The three university colleges involved in the venture presently work within four fields of research: Choreography, Media, Opera, and Performing Arts.

Stockholm University of the Arts is seeking applicants for position of Artistic Professor for the Profile Area, Bodily and Vocal Practices

This area of research explores techniques, methods and systems for the articulation, interpretation and communication of creative ideas and visions through the use of body and voice. The central questions at issue concern notions of interpretation and physical performance; however, an aspect of this research also entails pedagogical and didactic approaches and forms of knowledge, as well as issues of sustainability in artistic and other forms of practice. Both individual and collective processes become objects of research. These may arise out of various materials, compositions and contexts. Related modes of critical inquiry enable thinking of the body and voice in terms of social and political space, which in turn brings to light the ways in which corporeal practice expresses conventions, norms and coded systems, while creating the potential to challenge and re-evaluate them. Ultimately, research in this area investigates the interplay between practice, technique and interpretation, and develops knowledge of the ways in which these processes can be verbalised and communicated to others.

For more information about the research area see the link in the right column.

Job Description

In Stockholm University of the Arts' venture in artistic research, the professor is expected to constitute a driving force in the organisation of the new research milieu, and will be expected to contribute to the ongoing work at the university. The professor will be responsible for the development of the profile area, Bodily and Vocal Practices and will be accorded individual time for research by agreement. The position involves developing ideas for, and participating in collaborations and networks; initiating, supporting and advancing research projects; and involving existing research conducted at each respective university into activities at Stockholm University of the Arts. The professor's duties will also include teaching and supervising at all academic levels. Other important tasks are analysing and keeping up to date on artistic research nationally and internationally, as well as creating collaborations by communicating Stockholm University of the Arts' research endeavours to artistic milieus, individuals and other sites of interest to the university. As this research venture is unique in scope and an object of medial and political attention, it is important to represent Stockholm University of the Arts publicly in matters related to research.

Qualifications

To qualify for the position of professor of artistic disciplines, you must have demonstrated artistic and teaching expertise in accordance with Chap. 4 of the Swedish Higher Education Ordinance. Artistic expertise is demonstrated through independent and innovative artistic practice at a high international level. Teaching expertise is demonstrated through the ability to develop, lead, and implement education of superior quality on different levels, or equivalent expertise within the applicant's artistic field.

The applicants' qualifications for employment as a professor will be assessed by experts within the artistic field specified by each applicant.

Criteria

As criteria for the decision, the degree of such qualifications as are required for eligibility will apply (Higher Education Ordinance, Chap. 4), that is, artistic and teaching expertise.

In addition to artistic and teaching expertise (where artistic expertise will be weighted more heavily) the following criteria also apply, in this order:

- the applicant's ideas for developing the profile area Bodily and Vocal Practices relevant experience connected to the profile area
- documented ability to cooperate
- strong communicative skills, ability to represent the university in public
- strong analytical skills pertaining to research and the research community, with focus on the future
- Ability to cooperate with the surrounding community
- Experience of gender and norm-critical perspectives

Extent of Position

The position involves full-time employment for three years, with a possible extension in accordance with the Higher Education Ordinance, Chap. 4, Paragraph 10.

Application

The application should be written in English and sent in three identical copies. It should state:

- which position is being applied for (profile area and D. no.)
- the artistic subject chosen for professorial assessment

It should also contain the applicant's

- CV/résumé, attested by copies of academic records and other documents attached, including:
- artistic qualifications
- teaching qualifications
- the applicant's ideas for developing the profile area Bodily and Vocal Practices (approx. 2 pages)
- experience in administration and leadership
- experience of cooperation and communication

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For further information please contact

Anna Lindal

Head of the Research group, tel +46 8 405 48 69, anna.lindal@regeringskansliet.se (<mailto:anna.lindal@regeringskansliet.se>)

Eino Örmfeldt

Chair of the Organization Committee, tel +46 70 888 15 53, eino.ormfeldt@regeringskansliet.se (<mailto:eino.ormfeldt@regeringskansliet.se>)

Union representatives:

Johanna Kemi

Ombudsman SACO/SULF, tel +46 8 505 836 24, +46 70 796 36 24, jk@sulf.se (<mailto:jk@sulf.se>)

Catharina Öhrberg Vonkavaara

Ombudsman Lärarförbundet, [catharina.orberg.vonkavaara](mailto:catharina.orberg.vonkavaara@lararforbundet.se)

[@lararforbundet.se](mailto:catharina.orberg.vonkavaara@lararforbundet.se) (<mailto:catharina.orberg.vonkavaara@lararforbundet.se>)

Martin Hjort


Ombudsman ST, tel +46 8 790 52 44, +46 70 261 70 55, martin.hjorth@st.org

(<mailto:martin.hjorth@st.org>)

Links

[Profile Area Bodily and Vocal Practices \(/in-english/research/profile-areas/profile-area-bodily-and-vocal-practices\)](#)

Research Strategy

 [Research Strategy 20130614 \(/MediaBinaryLoader.axd?MediaArchive_FileID=8a657890-4c8b-4a95-a53d-7ea4604cced6&FileName=Research+Strategy+20130614.pdf&MediaArchive_ForceDownload=True&Time_Stamp=635520097733256250\)](#)
(pdf, 81 kB)

Stockholms konstnärliga högskola

Den 1 januari 2014 etablerades Stockholms konstnärliga högskola. Den nya högskolan ska vara ett ledande lärosäte för konstnärlig forskning och utbildning, och en drivande aktör i utvecklingen nationellt och internationellt. I Stockholms konstnärliga högskola ingår DOCH Dans och Cirkushögskolan, Operahögskolan och Stockholms dramatiska högskola.

Kontakt

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104 50 Stockholm

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Linnégatan 87

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Fiskargatan 14,
11620 Stockholm
johanna.garpe@live.se
Tel: 0768-608852

Stockholm 23/12 2013

Ansökan till professor i Kroppsliga och vokala praktiker, dnr 2012:12/7

Jag ansöker om professuren i Kroppsliga och vokala praktiker.

Hälsningar,

A handwritten signature in black ink, consisting of a stylized, cursive 'J' followed by a series of loops and a final 'a' shape.

Johanna Garpe

Dnr U2012:12/6
 Johanna Garpe (19670209-9307)
 Fiskarg 14
 11620 Stockholm

Whales exhalation/equestrian dressage/the zoon politikon
- application for professorship in the profile area Concept and Composition

Normative aspects in concept and composition are quite apparent to me and I see an urgent need for transdisciplinary research in this field. The battle against norms and models (the ones which easily become normative) is constant. We demand of artistic works that our lives and our questions on life and society should be represented. The forms the artists choose should transport or counter point our questions, messages and revelations.

But do they?

What are the obstacles for the critical, the free and the explorative?

What are the tools, both practical and conceptual, needed for these emerging practices?

Research in the areas of concept and composition will benefit and develop the various disciplines through artistic practice, critical analysis and methods of choice. The creation of Stockholm University of the Arts seems to provide the right soil for rich transdisciplinary explorative work to emerge.

"Political questions are far too serious to be left to the politicians" Hanna Arendt

My background lies in directing opera, music theatre, theatre, in teaching art college education on BA/Master and PhD-level, as a dramaturge for newly written plays and operas, playwright, singer, producer of collaborative international art projects - but the major part of my artistic work has been conducted in the transdisciplinary art form, opera (I prefer Walter Felsenstein's term Musiktheater - but that is a fight I cannot win). White, European, middle or upper class male artists originally created a massive predominance of classical opera repertoire, reinterpreted over the centuries. Of the newly created works (unfortunately seldom performed) men still predominate in writing, composing, conducting, directing and creating the visual form for the performances.

Classical opera stories are full of suicidal sopranos- often willingly sacrificing their lives for a higher goal. It is burdened with conventions in characterization, orchestration and narrative, forcing art practitioners today to try to find new ways of making the stories and the characters relevant. Another common contemporary strand states that opera should confine itself to dealing with eternal feelings (whatever they are) detached from context or society -in other words, far away from Aristotle's description of human beings as " zoon politikon".

The on-going theme of my artistic career has for the last 20 years been focused on the concept of the "Other(s)" from various angles described by F Hegel/ S Beauvoir/ J Kristeva and E Said. In my stage productions I am constantly exploring the normative versus gender, and also versus ethnicity, religion, sexuality, ability/disability and age.

My research conducted at Stockholm University of the Arts would be a critical research on the normative aspects of opera, involving composition (both musical and visual), dramaturgy, character, narrative, and orchestration to explore new pathways beyond the norm.

Questions which haunt me- Dramaturgy after resurrection

In today's mainstream American movie - film being the art form which has the most influence on the public today- the structure of dramaturgy/composition, with very few exceptions, is a constant. In 1843 Karl Marx said, "religion is the opiate of the masses" could this same be said about traditional storytelling as escapism? Certain elements in traditional Aristotelian dramaturgic patterns based on "Poetics" from 335 BC refer to well known facts: we are born, we live and we die (beginning/middle/end). But those are our only certainties) Does this conventional dramaturgy relate to real life?- and if not- why does it still have such an immense impact? Is there a climax (or Aristotle's expression "catharsis") in every life? Is there a constant development? The traditional dramaturgic model with the picture of the whale that towards the end has a climax (exhalation)- refined by Chekhov's rule of the gun being exposed in the first act which subsequently has to be fired in the third act- not only has a didactic element to it, it is an imperative. We should act, we should progress, in other words, we should die changed. But do we? If we look at history it is not at all cut and dried.

In Cormac McCarthy's novel "Blood Meridian" the violence, a slow-paced, partly overwhelmingly tedious on-going slaughter of native Americans in the 1800's is depicted not as thrilling in any way- but as mundane as eating or sleeping. A dramaturgy miles away from the whale's exhalation.

What alternative dramaturgical patterns could be identified, explored and shared that maintain a critical evaluation of both actions and inactions?

Composition or backward dressage?

Opera is a transdisciplinary art form combining visual composition, choreography, acting, musical composition, concept, dramaturgy, text, gestaltung, new technology etc. In opera these compositional elements are often juxtaposed, shifted, shuffled around, counterpointed - partly because of the stylized nature of the works, but also because of the heavy reliance on the "classics" have created a constant need for new experimental interpretations of these works.

That said, there are often negative remarks on new forms of composition "it didn't fit in, it was a gap in the form, it faltered". Sometimes the critique might be relevant- but sometimes the composition simply has no existing forum to fit into.

Shock and disgust met Stravinsky's "Rite of Spring" in 1913 where the avant-garde nature of the music and choreography at the premiere was considered an outrage, a piece which is now, 100 years later, standard repertoire and considered "beautiful music". Forms of composition are always changing since our references are changing over time. But composition exists everywhere- from a three-course meal, to how we place ourselves in a room filled with strangers.

In Equestrian Dressage (which is called the only truly egalitarian event at the Olympic Games, since men and women compete together) the competition programme is composed after a well known pattern and includes parameters that easily could be identified in works of art: density, spatiality, pace, agility, width, weight. What are the

new parameters and orders, maybe invented in other disciplines, that can form patterns possible to share with other art forms? And to reference Baz Luhrman's Strictly Ballroom, which are the "forbidden steps" in terms of composition today?

The research platform - a dock for captains

The development of the profile area will commence with interesting artists docking onto the research platform in the form of researchers, artists in residence, students and teachers. This process will not come with already fixed ideas on how the area could or should be developed or which questions should or could be investigated, since the artists are the captains who show the direction with her/his own compass. This goes for methods, processes and choices of themes. The platform should be a conduit for artistic reflection and act to provide space for other processes which are not possible in everyday artistic practice. When describing ideas for developing the area, I see my own research into normative critique in opera as only one of the many possible docks where other research projects could link to - closely or loosely. UniArt should embrace the absolute subversive power of personally articulated artistic research.

- Develop vital and courageous transdisciplinary Higher Artistic Seminars with focus on Concepts and Composition- and make room (read Time) for professors, senior lecturers, PhDs and invited guests (regional, national, international with expertise both from within and other related disciplines) to participate and present their research
- Create new formats for talks, seminars and presentations of subjects relevant to the students, teachers and the professional field in art and other related disciplines that will strengthen the links between them- and open up the research platform as a welcoming and stimulating environment
- Attract interesting doctorate students to apply to the programme and advocate the profile area and the possibilities the platform could engender
- Create Workshops/ labs/ residencies with transdisciplinary research groups to inject new impulses to UniArts (initially looking at involvement from students in research projects in the form of open labs prior to making any new fixed courses)
- Create a publication to support dissemination of results, to share gained knowledge and raise the UniArts research profile, both in the Nordic region and internationally
- Showcase research performed in Stockholm Uniarts in suitable and accessible forums
- Participate in international, national and regional conferences to promote exchanges of ideas

Curriculum vitae

Positions

Professor in opera, University College of Opera in Stockholm 2011-

Counsellor for Cultural Affairs, London 2004- 2008

Freelance Director 1993-2002, 2008-

Academic merits- Education

Master of Fine Arts in Performing Arts and Media with a major in Directing for Performing Arts, Stockholm Academy of Dramatic Arts, 60 Higher Education Credits 2011

Master in Fine Arts in Performing Arts in Directing Opera, University College of Opera, 120 Higher Education Credits, exam 1993

Leadership- Högskolan i Gävle 7,5 Higher Education Credits, 2009

Marketing and Organisation theory Uppsala Universitet 15 Higher Education Credits, 2010

History of Ideas, Stockholm University, 37,5 Higher Education Credits, 1995

Courses at Stockholm Academy of Dramatic Arts between 1994-1999

-Dramaturgy

-Alternative Dramaturgy

-From Prose to Script

-Scriptwriting for film and tv

-Image production

Board of Directors assignment

Stiftelsen Folkoperan styrelse (Folkoperan Foundation board), 2002-2007

Swedish Film, media and theatre Directors union 2000-2003

The Swedish Union for Performing Arts and Film, dept 109, 1999-2000

Representing The Swedish National Agency for Education on the board for the Swedish School in London 2004-2007

Swedish Arts Council, reference group for composers grants, 2002-2003

Languages

English (*excellent*), German (*good*), French (*good*) Italian (*good*)

Artistic qualifications

Stage direction

I am currently working on *Karl Gerhard* a new written play by Irena Kraus for Stockholm Stadsteater

2013

Peter Grimes, B Britten, Royal Opera House Stockholm where I moved the original story set in a village in England 1830 to the Swedish welfare state in the late 1940's with its harsh demands for conformity. An ensemble of 80 on stage for most of the three hour long performance- we worked with conformity/diversity/ ability/disability.
set: Per A Jonsson, Cost: Nina Sandström, Light: Thorsten Dahn Video projections: Sotuda

2012

Nostra Sera, University College of Opera Exam Production at Royal opera House Stockholm
With hardly any props, set or costume we explored gender, twisting the classical opera characters around.

2011

Dialogues of the Carmelites- liberty, equality, sisterhood, F Poulenc, Royal Opera House in Stockholm, main stage. I set the piece in its originally intended time; France the years around the French revolution, with anachronistic references to France's recent burqa ban and a minority xenophobic party in the Swedish parliament. A portrait of a religious group with other values denied their rights against the backdrop of the French revolution's slogans.
set: Per A Jonsson, Cost: Nina Sandström, Light: Thorsten Dahn, Choreography: Håkan Mayer

Skall, J Garpe, Showcase at The Royal Dramatic Theatre
I dramatized and directed part of Kristian Lundberg's novel "Yarden"

Don Giovanni, W A Mozart, revival Drottningholms Court Theatre

2010

Tamerlano, G F Händel, Internationale Händel Festspiele Göttingen/ Germany
The production evolved around the themes of power, powerlessness and cultural identity. In terms of composition I wanted to explore the chamber play with minimalistic contemporary set/costumes where the composition of the performance would depend solely on movements in the room and the singers relations.
Set/Costume: Martin Kukulies (Germany)

Don Giovanni, W A Mozart, Drottningholms Court Theatre and Swedish Television.
Third production at Drottningholm. In the iconic piece I focused on the class perspective and the paradigm shift where the aristocracy was losing its power, juxtaposing three parallel times: feudalism/ pre-French revolution / revolution in terms of values, relations, choreography.

2009

Il Coronazione di Poppea, C Monteverdi, Drottningholms Court Theatre

The three productions I did at Drottningholm were an interesting explorative period where the very specific context of the old theatre with gold chandeliers, two seats for the king/queen etc was taken into account as an active participant in the production. I wanted to explore how contemporary we could be in terms of form and gestaltung without violating the actual room (not the social context of the space- which I questioned without embarrassment). I think I got to know the participant "The Theatre" quite well by the second production.

Cost: Karin Erskine. Light: Thorsten Dahn. Choreography: Håkan Mayer

2008

Il Ritorno di Ulisse, C Monteverdi, Drottningholms Court Theatre

Fist production at Drottningholm Court Theatre. I didn't do any period movements or positions- but needed to find another form for expression which correlated with the boundaries/possibilities of the theatre. In retrospective it went for light/density in the room/ colours/ pace. The theatre itself could sort of spit back certain ideas, whereas other ideas the theatre would embrace.

Cost: Karin Erskine. Light: Thorsten Dahn

(2004-2008 Counsellor for Cultural Affairs, Swedish Embassy, London, UK)

2003

Abduction from Serail, W.A. Mozart, revival for tour, Riksteatern och Folkopera

Set: Christian Friedländer. Cost: As Oland

2002

As You Like It, Stockholm Stadsteater

I worked in a Shakespearian gender bender landscape. Unfortunately some of the male actors were not so eager to wear skirts and handbags, whereas the women were much more open for the more ambiguous sexual identity. Set/ Costume: Maja Ravn, Music: Martin Gjerstad. Choreography: Bill Holmberg, Light design: Patrik Bogårdh

Merry Widow, Oper Bonn

New version with international singers on the main stage.

Set: Lars Åke Thessman, Cost: Karin Erskine

Abduction from Serail, revival with new singers for a touring production with Riksteatern

2001

Merry Widow, television production Swedish Television/Gothenburg

Katrina, R Liewendahl och J Mattson new version for Swedish Theatre in Helsinki

Mahagonny, B Brecht och K Weill, Vasa Svenska teater

Set/ Video/Light: Erik Berglund

Here we worked with video throughout the show, where the actors/ singers were interacting with filmed material. The original gold diggers getting caught in Mahagonny, the "city of sin", was here interpreted as them becoming internet addicts.

Dorian Grays Portrait, revival with new cast, Malmö City Theatre

2000

Kaspar Hauser, new written musical, Malmö Opera

A new musical for the main stage in the opera house with soloists and chorus. The music was composed by Tambourine Studios and I was part of the whole process in dramaturgy, libretto, building the interludes and the orchestral sections to go with the play. Set/ Costume: Maja Ravn.

Abduction from the Serail, W.A Mozart, Confidencen/ Folkoperan

Set: Christian Friedländer. Costume: As Öland. We worked with Edward Said's book "Orientalism" and juxtaposing the Orient and the Occident, highlighting the stereotypes in Mozart's colonialist piece in a slightly ironic way.

Dorian Grays portrait, own play based on Oscar Wildes novel, Malmö City Theatre.

I dramatized the novel and directed the production for the main stage.

Set/ Costumes: Maja Ravn

Kristina, J Forsell och H Gefors, Södra teatern in collaboration with University College of Opera, Stockholm. I made a short version of the opera, intertwined with Kristinas own aphorisms, poems, dances and Swedish folksongs

1999

Trassel på tråden, C Bartosch, Teater Plaza, Stockholm

Newly written opera in cooperation between Stockholm Capital of Culture Office/ Plaza and University College of Opera/ Royal College of Music

Set/ Costume: Per A Jonsson. Light: Erik Berglund

Solitario, E Runefeld och YQ Arkvik.

New written opera in cooperation between Stockholm Capital of Culture Office/ Plaza and University College of Opera/Royal College of Music Stockholm. This production still means a lot to me: The text and music were excruciatingly difficult. The text had no clear characters or development and the music was not (in a traditional meaning) dramatic. Together we found a form of a staged requiem. Set/ Costume: Per A Jonsson. Light: Erik Berglund

The Tales of Hoffman, Offenbach, Vasateatern, Stockholm
 Cooperation between Royal Opera House in Stockholm and University College of Opera. I made a shortened version and wrote new dialogue to the piece. We worked with filmed material where the singers were interacting with the video parts in a combo between dream play/ and hyperrealism
 Set/ Light/ Video: Erik Berglund. Costume: Gunilla Pettersson

Rakes Progress, Stravinsky, Uppsala City Theatre
 Set: Tore Saether, Costume: Görel Engström

Katrina, S Salminen, revival Islandiahallen, Mariehamn

1998

Hjalmar Gullberg, Malmö Opera
 I directed a production with singers, orchestra and actors on Malmo Opera's main stage with poems and songs by Hjalmar Gullberg

Così fan Tutte, Regina Teatern, Stockholm
 A production where I wrote new texts and made a shortened version and put the story in the frame of a bachelor party going to hell- where the stage was the table where the audience also were eating the wedding dinner at a wedding that never came true.
 Set/video: Johanna Schartau

Glada Änkan, revival with new singers, Gothenburg opera

Katrina, newly written music theatre piece for an ensemble of 80 singers/actors/ five children and (unfortunately) one cow. text: R Liewendahl . Music: J Mattson based on Sally Salminen's novel, in conjunction with Åland celebrating 75 years of independence. Nordic singers and orchestra. Set/ Costume: Per A Jonsson

1997

Mästerkatten, Royal Opera House , Stockholm. Newly written opera for children, main stage.
 A large-scale opera for children on the main stage with chorus. We worked in a very stylized visual concept with abstract movements performed by the opera chorus. Set/ Costumes: Peder Freij. Choreography: Susanne Jaresand. Light: Torkel Blomqvist

Merry Widow, F Lehar . Göteborg Opera main stage. Kerstin Klein Perski wrote a new libretto after my concept. The piece, originally set in Paris amongst aristocrats and cancan dancers, was moved to a political arena at " Hotel Europe" in Brussels where a small nation in the middle of nowhere was lobbying desperately for membership in the European Union, putting on a heavy handed promotion event with strippers, folk dancers and patriotic songs. It was reviewed as a post modernist deconstruction of Merry Widow- which I strongly disagree with since postmodernism never had me in its grip. Partly deconstructed yes- but that is something else.
 Set: Lars Åke Thessman. Costumes: Karin Erskine. Light/ Video: Erik Berglund, Choreography: Terence Etheridge

1996

Cenerentola, Oper Kiel

I used a normative critique of the cenerentola story, making a feministic reading of a story which took place inside a cartoon- with beauty competitions on catwalks resulting in catfights and destruction of the whole room with lots of dance that I choreographed.

Set: Katrine Wiede (Germany)

Così fan tutte, University College of Opera Exam students at Royal Opera House, Stockholm

Set: Per A Jonsson

1995

Il Signor Bruschino, Rossini, Folkoperan and Black box Theatre/ Oslo in cooperation with University College of Opera in Stockholm

Set/ Costumes: Per A Jonsson

Grabbhalvan, B Malmroos, Norrlandsoperan

New written opera for secondary schools. Set: Per A Jonsson

Mediet, Menotti, Södra Teatern, Stockholm in cooperation with Södra Teatern

Set: Ilka Isaksson, Costume: Ulrika Wedin, mask: Gunilla Pettersson

1994

Dido och Aeneas, B Britten, Kangasniemi Festival

A production based on 100% improvised material where I started working with conductor Mark Tatlow, with whom I cooperated on 6 productions

Actaeon, Charpentier, Sibelius Academy at Kulmakamari teatteri, Helsingfors

1993

Pelle Svanslös, E v Koch, Malmö Musikteater

My first production-with singers/actors from the ensemble. I rewrote the text and the original cat-story ended up in a Swedish suburban school yard where severe bullying took place.

Dramaturge

Kasper Hauser, Malmö opera 2001

Katrina, Mariehamn and Svenska teatern in Helsinki 2000

Grabbhalvan, Norrlandsoperan 1994

Solitario, K-98-1999

Trassel på Tråden, K-98- 1999

Mästerkatten, Kgl Operan 1997

Dramatist/ Script Writer

Dramatized *Dorian Grays Porträtt* / Malmö Stadsteater

Dramatized *Yarden* / Dramaten och Stdh

TV-production

Glada Änkan/ SVT Göteborg- collaborated on storyboard and editing

Other televised productions:

Don Giovanni/ Swedish television

Kaspar Hauser/ Swedish television

Other artistic activitySinger

1996-1997

Soloist at a baroque festival Åbo/ Finland

1996-1997

Serpina i la Serva Padrona by Pergolesi tour in Finland

Soloist in oratorios and chamber music

1990-1992

Small solo parts at Drottningholms Court Theatre and chorus

1991

Soloist in Royal opera House production of "Don Juan Freestyle", Södra Teatern

1988

soloist in Jeanne D'Arc at Royal Opera House in Stockholm and Bergen Festspiel in Norway

Actor

1994 Kameliadamens kärlek och död, Upsala Stadsteater

Pedagogic experience/ teaching qualifications

Recent pedagogic experience:

Professor in opera at University College of Opera in Stockholm (OHS) 2011-

Guest Tutor in concept and composition for set designers and costume designers (Stockholm Academy of Dramatic Arts 2013)

Visiting lecturer in concept of costume in drama classics for set designer students (Stockholm Academy of Dramatic Arts 2012)

Created a Masters programme for operadirectors- also principal tutor for the programme 2012-2013. Course elements: Concept, Composition, Process, improvisation, music dramaturgy, dramaturgical structures and tools, artistic leadership and the artistic process, Artistic Reflection, Small stage, Big Stage, New written opera, language, elective course, working with opera chorus

Created a new course in advanced stage practice for opera singers- also teacher of the course 2013. Course elements: Gestaltung, artistic reflection, audition technique. (OHS)

Created and taught a course in concept for big stage for opera- for set designers, directors (OHS in collaboration with Stockholm Academy of Dramatic Arts 2013)

Created a course for opera translation- 2013

Together with OHS PhD student Jonas Forsell we have created a course which contains a series of seminars, lectures and practical works for advanced students which will link into his PhD research.

Created a course "*Beyond the norm in opera*" 2013 where advanced students will explore traditional repertoire outside their vocal range.

Created and taught a preparatory course in artistic research on MA level which runs during the two year programme for singers, directors, pianists, church musicians. The course consists of seminars, creative writing, lectures by researchers and own reflective work (OHS and Sköndals Högskola 2012-)

Taught exam works in *critical artistic reflection* for exam students at BA and Master level (OHS 2012-2013)

Associate tutor for doctorate students in opera composition working on opera and text. (OHS)

Directed a performance with BA/ Master exam students in singing (2012 OHS at the Royal Opera House)

Tutor for Master students in Law, Social Sciences, Art History as part of their Apprenticeships at the Press, Info and Culture dept. at the Swedish Embassy in London

Opponent on 50% doctoral seminar

Created and lead a gender and normative critique education for the OHS staff and students with lectures, workshops, seminars (2012-2013)

Created a series of seminars and lead education on Swedish culture in the UK (2004-2008)

Early years -Teaching experience

Teaching freelance singers auditioning technique (1994-2002)

Visiting lecturer in acting for singers (OHS 2-4 months/ year 1991-2000)

Visiting lecturer in acting for singers (1994, 1995 Sibelius Academy, Helsinki)

Substitute teacher in Music, Swedish, Maths, English and History teacher in primary and econdary schools in Stockholm after finishing high school 1985-1988

Substitute teacher in music, piano and singing in Municipal music schools (*Kommunala musikskolan*) 1985-1988

Experience in cooperation and communication

As stage director:

In large-scale opera and theatre productions every days' work involves massive cooperation between all the individuals in the production, as well as with external contacts, the audience and the press. When a performance reaches the audience collaborations on a micro and macro level have taken place for years, often involving hundreds of people. As a stage director I find myself involved in many of these collaborations to various degrees.

As Cultural Counsellor:

During 2004-2008 In London, the diplomatic position I held was based heavily on networking and collaborations on art projects. The list will be too long to mention all the cooperative projects I led - see below a couple of examples of cooperations I initiated and project managed, together with various partner organisations:

"Small feet go far" Childrens culture festival in London with 50 Swedish/ UK partner organisations in Literature, Theatre, Film, Design, Fine Art. Cooperating with amongst others: Royal Dramatic Theatre, Unga Klara, Riksteatern, London Film Festival, Unicorn Theatre, Hampstead Theatre, ZebraDans, Ministry for Education (UK), Arts Council Sweden, Arts Council England, Bonniers, Swedish Film Institute, British Film Institute, Swedish Institute

The Outsiders- Festival of experimental sounds and films with UK/ Swedish artists concerts, film screenings and seminars at The Vortex, Cafe Oto and Institute for Contemporary Arts in London

Design year 2005- design exhibitions "Beauty and the Beast" and "Designed in Sweden" at Museum of London and Crafts Council.

Fashion exchange project between Central St Martins School of Art and Design and Beckmans. Students from the two colleges worked together in the UK and in Sweden and collaborated on the theme of national identity/prejudice- which resulted in a exhibition at Kulturhuset "Pride and Prejudice" in Stockholm and "Cut on the Bias" PM Gallery in London.

Greener than Thou- sustainable architecture

Exhibition and a series of seminars on sustainable architecture with 10 Swedish/ UK architect companies.

Classified- in conjunction with Carl Linnaeus tercentenary, a large-scale work on research /art /landscape architecture. Amongst the projects were:

- *Classified!* An exhibition with live animals in cooperation with London Zoo,
- *An Ordered Mind- National Schools project- Linnaeus* in cooperation with Royal Geographical Society,
- *A Tribute to Linnaeus-* an gold medal awarded contemporary garden with references to Linnaeus presented in London and Gothenburg in cooperation with Chelsea Flower Show/ Swedish Institute,

- *Systems and Passion*-exhibition in cooperation with Queens University Belfast, and seminars, talks with UK and Swedish researchers in taxonomy, botany, geography, fine art
- *How to become a Nobel Laureate*, seminar with Swedish Academy
- *The Great Linnaeus School Challenge*- an interactive exhibition for secondary schools, art exhibitions in Wales, Scotland and England, an educational work for children in cooperation with UK libraries, seminars in cooperation with Universities, Research Institutes and Art Organisations,
- a new card game on taxonomy in cooperation with The Linnaeus Society etc.

From Sweden- a music project with focus on classical music and jazz exploring musical common ground between Sweden and the UK. The project put on around 30 concerts with orchestras, soloists, ensembles, presenting music by known/ unknown composers from Sweden/ UK at the Barbican, Wigmore Hall, Queen Elisabeth Hall, St Pauls Cathedral, BBC, Royal Festival Hall. Besides the cooperation with the music venues there was a long list of sponsors and funding bodies.

Dialogues at the Residence

Series of seminars that ran for two years on different topics for instance " The Importance of Literary Prizes?" with representatives from all the prominent Literature Competitions in UK and the Swedish Academy.

Theatre Café 2008- introduction and readings of 40 contemporary Swedish plays in new translations together with five UK based theatres Royal Court, National Theatre, Nottingham Playhouse, Company of Angels. The project ended with plays being fully staged at various London theatres.

Jazz from Sweden- together with Arts Council/ Swedish Institute/ Rikskonserter/ Radio a three year Scottish/ Swedish jazz festival was created. The festival toured Scotland and Sweden. Partners were: Edinburgh Jazz Festival, Scottish Arts Council, Art Council Sweden, Concert Sweden, Assembly Direct, Aberdeen Jazz Festival, Musik i Syd, Musik i Väst and 17 jazz venues.

As professor at University College of Opera in Stockholm (OHS)

During my two years as professor I have initiated new courses in Creative Writing, Artistic Reflection, Dramaturgy and Big Stage in collaboration with Stockholms Academy of Dramatic Arts and Sköndals Högskola. In the management group I have also been involved in our many cooperations with national and international opera houses, festivals and other opera university colleges.

In 2000 I project managed a festival at Kulturhuset together with the feminist network " Höjda Röster" which gathered 30 feminist organisations from Sweden with art exhibitions, seminars and concerts.

Communication skills- or experience

I have given numerous lectures , been interviewed in press and media in my various professional capacities for over 25 years.

In my position as Cultural Counsellor in London I frequently gave speeches for UK based Culture institutions on Swedish Culture and Education. I gave opening speeches at art festivals, exhibitions, concerts, film premieres, design openings etc. I also gave lectures and chaired seminars with Swedish organisations visiting the UK about the UK art scene- as well lectures for visiting Swedish Culture- and education bodies on the UK education system and culture.

I consider myself a confident and experienced public speaker.

May-June 2013 in terms of communication...

I gave a lecture for art practitioners at Kulturkraft on "Gender and the (absence) of equality in Opera", I was on a panel at Scenkonstbiennalen in Jönköping on "Why must Carmen die", gave a lecture at Humboldt Universität in Berlin on "Contemporary Concepts of Music Theatre today", I was interviewed by Swedish Television on "Is there a demand for conformity in Sweden today", in Dagens Nyheter about "Peter Grimes and bullying", I was on a panel discussion at the Royal Opera House in Stockholm discussing "Britten and the misfits", in Swedish Radio on "Opera and the boundaries of interpretation".

Communication as megaphone

As the head of the Swedish Embassy in London's Press, Information and Culture Department I was responsible for the information presented and distributed about Swedish culture and education. Together with my staff we also wrote and published a monthly newsletter on Swedish Culture which was distributed to UK contacts and Art organisations. Here was though an obstacle for me: I never shared the Swedish Institutes or the Ministry for Foreign Affairs ideas of communication. The Embassies were asked (read ordered) to communicate an already set "Image of Sweden". For an artist a conflict of values if there ever was one.

As stage director I write most of the information material for my productions for press, web and posters.

Experience in admin and leadership

On Leadership

Directing a full scale opera production often involves a couple of hundred people with different professions, ideas, strengths, weaknesses and wishes. People that not only should work together but also challenge themselves and each other towards the unknown. After 30 stage productions I know who I want to be as a leader and now more often reach somewhere close to my ideals. In my professional stage productions I now am often told that I am easy to understand, clear in my message and- more important to me- that I open up for other ideas and make room for a creative process with a focussed goal. This is something that I have worked hard to achieve over the years- it certainly wasn't always like that as a young director where I heard that I was fast, decisive and dominant. Development? A sceptical side of me wonders if the fact that a greyhaired lady that is the current me is more easily accepted as a leader than the once young director that used to be me. Have I really changed or does the transformation lie in the eye of the beholder? As one of few women who directs large scale opera productions in opera houses in Sweden the leadership aspect of how to bring an artistic idea to become flesh has been- and is still vital to me. The aspect of management is vital in the collaboration as part of management ties into the possibilities of working in the area concept and composition- which in most artforms involve other creative people in order to make the concept and composition actually happen- and become more than just a thought.

Studies in the field:

I have taken courses in organisation theory and management at two Swedish universities (see CV)

I undertook a course in artistic leadership as part of the theatre directing programme at Stockholms Dramatiska Högskolan where I found out that I view myself as a leader very closely to how people working with me looked upon my leadership- which according to the management consultant was a good sign.

My view of a successful leadership today is that the result must be larger than the sum of the participating individuals. In an artistic process it is not fruitful to impose ideas- but to let them serve as a platform for others to build on. In that way my secondary school mathematics tells me that 50+ 50 does not merely add up to 100- but most likely at least 150.

Admin experience

As Counsellor for Cultural Affairs at the Embassy of Sweden in London 2004-2008 I followed the Ministry for Foreign Affairs rigorous bureaucratic manual for administration. Every letter was filed in the embassy archive, every work related phone call had to result in a file, there were written summaries of every meeting- also filed in the very heart of the embassy-the archive. Every mail, phone call, had specific adminframes. I cannot say I enjoyed the Embassy admin manual- but I followed the rules and didn't find it particularly hard to learn not to make too many mistakes.

During the London years I was also the head of the Embassy's press, info and culture department where I was in charge of the budget for culture, press and information activities. With the demands on absolute transparency and order I think we all adhered to the rules and recieved good reviews for our meticulous (and somewhat strenuous) admin work.

At Opera College University Stockholm administration is also an important aspect of being a professor: Course plans, education plans, exam reports, applications, preparing agendas for meetings, writing protocols are part of every professors day.