

CURRICULUM VITAE Monica Emilie Herstad, updated March 23 2014

EDUCATION AND CERTIFICATES

2013, Certified Yoga Instructor Diploma, YWTT, RYT, YogaWorks

2010, Certified International Producer, Diploma, CINARS course

Guest Research Fellowship at Centre for Ibsen Studies, University of Oslo, 2005 – 2008

On her Ibsen- related performance projects, as presented in theater, at festivals and conference contexts through out the world, see <http://herStay.net> for documentation:

«Past is simulation - The ladies of the sea vs Nora, and other stories of the society» (2006 -), «NoNameDance» (2007-), «EWIG» (2007 -), «Movers and shakers – Tangible channeling the existence of nature» (2008 -), «Compose Yourself - It may happen in beauty» (w.i.p. 2007, 2013 -)

Monica Emilie Herstad is the artistic leader developing herStay performance unit as dancer, choreographer and video artist since 1996, http://sceneweb.no/nb/artist/2429/Monica_Emilie_Herstad

She earns professional choreography competence, since 1993 at Dansens År Festival/ at Black Box Teater in Oslo.

Professional experience as a dancer in different, major art projects since 1991

Her MA competence is formalized through the application process for PhD in 2005

BA, The Norwegian College of Ballet, Oslo, Vaganova technique, 3 year Dancer Diploma and Teacher Certification

Certified Post Graduation Studies within modern dance, choreography and improvisation at R.I.D.C. in Paris, France, with Dominique and Francoise Dupuis, Jacquelyne Robinson, etc. Studies also at Menagerie de Verres, Paris Centre with Jaquelyne Fyennart, Studio Marais, etc.

Pre Graduation Studies at Trondhjem Ballettstudio, preparation for higher studies, 1-year classical ballet RAD technique, and modern dance, on a daily basis, fulltime

Upper Secondary Education, High School, College, special subject languages, 3 years fulltime, in main subject English, and part-time German, French, Spanish

Monica Emilie Herstads dance experience and choreography assistance with MinTanaka in different large performance productions in 1994, 1995, 1996, 1997, 1998, and following 5 of his months long workshops in hence 1994, 1995, 1999, 2000, since the audition in 1993.

Her professional experience includes her workshops and lectures f.i. "On body and context", in art curriculum, for BA and MA students, and professionals, at universities.

Monica Emilie Herstad is achieving the best reviews, for her dance, choreography art-projects and developing herStay performance expression, world wide.

Monica Emilie Herstads experience is a unique combination of higher education, and top professional experience as a dancer, choreographer, film artist, and theorician, since the beginning of her career, instantly exposed through media.

1993 – 2000: Certified dancer, and choreography assistant internationally, for Min Tanaka within Japanese Butoh, emerging from ensemble works, in his The Dance of Life at Lillehammer Olympics, on Edvard Munchs Life, (1994 – 1997) at Maihaugen and at BBT, via several of his different large performances, at significant theatres and festivals internationally. Herstad fulfilled 5 official workshops with Min Tanaka during these 7 unique years.

She parallelly began to present her own solo works, and large ensemble performances, such as her performance Disturbed ID (1999), presented in NY as «Recollected ID», and invited to Min Tanakas´ festival Dance Hakushu, in Japan, etc., after «Recollection of an unlive life» (1998), «Illusions are by nature sweet» (1997), & «Itsu/ When/Når?» (1996)

LECTURES

2014: Monica Emilie Herstad presenting her lecture at University of Bergen, at The «Sacred spaces in Performing Art, Theater and Dance» Conference, March 14th, https://underskog.no/kalender/101015_sacred-spaces-in-performing-art-theater-and-dance-conferenc

2014: Dansekunstnermøte, arbeidspresentasjon, work demonstration, Monica Emilie Herstad, Kompetensesenter for profesjonelle dansere Bergen, March 7th, 2014, <http://www.bergen-dansesenter.no/hendelser/dansekunstnermote-med-monica-herstad>

2014: Monica Emilie Herstad teaches workshop at Torshovloftet, in Butoh, <https://www.facebook.com/events/255410061293529/?ref=22>

2014: Monica Emilie Herstad teaches in Italy, workshop June 29th - July 5th, <http://www.sirkelartenatura.com/#!/workshop-herstay-english/cx45>

2014: Monica Emilie Herstad is invited by Teatertanken to write an essay on artist needs, November 2013, for quotes presented at their seminar February 14th 2014, as published in Scenekunst 13.3.2014: <http://www.scenekunst.no/pub/scenekunst/main/?aid=5065>

2013: Monica Emilie Herstad is in 2013 invited to teach workshop at Norsk Skuespillersenter, for professional dancers, actors and performers at SKUDA, with minimum 4 years professional experience post final BA exams

2013: Monica Emilie Herstad is an invited participant to the seminar Scenekunnskap Chat Noir, May 7th 2013: <http://www.scenekunst.no/pub/scenekunst/seminars/?aid=3381>

2012: **”Artistic contingencies from different movement didactics”** Stockholm, October 31st, Monica Emilie Herstad´s paper is discussing «why different pedagogical methods are needed from the beginning of the education, and how new efficient perspectives will transfer the definition of the profession´s semiotics, also the pedagogues´ vocational competency, into other nuances of the artistic landscape. Will the field adapt to a contemporary academic approach, with the pressure from the economical situation in the society?», at Dans Och Circus Høgskolan Conference 2012: http://kunstbevegelsen.wordpress.com/2012/10/04/diaktikk-og-semiotikk-innen-dans/?preview=true&preview_id=136&preview_nonce=671fb6470f

2012: Monica Emilie Herstad presenting paper, at XIII International Ibsen Conference, in Tromsø, June 12th 2012, with her title: **"Playing Ibsen – A reflection upon counterculture vs mainstream perspectives"**, <http://www.docin.com/p-426452857.html>
<http://www.hf.uio.no/is/forskning/aktuelt/arrangementer/2012/conference.html>

2012: February 19th, Monica Emilie Herstad is an invited panel member to the Tenk Teater conference in the panel discussion **«Det tverrestetiske - Hva kreves av en kunstner, eller en tilskuer, innenfor et tverrestetisk paradigme?»** at Black Box Teater in Oslo. With: Tore Vagn Lid (KHiO), Siren Leirvåg (UiO), Lars Petter Hagen (ULTIMA), Victoria Meirik (director): <http://frontlosjen.com/lengre-tekstar/tenk-teater/>
<http://www.blackbox.no/content/titlePresentation.php?tid=2143>

2012: September 17 - 22, Monica Emilie Herstad participating in the seminar Collective Criticism under the Nordic- Baltic conference KEDJA in Tallin, <http://kunstbevegelsen.wordpress.com/2012/10/21/cooperative-criticism/>

2011: Monica Emilie Herstad lectures at Vaganova State Ballet School in St. Petersburg, Russia. On «Henrik Ibsen vs Body», May 17th, 2011, BodyWord Festival

2011: «Happiness for all, through all», Monica Emilie Herstad lectures at Costa Rica, Nacional Universidad, Dance and Theater section On Ibsen and Body, March 10, and 11, 2011, <http://ibsen.nb.no/id/1.0?showEvent=1&eventid=2310&eventlanguage=1&forceTemplate=article>

2010: Introduction, Monica Emilie Herstad presenting her performance Movers and shakers – Tangible channeling the existence of nature, from her paper Happiness for all, through all, for performances August 25 -28, June 24, 26, 27, April 17, 18, February 20, 2010, in Oslo

2009: Monica Emilie Herstad´s lecture is presented at UNESCO World Congress in Dance Research, in Malaga, Spain, Europe, July 19th 2009. On her performance Past is simulation - Ladies of the sea vs Nora, and other stories of the society.
http://www.diputaciondevaladolid.es/extras/extras_turismo/actualidad/2009/World_Congress_Provisory_Program.pdf

2009: Master Class in Shanghai, at Fudan University, June 16th 2009, on her performance Movers and shakers – Tangible channeling the existence of nature, with Q&A, at XII International Ibsen Conference, http://www.norway.cn/News_and_events/Culture/Theatre-and-Dance/herstayibsen/#.UpmnhQfG8

2009: Lecture for MA students at Centre for Ibsen studies UiO, October 2nd 2009, on her performance Movers and shakers – Tangible channeling the existence of nature

2008: Hong Kong Open University, Hong Kong Baptist University, and Guangdong University of Foreign Studies´ Multi-Diciplinary conference on “Cross cultural staging of Ibsen and the modern self”, November 21st, 2008. Podcast available.
http://www.ouhk.edu.hk/PAU/20th_Anniversary/web/activity/MonicaHerstad.pdf
http://www.ouhk.edu.hk/WCM/?FUELAP_TEMPLATENAME=tcGenericPage&itemid=CC_OPENLINK_58615814&lang=eng&pri=2

2008: Centre for Ibsen studies, UiO, In-House seminar, Monica Emilie Herstad´s video lecture April 2nd 2008, ”A discussion between motivation and action - on Monica Emilie Herstad´s contemporary interpretation of Ibsen´s female protagonists in her work Past is simulation - The ladies of the sea vs Nora, and other stories of the Society”

OPAS/ Oslo Fotokunstscole, October 7th 2007, Monica Emilie Herstad lecture on Body and context, for final year students, http://www.oslofotokunstscole.com/NewWeb/EN_web/html/en_teachers.htm

International conference: Local and global: Ibsen inbetween east and west, host: UiB/ Ibsenåret Bergen, Monica Emilie Herstad, lecture on her project PAST IS SIMULATION – The ladies of the sea vs Nora, and other stories of the society, November 4th, 2006, http://ibsen.uib.no/ibsen_conference_EastWest.pdf

Centre for Ibsen studies, UiO, In-House seminar, Monica Emilie Herstad lecture on the project The ladies of the sea vs Nora, and other stories of the society, March 29th 2006

Brown University, US, 2005, Performance Studies International Conference : **Feminism and fashion: The choreographies of Monica Emilie Herstad**, a lecture of Leah Garland at the Round-Table discussion Troubling Dance, at the international PSi conference, March 31st 2005 on Monica Emilie Herstad, http://www.blogbird.nl/uploads/psi/130812081617289_psi11-program.pdf

UiO, Intermedia Forskningsparken, with Monica Emilie Herstad's key-speak lecture: **On intuition vs methodology, a plethora of different contingencies**, at the international conference Designing Design, Dance and Technology, December 7th, 2004, video links and documentation to presentation, and Q & A, http://www.intermedia.uio.no/designingdesign/dance_technology.html
<http://arkiv.scenekunst.no/static/media/pdf/DA1665EF6C7D2147096C39B9F8427D32up44e3d9.Danseseminar.pdf>
http://lillestroem.uio.no/intermedia/dd/071204/herstad_com.mp4
http://lillestroem.uio.no/intermedia/dd/071204/herstad_pres.mp4
http://libarynth.net/notes_intermedia_seminar#monica_emilie_herstad

NTNU, Trondheim, March 13th 2003: On herStay expression, video and stage, a video lecture for MA students within theater and media,

KhiO, October 22nd 2003, MA students within arts and design, Monica Emilie Herstad presents a lecture performance, with excerpts from a herStay performance. On the subject Ritual Performance, from a herStay perspective. Curator: Ketil Skøien

Oslo Fotokunstscole 1999 – 2008, lectures and workshops on herStay movement and multimedia practice, on her selected subject: "Body and context"

Lecture- and practical workshop in Butoh and herStay expression at Statens balletthøgskole/ KhiO, final year BA students, April 2000

Frequent introductions, papers, teachings since the beginning of her career

OFFICIAL PUBLICATIONS

2014: En indre klangførmelse: <http://www.cartelblanche.no/no/forestillinger.html>

2007 - Scenekunst, journalist, and International Correspondent since 2013

2012: Monica Emilie Herstad, editor of Kunstbevegelsen 2012 - , <http://kunstbevegelsen.com>

2012 - Monica Emilie Herstad, editor of NPK Nordic Female Project Artists member-site

2010: February 11th 2010, A critical comment on Dansens hus in their change of leader, NRK National Radio, P2 Kulturnytt, on Dansens Hus

2010: March 29th 2010, Scenekunst: Eventyrlig Duracelldans, on the Riksteaterets premiere

2009: November 23^d 2009, Scenekunst: Nostalgisk elegi ved Dansens hus, premiere at Dansens hus, Oslo

2009: November 21st 2009, Scenekunst: Historisk fortregning på Den Norske Opera og Ballett, on The Norwegian Opera and Ballet premiere

2009: November 6th 2009, Scenekunst: Overlevelsessamfunnets estetikk, BBT

2009: Pina Bausch, in memorandum, Norsk Shakespeare- og teatertidsskrift, 3/2009

2009: En europeisk legende, on Pina Bausch, in Kunstkritikk, July 2009, <http://www.kunstkritikk.no/skribenter/monica-emilie-herstad/>

2008: On Regular artistic income challenges, Morgenbladet 27th of June 2008, KUNSTNERLØNN: http://morgenbladet.no/debatt/2008/kunstnerlonn_til_alle_kunstnere

2007: On Sasha Waltz choreography and Pascal Dusapin's opera Medea, Unter den Linden, Berlin. Based on Heiner Müller's Medea-material. Norsk Shakespeare- og teatertidsskrift, 4/2007, https://www.academia.edu/4172023/Die_Liebe_kommt_und_geht_Nicht_weise_war_ich_Das_zu_vergessen_-_Medeamaterial_Heiner_Muller_Jeg_glemte_at_kjaerlighet_ikke_varer_evig_AV_MONICA_EMILIE_HERSTAD_Tekst_Heiner_Muller

2007: February 2007 NRK Scenerom, Scenekunst, og Danseinformasjonen: Det nyskapende utbelir på NyNorskDans

2007: A critical comment, on So you think you can dance/ Dansefeber, in discussion with Riksteatrets Ellen Horn, Kulturnytt P2, NRK, National Radio, September 2007

2007: On Environmental Change in Performance Art, Berlin April 2007, Kunstkritikk

2007: On The Berlin Scene, NRK National Radio P2, Scenerom April, 2007

2007: A new discourse in Norwegian Contemporary Dance? NRK radio P2, Scenerom, January 30th 2007. Review on the festival NyNorskDans

2006: Monica Emilie Herstad's interview with Japanese Ibsen performance director Mitsuya Mori, in Norsk Shakespeare- og teatertidsskrift no. 3/2006

2006: Pressure upon bordercrossing arts, epistle in Norsk Shakespeare- og teatertidsskrift no. 2/ 2006

2005: Übersexy Performance Art, Monica Emilie Herstad review on Jan Fabre, in Kunstkritikk, www.kunstkritikk.no June 2006, <http://www.kunstkritikk.no/kritikk/bersexy-scenekunst/>

2005: Kunstkritikk, December: On Marina Abramovic' re-interpretation on Valie Export, at Guggenheim autumn 2005 in the essay «Terror as entertainment – or pure exhibisionism?»

2005: Le Monde Diplomatique December 2005, on Marina Abramovic' re-interpretation on Valie Export, at Guggenheim 2005, «Terror som underholdning?»

2005: Interesting De Keersmaecker, in Norsk Shakespeare- og teatertidsskrift no. 3 – 4 2005

2002: On psychology as melody, Interlocal DJ-s, Fjords 3/2002
After September 11th, Masculinism unveiled, interview with Eva Lundgren in Fjords 1/ 2002

2002: Non fake as a geocultural dimension, interview with Knut Ove Arntzen, Fjords 1/ 2002

2002: Unordinary ordinary Norwegian Theater, dialogue with choreographer Monica Emilie Herstad and director Kai Johnsen on Jon Fosses works, Fjords 2/ 2002

Monica Emilie Herstad presented in dance curriculum in the US, and internationally, appearing in State University of New York's professor Sondra Horton Fraleigh's book Dancing into Darkness, Butoh, Zen and Japan, Pittsburgh University Press, 1999, <http://www.amazon.com/Dancing-Into-Darkness-Butoh-Japan/dp/0822961156>

Earlier/ other articles, by or with her, like her interview with Min Tanaka, and articles in Natt & Dag, Morgenbladet, BT, etc. will be featured upon request

ART ADVISORY

2014: Artistic direction advisory to SEANSE's INK 2013 project by Modus' Duen, April 2014, accomodated for disabled children, for touring purposes, <http://www.seanse.no/default.aspx?menu=198&id=212>

2014: Artistic direction advisory to Modus' improvisational performance at Oslo Medieval Festival 2014

1994 - 2014: Art advisory to different artists, art units, art magazines and art unions

2000 - 2004: Art advisor, suggesting issue titles to Fjords Magazine, such as Embrace, Influence, Attention, Borderline, etc. 2000 – 2004

2000: Art advisor, suggesting Art Editor Claudia Sandor to Fjords Magazine

2000: Art advisor, suggesting Music Editor Marius Jøntvedt to Fjords Magazine

2000 - 2004: Art advisor, suggesting artists to interviews and features in Fjords, for instance artist Joe Sola, LA, and the Norwegians curator Per Gunnar Tverrbakk, theorician Knut Arntzen, director Kai Johnsen, and Eirik Stubø, etc.

AWARDS/ DIPLOMAS

2011 Monica Emilie Herstad accepts Silver Prize in South Korea for her herStay performance based on Ibsen's Rosmersholm, «Movers and shakers - Tangible channeling the existence of nature» performed 4 nights in South Korea August 2011

2008 – The International Ibsen Awards Grant, to Monica Emilie Herstad, for her performance project Movers and shakers – Tangible channeling the existence of nature, based on Rosmersholm (earlier entitled Twirl, Through, Remix, Tangible)

1997 – Illusions are by nature sweet, honorary diploma for her short film, at Brno Filmfestival, director and performer: Monica Emilie Herstad

HONORARY POSTS

Monica Emilie Herstad board member and leader of NPK, Nordic Female Project Artists Guild 2012 - 2014

herStay, board leader 2000 – 2005, board member, executive 2005 – 2014

Kunstbevegelsen, director and board leader 2011 -

NAPA/ Dans- og teatersentrum, board member, 1998 – 2000

NAPA/ Dans og teatersentrum, selection committé leader, 2000 – 2003

NODA, Norske Dansekunstnere, elected member of the magazine committé, main writer in the national ballet union magazine, presenting features, interviews, essays 1994 – 98

Exclusive consultant hyred to NAV for actors and dancers competence 1995 - 1996

UNION MEMBERSHIP

Monica Emilie Herstad is a member of The Norwegian Art Critics Guild,

Monica Emilie Herstad is a member of Forskerforbundet/ NAR - The

Norwegian Association of Researchers,

BONO/ The Visual Artists Association,

DTS/ The Norwegian dance and theater interests organization, etc.

APPEARANCE IN MEDIA AND SOCIETY

herStay workshop in Corinaldo, Marché, Italy, June 27th - July 5th, 2014:

<http://www.sirkelartenatura.com/#!/workshop-herstay-english/cx45>

2014: Monica Emilie Herstad Artist Presentation in Bergen, March 7: <http://www.bergen-dansesenter.no/hendelser/dansekunstnermote-med-monica-herstad>

2014: Monica Emilie Herstad teaches contemporary dance at PRODA March 5th: <http://www.bergen-dansesenter.no/hendelser/proda-samtidsdans>

2014: herStay in Oslo, February 11th - March 11th, Monica Emilie Herstad teaches butoh at Torshovloftet, <https://www.facebook.com/events/255410061293529/?ref=22>

2014: Monica Emilie Herstad teaches Yoga at PRODA January 29th: <http://www.bergen-dansesenter.no/hendelser/proda-yoga-1>

2014: Monica Emilie Herstad teaches Yoga at PRODA January 22nd: <http://www.bergen-dansesenter.no/hendelser/proda-yoga>

2014: Herstad at PRODA: <http://www.bergen-dansesenter.no/kompetansesenteret/proda>

2012: herStay vs Nature: <http://kunstbevegelsen.files.wordpress.com/2012/08/herstay-in-conversation-with-nature-240820125.pdf>

2014: Monica Emilie Herstad represents at EEA seminars in Prague February 5 - 7, cultural exchange conference

Different recent publications on dance and performance worldwide 2012 - 2014, such as Norgesnytt, on her herStay performance Sketches for Spring in botanical contexts

2011: Interviews with Monica Emilie Herstad in South Korean media, main news on television, radio and newspapers, for winning the Silver Prize August 2011

2010: Le Monde Diplomatique, interview with Monica Emilie Herstad, 2010, <http://www.lmd.no/index.php?article=12227>

2010: Monica Emilie Herstad comment on Dansens hus, NRK National Radio, Kulturnytt P2, April 26th 2010

2010: Interview on the NRK National Culture News, Television, on the future for a public, national dance scene, Dansens Hus, in Norway

2009: Dancing Queen, comment on Monica Emilie Herstad in NY, September 2009, in Scenekunst, author: Bertrand Besigye,

Success for the strange, Interview in the union Mfo/ LO magazine Musikk, March 2009

Interview with Monica Emilie Herstad on her international touring success, in På Spissen, NODA Union magazine, June 2009

Shanghai review, Pemberly Austen, on herStay in Shanghai 2009

Beijing Youth Vision Magazine July 2008, pictorial interview with Monica Emilie Herstad on herStay performance, research and teaching

Hindu Magazine February 10th 2008, Monica Emilie Herstad's artistic work Past is simulation, compared to Pina Bausch' Bamboo Blues

India Express, January 12th 2008, Bringing a new discourse on stage, wonderful reviews on Monica Emilie Herstad, herStay

National TV, New Delhi: Interview with Monica Emilie Herstad, live in the wardrobe backstage at the theatre LTG Auditorium

The Pioneer, January 15th 2008, great interview presentation with Herstad, and review

Time Out, January 2008, large pictorial interview with Monica Emilie Herstad on her performance and experience of India
http://article.wn.com/view/2012/08/17/Henrik_lbsen_returns_to_Delhi_colleges/#/video

The Nation, Bangkok, frontcover of Weekend Magazine, herStay picture January 17th 2008

Monica Emilie Herstad in comparison with Menkes, Bergmann and Fassbinder, in
Limitless Cinema, January 2008:
<http://celinejulie.blogspot.com/2008/01/phantom-persona-or-monica-emilie.html>

Earlier years media cover 1991 - 2008, formidable; documented separately, such as 3
pages in Dagbladet in 99, 1 page in 96, solo dance in Absolutt, NRK, Tokyo Times, etc.

TEXTS/ COMMENTS/ REVIEWS on Monica Emilie Herstad works:

Recent review presenting herStay performance Sketches for Spring:
Sketches for spring herStay performance is in 2012 performed 11 times in Botanical
Garden Oslo, which contributed to the increased audience success:

"Art Historian Torunn Liven felt that the performance appeared as much as a kind of
ritual in a performance tradition, as a pure dance performance. Liven think that the
performance would not shout in any way, but respect its surroundings.

- It gave an immediate beautiful experience, which also stimulated the mind. I think the
performance is intuitive gorgeous, says Liven.

- The dancer who moves among the trees, is both a powerful and feminine image, which
provides us with many associations to significant impressions from other art forms, such
as painting, she says.

The art historian believes that it was a good idea for the Botanical Gardens to present
this project.

- The garden provides a beautiful and exciting space with many interpretative
possibilities. The movement seems mentally and physically precisely placed in the
landscape. It's great to experience the garden in this way."

- Norway News September 9th, 2012 //

Norway News, September 09.09.2012:

"Leah Garland holds a PhD in Performance Studies from New York University, and has
written an article about the performance [herStay performance Sketches for Spring].
Garland says in the article that separate from the grief that the Norwegian people have
experienced the last year, she is most drawn to Herstad's unusual presentation of a
public event, with her performance. She believes that Herstad moves faster in this
performance than in her previous work, but still with a great awareness. Garland
interprets that this openness that lives on stage, reflects a desire for a public space
protected enough to be free from fear. "

[herStay in Conversation with 'Nature'](#)

"Thank you for the impulses you gave us here up in our [high north] Garden!" / "Takk for
impulsane du gav oss her oppe i Hagen! [June 25th 2012]"

- With best regards, Arve Elvebakk, University of Tromsø, Arctic Alpin Botanical Garden
Tromsø

[herStay Sketches for spring in High North](#)

"Kjære Monica, Til teksten! For en befriende god artikkel. Jeg er for tiden langt unna Norge og vil ikke kunne
se den omtalte forestillingen, men reagerer spontant med å se en så god og gjennomarbeidet tekst om
kunst, samtidskunst-begrepet og en ballettaften satt i så grundig historisk sammenheng (...)

Herstads artikkel og Høholts reaksjon får meg også til å tenke på en generell mistenksomhet ovenfor
teknisk og refleksjon. Å være intellektuell og inneha kunnskap og kunne bruke denne kunnskapen i sin
argumentasjon og samtidig være kunstner og kvinne synes å kunne være en stor provokasjon på mange
nivå, samtidig. Og ikke minst skaper Herstad så befriende stor plass rundt sine tanker.

Wow, hvilken impact. Jeg er både imponert, berørt og inspirert.

-Tone Gellein, kunstner i feltet performance/video/tekst/dans, Scenekunst 3.2.2011, om Herstads tekst på
Scenekunst

[Herstads review as a critic at Scenekunst](#)

"Det er deilig å lese en kritikk som evner å trekke inn historiske dimensjoner, samt å se forestillingen som en del av det danselandskapet den er en del av, selvom den operer innefor trygge institusjonelle rammer. Nettopp derfor trenger vi analyser som trenger litt dypere inn i materialet, og ikke lar seg blende av store gullscenografier og dryssende sukker."

-Jon R, Skulberg Scenografistudent ved Akademi for Scenekunst samt studier i dramaturgi og dansevidenskab fra Århus og Kbh om Monica Emilie Herstads artikkel i Scenekunst [Herstads review as a critic at Scenekunst](#)

Scenekunst, Norway: "Choreographers such as Ina Christel Johannessen, Ingun Bjørnsgaard, Alan Øyen, Monica Emilie Herstad do also have a clear theme and an expressive movement language"

-Anette Sture Iversen, Scenekunst October 10, 2010

An expert comment on Monica Emilie Herstad's oeuvre EWIG released in 2008:
"- I was first very interested by the use of the space. In a part of the popular part of the city, which is usually a place of transition and of transaction, a place of dealing and prostitution as well of wandering, (which remind me somehow on the dramaturgy of B. M Koltès theater plays, like the "Dans la solitude des champs de coton") there were placed some figures of dancers. I use the term figure on purpose: they were very hieratic and almost abstracts because of the quality of their concentration, the purity of the body and the sharp relation they had together. Through the figures of the dancers, the urban space was saying something else. "I was not seeing something new, but the Thing, the urban space was watching me differently. As Bergson says "quand les artistes regardent une chose, ils la voient pour elle, et non pour eux." (When the artists look at one thing, they see it for itself, and not for themselves." It can apply to what Monica Emilie Herstad is doing.)

To say it shortly and in other words, in that "corrupted" urban space, this dance provide a certain "transcendence", not in a mystic way, but like a body before the body and a landscape before the landscape. Somehow, an idea of "Éwig".
- In the same order of idea, what was very sharp was the relation between reality and fiction created by the performance, which allow a very original "friction" of those two elements. The border of the stage were structured by the architectural space, and even though the performance occurred for the main part in an "allée" of the park, under trees, its narrative power spreads out. The public, the people passing by, the light of the street lamps and windows, the different type of stones used for the building around, the sounds (very particular hybridation between the "music" of the performance and the everyday life sounds : cars, wind, muffling voices) were as if engulfed by the artistic performance. Here, a soldier walking by in his costume, going out of the military barrack close by, suddenly slow down his step, his body became more "here", present, he was interpreted somehow by what was happening. At every external event the spectator was lead to new range of associations, of interpretations.

- What was finally very beautiful was the ending, when those figures went out of the "imaginary circle" and continue their walk for two hundred meters until they turn at the angle of a building. I was focusing my attention on something which was now in a distance, changing my position, changing the perception. So, the vanishing of those figures takes some time, even though the performance was short it already triggers some remembering of them, of who they were when standing in front of me, and I felt that mixed feeling of loss when they disappeared.

I know that a performance is good when analyzing its effect on me.
After seeing a (good) film, reading a book, watching dance or theater, the reality has a new density, new order and "correspondances" (to quote the title of the poem of Baudelaire) thanks to this esthetic experiment. That was the case of "Ewig"
- *Jonathan Chatel, Sorbonne/ UiO, November 2008*

"In the Monica performance, I would like to live - like this is really good. She is purely a beautiful artist. Monica's mind is how wonderful and excellent. Always nice to children, generally smile, sometimes there is a dream general sense, I think of the HP of Luna."
- *Review on herStay in Shanghai, June 20th 2009, by Pemberly Austen*

YOUTH VISION, in BEIJING 2008: **Give Body to the Future**

Text: Liu Ying, VISION, YOUTH MAGAZINE BEIJING SEPTEMBER 2008:

"Monica Emilie, one of the most experimental dance & performance artists in Norway, is demonstrating for students with her performance how to communicate with space via body language. This performance comes from "Past Is Simulation", the sub-title of "The Lady of the sea vs. Nora, And Other Stories Of the Society", inspired by the writings of Henrik Ibsen, Susan Sontag, and Elfriede Jelinek. The course she directs - On Body and Context - aims to sharpen the students' perception and the awareness of differences between live performance and the projected being.

The traditional stereotype of the photographer waiting, choosing and recording a visual moment has been left behind by contemporary photography. Contemporary photography, instead of entering into the art checklist alongside painting, installation and performance, has turned itself into a multi-functioned platform open to all the art mediums which conjunct all the art forms and keeps bringing out new meanings. As for Monica, a dance & performance artist, the collaboration with photo artists has always been an important aspect in her creation. "The photographs of my performance is produced as powerful imagery that also function independently as herStay photography in addition to documenting an event," Monica said, "and with the students of photo art I often get a fresh feeling and a fresh brain," which makes her even more creative."

- A 3 page photo & interview presentation on Monica Emilie Herstad, herStay
VISION YOUTH MAGAZINE BEIJING, SEPTEMBER ISSUE 2008
BUYERS: 300 000 IN EDITION MONTHLY, THIS IS A SOLD OUT ISSUE

Chinese experts on Monica Emilie Herstad's presentation on stage "Past is simulation - The ladies of the sea vs Nora, and other stories of the society" and her conference paper presented in HK recently:

"It reminds us of your elegant presentation on your dance work and the theme of women in Ibsen's plays." (...) "it was a specialists' conference and the papers were of an exceptionally high quality."

- Dean and professor KK Tam, School of Arts and Social Sciences, The Open University of Hong Kong, December 2008

"Monica Herstad is a leading dancer and choreographer in the contemporary dance field, with her own company, and she is a person we should accommodate for, to the possible degree."

- Tom Remlov, General Director (CEO) The Norwegian Opera and Ballet
September 1st 2008

Wonderful reviews from Asia in 2008, January 7th - 15th, herStay i New Delhi and Mumbai; herStay in New Delhi at LTG Auditorium the 11th of January at 2.30 and 6 pm, and in Mumbai, at Nehru Centre, the 14th at 6.30 pm, all at The India Theater Festival (Bharat Rang Mahotsav) at NSD, with the herStay performance Past is simulation: "Monica Emilie Herstad is bringing a new discourse to stage"
- Ajit Rai, Jansatta/ Indian Express January 12th, 2008

"A study of the postmodern woman on the stage"

"To escape the feeling of unease, a woman flees to the seashore, repeatedly. For hours she gazes at a flying bird. As another female character seems to search for reason, in the darkness, through dance gestures. While leaving, a third is suddenly startled. The fourth attempts a suicide. The fifth shudders abruptly with fear. The sixth, the seventh, the eighth, and, in similar manners, innumerable women appears, with patterns of actions since times immemorial. For example: doing housework, loving someone, rearing children, quarrel with husband, being whipped, or shedding tears. These female characters, who emerges out of the dramas of Norway's famous dramatist Henrik Ibsen, came together on stage in the presentation directed by Monica Emilie Herstad in her Past is Simulation: The Ladies of the Sea vs Nora and other Stories of the society. The staging took place at the ninth day of the India Theatre Festival at the LTG Auditorium. Enacted in New Delhi and Mumbai, and with generosity of the Norwegian Embassy, this play is important from several points of view. The woman director searches for a new stage language by new ways of acting, light-designing and presenting music, for the dance performance. It succeeds way beyond words. This is not Physical Theatre, where, through the agency of body language and the language of gestures, a script assumes shape in a formless manner.

This is a total experience of dramatic art beyond words.

The audience sees a new kind of dance performance in a new space. It comprises the full potential for a transformation of the imaginativeness of the audience.

The performance is so attracting, that one is not getting aware of the time at all.

This is a postmodern global text on stage.

Monica Emilie Herstad is – instead of promoting a rather acerbic image of the women or of showing protest – performing a deep examination, from the ingress into the innermost core.

She is creating an ironic disguise of the texts of Ibsen's dramas. It is exactly this ironic disguise which develops into a comment on the images of women in the present milieu.

Her actresses appear on stage with high heeled shoes, contemporary hair-do, and hyper-modern dresses. They show in ironic disguise different matters of concern of the women, and their emotional expressions and body movements, in deep, white, faint light, together with mystical music. These matters of concern are selected from the lives of Ibsen's women.

The performance has its background mainly from the lives of the protagonist Ellida and her two coeval stepdaughters Hilde and Bolette, from the drama Lady from the Sea, and of the heroine Nora from A Doll's House.

An evaluation of Ibsen's texts is done by the German feminist writer Elfriede Jelinek in her book What happened after Nora had left her Husband, including the text Pillars of Society. In one scene it is the aura of the unforgettable world famous author Susan Sontag, in which she presented the character of the heroine Ellida of

Lady from the Sea

The performance with its latent meanings raises, however, several questions at the level of script and style. On the one hand she disturbs the acerbic images of the biographies of the women of the dramas, but at the other she succeeds to overcome the acerbic images on the stage by employing the medium of artistic explanation. Words are not presented here. And the music appears slightly segregated. Together with an examination of the relevance of Henrik Ibsen for the present times, the performance investigates in addition the question whether our world has really changed for women during the one hundred years after Ibsen. The decision rests with the audience."

- *Ajit Rai, Jansatta/ Indian Express, January 12th, 2008*

Tantalising

"The play opens with a complete surprise, with a mechanical bird winging its way over the proscenium, and hovering the dancer on the large stage.

The tantalising conjectures are woven around the splendid solists, who seem to express the ambivalent emotions of Ibsen's women when their bodies move, fall, stretch, and bend.

Dancing as mirror-images, or the captivating trio moving in unison, they bring out rich associations with Nora, or the step-daughters Hilde and Bolette, of *Lady of the sea*, or the eponymous heroine of *Hedda Gabler*, or even the youthful *Hedvig of The Wild Duck*."

- *Dr. Utpal K Banerjee, Pioneer, New Delhi, January 15th 2008*

Monica Emilie Herstad vs Pina Bausch:

"From the European segment of the festival, two were dance theatre performances — Pina Bausch's "Bamboo Blues" and Monica Emilie Herstad's unwieldily titled "Past is Simulation: The Ladies of the Sea vs Nora and Other Stories".

The Norwegian performance piece was dense with references which became significant only if, besides Ibsen, you also knew the work of the director Elfriede Jelinek and the late Susan Sontag's reading of "Lady of the Sea". Otherwise what you saw [in Past is simulation] were incredibly flexible female bodies that posed, contorted, writhed and grew slack to express a whole spectrum of emotions, dark to bright, between male-constructed women and women as they are and want to be. Pina Bausch's "Bamboo Blues" was more accessible than Herstad's piece. The piece was built bit by bit from impressions that she and her dancers had gathered when they travelled through the streets of Delhi, Chennai and Kolkata."

- *Shanta Gokhale, The Hindu Magazine, February 10th 2008*

"Regarding your performance in New Delhi of Past is Simulation - The Ladies of the Sea vs Nora and other stories]:

Hello There, Greetings from India.

I'm a software professional based in New Delhi. Today I happened to view your performance 'Past is simulation - The ladies of the sea vs Nora, and other stories' at LTG theatre.

I have been watching theatre for almost 10 years now and I must admit that I have never before seen such a unique poetic artistic creation. A performance that keeps on coming back and striking one's mind again and again.

Right from the start, from the airplane movements, one is gripped by the slow meaningful expressions of the performers, their perfect synchronization and subtle motions. So much is conveyed in so simple terms with minimal sets, costumes and very appropriate light design.

The simultaneous movements of the twins, the picturization and lighting of the echo scene, the whip aspect all express the message they are intended to convey. Finally the coming together of the three performers, the sea and tranquility give an pertinent climax to the excellent performance. The use of the airplane, the chairs and the small duck convey a deep message with minimum effort. The captivating music matches the equally powerful performance. The best part is that the universal message of the play gets conveyed without any language barriers. My congratulations to herStay, the director, all the performers, the music compiler, the light designer and the makeup and styling artists. It was indeed an unforgettable presentation. I hope and wish that you people soon come back again to India with more of your artistic productions. With warm regards and thanks again, God Bless You all.
- Rajan."

2008, January 17th - 18th at Patravadi Theatre, Garden Theatre, opening the Bangkok Fringe Festival, in Thailand, Monday, January 21, 2008:

"PHANTOM PERSONA OR MONICA EMILIE HERSTAD:

--Last Friday I went to Patravadi Theater to see some performances, including PAST IS SIMULATION -- THE LADIES OF THE SEA VS. NORA, AND OTHER STORIES OF THE SOCIETY, directed by Monica Emilie Herstad from Norway. The performance is inspired by the writings of Henrik Ibsen, Susan Sontag, and Elfriede Jelinek. I like it a lot. It is now one of my most favorite stage performances of all time. I don't know how to describe it. I think I can say that its power is like the power of PHANTOM LOVE (2007, Nina Menkes) mixing with the power of PERSONA (1966, Ingmar Bergman).

This is a clip from PAST IS SIMULATION:

<http://vids.myspace.com/herStay>

This is a short film called THE LITTLE CHAOS (1966, Rainer Werner Fassbinder).

<http://www.youtube.com/watch?v=TjDh0gF2ExA>

- Celine Julie, Thailand 2008

herStay - THE UNFORGETTABLE PERFORMANCE

NRK Radio, P2, Scenerom January 2nd, 2007

herStay performance Past is simulation - The ladies of the sea vs Nora, and other stories of the society, is pointed out as The theater experience of the year, described as the performance that NRK/ P2 Scenerom considers worth of remembrance, from the year 2006, for it's excellence in performing elements

- NRK Main Radio, P2, Scenerom, January 2nd, 2006

KUNSTKRITIKK

<http://www.kunstkritikk.no/article/11415>

"FEMINIST MELANCHOLY

Monica Emilie Herstad, herStay, Past is simulation, Black Box Teater, 23 – 26 November, 2006:

"The women are fighting, but suppressed by their own and others forces. It is like we are dragged into an eternal spiral kept going by an anti-feministic de-culture and capitalistic fetishism (both by women and men).

The choreographer, dancer and performance artist Monica Emilie Herstad established the ensemble herStay in 1996.

Her works have for several years been synonymous with border breaking and innovative art. Herstads' research, on the meeting point between classical ballet, contemporary dance and Japanese butoh, crystallizes into her unique hybrid expression. She considers video and music (and dance) as equal elements in her works. In the later years Herstad has participated in a number of international festivals with dance videos and performances of her own. At the time she is to be found at The Centre for Ibsen Studies, doing research. And her new performance Past is Simulation is a part of this Ibsen project. The performance is also a part of The Ibsen Year 2006.

Herstad opens her performance with a solo, in which she communicates with a motorized, yellow, little airplane that circles in the air. She is like locked within an unfree body, in strong contrast to the freedom searching airplane. It is a poetic and heartbreaking beginning of a scenic comment on women in today's society. The subtitle of the performance is "The Ladies of the Sea vs Nora," and other stories of the society, referring to Herstads' main inspiration; Et Dukkehjem/ A dolls House and Fruen fra Havet/ The lady from the sea, by Henrik Ibsen. Herstad is not searching to adapt Ibsen's dramas, but rather to stage her interpretation of Ibsen's messages regarding gender. Ibsen's work is a jumping off point for Herstad, to comment on contemporary stereotypical depictions of women. Nora, without understanding from her husband, leaves, While Ellida who is met with understanding and freedom to leave, stays. Similarly we find inspiration from both Hedda Gabler and Hedvig from Villanden/ The Wild Duck, in her work. In Herstads universe the dancers are in focus; four women dressed like contemporary model-chics; with high heels, dresses, classy hairdos and sometimes masks. They are very feminine and stereotypical – and they are all extracts of, and commenting Ibsen's women. The female roles are unwrapped and turned, still remains within their conventional frameworks. It says something about how we repeat ourselves; how the women of the past, as well as now, whips each other, and are imprisoned in their thoughts, bodies, behavioral patterns, and cultural codes.

Feminist Melancholy

Herstad's earlier emphasis on video in her productions is absent in Past is Simulation. In this production the dancers (Monica Emilie Herstad, Andrea Cszani Rygh, Beata Kretovicova, Maria Ryther Hoem) and the sound picture (compiled with DJ Hicham Bouddén) is primary. A suggesting, monothonic, atmospheric landscape moves slowly and concentratedly forward. The choreography shifts between cliché-like expressive movements and introverted butoh-inspired dance.

This gives the characters a characterizing of at the same time being captured in psycho-social and private patterns. The collective and the individual will is put together and up against each other. And with good assistance from the atmospheric, unpleasant music, it is created an unbearable neurotic situation of anxiety, that develops to the worse for all the female characters, except for one. This woman is in the end taking her [pink] shoes off, leaving through the the stage door, with a confident smile on her lips.

A feminist melancholy develops through this work. With references to Elfriede Jelinek's anarchistic interpretation of the Nora-character in *Was geschah, nachdem Nora ihren Mann verlassen hatte oder Stützen der Gesellschaften* [What Happened after Nora Left Her Husband or, Pillars of Society] (1978), Herstad shows little belief in women's liberation in the socially conservative political economy of today. The women are fighting, but are oppressed by their own and other's forces.

It is like we are dragged into a spiral kept going of an anti-feminist de-culture.

In spite of strong subjects, this performance was silent and abstract in its expressions, and the humor was nearly absent. Herstad escapes this way an artview that supports the entertainment value of art. *Past is Simulation*, is more an art work that puts intellectual motivation before the movement. This intellectualization creates a distance between work and viewer – and we see, without further comparison similar tendencies in other choreography researchers works recently.

(...)The distance this kind of work generates has something to do with the extended focus these researchers have on research in the process. The works are characterized by a deeply analytic entrance to the material, including for instance asking questions about how to treat traumas and how cognitive social structures are kept, processed and expressed through the body. These works are presented more like work in progress, than a dance work in the classical meaning of the word. In other words, Herstad's *Past is simulation* creates a distance between Stage and audience. But this does not predetermine that her work do not communicates with the viewer. At the same time as the work is characterized by introverted meditations, the atmospheric suggestion is distinct. This doubleness captures us and poses us into a meditative state of mind that generates both contemplation and emotion"

-*Elisabeth Leinslie, Kunstkritikk*

A double mid-st-page photo expo presentation of herStay in The Norwegian Ballet Union NODA's magazine *På spissen*, no.1 2007, from herStay performance *Past is Simulation*

Norsk Teater & shakespeare Tidsskrift issue no. 1, 2007:

«Monica Emilie Herstad, herStay, *Past is simulation* is a unique contribution to the Ibsen Year 2006. (...) The choreographer Monica Emilie Herstad has certain with style, created a performance on the faith of these female characters. (...) Herstad uses a source material enriched with feministic approaches and suggestions. This suits herStay wellknown expression well: feminine expression, feministic view, stylish appearance, and butoh inspired movement. (...) Herstad is interpreting analytically the female characters of Ibsen, and his plays, in a visual and physical language, rather than criticizing his characters radically. (...) The movements represents immediacy, longing, resignation, and naivity, and one get a glimpse of Nora, Ellida, Hedda, and maybe Hedvig or Hilde. Herstads scenography is simple and virkningsfull, the stage is splited between the mystique of nature, and the conventions of the society. With dark lights, and dunkel, and florlette light, bluegreen draperies associating sea and fjords, enframed with elegant chairs along the wall.»

–Melanie Fieldseth, January 2007, Norsk Shakespeare- og Teater-tidsskrift

Aftenposten, Oslo April 30th: "herStay interprete Ibsens' female characters.»

Dagsavisen 30.04.2006, NRK1 Lørdagsrevyen, national television, 29th of April, 2006: Monica Emilie Herstad's performance, for Oslo City Council's official opening ceremony of Henrik Ibsensgate/ Henrik Ibsen Avenue, in Oslo, broadly covered in media exposure

January 22nd, 2006:

Bangkok Times: "Norwegian Exposure": Monica Emilie Herstad introduction article and picture.

January 2006, Favourite actress, Limitless Cinema, classification of favourite actresses and plays/ films:

1. MONICA EMILIE HERSTAD—SLOWFLY/V.I.C.T.O.R.I.A..

2. MISSING YOU

3. ISABELLE HUPPERT—THE LACEMAKER+ AMATEUR

4. ELINA LOWENSOHN—AMATEUR

<http://drumz.best.vwh.net/Hartley/Images/Fullsize/amasnd03.jpg>

5. MAGGIE SMITH—KEEPING MUM

6. KRISTIN SCOTT THOMAS—KEEPING MUM

7. AVA GARDNER—THE KILLERS

http://www.leninimports.com/ava_gardner_gallery_1.jpg

- http://celinejulie.blogspot.com/2006_02_01_celinejulie_archive.html

August 2005, Le Monde Diplomatique:

"In her choreography the ideal body of classical ballet meets the introspective quietness of the dance of Min Tanaka"

- Truls Lie, Le Monde Diplomatique

"Feminism and Fashion?: The Choreography of Monica Emilie Herstad"

Brown University, US/ PS International Conference, March 30th - April 3d, 2005:

Becoming Uncomfortable/ Troubling Dance:

"Herstad has developed her choreography into a form of self-analysis, a hyper-responsive mode motivated by decisions to move. (...) I think of her dance as a form of "deep play," a term from Victor Turner, to describe an activity invested in spontaneity and profoundly meaningful to the participants. Within a frame of choreography, Herstad explores her unconscious and responds with clear choices.

Like psychoanalytic practice, Herstad focuses awareness upon the immediate moment and repeatedly responds to the space, the sound, the audience, the video screen. (...) Rather than a dancer's body representing an idea or metaphor, Herstad's body in performance investigates that immediate time and space. (...) Consequently, there is no one answer to how her movements interrelate; the dance generates an analytic experience for the audience – without an answer, the meaning lies with the questioner and his/her formulation of questions and interpretations. This matter of interpretation, however, is shaped greatly by Herstad's exploration of an idea of femininity and style"

- Leah Garland, Eugene Lang College, New School for Social Research, NYU, in her paper on Feminism and Fashion?: The Choreography of Monica Emilie Herstad, March 31, 2005

Portrait interview by The National Television, NRK 1, Safari, February 2004

"The dancer and performance artist Monica Emilie Herstad is representing innovation within her field through several years. As her artistic fundament is expressed at the crosspoint of classical ballet and butoh, she creates her own, genuin expression with video art, dance and music. We meets her just before her performance in N.Y. in December 2003 "

-The National Television, NRK 1, Safari 2004, interview in Gramercy Park, NY

NY Arts Magazine and Berliner Kunst, April issue 2003:

"She is taught from the origin by the butoh master Min Tanaka through several years. Butoh is a Japanese performance expression. Still deeply connected to this tradition, she adds renewal to this tradition, its ritualism and monotony, with a just as eastern orientated hipness and surface esthetics. " -Morgenbladet, 2003

New York Art Magazine and Berliner Kunst, 2003 on Ms. Monica Emilie Herstad solo performance in Los Angeles March 1st, 2003: "On the opening evening, the performance and video artist, Monica Emilie Herstad executed a [solo] version of her performance Comewhatmay; (...) Herstad moved with simultaneity to the projected images of herself performing, closing distance between cerebral and sensational. Her decision for costume is to iterate couture critiquing the desire and desired. Her choice to project onto the corrugated metal roll-up door paralleled the sensitivity and installation site specificity"

- NY Arts Magazine and Berliner Kunst, April issue 2003

"Border breaking artists: herStay and Kreutzer Kompani are two of the groups that recently brought the dance performance into new directions. Both are getting the best reviews internationally, for their ways of integrating New Media in a performance context. As a cause of this intermedial orientation, we let them be introduced as the first, in this, our new portrait serie. A young, innovative and borderbreaking generation have entered the dance stage. The stage is not necessarily typically Norwegian, and - there are others than Jo Strømren out there."

- Jon Refsdal Moe, Morgenbladet, April 4th, 2003, later artistic leader at BBT

"The Norwegian identity is not the dominant factor in Monica Emilie Herstad's oeuvre; rather her ideas belongs to the international performance scene, with its conceptual mix of dancetechniques, video, advanced lightdesign and music- and soundpicture. Herstad has studied both classical ballet, modern dance and Japanese butoh, traces of butoh occurs in the concentrated slowness that dominates the piece Comewhatmay;. Comewhatmay; mirrorizes the lack of illusions, and social bewilderment, of our time - a wonderful monotony, tranquil and graceful"

- Anna Ångström, writing for Svenska Dagbladet, and for Ballet Tanz International, 2002

"Comewhatmay is created from a dialectics between inner movement and outer aesthetics, and is guiding the audience to enter a meditative condition, wherein the spectators meets their own pulse"

- Grete Indahl, Klassekampen 2001, now at The Norwegian Ministry of Cultural Affairs

"The fragile and still graceful way of performing gives an esthetic and clean totality. At the same time, the dancers and the music express chaos and insecurity. Taken in all, they are performing with an incredible engagement, and gives the audience value for their money. The audience witnessed an alternative dance-performance at Avant Garden, with herStay [BeMyGhost]. Using music, performance, video and dance, herStay expresses something new and urban"

- Ida Siem, ISFIT/ NTNU, 2003

Review and interview in Thai language on Ms. Monica Emilie Herstad' solo performance at Siam Center in Bangkok, March 18th 2004, Bangkok Post, 03.04.04

August 2005, herStay in Le Monde Diplomatique:

"In her choreography the ideal body of classical ballet meets the introspective quietness of the dance of Min Tanaka"

-Truls Lie, Le Monde Diplomatique

On Monica Emilie Herstad, at the painter Odd Nerdrum's website:

"Further elucidating the impact of Kant's term of "indifference", we can look up the previous edition of Wintuition where Monica Emilie Herstad says of [her] dance group: "This is of course not entertainment." Other memorable moments include Francisco Clemente saying that he was "more interested in what I don't know, than what I know" or Frans Widerberg saying that the goal of a painter is "to be released from knowing what you are doing" (...) Kant: the genius has no rational grasp of his working procedures" - <http://www.nerdrum.com> , 2003

"With [BeMyGhost], herStay creates an atmospheric performance that generates emotions and thoughtfulness, for audiences who are interested in early 21 century art.

herStay belongs to crossover art, between dance, drama and new media.

Her performances expresses poetic sense and silent atmosphere, the one hour performance proceeds intensely.

We'll have a look also next time she is on tour"

- Trygve Lundemo, Adresseavisen, 2003

"Rather discreet, the dj reigns in a corner with his instruments, creating lasting, comfortable soundscapes to the ones on stage, contributing to the atmosphere including the chilliest, to the most shivering heartbeats "

-Aftenposten, Frederic Rütter, on The fetish is the observer, February 2003

Dagbladet, Magasinet, 5 pages feature with Monica Emilie Herstad exposing the autumns fashion outfits, October 10th, 2001

"Clinical, still delicious - unexpectedly feminine"

- Aftenposten, Frederic Rütter, on Comewhatmay; 2001

"herStay's _INvisible _planet, a solo that lies between the expressiveness of butoh, and Robert Wilson's minimalistic visual concretizing"

- Danjel Andersson, DagensNyheter, 2001, later artistic leader Nordic Excellence, dramaturg at Stadsteatern, curator Göteborg Dans och Teaterfestival, editor Vislingar och Rop, and leader of the festival Perfect Performance, Sweden, now at MDT

"Men først ut, den 29. mars 2001, er herStay fra Oslo med forestillingen

_INvisible_planet. Dette er en visuell solo-performance med danseren Monica Emilie Herstad. - Et raffinert samspill mellom videoprojiseringer og utøver"

-Silje Engeness, Bastardfestivalen, Avant Garden, til Under Dusken, 2001

"A meditation on high-frequency urban life. Perhaps this is what art connoisseurs in St. Petersburg need at the moment, faced as they are with a series of impossible choices during The White Nights Festival" - St. Petersburg Times, 2000

On the solo, *_disturbed_id*: **"The production confirms that Ms.Herstad's performance language contains groundbreaking artistic qualities"**

- Grete Indahl, Klassekampen 1999, now at The Norwegian Ministry of Cultural Affairs

"High quality dance performance. Ms.Herstads multi artistic project and it's convincing strength, confirms itself as a vivid installation, a performance work of rare substance. Ms.Herstad's organization of all the elements is impressive, it is urban, but also something else, a melancholic, yet a breathing organism. A state of mind, under the concrete, under the skin, deep down in earth, inside the feet, you become aware"

- Inger Margrethe Lunde, Dagsavisen, 1999, later Dramatikerforbundet

"Now, wherever I go I learn about butoh-influenced dance and theater; in Canada, the United States, Britain, France, Germany, Brazil, and most recently in Norway, the Butohinspired group of Monica Emilie Herstad. Susannah Akerlund carries on the tradition in Sweden and San Fransisco hosts an annual international butoh festival through d-net"

- Professor at New York State University, Sondra Horton Fraleigh, in her book *Dancing into Darkness, Pittsburgh University Press, 1999*

On Monica Emilie Herstad in the dancework *The Dance of Life* of Min Tanaka during The Tokyo International Festival of Performing Arts:

"She comprehends butoh and presents the movement as an end in itself"

- Gilles Kennedy, Tokyo Times, 1997

3 pages including frontpage in Dagbladets Friday section on Monica Emilie Herstads performance *Disturbed ID*, September 17th, 1999

1 page in Dagbladet on Monica Emilie Herstad's NY performance, December 1999

On "Recollection of an Unlived Life" / *herStay* 1998: "A performance filled with beauty, poetry, and refinement. It is stringent and worked through to the last detail" - Morgenbladet, 1999

Representing the 5 live opening events at the Nordic-Baltic screenings and reception, at the Animation Film Festival, in Annecy 1998, with modern fiddle player Nils Økland:

"Du Nord vient la grace (...) elle [Monica Emilie Herstad] offrir au public un moment d'emotion et d'enchantement"

- Le Quotidien, Annecy, 1998

Interview in Morgenbladet with Monica Emilie Herstad, on beauty and dance, combining fashion with butoh,

-Thor Sannæs, 1998

Introduction in Dagbladet, 1996, Mqrch 8th, with Monica Emilie Herstad, 1 page & photo

Midst pages interview and cover photo in Flux Magazine in 1996, and photos 2 pages, all together 5 pages

Earlier articles, interviews, with her in different media, is featured upon request

FUNDING

1993 Grieg Jubileum Foundation, for choreography 3 Sisters, Holbergsuiten
1993 Norwegian Arts Council, for choreography of 3 Sisters, at Halsnøy Monestry
1993 Kommunens Kulturstipend delt med dirigent Eivind Gullberg Jensen, Stord
1994 The Norwegian Culture Department, for studies of butoh in Japan
1994 Scandinavian-Sasakawa Foundation for studies of butoh in Japan
1994 Foundation for Performing Arts, Tokyo studies of butoh in Japan
1995 Chunichi-Inadomi Foundation, UiO, for studies of butoh in Japan
1996 Foundation of Performing Arts for the choreography Itsu/When/Når?
1997 Foundation of Performing Arts, for a dance project at Isadora, Scenehuset
1997 Norwegian Arts Council, for the choreography Recollection of an unlive life
1998 The Norwegian Culture Department, 1-Year Working Grant for Young Artists
1998 Scandinavian-Sasakawa Foundation, for participation in the performance project Romance with Min Tanaka at PS122 in NY and in Japan
1998 Foundation of Performing Arts for 5 performances with violinist Nils Økland at the international film festival in Annecy representing Norway, the Nordic and Baltic countries
1999 The Norwegian Ministry of Foreign Affairs, for the performance Recollected ID touring Here Theater in NY
1999 Norwegian Arts Council, choreography for the environment focused performance Levende fangst, music by Biosphere/ Geir Jensen, commissioned by the festival H2O Festival, Månelyst
1999 Foundation of Performing Arts, for Recollection of an unlive life
1999 Foundation of Performing Arts, for the soloperformance Disturbed ID
1999 Audiovisual Art Foundation, for performance Recollection of an unlive life
2000 Norwegian Arts Council, choreography of the performance INvisible planet
2000 The Audiovisual Arts Foundation, for the performance INvisible planet
2000 Foundation of Performing Arts, for the performance INvisible planet
2001 Norwegian Arts Council, for the choreography and project Comewhatmay;
2001 The Audiovisual Arts Foundation, for the performance Comewhatmay;
2001 Foundation of Performing Arts, for the performance Comewhatmay;
2002 Norwegian Arts Council, for touring the performance Comewhatmay;
2002 Norwegian Arts Council, for choreography for the performance [BeMyGhost]
2002 Foundation of Performing Arts, for touring the performance INvisible planet
2002 Culturenet Norway, ABM-utvikling, for research of net-project [BeMyGhost]
2003 Norwegian Film Foundation for film within the performance [BeMyGhost]
2003 Norwegian Arts Council, for touring Comewhatmay; to LA, Post Gallery
2003 Norwegian Art Council, for touring [BeMyGhost] to Teaterhuset AvantGarden
2003 Foundation for Performing Arts, for the performance [BeMyGhost]
2004 Norwegian Filmfoundation, for documentation of the project [BeMyGhost]
2003 The Royal Norwegian General Consul in NY, for event for INvisible planet
2004 Norwegian Arts Council, for choreography for the Hamsun inspired performance SLOWFLY/V.i.c.t.o.r.i.a.. at Torshovteatret and at Soria Moria Festival
2004 Foundation of Performing Arts, for the performance SLOWFLY/V.i.c.t.o.r.i.a..
2005 Norwegian Arts Council, for the Ibsen inspired performance and research project Past is simulation - The ladies of the sea vs Nora, and other stories of the society
2005 – 2008 Centre for Ibsen Studies, Monica Emilie Herstad is a Guest Research at UiO, for the Ibsen inspired performance and research project Past is simulation - The ladies of the sea vs Nora, and other stories of the society, and further Ibsen projects
2005 The Royal Norwegian General Consul in NY, for event for the performance Comewhatmay; at the theater Collective Unconscious and at The NY International Film and Video Festival

2005 Audiovisual Arts Foundation, for touring the herStay film and the performance Comewhatmay; solo version, with Monica Emilie Herstad to NY, and LA

2006 Performing Arts Foundation, for touring the Hamsun inspired performance SLOWFLY/ V.i.c.t.o.r.i.a..to Bangkok at Patravadi Theatre

2006 The Royal Norwegian Embassy in Bangkok, for the event for the Hamsun inspired performance SLOWFLY/V.i.c.t.o.r.i.a.. at Patravadi Theatre

2006 Sponsored with Oslo Kommune, herStay is invited to open with performance, the Henrik Ibsensgate, ceremony at 7.juni plass and in Henrik Ibsensgate, 29th of April, and performance at the Reception in Oslo City Hall by the mair, April 28th

2006 Performing Arts Foundation, education and travel grants, for research travel to Berlin September/ October 2006, connected to the Ibsen inspired performance and research project PAST IS SIMULATION – The ladies of the sea vs Nora, and other stories of the society

2006 Performing Arts Foundation, 7 performances of PAST IS SIMULATION – The ladies of the sea vs Nora, and other stories of the society, in Oslo autumn 2006; The opening of XI International Ibsen Conference in Domus Media, The Opening of the Ibsen Exhibition at Rådhusgalleriet, the opening of Kulturnatt Oslo in Borggården, and 4 performance nights at BBT

2006 Skipsreder Tom Wilhelmsens Stiftelse, Research Fellowship for the research project at the Centre for Ibsen Studies, Past is simulation -The ladies of the sea vs Nora, and other stories of the society

2007 Fund for Performing Artists for the performance NoNameDance

2007 The Norwegian Ministry of Foreign Affairs, for the performance Past is simulation, to Bangkok, New Delhi and Mumbai

2007 The Norwegian Embassy in India, for Past is simulation, to Delhi and Bombay

2007 The Norwegian Embassy in Thailand, for Past is simulation, to Bangkok

2007 The Norwegian Arts Council for –E-W-I-G- [herStay Extended Universe]

2008 The International Ibsen Awards Grant for Monica Emilie Herstad's performance project Movers and shakers – Tangible channeling the existence of nature, based on Rosmersholm, from The Norwegian Ministry of Culture

2008 Norwegian Arts Council for herStay EWIG at Oslo Open with El Parche

2008 Oslo Kommune for herStay EWIG at Oslo Open, Culture Night Oslo

2008 Fund for Performing Artists for herStay EWIG at Oslo Open

2008 Fund for Performing Artists for herStay Past is simulation in Hong Kong

2008 Royal Norwegian Ministry of Foreign Affairs for herStay Past is simulation in Hong Kong

2008 The Royal Norwegian Embassy in Beijing for herStay Past is simulation in Hong Kong

2009 Norwegian Arts Council Gjestespillstøtte, herStay in Hong Kong

2009 Norwegian Arts Council Prosjektstøtte for Movers and shakers – Tangible channeling the existence of nature

2009 Fund for Performing Artists for Shanghai Tour

2009 Royal Norwegian Ministry of Foreign Affairs UD Scenekunst for Shanghai Tour

2009 Oslo Kommune for Shanghai Tour

2009 Royal Norwegian General Council Shanghai for Shanghai performances

2009 Norwegian Arts Council Gjestespillstøtte for NY tour

2009 Royal Norwegian General Council NY, for NY performances and reception

2010 Fund for performing Artists/ FFUK for performance and touring Movers and shakers – Tangible channeling the existence of nature

2011 Norwegian Arts Council Guestplay support, Norwegian Ministry of Foreign Affairs, Silver Prize Reward South Korea

2012 Norwegian Arts Council Guestplay support to China

2012 Norwegian Ministry of Foreign Affairs for touring MSTCEN, and Sketches for Spring to China via Tromsø

2012 Fund for performing artists/ FFUK for Sketches for Spring
2013 Funding for the herStay performance Sketches for Spring at MODUS and the festival Oslo Medieval Music Days
2013 Free exhibition and performance space through Oslo Open April in March and April
2014 Dance space in Bergen, Georgernes Verft
2014 Monica Emilie Herstad is funded representing in Prague, at EEA conference 5 - 7.2

CHOREOGRAPHIC WORKS, MAJOR PERFORMANCES

1993

Resymé I, Black Box Teater, Oslo, Dansens År Festival, and at Norske Studenters Roklubb, Huk Avenue at Bygdøy, Oslo. Score: Arne Nordheim, Tenebraé.
Stage design, choreography and dance: Monica Emilie Herstad. 21 minutes, 4 dancers

3 Søstre, Griegjubileet, open air performance at Halsnøy Kloster. Stage design choreography and dance: Monica Emilie Herstad. Original score: Edvard Grieg, Warren Carlström, 30 minutes, for 3 dancers, 1 actor, 1 musician, and 1 fine artist

1994 – 1995

developing herself as a dancer in Min Tanakas performances internationally, and at Winter –OL at Lillehammer 1994 The Dance of life, on Edvard Munch

1996

Dancer with actor Bjørn Sundqvist and others in Orkesternatt with Oslo Sinfonietta, ULTIMA Festival, composer: Christian Eggen, director: Mette Brandtzæg, <http://bokelskere.no/bok/galgenfrist-for-kvinneorkesteret-historien-om-kvinneorkestret-i-utryddelsesleir/196258/> <http://sceneweb.no/nb/production/33987/Orkesternatt-1996-1-1> <http://www.amazon.co.uk/The-Musicians-Auschwitz-Fania-Fenelon/dp/0722134711>
Teateret på Vestbanen. Based on Fania Fenelon (Goldstein)' book Playing for time.

Itsu/When/Når?, Black Box Teater, May, 4 performances. Original score: Eric Plizetskij. Stage design, choreography and dance: Monica Emilie Herstad. 55, minutes, 3 dancers.

Itsu/When/Når?, Scenehuset, Oslo, 6 performances. Original score: Eric Plizetskij. Stage design, choreography and dance: Monica Emilie Herstad. 55 minutes, 3 dancers.

Monica Emilie Herstad solo performance at Stenersenmuseet, 6 times, March 1996, at Marit Anna Evangers exhibition, on Min Tanaka, The Dance of life.

Performance at Månelyst's performancenight at Riksteateret with the installation TIKI where she danced on 16 TV screens film photographed by Knut Bry

May 1996: Producing Min Tanakas solo-performance I.. sit, in Botanic Garden and at BBT in Oslo, casting of little boy, and she is also light, sound, PR responsible

September 1996, Monica Emilie Herstad dancing in Aria Variata, by Christian Wolther, <http://www.youtube.com/watch?v=W-zy2L9zfOg> at Vollapük, Frogner, Oslo

Solo performances in different contexts such as festivals, studio theaters and fashion

1997

Monica Emilie Herstad choreography: Illusions are by nature sweet, Gene Frankel Theatre, NY. From original script by Choderlos de Laclos' Dangerous Liaisons. Original score: Romeo et Julie, Tchaikowskij. Stage design, choreography and dance: Monica Emilie Herstad, 45 minutes.

In Oslo, she performs at different fashion events, such as at the ELLE introduction party in Norway at Astrup Fearnley Museet, with her stage design, choreography and dance performance, upon the walls, 2 dancers, covered by TV2

Monica Emilie Herstad solo performance 20 minuts, at Pink Poney Café, with introduction and Q&A at the show Mayday 1997. In April, at the NY scenes Continental, and Elbow Room, Spring NY 1997, different collaborations with photographer Martina Hoogland Iwanov, stylist Johanna Hofring, and singer Camela Leiерth in NY, 1997 September – November 1997: Monica Emilie Herstad is performing and leading the rehearsals as a choreography assistant to Min Tanaka and casting responsible to the production The Dance of Life, in and for the Tokyo performance at Tokyo International Festival of Performing Arts, at Setagaya Theater, and during the ULTIMA Festival in Oslo

Monica Emilie Herstad soloperformance at Rheinstoner Fashionshow at the top floor of the Empire State Building April 1997

Performing at the fashion event by Smirnoff Fashion Award, in Oslo, Månelyst

1998

Recollection of an Unlived Life, Black Box Theatre, 50 minutes. Stage design, choreography and dance: Monica Emilie Herstad. Original score: Thomas Widerberg, 4 dancers, including Ellen Johannesen, Øyvind Jørgensen, Tine Erika Aspaas, 4 performances

Annecy, France, Monica Emilie Herstad dance, Nils Økland violin, 5 official performances in Annecy, 1 at the official opening reception and 5 at different openings of The Nordic Baltic Programs at The Annecy Animation Film Festival, Original score: Nils Økland. Styling, choreography and dance 40 minutes all together: Monica Emilie Herstad

Wounded, commissioned by Henie-Onstad Høvikodden Kunstsenter, Oslo. Styling, choreography and dance: Monica Emilie Herstad. 50 minutes improvisation, 4 performances

1999

Levende Fangst, open air performance commissioned by H2O-Festivalen/ Månelyst at Akerselva. Stage design, choreography and dance: Monica Emilie Herstad. Original score: Geir Jenssen, Biosphere. For 8 dancers: 28 minutes, 2 performances

Disturbed id, herStay production. Performances at Here theater NY
Stage design, choreography, video and solo dance: Monica Emilie Herstad
Music: Geir Jensen/ Biosphere, 50 minutes, 16 performances

Disturbed id, Black Box Teater Oslo, Stage design, choreography, and solo dance: Monica Emilie Herstad, 50 minutes. Music: Original score: Paolo Vinaccia, April, 4 performances

Disturbed id, Black Box Teater Oslo, Stage design, choreography, video and solo dance: Monica Emilie Herstad, 50 minutes. Music: Original score: Paolo Vinaccia, September, 4 performances

Disturbed id, Art Camp Festival, Japan. Stage design, choreography, and solo dance: Monica Emilie Herstad, 50 minutes. Music: Original score: Paolo Vinaccia, August 28th, 1 performance

2000

INvisible planet, herStay production. Performances at Grieghallen as programmed in Kulturby Bergen 2000, June

INvisible planet, herStay production. Riksteatret's Ridehuset in Oslo, October, 4 performances

INvisible planet, herStay production. Baltiskij Dom' main stage, in St.Petersburg, during White Night Festival and Solstnevorot. Music: Bows. Stage and film design, choreography, dance: Monica Emilie Herstad, 50 minutes

2001

Comewhatmay; performances at Black Box Theater, Oslo. Total duration: 58 minutes, Music: Mimura Shuishiro, Paolo Vinaccia. Stage and film direction, scratch animation, choreography, dance: Monica Emilie Herstad. For 6 dancers.

Touring INvisible planet as a separate film variation to BIT Dance Filmfestival at Danseteateret, Carte Blanche.

Touring the performance INvisible planet Teaterhuset Avant Garden

2002

Touring the performance Comewhatmay; in Stockholm at Moderna Dansteatern

Touring the performance Comewhatmay; at Carte Blanche' stage Danseteateret in Bergen, invited and sponsored by Carte Blanche as a co-production

Touring the performance Comewhatmay; at Teaterhuset Avant Garden

Touring with INvisible planet to Porsgrunn Internasjonale Teaterfestival Upopfestival herStay presenting The fetish is the observer at Oslo Kunsthall 28. and 29.June. Stage and video direction, choreography and dance: Monica Emilie Herstad. Guest performance invited by curator Camilla Eeg, and Mobile Homes, for Danielsen & Kroepelien Management.
Part 1: Monica Emilie Herstad performing with cellist Tania Orning
Part 2: Monica Emilie Herstad performing to her video with Jon Rekdal playing his composition.

Touring the filmversion of The fetish is the observer filmversion, at Kaiitheater in Brüssels, as a continuing loop in the foyer at the entrance of the Nordic Festival

Touring the filmversion of The fetish is the observer filmversion at Landmark,

Bergen Kunsthall in Bergen, as a continuing loop during BIT dance film festival

Touring INvisible planet to ULTIMA Dance for camera festival

2003

The fetish is the observer, Black Box Theater.

Music: DJ Hicham Bouddén, excerpts original score: Jon Rekdal. Stage design, video direction, dance and choreography: Monica Emilie Herstad, 50 minutes.

The fetish is the observer, filmversion in Belgrad Student Festival, curated by BIT, Bergen

Touring Comewhatmay; performance and video to Post Gallery, LA

Premiere [BeMyGhost] at Teaterhuset Avant Garden during ISFIT Festival, stage design, video, choreography, dance: Monica Emilie Herstad, with 3 dancers

Touring the performance Invisible planet at Gene Frankel Theater in NY 2003

2004

SLOWFLY/V.i.c.t.o.r.i.a.. , a co-production between Torshovteatret, Nationalteatret and herStay, commissioned by Soria Moria Festival. Stage design, video direction, choreography and dance: Monica Emilie Herstad, with 6 performers

Touring excerpts of the performance INvisible planet to Siam Center in Bangkok

Performance excerpts from INvisible planet, for the occasion with Stavanger Symphonic Orchestra's cellist Bodil Mathisrud, invited by Gyldendal at Karla Smith's book presentation of Presentér! in collaboration with Arthur Buckhardt, and Kristin Koll, at Clarion Hotel Stavanger, top floor

2005

Comewhatmay; , film presented, invited to NYIIFVF NY, at the City Cinema East Village Theatre, NY

Comewhatmay; performance at The Collective Unconscious, NY

Comewhatmay; film presented, invited to NYIIFVF in LA, at Regency Fairfax Theatre, Beverly Boulevard, LA

The performance SLOWFLY/V.i.c.t.o.r.i.a.. , invited to Istanbul National Theater International Festival

Preparations for the research and performance project Past is simulation - The ladies of the sea vs Nora, and other stories of the society in the Ibsen year 2006, related to the research fellowship at the Center of Ibsen Studies 2005 - 2008

2006

Oslo Black Box Teater November 23d – 26th, herStay PAST IS SIMULATION – The ladies of the sea vs Nora, and other stories of the society. Idea, stage design, direction, choreography, dance: Monica Emilie Herstad, full version 50 minutes, for 4 dancers, one DJ and pilot

Site specific variations of the performance is performed in different contexts, such as at opening seremonies of festivals, cenerferences, dance theaters and galleries:

Official Opening Ceremony of XI International Ibsen Conference in Oslo, 21st of August, 7 minuts excerpt from herStay PAST IS SIMULATION – The ladies of the sea vs Nora, and other stories of the society, Opening speech by Her Majesty the Queen Sonja, hosted by Tom Remlov on behalf of The University of Oslo

Opening of the exhibition A visual journey through inner landscape, in Oslo Townhall August 16th, 15 minuts excerpts from herStay PAST IS SIMULATION – The ladies of the sea vs Nora, and other stories of the society, August 16th

Opening of KULTURNATT OSLO, September 15th, 10 minuts excerpts from herStay PAST IS SIMULATION – The ladies of the sea vs Nora, and other stories of the society, Fr. Nansens pl., September 15th

Touring SLOWFLY/V.i.c.t.o.r.i.a.. solo to Patravadi theatre in Bangkok January 26th, lights: Minna Heikkela

PAST IS SIMULATION - The ladies of the sea vs Nora, and other stories of the society. Excerpts performed at Oslo Kommune Ibsen Celebration in Oslo Townhall 28th of April

PAST IS SIMULATION - The ladies of the sea vs Nora, and other stories of the society. Excerpts performed at Oslo Kommune Ibsen Celebration opening Henrik Ibsens Gate at 7.juni plass the 29th of April, as pictured in NRK Lørdagsrevyen and Aftenposten

Centre of Ibsen Studies, 20 minuts excerpts from herStay PAST IS SIMULATION – The ladies of the sea vs Nora, and other stories of the society, June 15th

2007

herStay NoNameDance performance, September 13th, Ballhaus Ost, Berlin

herStay performance at Observatoriet, Oslo, April 27th – 29th NoNameDance, May 3, 5, 6, 12, 13, 26, June 12, August 15, 16, 17, November 30 2007

herStay at The Unesco International Dance Day, programmed 27th – 29th of April
herStay opens the Art Bienale Oslo Open 3d of May, at Nasjonalmuseet with herStay performance NoNameDance. "On a survival drama in a near future climate change scenario, in inter- relation to aspects of Ibsen´s female characters, Hedda and Hedvig" Repeated May 5th, 6th, 12th, 13th

herStay performance NoNameDance at Vollapük Vårfestival 2007 May 26th

herStay video work Krank im Palast, published at youtube.com/herStay May 23d

2008

herStay Past is simulation performance at On&On Theatre twice in Hong Kong, 17th and 18th November 2008

herStay performance –E-W-I-G-, in relation to an installation of the artist group El Parche at Oslo Open, Culture Night Oslo, September 26th, with further performances October 2nd

Developing the performance EWIG, research, January – September 2008 in Berlin

herStay performance NoNameDance at University of Oslo, Lunch With Culture, for 2 dancers, introduction with Monica Emilie Herstad, February 29th,

herStay performance in New Delhi, with Past is simulation, at The India Theater Festival Golden Jubilee, January 11th, 2 performances

herStay performance in Bombay, with Past is simulation, at The India Theater Festival Golden Jubilee, January 14th

herStay performance in Bangkok, with Past is simulation, at Bangkok Fringe Festival, January 17th, and 18th

2009

herStay in NY, with the performance EWIG at Conflux City Festival, in Gramercy Park, 2009/ 2009, 3 performances, at 2, 4, 5.30 pm. Reception at Gramercy Park Hotel, wardrobe facilities at National Art Club

herStay Past is simulation – The ladies of the sea vs Nora, and other stories of the society, performance, in Shanghai in Xianhui Hall, at XII International Ibsen Conference 16th and 17th of June 2009

herStay Movers and shakers – tangible channeling the existence of nature, performance drafts, presented w.i.p in Shanghai in Xianhui Hall, at XII International Ibsen Conference 2009, 16th of June 2009

Monica Emilie Herstad Master Class, presenting herStay Movers and shakers – tangible channeling the existence of nature, performance drafts, presented w.i.p in Shanghai in Xianhui Hall, at XII International Ibsen Conference 2009, 16th of June 2009, with Q&A, for an international audience on about 100 persons, academics, directors, students

2010

herStay Movers and shakers – Tangible channeling the existence of nature, ever changeable performance presented in Oslo, at Rom for Dans, with Monica Emilie Herstads paper and Q&A, August 26th, 27th, 28th, 2010

herStay Movers and shakers – Tangible channeling the existence of nature, performance presented in Oslo, at Rom for Dans, with Monica Emilie Herstads paper and Q&A, June 24th, 26th, 27th, 2010

herStay Movers and shakers – Tangible channeling the existence of nature, performance presented in Oslo, at Rom for Dans, with Monica Emilie Herstads paper and Q&A, April 17th, 18th, 2010

herStay Movers and shakers – Tangible channeling the existence of nature, performance presented w.i.p in Oslo, at Rom for Dans, with Monica Emilie Herstads paper and Q&A, February 20th 2010

herStay Movers and shakers – Tangible channeling the existence of nature, performance presented in Berlin, at Tanzhaus, November 20th, 21st 2010, postponed

2011

herStay Movers and shakers – Tangible channeling the existence of nature, Silver Prize Winning performance presentation in South Korea, August 4th, 5th, 6th, 7th

herStay Movers and shakers – Tangible channeling the existence of nature, performance at Osobnyak Theater, lecture at Vaganova Academy, and workshop presentation in St. Petersburg, Russia, BodyWord Festival, May 15th – 20th, 2011

herStay performs Movers and shakers – Tangible channeling the existence of nature, 5 performances in different cities and theaters. Monica Emilie Herstad's herStay performance, her lecture and workshop presentation in Costa Rica, Central America, March 1st – 14th, 2011;

herStay is performing at UN Centennial International Womens Day Festival Actua Mujer: Teatro Melico 7th of March, and at Teatro Compania Nacional Aduana 8th of March, Teatro Municipal, Alajueda Museum the 9th of March

Monica Emilie Herstad presents a Master Class at Nacional Universidad Costa Rica for dancers, MA and professionals at UCR Escuela de Danza the 9th, and at UCR Escuela de Escenico for actors BA, MA and professionals March 10th, where she also introduce her lecture on Body vs literature

March 5th, Monica Emilie Herstad teaches her workshop Body vs context, at Caribbean Women Festival, in Playa Chiquita, at the Gaia Cultural Centre, Limon

March 6th, herStay performance at at Caribbean Women Festival, Playa Chiquita, Tree House Stage, Limon

March 7th, herStay performance at the presidents dinner, Banco Popular, InterContinental, Costa Rica

In 2011 the performance MSTCEN is accomodated and staged in official theaters, after development periodes in studio rehearsal theater facilities, like RFD
herStay Movers and shakers – Tangible channeling the existence of nature, performance presentation in NY, 2011, postphoned

2011 Sketches for Spring, new performance developed, first sketch performed and documented at Stillhetsfestivalen, Konglungen, Asker, June 25th 2011

2012

Sketches for Spring, Botanical Garden Oslo, 11 performances March - October 2012

Sketches for Spring, Culture Night Oslo, OM, Oslo Museum, Vigelandsparken, Frogner Hovedgård, September 14th, 2012

Sketches for Spring, **Arctic Alpin Botanical Garden Tromsø**, June 21, 2012

XIII International Ibsen Conference in Tromsø, video lecture with Monica Emilie Herstad on intercultural performance experience from an empirical perspective

2013

herStay Richuals at Oslo Open performance, and gallery exhibition at BOA, April 20, 21 <http://osloopen.no/kunstnere/145>

Sketches for Spring, Oslo City Hall April 21, at «Tourist in your own city», main hall, 700 audience, 2013

herStay Sketches for Spring, at Oslo Medieval Music Days festival, August 4th 2013

herStay yoga workshops with Monica Emilie Herstad September 2013 -

herStay performance «Compose yourself - It may happen in beauty» (started fragments in 2007 as NoNameDance) September 13th, Oslo Culture Night, at the Sun Observatory, Solli Plass, work in progress, with elements from NoNameDance (2007) Based on Ibsen 's Hedda Gabler

Monica Emilie Herstad Future preliminary schedule, tba

2014

herStay performance in Italy, tba

herStay Workshop in Italy, Corinaldi June 25 - July 5th, Monica Emilie Herstad teaching <http://www.sirkelartenatura.com/#!/workshop-herstay-english/cx45>

Monica Emilie Herstad teaches at PRODA Bergen in January and March 2014

Monica Emilie Herstad is invited to Prague for EEA artistic collaborations, February 2014

2015

herStay performance in Berlin

herStay performance in Great Britain

herStay performance in Prague

herStay performance in Bergen

herStay performance in Paris

herStay performance in Asia

2015: Monica Emilie Herstad presenting her lecture at University of Bergen, at The «Sacred spaces in Performing Art, Theater and Dance» Conference, March: https://underskog.no/kalender/101015_sacred-spaces-in-performing-art-theater-and-dance-conferenc

2016

herStay performance in Prague

WORKSHOPS

herStay workshop in Corinaldo, Marché, Italy, June 27th - July 5th, 2014:
<http://www.sirkelartenatura.com/#!/workshop-herstay-english/cx45>

2014: Monica Emilie Herstad Artist Presentation in Bergen, March 7: <http://www.bergen-dansesenter.no/hendelser/dansekunstnermote-med-monica-herstad>

2014: Monica Emilie Herstad teaches contemporary dance at PRODA March 5th: <http://www.bergen-dansesenter.no/hendelser/proda-samtidsdans>

2014: herStay in Oslo, February 11th - March 11th, Monica Emilie Herstad teaches butoh at Torshovloftet, <https://www.facebook.com/events/255410061293529/?ref=22>

2014: Monica Emilie Herstad teaches Yoga at PRODA January 29th: <http://www.bergen-dansesenter.no/hendelser/proda-yoga-1>

2014: Monica Emilie Herstad teaches Yoga at PRODA January 22nd: <http://www.bergen-dansesenter.no/hendelser/proda-yoga>

2014: Herstad at PRODA: <http://www.bergen-dansesenter.no/kompetansesenteret/proda>

Monica Emilie Herstad is invited by Teatertanken to write an essay on artist needs, November 2013, for quotes publication February 14th 2014 through seminars and such

Monica Emilie Herstad is in 2013 invited to teach workshop at Norsk Skuespillersenter, for professional dancers, actors and performers at SKUDA, with minimum 4 years professional experience post final BA exams

2014: Bergen, workshops in yoga and contemporary dance for professional dancers

2013: Monica Emilie Herstad Yoga Dance Workshops frequently September 2013 -

2013: Monica Emilie Herstad is invited to Norsk Skuespillersenter to teach workshops

2012: Beijing, Paper Tiger Studio, Playing the fool performance show festival, November 4th, postponed

2011: BodyWord Festival, St. Petersburg, Vaganova State Ballet Academy

2011: Costa Rica Universidad Nacional, dance dept, theater dept.

1996 - 2014: Workshops for herStay dancers and other professionals

Monica Emilie Herstads dance experience and choreography assistance with Min Tanaka in different productions in 1994, 1995, 1996, 1997, 1998, and following 5 of his workshops in hence 1994, 1995, 1999, 2000 indicates her teachings such as: Monica Emilie Herstad is a guest teacher lecturing on "Body and context" at OPAS 1999 - 2009

herStay workshops in herStay expression and butoh/ Min Tanaka Body Weather, at Bergen Dansesenter 1994 - 1999

herStay intensive workshop in buoh, 1 week, after special request from the performers Øyvind Jørgensen, Ellen Johannesen and Kate Pendry, 1997

herStay workshops in herStay expression and butoh, Min Tanaka Body Weather, at Scenehuset March 1998 -

herStay workshop at KhiO, Statens Balletthøgskole, senior students, workshops in herStay expression, and butoh, Min Tanaka Body Weather, in 2000

herStay workshops in herStay expression and butoh, Min Tanaka Body Weather at Scenehuset and January 2002, for such as senior actor students and professional Artists

herStay workshop Nordic Black Theater 2002, workshops in herStay expression and butoh movement of Min Tanaka Body Weather for senior actor students

herStay workshop series in herStay expression and butoh in herStay studio 2004 and 2005 for different artists and dancers and culture workers, authors, etc.

herStay auditions and extensive workshops in herStay expression and butoh, Min Tanaka, Body Weather, through 2005 - 2009 for special invited professional dancers in herStay art works

FILM & VIDEO WORKS

«Compose yourself - It may happen in beauty» 2013 - 2014 (Italy)

Sketches for Spring 2011 - 2013 Documentation

Movers and shakers – Tangible channeling the existence of nature, 2010

Krank im Palast, 2007

herStay FUTURE, 2006

Past is simulation, 2006 - recent Documentation

Slowfly/ V.i.c.t.o.r.i.a., 2004

The fetish is the observer, 2003

BeHerGhost, 2003

Comewhatmay;, 2001

INvisible_planet, 2000

Disturbed id, 1999

Illusions are by nature sweet, 1997

Morphia, 1995

DOCUMENTATION

herStay documentation of all art works is available in dvd / cd format, featured upon request

DANCE EXPERIENCE

"Herstad has developed her choreography into a form of self-analysis, a hyper responsive mode motivated by decisions to move. (...) I think of her dance as a form of "deep play," a term from Victor Turner, to describe an activity invested in spontaneity and profoundly meaningful to the participants.

Within a frame of choreography, Herstad explores her unconscious and responds with clear choices.

Like psychoanalytic practice, Herstad focuses awareness upon the immediate moment and repeatedly responds to the space, the sound, the audience, the video screen. (...)

Rather than a dancer's body representing an idea or metaphor, Herstad's body in performance investigates that immediate time and space. (...)

Consequently, there is no one answer to how her movements interrelate; the dance generates an analytic experience for the audience – without an answer, the meaning lies with the questioner and his/her formulation of questions and interpretations. This matter of interpretation, however, is shaped greatly by Herstad's exploration of an idea of femininity and style"

–Feminism and Fashion?: The Choreography of Monica Emilie Herstad, Leah Garland's (NYU) lecture at BROWN UNIVERSITY, at the conference Performance Studies international, March 31, 2005

Monica Emilie Herstad artistic career is defined within significant directions. Her performance and film expression, is exposed both on 1. stage, and within 2. fine art galleries and 3. out door settings, 4. at film festivals/ theatres, 5. at club scenes, and music festivals, 6. in fashion circles, 7. in theory. Her art expression is focusing on:

- I. First major artistic periode: Min Tanaka butoh inspired work,
- II. Recent: Body and Ibsen, inner rooms vs social and spacial contexts
- III. From the start: Gender and psychology vs body and movement, in a classic environment, with tradition as a reference, obstacle or chance

Both before and after her rich experience as a solo dancer, and earlier with Min Tanaka and his ensemble in the prime time of his performance presentations internationally, in the 90'ties, she is offered a large scale of work as a dancer, and artist everywhere she go.

She is the guest dancer in Raimund Hoeghe's - earlier dramaturgist of Pina Bausch – performance *Throwing your body into the fight*, dancing the same part as Jerome Bel, as guest performer, in 2001.

Monica Emilie Herstad is developing her own expression, with herStay, within the multi media arts. Her works are internationally acclaimed and present at festivals, galleries, open air performances, in television, theaters, different art contexts, in fashion and film situations.

She is contributing to performance research and theory, as a critic in *Kunstkritikk*, *Norsk Shakespeare- og teateridsskrift*, *Le Monde Diplomatique*, *NRK Scenerom*, in *Scenekunst*, *Kunstbevegelsen*, *NPK*, and other media, as well.

In 1999 she is established in theory, as referred to in professor Horton Fraleigh at New York State University's book *Dancing into Darkness* as the leading butoh qualified

choreographer in Norway, amongst international butoh artists, a book distributed through Pittsburgh University Press, in an international dance curriculum.

In March 2005, Brown University at the international conference Performance Studies International, presented the video lecture on “Feminism and fashion: The choreographies of Monica Emilie Herstad” by Leah Garland, with a discussion panel on the issue ‘Troubling Dance’.

In New Delhi in 2008 Monica Emilie Herstads work is compared with Pina Bausch’s.

Monica Emilie Herstad is frequently given the most excellent reviews. She is a profiled, internationally acclaimed artist, with her career within the arts, beginning with a BA, in proper classical ballet and modern dance education, and then further within the contemporary art scene.

With the experience of butoh inspired dance, after auditioning for Min Tanaka’s Olympic Game Performance and winning the position, performing The Dance of Life at Lillehammer winter Olympics with success, full houses and extra performances. Thereafter she was selected as choreography assistance and casting responsible, for his re-interpretation in 1997, as well as dancing herself as a soloist and part of the ensemble of 14 dancers.

With her expression and research within video and performance, and with her art signature and performance ensemble herStay she is receiving international acclamation with her herStay performances.

Her feminine and feministic dance of beauty, energies, presence and audience appeal, and how she captures the audience and art scene’s interest from a broad audience within the arts, is one of her trademarks.

Herstad’s first international breakthrough however, was as a dancer in Min Tanaka’s butoh performance The dance of life at Lillehammer Winter Olympics.

Since then she performed a variety of professional dance works with and for him, such as being both his dancer and choreography assistant and casting responsible, to the reproduction of The dance of life in 1997, responsible for selecting and rehearsing his new cast, as well as dancing her self, in The Dance of Life, as well as she is exposed at the front cover of his Tokyo programme, in 1997.

A new star in the Zodiac is born, Tokyo Times referred to him upon the performance, where her name was referred to as a leading dancer. Monica Emilie Herstad is also casted as a dancer in his large open air performances and inside opera houses, for instance at Tokyo Metropolitan Art Space in 1995 and at Setagaya Theater in 1997, both during the annual Tokyo International Festival of Performing Arts, and further. She is dancing in both his The Ancient woman (1994), and I saw a Whale in a grassland (1995), and later co-produced his solo performance in Oslo “I ...sit”, in the Botanic Garden and at Black Box Teater in Oslo, 18th – 19th of May 1996, where she is his choreography assistant, as well as being the responsible for lights, sound, and for casting of the younger boy. She was as well originally selected as a dancer for his productions The Wizard of Oz, The Magic Flute, Hamlet, and Romance.

In 1997 she was mesmerizingly exposed as Min Tanaka’s premier dancer at the cover of his Tokyo programme, in his new, updated version of The Dance of life in Tokyo at Setagaya Theater during The Tokyo international festival of performing

arts, she was honoured in The Tokyo Times review as an outstanding dancer, and, in a wide perspective of the media internationally, ever since.

In 1998 she contributed to Tanaka's Romance production in NY at PS122, and she was an invited solo dancer, to his festival Art Camp in Hakushu, Japan in 1999 with her performance Disturbed id, dancing in the forest.

She follows his productions at Plan-B in Tokyo, and The Wizzard of Oz (1995), in Prague at Divadla Archa Theater, Snow White (1998), and in Amsterdam at Nieuwe Muziektheater, The Magic Flute (1995), and Can we dance a landscape (1994), thoroughly studying his performance methodology.

In 2000 she participated in her 5th advanced workshop with him, for professional learners, in Ghent at his workshop at S.M.A.K.

herStay

Monica Emilie Herstad offers through her dancer career and choreographic development with herStay, artists and dancers a unique opportunity to extend their understanding of the complex art of movement, as giving an introduction to herStay expression, where she emphasizes the energy of anticipation as a comprehensive device for creating her performances. 2005 – 2014 and further she works with Ibsen related material internationally, touring the world with her performances, receiving the best reviews and awards.

She is given focus in media, everywhere she goes, features and interviews in f.i. Le Monde Diplomatique in 2010, interview in Musikk, 2009, frontpage cover photo at Bangkok Post, cultural section in 2008, Norgesnytt 2012, as well as more early, midst pages interview and cover photo in Flux Magazine in 1996, Dagbladet in 1996, 1999, 2001, 2003, etc. National radio NRK, in 2010, TV in 2009, radio and TV in 2008, radio in 2007, TV in 2006, and 2004, at Safari cultural program, with interview from NY, features, and exposure, radio in 1999, etc. In NY arts Magazine and Berliner Kunst, with her photo feature from LA in 2003, introduction and photo feature in Le Monde Diplomatique in 2005 as well, in ELLE in 1997, in Morgenbladet in 2008, 2004, 1999, 1998, f.i.

Monica Emilie Herstad is frequently offering workshops, on "Cross-cultural staging", "Body and Context", or "Butoh as dramaturgical device", and such. Monica Emilie Herstad timewise offers auditions for herStay performances, during 2005 - recent 172 professionals applied for a position, mainly as performer, in herStay works. Recently at Dansens hus, in March 4th- 5th 2010, 97 dancers present.

She currently formalized her yoga competence, RYT graduated as a yoga teacher in August 2013 as well, to the best evaluation, within YogaWorks

herStay is associated with excellent capacity, and is in this way contributing to the recruitment of new talents within the arts and culture field.»

CONTACT INFORMATION

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"Takk for hyggelig foreløpig rapport! Må jo si at vi som så forestillingen i New Delhi var veldig imponerte! Dette var både flott, estetisk og absolutt samtidskunst. Vi leste den gode kritikken både i Jansatta og den av Prof. Bhanerjee (Pioneer). Vi hørte dessuten mange positive og fine kommentarer fra teaterkritikere, journalister og publikum for øvrig."

- The Royal Norwegian Embassy New Delhi

Curriculum Updated February 9th, 2014

Further information will be received upon request, for instance larger text-works on Monica Emilie Herstad and her Ibsen-works 2006 - 2014, and her unique Asia-competence, are available.

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Monica Emilie Herstad,

(Photographer: Marit Anna Evanger)



Monica Emilie Herstad accepting Silver Prize in South Korea 2011
for her herStay work MSTCEN (Photo: herStay)



Monica Emilie Herstad, accepting the International Ibsen Award Stipend 2008
(Photographer: International Ibsen Award)

<http://www.herStay.net>

