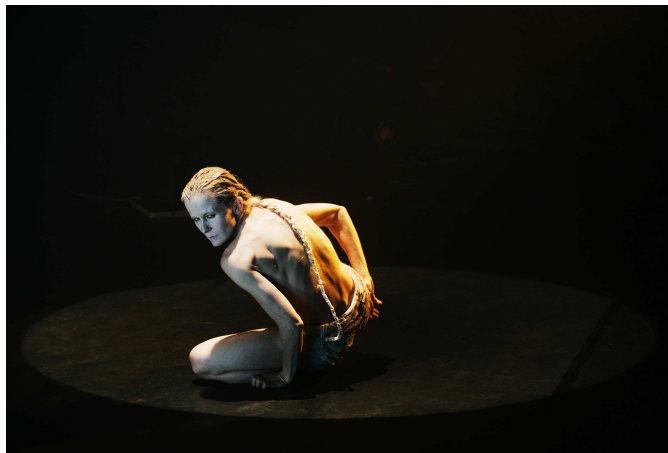


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Kitt Johnson X-act

(Denmark)

Co-Presented with DanceWorks

Rankefod

Enwave Theatre
231 Queens Quay West
October 16 – 18, 8:00 p.m.
\$15-30

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Kitt Johnson X-act – *Rankefod*

Production Notes and Overview

Definition - *Rankefod*: Danish for Cirripede - one of the Cirripedia, a degenerate class of Crustacea, the barnacles and acorn-shells. Also cirripede. From Latin, cirrus, a curl, pes, pedis, foot.

In an extraordinary follow-up to her triumphant 2004 SuperDANISH performance, Kitt Johnson returns with a solo performance in celebration of the origin of the species.

The pre-archaic body and senses live on in contemporary humans - just there on the other side of the cell wall in the primordial slime - like living pockets of memories from the time before homo erectus, awaiting a password.

Rankefod registers as number two on the list of X-act performances which focus on Body, Anatomy and Choreography. Whereas number one, *Aortas Partitur* (2003), with its first general excavation of the body, dealt widely with all of the emerging energies, qualities and images, *Rankefod* will concentrate specifically on uncovering the body's evolutionary memory, beyond its physical reality.

Length of performance: 55 minutes.

Rankefod - Credits

Choreography/dance Kitt Johnson
 Composition/live music Sture Ericson
 Light design Mogens Kjempff
 Costume and set design Charlotte Østergaard

X-act is supported by the Committee for the Performing Arts under the Danish Arts Council during the 2004-06 seasons.

Rankefod is produced by Kitt Johnson X-act with the support of: The Wilhelm Hansen Foundation, the Augustinus Foundation, the Danish Arts Foundation and the Danish State Workshops for Art and Crafts.

Company History

About X-act: X-act operates with dance, sound, light and space. Using these ingredients *Quinta Essentia* is in search...the interior directed by a strict logic...the exterior allowing the individual spectators to be present with their own imagination.

Since 1999 the Theatre Council in Denmark has supported the company regularly, which also means that the company has been able to set up a more permanent management structure.

The performances of X-act have been shown in various contexts in Europe as well as North America, Australia, the Middle and Far East, and performances tour on a yearly basis.

Kitt Johnson's background is in elite athletics, modern and new dance, contact improvisation, martial arts and butoh. As a dancer, performer and choreographer she has worked with Mark Tompkins (F), Norbert Stockheim (D), Sacha Waltz (D), Anita Saij (DK) and Yumiko Yoshioka (D) among others.

Biography

Kitt Johnson is a loner. Through her wide-ranging work with the language of choreography, a unique sense for space and stage effects plus her sublime body control, she has created a personal expression and sureness of style. This has placed her as one of the most respected Danish choreographers. Both in Denmark and internationally there is great interest for her distinctive artistic universe.

Kitt Johnson is known as a major solo performer, although her work covers a wider spectrum. She has worked extensively with site-specific projects throughout Europe and, in recent years, has created a series of ensemble works, which have challenged her artistic vision.

Kitt Johnson is artistic director of the company X-act. Since 1992 she has, with X-act, worked with the Swedish composer and musician Sture Ericson. Since 1997 other artists have been connected to the group, among these the light designer Mogens Kjempff and costume designer Charlotte Østergaard - both Danes - and the Greek born visual artist, performer and writer, Theofanis K. Melàs.

Kitt Johnson was born in 1959. After 12 years of practicing elite sports, and a bachelor's degree in Sports from the University of Odense, she started dancing as a 24 year old. She took part in numerous workshops in Denmark as well as abroad within the fields of modern, new dance, contact improvisation, martial arts, German expressionistic theatre and butoh.

As a dancer, performer and choreographer Kitt Johnson has worked with Mark Tompkins (F), Norbert Stockheim (D), Sacha Waltz (D), Anita Saij (DK) and Yumiko Yoshioka (D) among others.

Performance History

SOLO WORKS

For Kitt Johnson solo work has always been central. Since 1992 she has choreographed a series of unique solo performances. A number of these have toured with great success. In all there have been 27 works of shorter or longer duration, many of which have been part of site specific projects such as "Transform" and "Provinz Europa". Occasionally, the performances, which were produced within X-act's repertoire, have also been created for particular sites.

"For me as a choreographer, with my own body at stake, the solo work differs from the ensemble work primarily by its short distance between intention and result. As the vision and the tool whereby it is realized exist in one and the same body, the distance is shorter and the compromises fewer."

Kitt Johnson

ENSEMBLE WORKS

Besides the solo performances, which are the distinguishing mark of Kitt Johnson's work, she has choreographed a series of diverse ensemble works. Most of these have been site specific, the players being professional performers and artists, old ladies over 70, children, railway officials and circus artists, among others. The strength in this work is the richness of differences.

X-act has produced *Skyggefang*, premiered May '99, and *farven tid*, premiered September '00. Two new ensemble performances, *Aortas Partitur*, which premiered 24th May 2003 in connection with Kitt Johnson's residency at Dansescenen, and the performance *The Lemonkeepers*, which premiered on 17th February 2004. *The Lemonkeepers* is available for touring.

In February 2006 Kitt Johnson X-act's ensemble work *Palimpsest* premiered at Kaleidoskop K2 in Copenhagen.

"By meeting with other dancers and artists I gain the opportunity to challenge my physical 'thinking' and to stretch my capacity to develop inspirational concepts."
Kitt Johnson

SITE SPECIFIC PROJECTS

A common feature in Kitt Johnson's artistic work is the site specific. The site specific space offers a setting and content, which instigate choreographic solutions other than those required for a conventional theatre space. Working in these two completely different spaces proves to be mutually beneficial.

Over the years there have been 27 site specific projects, of which 8 were created in close co-operation with visual artists.

Press Notes and Reviews

Rankefod

"In her solo, Johnson transgressed beyond the notion of ugly or beautiful, male or female. She achieved a state of pure living existence. Sture Ericson ... developed the soundscape from computer-manipulated nature and animal sounds, and Mogens Kjempff created the ideal light design, so essential for this outstanding performance."
Anne-Marie Elmy, Fall 2005, Dance International, Canada.

"A magical dance animal who continuously spellbinds the eye."
Vibeke Wern, 19th April '05, Berlingske Tidende, Denmark.

"The most exceptional prodigy in Danish dance; from inside the shell, existence roars in timeless ripples embroidered into Sture Ericson's stirring electro-acoustic score. And with Mogens Kjempff's precise grained light of ages and the pause on Charlotte Østergaard's dreamy textile backdrop creating a timeless universe; People become animals, creatures become thoughts ... It takes place right in front of your eyes but still you are in doubt as to what you are actually watching. Rankefod is universal at the

highest level. And so extremely exclusive, because the sense perception of Kitt Johnson's naked skin and peculiar muscle tone is crucial to the experience of the dance. It is strange the way she makes you think twice, this insistently original creature."
Anne Middelboe Christensen, 18th April '05, Information, Denmark.

"A fascinating loner in Danish dance; her body, a perfectly tuned instrument. Simultaneously she performs both meditatively and intensely and it is this tactile, corporeal experience her dance brings to the audience. It strikes a chord in all of us."
Janus Kodal, 15th April '05, Politikken, Denmark.

"A deeply fascinating dance performance about the birth of life. It is wildly fascinating to watch, like being a witness to the birth of a new existence; insistent repetitions force us to focus on the movement and body alone, not on the person involved; an intense and wonderful experience."
Henrik Lyding, 15th April '05, Jyllandsposten, Denmark.