



“When you hear music, a single chord may be enough to put you in a certain mood. OBSTRUCSONG is my attempt to let a simple, physical dance and song ritual give the audience the feeling that they lack something, they didn't know they were missing. I want to explore, whether it's possible for dance to do the same to people's emotions as a simple chord on the radio”. **Palle Granhøj**

**Concept and choreography: Palle Granhøj -  
Visual design: Per Victor.  
Created in co-operation with the performers.**

# OBSTRU**C**SONG

...If it has to be complex ... I just need it to be really simple!

## **The dance**

Palle Granhøj has staged this piece on a long-haired carpet of wool. This pure space is framing the core of his method - the obstruction technique. Gribs and obstacles are limiting the performers and new possibilities appear.

## **The lighting**

The basic lighting source is the light bulb. Simple devices, tin boxes, caps and flexible poles are shaping the dance space.

## **The voice**

The dancers voice is the focus. All sounds are based upon the natural and acoustic voice. From the dancers breath, small quirks and oddities grow through whispers into singing. And screams...

## **The Language**

The used language in OBSTRUCSONG is Volapük and English

## **OBSTRUCSONG**

Concept and choreography: Palle Granhøj - Visual design: Per Victor. Created in co-operation with the performers.

**Dancers:** Anne Eisensee, Dorte Petersen, Maxim-Jo Beck McGosh, Gaute Grimeland, Jannik Elkær Nielsen, Kristoffer Louis Andrup Pedersen. **Lighting performer:** Malco Oliveros. **Voice coaching and Music:** Laila Skovmand.

In his performance OBSTRUCSONG choreographer Palle Granhøj makes special use of the performers' voices and singing talents, creating together with them a special ritual synthesizing sound, light, movement, humour, and humanity within the framework of a simple but effective scenography. The performance stages flirting, eroticism, power struggle, and longing in an organic landscape consisting of a giant deep-pile woollen rug encircled by flexible poles with little lanterns at the ends, which are at the same time the shows main lighting devices.

Granhøj Dans is supported by The Danish Arts Council, The Committee for Performing Arts. OBSTRUCSONG is coproduced with Trans Danse Europe, EU culture 2000, GRAN – teater for dans, Ponec Theatre in Prague, Berner Tanztage, The Royal Danish Theatre, City of Aarhus.

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# GRANHØJ DANS

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# OBSTRU<sup>C</sup>SONG

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## OBSTRU<sup>C</sup>SONG – a few press quotations

The idea is seductive, the concept interesting, even vertiginous – in art as elsewhere, the paths which liberty takes, creativity within strict limitations – and the whole delivered with humour, precision and lightness.

- La Libre Belgique, Bruxelles, (BE)

An entirely different barrier-breaking style is shown by Granhøj Dans with OBSTRU<sup>C</sup>SONG. An outermost pleasant whole both in movement, sound and light (...) All in all is OBSTRU<sup>C</sup>SONG yet an impressive example of diversity and even a pleasant experience.

- Hufvudstadsbladet, Helsinki, (FI)

The new theatre season could not wish for a more delicious opening – it is like a fascinating unearthly ritual. Nevertheless, Obstrucsong becomes much more than a plain and simple aesthetic performance packed with pretty images and secretive effects. The sublime atmosphere that is created lays down the framework within which the dancers seek out ways to limit each others' movements while simultaneously maintaining the expression of their own dance.

- De Morgen, Bruxelles (BE)

So does the conceptual art eventually develop into a kitsch explanation or alteration of meaning? No, Granhøj is primarily aiming at a show that speaks on multiple levels. In its favour are the powerful and voluptuous dance language, the omnipresent humour, the congenial design of the stage and lighting and the admittedly arbitrary yet largely meaningless yet strangely enticing multi-voice singing from the remarkably tuneful dance troupe. So if this is conceptual art – more of it, I say.

- Berner Zeitung, BZ, Switzerland

They sing like an angle choir  
Helsingin Sanomat, Helsinki, (FI)

As in a laboratory, the audience witnesses the surreal scenario which in particular grows beyond its bounds where the linear link to the polyphonic play with the entire body is broken, and the individuals on the stage, with their strong and weak sides, are provoked and inflamed by one another.

- Der Bund, Bern, Switzerland

Palle Granhøj succeeds in drawing a completely wilful body language from his dancers, a sensitivity that stretches from the very fingertips to that part of the consciousness where movements are perceived as comic and erotic. (...) It is humorous, cheeky and in-your-face. Easy to transport and well worth seeing all over Europe, where it has in fact been on the road since its world premiere in Prague last May. Palle Granhøj's best work for years.

- Politiken (DK)

## GRANHØJ DANS

### Tour history

During the past 15 years Granhøj Dans has produced 20 performances, created dance videos and site specific works. The company performed in prestigious festivals such as: Biennale de la Danse de Lyon, France, Festival Cerantino, Guanajuato, Mexico, Les Hivernales, Avignon, France, Les Brigittines, Belgium, Reykjavik Arts Festival, Iceland, Berner Tanztage, Bern, Switzerland, Kuopio Dance Festival, Finland, Suzanne Dellal Centre, Tel Aviv, Israel, Tanec Praha, Prag, Czech Republic, Exodus, Ljubljana, Slovenia. Furthermore, the company has toured extensively in many countries, among them: Austria, Bulgaria, Czech Republic, Denmark, England, Estonia, Finland, France, Germany, Holland, Hungary, Iceland, Israel, Italy, Latvia, Lithuania, Luxembourg, Mexico, Norway, Poland, Romania, Russia, Slovakia, South Africa, Portugal, Sweden, Switzerland, ex-Yugoslavia and United States.

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