

Thoughts before the work with the Tesoro trilogy 2007-2011

There are some things that keeps returning in my choreographies. Places where i start off, that creates ideas and gives me the urge to keep going.

The Body

The body is a constant source of inspiration. In the body the expression and movement is born. With the help of our bodies we can process our impressions of the world and our relationships to other people. This is why dance is a unique source of communication, knowledge and mediator of different life experiences. Many experiences of life we share with other people because we all have a physical body to emanate from. We all have memories and experiences from a body that is gradually evolving. A body that has gained experiences and developed skills in tune an outer and inner world. From the infants inability to steer and move on their own, to the point where you independently can release your body to reach different skills. The body is there as a receiver, but also as a transmitter of information between our inner world and our outer environment. You can compare the body with a vehicle, container, sarcophagus, shell, border, shelter. It might be something to travel with or in. Something that helps us move between different worlds. It might be something to hide in or be protected by, but it might also be a prison you cant escape, a place where you are domed to anguish or given opportunities for pleasure. The body can be a shell that holds together or a border between outer and inner. The body can be seen as an alternation switch or a transformation tool that can collect, interpret and explain. The inner world might gain axes to the outer world through the bodies ability and sensitivity, and the outer world can gain axes to peoples inner universes that the body can communicate to the outer world.

The Music

The music has a strong effect on how we se and experience movement. It helps to create and emphasise different moods and feelings. For me, the music is a strong world the has to be chosen delicately to give the dance the expression that is intended. Sometimes music is the inspiration for a choreography. But more often the music is built from an idea of a scenic expression. It might be music that has been composed for a particular choreography or music that I have "found" and want to use to start creating a performance around. The music can exist of silence or different worlds of sound. It might be a very detailed composition or a single pulse. The music might run like a tread throughout the whole performance, a shoulder to lean the dance against or it might be a web of different pieces.

The Image

My next strong inspiration is the image. I work with images of the dancer, portraits, shadow images and reflections. It may be a still photo or a moving picture, a diapositive projection on the dancers body or a projection on an object, on walls, floors and ceiling. It may be the dancers giant face that laughs, talks or just looks. The dancer can move in and out of his own image. Communicate and argue with him self. It may be pre-recorded or something that happens live on stage, so that the movement, expression is captured in that exact moment that is shared by the dancer and the audience. The image may reflect, clarify, interact, it may come in close on the dancer and reveal details, and it may portray the dancer as a giant or a tiny little figure. There are almost endless possibilities in the work with images as a part of the scenic expression. What is inspiring for me is that the dancers on stage meets the image of them selfs projected on their bodies, on a three-dimensional object or maybe on a surface in the room. The foundation of my work with images is that it has a direct connection to the human being, to the people on stage and that it ads an extra dimension to the scenic expression.

The Room

My work as a part of the stage design is another aspect that relates to the room and what context the dance is shown in. The room is of great importance to me and is brought in early in the process. I start with a basic, general idea or theme that soon becomes a thought about room, a place where the dance can take place. The room gets a symbolic meaning for an inner state and the shaping of the room can help enhance the inner drama that the dancer acts out. The room may also enhance the tone the dancer wants to mediate. When I talk about a room its either about an already existing room, to explore and create a choreography with its starting-point in that room or place, but it may also be to build and shape something new. To start with a neutral and shapeable room. Apart from the set design, the light is an obvious part in the creation of the room. But for med the room is shaped by its challenges, resistance, possibilities and different dimensions. Then the light comes in as a

clarifying factor in the world that the room is supposed to express and in that room the projected image or video becomes an obvious part.

Personal stories

What happens with the expression in the dance when the dancer shares personal stories? How is the movement influenced by the stories that are told. Are new paths opened for the audience or do you block out possible associations? Working with a personal entry and closeness to the dancer can be done in different ways. You can work with video and images, but also with documented personal stories from the dancers everyday lives, their childhood, existential speculations, dreams and other narrated material. This makes it important that the material is personal, yet universal. It may give the spectator a chance to reflect over them selfs and their own life. In this communication between the dancer and the spectator the choreographed or improvised material plays an important role. After listening to a story our experience of the dance becomes different, after watching the dance the story is interpreted in a new way. What the body express and mediate may create new openings and channels to the emotional life of the viewer. The dance may deepen and open for multifaceted interpretations. As a spectator you choose to interpret what you see or hear based on the needs you may have to process or reflect over something, this may vary totally between people. I often choose to combine a describing, emotional text with choreography that has as wide interpretation as possible, or that expresses a total contrast to what has been said. It is a very delicate work combining text and choreography, because the possibilities and result may give you totally different expressions.

The Tesoro trilogy 2007-2011 Tesoro, Defensa, Sisters

Tesoro premiered 2007 and was a solo performance which i danced myself. In Tesoro I wanted to explore a new path in the idiom I call dancing documentary. The name Tesoro means treasure or gem and alludes to every persons inner treasure and richness but also on the ability to communicate with others and the surrounding world. I decided that Tesoro was going to be a trilogy and that the black cubes in the set design was going to be present in all the parts of the trilogy. The cubes strict geometric form became the frame for the place, the dance, the film, the text and the music. In Tesoro personal dreams and memories was mixed with facts, documentary material with fiction and dance with video projections. With the help of video technique I, as "Little Eva", also could play the two other characters "The Little figure" and "The Big figure". Defensa, which premiered 2009 was a direct continuation of Tesoro. The starting point was the three black cubes, three filmed dancers and three live-size dolls. Defensa was performed by the dancers Frida Moberg, Jerry Pedersen and Siri Persson. Stories and questions about defences became a thoroughgoing theme. Mental and physical defences. Defend yourself, your territory, your near ones, your life, your identity. In Defensa, the dancers them selfs, told chosen parts of their lives live on stage. Sisters was the third and final part of the trilogy. In Sisters the cube has grown and embrace both the dancers and the audience. We get to meet two dancers and their sisters throughout generations. Over fictive time dimensions the dancers explore the meeting with themselves, their alter egos, their competitors, their reflections and companions.