

Curriculum Vitae

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This CV is written in chronological order with lists of my works presented last. The Swedish Royal Library has an archive on my work 1979-2018. The archive contains photos, reviews, articles, project descriptions, scores, texts and drawings as well as the full documentation of my company E.L.D. 1985-2015.

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Education

I was born 1956 in Huskvarna, Sweden. I studied dance at Jönköpings Gymnastikförening and Vätterstads balettförening from 1970. Active cross-country skier 1968-1971. Left home in 1972 to continue dance studies in Malmö 1972-1973 and Örebro 1973-1974, focussing on jazz dance, classical ballet and rhythmic dance. Started teaching and making choreography for student performances and theatres in 1974. First contract as a dancer in 1975. Trained at the National School of Dance in courses for pedagogues in ballet, dance and mime during 1975-77. Professional dance training at the Ballet Academy in 1976-77 and parallel to that the NBV Theatre School. Was awarded several grants during this period.

In 1977 I began to study dance-pedagogy at The National School of Dance (renamed The University of Dance 1978). I graduated in 1980. During this period I also received grants for two months of ballet, syllabus and repertoire studies at The Royal Academy of Dance, London 1978, one month at The International Ballet Seminar in Copenhagen 1979, one month of composition studies at Le Stage Grenoble 1979, as well as summer courses in Cunningham techniques by Jeff Slayton, Albert Reid, Meg Harper, Miriam Berns and Karen Levey, 1975-1979. The education at the University of Dance included dancers training and choreography.

During these years of formal training I was also performing as a free-lance dancer and completed my practice as a dance pedagogue at the Royal Opera Ballet School. I engaged in the dance community as a board member of Danscentrum and represented the students in the board of The University of Dance.

In 1980 I was awarded an artist grant from the Sweden-America Foundation, which I used for training at Merce Cunningham Foundation in New York. I took company classes there, trained with Viola Farber as well as ballet classes with Zena Romett and Haynes Owens, 1980-1981. For three months I also studied choreography at Columbia University with Meredith Monk, Anna Sokolov, Margareth Beals among others and I studied choreography with Robert Dunn. During this very intensive year I was engaged in several performances and I started writing about dance.

Training has continued throughout my career. During the 80's I took courses with different European choreographers. At The University of Film, Radio, Television and Theatre I studied Dance for the Screen in 1988 and 1989. My training has also involved a number of seminars and lectures in philosophy, theories of creativity and sociology as well as leadership. I regard artistic work and life itself as a continuous learning process.

Work as a Dancer

My first experience as a dancer was during my early study years. The very first performances were two pieces by choreographer Aase Dyrting. It was a ballet piece, *En afton i Wien* (An Evening in Vienna) in cooperation with the Norrköping Symphonic Orchestra and historic dances, *En dag i medeltiden* (A Day in Medieval Times), both pieces were toured by Svenska Rikskonserter in 1975. There after I performed in *Vara*, Falköping, Stockholm and in London where I danced *Valse de Fleur*, choreographed by Ronald Emblen in 1978. Toward the end of the 70's, I also took part in more experimental performances in Stockholm.

In 1979 I was engaged by choreographer Margaretha Åsberg in her company Pyramiderna. During a very dynamic period, I appeared in the following works: *Pyramiderna* 1979 and 1981, *Fragment av en kub* 1980, *TER(R)* 1981, *Organon* 1982, *Gaturepetitioner*, *Rörelseinstallationer*, *Ryskt Avant Garde*, *Down Stairs* 1983, *Arsinoe* 1984 och *Aniara* at the Royal Opera in 1985, which was our last collaboration. The company performed mainly in Stockholm, with guest performances in Oslo, Helsinki, Caen and Aix en Provence in France.

In New York 1980-1981 I danced in works by choreographer Richard Schlossbach, *Death Hunted*, *The Open Eye Theatre*, studio performances by Susana Hayman Schaffey and a piece for the Swedish Church by Mats Isaksson. I also did spend a month with Jeff Slayton and his company in Los Angeles. When I came back to Sweden, I took part in such performances as: *Floden av glas*, a multimedia piece by Composer Åke Parmerud, choreographed by Irene Hultman, Kerstin Lindgren and myself 1981, *Åå Gash* by Irene Hultman 1983, *Lammas* by Per Johnsson 1985 and *Frun på golvet* by Björn Elison 1985.

During my first ten years as a dancer I appeared in a number of TV productions and danced in my own works, touring internationally.

I participated in three movies: *Amorosa*, directed by Mai Zetterling, 1985, *Kvinnorna på Taket* by Carl Gustav Nykvist, 1988 and *Dansen* by Jan Troell, 1996.

My own company E.L.D. was founded in 1985 and since then I've mainly danced in my own productions, in later years more sparsely and only in solo performances. In the year 2000 I made my one and only appearance in my home-town, Huskvarna. I have on occasion since 2001 performed as a soloist in Paris, Moscow, Kiev, Mumbai, Bilbao, Athens, Visby, Auckland, Stockholm and other international venues.

A comprehensive description of me as a dancer and choreographer in the 80's was authored by Swedish Academy member Horace Engdahl in an article for the magazine *Danstidningen: Efva Liljas väg*, 1990. I have written about dance in Sweden during the period from the late 70's until the early 90's in an article called "Ett fredat rum", *Fylkingens jubileumsbok*, 1993. My dancing career during the 80th-90's is broadly described in articles and reviews available in the archive of the Swedish Royal Library, acc.nr 2009/20 and in my own archive on www.efvalilja.se.

Art Works

First and foremost I am a choreographer. I do performances, site specifics, exhibitions, installations, films and I write books. A list of my work 1982–2018 is enclosed this CV. My artworks have been performed in more than thirty-five countries and my films in yet others. Most of the works have been documented on video or recorded by Swedish Television. There are a number of articles, essays and dissertations written on my art. There is a chronological list of written documents under archive on web www.efvalilja.se. There is also other information on my work with photos and video excerpts available.

Awards and Grants

I have received a number of awards, grants and other recognitions:

Statens Kunstfond Legatudvalgets Premiering, Copenhagen, Denmark 2018

S:t Eriks medal, The City of Stockholm 2009

First Prize Il Coreografo Elettronico XIV Festival Internazionale di Videodanza Neapel Italien 2006

Awarded the film *Homeward Bound* in competition with 130 films from all over the world.

Iris Grant, Stiftelsen Kvinnor Kan 2002

Prix D'Assitej 2000

Honouree Prize The City of Stockholm 1999

Honorary member of The International Centre For Cultural Relations 1999

Prize of Culture, Föreningen Sveriges Kulturchefer 1999

Research grant The University of Dance 1999

The City of Botkyrka barnkulturpris (Fittja projektet) 1998

The City of Solna Youth Film Festival, "En sjuas tankar bland levande människor och döda ting"

Fittjaprojektet, 1:a price: Best film, Best directing, Best Soundtrack 1997

Appointed life-long income guarantee as an artist by The Swedish Government 1994

Artist Grant, The Swedish Art Council, 1982, 1986, 1988, 1989, 1991, 1992, 1994, 2004

The City of Stockholm, Artist Grant, 1988, 1993

The Region of Jönköping, Artist Grant, 1991

The Region of Stockholm, Artist Grant, 1989, 1990

The Rolf de Mares Memorial Foundation, Artist Grant, 1989

Kommunalarbetareförbundet, Artist Grant, 1988
Carina Ari Artist Grant, 1986
The Region of Jönköping, Artist Grant, 1980
Längmanska Kulturfonden, Artist Grant, 1980
The Sweden-American Foundation, Artist Grant, 1980
JL Olssons Memorial, Artist Grant, 1978
Oscar Franzens Fond, Artist Grant, 1978
Huskvarna Stads Jubileumsfond, Artist Grant, 1978
Strandmanfonden, Artist Grant, 1976

My Company E.L.D. was supported by The Arts Council 1983-2005, by The City of Stockholm 1988-2005 and by The Region of Stockholm 1990-2005. As an independent choreographer I am often supported by The Arts Council and The Arts Grant Committee.

I have had research grants and financing from The Swedish Research Council 2003-2006, Centrum för barnkulturforskning in Växjö 1998, The University of Dance in 1999, 2000, 2002 and 2003 and from the Polar Research Institute 2002.

Artistic Research Projects

I regard my artistic work as a continuing study on how meaning is created in human communication and how insights gained from these studies can be applied in the choreographic process. I do research projects in my artistic practice, document and present in specific fora as well as to a wider audience.

E.L.D. carried out development works on artistic processes and on organization/leadership with particular regard to the artistic process. The lecture series ÖM 1997 – 2004 helped develop a state-of-the-world analysis with invited guests such as philosopher Bengt Brylde, pataphysicist Frans Lettenström, author Göran Hägg, brain researcher Matti Bergström, visual artist Jan Håfström, art professor Jörgen Svensson, composer Ivo Nilsson, dance scholar Cecilia Olsson and choreographers Björn Elison, Jens Bjaerregaard, Virphi Pahkinen among others.

The research project: Fittja projektet 1996 – 1999 involved a study of children aged 13-16 and their dancing with particular regards to how meaning is created through movements of the every day life.

Det Brinnande 1998 was a project aimed at developing methodologies for applying the art of dance in the compulsory school system.

Danskonst i språkets utmarker 2000 was a project presenting ideas about the linguistic dimension of movements.

The Art of Dance in a Frozen Landscape 2002. Was a three-year study of cultural factors and their impact on movement and gestures in the extreme cold of the Arctic. The research was carried out during an arctic expedition, Arctic Ocean 2002, Swedish Polar Research Institute, when I was able to work in the vicinity of the North Pole for seven weeks. The project was documented on video and in text, and it resulted in several artworks for the stage, for Swedish Television, and in a book.

Movement as the Memory of the Body 2003-2006 was a project carried out within the realm of my professorship in conjunction with other artists and researchers from areas such as social gerontology, sociology, philosophy and economics. The project was documented in a book with additional DVDs, and presented through several performances.

My art works has been in focus for other researchers. There is a list on these projects on www.efvalilja.se/archive.

I was engaged by the Norwegian ”Stipendprogrammet for kunstnerisk utviklingsarbeid” (a PhD programme for artistic research) as Professor and Supervisor 2003-2006. During the same period I was engaged as Professor and Supervisor in Artistic research at TEAK, Teaterhögskolan in Helsinki.

2005-2006 I worked as a choreographer in the artistic research project Holds No Memory, led by Choreographer/lecturer Ana Sanchez Colberg in London.

2008-2010 I was a member of a working group at the Ministry of Education and Research with the commission to work out strategies for an artistic research school in the arts, a new exam: Doctor of Art as well as new research strategies for the arts.

2010-2013 I was in the board of Konstnärliga forskarskolan, the Swedish national research school in the arts.

2009-2014 I was a member of International Board, Program for Arts-based Research, PEEK, Austrian Science Found FWF.

2010-2014 I was a member of the board of ELIA, European League of Institutes in the Arts were I among other things work on artistic research and research education, specially within the project Artesnet Strand 3 and SHARE.

2013- 2015 I was in the board of SAR, Society for Artistic Research.

2014-2015 I was the Expert Advisor of Artistic research at the Ministry of Education and Research in Sweden.

2015 The Norwegian Government appointed me member of the board of The Fellowship in the Arts Programme.

2015-2017 The Danish Government has appointed me Chair of the board for Artistic research.

2015 I was member of the International Scientific Board of the Academy of Fine Arts in Lisbon.

The assignments I have or have had within the field of Artistic research are numerous. Beside the above mentioned, I have worked for the Swedish National Agency for Higher Education on several tasks 2007-2012, for RUT2 on funding systems 2006-2007, Report of the Swedish Committee of Inquiry on Cultural Policy, on education and research 2008 among others. For complete list, see Commission of Trust.

I am continuously engaged as a lecturer to present my research, my thoughts and theories on artistic research around the world. During the last ten years I have presented 26 keynotes and 11 papers on conferences and I've presented a number of articles on the subject in Swedish, English, Greek and German. The articles have been published by ZHDK in Zürich, University of Patras, In Formation, Universidade de Lisboa, Intellectual Press, SAR, DOCH and the Swedish research Council to mention a few.

I have lectured on artistic research at Dancelab in the Haag, at ZHDK in Zürich, TEAK in Helsinki, Sensuous Knowledge in Bergen, The Place in London, Universities in Reykjavik, Nottingham,

Winchester, Tibilisi and more, at the Orpheus Institute in Ghent, at the Art University KUG in Ghent, Conservatoire Cherubini in Florence and Frankfurt Academy of the Arts and Frankfurt Lab (University of Giessen) to mention a few internationally. In the Swedish context at the universities of Gothenburg, Umeå, Växjö, Luleå, at the university of Opera, of Fine Arts, Music (Malmö) at SADA, DOCH, Ballet Academy and more...

I've written a book on artistic research, published by the Swedish Government 2015: Art, Research, Empowerment.

Pedagogical Experiences

I do not particularly wish to separate pedagogy as an area apart from my other activities. For me it is a natural part of the process that always takes place between choreographer-dancer, teacher-student, artist-artist and other forms of human intercourse. I see pedagogical skills as a developed ability to communicate and teaching methods as part of the artisanship of dancing.

Here is a short resume of my activities in teaching:

Courses for various organizations (contemporary dance and ballet): UNF, ÖAGEA, Hagaby and Athena in Örebro, Jönköpings gymnastikförening, 1974, NBV Skaraborg 1975-1976, Söders barnteater, 1977-1978, Vätterstads balettförening, 1983, Kulturama and Studieförbundet in Stockholm, 1981-1983.

Free standing courses for actors, directors and students of theatre.

Workshops at Jönköpings Läns Teater, 1982, Studieförbundets Teaterlinje in Stockholm, 1982, NBV's theatre festival at Wendelsberg Folkhögskola in Mölnlycke, 1982-1984, and dance technique, movement, analysis and improvisation at NBV's 3 year theatre school in Stockholm, 1981-1987, movement as a scenic technique with actors from the Swedish Television Stockholm and actors from the Gothenburg City Theatre, 1991.

Assistant to Birgit Grefveberg at the Royal Opera Ballet, 1979. Lecturer in contemporary dance at University of Dance, 1982-1984, 1986-1987. Guest teacher of contemporary dance and ballet at the Fine Arts and Cultural Academy in Bergen, Norway 1983. Contemporary dance and composition, KODA 7 Stockholm, 1986 and TBV Jönköping 1987.

Since the mid-70's I have, parallel to my artistic work for the stage, engaged myself in activities for children, mainly 12-16 years of age. This has taken the form of workshops, artistic development projects and choreographic works. In these cases I do not teach dance techniques, but work to establish an understanding of art among the children, making them distinguish movement as a linguistic act – to make dance.

In Paris I have given courses in dance technique and composition at the Menagerie de Verre for professional dancers and choreographers, 1993.

I have on occasion been a guest lecturer at DOCH, University of Dance and Circus, teaching composition to choreography students in the 80's and the 90's and more regularly lectured also to the dance pedagogy students. In 2003 I was appointed Professor of choreography. During 2004-2005 I have been Professor in modern dance and composition at The Moscow Theatre School of Dramatic Art.

During tours around the world, I regularly gave master classes and choreography workshops. While touring with ELD, I also gave company classes.

Position of Trust

Member of Disorderly Woman 2018 -

Member of CID, International Dance Commission, UNESCO 2017- 2018

Invited by The Italian Ministry for Education and Research and the Pope (in relation to The Jubilee), to give a talk on my ideas for the development of education and research in the arts, Rom, Italy 2016

Invited member of ECP, The European Cultural Parliament 2016 -

Invited by Ministerium für Innovation, Wissenschaft und Forschung des Landes Nordrhein-Westfalen Düsseldorf for a hearing on the development of education and research in dance, Düsseldorf, Germany 2016

Member of the jury Choreographic Competition on 60 Seconds Dans Film, Copenhagen 2016 - 2019

Member of the jury 9th Annual Copenhagen International Choreography Competition, 2016

Member of the international scientific board at the Art Academy, Lisbon, Portugal, 2015

Member of the International Board at HZT/UdK in Berlin 2015 -

Member of the International Scientific Board at The Academy of Fine Arts in Lisbon

Invited by the Danish Government to Chair the board of artistic research

Invited by The Norwegian Government as a member of the board of The Fellowship in the Arts Programme 2015-2018

Artist in Residence, Centre National de la Danse *CND*, Paris, March 2015

Artist in Residence, Dansens hus, Stockholm, January-April 2015

Invited by the President of EU commission José Manuel Barroso to be active in the project: A new Narrative for Europe 2013-2014

Member of the board of SAR, Society for Artistic Research 2013-2015

Member of the Organisation Committee for a new arts university in Stockholm, 2013

Member of the board of Gannevikstiftelsen 2012

Team Culture 2012, EU 2012

Member of the group of experts for quality assurance, SUHF 2011-2013

Member of the Board at The National Research School in the Arts, 2010-2013

Member of working group for review of national research subjects, The Swedish National Agency for Higher Education, 2010

Member of the editorial group for In Formation, a Nordic publication on art and research 2010

Member of the ELIA project SHARE Wp3 2011-2013

Member of the board of ELIA 2010-2014

Member of Kofu, The Royal University College of Fine Arts, 2010-2011

Member of SUHF committee for leadership education, 2009-2012

Member of International Board, Program for Arts-based Research, PEEK, Austrian Science Found FWF, 2009-2014

Member of ELIA Artesnet Strand3, 2009-2010

Member of working group on artistic research and artistic research education at the Ministry of Research and Education, April 2008-April 2009

Member of working group on higher education and research, Kulturutredningen, 2008

Member of COT committee, The University College of Opera, 2008-2009

Member of the advisory board to the University Chancellor, The Swedish National Agency for Higher Education 2007-2012

Invited artist/expert, European Commission, Inter Artes, The Tuning Project, Bryssel, November 2007

Member of The Research Council at Lärarförbundet, 2007-2008

Member of The Board, The Swedish Arts Grants Committee, 2007-2012

Member of reference group at Resursutredningen (RUT2), 2006-2007

Member of The Committee of Artistic Research at The University of Dance, 2003-2005
Member of the Jury, Spec's and Art, Crete 2004
Member of reference group for inspection of artistic educations, The University of Dance, 2001
Member of the jury, audition for choreography education at The University of Dance, 1997 - 1998
Expert of Art, Ministry of Culture, 1995
Deputy of the board, ITI, October 1994 - October 1995
Member of Tjänsteförslagsnämnden at The University of Dance, 1994 - 1995
Member of the board, The University of Dance, 1994 - 1997
Member of the board, Kulturhusalliansen, 1993 - 1994
Launched the Union of Swedish Choreographers, FSK, 1986, Chairmen 1986-1989.
Member of Fylkingen 1982 - 1994, Member production team 1985 - 1988
Member of the board, Danscentrum, 1985 - 1987
Member of the programming committee, Moderna Dansteatern MDT, 1988 - 1991
Member of The Swedish Dance Committee, 1987-2005, Member of the board, 1990 - 1995

Lectures

or staging the spoken word

I lecture nationally and internationally, always searching for words to develop the understanding of art. Lately I have started staging my lectures as events, thereby reaching a wider audience.

These events have been commissioned by schools, companies, event bureaus, University of Dance, The Royal University College of Fine Art, University of Architecture/KTH, University of Stockholm, University of Umeå, University of Karlstad, University of Gothenburg, The National Art Council, The National Research Council, The Ministry of Culture, The Union of Municipalities, Riksteatern, Assitej, Save the Children, as well as theatres and producers of musical events in Sweden.

Internationally I have been engaged by The Guggenheim Bilbao Museum in Spain, Centre Culturel Suedoise in Paris, METU University of Ankara in Turkey, The International Organisation for Cultural Relations in Mumbai, India, Anatoly Vasiliev School of Dramatic Art in Moscow, Arbis in Helsinki, Finland, Dansens Hus in Copenhagen, NOFOD, University of Art in Oslo and Bergen, The Art Academy in Reykjavik, Moscow State University, American College in Athen, Universities in Winchester, Leeds and Nottingham, University in Auckland, as well as at many international scientific conferences and organisations as Rencontre, IETM, ELIA and many others.

Most of these lectures and seminars are listed chronologically under "archive" on www.efvalilja.se.

Writings

I have published eleven books and contributed to a number of others. I have been published in Sweden, Norway, Finland, Switzerland, England, Germany, France, Greece and India. Some of my books and articles have been translated into Russian, French, German, English, Japanese and Greek. A full bibliography is to be found last in this document.

Leadership

Throughout the years I have received praise and a lot of attention for my leadership and for my ability to organize and develop methods serving artistic work, research and production. I give lectures on leadership. I have received awards for my leadership.

I was the Artistic Director of E.L.D. 1985 - 2005

I was the Vice-Chancellor of DOCH, The University of Dance and Circus in Stockholm 2006 - 2013

I was the Artistic Director of Dansehallerne, Copenhagen, Denmark 2016 - 2019

Language skills

Besides Swedish, I read, write and speak English. I have elementary knowledge of French.

Drivers Licence

I have drivers licence for cars, motorbikes and trucks.

Archive

The Swedish Royal Library has an archive on my work 1979 – 2018, Archive L288. The archive contains photos, reviews, articles, project descriptions, scores, texts and drawings as well as the full documentation of my company E.L.D. 1985-2005.

Additional Information

Additional Information are to be found on www.efvalilja.se, in the National Encyclopedia as well as at The Swedish Royal Library.

Lists of Works

A HOUSE, A COW, A WOMAN 2015

Solo performance. Duration 55 minutes

HI, HOW ARE YOU? 2013

A commission for the Weld Company in Stockholm. Six dancers. Duration 20 minutes.

COWS

Video work 2012

MAN TO MAN, 2011

12 man (Stockholm Art Swim Gents) in, on and under water, remote controlled boats, film and more. Original music by Per-Henrik Mäenpää. Dansens hus/Forsgrensak badet, Stockholm. Duration 50 minutes.

MELLAN HÄR OCH DÄR, I HÄLLREGN OCH TVIVEL

A work for Dansens hus and the gala, raising money for the children of Haiti, March 2010.

A SUBVERSIVE DECLARATION OF LOVE, 2009

A work for the International Poetry Festival in Visby, August 2009. Dance, poetry, film by and with Efva Lilja. Duration: 70 minutes.

WALKING THE MIST, 2009

Film. Musik by Tommy Zwedberg. Duration 14'30 Minutes.

TWIST, 2009

A developed version of MASS MANNA for the Forum Gallery in Stockholm in close collaboration with artist Monica Höll. Duration: 35 minutes.

MASS MANNA, 2009

A work for Ensemble Musica Vitae and a dance/acrobat soloist. Originalmusik: Jonny Axelsson. Duration: 30 minutes. Premiered at the Consert Hall in Växjö.

BURST BEFORE WE BRAKE, 2008

The opening of the ELIA Biennial, Gothenburg Consert Hall. In collaboration with composer Staffan Mossenmark and 16 students from the University of Music in Göteborg and the University of Dance in Stockholm. Duration 25 minutes.

STIGFINNARE, 2007

Solo of and with Efva Lilja. Original music by Tommy Zwedberg, Premiered at Weld, Stockholm. Duration 25 minutes.

RUMBLE FISH, 2006

Solo for circus artist Irena Purschke Bronett. Premiered at the opening of the stage at The University of Dance in Stockholm. Music at first performance: Erik Steen, second performance at the opening of Carnegie Art Award, Kiasma, Helsinki: Jonny Axelsson. Duration 10 minuter.

HOLDS NO MEMORY, 2006

Solo for Ana Sanchez Colberg. Original music: Tommy Zwedberg, duration 20 minutes. Premiered at The Place, London May 2006.

HOMEWARD BOUND, 2005 *Film*

Dance film HDV 16:9, Four Dancers. Original Music: Tommy Zwedberg, duration 8.45 minutes. Produced by E.L.D. and Deep Sea Productions.

FOR BETTER, FOR WORSE, 2005

Sixteen Dancers. Original Music: Tommy Zwedberg, Lighting Design: Mats Andreasson, Laser and Pyrotechnics: Michael Israelsson, Underwater Film: Johan Candert, duration 45 minutes. Large stages/settings.

SMILING AT DEATH! 2005

Four Dancers, Two Singers, Thirteen Amateur Dancers – all between 65 and 90 years of age. Original Music: Jonas Bohlin, Lighting Design: Mats Andreasson, Laser: Michael Israelsson, Set Design: Torbjörn Johansson. This performance piece constitutes the third part of the stage presentation of the research project Movement as the Memory of the Body, duration 35 minutes. Large stages/settings.

HELENE, 2004

A dance made material in flip-book form. Dancer: Helene Karabuda, Photography: Thomas Gidén, Graphic Design: Nina Ulmaja

USING THE EYE IN THE MIDDLE OF THE HEAD, 2004

Two Dancers, Original Music: Tommy Zwedberg, Lighting Design: Mats Andreasson. This work forms part of a research project Movement as the Memory of the Body. Medium-sized stages, schools, duration: 35 minutes.

I FORGOT RICKARD, 2004

Eleven Dancers, Original Music: Tommy Zwedberg, Lighting Design: Mats Andreasson. A work for the springtour of dancers in training, University College of Dance, duration 12 minutes

MEMORY, 2004

Solo, Original Music: Tommy Zwedberg. The Solo serves as a first study for the research project Movement as the Memory of the Body, duration 10 minutes. For all types of stages and schools.

FIRE PLACE, 2003

Six Dancers, Original Music: Tommy Zwedberg, Stage Design: Bengt Larsson, A work for public spaces. Lighting Design: Mats Andreasson, Costume Design: Malin Arnell, duration 3x11 minutes.

Commissioned by Museum of Modern Art in Stockholm.

A DANCE ON THE ARCTIC ICE / EN DANS PÅ ARKTIS IS, 2003 *Film*

Solo Dancer, Original Music: Tommy Zwedberg, Photography: Thomas Pommier/Efva Lilja, Image Direction: Efva Lilja, Editing: Jesper Ingerlund, duration 8 minutes. Produced by Swedish Television

THE OUTMOST WHITE, 2003

Solo Dancer, Original Music: Tommy Zwedberg, Lighting Design: Ulf Englund, Costume Design: Malin Arnell, duration 50 minutes. Large and medium-sized stages. A presentation of the research project: The Art of Dance in a Frozen Landscape.

MÄRK VÄRLDEN, 2002

Two Dancers, Two Musicians, duration 35 minutes. Commissioned by Smålands Musik och Teater for the University College in Jönköping, and for Västra Skolan in Värnamo.

THE DREAM, 2002 *Site specific*

Eleven Dancers, Seven Actors, One Singer, Thirty-Six Musicians (Stockholms läns blåsarsymfoniker), One Captain, One Tug, One Poodle. Site specific Musical Direction and Sound Effects: Tommy Zwedberg, duration 21 minutes. Commissioned for the inauguration of BoStad 02 in Hammarby Sjöstad, a stage-setting of Sickla kanal, Stockholm.

THE INCREDIBLE YOU / DU ÄR SÅ UNDERBAR, 2001

Six Dancers, Ten Musicians (Ensemble Ars Nova), Original Music: James Clarke, Lighting Design: Ulf Englund, duration 35 min. For larger stages. Du är så underbar is performed to electro-acoustic music: Rester av ord by Tommy Zwedberg, Schools and public – medium-sized – stages.

MADNESS IN THE EVERYDAY IDYLL, 2001 *Site Specific*

Six Dancers, Eleven Musicians, Music by Dvorak, Messiaen, Martinsson et al. Lighting Design: Ulf Englund, duration 85 min. Commissioned by Musik Sörmland and a stage-setting of Nyköpingshus and Åkers International.

THE ILLUMINATED DREAM AFLAME, 2001 *Site Specific*

Fourty-Four Dancers, Sixteen Singers, Original Music: Kent Olofsson, Set Design (Earth and Water installations): Bengt Larsson, Lighting Design: Mats Andreasson, Costume: Efva Lilja, duration 50 min. Commissioned by The Guggenheim Bilbao, Spanien

I FÖRTRÖSTAN, 2000 *Site Specific*

Four Dancers, Music: Genom Vatten by Tommy Zwedberg, Stage Design: Efva Lilja, Lighting Design: Mats Andreasson, Costume Design: Malin Arnell, duration 10 min. A work commissioned for Millesgården and the inauguration of Absolut Art.

DU 6, 2000

Two Dancers, Music by Tommy Zwedberg, duration 10 min. Commissioned for the Nässjö Poetry Festival. All types of stages.

A GENTLE CUT, 2000 *Site Specific*

Six Dancers, Set Design: Jene Highstein, Percussion: Jonny Axelsson, Lighting Design: Mats Andreasson, duration 50 min. A piece created for Moderna Museet in Stockholm. 2001, developed as site-specific performance for the opening of BAC, the Baltic Art Center, in Visby.

BYEN VISO, 1999

Six Dancers, Original Music: Thorstein Hauksson, Set Design: Jene Highstein, Costume Design Malin Arnell, Lighting Design: Mats Andreasson, Libretto: Pia Tafdrup. Duration 85 min. not including interval.

HON, 1999

Solo, a work commissioned by the periodical 90-tal's autumn tour, duration 10 min.

EN DANS UR MINNETS BUNKER, 1999 *Film*

Dance Video 5.30 min. Choreography/Direction/Set Design/Costume: Efva Lilja, Original Music: Tommy Zwedberg, Editing/Graphics: Jesper Ingerlund, Soloist: Hjalmar Blomqvist, and Eleven Further Performers. Recorded at the Siarö Fort 1998.

UR MINNET

One to Six Dancers. A performance concept in which we put together parts from the repertoire for specific sites and occasions, e.g., for the periodical a concept 90-tal's international poetry festival at Elverket (as part of Dramaten) in Stockholm 1998 for the Återvändarna project, Stora Hotellet in Jönköping, 1999.

MINNESBURAR 4, 1998 *Site Specific*

Five Dancers, the Poet Eva Runefelt, the Saxophonist Jörgen Pettersson, Set Design: Efva Lilja, Music: Klas Torstensson, Lighting Design: Mats Andreasson, duration 45 min. For E.L.D.'s studios.

DET BRINNANDE, 1998

Four Dancers, Twenty-Four Children aged 15, Original Music by Marie Samuelsson for string quartet, Lighting Design: Mats Andreasson, duration 40 min. In collaboration with Musik i Halland, ensemble Ginestra.

DANS UR MINNETS BUNKER, 1998 *Site Specific*

Six Dancers, Original Music by and featuring Ivo Nilsson, Lars Amqvist, Jan Lewander and Jonny Axelsson, Lighting Design: Mats Andreasson, Costume: Efva Lilja, duration 50 min. For the Siarö Fort on Kyrkogårds Island, Stockholm's Archipelago.

MARELD, 1998 *Site Specific*

Six Dancers, Fourteen Singers, Fourteen Actors, Original Music: Kent Olofsson, Set Design in Water and Fire: Bengt Larsson, Lighting Design: Mats Andreasson, Costume: Efva Lilja, duration 45 min. For the Pond at Observatorielunden in Stockholm. Commissioned by Stockholm European City of Culture 1998.

BEYOND THE PALE, 1998

Four Dancers, Original Music: Kent Olofsson, Set Design and Water Installations by Bengt Larsson, Lighting Design: Mats Andreasson, duration 20 min. Large and medium-sized stages, including alternative venues and senior schools/sixth-form colleges

DE GENOMSKINLIGA, 1997 *Site Specific*

Four Dancers, Original Music Kent Olofsson, Set Design: Richard Julin, Water Installations: Bengt Larsson, Costume: Malin Arnell, duration 55 min.

BETRAY YOUR SORROW, 1997 *Site Specific*

Two Dancers, Set Design (Water and Air Installation): Bengt Larsson, Lighting Design: Mats Andreasson, duration 10–15 min. Commissioned by Stockholm Water Foundation's Gala in Berwaldhallen in collaboration with the Stockholm Sinfonietta.

MINNESBURAR 3, 1997 *Site Specific*

Solo, the Poet Eva Runefelt, duration 15 min. For the Residence of the Swedish Ambassador in Brussels.

MINNESBURAR 2, 1997 *Site Specific*

Solo, the Poet Eva Runefelt, duration 40 min. For Kulturmagasinet in Sundsvall.

DEN OBRUTNA, 1996

Solo, from the piece UR MÖRKRET, duration 10 minutes. All types of stage, as well as alternative venues.

OM ... DET ANDRA, 1996

Four Dancers, Four Musicians (Stockholm's Saxophone Quartet), Original Music: Tommy Zwedberg,

Lighting Design: Mats Andreasson, duration 30 minutes. Large and medium-sized stages, as well as senior schools/sixth-form colleges.

DU4, 1996

Two Dancers, duration 10 minutes. Public performance in water, snow, portable pool. Also suitable for senior schools/sixth form colleges and recreation centres.

UR MÖRKRET, 1996 *Site Specific*

Ten Dancers, Thirty-Seven Musicians (wind and percussion instrumentalists), Original Music: Tommy Zwedberg, Lighting Design: Mats Andreasson, duration 54 min. Developed for E.L.D. and Stockholms blåarsymfoniker in collaboration with The Royal Swedish Ballet at Dansens hus in Stockholm.

RESAN HEM, 1995 *Film*

Pilot Film produced by EMPE Film for Svenska Filminstitutet. Four Dancers, Original Music: Tommy Zwedberg. Danced under water, duration 5 min.

THE JOURNEY, 1995 *Site Specific*

Five Dancers, Two Musicians, trumpet and horn, Original Music: Tommy Zwedberg. Duration 22 min. Lighting Design: Mats Andreasson. Danced in the air against a wall 26m high. A work for the Vasa Museum, Stockholm.

HEM, 1995

Six Dancers, Video treatment and Computer Graphics: Efva Lilja/Twice a Man. Original Music: Twice a Man, duration 21 minutes. Public settings/stages. Also suitable for senior schools/sixth form colleges.

KOD: ETT BO, 1995

Six Dancers, Music: Genom vatten (1994) by Tommy Zwedberg, Duration 10 minutes. Public stages/settings. Also suitable for senior schools/sixth form colleges.

MINNESBURAR 1, 1995 *Site Specific*

Seven Dancers, the Poet Eva Runefelt, Music by Tommy Zwedberg, duration 45 min. Lighting and Set Design by Efva Lilja and Urban Skoglund. For the Forum Gallery, Stockholm.

HAN, 1995 *Site specific*

Solo for a man, Water Installation by the artist Tor Svae, part of the Odenplan project (see below). Duration 10 minutes.

ODENPLAN, URBAN REGENERATION AS CULTURAL PROJECT, 1994 *Site specific*

Six Dancers, Eleven Singers, duration 25 min. Part of research project. Headed by Carla Werner. The DU-suite 1–3 was developed for the opening of the Wannås Exhibition 1994.

DU1, 1994

Two Dancers, Set Installation: Bengt Larsson. Duration 10 min. In water.

DU2, 1994

Two Dancers, duration 10 minutes. In earth.

DU3, 1994

Two Dancers, duration 10 minutes. In trees.

BLICKEN, 1994

Six Dancers, Original Music: Tommy Zwedberg, duration 21 min. Public stages/settings. Also suitable for senior schools/sixth form colleges.

ENTRE NOS ESPACES / MELLAN VÅRA RUM, 1994

Seven Dancers, Stage Design: Maurice Ducret, Original Music: Tommy Zwedberg, Lighting Design:

Mats Andreasson. Duration 53 min. For larger stages. Commissioned by the Centre Georges Pompidou (main stage) in Paris.

HOMESTEAD, 1993

One Dancer, Original Music: Tommy Zwedberg. Duration 10 min.

AN UNFAITHFUL SONG IN THE WATER, 1993 *Site Specific*

Five Dancers, 10 Male-voice-choristers, Musical Concept: Efva Lilja and the members of the choir. Duration 25 min. Danced in water at Stockholms grodmansskola.

AND THEY BOTH CAME, 1992

Two to Seven Dancers, Original Music: Tommy Zwedberg, duration 20 min. Public stages/settings. Also suitable for senior schools/sixth form colleges.

FUKT, 1992

Four Dancers, Two Trumpeters, Improvised Music. Duration 20 min. Danced in water. Also suitable for senior secondary school students.

BRUNNEN, 1992

Six Dancers, Set Design and Water Installations: Bengt Larsson, Original Music: Bo Rydberg. Duration 85 min. For large stages.

VÄRNAMODANSEN, 1992

Four Dancers, Music: Chuck Berry, duration 10 min. Dance restaurants and such like.

FARA EN DANS FÖR DJUPA VATTEN, 1991 *Site Specific*

Four Dancers, Set Design: Bengt Larsson, duration 25 min. Danced in deep waters. Commissioned by the Stockholm Water Festival, performed in Stockholm's ström.

RESPASS, 1991

Four Dancers, Original Music: Tommy Zwedberg, duration 25 min. Public stages/settings. Also suitable for senior school students/sixth form colleges.

EN TIDS RÖRELSE. DANS, 1990 *Film*

SVT (Swedish Television) 1, Producer Måns Reutersvärd, 45 min.

INCLUDING ORIGINAL CHOREOGRAPHY FOR TELEVISION, COMPONENT WORKS:

BRÅK I MINNE Two Dancers, Original Music: Tommy Zwedberg

AT CLOSE QUARTERS (BEN) Four Dancers, Original Music: Tommy Zwedberg

ENS Solo, Concept: Mats Bylund, Original Music: Tommy Zwedberg

...EHO... Solo

BLÅST – MOT LAGER AV DET UNDERMEDVETNA, 1990

Solo, Set Design (with water component) and Lighting Design: Bengt Larsson, duration ca. 50 min. Large Stages.

FAST, 1990

Six Dancers, duration ca 15–20 min. Preferably outdoors in pools, fountains, snow. Indoors in swimming-pools, etc.

ORDA – ÖGATS RUM, 1989

Five Dancers, Original Music: Tommy Zwedberg, Set Design (water is a component) and Lighting Design: Bengt Larsson. For large stages.

VATTENSOLO (UR ORDA) 1989 One Dancer, duration ca. 6 min.

ENSAMMA DUON (UR ORDA) 1989 Two-Three Dancers, duration ca 15 min. Preferably outdoors, suitable for senior secondary school students.

VOLT, 1988

Four Dancers, duration 20 min, Outdoors, pools in snow, indoors with video installation. Also suitable for senior secondary school students.

MÄLA, 1988

Four Dancers, duration 40 min. Smaller stages and spaces.

FÖRESTÄLLNINGSSVIT, PERFORMANCE SUITE SOLO UR VANAN: DURATION CA. 60 MIN, COMPONENT WORKS/PIECES:

ORES 1987 Solo, Original Music: Tommy Zwedberg, Set Design: Hjördis Tegsell, duration 10 min.

VANA SPRÅNG 1987 Two Dancers, Original Music: Tommy Zwedberg, Set Design: Hjördis Tegsell. Duration 20 min. Also suitable for senior secondary school students.

ANARAGE 1986 Solo, Set Design: Efva Lilja, duration 20 min. Large to small performance areas.

...EHO... (VEM SOM ÄN) 1985 Solo (water is a component), duration 10 min.

UTLÖGA, 1986

Six Dancers, Original Music: Tommy Zwedberg, Set Design: Mette Stausland, duration 60 min. For larger stages.

BRYTE, 1985

Four Dancers, duration 20 min. Outdoors, all environments, preferably snow and water.

TALK, 1985

Four Dancers, Original Music: Tommy Zwedberg, duration 45 min. Smaller stages/settings.

(I) SKUGGA, 1983

Three Dancers, Set Design: Anders Widoff, duration 45 min. Smaller stages/settings.

OÚ, 1982

Solo, Original Music: Peter Schuback, duration 60 min.

1975–1979

Choreography for various theatre groups, schools performances inter alia.

Choreography for other contexts:

HUSET, 1995

Choreography and directing of this solo performance by Allan Edwall, Teater Brunngatan 4, Stockholm

MAGIC SONGS, 1997

By R.M. Schafer. Choreography for Orphei drängars spring tour Hyltebruk, Växjö, Jönköping, Göteborg, Stockholm and Uppsala. Conductor: Robert Sund

MOZART AND SALIERI, 2000

Choreography for the performance of Pushkin's drama Mozart and Salieri in the production by the Russian director Anatoli Vasiliev, Theatre School of Dramatic Art, Moscow, Russia Touring Europe 2006.

FESTKONSERT, 2002

Choreography and Direction, Sörmlands Sinfonietta, Choir and Opera Soloists for a tour in Sörmland, Sweden during January 2002

Choreography for 658 ten-year-olds in a dramatisation, for video, of Svanen, the environmentally-friendly logo. The production was acknowledged as a new world record in the category:

»Dramatisation of logos on video« by the Guinness Book of Records, 10 May 2000.

Exhibitions

2019 Konsthall Stockholm. Nya målningar *LUST*

2015 Imago Mundi utställningen vid Instituto Cini i Venedig. Medverkar med verket *The Dilemma of Santa*

2015 Separatutställning Galleri Örhänget, Stockholm
I språkets utmarker

2015 Höstsalong, Värmdö konstnärer, Gustavsberg Porslinsmuseum
Medverkar med verket *Sore Soles on Wrong Floors*

2015 Dansens hus Stockholm
Why Bother to Dance

2012 Dansens hus Stockholm
Choreography as Text and Other Signs

2010 The Swedish Institute Athens
The Unspeakable

2009 ScalaMata Gallery Venice
Walking the Mist

2008 Dansens hus Stockholm
Kolåda

2005 Kulturhuset Stockholm
E.L.D. 20 year jubilee, photographs, scenographies, films, drawings

2001 Dansens hus Stockholm
Photographies on the work of Efva Lilja

2001 Prinsen Stockholm
Photographies on the work of Efva Lilja

1999 Dansens hus Stockholm
The Dangerous Object

1994 Centre Georges Pompidou, Foyé Grand sale, Paris
Photographs on the work of Efva Lilja

Documentaries

Man to Man, a documentary of the performance 2011

Arctic Ocean 2002, on the Polar expedition and the artistic research project The Art of Dance in a Frozen Landscape, 2002

The Illuminated Dream Aflame, on the work creating this commission for the Guggenheim Bilbao Museum 2001

Road movie, the E.L.D. tour, Sundswall 1996

Entre Nos spaces, on the work of Maurice Ducret creating the scenography for the performance commissioned for Centre Georges Pompidou, Paris 1994

En tids rörelse, Swedish Television on the work of Efva Lilja 1991

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Member of The Swedish Writers Union since 2009

BOOKS

Choreographing the Day, Leaving the Night Alone – An Apology for Dance (English)
Ellerströms 2017

Att koreografera dagen och låta natten vara – en apologi för dansen (Swedish)
Ellerströms 2016

Art, Research, Empowerment (English)
Swedish Ministry of Education and Research 2015

Do You Get What I am Not Saying? On Dance as a Subversive Declaration of Love (English)
Ellerströms 2012

100 Exercises for a Choreographer and Other Survivors (English)
Ellerströms 2012

Movement as The Memory of the Body (English)
University of Dance 2006

Dance- For Better, For Worse (English)
E.L.D. 2004

HELENE (English)
E.L.D. 2004

Danskonst i fruset landskap (Swedish)
E.L.D. 2003

Words on DANCE (English)
E.L.D. 2003

Danskonst i språkets utmarker (Swedish)
E.L.D. 2000

...en tids rörelse ... (Swedish)
Kalejdoskop 1985

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R/LOOM November 2018
(Bevægelsen kender ingen grænser) (Danish and Japanese)

KOREOGRAFISK JOURNAL #5 2018
(Tänkandets praktiker – ett vittnesmål) (Swedish)

Choros International Dance Journal, Athens 2018/7
(Think, Talk, Act and Enjoy!) (English)

Undisciplining Dance In Nine Movements and Eight Stumbles, Editors carol Brown and Alys Longley, Cambridge Publication 2018
(Artists as Facilitators of Change) (English)

Contemporary Choreography, Second Edition Routledge N.Y. 2017
Editors Jo Butterworth and Liesbeth Wildschut
(Hi, who are you? On choreography and the aged dancer)

Experimental Encounters in Music and beyond, Orpheus Institute, Leuven University press, Belgium 2017
Editor: Kathleen Coessen
(Down With the Experiment! Long live the Process! Or – Dance Doesn't Exist) (English)

Tanzpraxis in der Forschung – Tanz als Forschungspraxis, Transcript, TanzForschung band 26, Germany 2016
Editor: Susanne Quintten, Stephanie Schroedter
(Beyond the Ordinary) (English)

Utflukt, tidskrift för Koreografi og Fagsamtale(r), Oslo, Norway 2016
Editors Solveig Styve Holte, Ann-Christin Berg Kongsness and Runa Borch Skolseg
(Conditions For Listening) (English and Swedish)

Ironic Assemblies: Assimilating methods in Practice-Led Research, **Edição do Centro de Filosofia, Faculdade de Letras da Universidade de Lisboa, Portugal, 2015**
(Researching the Irony of Distortion) (English)

Research Environments/Das Bewerten und Verwerten
künstlerischer Prozesse, Universität der Künste Berlin, Germany, 2015
(Forschung als künstlerische Evolution: Wie man hoch fliegt, ohne mit verborgenen Hindernissen zu kollidieren) (German and English)

BOZAR, Brussels, Belgium, a book on the 60 anniversary of The European Cultural Convention, 2014
(There's a Cow in my House) (French and English)

The Dancer as Agent, Close Encounter, DOCH, Stockholm 2014
(Breaking the Mould) (English)

No Talking, No Props, weld, Stockholm, Editor Anna Koch, 2014
(Hi, How are You?) (English)

Choreographic Practices Volume 5 number 1, Editors Jane Bacon and Vida Midgelow, November 2014
(Rising Forwards: A Choreographic Epigram) (English)

European Alternatives: Trans Europa Festival. Editors Ségolène Pruvot, Lucile Gemähling, Luigi Galimberti, 2014
(The Politics of Art) (English)

The SHARE Handbook for Artistic Research Education, Editors Mick Wilson and Schelte Van Ruiten, 2013
(The Opening of the Mouth) (English)

DOCH 50 år, jubileumsskrift 2013
(DOCH on the Move) (Swedish and English)

Framtiden börjar nu, utbildning och forskning I ett framtidsperspektiv, en antologi för dialog om den svenska högskolan 2030, SUHF 2013
(En ko med vingar . eller om hur vi kan hålla oss levande som kreativa, kännande, tänkande, goda och kompetenta medarbetare) (Swedish)

LABBTANKEN, Stdh (SADA) Stockholm, Editors Nils Claesson and Mirko Lampert, april 2013
(The Body as an Archive in an Art Laboratory) (English)

Centrum för barnkulturforskning, Stockholms universitet nr 45 2012
(Myrornas krig, om outtalad makt, vanmakt, kaos och kor i konsten) (Swedish)

In Formation, Konsthögskolan i Oslo, 1 2012
(What's Good in Art?) (English)

Yearbook ZHDK Zürich, Switzerland 2009
(Wirf die Steine fest auf dein Ziel oder Ruhe in Frieden) (German, English)

Yearbook Kunsthøgskolen Bergen, Norway 2009
(Art as a Subversive Declaration of Love) (English)

University of Patras, Greece 2009
(Movement as the Memory of the Body) (Greek)

Close Encounters University of Dance, Stockholm, Rapportserie 2007:2
(There Is A Cow On the Ice!) (English)

Forskarhandledares robusta råd. Studentlitteratur: Editor Karin Ågren, February 2008
(Till dig utan namn. Till dig jag inte känner men gärna vill möta.) (Swedish)

I kunskapens namn. Lärarförbundet, Editor Karin Åmossa, October 2007
(Om vad vi tror vi vet, eller - För vem är verkligheten verklig?) (Swedish)

Rörelse/Kropp/Gestaltning, University of Umeå 2006, Editor Per Ringby 2004
(Det utsägliga ? om lust äckel förväntan och annat som gör livet vårt att leva) (Swedish)

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(Tankar efter en seminariedag kring estetisk reflektion och praxis i skola och lärarutbildning) (Swedish)

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Yearbook Konsthögskolan i Oslo, Norway 2004
(En konstnärs tankar om forskning) (Swedish)

Rörelse, Konst och Kulturavdelningen, Jönköpings Läns Landsting 2000
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Courage and Strength, Rädda Barnen/Save the Children 1999
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Park. Ett idéprojekt om innerstadsparkernas framtida betydelse, användning och utformning, 1995
(Hem) (Swedish)

Fylkingen. Jubileumsskrift Fylkingen 1994
(Ett fredat rum) (Swedish)

Yearbook, Dansmuseet Editor Erik Näslund, 1989
(Nödvändighetens obändiga vilja) (Swedish)

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(Att vara dans) (Swedish)

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Scenen, Riksteaterns medlemstidning nr 1 2018
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(Voyager à travers le chaos) (French)

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(Om risken att förbli stående) (Swedish)

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(Om det där med att göra dans ...) (Swedish)

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(Nödvändighetens obändiga vilja) (Swedish)

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(Svensk dans fryses ut) (Swedish)

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Local daily press 1980 - 82

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(Balett på Stockholmsoperan) (Swedish)