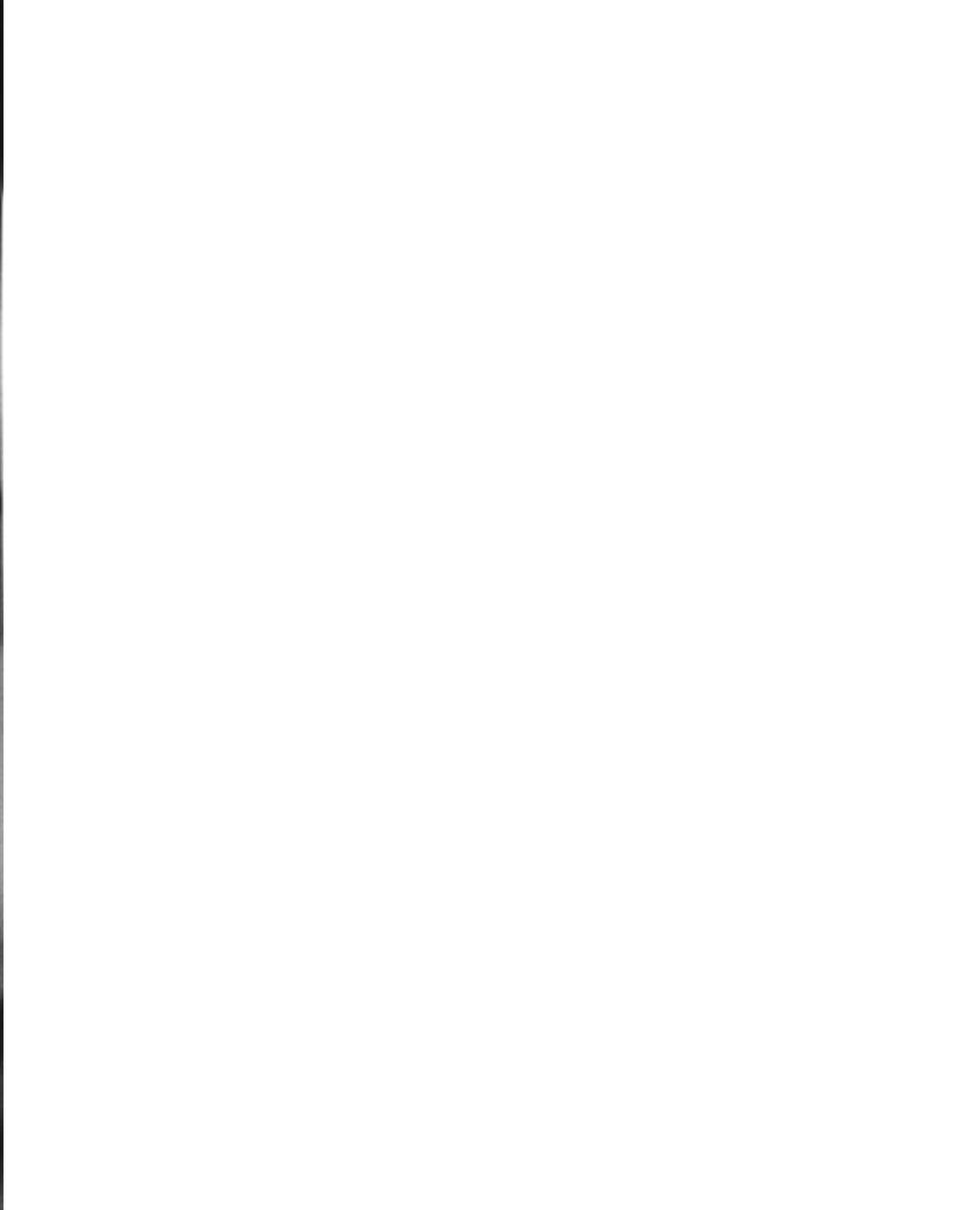


**On Pleasure, Revulsion, Expectations and
Other Things that Make Life Worth Living**



Dance – For Better, For Worse

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On Pleasure, Revulsion, Expectations and Other Things that Make Life Worth Living

For You,

I dreamed of filling up a book... of saturating a whole book with words of love. I woke up and all that came to me were a few well-used ones. We often exchange them, you and I. And yet, writing them down is so different. It is silent.

Beloved, I am lying here telling you some of my thoughts this day. I am going to keep a few for my own little corner of solitude; others are being made visible my way. I am dancing. I am telling you about the grey-scale of the sky and the torn-up asphalt on the bridge. About the man and that look of his, and about the bus that crashed. I show you all my

wounds, and you kiss them better. I show you my mind, and you give me yours. I miss you so much when you are not here.

Outside, the first summer leaves are raining down. They land at my feet and compete with the ants for the best spot. The tiny tickling sensations are delightful, and I turn my face into the wind. A moment for taking breath. I like breathing right now.

I drift away into the grass on the slope. For a moment I become invisible – unreachable – alone. The scent of the grass fills me, taking the place your scent previously occupied. The next time we meet will be in the scent of grass... our feet dirty with soil... sweaty skin... colour. I am going to dance for you.

When I meet my friends, you are there inside me. Together we listen, and we hear—you in your way, and I in mine. Then we separate for a period of reflection. Someone says I am lovely, which makes

you happy. I love you and smile at the stranger as though saying thank you for the compliment. There is so much laughter in all the colours. What have you got on today? I am wearing black.

I would like to fill a whole book with words of love. Fill it with pictures from a shared reality.

This moment contains most of it. I can see my feet resting on the stone flags. Soil is pushing through between the cracks. Small birds are eating newly discovered crumbs and desperately flicking away cigarette butts they have picked up by mistake. New terrorist acts in Iraq are being reported on the radio, and so are outbreaks and break-ins. I am crying silently from a feeling of powerlessness. Helplessness. Did you know that women cry more than men? I sit quite still and allow it to wash over me. I am going to sit here for a while and allow my mind to rest from thoughts of you and the world. Then I am going to dance again.

The Inexpressible

I can smell out a lie, the kind that underwrites a life, even if it has been camouflaged in a work of art. It is something you can feel when all honesty is lacking in the way you are being addressed. Like being offered crisps when you have eaten nothing all day. Although they may taste fine in your mouth, that only lasts for a moment and is followed almost immediately by revulsion. So you go on eating until there is no room for anything else, and that is when the thought comes into your mind: never ever again.

A similar feeling of distaste comes over me when I am met with the kind of smile that I know will be expressing contempt for me shortly afterward. The kind of smile that keeps in with you but means you no good. I can see. A different smile can make me deliriously happy, joyful to the point of embarrassment.

It is the product of a different kind of seeing, one capable of affirming what is worth taking notice of. What is it that makes art vital?

Forgetting what wants to be forgotten, annihilating memory images that do not want to be remembered, is something fairly easily done. We forget. We remember what we want to remember and forget the rest. Forgetting has its own terrain: wild, impenetrable and usually surprising and striking the times we stumble upon it. What I do, I do against the background of what I have previously done, whether I am aware of it or not. In this way what I am doing now will affect what I subsequently do. It is all woven together. Like here and there, for example.

I think I know who I am. I fall in love. I love. When he approaches, everything is changed and the boundaries of my body are dissolved. Only when he touches me, does everything resolve into clarity again. At his hands, his mouth, his eyes, his laugh, his efforts, I become what I want to be. To think that I can make his eyes so happy. What are yours like? So much that is marvelous and still I defend myself. I get lost in him. In you. It frightens me. He is inside me and outside, just like you. We cry together, laugh, fight and are amazed. All these complicated thoughts and feelings are confusing and confront me with questions without answers. They

have to be investigated, examined. I do this by making myself vulnerable.

This has always been the path I take into dance, towards what is going to be created, given form. I feel challenged by what I do not understand, and I attempt to uncover the images I have not yet seen. My body is to be made use of and new experiences created, at the same time as what is familiar is revisited, gone over and over again. I leap out into a waterfall, wander across the desert or work on Arctic ice-floes. I buy food at the local shops. I love. I am lonely. I am scared to death but never satisfied. There is always a sense of anxiety driving me on. I cannot stay particularly long in one place, in one state... What's it like for you?

I keep wondering whether this life is my own or whether it possesses a universal applicability that makes it a social concern? What I do know is that life does not create itself. We all participate in its coming into being. We continually have to recreate what is known as reality to make it the reality we want it to be. Loving is part of that coming into being, of becoming real. Dance is that, too, for me.

When I was young, I believed that love meant encountering my soul-mate. An encounter in which two would become one, and everything would be understood. I do not believe that any longer. The

unique meeting of two people who love one another is an encounter that can provide an experience of wholeness, not by becoming one, but by allowing two people to be two together. Two who can distinguish each other's differences and see them as resources for the creation of reality. Two who can clearly recognise each other's beautiful, ugly, glorious, irritating, sexy or repellent moments without wanting anything else. Can this be portrayed, given form, in dance? The question is not fanciful, it has been put to the test. In one way or another it has been dogging me all my life.

Dreams come together with reality in everyday, banal problems and thrilling adventures. Living together can be very exciting, but also inconsolably lonely at times. Keeping a space of your own for yourself in the midst of a shared world can provide a solution, when the thoughts of one of you revolve around philosophical speculations and those of the other around football or food. What are you supposed to do when desires do not coincide in bed? Leer, swear, try things out, take by surprise, smile... Show, say, something you really mean. A hand has both an inside and a back. Reach out with it and try a new way of touching. Who knows what will happen then? Dance, as the body's hands, face and eyes.

Look straight into someone else's eyes with an un-

clouded, an unshadowed, gaze: without reservations. Feel the heat spreading throughout your body together with confusion at the movement that has been initiated by every look that strikes home. Then all you have to do is try and maintain your balance...

My life in dance gives rise to desire and energy but also to aversion, doubt and loneliness. The relationship between what is danced (portrayed) and you as a member of the audience is a complicated love relationship.

Pleasure

Working with movement until it can convey its own expression and honesty is a process which, of necessity, has to expose the ego and make use of it. It is an inevitably personal journey through mind, body and feeling—in which questioning plays a vital part. The body's way of experiencing is different. I am alive and in motion. My movements convey my thoughts. My movements are my thoughts and feelings. I am my work. This is why it all becomes so touchy, so fragile and yet so marvellous! There is nothing as glorious as that moment when some element of the inexpressible suddenly becomes visible and is revealed. Nothing is as awful as the moment when the work has left me to go to meet its audience, and the loss is felt immediately. Emptiness is a vacuum without taste, smell or

sensation. That is when you immediately have to punch holes in whatever barrier is closest to you and let in air, new ideas. That is how I survive. I throw myself into the next life-sustaining process.

The artist's way of working is peculiar and sensitive. I am as well, and you probably are too. Being human is a fragile and fleeting business. I really would like to be good. And recognised by you as well. It is easy to say I don't give a damn about what other people think and that I'm doing what I want to do. At the same time it hurts to be rejected, diminished, betrayed... All the positive things, the good reviews, the prizes, all the appreciative audiences and arrangers in various parts of the world—it all flies out the window at the slightest injustice. My world collapses and there is suddenly no air for me to breathe. The feeling of powerlessness in the face of lies and deception is that irrational.

Break holes in it! Kick it to bits! But where can you find what you are supposed to put holes in, what you should smash? The lies that underpin a life are often camouflaged under attractive guises. Even if we can smell them, feel and experience them, what do they look like?

Just imagine if my truth is your lie?

Not Knowing

I am continually engaged in reshaping so-called reality, creating it anew, so that it corresponds better to my own desires, my own needs. What I have to make happen is what would otherwise not occur, I have to create the images that would otherwise not be seen, make space for what would otherwise not find room. In dance the kind of knowledge that is not considered acceptable elsewhere becomes important. Our physical memories emerge as events of significance. Scents, tastes, movements, feelings, thoughts... The unexpressed. When I choose, for example, to see movement as the memory of the body, the linguistic and communicative perspective becomes significant. What is it that makes us believe that we know anything? Every day we tread the paths of memory and wander around in the tracks of what has been. I see this; I observe it. And then my work can take off and move forward.

The interpretation that is reflected in the work is my own. Why do women cry more than men? If my life is my own, I can do with it what I please. I am making my own way among other living beings and trying to discover what can keep us alive or bring it all to an end. One bit at a time. We move along parallel courses, we see, we hear, we move one step at a time and feel our

way forward, fumbling or more deliberately. I also like jumping and being upside down. What I most want is to be free to move without regard to gravity and mass.

All movement can be made use of in dance. As an artist, I decide in what way—which is what defines my method. The method is subject to change and develops during the course of the work. Other components of the work, such as light, music, stage design etc, are independent forms of expression that have to be combined to make a functioning whole on the basis of the method chosen. Conventional practice has models to offer for everything, but the decisions are mine and every decision is significant.

It is that part of the work which confronts me with various choices and decisions that is ultimately what determines whether the work can be seen as personal. This does not mean that I am expected to “invent” something that no one else has ever done, but rather that I have the ability to compose my work on the basis of authentically subjective ideas and desires. All the movements, all the sounds, all the colours, smells, tastes have already been made use of.

The role of the artist is to put creative processes into a context where the goal is not given in advance, where risk-taking is a vital ingredient and where the insight and knowledge generated by the process are

just as much the goal as the “end product”—the work. The artist’s attitude is one of critical questioning and makes use of an investigative perspective. You, the audience, from the other pole of the process, have an active role to play in terms of the concept, working methods, instruments, instruction... all the things that go to make up a process. As a member of the audience, you are invited to make use of your creative capacity in relation to experience, context, cause and effect. To see my image, feel my body, smell, taste, use your senses...

Reality

In what we call reality, I stumble between strange states and events. Moments follow one another in a long unbroken succession. High and low, long and short, fast and slow, clamorous and silent. For me, composition is a means of bringing order to chaos and creating meaning from all the tumbling fragments. Choreography creates new contexts out of what is old and familiar, or old and unknown. Movement is always there to be lived. I am not interested in setting up boundaries around genres or methods. I work with the means I need to achieve my goal. I need my own space. I take it. And I share it with those others who share my hungry longings.

“Dance performance” is a phrase I do not want to use. The conventional associations are so powerful and can easily lead to a form of public engagement I would like to put behind me. If I choose, instead, to use the term choreographic stage work, it can create a degree of (creative) confusion – which can open the way to new ideas. Many contemporary choreographers work in the borderlands between various fields of artistic endeavour and various forums for encounters with the public. I myself work with flexible constellations in which distinct forms of artistry represent the different skills available from the different fields. What we have in common is that we choose to express ourselves in a spatial context. The visual meets the aural and we locate it in a spatial form where the encounter with the audience can take place. The way there is dreadfully exciting!

When I like being alive, it is dance I am alive in.

Wavering

Bloody hell, damn, shit, disgust, frustration, impotence, paralysis... Silence. Quiet. Fumbling to live what I do not as yet know. I try not to fall over. Thought, beliefs, steps, they all waver, totter...

Cowardice

Cowardice is at the heart of the doubts that slow you down; not because they make room for reflection, but because they obstruct the resulting effect of the movement. Cowardice is boring and irresponsible. And, what is more, it takes the sting out of every action since the only things that can be done are those that are guaranteed to succeed. Unless we take risks, all we can know is what has already been expressed and confirmed.

I'll take the risk. How often have you said that? You want to know, to see, to feel. Is it worth it? We seek the answer in internal monologues. The risk of failure becomes a fundamental part of day to day life. What does it mean to fail? We are always judging one another, our appearance, actions and achievements. Help me! How is this ever going to work? Can I cope with this? Can you? Can I rely on you?

I am just as terrified when facing each new project – but unbelievably focused, goal-oriented. I start to lose my sense of self and then it's just gone, evaporated! I become increasingly unsure of my abilities, until I reach the point where my voice comes back to me. The place where I always find it is working with dancers. Yes, it is worth it. I do not make sidelong glances to see who is agreeing with my ideas and who is against

them. I work doggedly towards my goal. I rely on you being the one who can see.

Responsibility is a word laden with gravity and boredom. Exhorting, urging, demanding. Responsibility and cowardice. Those two words are more or less continually present to me on a daily basis. The work requires the one and brings out the other. There are days when I avoid them both. Is that allowed? Cowardice is after all just a way of avoiding responsibility...I want to run faster than I can, jump higher, dive deeper, love more. What do you want?

The Dancer

To encounter another person at work is also to encounter oneself. In relating to the conceptual universe, awareness and ambitions of another human being, I am forced to take a position with regard to my own. This is an extraordinarily interesting and creative process, whose focus becomes the dialogue between us. What is the best way for us to clarify what is taking place? How are we evaluating our actions? How can we provide affirmation and stimulate the risk-taking elements of the process necessary, if we are to capture what is as yet unknown to us? How are we to put ourselves to use—what we can do and what we are, know, believe?

The dancer may be young or old, thin or quivering with fat. The dancer may have been expertly trained to a brilliant pitch of absolute skill as a virtuoso of movement. The dancer is the person who puts himself or herself completely at stake in the encounter—body and soul. The dancer is the person who identifies with the dance.

When I come together with the dancer, I encounter him or her on the basis of our concepts of art, artistry and research. Our encounter is determined in part by the way we see the artistic process. The way we see meaning. The skills we bring with us vary depending not only on our experience, but also on our subjective values and attitudes. We take our lives with us into the work.

What I want to affirm is what I consider to be the dancer's own thirst and desire for knowledge. To affirm the idea that underlies what will result in a creative portrayal, even if it may end up in conflict with my own values and ways of seeing things or of those around me.

A prerequisite for working well together is the existence of a great deal of trust between the dancer and me. Supporting and criticising, pushing without forcing or insisting too hard. Being provocative in order to move things on, away from what is just average and

cross new boundaries. The process has to be allowed to take time, and this time is relative to the originator.

Taking Risks

How can I introduce my own vision into the way the dancers become aware of movement and the concept underlying the work? How can I infect the dancers with what I desire? How can I get the dancers to arrive at their own boundaries and then venture across them with confidence?

One of the greatest challenges I have had to face as an artist was the commissioning of a new work for the Guggenheim Museum in Bilbao. I have created works for several major art centres including the Centre Georges Pompidou, Moderna Museet in Stockholm and the Baltic Arts Centre, but the Guggenheim-project was the largest. The first time I came face to face with the building, I was completely carried away by it, my eyes were dazzled. I could no longer see the building, but only what I wanted to do with it. The exterior of the whole construction would be my stage, and I immediately realised that this would require dance to be performed both in water and on the heights. The fantastic but cold metal body constituted by the architecture would be met with the warmth of the human being. The dancers would

make their entrance 50 metres above the ground.

I have choreographed dance works for great heights before, for water, for earth and for other materials. Each time it is the vision I have which has to provide the dancers with the motivation and the desire they need to deal with the challenge. The body cries out: Get away from the danger! The adrenaline starts to bubble up, and yet we do it... The dancers practise climbing and harness techniques of various kinds, they put a great deal in rehearsal into practising both trust and self-confidence. Together with our brilliant colleagues, we create new images for what has not yet been seen that provide you with the chance to be carried away—body and soul—along with us. A moment is what we share. Six months work is over in 55 minutes and 7000 people then go off with their different thoughts, feelings and images. Where?

My experience is that creating trust is largely achieved by the dancer coming to rely on my being able to handle the tools required for the craft of choreography. On my being able to make visible the concept by my faith in the movement, the music, the space, the lighting—everything our senses are capable of perceiving. That I can handle the logistics of the production apparatus and make them see my confidence in the whole thing. What we do, we do together because we want to.

Nothing gets done without the will to do it. And not one aspect of all this applies unless you want to see it.

The knowledge generated by work in dance takes the form of new insights and is made available, as such, to the world around. It is my responsibility to ensure that the work is presentable. You judge what is presented on the basis of whatever the needs are that apply at the time. So does the dancer. You locate the work and evaluate it from an external context: style, history, aesthetics etc. Here is the point at which I have to be ready to accept jubilation, rigorous criticism, drivel, eyes that are open or those that are fawning, flattering. I never am. The shock is just as great every time. And the emptiness that is left behind by what has been handed over. This is not something I can share with the dancers. It is a lonely place.

I love the dancers. I love the audience. I hate the dancers. I hate the audience.

Although I'm not sure I've ever experienced the feeling of hate. Contempt, revulsion, mistrust—oh yes. But not hate.

Somewhere Else

Time is a peculiar notion. The rational world's concept of time dissolves in dance and is replaced by what is subjectively experienced. A single moment can be

prolonged to infinity, and a day be transformed into a minute. One moment I enter—the next I exit. In between is timelessness.

During the work I carried out on the Arctic ice floes, as part of the Arctic Ocean 2002 expedition, what became perfectly obvious was that what we call time is simply a construction. A way of keeping existence orderly. Up there in the Arctic wastes, the only time that exists is the one we decide ought to exist. Our concept of time is a culturally determined experience. Compare the way in which the time of dance is treated in India, for example, with our Western European way... Dancing is something quite different in India to what it is here, or in the Arctic.

For me, time is motion. Being in motion. Like everything that is alive.

I do not want to wait. I have to be doing. All the time. NOW.

This attitude will probably shorten my life. What's yours like? My powerful will is always putting my capacities under strain, and I don't always understand the barriers my body erects. Other people do things differently. We live our lives on the basis of different notions of time, of movement and of the spaces we travel through.

Who Do You Benefit?

Productivity is very much in focus when it comes to contemporary work for the stage, as are quantitative assessments based on the number of performances and the size of audiences. “Knocking out a hit show” – the very idea impoverishes the content and blocks off possible paths to development. Performances become trade goods, adapted for the market. Work fast and simply and it will be cheap, which means many people can see it. But what will they see? What do you?

Society’s fascination with the creative process is often discussed in experiential terms. The market can see the possibilities in a new form of exploitation, as people become increasingly willing to pay for experiences that transcend the every day. The “experience industry” tries to capture creativity in new production processes and put it to use in the form of objects that can be capitalised upon. Similarly there are those who try to make use of the idea of art from a utilitarian perspective – legitimising financial investment in art on the basis of its functional benefit.

Contemporary art is always unambiguously political as it relates to contemporary life itself. You cannot after all work outside your time or your social context. Working conditions, social and cultural paradigms,

political ideologies... it all hangs together and has an affect on what I do. It affects how my movement is interpreted, how the work is presented and made use of. The fact that I do what I do – has an affect.

The strongholds of capitalism are expanding. They are no longer made up solely of hypermarkets and glossy shopping centres. The auditorium is also now being exploited in a misguided attempt to attract the experience industry and the consumers of culture. For me as an artist, one way of tackling this is “head on”, by devising a form for the encounter with the audience free of any artistic compromises. FIRE PLACE is a work of this kind, produced for Moderna Museet and staged at the centre of Sturegallerian (a shopping centre in Stockholm). I went there to find out what this kind of place was like and what kind of people we could expect to encounter there.

I am there. What I see is the inessential wrapping itself around every form of anxiety, and glossy dazzling the eyes. You become short-sighted with all the sparkle, and existence shrinks to the level of small things, minor matters. Among all the pastel-coloured summer items there are no headlines, no ringing phrases, nothing to unsettle you, make you sick. The smell is of café latte and stone (Oh yes, stone has a smell when a polishing machine has been over it.) The Securitas

watchmen are watching me as well. Suspicion increases and I try to look as though I were going to buy something—even if I am not. I am here to look at you and other living things among so much that is dead.

So what will happen when we lay bare something of what commerce camouflages? What happens when we take our clothes off rather than put them on? What happens when experience is offered to us as a moment to live through but not to buy.

Seeing

We observe the world through holes and openings in more or less well-protected facades. We are observed by others looking at us from without and see ourselves reflected in their gaze—through which our bodies slowly take on shape and weight. This is how our image of ourselves develops. You are seen—therefore you exist. You get touched. Someone hits you and it hurts. Someone gives you a sensuous caress and you quiver with pleasure.

We all stage our lives. Your role in this is to compose the bit of life you have not yet lived. To create the images you have not yet seen. To put these images in relation to the world around you and provide a new context for the familiar codes. Take the risk. It is yourself you are making use of.

In order to make use of yourself you need to have an active self-image. Who are you? In the world of the stage you can put this self-image to work, change it, develop it, rip it apart and create a whole new one out of the remnants. Choreography involves researching, analysing and using the tools required for this construction. Doing the unexpected. Daring to put what you do not yet know to the test. In my case, I try to find a position of equilibrium, the fulcrum which makes it possible to gain access to my own existence. I approach the particular moment with a great hunger. Looking for what I am not, for what calls my self-image into question. I look for what I lack.

We know something of what has been. We know a bit about what we call the present. But about the future all we can do is believe. A life measured in time can end suddenly or be lived out until extinguished by old age. We do not know. You do not know. For this reason the moment is precious and irreplaceable. You cannot invest in it. So what is the point of this time that is measured out? Every moment we are faced with new choices which require us to make decisions. Every decision we take affects what is to come (what to put on your sandwich, who to vote for in the election, to say sorry or not, the invasion of Iraq, to run left or right, a kiss...) We assess the situation on the

basis of what we believe we know, of what has been. This is how you incorporate yourself into your own mind and create your own truth. You see what you want to see and hear what you want to hear. You forget what no longer wants to be remembered. In this way you reshape your existence—you recreate the world. Choreography puts together contexts out of movement in time and space. We compose our different fragments to form new meanings, offering you the chance to encounter them.

All of us create conceptions of one thing and another. What you see is not what your neighbour sees. It is our individual memories and experience that serve as tools for understanding and interpretation. Meaning. This is true irrespective of whether the encounter is between us here and now, or with a stage performance, or in a shopping centre, at school or in a museum.

Listening to Silence – Sensing What is Present in All the Noise

I question. I question and, in doing so, I create space for that which needs to be presented in symbolic rather than in realistic terms. I am amazed at the power, the energy in what we call an idea. The energy that makes me work, think and put my mind and my body to the rack until I fall asleep from exhaustion.

An idea can change everything and make me doubt everything I had previously believed I knew. A strange and inexplicable power.

I work with embodied experience. I acquire my skills by “doing”. This bodily, practical foundation of knowledge and skills can then be developed by me from the perspective of theory—but it is the practical dimension of the project in particular that generates insight and understanding and provides the work with its content. The art of dance constitutes a field in which our need for both emotional and intellectual stimulus can be given free rein. Anything and everything can happen. Dance as space for that which would otherwise not be said, as that which can heighten the present moment while also allowing us to look ahead. Dance as that which can get us to think the thoughts we would otherwise not have thought. It is so exciting!

The goal of the artistic process is frequently the work created. However, the need for advanced working processes that are not aimed primarily at production but at achieving other artistic ends is becoming increasingly compelling. I want to know more. Not just what I need to know to make my idea a reality, but also what it actually is. I choose a space for my work based on my belief as to what will be most favourable for it. This means that my stage may be the traditional one,

or something very different to the theatre and the established dance stage. This is where the need to do research comes in. The more extensive work process offered by a research perspective also demands a clarification of the notion of what a location, a space, is. The many conventions established by tradition in my field of artistic endeavour very often work to its detriment. I want to move freely among the possibilities life offers.

Almost all portrayals of artistic work start from looking at the work from without rather than from within. Oversimplified generalisations often based on mystical notions of artists and their work. By way of example, a common assertion is that from the very beginning of the process the goal is the finished work and that the work carried out by the artist evolves from what the artist wants to say with the finished work, what he or she wants to communicate to the viewer. This is very frequently not the case. This assertion is based on a conventional notion of traditional artistic creativity derived from classical works. Contemporary artists usually work from quite different perspectives in which the notion of the working process itself is of primary importance and what comes to be expressed in the finished product evolves during the course of the working process.

Artistic Research

By convention, artistic research is supposed to be referred to as artistic development work. I know this but I want to use the word research all the same. I like it. Research. The sciences have had a monopoly on the concept and a stranglehold on the way it is defined. Considerable value is often assigned to research in the various scientific disciplines, while artistic research is all but unknown to most people. The concept of artistic work is more familiar although not particularly esteemed in our culture with the exception of those active in the arts who produce work that can be capitalised on.

The business of producing “products” has also taken on central importance in the management of cultural policy, as, for example, in the guidelines for grant-making. This is sad. The quantitative aspects

overshadow the qualitative, and this has an impact on the evaluation of artistic achievements. We simply have to create new forms of understanding capable of legitimising the values we want to defend in relation to the work we make.

The artist who works creatively by calling into question traditional forms and accepted practice is working from an exploratory, an investigative, research perspective. The artist who works within established traditions and practice may be prominent in artistic terms without making use of a research perspective. It is our own attitudes to the work and its aims that determine how it should be defined. I may well think “labelling” is uninteresting, but I realise nonetheless that a definition will be required of me of how I see my own work and its place in the cultural context. It is quite simply essential to develop definitions and evaluative criteria in order to be able to influence the distribution of financial resources, for example, on the basis of the expected outcome and the artist’s ability. Working costs money we have not yet got.

Developing an investigative and exploratory outlook as part of the working process to turn it into a research project imposes limitations. I formulate the question in hand in such a way as to define the limits of the project, to document the process and make accessible

what I have gained in terms of new insights, doubts and rediscoveries.

Scientific research is presented in what we call documents, while artistic research is demonstrated in the work of art. The work is the primary expression of the understanding that has been gained and is accompanied by some kind of documentation, usually in textual form. The work of art is interpreted subjectively, whereas it is generally assumed that a text is interpreted objectively. Although I am not entirely certain of this, it could be said that art establishes a new reality, whereas the sciences provide a more detailed picture of the one we already have.

Artistic research often involves work with processes that resemble those of the scientific researcher. The more I learn about contemporary scientific research, the clearer it becomes that, in terms of methodology, the similarities are more numerous than the differences. However, there is one crucial distinction. Artistic research is based on individual expression and subjective experience. A touch simplistic, perhaps, but a useful means of distinguishing the two. An artistic research project has to be documented and defended by the artist. No one else can do it.

Research into dance can contribute insights into what it is that is knowledge-generative in an artistic

process. It also helps us to discover more about what an idea is, about courage and cowardice, about human strengths and shortcomings... Artistic research in dance is based on embodied experience and individual expression. I like to consider artistic research as a form of fundamental linguistic research. By linguistic I do not mean something word-based but rather that which—from its basis in movement, gesture, mime and relationality to time and space—can develop our perceptive and communicative capacities. Through dance our entire concept of language, our communicative resources, can be developed and enriched. Look around you. What is it that makes you think you know anything?

The particular methodology of the artistic process is a form of knowledge that is also of value to the wider world. Our work can contribute a wealth of insights into communication without words, the development of linguistic concepts, aesthetics, the portrayal of space and much else besides. In so doing it can help illuminate what it is to be human in a social, political, philosophical or purely physical context.

I sometimes get so dreadfully tired of the fact that significance is only assigned to that which fulfils some obvious function. As a result, art becomes aesthetics, entertainment, form... Function becomes synonymous

with meaning, or with what can be explained. It is difficult to accept the conventional separation between art and science, as part of which art is considered to be exclusively experience-related, while science is seen as fact-based. Form is the foundation for everything that creates meaning. Composition is a means of creating form.

In dance there is space for dreams and desires, for recognition and questioning, for the construction of identity and affirmation of the self. Time dissolves in the moment that is danced. Dance takes shape in the space between what was and what will be. It is there, in the space in-between, that everything takes place and new insights are created.

This is how joy can be kept alive while dismay, too, is given the room it needs to be turned into something more hopeful. This is why we need to legitimise dance as an obvious part of our own daily lives, as well as those of others. Artistic research generates new forms of knowledge about how to portray human beings!

The Creative Moment

I feel an intense thirst for knowledge... I want to know what I am actually doing. What those of us who work with the artistic process are actually doing. What is the creative moment? Scientists who study the brain

measure the activity of the brain in the course of various activities. A psychiatrist told me that the creative moment resembles a state of hypnosis. Would this therefore be a scientific explanation of the heightened sense of the present we often refer to as the stage moment? But to whom would this apply? Desirable for me as artist, of course, but is it something that can also be discerned by you, the members of the audience?

The way I see it, these questions are examples of research into art—from a “scientific” perspective. In order to turn this issue into an example of artistic research, the artist would have to carry out his or her own explorations into this moment on the basis of the artist’s particular ways of working. How could this be documented? How should the findings be presented? Genre-specifically I say, defended by the artists themselves. But then what would distinguish the presentation of the findings from a “normal” performance/work? What would distinguish this process from a “normal” artistic process (if there is any such thing as a “normal” one)?

When I take part in various international research conferences, I discover that what is going on under the heading of “artistic research” is primarily the application of “scientific” perspectives to artistic works.

This research takes place from without rather than from within. How, for example, have the various trends in the way ballets are staged influenced choreographic expression—in terms of communicating with the audience sitting in the stalls of the classical theatre?

An aggressive defence is required together with a powerful vision to make clear the possibilities inherent in the ways in which art functions both in relation to our cultural inheritance (what has been) and the future (what is to come). Research can be a path to greater knowledge about what we want to find out. To gain acceptance for the more extensive process research required, we have to be able to present an idea, a hypothesis, concerning the project and its definition. We also need to be able to describe the value of the work. What can we expect?

The artist is often solitary. We are used to working alone, to being vulnerable and exposed. Experience has taught me that what I need in my desire for more extensive, more profound, working processes is the presence of others, their insights and thoughts about what is going on. Collaboration with other artists and researchers generates much that is positive as well as a great deal of confusion and resistance. All the things that force me to strive for greater clarity in what I want to achieve.

Movement as the Memory of the Body

Why do certain cultures view age as an accumulation of wisdom, while others neglect the old and keep them in the isolation of terminal storage? What forms of artistic expression can portray the inner lives of the elderly, their desires, sexuality, fear, joy, their thinking and their reflections? How do children and young people view the old – and getting old? These are all speculative matters, scientific questions, but I want to incorporate the curiosity they arouse within an artistic process. Traces of life and experience of different kinds are laid down in the movements of the body, irrespective of age. Working with people who are old in bodily terms is an incredible experience. Sometimes frightening, most often transporting. Can I make use of these memories of the body in choreographic form?

In the autumn of 2003, I started the research project: Movement as the Memory of the Body, in which a group of artists are exploring how experience and memory are expressed in movement. There is a reference group attached to the project, consisting of a sociologist, a philosopher, a social gerontologist and an academic economist, who help themselves to the parts of the process that coincide with their areas of interest. Together we are conducting a dialogue about what affects us, what confirms our views or quite

simply astonishes us. The way human beings always astonish... It is quite marvellous!

The project will extend over three years, for a period to be more narrowly defined by us on the basis of our own particular requirements. What do we want to know? What do you want to know? We will be making parts of the process public with presentations that describe what we have discovered as well as putting our thoughts and ideas down in words and images. We do not yet know yet exactly how. As in all artistic work, it is the process that will determine the method.

To fix your eyes on someone else and try to work out what is familiar is like trying to find your way through newly fallen snow. The skin becomes like ground – full of scratches, tracks and hidden signs. The movements of the body reveal what has been. We fix our eyes on another person and try to work out the answers. Who are you? For an old person, the discovery of the pleasures of forgetfulness can allow slowness to achieve what it is the hand really wants. The body's unruly energies rudely announce themselves. There is so much to be done and death is along for the ride! An entertaining and sensual process dealing with life and pleasure in the proximity of death. Are we allowed to make jokes about the finiteness of life? Do we want to?

The work produced by artists has always fascinated people and brought them pleasure, horrified or provoked them. There has been a lot of research carried out on visual artists, composers, poets, choreographers, dancers etc. and this has provided us with a certain kind of knowledge. But the knowledge that is generated by the artistic process (the path that leads to the finished work) can only be extracted by the artists themselves. This is my particular responsibility. I “make” and new insights are gained from this “making”, which can be articulated for the enlightenment of the outside world. What I acquire in terms of new knowledge has to be documented and made available to others. Just how this is to be done turns out to be the toughest nut of all to crack.

Artistic research into dance is also vital in terms of widening our knowledge of and about dance as an art form, in order to acquire more refined analytical models, improve our historical awareness as well as raise the status of the art form.

This idea is still a new one. The sciences have been developing methodologies, theory and praxis for millennia. Art has a history of its own. In our present age, art serves a different function than it did a hundred years ago and that function is also changing as society evolves. Which is why we should look to the future.

Contemporary society is created against a historical background. Creative art and research can help carry us forward. Something comes into being because it once was.

Enjoy!

Dance as a pleasurable, carnal experience, as the experience of revulsion and aversion, or of absolute beauty. Dance as challenging intellectual provocation, as stimulus and inspiration, or as something that can illuminate the world around us. I have often thought that what singles out the work of art is that it has to justify itself on its own terms and that it offers no obvious benefit in purely utilitarian terms. That does not stop me from describing dance as that which can activate our senses, bodies and minds in a way that helps to advance our communicative resources. What is it we really derive benefit from?

To be stimulated, provoked, affirmed and called into question all in one go... Isn't that enjoyable, a source of pleasure?

Only the artist can carry out artistic research. We investigate our own processes. The scientific researcher explores around his or hers. No predetermined methodology is available to the artist and there are no rewards in the form of titles and advancement.

We have to find our own methods, the paths best suited to our goals. A heady and exciting challenge! Much is demanded of those of us who maintain that artistic development work is research. Creating understanding and acceptance for a different form of knowledge than the scientific is among the most difficult tasks we face. Making comprehensible that which cannot be structured in words. Changing the description of reality. Bringing to reality what can make it even more remarkable and thrilling to be a part of...

Expectations?

I do not like crisps. My hands and feet are starting to get bony. My father is dead and summer is turning into autumn. The dancers are waiting. Other people are looking at me expectantly. Lots of people are not even looking. I keep on looking out at life until even I cannot go on looking any more. So then I close my eyes and keep on travelling in the images I generate myself. I dream, I feel desire, and I both love and hate life. Right now I love you and am so pleased you spend your time reading my thoughts. Are you going to see them as well?

What can stimulate your expectations of the work?

What remains, for those of us who work with the source of meaning for that fragment of time that is the

moment on stage, is to find our way back home to you.

The everyday is saturated with images of every kind. There are many people in a hurry. The encounter with dance arises in a cavity, in a timeless interval. You leave behind everything that has been and return to what will be. In-between comes the moment we will share without reservation. I hope you can find your way there.

Habits

Seeing the everyday as the very essence of life is a challenge. To see the moments follow one another in a succession of possibilities and let out with the breath all the words that can be wiped away. What is real? I get energy from communicating in signs and movements with little children on the bus behind their parents backs, or with dogs and other animals that cannot talk either. My word-fatigue can make me despair on certain days when I know I am not going to be able to work with my body. Then there are others when I get pleasure from expressing them. The words. Specially when you are showing that you understand. The everyday makes up a huge part of reality.

There is space in the everyday for all the peculiarities, and much of the mystery, life has to offer. Secret rooms open up with new insights, and an unexpected

meeting can suddenly provide exactly what was needed to make progress with an idea or something that has not yet been articulated. I take what I have experienced—together with my expectations—into that space where anything can happen. The hours in the studio become the break that is needed if the process is to move forward. On the way out, I collect myself, take a deep breath and then set off to make my way across that terrain where you too are to be found. Stumbling on some days, moving resolutely forward on others.

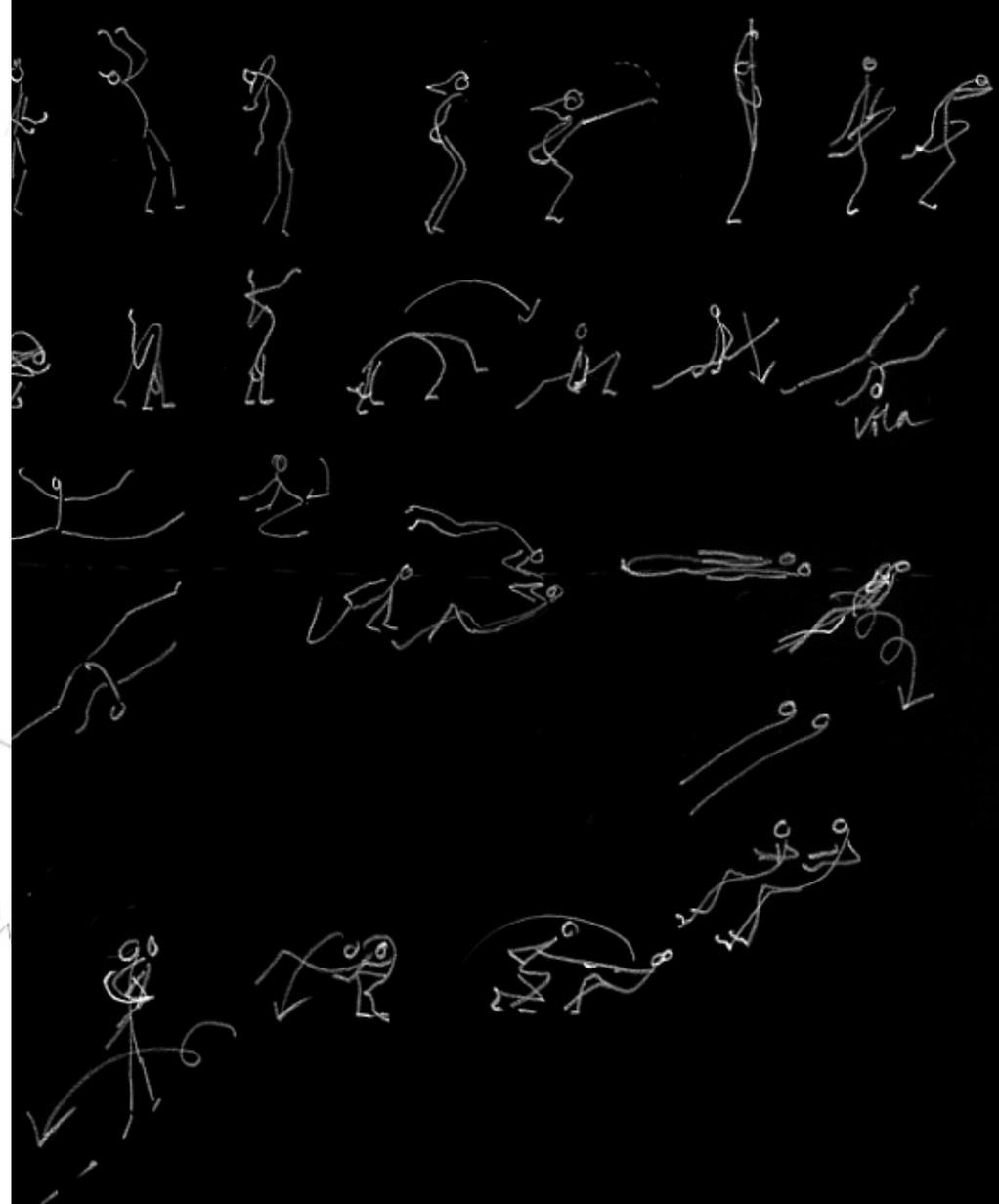
Perhaps my habits resemble yours. My needs most certainly do. What does differ is the way we express our needs, and how we make them plain to the world around us. I have no intention of waiting. Now is when I am. The reality I inhabit is one in which I am tossed between certainty and doubt, between major international commissions and going head-to-head with pubescent youths in sweaty t-shirts or the examination anxieties of students. Between being the focus of attention for a huge audience and being trodden on in the morning rush-hour on the bus. I find myself thinking in English, answering in Swedish, trying to find the words in Russian and ending up with some French or Greek ones. I am dreaming my images. I am desiring. I am at work (as usual).

Conclusion

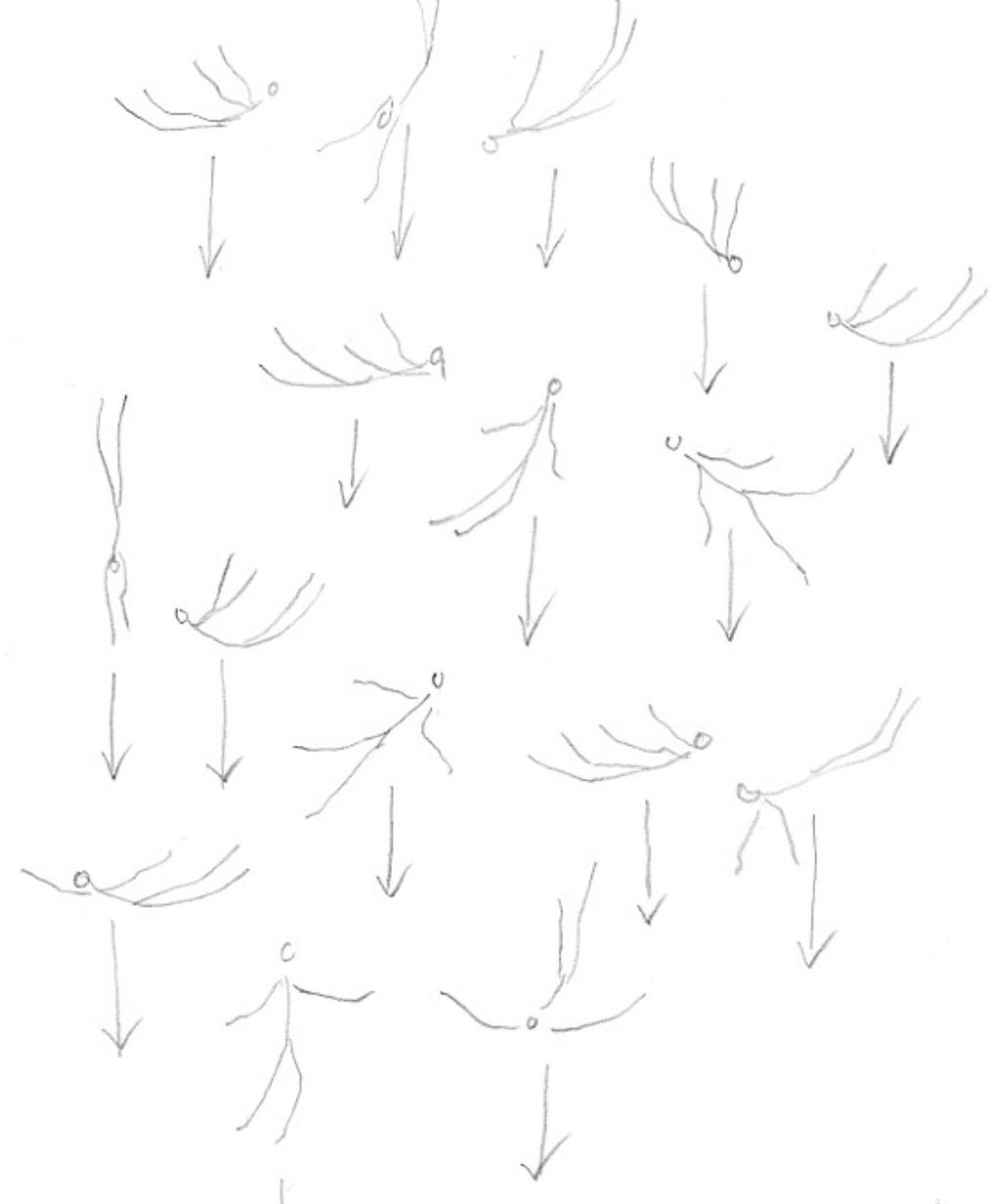
The grey water outside my window is troubled. All the reeds are leaning to the east. A man is struggling to push a pram up the hill. The boats are jostling at their moorings, and here I sit nice and warm. My feet have just been washed. Everything I can see is being powerfully affected by the images called up by the news reports on the storming of a Russian school, occupied by terrorists. My Swedish calm is only illusory. Chaos is all too tangibly present in external events, anarchy and corruption. Here we carry chaos inside ourselves. In the images I see, the man shoves the pram away, and the child is thrown far out into the reeds. They bend towards the west to hide their catch.

Who knows what is going to be good today? I do what I have to do and sleep at night in my warm bed, safe behind drawn curtains and locked doors. In the dreams which pervade my nocturnal journey, marvels jostle with horrors and apparently inexplicable symbols. During the day I will be poring over the images as part of the investigative process, dissecting them. Have I learnt anything? On the bus journey in to the studio, I observe my fellow travellers. What are their dreams like? Maybe you are among them with ideas of your own about the positive sides of being human. As for me, I am going to spend the day dancing.









Afterword

I have written this book for those of you interested in what I think about the art of dance, choreography and the more extensive epistemological process we call research. I will be happy if the words I have chosen can give you an experience of form and meaning; if the words I have chosen make you feel you want to find your own; if they can challenge you in both thought and deed. If they tempt you to see.

I write in order to make what I am looking for comprehensible to myself, to find out what my feeling of inadequacy consists of. I write so that the people I love will understand, and those who do not know

will know more. I write because I want to make the need for artistic research evident and to try to find the arguments to help you understand.

There are tunnels for surface water in the subterranean world of Stockholm. They run very deep down, below the tube and the power cables. There are men working down there in the world below. I heard one of them singing in those echoing rock caverns. In 1996, Susanne Björkman produced an extraordinary radio documentary which included interviews with those same men, recordings of the singing and the view one of them expressed that we all ought to make our way down there every now and then to experience the silence and the authority of the moment. He sounded very convincing. He went on singing.

I think about that singing man every now and then when making my way across the city's chaotic throngs of people, traffic, signals, impulses and

strident advertising. Perhaps that underground world is to him what art is to me? This business of the relationship between the present and the absent; the attractiveness of what is in-between.

These tenuous, fragile, thoughts about what creates meaning in life and in art are what we live by, you and I. This book is my way of trying to articulate them, offering the words to be shared.

Perhaps it is also a "closing of the books". As this book is going to print, I am applying for the post of director of the University College of Dance in Stockholm. This means declaring that I am prepared to renounce a large part of the artistic space I inhabit in favour of something else. I am doing it because I want to put myself and my experience to use in an institution which will provide the foundations for a whole new generation trying to make a future for themselves as dancers. Perhaps the College will choose a different director. There have been many

applicants for the position. It was essential for me, however, to work my way through all these thoughts and questions – no matter how things turn out with my application for the post.

E.L.D. is a powerful forum for the development of new choreographic work for the stage. This year, there are four of us working as choreographers at E.L.D., 25 dancers and many others, both artists and researchers. It feels marvellous to have been able to be part of putting together and building up such an energetic and vital organisation. In 2005, we will be celebrating our twentieth anniversary. As Professor at the University College of Dance, I can make use of all my previous experience and I will be searching hungrily for new ones. I have had very positive responses to the work I have done up until now, both from the profession and from the international forums in which I have taken part. This is how we move forward and face new challenges, launching ourselves from different points of traction.

I will always be a choreographer. My identity is in dance. I live my images, movements and ideas. It is with a creative eye and a love for the various actors of the dance that I meet the present. What is to come. You.

Efva Lilja

Choreographer Efva Lilja, Artistic Director of the E.L.D. DANCE COMPANY and Professor at Stockholm's University College of Dance, is a powerful and singular voice in the world of the contemporary arts. All her work bears a deeply personal stamp, and its highly individual aesthetic underpins a true poetics of dance. A compelling sense of the dramatic and a marvellous feeling for form allow her to show us the way to an entirely new experience of what is remarkable and strange about human life.

A highly developed way working helps with the breaking of new ground. Her work is penetrating, surprising and astonishes people by confronting them with a totally new experience of what dance can be. It is beautiful, ugly, at times inflammatory, and very enjoyable. Seeing her work is a thought-provoking experience as the audience encounters what are frequently unforgettable images and events.

It was with a background as a dancer that Efva Lilja started to work as a choreographer, and she presented her first work in 1982. Since then she has produced work for various stage settings, site specific performances, video and television. Some of her most celebrated work has been produced as commissions from major art institutions such as the Centre Georges Pompidou in Paris in 1994, Stockholm's Moderna Museet in 2000 and 2003, the Baltic Art Centre in Visby 2001 and the Guggenheim Museum in Bilbao in the same year. Efva Lilja has also written several notable books about dance.

In the course of the years, Efva Lilja has received a number of major prizes and awards for her artistic work. In 2003, she was appointed Professor of Choreography at the University College of Dance in Stockholm.

E.L.D.

E.L.D. has been her base of operations since 1985. During the 1980s, the ensemble toured primarily in Sweden, in a celebrated series of performances and events. A new way of thinking in relation to touring and the role of the arranger meant the company attracted a large and diverse audience. This laid the ground for new investment in dance by a large number of local authorities, which also proved to be of benefit to other independent companies. The number of international engagements increased steadily throughout the 1990s when the company took on a leading role in the world of contemporary creative dance.

Having operated continuously for 20 years, E.L.D. is still at the forefront when it comes to new and creative ways of working in dance. It now encompasses a network of artists and researchers from various fields. E.L.D. LAB provides opportunities for the exploration of the working process and advanced studies in the field. Here, too, young choreographers are given the chance to develop work in the FORUM FOR NEW CHOREOGRAPHY, and the public are invited to participate in current developments as part of the series of evenings known as OPEN MONDAYS. The new insights, knowledge and understanding gained from LAB-activities are made available through E.L.D. EVENT, in the form of stage productions and site-specific work produced for a very diverse range of contexts and settings throughout the world.

At E.L.D., the doors are always open to anyone interested. Schools make study visits to our premises at Odenplan in Stockholm, as do trainees, doctoral students and other curious visitors. Young dancers arrive at E.L.D. full of hope and expectation, while older ones come to share their skills and experience. Today, E.L.D. has become an important forum for the development of new choreography for the stage.

Works by the Choreographer Efva Lilja

HELENE	2004	A dance made material in flip-book form. Dancer: Helene Karabuda, Photography: Thomas Gidén, Graphic Design: Nina Ulmaja
Med ögat mitt i pannan	2004	Two Dancers, Original Music: Tommy Zwedberg, Lighting Design: Mats Andreasson. This work forms part of a research project Rörelsen som kroppens minne. Medium-sized stages, schools. Duration: 35 minutes.
Jag glömde Rickard	2004	Eleven Dancers, Original Music: Tommy Zwedberg, Lighting Design: Mats Andreasson. A work for the spring-tour of dancers in training, University College of Dance. Duration 12 minutes.
Minnets	2004	Solo, Original Music: Tommy Zwedberg. The Solo serves as a first study for the research project Rörelsen som kroppens minne, duration 10 minutes. For all types of stages and schools.
ELDSTAD A work for public spaces	2003	Six Dancers, Original Music: Tommy Zwedberg, Stage Design: Bengt Larsson, Lighting Design: Mats Andreasson, Costume Design: Malin Arnell, duration 3x11 minutes. Commissioned by Moderna Museet in Stockholm.
A DANCE on the Arctic ice En DANS på Arktis is TV production	2003	One Dancer, Original Music: Tommy Zwedberg, Photography: Thomas Pommier/Efva Lilja, Image Direction: Efva Lilja, Editing: Jesper Ingerlund, duration 8 minutes
The Outmost White	2003	One 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

Site Specific

2002 Two Dancers, Two Musicians, duration 35 minutes. Commissioned by Smålands Musik och Teater för Högskolan in Jönköping and for Västra Skolan in Värnamo.

Drömmen

Site specific

2002 Eleven Dancers, Seven Actors, One Singer, Thirty-Six Musicians (Stockholms läns blåarsymfoniker), One Captain, One Tug, One Poodle. 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.

The Incredible You

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.

Vanvett i den vardagliga idyllen

Site specific

2001 Six Dancers, Eleven Musicians, Music by Dvorak, Messiaen, Martinsson et al. Lighting Design: Ulf Englund, duration 85 min. Commissioned by Musik i Sörmland and a stage-setting of Nyköpingshus and Åkers International.

The Illuminated Dream Aflame

Site specific

2001 Forty-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 förträstan

2000 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 Nässjö poesifestival. All types of stage.

A Gentle Cut Site specific	2000	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	Dans ur minnets bunker Site specific	1998	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.
Byen Viso	1999	Six Dancers, Original Music: Thorstein Hauksson, Set Design: Jene Highstein, Costume Design Malin Arnell, Lighting Designer: Mats Andreasson, Libretto: Pia Tafdrup. Duration 85 min. not including interval. For large stages.	Mareld Site specific	1998	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.
Hon	1999	One Dancer, a work commissioned by the periodical 90-tal's autumn tour, duration 10 min.	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.
en DANS ur minnets bunker video	1999	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.	De genomskinliga	1997	Four Dancers, Original Music Kent Olofsson, Set Design: Richard Julin, Water Installations: Bengt Larsson, Costume: Malin Arnell, duration 55 min. Large stages and other venues: minimum area: 10x12m.
Ur minnet. a concept		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 90-tal's international poetry festival at Elverket (as part of Dramaten) in Stockholm 1998 for the Återvändarna project, Stora Hotellet in Jönköping, 1999.	Betray your sorrow Site specific	1997	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 4 Site specific	1998	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.	Minnesburar 3 Site specific	1997	One Dancer, the Poet Eva Runefelt, duration 15 min. For the Residence of the Swedish Ambassador in Brussels.
Det Brinnande	1998	Four Dancers, Twenty-Four Children, Original Music by Marie Samuelsson for string quartet, Lighting Design: Mats Andreasson, duration 40 min. In collaboration with Musik i Halland, ensemble Ginestra. Minimum performance area: 8x10m. Senior secondary school students/Sixth formers, public spaces.	Minnesburar 2 Site specific	1997	One Dancer, the Poet Eva Runefelt, duration 40 min. For Kulturmagasinet in Sundsvall.
			Den obrutna	1996	One Dancer, from the piece UR MÖRKRET in a specially created piece. 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: TommyZwedberg, 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	Ten Dancers, Thirty-Seven Musicians (wind and percussion instrumentalists), Original Music: Tommy Zwedberg, Lighting Design: Mats Andreasson. Duration 54 min. For larger stages. Developed for E.L.D. and Stockholms blåsar-symfoniker in collaboration with Kungliga teaterns balett.
RESAN HEM video	1995	Pilot Film produced by EMPE Film for Svenska Film-institutet. Four Dancers, Original Music:Tommy Zwedberg. Danced under water. Duration 5 min.
RESAN – i skuggan av Vasa Site specific	1995	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 En föreställning om hemlängtan och förkroppsligad tid	1995	Six Dancers, Video treatment and Computer Graphics: Efva 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 Site specific	1995	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 Site specific	1995	Solo for one man, Water Installation by the artist Tor Svae, part of the Odenplan project (see below), duration 10 min.
Odenplan, Urban Regeneration as Cultural Project Site specific	1994	Six Dancers, Elven Singers, duration 25 min. Part of research project, headed by Carla Werner.
DU1	1994	Two Dancers, Set Installation: Bengt Larsson. Duration 10 min. In water.
DU2	1994	Two Dancers, duration 10 minutes. In earth.
DU3 Site specific	1994	Two Dancers, duration 10 minutes. In wood. The DU-suite 1–3 was developed for the opening of the Wannås Exhibition 1994.
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	1993	Five Dancers, 10 Male-voice-choristers, Musical Concept: Efva Lilja and the members of the choir.
IN THE WATER		Duration 25 min. Danced in water.
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 Site specific	1991	Four Dancers, Set Design: Bengt Larsson, duration 25 min. Danced in deep waters. Developed for 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	SVT (Swedish Television) 1, Producer Måns Reutersvärd, 45 min. Documentary Material including original choreography for television, component works: Two Dancers, Original Music: Tommy Zwedberg Four Dancers, Original Music: Tommy Zwedberg Solo, Concept: Mats Bylund, Original Music: Tommy Zwedberg Solo
BRÅK I MINNE At close quarters(BEN) ens ...eho...		
BLÅST mot lager av det undermedvetna	1990	Solo, Scenery (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: Bengt Larsson. 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.
MÅLA	1988	Four Dancers, duration 40 min. Smaller stages and spaces.
Föreställningssvit, Performance Suite		
SOLO UR VANAN: ORES	1987	duration ca. 60 min, component works/pieces: Solo, Original Music: Tommy Zwedberg, Set Design: Hjärdis Tegsell, duration 10 min.
VANA SPRÅNG	1987	Two Dancers, Original Music: Tommy Zwedberg, Set Design: Hjärdis Tegsell, duration 20 min. Also suitable for senior secondary school students.
ANA RAGE	1986	Solo, Set Design: Efvá 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.

Efva Lilja has also created Choreography for Other Contexts

HUSET	1995	choreography and direction of this solo performance by Allan Edwall and featuring the author, Teater Brunnsgatan 4 Stockholm
Magic songs	1997	by R.M. Schafer 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, Russian
Festkonsert	2002	Choreography and Direction, Sörmlands Sinfonietta, Choir and Opera Soloists for a tour in Sörmland during January 2002

Choreography of 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.

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