

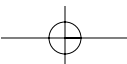
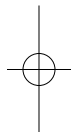
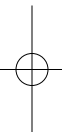
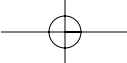
MOVEMENT AS THE MEMORY OF THE BODY

The work sheds light on dance, movement, artistry and choreographic stage-work from the perspective of the specific character of dance as a form of artistic expression and focuses on issues to do with experience, memory and embodiment.

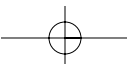
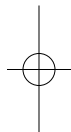
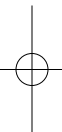
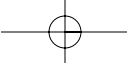
This process of illumination is grounded in the form of practical knowledge which is the typical form of knowledge particular to the creative arts, i.e. bodily experience.

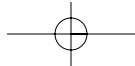
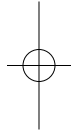
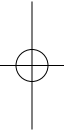
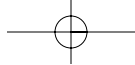
The project applies and investigates this through a staged choreography of the elderly person's subjective experiences. The work with movement studies of older people provides the research material which forms the foundation of the choreographic process for a presentation of movement as the memory of the body: a form of fundamental linguistic research.

EFVA LILJA









CONTENTS

MOVEMENT AS THE MEMORY OF THE BODY (MMB)

EFVA LILJA

12	Night
14	Morning
18	Day
20	Evening
22	Questions
25	Diary Entry
29	Why do research?
39	Diary Entry
43	Presentation of the Artistic Research and Development Project – Movement as the memory of the body
49	Diary Entry
53	About the work
59	Diary Entry
63	Audition
64	Workshops
64	12 January, Workshops with amateurs
68	How can what has been lived through be expressed?
70	14 January, Workshops with amateurs
72	17 and 18 January, Workshops for amateurs
74	20 January, Workshops for professionals

76	21 January, Workshops for amateurs
78	24 January, Workshops for amateurs
78	25 January, Workshops for professionals
80	26 January, Workshops with the amateurs
80	27 January, Workshops with the amateurs
81	Diary Entry
85	Concluding summary after the workshop period
89	Selected extracts from the rehearsal process
92	My reflections
93	Conclusion
97	Diary Entry

IMAGES OF THE PROJECT'S WORK

101	Photos:Memory, Using the eye in the middle of the head, Smiling at death!
-----	--

SCENOGRAPHY, MUSIC AND CHOREOGRAPHY

118	Laser Projection
119	Scenography
120	The voice as Palimpsest
122	Excerpts of Efva Lilja's notations for Smiling at Death!

TEXT BY MEMBERS OF THE REFERENCE GROUP

- 126 From inside and from outside, Jan Abramson
- 130 Ageism as an issue, Lars Andersson
- 132 What is the great challenge?, Maria Jönsson
- 134 Working on the performance piece Smiling at Death! – seen from the point of view of a dancer, Helene Karabuda
- 136 In fact in act or as a matter of act, Lars Göran Karlsson
- 141 Learning about embodied life from dance, Emma Stenström

LISTS

- 144 Lectures and seminars at which the project has been presented by Efva Lilja
- 145 ÖM – Open Monday evenings at E.L.D. on MMB
- 145 The press on MMB
- 147 Radion and Television on MMB
- 148 Literature read by Efva Lilja in connection with her work on MMB
- 149 Presentation of the Artists and the Reference Group

PRESENTATION OF EFVA LILJA

- 154 Biography
- 156 List of works
- 162 Publications

DVDS

- 164 Content DVDS
- 165 DVD 1: Memory, Using the eye in the middle of your head, Smiling at Death! Performances
- 167 DVD 2: Memory Rehearsal Using the eye in the middle of your head rehearsal and Documentation of Performance, audition workshops Smiling at Death!
- 169 DVD 3: Workshops, Rehearsals and Documentation of Smiling at Death! Performance

NIGHT

To live your time on this earth and be involved with what feels important is a desirable privilege. Living life as the ultimate process. Process is movement, a progression that leads to development. Impelled by dreams, longings, visions or hope we move forwards and towards what will be. This is what we told one another when working together with our movements as the starting-point for the artistic process initiated by our memories.

We are investigating what the body remembers. Movement activates memory. Movement, touch, the physical experiencing of what is capable of enticing memory out of the hiding-places of forgetfulness. Choreography involves both the experience and how that experience has been experienced.

How do we manage in our present lives what lies behind us (experience, memories, knowledge)?

We are not setting up experience against theory. Priority is given to the intuitive and subjective interpretation. We read reality, we interpret it – what everyday life has to offer – on the basis of previous experience. We make demands on memory. Memory as what forgetfulness has left behind. Separate memories brought together in a new context. We are not recounting what we have experienced – we are doing! The movements of the body reproduce the memory of what once happened.

This is how we drag our lives around with us. Partly in tightly-packed cases, partly in our clothes, another part hidden in our bodies. We look different. We walk differently, dress, talk, gesture, sneeze, yawn, make love – differently. This is how we tell our story, our history.

We create ourselves a new every day. Who am I today? Why? We enter the separate spaces in which we live and take a look around. Tired – happy – feeling our way – deliberately or not. Nothing is predetermined. It is in the encounter with what surrounds us that we catch sight of ourselves. This is also how we catch hold of our memories and our stored experiences. These are the starting-points from which we recreate reality so that it corresponds more to the way we want it. Dance.



MORNING

Like you and like everyone else, I dream. My dreams demand to be remembered, and preferably made use of. In various staged fragmentary images, life recalls us to the present, the here and now. Dance can be like an infected wound or like the most intense pleasure imaginable. It becomes what is contained within my body and my mind. Through your gaze it becomes what you want it to be. So, go on then – make use of me. Share my dream or reject it. Do what you want while you have got the chance. As for me, I'm going to recreate myself, again and again and again.

There is no correspondence between the inertia of the body in the morning and the mind's vacillations. Perhaps that is what pulling yourself together means. Getting your body moving and making sure the mind is focused. What is appropriate? I couldn't care less about other people's reactions. I sing because I have to, even though I can hear for myself that it is not particularly pretty. But it feels nice. It forms part of pulling myself together. I am packing, wrapping myself up.

The feeling of being inadequate is a difficult one. I want to do everything I can for my child, for those who love me, I want to do everything my work requires and everything absolutely no one requires. Frequently the whole thing collides with what I intuitively want myself. Common sense is supposed to put it all together into something manageable in an everyday life that never seems to be particularly every-

day. Until now the only thing that has turned out to be consistently true is the experience of waking with the need to recreate myself and the desire to know more.

A caress across my neck is enough to make me experience everything I dream about in a single instant. A feeling generated by a previous memory. Then someone asks me if I have finished writing the article I have been working on, all the things that have to be done. I take my bus ticket out of my pocket in order to go home. Without doing it. Living can make you tired. Will I grow old?

This daily process of re-creation can be surprisingly amusing. Like seeing your reflection in a window and recognising with astonishment the person you were long ago. Or letting your eyes take in a child playing and discovering that the laughter is still there. Or taking pleasure in someone else succeeding at something worth doing. Still, what is perhaps most fun is when someone succeeds in getting something right. All of these things are involved in re-creation and involves using memory.

Living takes time. What a good thing not to know that when you are young. I would never have been able to put up with it. That it takes so much time, I mean.



Insights may be momentary but they can also take a whole lifetime to realize. Is this endless questioning part of every human being? Sometimes I feel I am just one big WHY? Why is it so hard to find peace? My self-awareness is limited. I could describe myself as lazy and as someone who never does enough seen from the perspective of what I know myself to be capable of. At the same time I often drive myself into the ground with exhaustion. I do not know the limits to my capacity and nor do I want to. I want to do. I don't want to come into contact with my own limits. The trained eye can decipher all this from my movement.

Passionate, devoted, pugnacious and simultaneously calm, reflective and filled with self-confidence is what I want to be. Is that possible? What do you want? Most of all I want to be a good person. It is all the racking of my brains about that question of goodness which makes me think of slowness. It takes so long to learn about what could possibly be considered good. Humility for example. There can be no doubt, however, that patience is the most difficult thing of all. It requires an awful amount of patience to get the better of what is going on. I have to get the better of myself all over again every day in order to accumulate enough calm to make room for the idea of goodness. Success is not always guaranteed.

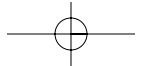
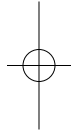
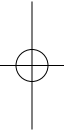
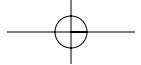
An old person moves slowly. An old person is forced into a continual process of training in patience. It takes more time to remember, to eat, to move... The body lets the mind down.

We carry around more and more experience and memories are laid down in all that luggage. And if awareness slowly fades, so much brilliance is lost. Who will retain the ideas? Dissatisfaction.

Are there any animals that laugh? Otherwise it may be laughter that makes us human – apart from all that thinking... and tears. I forgot about tears for a moment. In work there is space for laughter and for tears.

The artistic process is a lonely one. The most difficult thing about being alone is keeping your sense of self and not becoming what you think other people want you to be. I understand this better now as well as the fact that the world, or real life, takes on colour from my thoughts. If I concentrate on thinking good things, the colours are different from when I am feeling mistrustful. People become different. Through my thoughts, I can influence movement. What do good thoughts look like in the movement of the body? How can I make use of what I have previously experienced?

My body is my dwelling-place. I move within a context. My movement expresses the place I am in, and it is through the body that I turn it into experience.



DAY

Morning stiffness in my body gives way, and as the day goes on my body becomes more the way I want it to be. I can do things, though not the way I could when I was twenty-five. The things that have to be said are also different to what they were then. Every day a search begins, a process of examination that is without qualification. It takes time. What I discover? That varies. Sometimes nothing more than the confirmation of what I already know, sometimes depressing insights about my inadequacies and shortcomings. Sometimes things that are completely incomprehensible – which can be so provocative they provide energy for several days' work. That's the way daily life is. Making love can make me forget the whole thing. Things are supposed to be tidy. I find myself frequently tidying up in order to find the peace necessary for work. I have to create space both for my body and for my mind. Tidying away anything and everything that is not relevant to me. There has to be a sense of calm in my surroundings when my inner life is so chaotic – the way it is now. This may be why the sea is so important. That open expanse provides calm without being deprived of energy. The colour of the water's grey-scale coalescing with the sky is just the right one. Even the darkness caused by a storm fits exactly. The hidden power of the deeps or an apparent calm offer a place for the mind. This range of colours is a good thing to take with you inside the walls that surround your daily place of business. That's what works for me. Someone else may draw energy from the earth.

I can see the energy in the bodily movement of human beings. Sometimes this is clearly defined, sometimes it has been encapsulated or is concealed behind reluctance.

Our fears often prevent us from taking our rightful place based on what we know, what we want and do. Convention gets in our way. Things are simpler on stage, convention not so tangible and the world so much vaster. The human body is vulnerable. We see and experience with our whole body. All our senses combine to make awareness possible. This is how fear is experienced. Likewise, pleasure. Art can generate this kind of seeing, as can powerful experiences of the natural world. For the rest, I think that a large part of it involves creating an image of reality by lying to ourselves. I am reflecting on all the portrayals of disgust, misery, despair, death, brutalised nakedness... Why do so many people want to see and experience the worst? I am thinking here about power, subjection, abandonment, loss, terror... Much of this is rendered in embodied form in conceptual art. Frequently naked bodies. Blood flows, fat makes a sticky mess, spiders, snakes and other creatures that are thought to cause dismay are used. Vomit, piss. Declarative exposure of this kind is not enough for me. By using it in choreographically staged sequences, I am able to create meaning while reserving to the viewer the freedom of interpretation. There can be greater freedom when filth is embodied in form. Nothing is really itself other than nature. A flower is a flower. A tree is a tree. A mountain is a mountain.



EVENING

I think in images. Not in words. I both think and dream in images. My dreams construct new contexts using movements. Like you, yours, us. Choreography becomes the projection of intuitive awareness (or knowledge?). Applying a research perspective makes possible a broadening and deepening of the artistic process, which is necessary both to allow the work to generate new insights and to make them available within the work.

I am telling you all this because this is the starting-point for my work. When I ransack my body and my mind in preparation for the work on *Movement as the Memory of the Body*, this is what I bring with me. I bring myself with me.

Despite the fact that I avoid words when working on choreography, there is a parallel process in which I actively seek them to make existence and what is preoccupying me more comprehensible. Somewhere I think that if I succeed, I can arrive at something that is universally applicable about what keeps driving me on as well.

I look at you in order to see who you are. And this time my eyes have wandered over my colleagues, workshop participants, people in the city, you... My gaze has to be as open as I am capable of making it. This is a part of our respective attempts at recreating ourselves. In fact all we have to do is look at one another. It also becomes important to do what I am afraid of not being able to achieve. Contained in that exciting challenge is the chance to learn something new both about myself and the world.



What is it that makes us think we know anything?

What can we see when we focus our eyes on one another?

What is a memory in relation to an event and what the body expresses when we think about it?

How does what is experienced come to be expressed?

Is it possible to convert thoughts/memories into movement and am I able to consciously direct that expression so that it agrees with what I intended?

How do we manage in the present moment what lies behind us (experiences, memories, knowledge)?

What is the vision of the future like for someone who has already lived for a long time?

How are experience and memory laid down in movement?

How does this relate to age and a particular time?

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 role does art play in the day-to-day lives of an old person?

What forms of artistic expression can portray the inner lives of the elderly, their desires, sexuality, fear, joy, their thinking and their reflections?

Is this endless questioning part of the lives of all human beings?

Almost no one questions how old people feel seeing only younger people on stage. What would happen if we altered that perspective?

How can this be portrayed in artistic terms?

Why does the need arise to distinguish an investigative and exploratory artistic process from »ordinary« artistic activity and what we refer to as »research«?

Where does this difference lie?

Why is it so difficult to find peace?

How do we make space for a broader and deeper process of working?

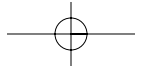
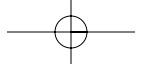
How do we create acceptance for a more developed form of insight or knowledge about issues that relate to the needs of the artist?

What does art mean in our culture and its particular social/political/economic context?

What does the concept of art represent in our separate worlds?

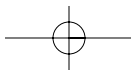
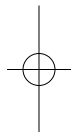
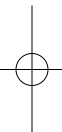
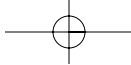
What does it mean to you/me?

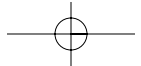
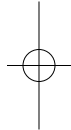
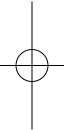
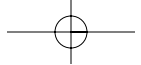
What limits are the right ones and what is it that is restricting your capacity to be artistically creative?

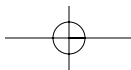
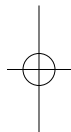
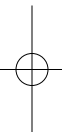
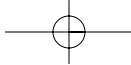




To fix your eyes on someone else and
try to work out what is familiar, is
like trying to find your way through
newly fallen snow. The skin becomes
like ground - full of scratches, tracks
and hidden signs. The movements
of the body reveal what has been.
We fix our eyes on another person
and try to work out the answers.
Who are you?







WHY DO RESEARCH?

As an artist, I am continually engaged in reshaping so-called reality 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. Traces of life and experience of different kinds can be discerned in the movements of the body. How are experiences and memories laid down in movement? How does this relate to age or a particular time?

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. Dance as an art form is subject to a harsh commercialism and the demands for productivity and cost-effectiveness mean that there is very little time left for a broader and deeper way of working. Moreover, what is produced has to be capitalised on through ticket-sales and the measure of success is the stamp of approval of the major venue it has to be a »hit«. This impoverishes art, it tends to make everything uniform and works against investing in quality while making the development of new ways of working creatively more difficult.

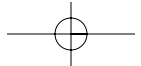
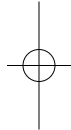
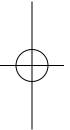
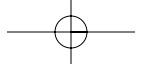
Why does the need arise to distinguish an investigative and exploratory artistic process from »ordinary« artistic activity and what we refer to as »research«?

How do we create acceptance for a more developed form of insight or knowledge about issues that relate to the needs of the artist?
What does art mean in our culture and its particular social/political /economic context? What does the concept of art represent in our separate worlds? What does it mean to you/me?

Frequently we restrict both our thoughts and actions on the basis of ideas about cultural, social, moral, economic or other limitations. Creativity is born out of resistance. What limits are the right ones and what is it that is restricting your capacity to be artistically creative?

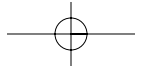
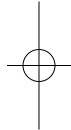
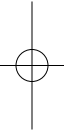
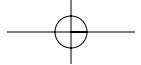
I wish to underline the importance of artistic research as something that can provide legitimacy for the artistic process as methodology and to create acceptance for a different form of the definition of knowledge. Research can be a path to greater knowledge about what we want to find out.

Developing an investigative approach as part of the working process into a research project requires a set of limits. We need to formulate a range of related issues that can define the project, document the process and make available what is gained in terms of new insights, doubts and affirmations. How do we do this?



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.

The presentation on stage of what is danced is fleeting and transient. Even if in my view the three works that form part of Movement as the Memory of the Body succeed in presenting the insights that have been gained, a mere retelling of the performances is not enough. Scientific research is usually presented in documents that can be reproduced. These documents are the public face of science and also mean that it remains accessible to the surrounding world over time. The documentation process as a whole consists of background material, various forms of evidence etc. and is not as accessible to the public. Dance is not reproducible. This means that even though I may record on video a documentation of the work, the video is not identical to the experience of that performance. The work is not made accessible as what it was, but as something else. This makes the requirement for a process of documentation a different one. It has to be given a form that corresponds to what the project has uncovered. The process of documentation becomes a work of art by providing an account of the working process. In one sense documentation becomes a primary factor in artistic research into dance, whereas in science it plays a secondary role.

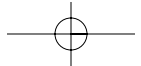
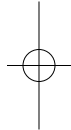
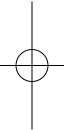
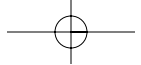


Research into dance can contribute insights into what it is that is knowledge-generative in an artistic process. It also helps us to discover more about what an idea is, about courage and cowardice, about human strengths and shortcomings. Artistic research in dance is based on embodied experience and 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 relationally 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?

Most people who work under the rubric of Artistic Research do so within an academic tradition under the aegis of a university. Research is carried out, descriptions are provided, an accounting is provided usually in combination with DVD or video and accepted theories are applied to the project in question. This work is exciting, it achieves new insights and promotes reflection on specific matters but is not anchored primarily in the needs of the artist. Artists carry out research into their own creative process.

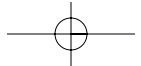
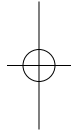
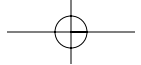
This idea is still a new one. The sciences have been developing methodologies, theory and praxis for millennia. Art has a history of its own. In our present age, art serves a different function than it did a hundred years ago and that function is also changing as society evolves. Which is why we should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



My own previous research has been mainly to do with the linguistic nature of movement - what it is that constitutes the communicative resources in movement - and how this is affected by cultural inheritances, climate, gender and so on. This is the background to my two previous books: *Dance at the Boundaries of Language* (2000) and *Dance in a Frozen Landscape* (2002), and the subject of a report: *The Fittja Project* (1999). I have written about the ideas on artistic research that underlie the work in *Movement as the Memory of the Body* in the most recent volume in my series of publications about the art of dance. I call it *Dance - For Better, For Worse* (2004).

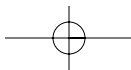
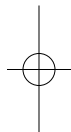
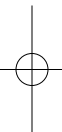
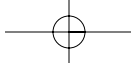
In our work on *Movement as the Memory of the Body* we see our own movement as a linguistic act and as a source of knowledge about what creates meaning. By observing the movement of others, we can learn to eavesdrop on the world around us. Together we have been testing these hypotheses and relating them to personal experience. This work has been documented and analysed by myself and the members of the reference group.

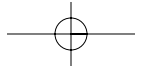
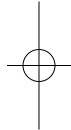
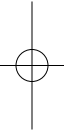
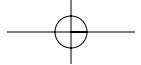
We are convinced of the importance of the project in terms of creating new fields of knowledge and research, the evolution of aesthetics and the formation of new conceptual models, as well as in terms of the entrenchment of the possibilities offered by contemporary dance within our present culture. In terms of seeing art as an affair that concerns the many. Making comprehensible what cannot be fixed in words. Recasting the description of reality. Adding to reality what can make it even more strange and exciting to be part of.

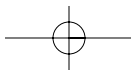
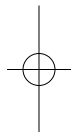
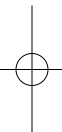
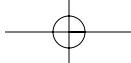




He whistles quietly, it's barely noticeable. He hums a bit louder and dances round in a circle, waltzing. At the same time he is trying to find gestures appropriate for a confirmation of this "set-up". For an hour at least he practices "kick-ball-change" and finishes with a smile at triumphing over the resistance of his body. We laugh. It is quite wonderful.







PRESENTATION OF THE ARTISTIC RESEARCH AND DEVELOPMENT PROJECT

MOVEMENT AS THE MEMORY OF THE BODY (MMB)

Movement as the Memory of the Body represents a new field within the art of dance. The way it has fostered cooperation between different research fields is of vital significance for developing our understanding of what is communicative and meaningful in the movement of human beings. The collaboration between the participating artists and research scientists also makes it possible to turn the focus to more advanced aesthetic aspects such as the way our culture looks at the ageing body and how it is valued. By tradition the art of dance is centred around the expressive performance of the younger person. We take that for granted rather too readily in the dance world. In *Movement as the Memory of the*

Body, our focus is trained on the ageing person in a working process that provides new creative sources for artistic portrayal.

The aim of the project is to carry out fundamental and advanced research on the linguistic nature of movement, to develop the expressive language of the stage as used in dance to encompass older people both as participants and audience, while developing new networks of arrangers for the public encounter with every age category and counter-acting ageism.

DURATION

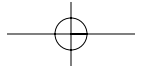
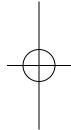
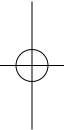
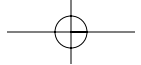
The work of the project has spanned over 3 1/2 years, 2003–2006. The project is a collaborative enterprise between E.L.D. Forum for New Choreographic Work for the Stage and the University College of Dance; it has received funding from the Swedish Research Council, the Foundation for the Culture of the Future, the National Council for Cultural Affairs, Stockholm City Council, Stockholm County Council and Concerts Sweden. The University College of Dance serves as the headquarters of the project in close collaboration with E.L.D. which provides the working premises, the production office and the network of participating artists/technicians /producers and arrangers needed to complete the project. This close collaboration between an arts college and a professional dance company also forms part of the project's methodology. In this way, we are also establishing new models for collaboration between the various actors in the field of the arts.

2003

I spent 2003 planning the work of the project, contacting the individuals I wanted to collaborate with and devoted myself to sorting out the finances and seeking funding. Without waiting to hear that the funding had been secured, we set the artistic process in motion during the autumn in the form of a collaboration between the dancer Jan Abramson (Aba), the composer Tommy Zwedberg and myself. The result of our efforts was the solo piece *Memory*. A number of performances were given and several Open

Monday evenings were held at which the public could share their views with us about our ideas. Open Monday evenings are open to the public: evenings during which E.L.D. provides the audience with an informal opportunity to meet artists, researchers and others. Both the Swedish Research Council and the National Council for Cultural Affairs agreed to provide development grants.

A reference group was formed consisting of philosopher Bengt Brülde, social scientist Lars Göran Karlsson and social gerontologist Lars Andersson from the world of science; composer Jonas Bohlin, dancers Helene Karabuda and Jan Abramson, visual artist Malin Arnell representing the arts; together with film producer Malcolm Dixelius, producer Hjalmar Blomqvist and marketing specialist Katarina Widén of E.L.D. The plan was also to include a student from Danshögskolan/The University College of Dance, within the group but this proved impossible because of clashes with her study programme. It also soon became clear that there were differing views among the participants as to their commitment to the project. As a result, a smaller reference group was formed to work with the research plan and the others joined the production team for the development plan.



2004

We continued working on the project throughout 2004 when the dancer Kari Sylwan became an integral part of our work. The result was the piece we call *Using the Eye in the Middle of Your Head* and we presented a large number of performances to target groups in Stockholm and on tour. *Memory* was performed in Sweden, Iceland and Russia. The reference group assembled for discussion and for meetings with the dancers; the plans for the last part of the project were developed. More work had to be done on the financing of the project. The reference group was reconstituted. Bengt Brülde left the project owing to commitments in other parts of the world and Malin, Hjalmar, Katarina, Malcolm and Jonas gave up working on MMB in order to concentrate on the production of performances. We wanted to extend the range of our reference group and invited economist Emma Stenström to join us, which she was keen to do. We received decisions on funding from the Swedish Research Council, National Council for Cultural Affairs, the Foundation for the Culture of the Future and Concerts Sweden.

In december an audition was held to select amateurs aged over 65 for dance workshops according to the research plan.

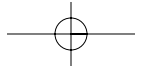
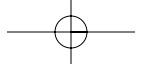
2005

Work was done by two groups working in parallel between January-April 2005. One group was made up of Hervor Sjöstrand, Kari Sylwan, Conny Borg and Jan Abramson together with singers Margaretha Hallin and Erik Saedén, professional dancers and singers between 65 and 84. The other consisted of 17 amateurs. The outcome of this work

was the choreography based on the memory of the body as it once was. The work done in both these groups provided the movement-material for the choreographic work leading up to *Smiling at Death!*. The composer Jonas Bohlin worked together with the singers, using the voice as instrument. He composed music in tandem with the development of the choreographic process, as a dialogue between the dance and its musical expression. Artist Torbjörn Johansson monitored this process in turn to create the stage design. Part of the set was used for Michael Israelson's innovative laser projections as a compliment to Mats Andreasson's light design. *Smiling at Death!* premiered in April at Kulturhuset in Stockholm with a total of seven public performances.

In May we showed *Smiling at Death!* to the staff and students at the Karolinska Institute. In September *Memory* was shown at Kulturhuset and in the course of the autumn we performed *Memory*, *Using the Eye in the Middle of Your Head* and *Smiling at Death!* in Växjö; *Using the Eye in the Middle of Your Head* was also performed in Haparanda and Lisbon.

During 2005 the reference group was made up of the following individuals: Lars Andersson, Lars Göran Karlsson, Emma Stenström, Helene Karabuda and Jan Abramson. Professor Christopher Bannerman from ResCen, Middlesex University in London visited the group as a guest.



WE HAVE COMPILED/COMPLETED:

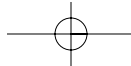
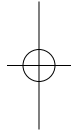
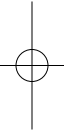
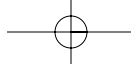
- 3 works: *Memory, Using the Eye in the Middle of Your Head* and *Smiling at Death!*
- Edited video versions of these works
- 54 performances of these works on tour in several countries: Sweden, Norway, Iceland, Russia and Portugal.
- A folder full of letters from our audiences
- Some 45 articles in the daily and specialist press in Sweden, Russia and Germany
- 6 features on Swedish Television and 6 on Swedish Radio
- 7 Open Monday-evenings at E.L.D.
- 2 public presentations at the University College of Dance
- 4 public presentations at Kulturhuset Stockholm
- Presentation of the project at research conferences and other seminars in Sweden, Norway, Finland, Iceland, England and Russia, helping to promote consideration of its subject
- 50 video hours of documented workshops and rehearsals
- A considerable number of photographs
- My sketches
- 17 diaries maintained by the participants
- A number of artists and researchers have been in touch with the project and we have now been joined by Maria Jönsson from Umeå, a postgraduate student in social work, who is carrying out research into the ways in which older people can be integrated into cultural and social contexts
- At the Karolinska Institute a project is being put together, inspired by the experience of MMB

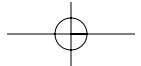
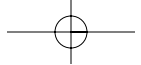
**WITHIN THE E.L.D. ORGANISATION
THE PROJECT HAS INVOLVED:**

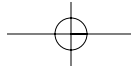
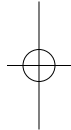
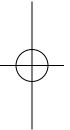
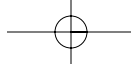
- 1 choreographer
- 1 assistant choreographer
- 4 dancers
- 2 singers
- 17 amateurs
- 2 composers
- 2 visual artists
- 1 lighting designer
- 1 special effects person
- 2 cameramen
- 2 photographers
- 1 video editor
- 1 translator
- 2 graphic designers
- 1 head of administration
- 3 producers
- 1 marketing manager
- 1 economist
- 1 international co-ordinator
- 4 technicians
- 2 assistant technicians
- 4 scientific researchers and 1 postgraduate student.

A total of 56 individuals not including members of the administration at the Royal College of Dance and all the people who worked with us at all the theatres and other venues at which the projects was presented. *So what have we achieved?*

She hurts herself against the wall -
her body collapsing into a pitiful
heap. In the moment of greatest
passivity her body screams out its
despair just by lying there. Then
she pulls herself together, adjusts
her hair and her face and continues
on through the fragments of memory.
She dials her fears and throws
forwards us with a smile, her eyes
full of life.







ABOUT THE WORK

I had been invited to dinner and, as it happened, I did not know any of the guests particularly well. As usual I took the role of the observer. I fixed my attention on a man. Not because he was particularly attractive or sexy, but because he was in my field of vision. He was about 55 years old, rather hefty with a large belly. Big hands. His hair was thinning. He had blue eyes. I could not see his feet. His movements were restrained, symmetrical, distinct. His head followed the movement of his back. He never twisted his head from the neck, instead his whole body followed as he turned to one person, then another. He often supported himself with the underside of his arms on the table. Both arms placed symmetrically to carry the load. No small movements, not even in his face. There is more to be said. I fantasised about who he was. What kind of life he had lived. What had set its stamp on his body and movements. When I was subsequently able to find out more about him, it turned out that most of what I had imagined was accurate.

What is it that makes me think that I know? How do we wear our lives? What role does memory play in all this? How can developing awareness about what is meaningful in the movements of our bodies help to enhance our communicative capacity and to provide us with knowledge about artistic creativity in dance?

I want to go beyond the clichés and the routine. All the things conventional dance and theatre are so often full of. My way is through the individual, a single person and his or her voice. This was the starting point for the work I started doing with Jan Abramson (Aba), who turned 67 in 2003. There is a great deal of experience in different professions in Aba's past. He was in the Navy, worked in advertising, as an actor, a director and a dancer including ten years working with me.

As a choreographer I create a subjective interpretation based on what I perceive of the dancer's voice/personality/previous experience and memories. The movements grow and develop in my body, inspired by those of someone else. I present this movement-material of mine and have it examined and interpreted by him. He refashions the portrayal of himself, recreating himself in a new context. This became the performance piece *Memory*.

DVD 1 TRACK 1

Aba makes use of himself. He makes use of his experience of situations he has previously encountered and the feelings associated with them. Through the work of artistic re-interpretation an exposed mental state can also be given a purely physical expression. In *Memory* he moves from the rational and the controlling in the guise of the social and the everyday to a state of despair and isolation in which the most sensitive feelings are laid bare.

Form is the foundation for everything that creates meaning. In our work we tried to discover it in relation to the specific conditions determined, for example, by Aba's age. The movements of the body are limited in range. They are no longer as »elastic« or vigorous as in a young person and everything takes more time - both the pace of the movements and the rehearsal work where memory itself provides resistance of its own. The next video is a documentation of *Memory* as it was presented to an audience in the autumn of 2003.

DVD 2 TRACK 1



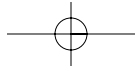
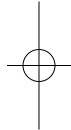
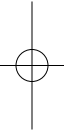
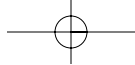
The ego-identity we established in *Memory* becomes more clearly defined as part of our continued work on the duet *Using the Eye in the Middle of Your Head* - through the encounter with another person. Aba performs with Kari Sylwan in this duet. Kari has danced with the Royal Ballet, the Cullberg Ballet and Kari & Karin. She has been a screen actress and an assistant director to Ingmar Bergman. For the last ten years she has been the Principal of the University College of Dance.

The sense of self becomes more clearly defined through differences and dissimilarities, both in bodily and experiential terms. This brings a social, cultural, political and gender perspective to bear both on what we are doing and what we want to do. In our work, we took events and circumstances relating to everyday life as our starting-point - such as encountering resistance or reluctance or feelings of desire and the longing for tenderness. A great deal of our work was devoted to refashioning this everyday material into a more profound form of movement and to finding a form which could provide sufficient resistance to create a sense of the dynamic in movement-material that was fairly limited in scope.

For me, an example of this can be seen in Kari's introductory solo. My starting-point here was how I perceived her way of expressing feelings of insecurity, dissatisfaction and frustration relating to her personal experience as well as great sensuality and a longing for love. I have reshaped this and placed her in her movement sitting on the floor. This »sitting« does violence to her quick and mobile personality and helps to intensify the register of feelings the solo deals with.

DVD 2 TRACK 2

DVD 1 TRACK 2

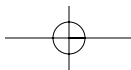
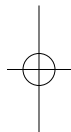
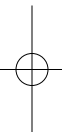
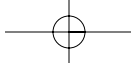


Kari and Aba worked intensively with the choreography in a way that stripped them bare. The process took three months and was then presented in performance in a wide variety of different settings. On the basis of this experience we were able to articulate our need to have the ideas we had developed examined in a more extensive context. The working method for the subsequent workshops developed out of this artistic process. We announced the holding of auditions for interested people over the age of 65.

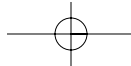
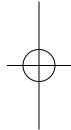
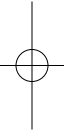
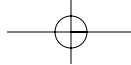
We get so close to one another. Body meets body. Mind meets mind. What does it feel like to be touched, caressed or beaten, if this has not happened to you for a long time? How does it feel to touch another person's body through your own? He smells of sweat. It smells good. Her clothes have been newly washed.



I want her to shake her wrinkled face
hard with hands that are relaxed. I
want to see that face become the
frustration. I can't hear her words
articulate. I want that strating to
take over her whole body and turn
it into one enormous scream. I
want her to jump. It can't be
denie.







AUDITION

DVD 2 TRACK 4

145 people aged over 65 applied to the project. At the auditions held on 1 December 2004, we selected 17 participants from the group of 53 individuals who were invited to attend. All accepted – 6 men and 11 women between 63 and 90 years of age.

We set out three selection criteria: different characters, a varied range of ages and representation of both sexes. We knew nothing about the individual participants apart from their age. They were introduced to the project and what it involved. We told them that the work of the project would be presented in a performance at Kulturhuset in April. We also informed them that the whole process would be documented in words and images.

The participants were fantastic people who opened up to us without reservation. They all worked very intensively with great concentration and with an attitude of generosity to one another. Their various personalities became very clearly defined. It was fascinating to see how the expression of their movement developed and to witness new discoveries. Some found it difficult to remember movements, to reach agreement with one another and to find space for their differences. Many of them found the time spent working was challenging in a positive way.

The auditions were held at E.L.D. under the auspices of Aba, Helene Karabuda and Lars-Göran Karlsson. Helene is a dancer and serves as my assistant, as ballet mistress and as a member of the reference group on this project. Lars-Göran Karlsson is a social scientist at the University of Umeå and a member of the reference group. Awiwa Keller, a journalist on Dagens Nyheter, observed our work. Our film technician Märten Nilsson documented the work on video while Håkan Larsson took the photographic images. Subsequently both Märten and Håkan recorded the entire process with their cameras.

WORKSHOPS

12 JANUARY

WORKSHOPS WITH AMATEURS

DVD 2 TRACK 5

The participants assemble and introduce themselves. We are told a little about the personal history and previous careers of the various participants. Year of birth within brackets.

- Britt (1939) – kindergarten teacher, clerical employee, amateur photographer
- Gunnar (1937) – publishing business, writer, development assistance worker
- Agneta (1938) – physiotherapist, psychotherapist
- Lars Bertil (1944) – banker with a passion for theatre/film/dance
- Nils (1940) – development assistance worker
- Mildred (1938) – kindergarten head
- Per Olof (1932) – gynaecologist
- Karin (1937) – actress, singer
- Maj (1915) – civil servant
- Maret (1927) – designer
- Gun (1936) – social welfare secretary, support worker for disadvantaged young people
- Ingrid (1931) – physiotherapist, folk dancer
- Claes (1938) – Legal advisor at the Association of Swedish Theatres & Orchestras and jurist in the ministry of financial affairs
- Evah (1939) – bank official, walk on parts, reciter

- Irene (1938) – kindergarten teacher, work with children with behavioural problems, the Vasa ski-race
- Bo (1937) – chemist, administrator, consultant
- Cecile (1920) – actress, variety, tap-dance

DIVISION INTO GROUPS

Group 1: Britt, Irene, Lars and Nils

Group 2: Evah, Agneta, Bo and Claes

Group 3: Mildred, Karin, Gun, Gunnar and Per Olof

Group 4: Maj, Maret, Cecile and Ingrid

Warming up together in a ring. Breathing exercises and gentle limbering up together with a combination of steps based on walking. The groups had then to pick one of three words for the day's work: tired – angry – harmonious. Two groups picked tired, two chose harmonious. The reasons given included. »We are tired. It is easy to be/do« or »Harmonious – what does that mean? Difficult. We need to think about it.«



THE FIRST EXERCISE

Using walking, find your own form of expression for your chosen theme; show the other members of your group; reflect on the experience.

THE SECOND EXERCISE

On the basis of your personal memories, find your own way of expressing the chosen theme. Entirely subjective choice. Focus on your own experience. Select a few movements and demonstrate them to one another.

THE THIRD EXERCISE

Using the selected movements, try to take things to a more advanced level. Arrange them in a rhythmic form. Each member should contribute two movement examples that the other members of the group have to learn. The whole thing is then put together in a little sequence to be shown to the groups. We try out various pieces of music as accompaniment. We talk about what we have seen.

The third exercise generated a lot of excitement and was very constructive. We talked about stylisation and the significance of setting limits in order to make what we want to communicate clearer. The greatest difficulty was caused by having to remember the movements and repeat them.

Concluding discussions in groups. Everyone signed an agreement allowing the work to be filmed and used as part of the working material of the project and as part of the documentation of the process. Diaries were handed out and a request was made to write an entry every working

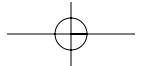
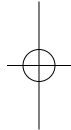
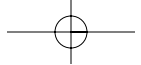
day in response to two questions: What did I do today? What did I think about it? Everyone was also given a description of the MMB project, a list of telephone numbers of all the participants and, for those that wanted them, my books. This first meeting was also documented by a crew from Swedish Television (SVT/UR).

MY REFLECTIONS

Fantastic people who give of themselves without reservation. Unforgettable comments such as »We're so old we can do what we like without worrying what other people think«, »I am doing what I want. I've got nothing to lose.« etc.

I have been thinking about the concept of the project and what priorities I need to make in my work. What is the best way of moving forward? I am grateful for the video documentation which allows me to study what we are actually doing in peace and quiet...

Words crowd me. I have chosen to avoid using them as part of the methodology of the project. We are avoiding both the spoken word and texts. On the other hand everyone involved has to write diary entries. This way of working has been appreciated by most of the participants. The focus is on what we are doing, the practical process. We are not imagining things. We are what we are doing. Dance becomes real and present in an extremely tangible way. Movements as symbols. Movement as the memory of the body.



HOW CAN WHAT HAS BEEN LIVED THROUGH BE EXPRESSED?

The most important aspect of the process is identifying the sense of self and realising the significance of the subjective experience. What can help to enlist the body's cooperation? Understanding the task facing us is one part, motivation another and knowledge about movement a third aspect. Even though I may understand the issue and keen as I am to get on, it is not always easy getting the body to do things.

What is a memory in relation to an event and what the body expresses when we think about it? Can a concept /memory be converted into movement and am I able to control that expression with my awareness so that it corresponds to what I intended?

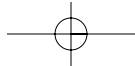
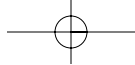
I think we are always reshaping memory based on how we want to remember things. I rely, for my part, more on the body than on ideas. What is it that makes us remember? Physical impulses, smells, sounds, text, passing thoughts...

There is something beautiful about the unknown, a pleasure in that search for what we do not know. I am convinced that we actually recognise what is important when it »happens«. We dance and the movement develops like the voices of our bodies in roughly the same way as words develop while we are speaking. However, movement cannot be conceptualised into existence, nor spoken forth. It has to be made in order to exist.

The search for »comprehensibility«, for what can be recognised as normal and familiar is pronounced in the case of the men. Several of them find it difficult to see the point of expressing anything other than what corresponds to the reproduction of the realistic. I felt nevertheless that the work we were doing was breaking new ground, opening the way for new kinds of thinking. What I found particularly interesting was when the conversation turned to memory as the expression of what had been acquired motorically. Being able to distinguish between acquired patterns of movement, functional movements and movements relating to emotional experiences.

I would otherwise consider the use of the word »normal« as simply a conservative reflection of behaviours based on what has been. The same applies to »quality«. We have established and approved »norms« on the basis of what has been. We recognise something as good because we have experienced it before and have agreed that it is so. This makes it difficult to recognise the quality of the new. Art cannot be approached with common sense or the lessons of what has been. We have to see, experience and live things through with our whole body. All our senses are required. We become aware.

All these impressions, expressions and ideas have left me totally exhausted!



14 JANUARY

WORKSHOPS WITH AMATEURS

DVD 2 TRACK 6

The men turned up an hour early to work on their own. Warm-up with the same exercises as day one as well as a few further exercises for the shoulders. The outcome of the various exercises which then followed was a movement sequence to marching music.

Emphatic walking 1–7, stop 8

Clench fists 1–2, turn 1/2, turn left 3–4, jump with both feet together 5–6, right fist emphatic gesture 7–8.

Individual sequence of 4 selected expressions for angry 2 beats to every movement 1–8

Right hand slowly moves toward the head, brushes across forehead, grasps the head 1–8

Pull head forward-down-bend knees 1–8, rise up 8

4 individual gestures for thinking /reflecting, 2 beats per selected gesture 1–8

The men took a break and the women started warming up. They too were given a limited number of new exercises.

JOINT WORK IN GROUPS

Two by two: improvising movements involving considerable exertion aimed at one another. The immediate association made by most people was »angry«. We discussed the subjective nature of experience and what movement expresses. What does my particular anger/frustration look like? Continued work with a form of dialogue in which movement is

stylised and expressed in a clear and decisive way, given a distinct form. Put together a little sequence and show it to the others.

Everyone demonstrated very different forms of expression. Hard work requiring a great deal of concentration. Now and then rather violent..

Follow-up discussion for everyone. Difficulties of remembering, reaching agreement, making room for their differences. Many seemed to enjoy it. We also took a look together at the individual sequences of the men and listened to Jonas' musical sketch.

A journalist, Ethel Lanesjö, observed our work.

MY REFLECTIONS

The person who does not want to help find the solution becomes part of the problem. I am thinking about the difficulties of working together and of losing a keen sense of other people when the work is so powerfully targeted on the individual self. Right now the most important thing is identifying what the ego is doing and of realising the significance of subjective experience as a key element in our work together. I have to work on my own motivation to ensure that I can be the person I want to be while involved with other people.



17 AND 18 JANUARY

WORKSHOPS FOR AMATEURS

Once again a fantastic week of work. The focus of the process this week has been on memory and has given us a lot to think about.

17 JANUARY

we worked with groups 1 and 2, everyone was present

18 JANUARY

we worked with groups 3 and 4, everyone was present

Each group had 90 minutes of intensive work which was closely monitored in large part by the team from SVT/UR and by the freelance journalist Ethel Lanesjö.

After a short warm-up (the same exercises each time) the day's work was presented. Everyone had to find themselves a place in the room and adopt a resting position. Eyes closed. I asked them to think through the previous day. What happened from the moment you woke up until the end of the day? From all these images, events, moments – choose one and focus all your thoughts on it.

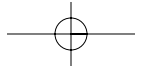
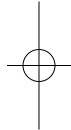
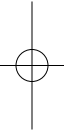
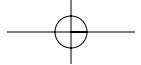
Once everyone had chosen an image, a moment or an episode, they all had to start improvising. They were all encouraged to try to find movements that would express their own experience of the chosen memory. As usual I underlined the fact that they should try to refrain from describing, »miming«, the event itself and instead really focus on the nature of the experience. It is not about giving the rest of us an

image of what happened, instead the task is to focus entirely on the subjective experience.

After working for a while everyone had to give an account of what they were doing. They then had to turn the material into a small-scale composition. This involved altering the timing and abandoning realism in favour of a more advanced form of expressive movement. No one was allowed to describe what formed the basis of their composition.

The compositions were extraordinary! The expressive quality they discovered was incredibly exciting and often astonishing.

We brought things to a close by giving them a piece of homework which would be shown the following Friday. Everyone had to choose a memory – whatever they liked – and using the same means, the same method, turn it into a composition.



20 JANUARY

WORKSHOP FOR PROFESSIONALS

DVD 2 TRACK 7

What I had been hoping for prior to this phase of the work was four strong personalities. You have already met Aba and Kari. The other two were Hervor Sjöström and Conny Borg, both of whom have made quite a mark on the history of Swedish dance. Hervor primarily as a dancer with the Royal Ballet and Conny both as a dancer with the Royal Ballet and as a choreographer and director for commercial theatres and opera houses. In addition he is now playing bass guitar in a rock band. Collaboration with the professional dancers had already started during the late autumn and became more intense during January. I worked with each of them individually. I tried to find forms in which to make space for the individual element without it becoming hermetic. I tried to get across to them and make them feel confident about a way of working and an aesthetic approach that was radically different from their previous professional experience.

I would like to describe my first meeting with Conny by way of example. We were both rather nervous, I imagine. We met in the studio and he made no bones about the fact that he was not used to improvising and would prefer to be provided with finished material. I began by asking him to tell me a little about himself, about his work, about memories of various kinds. While he was doing so, I observed him and committed his movements to memory. We were standing when we started, after a while we ended up on the floor, both sitting and lying down. I studied his body, his gestural

language and after a while we got up and started work. I then presented him with the movement-material that had come into being during this period of observation. He received my interpretation of his movement without my having to say anything explicit about it. I put together a sequence that became the beginning of the solo we went on to develop for *Smiling at Death!* We had such fun! After a somewhat tentative start our work became exciting and creative.

Jonas Bohlin is a composer I have long wanted to work together with. Jonas was genuinely interested in working with the ageing voice as part of the practical work of the project. What he wanted were two singers/vocalists: Erik Saedén and Margaretha Hallin. Both major names in the world of opera and extraordinary stage personalities!

We had our first joint meeting on 20 January. Our starting point was the work we had done in individual sessions. In addition Helene was charged with concluding a workshop element in which these six individuals were developing a sequence of movements.



21 JANUARY

WORKSHOP FOR AMATEURS

DVD 2 TRACK 8

The entire group was called together for a joint work session. Everyone was present apart from Claes. SVT/UR and Ethel Lanesjö were also in attendance, as was Lars-Göran during the first part of the afternoon.

The day started with a joint warm-up as well as the »chorus line« combination of movements the professional dancers and singers had contributed. This was followed by presentations of what everyone had been working on at home. We ended the first working period with a discussion. This was recorded as documentation.

The solo works were presented. On the video you can see Maj, Maret, Gun, Ingrid, Mildred, Bosse, Nisse, Lars, Evah, Britt, Gunnar, Per-Olof, Ingrid, Agneta, Karin and Cecile in that order.

After a break we continued working on the compositions. We worked in groups in which each participant had to select part of his or her composition and present it to the other members of the group. In this way each group created a new sequence which was developed further as the participants had to leave the group one after the other. Looking on from the outside they were able to offer views and suggestions on timing and spatial considerations.

These pieces of work were then presented to the entire assembly. After that we took some of the compositions and placed them in relation to one another and the space in duets and trios. Continued discussion.

We experimented with placing the various subjective memory-compositions in new spatial contexts. We combined various solos. Out of the solos we put together duets and trios. What happens when a particular feeling or its embodiment is seen in relation to another?

The day's work concluded with a showing of E.L.D.'s repertory video as well as the edited video of *Using the Eye in the Middle of Your Head*.

MY REFLECTIONS

Working in small groups has major advantages. With only four participants we could really deepen the working process and still have time for each individual. The pace of the work was raised and words were no longer used as much as defensive barriers. Some of the participants still find it difficult to abandon epic narrative but they all feel positively challenged and are cheerfully tackling their memories.



There is much about this work that makes me think that it is often what is simple that contains the most complex aspects of creative expression. What is true (real) and for whom? We construct our memories. We erect an image of the experience we have lived through. Many people find it exciting to abandon description in favour of interpretation. In between abandoning realism and the movement that has been paralysed by feeling there is space for adventure. The process reflects confusion, frustration, the »Aha!« of discovery and the euphoric feeling of success, i.e when the seeker discovers a form of expression that can be recognised as his or her own.

When we then take the work further, something new comes into being. The selected movement is removed from its context and takes on a new meaning. This new meaning is often shown to be experienced as clearer than the original... And we all see mouths open in astonishment, happy and amazed at new discoveries.

Shifting movement into new spatial and conceptual contexts is felt by many to be exciting and fascinating. It alters not just the way of doing things but also the way of seeing and talking about what has been seen.

I am able to observe this and realise that many of the insights I get from the participants arrive not when they are working but when they have relaxed between presentations and working on tasks. In those moments, they are so naked.

24 JANUARY

WORKSHOP FOR AMATEURS

DVD 3 TRACK 1

During the Monday we continued our work in groups observing memories and experimenting with putting them into new contexts, both in spatial terms and in relation to each other. We also spent quite a bit of time with trying out joint sequences. We continued experimenting with solos in new constellations – individual voices set against the group's – far off or very close by. We worked on the concepts of time, space and energy in relation to this.

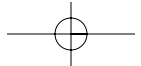
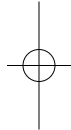
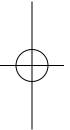
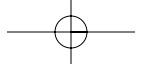
Emma Stenström from the reference group also participated during Monday.

25 JANUARY

WORKSHOP FOR PROFESSIONALS

DVD 3 TRACK 2

Our own memories formed the starting-point for our work. The dancers developed a composition of their own based on a selected memory and presented this work to each other. On the video you can see Aba, Hervor and Conny, in that order. We then went on to develop two duets based around conflict/argument.



26 JANUARY
WORKSHOP WITH THE AMATEURS
DVD 3 TRACK 3

Helene led the work and I took the role of the observer. Good to be able to concentrate on reflection. What are we actually doing?

The women's part, a sequence of movements developed by the women, was worked at both in unison and at the pace of the individual. The men practised their emphatic walking and tried to come to an agreement about the timing. Together they practised the joint parts and I started thinking about what might possibly be used in a choreographed stage performance. Thoughts about the performance are starting to intrude. Soon I will have to decide how the work is to continue once the workshop period is over. The women »look after« each other and make endless compromises in order to be accepted. The men just go right ahead and try to find a common pace despite some individuals making it a race.

A fragmentary memory from the 24th keeps coming back. It's a man's job. He bends down with a tenderness I could not believe could be contained within such a large body. His transparent fragility in that moment when all defences are cast aside leaves me dazzled. He stretches his arms toward the ground, bending lightly at the knees and the back. His stomach gets in the way of continuation. His face relaxes and a delicate smile can be made out. It is all over in an instant.

27 JANUARY
WORKSHOP FOR AMATEURS
DVD 3 TRACK 4

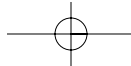
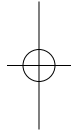
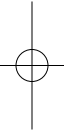
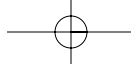
Each day starts with warm-ups and exercises in concentration. The same routine every day. Today I observed that they were all capable of doing the exercises in a way which satisfied each and every one of them. Victory!

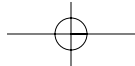
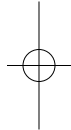
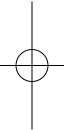
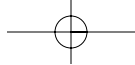
We continued working with the men's and women's parts. We experimented with the material in shared sequences, or as individual units. In the solos developed from memory-images we tried out different timing. Bo, Gunnar, Agneta and Claes presented what they had done.

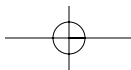
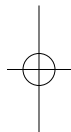
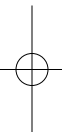
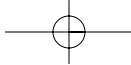
Thursday's work was a summation of the shared exercises and we continued to combine various solos and turn them into duets or individual voices. The day's work was followed by the crew from SVT/UR, journalist Ethel Lanesjö and Katarina from the E.L.D. office.

We have finished off the last few days with conversations and discussions about what we are currently doing. The conversations are becoming increasingly interesting and the thoughts expressed richer and more complex. I am very much looking forward to reading the diaries the participants have been keeping. After today's discussion I informed everyone that any of them who want to, and feel able to, are welcome to take part in the performance of *Smiling at Death!* to be given at Kulturhuset Stockholm in April. Fascinating to see which ones will show themselves willing...

One hand is soft, another hard. One
foot moves gently, another moves like
something heavy, a dump. What
are your feet like when you walk?
Why? Can you move a single toe
at a time?







CONCLUDING SUMMARY AFTER THE WORKSHOP PERIOD

A host of powerful impressions mark the moments from the many and sometimes unintended encounters that took place when the work-pace heated up. Several of the participants have spoken of the beauty of the body's movement, although associations have also been made to John Cleese... Reflections have been made about the body as a source, the fact that men and women have the same needs, the way they express them comes from the same foundation, but they interpret them in entirely different ways. We have spoken about functional movement, the motorics of movement and the interpretation of movement along aesthetic lines. It strikes me that I will miss all these different ways of seeing, these different approaches to the artistic interpretation of memory.

I am thinking about why the men's work has so much more impact than that of the women. Why do the interpretations they have created affect the spectator so much more strongly? Perhaps it is the exposed vulnerability, the fragility that is made visible when they talk without reservation about their experience of interpreting movement? »That's just not something men do.« Men do not express their feelings in that way. It breaks with convention and tradition. As women, we move more freely across the entire register and the contrast with what we have previously seen and experienced is not as stark. I have asked the onlookers what they remember and it is always the men who are emphasised – and Maj. She is special (not just because of her age).

An important part of what generates new knowledge in us is the understanding of the process that has to exist between the subjective experience and what is artistically interpreted in dance. I feel/experience/remember one thing, but interpreting it as dance requires me to develop my own material, on the basis of what can be made comprehensible when what has been experienced is to be embodied in a new context.

Our work has generated a great deal of material and the documentation is extensive. When we gathered the reference group together for a meeting on Monday evening, the discussions centred around the video examples. They whet the appetite. We have such different ways of seeing things. Different ways of looking at what is happening. The discussion was between Aba, Helene, Emma, Malin and myself. Lars-Göran was ill and Lars had commitments elsewhere.

Most of the working process in MMB has been recorded on video, although not always what is most interesting in terms of the project's aims. When, for example, I look at the video material, I cannot seem to find a focus for what actually interests me. When we started work, I did not know what I was looking for. I could have foreseen the need for a greater focus on movement and time – letting the camera dwell on each element but I did not and failed to give Mårten (who was doing the filming) instructions to that effect. The goal of the person doing the filming was to document »everything that was going on«, although those