

of us who work with the movement-material need to focus on individual details. The recordings made by the TV crew, serve as a useful complement but we have no rights to them as such.

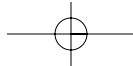
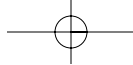
The diary entries cover this area better since I had made explicit two clear questions that had to be answered every day. What did I do today? What did I think/do I think about it? At the same time, writing the entries was a »voluntary exercise« and quite a few people only did so very sporadically.

The view taken by the world around us has become clear through our contacts with the audience and the media. A valuable catalyst for the work. Through the public seminars those of us who participated have been forced to formulate what might otherwise not have been said.

As a result of the conferences on artistic research at which the project has been presented, discussion, criticism and reflection have been shifted to a higher level. On these occasions, the questioning of the insights gained by the project in terms of the research outcome has been constructive, and much of the attention has focused on the issue of documentation. In nearly all cases, I am the only artist who asserts that this broader and deeper working process is research while not applying scientific method and practice. We went on to develop a great deal of what we had been working on in the workshops further along in the working process with the dancers. My entire awareness was taken up with this. The images jostled, crowding around inside me and left me no peace. I waited impatiently for those vul-

nerable and exposed times I could spend with the dancers. More, I wanted to see more...

By way of conclusion, let me say that the methodology of the project emphasises practical work with embodied experience and reflection around this. In our work on MMB we have avoided resorting to words as the primary conveyors of meaning in favour of the artistic interpretation of movement. We have also set great store on the openness of the process as a resource, i.e. the dialogue with the art going on around us – as well as the research environment and the verdicts and criticism of public debate.





SELECTED EXTRACTS FROM THE REHEARSAL PROCESS

7 FEBRUARY – OPEN MONDAY WITH PROFESSIONALS AND AMATEURS DVD 3 TRACK 5

All the workshop participants were offered the chance to continue working towards the performance of *Smiling at Death!* Fourteen chose to do so, three decided not to. Both Britt and Evah felt that they were not up to it, and Lars had no time. Later Karin broke her arm and could therefore not continue.

On this particular Monday evening most were present and we showed parts of what had we been working on to an audience for the very first time. It was exciting and challenging, as we were forced to put things into words and answer questions. The response to what we had danced was enormously positive.

We were also able to tell the audience a bit more about *Smiling at Death!* and about the staging; part of the music was performed.

This is the first point at which the participants can start working with the music in a serious way. Jonas' working process has taken place in parallel with the choreographic work and the music has been developed in stages. This applies also to the stage design and the choreographed video sequences which are going to be converted into laser images.

9 FEBRUARY REHEARSAL WITH THE PROFESSIONALS DVD 3 TRACK 6

Erik and Margaretha are experimenting with experiences from their own individual daily lives in a shared duet.

14 FEBRUARY REHEARSAL WITH THE PROFESSIONALS DVD 3 TRACK 7

Conny is working on his solo. He is struggling with the timing and the interpretation. Kari works on her solo. She and Conny will meet in the duet being developed from her solo.

28 FEBRUARY REHEARSAL WITH THE PROFESSIONALS DVD 3 TRACK 8

We are working on Hervor's solo. A form has to be found for the introduction to the solo. Work continues on Conny's solo, Conny and Aba's duet, Aba's solo and on the duet with Hervor which is being developed based on his solo. Margaretha's solo, Erik and Margaretha's duet. Various sequences are tried out... Round-off discussion. Jonas, Michael and Torbjörn in attendance.

28 FEBRUARY

REHEARSAL WITH THE PROFESSIONALS

DVD 3 TRACK 9 VIDEO

Conny and Aba are rehearsing their duet. Conny and Kari duet, individual memories from everyone.

3 MARCH

REHEARSAL WITH THE PROFESSIONALS

DVD 3 TRACK 9

Kari is working on her solo. Then we all work together on what will be the finale of the performance. Michael is experimenting with the laser projections.

7 MARCH – OPEN MONDAY AND

THE FIRST REHEARSAL WITH EVERYONE PRESENT

DVD 3 TRACK 10

The day starts with a rehearsal for the amateurs. We work on the finale. Then everyone assembles (amateurs, professionals, singers) to start rehearsing together. The finale is sketched out.

21 MARCH

REHEARSAL WITH EVERYONE

DVD 3 TRACK 11

Margaretha has broken her foot. How can things work out now? Will she be able to appear? How much will have to be redone? I think about how agonised she must feel. Sad. We work on the performance as a whole. Experimenting with joining up the different parts.

3 APRIL

PERFORMANCE AT KULTURHUSET

EDITED PERFORMANCE *SMILING AT DEATH*

DVD 1 TRACK 3

FULL LENGTH DOCUMENTATION

DVD 3 TRACK 12



MY REFLECTIONS

A large part of the working process turned out to be different from the way in which I had previously worked. I chose to extend considerable scope to the individual movement-material of the participants which meant that the material was »less refined« than if I have adapted it to my own aesthetics of movement. This proved difficult. It frequently made me feel very insecure but it also made me feel stimulated and provoked in a positive way. More than anything else I was surprised.

I had not, for example, expected that the amateurs would have come so far in creating a choreographed interpretation in the short time we had at our disposal.

I would have liked more time with the professional dancers. More focus on what was being given shape. At the same time I was astonished by the results, particularly in the solo works.

When Margaretha broke her foot a great deal had to be hastily changed. We reworked the choreography and her solo was performed sitting down. Erik simply had to adapt. Their duet was also performed sitting down instead of being danced. But it was so lovely!

The piece as a whole developed both out of planned structures and from intuitive choices. Torbjörn's decisions for the design had a strong impact on the staging, as had Jonas' choice of musical structure. The team was complemented by Mats and Mihael on lighting and laser and we bonded strongly. The working climate was positive even during periods of stress.

CONCLUSION

The work we have done has focused on movement and dance, experience, memory and embodiment, on artistic interpretation and on choreographic stagework. As part of the project we were able to do research into dance as an artistic form of expression. The peculiarity of dance is the range of its communicative potential in and through bodily movement. The MMB-project has been a process of experimentation and exploration of movement as the memory of the body: a fundamental form of linguistic research.

Practical knowledge in dance involves an understanding of what the body is and how it is used based on intention or desire. This encompasses everything from techniques of training for mastering physical skills to methods for making bodily movement correspond to what is intended. It is, however also about how an intention can be developed to create a correspondence between what has been subjectively experienced and the understanding established in the mind of the spectator.

To look for what conveys meaning in bodily movement is to use previous experience and memory in a new context. To try to discover a means of expressing this memory without describing it. As dancers we develop our capacity to create this kind of interpretation through an interaction between the compositional tools provided in our work with space-time and energy, which creates form. Our foundation is our trust in movement as the memory of the body. This is distinguished from the movement that the body remembers.

The movement that the body remembers is the movement that is generated by an actual event, e.g. striking someone (the blow), cycling (the bicycle-ride) or jumping (the jump). What we worked with in the MMB-

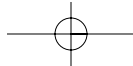
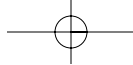
project is the kind of movement that is generated by the experience of the blow, the bicycle-ride or the jump. This is something quite different. It provides an altered dimension of both the physical, emotional and intellectual experience. This kind of artistic interpretation abandons realism in favour of a different form of observation.

What one is thinking can be seen. Our thoughts are reflected in our bodies. The trained dancer can relate to this by focusing his mental awareness. Thought and action become one - or one another's counterpart to express this idea in a more complex way. Practical knowledge of this process provides a more developed capacity for interpretation of this kind. We have to train both the observational powers of the eye, our intellectual capacity for reflection and the practical awareness of the body. We have to get the body to do/say what the mind wants.

The more advanced working process research involves, makes it possible to develop both our praxis and the theory relating to it. We can test out our ideas. The work on MMB has provided all of us who worked together on it with new insights into what conveys meaning in bodily movement and a more advanced methodology for creating an artistic interpretation in dance of what we are seeking to discover. This work has, however, generated new questions in turn, e.g. on the way society sees and values the ageing body.

Society's view of the ageing body reflects both social, political, aesthetic and cultural judgements about the human being. We have been confronted both with our own prejudices and those of others.

I can see beauty in the body on which time and life have set their stamp. I can see an expressiveness that is markedly different from that of the young person's body, since it has a different story to tell.

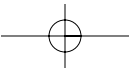
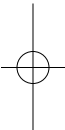
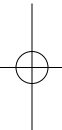
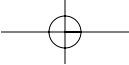


At the same time I am frightened by physical inadequacy and by the way the body fails the mind when it comes to action. I am also frightened by the fact that the ageing person is rarely seen in art, and when it does happen, that body is so alien to most people that the way its age is seen gets in the way of what the person wants to communicate.

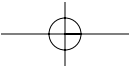
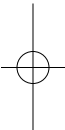
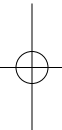
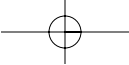
The approach and the aesthetics represented by MMB highlight the singular identity of dance and affirm our faith in the communicative resources of bodily movement. The project also demonstrates the need for the applied use of the techniques of choreographic composition as a means of creating form and meaning in dance. The self-recreation of the individual has its place in the process that transforms reality into interpretation, the work of art. As part of this process we make use of our desires, our resistances, our dreams and what is most exposed and vulnerable about being a human being together with the skills our profession represents. This is the greatest of all challenges!



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 other 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?

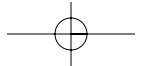
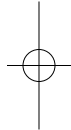
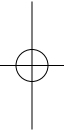
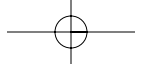


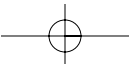
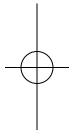
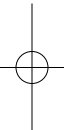
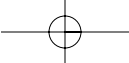




PHOTOS

**MEMORY
USING THE EYE IN THE MIDDLE OF THE HEAD
SMILING AT DEATH!**





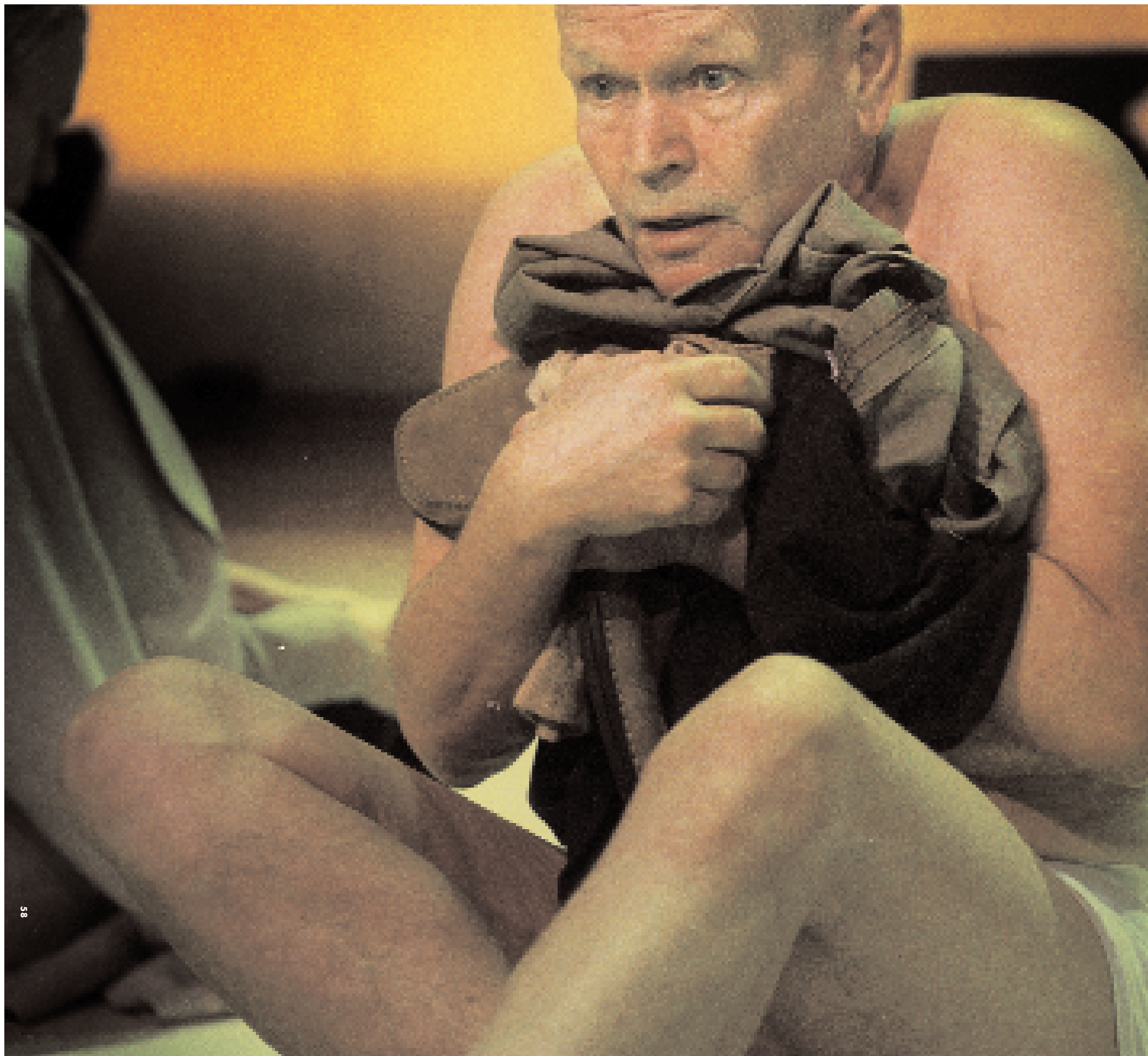






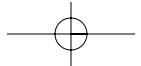
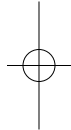
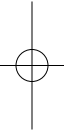
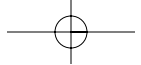




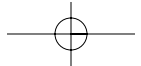
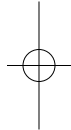
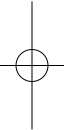
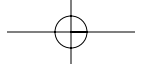


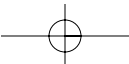
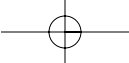






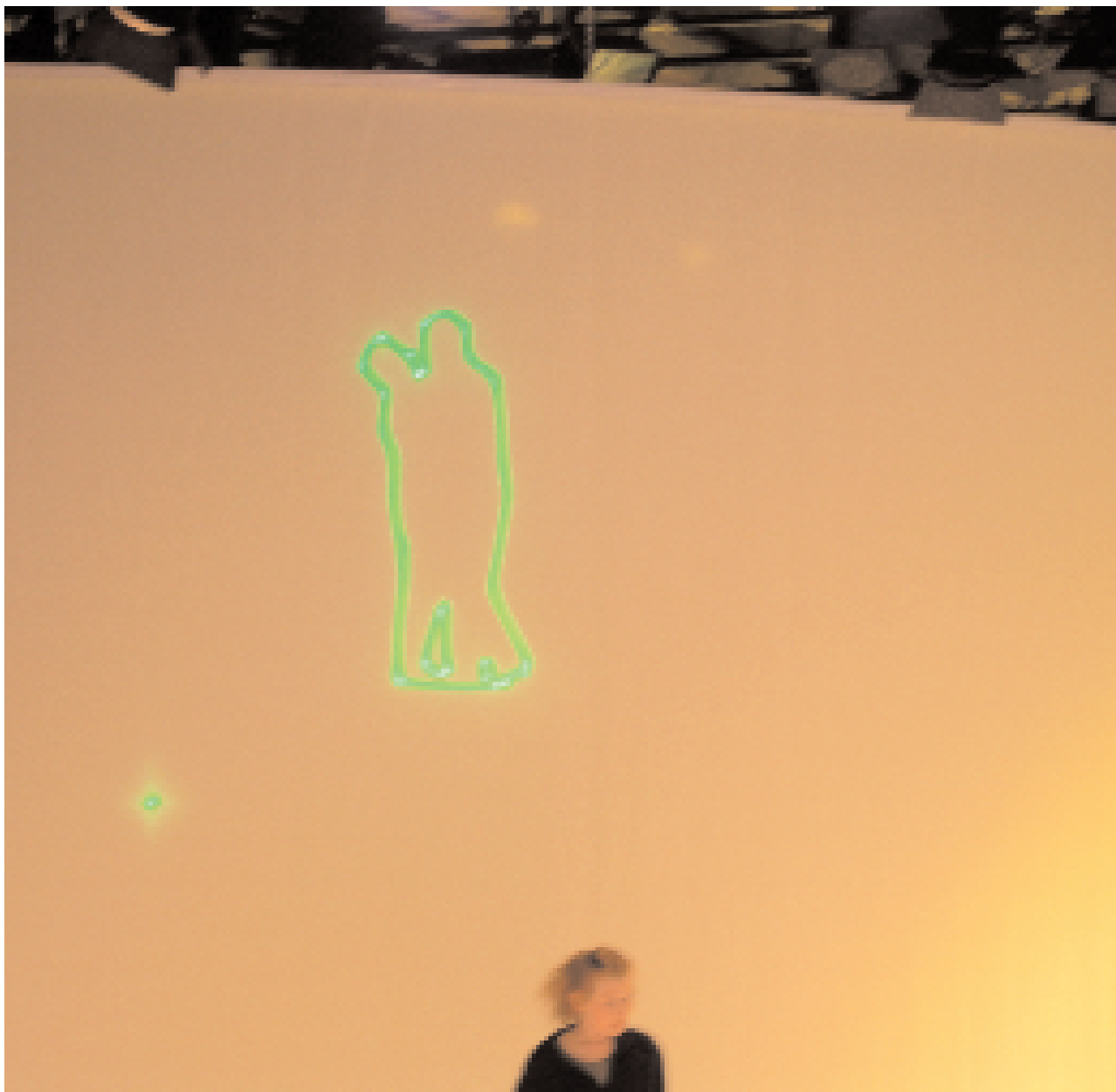








SCENOGRAPHY, MUSIC AND CHOREOGRAPHY



LASER PROJECTION



SCENOGRAPHY

JONAS BOHLIN, COMPOSER: THE VOICE AS PALIMPSEST

THE TECHNIQUE

Two former opera singers (a woman and a man) were recorded in advance and their voices manipulated electronically. During the performance this recorded music was mixed with live singing by the same soloists.

THE TEXT

My aim was to find a text working from the theme of »ageing«, while making use of key words such as memory, love, loss, joy, regret, desire, loneliness, sensuality, lost dreams, happiness, i.e. themes with a universal human application considered from the perspective of ageing.

In the course of the work I changed this intention in favour of using brand names of drugs and medication used by elderly people as song lyrics.

THE MUSIC

My aim with the music is to reflect these feelings with a wide-ranging register full of expressive possibilities. The ageing voice serves as the general sonority. Strangely enough the scars/traces of a human life provide a music that sounds peculiar to our ears habituated as they are to the aesthetics of perfection.

THE FINAL PRODUCTION

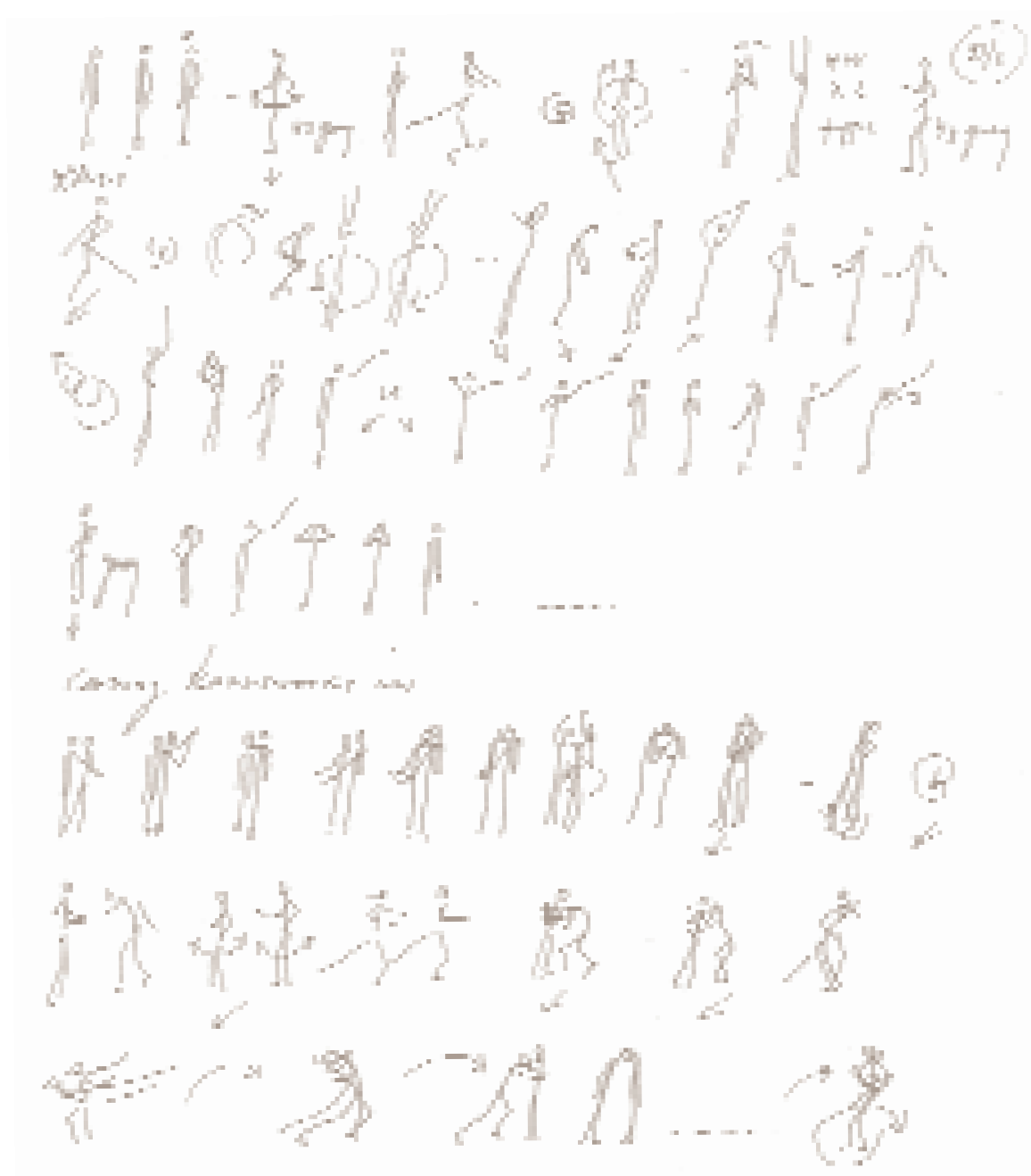
In tandem with the choreography of Efva Lilja, the aim of the final production was to create a moving, memorable and humorous performance that serves to illustrate more fully the human being from the perspective of what everyone in our culture appears to shun, namely the subjects of ageing and death.

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EVA LILJA'S NOTATIONS FOR SMILING AT DEATH!







TEXTS BY MEMBERS OF THE REFERENCE GROUP

Thoughts and Reflections around the Project: Memory as the Movement of the Body

FROM INSIDE AND FROM OUTSIDE

AUTHOR: JAN ABRAMSON

MEMORY

My work on the project begins in the early autumn of 2003, both as a dancer and as a member of the reference group. Our work on the floor starts with Efva choreographing a ten-minute-long solo for me. I recognise parts of the movement material from earlier works as well as parts of Tommy's music. I perform the solo for the reference group and go on to dance it in various public settings in Sweden and abroad – the performance in Ulrika church in Växjö in front of 450 pensioners is the most memorable as far as I am concerned. A sacred setting in which the chapel has become the stage – the space limited by a large, open bible and an antependium. The stage floor is made up in part of the lid to a baptismal font. A rather strange setting, in fact. And I have no idea whether it affected the performance. Although I have to wonder when I make a sudden turn and almost collide with the bible and I catch a quick glimpse of Luke's gospel. The subsequent reactions: the women are interested in the content and expressive quality of the dance, while the taciturn men want to know what physical demands my work makes.

USING THE EYE IN THE MIDDLE OF YOUR HEAD

We meet for the first time in Moscow – Kari, Efva and I – one weekend in January. We experiment with a great deal of material in the course of a couple of intensive days – both

short and long sequences. We try to find within our own bodies an individual form of expression of the material before us and so at certain moments we come together – fumbling, testing – giving, taking. Then the work gets continued on the home front and a couple of months later it is the premiere, which is followed by a number of performances including some to classes of schoolchildren. Fantastic events! The reactions of the young people are quite spontaneous. They follow the performance with interest, the odd comment and stifled giggles can be heard. Many of them think old people showing such intimate feelings is revolting. And, obviously, they are being presented with experienced, worn and ageing bodies, more or less naked. The kind of sight perhaps not usually found in their everyday lives. Others – mostly girls – can see through the shell – and are able to take the performance in, able to see what is going on and reflect on the feelings this arouses, not always that easy to put into words. But they do understand Tommy's music! An older audience can see themselves reflected in the performance, can recognise themselves and slumbering memories are awoken. I like this choreography very much and new shades of meaning are created in every encounter with Kari. And then there is...

SMILING AT DEATH!

January 2005. The time for the great finale has arrived. I am full of expectation. Having the chance to meet and work together with old troopers from the opera world (I feel a bit like a boy about to start school! Strange.) and a number of amateurs, unknown faces until now. We hold the auditions for the over-65 year-olds. No previous dance experience is required. People pour in, more than a hundred hopefuls want to take part. Slight panic at registration. We accept half of them and select 17 to work with. Then there are a series of workshops under Efva's direction, with Helene and I as back-up. A fascinating period. Nothing gets held back, everyone is working and trying things out, raising the rooftops. The requirements are not easy, but the movements get created and what is expressed is moving and poignant. How a long life can colour the lifting of an arm! How the experience of a memory can be transformed into an exciting step sequence! I am observing one of the demonstrations. They take their places on the floor without hesitation, one by one, showing us what they have created. People of my age who have never danced before. I stand by one of the walls and watch it all from the outside, so to speak, engaged in making notes, paying particular attention to what they are doing. It suddenly strikes me that I am one of them! I am just as much an »object of study« as they are.

And I have been, right from the start of the project. What have Efva and the other members of the reference group been making of me? And what about me, how have I experienced the work on the two previous performances? From the inside, as it were. Here are a few brief examples.

FROM THE INSIDE**MEMORY**

As I mentioned, I have worked on some of the movement material before – at least twelve years ago. For example, at the beginning of the piece I stretch my arm out with my hand open towards the audience. I then bring it towards my body and put the open hand on my heart. I then turn my hand out away from my body, look down at it, lift my hand to my right cheek and let my head rest on it. So now I ask myself: have a further twelve years of living had an effect on the movement? Having looked at old rehearsal tapes and other forms of documentation of the performances and made comparisons, I am inclined to answer yes, even though the context is different. Then I was patently more involved with the movement as form, now the same sequence has a different expressive quality, there is a different feeling to it, an intellectual content that adds its own colouring. If it is in fact movement that evokes memories or vice versa,

it is hard to say. What is quite obvious is that my body is twelve years older. The movements no longer have the same resilience, I am more cautious in various positions, a backward somersault is no longer something to be taken for granted as it was before. This, too, is a factor in determining creative expression.

USING THE EYE IN THE MIDDLE OF YOUR HEAD

My first physical contact with Kari provides a useful example. She is sitting on the floor. I stand next to her, take a sideways step towards her, reach out my right hand and lay my cupped hand on her left shoulder. What is in my cupped hand? Is it a caressing hand, a demanding hand, a greedy hand, an imperious hand, a seeking hand, a wild hand, and so on? During the course of the rehearsal I experiment with various ways of approaching Kari. Memories of previous encounters are evoked. And the contrary as well – my hand is filled with a previous memory. Finally I choose to let this cautious, testing, uncertain hand brush momentarily against Kari's shoulder.

SMILING AT DEATH!

The artistic interpretation of the experience of a movement – this is one of the tasks that »the workshopers« are struggling with. We dancers are faced with the same task. How to portray in artistic fashion the experience of a happy memory? It is harder than I first think, just finding a memory capable of evoking the kind of feelings that can be used. I rummage around in the memory-chest of childhood and discover to my astonishment that the happy memories are few and far

between and so brief! Strange. I have never thought about this before. These memories encompass both happiness and anxiety. Joy in the present and worry that the current situation will suddenly end. There you have the foundation for the experience. Anxiety is the bit that colours the experience most intensely. I want to protect the joy/happiness and build walls around it so that I can keep it for as long as possible. And so begins the work of artistic interpretation for me. It is difficult to find my way. Repeatedly I try things out and reject them and feel pretty uncertain about the outcome when we, the dancers, have to present the results of our endeavours to each other. The next task: provide a creative interpretation of the experience of a memory that is the opposite of the first one. This seems to be a lot easier to solve, or maybe I just feel as though I'm really getting into it now. What I discover is that the movements in the first case are more expressive and animated whereas they become more internalised and withdrawn while experiencing a memory that is heavy and gloomy.

FROM OUTSIDE

MEMORY & USING THE EYE IN THE MIDDLE OF YOUR HEAD

How can one see oneself from outside during the rehearsal and performance period? Apart from in the mirror when I am testing out individual movements, I will have to look at video-recordings. That way I will be able to compare the result with the aim and the ambition. Usually they match up, but there are times when the expression is different than what I had intended.

SMILING AT DEATH!

I am watching a presentation. The »workshoppers« take up position on the floor in a forthright way, one by one, and demonstrate what they have created. I am struck by their spontaneity, at their daring, at being so present in the moment. There is no calculation, no demand for achievement. It is a wonderful thing to watch.

When they start working in groups afterwards, they become just a bit uncertain – now they have to try out and store up the movements of other members of the group. So what will happen to that spontaneity?

I am working with the men and their joint material. They stand on a line and walk together maintaining the line seven steps forwards and stop on the eighth. They all have their own individual sense of how long a step is and of the beat, and the more they work at finding a common rhythm the stiffer and more march-like their gait becomes. Their individual ways of walking are being forced into a more uniform one. Am I doing the right thing? The spontaneous, individual way of walking has more or less been lost. Although on the other hand they can now store the movement and lend it a different expression in another context – so in this regard I am walking in step with others. Interesting.

During the course of the performance I cannot see very much of what the »workshoppers« are doing. But I register the fact that now that the men's shared material has been integrated in the performance, the way they come together to from a constellation has been broken up. Some of the men

come onstage from the audience, others from the back of the stage, they no longer come together in a line and the simultaneity of what they do together has slipped. Now the personal quality of the creative expression has returned to a large extent and I can also see a rediscovered joy and satisfaction in their movement. I notice that something similar happens to four of the women in their shared material. there is a simultaneity in their presentation, slightly awry it is true, largely owing to differing physical capacities but it means that the narrative is coloured by their personalities. There is a glow to them.

It is this open-hearted quality, this offering of yourself in a generous fashion that strikes us, the professional dancers, whereas the amateurs are fascinated by our accuracy and talent.

During my relatively brief professional life as a dancer, I have largely worked intuitively and striven to manage the material I have to work with in the best possible way. During this research project, above all during the work on »Smiling at Death!«, there has been greater scope for me to think analytically. Ideas encounter movement, movement comes together with thought. And the result on the floor of the stage has a different resonance than before. The sense of community while working together on »Death, Death!« has also been fruitful. Both sides – the classically trained dancers and the amateurs – have provided me with greater insight and understanding about the nature of dance and movement. You are never too old to learn something new!

AGEISM AS AN ISSUE

AUTHOR: LARS ANDERSSON

One of the declared aims of the project was to combat ageism. In this context, the most obvious means is to use dancers who have passed the »age of retirement«. The mere appearance of older dancers is a statement that this phenomenon is accepted. However, since the artistic expression here is centred on movement as the body's memory, it is all the more obvious that one should work with participants whose bodies have had the opportunity to accumulate memories.

One of the activities that this project set out to test involved a twofold challenge – showing »Using the Eye in the Middle of Your Head«, one of the project performance pieces, to audiences that are not familiar with this type of dance project in combination with the fact that the performance is being danced by older dancers.

School classes in the sixth and ninth grade, and a class in an upper secondary school, were invited to watch and to discuss the performance. The participants were asked to write down their impressions and, in particular, to elaborate on what they could remember from the performance.

The perception of the relationship between certain people and certain behaviours is most affected by the combination of the pair that draws the most attention. A major factor that can determine the most salient combination is novelty. People who are seen infrequently and behaviours that are uncommon attract the most attention. Because older adults

are typically less prevalent in the social worlds of children, just as artistic dance projects are, the two factors together could be assumed to reinforce the impact of the experience.

Generally speaking, it was quite obvious that the performance as such drew more attention than the age of the (two) dancers. In the upper secondary school, enthusiastic comments were mixed with a more cautious attitude, expressed in terms of amazement and the unusual... expressed at the compulsory school level in terms of strangeness or oddness. »I have not seen anything like this before«, »I think that we have a totally different view of what dancing is than you have. However, it was fun...«, »To me it wasn't really dancing«. It was also noted that older dancers made it interesting, and as one student put it »it's awesome that old people were dancing«. »Love conquers all. You shouldn't care so much about age, not being afraid of ageing. It's good to see that age doesn't matter. You can dance and love even if you aren't young«. »I was thinking about old age... that older people have been young once too, and they are just like anybody else«. With regard to ageist attitudes, only three quotations in the entire material could be identified as unambiguously ageist: »In addition it was inappropriate that he was half naked! Very repulsive, especially with an 'older man'. Who would have expected a stripper?« (Girl, age 12) »I thought it was disgusting when I saw two old persons touch each other in an erotic way that 'turns you off'... when the man took off his clothes and I was on the point of vomiting... a sick, fat

performance with two horny pensioners.« (Boy?, age 12)
»I never want to grow old«.(Boy, age 15)

A certain reservation must be made, though, concerning some pupils' distancing from an unfamiliar performance. Were the older dancers »part of the package« that represented something distant and odd, or did they make up a second layer of the unknown toward which only a few pupils reacted?

The extent of children's negativity appears to depend upon what characteristic of older people they are commenting on. More often children see older people positively with regard to qualities such as kindness and honesty, whereas they are perceived negatively with regard to physical characteristics and activities. Already from the age of three, children associate ageing with a decrease in physical attractiveness. This decrease in the perceived attractiveness of older people may contribute to a fallacious belief that they also possess negative traits and abilities.

There is also the risk of over-generalisation whereby people with particular physical characteristics are perceived to exhibit particular states or traits because their appearance resembles that of others who possess those states or traits. Several of the movements that characterise an elderly gait are similar to those associated with the walking patterns of people experiencing depression and unhappiness. One of the most frequently mentioned physical dimensions children use to differ-

entiate between younger and older people is ambulation. There is a risk that the audience's preconceptions breed expectations that older dancers consistently express a depressive mood. However, expectations may not always be met. In a postscript, one of the girls writes, »Give Kari my complements and tell her that she is very graceful!!! (Especially for her age)«. Stronger reactions are usually noted towards older women than towards older men. In this case it is the other way around. It could have to do with men being less identified with dance; most likely, however, the undressing act probably put off many pupils.

In additional correspondence and in reviews, no examples of ageism could be found with the exception of the critic in one of the morning papers in Stockholm. In what first appears to be a neutral negative review, the critic discloses his outright ageist attitude at the end in referring to another performance being used for comparative purposes as »not being a freak show«.

Irrespective of whether ageism has deeper roots in individual or socio-cultural sources, there are also factors that counteract its emergence and prevalence. There are few manifestations of ageism in this material, giving some support to the idea that it may not be as outspoken as some would argue. Hopefully, this project has contributed to a strengthening of non-ageist attitudes.

WHAT IS THE GREAT CHALLENGE?

AUTHOR: MARIA JÖNSSON

Movement as the Memory of the Body is an artistic research project that focuses on the topic of ageing, in particular the problem area of the various ways in which the elderly are seen in contemporary society from an artistic perspective. Given that we live in a changing and ageing society, the extent to which the great sociological challenge of today can be said to involve ageing as a research topic in the social sciences may be the subject of debate as in Öberg (2005). His view is that, in contrast with the classical sociological parameters of gender, class and ethnicity, age as an organising principle in society has been significantly less explored or made the subject of research. In order to understand contemporary life, in which new generations exist under entirely different conditions and with different expectations of the latter stages of their lives, the circumstances of ageing need to be made an issue. In the view of Simone de Beauvoir, »old age reveals the entire failure of our civilisation« (1976:387). The real problems, the issue itself, of old age ought to be formulated, according to her, as »what ought a society to be like if a human being in old age is to continue to remain a human being?«, and she goes on, »The answer is simple: he or she ought always be treated as a human being« (1976:387). What this means is that old age has to be brought into line with the definition that describes old age as »a moment of existence that differs from youth and maturity, but possesses its own inherent equilibrium and offers the individual a wide range of possibilities« (1976:388). Or put another way: »There is only

one solution if old age is not to become a ridiculous parody of our previous existence and that is to continue moving towards the goals that lend meaning to our lives, to embrace with affection individuals, collectives, social or political affairs, intellectual or creative activities« (1976:385).

Old age considered as the time between retirement from working life and death has often been described as a socially role-less existence in which the lack of models and courses of action is clearly apparent. Invalid roles and roles based on activities and from life as previously lived are according to Jönsson (2002) the most prevalent and the most written about. By problematising ageing through an artistic interpretation in dance in which the focus is on the elderly as acting subjects, the role-less life of the pensioner is forced into the background. The limitations and freedoms of daily life can be said to be continually created and recreated in relation to the expectations of the surrounding world when a social constructivist approach to the constitution of reality is applied. In this particular instance, our own ideas are at work in an interplay with, and in contrast to, the ideas of the wider world about age and ageing, mediated and developed through dance. Dance as the arena for exploring age provides an extra dimension of contrast and interest in that physical elitism, perfectionism and youthfulness are usually associated with this field and not with its traditional polarity of old age and hence physical adaptation. Reciprocity is made possible in the interaction between

dancer and dance. The fact that dance has an effect on the dancers and that the dancers definitely have an effect on the dance provide interesting dimensions in which aesthetic rationalities are allowed to direct and determine the course of events. The dancers who took part in the workshop that produced the performance *Smiling at Death!* during the Spring of 2000 attracted the attention of the media (SVT's Veteran TV/9 September 2005), where their participation in the workshops was characterised as »courageous pensioners prepared to step out on to thin ice«. In empirical terms, media coverage is of key importance as, according to Tuchman (1978), the media can be considered as co-creators of contemporary reality rather than simply reflecting it. The ways in which the mass media report and review dance performances are important dimensions in the context of this project for the understanding of the social conventions that foster arenas, activities and groups of people.

One of the obvious challenges in my thesis work is to investigate how dance mediates the conditions determining the formation of the creation of identity of social ageing and how the mass media reporting of this area is presented. One way of seriously attempting to accept the intellectual and scientific challenge raised by de Beauvoir is to ask questions that tackle the formation of society just as much as ageing. Preparedness for old age is continually being constructed and the fact that this issue is a matter of key importance for the whole of society and an essential barometer

for the state of »our entire civilisation« is attested to in this text, as is a readiness to accept the potential challenge it represents.

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WORKING ON THE PERFORMANCE SMILING AT DEATH! SEEN FROM THE POINT OF VIEW OF A DANCER

AUTHOR: HELENE KARABUDA

I have been working professionally as a dancer since 1988 and have been collaborating with Efva Lilja since 1998 on a range of very diverse projects, all equally challenging. It should be said from the outset that I did not expect that this project would further my development as a dancer as much as it has, although perhaps as a human being. With the benefit of hindsight I realise that it is the work we have done with these elderly people that has helped me to grow during the last twelve months, as a dancer in particular.

Initially I was simply overwhelmed by the generous attitude of the workshop participants – their willingness to »share« movements, without being concerned in the slightest whether this proved embarrassing or not. After a brief introduction the workshop participants got to grips with creating an artistic interpretation of the experiences of memory in movement. I could not sense any doubt or hesitation among the participants as to whether their movements were good enough, or advanced enough, or sufficiently original or even »right«. This was liberating. Previously I had done quite a lot of work with young people and noticed how common it is for them to find movements embarrassing or »wrong« in some way. I saw movements becoming conveyors of meaning no matter how tiny, ugly, ordinary and dodderly they might be, as long as they were genuinely rooted in the self. It was obvious that the significance and importance contained in a movement was the primary factor, rather than what was equilibristic about it. The task then was to change the movements both in time

(making a movement very slow or terribly fast) and in intensity. They also got to experiment with repeating the same movement several times one after the other. Or to teach their movements to their fellow participants. Suddenly something new would come into existence: Wonderful dance sequences!

In parallel with the workshops involving amateurs, we also worked with former professional dancers and singers. One evening they each were tasked with inventing a movement of their own, which we then put together into a sequence. The following day the workshop participants had to learn the same sequence. They found it very difficult to remember the movements and the order in which they had to be done. I think this is because they had no sense of an underlying narrative or a memory rooted in the movements. The interpretation was forced and inauthentic and when Efva asked them to play it down and make the movement their own, it looked insecure, tame. Even the perfectly ordinary movement that Aba came up with (he crossed his hands over his chest) became affected and superficial when the workshop participants executed it. I think it was memories from dance that were expressed in the sequence invented by the professionals, in which each individual movement was enormously dramatic and stagy. Aba carried out his everyday movement in a very physical and theatrical way, as though it were intended to be seen by members of the audience at the very back of the auditorium. This was difficult for the workshop participants to imitate and to do in their own way. They found it

much easier to dance their own movements than to be given movements by someone else. I was suddenly aware of enormous differences between the professionals and the amateurs. The professionals were skilled and very practised at receiving movements (choreography) and at making them their own, by entrenching them in their own experiences and memories. The workshop participants radiated great insecurity when they were given movements by someone else. They also found it that much more difficult to repeat accurately what they had done, both in terms of how the movement should »move« through space and in terms of how long a movement should take. There were enormous variations from day to day with the same choreography. While on the other hand I felt that their own movement-sequences (from their own experiences of memories) were very honest and self-revealing. Their different personalities were being expressed. The movement-sequences of the workshop participants had a great sense of living the movement, of revealing the here and now, which made them powerful and moving.

Only Per-Olof, a former hurdler at the elite level, would come to dance the movement-sequence given them by the professionals during the performance of *Smiling at Death!*. What I felt was expressed in his way of dancing these movements was a sense of preparedness. Maybe his body recognised the intensity of the movements, as a sort of physical charge like before a race, for example. Warming up the body and preparing the muscles for exertion can appear

slightly mechanical, but is rarely perceived as affected and inauthentic. Which is exactly what it felt like with Per-Olof. Big movements obviously, but not inauthentic ones. The performances that have been created on the basis of this project have helped enormously to increase insight and understanding into the elderly on the part of an observer. The lessons and knowledge acquired through the performance cannot be learnt by reading a book, for example, about older people. I think the contrast could be compared to reading about a place and actually going there. The knowledge and understanding acquired are quite different. It has stirred a great sense of curiosity in me as a practitioner of the art of dance and awoken a desire to make further discoveries among other groups of individuals in society and to explore what similar dance projects might have to offer in terms of artistic and other forms of knowledge. I think performances of this kind can improve our understanding of individuals who one may have prejudged. To have the chance to see something new in individuals we think we know everything about. Or to experience a new understanding and closeness to those who we think we have nothing in common with. In terms of my own dancing it has meant that I have much greater trust in movement. I am now able to sense and identify what it is that conveys meaning in a movement. As a result working as an artist with choreography has become enormously exciting. Both in terms of creating movement for myself and for other dancers, but also for people who need not have a formal training in dance.

'IN FACT IN ACT' OR 'AS A MATTER OF ACT'

AUTHOR: LARS GÖRAN KARLSSON

ENCIRCLING A STAGE EXPLORATION

PROJECT: MIS-EN-SCÈNE AND MIS-EN-SCIENCE

What, in fact, is in the act of 'Movement as the Memory of the Body' (MMB), a project intertwining staging and exploration? What does it really actualise or articulate? What is frontstage and backstage in this joint endeavour, flavoured by art and intentioned by science?

With its oscillations between exploring and staging, MMB takes steps into new territories of knowledge, steps involving both basic and applied research. There is also a close connection to questions concerning how to stage and mediate that which is explored and successively defined in practice, namely movement as the memory of the body. Does MMB operate as science? Of course. This art form of exploration and presentation is specific, as are all forms of scientific approach involving exploration and presentation. MMB is not in this respect something alien to art. The difference between science-making in the social and the natural sciences is not less than the difference between science-making within the performing arts and architecture, for example. Or the other way around, the similarities in all these forms of scientific endeavour are fairly evident. You have a problem area, general and specific questions, more or less diffuse, you apply a methodology, you seek material to raise questions about and have answers to. You test ways to verbalise or visualise findings, to compose or choreograph an intelligible presentation of intelligible insights in an appropriate

language form or discursive order and so on. In principle, there should not be any problems with science as inflicted on and interfoliated with artistic work, the combined manoeuvre of staging in the artistic sense with research in the academic sense of the act, or with exploration and research through modern dance as an aesthetic mode of expression. I cannot see any problem with art-fertilised science, but of course much to discuss and reflect upon in relation to this, for example: how to re-present the experience of the performance, the processes and investigations. I suspect that there is a greater challenge here for the traditional fields of science and their self-image to be provoked by, than for the exploration of the performing arts. Not the other way around.

This commentary, neither completely from the outside, nor from the inside, intends – in brief – to encircle MMB as something *mis-en-scène* at the same time as something *mis-en-science*, with the aim of contributing to a reflective scrutiny, a self-reflection and self-mirroring, of the project in question. The »sight-specific« of this commentary is that of a sociologist and a fellow-passenger, as I have followed MMB's processive and winding journey between staging and exploration. To put it bluntly, there are things I do not feel as comfortable with and other things I feel very much at home with. There is, moreover, an experience of a person-

ally imagined prospect that could not be fulfilled, as well as the happiness of having had the opportunity of conjoining personal memories and individual expressions, vibrant with meaning, swinging between the subjective and the objective, and at one moment both liberated and restrained by a choreographer's searching and unfettered body-mind, and, last but not least, a strongly felt actualisation of the general temptation I experience in relation to culture and art.

NOT AS COMFORTABLE WITH

What I do not feel as comfortable with is the title 'Movement as the Memory of the Body', which I find slightly misleading or too closed in its immediate connotations. I would prefer something like 'Motility and Embodied Memory', even if this is not as precise or good enough either. I find 'movement' too general. 'Motion' is not really relevant and 'action' too all-encompassing. 'Motility' is perhaps too restricted, giving associations to the movement of a sperm or a cell. 'Memory' seems to me also too general and risks missing the indication and accentuation of the meaning of body-mind experience, memory as embedded in body or memory bound by bodily anchorage, effectuated by movement, motion, action and motility. What all this is leading up to is that I miss an explicit link, a closer connection, a conscious reference to phenomenology and the phenomenological closing down of the gap between, or separation of, body and mind, a link, connection and reference imma-

nently present in the project. This uncomfortable aspect is closely related to an aspect which I really feel at home with in MMB (see below).

Another thing I do not feel quite comfortable with is the idea that what is on the agenda in art is a reshaping of so-called reality, in the sense of a creation of a new reality, so that it is formed more in accordance with individual wishes and needs. Certainly, what is at stake is to stage that which we normally do not realise or acknowledge, the non-spoken, and to rewrite reality by releasing a new meaning. But not to infer something that is in fact not already there. And, definitely, to form views of the unseen, to question the normal, the routinised, to make room for the naked, the exposed, the fragile and to resist, to withdraw, barriers and boundaries.

Artistic research and science within performing art takes, perhaps, its starting point and energy from the personal and subjective. But it is not necessarily, in my view, reduced to this. There is room for strict basic research and applied research, as well as for objective knowledge in a Popperian sense, also in art-related or art-based making science.

Perhaps these distinctions just open up already-open doors, but there is nevertheless something here that I want to say and that I am not that comfortable with. So, now it has been said.

VERY MUCH AT HOME WITH

What I feel very much at home with is the project's phenomenological stance, aims and subtext, even if this phenomenological interface is not explicitly declared, perhaps not even acknowledged, but never the less present even as an absence, declared or not. A brief reiteration and reminder of the phenomenological standpoint in e.g. Maurice Merleau-Ponty's version is perhaps appropriate.

Phenomenology is a concrete ontological as well as epistemological posture relating to things themselves, natural experience and incarnated meaning, and going beyond the Cartesian dualism between *res cogitans* and *res extensa*. Worldly existence and perception are seen as embodied. The subject of perception is the body, the percipient subject incarnated. The concrete foundation is the lifeworld, as the world pre-analysis, pre-objective and pre-subjective. Apparent phenomenology is neither pure nature, nor pure conscience, but instead historical, social and cultural. There is a circular relation between the world and the subject, each forged or imprinted by the other, with complex and context-bound mediations. The entrance to the world is by the body, the embodied. The body is the means of opening up or connecting the world to our consciousness, in the sense that our existence and presence is a body-mind composite, intertwined into our being, through which we communicate and interact with each other, things, events and ourselves. Existence is a spontaneously operating intentionality.

There is without doubt a phenomenology proper in MMB, in practice as a searching for, researching in, and grasping

of, the meaning, the interplay between the subjective and objective, the communication and the exchange in movement, in dance as language. All this presupposes, opens up for and refers implicitly to, a phenomenology and to phenomenological basics. Furthermore, to quote Samuel Todes, a radical interpreter of Merleau-Ponty and phenomenology, »...the world is the field of all our fields of activity« and this as »correlative with the felt unity of our active body in it«. Therefore, »The unity of the world... lies in our sense of life, our sense of being an individual self-moved mover seeking to meet our needs«, that is, »...everything we can think of, everything perceivable and imaginable, refers to some possibility of this world in which we have the needs we seek to meet« (Samuel Todes, *Body and World*, The MIT Press, 2001, p.262). The corollary of this is that our coping with chaos, desire, horror, memory and being in general falls back on this kind of fundamental basis.

Todes' phenomenological view is that »In feeling in all its forms – tactile, proprioceptively motile, and emotional – the thickly substantive character of the subject body is sensed and fleshed out« (op.cit. p.266), and, in summary, that, »all sense we can make, whether of what is actual as perceivable or possible as conceivable, draws on our sense of our subject body and is unintelligible without reference to it«. Or, in brief: »Mind is the introversion of the subject body's interiority« (p.268).

This is a phenomenological and radical standpoint, but not more phenomenological or radical than the subtext in and

operating *modus vivendi* of MMB. As a research project, MMB has, importantly, invited, and paved the way for, phenomenological perspectives, analysis and understanding. I feel very much at home with this, and the fact that MMB has, in practice, introduced intentions, rehearsals and performances, a whole world of phenomenology proper, in theory and practice, abstract and applied.

A PERSONAL UNFULFILLED EXPECTATION AND HOPE

My hope, on being invited to follow the project, was that as a result I would have the opportunity to concretely apprehend what Maurice Merleau-Ponty means in saying that the body is the subject of the individual, that it is through the body that our consciousness is formed and that it is through the embodied that we exist, that our being is a body-mind being. My participation in the project was also accompanied by the hope of finding answers to questions such as what Simone de Beauvoir means by saying that the body is not a thing, but a situation, not an object, but our way of grasping the world, the fundamental basis for our trajectory? That, in fact, it is not the body as *corps-objet*, biologically defined and determined, that exists, but the subjective living body, *corps vécu* or *corps vivant*? What is meant by saying that the body is not an apparent reality in itself, but that the body, the embodied, gets its meaning through the way the body and the embodied expresses, encircles and carries forward, how we relate ourselves to the world?

I also expected a concrete opportunity to understand what Pierre Bourdieu means by saying that the body is an experi-

ence-related memory-trigger, that one can talk about a bodily mimesis, connected to a complex of bodily movements, gestures and carriages, emotions and experiences. And to test Bourdieu's vision of the body as something that, through different body languages, symbolises and maintains cultural and social distinctions and systems of subordination and surveillance?

In sum, my most pressing questions concerned a more or less performative constructionism that forms subjectivity, intentionality and being in the world, a subjectivity and intentionality that on the one hand encloses, limits, disciplines and conforms us, and on the other is the basis for our open being and agency in the world. I wanted to detect how all this expresses itself in individuals, in elderly people, in their bodily presence, movements and performances, since the body-movements are imprints, they can be seen as traces, which can be related back to life and experience, cultural and social symbolism and hierarchy. How is all this expressed and changed, handled and communicated, in performing? How are subjectivity and intentionality released by performing, sending us messages of movements, motion, actions and motilities as embodied memory. It was somewhat conceited and naïve to believe that it would be possible to find concrete answers to all these questions through participation in MMB. An endeavour capable of providing concrete answers of this kind presupposes and deserves more of everything and, perhaps, also a different analytical centre of gravity or angle than that of MMB. But this non-fulfilment is not the important thing. The importance of MMB in relation to my

questions is that the questions could be raised and that MMB as a combined staging and exploration project, with a door held open towards phenomenology, came to provide such rich material to process in further reflection on the questions raised. Posing questions is sometimes as important or even more important than finding answers.

A SOURCE OF HAPPINESS

Moreover, the important thing for me is a particular source of happiness, the happiness of having had the opportunity to follow an expedition into terrain rarely visited and deliberately explored. To follow a process that is as knowledge-generative in so many dimensions: a risky business that was successfully completed, a major challenge producing creativity in thought and deed. Moreover, MMB, as a result of the explorative and choreographic practice applied and employed, represents not just practical knowledge, phronesis, as well as a metaphysics and aesthetics, but also a particularly humanistic and democratic attitude and posture, an ethics of serious and respectful reception that has accompanied the participants, professional dancers as well as amateur dancers and the others involved. It is a source of happiness to have experienced a joint venture with such a place and space for the individual with his and her most personal memories and desires.

THE DELUSIVE IS THE IRRESISTIBLE

It needs to be acknowledged that the project as something mis-en-scène has to do with the delusive workings of culture, its subconscious meaning, evasive subtext, and subversive efficiency. Art is always, somehow, both seduction and invocation and this project is art in many senses of the word. It needs to be underlined with gratitude that the fundamental mission of art is balancing on the edge of confusion and bewilderment, going astray and highlighting enlightenment in coping with being as something remarkable, a riddle, a wonder. At all events, it is the delusive in culture and art that makes it irresistible.

My strong feeling and conviction is that – in its own metaphysics of the mimetic – this project, both as science and art, has dispelled and expelled the tendency to overlook that which is threatening not just in connection to ageing and the aged, but as well in relation to the dissolution of the mind/body distinction, the separation of mind and body, the neglect of bodily seated experience, and the messages of embodied memory. In brief, the embodiment of mindfulness. In this respect, the project in toto has helped us to see, to acknowledge, and to feel our body-mind humanity.

The fact that it succeeds in making this so visible and intelligible is a very compelling, indeed a ground-breaking aspect of the project. This is, indeed, the compelling and ground-breaking part of the story. As a matter of act. What there is in fact in act.

LEARNING ABOUT EMBODIED LIFE FROM DANCE

AUTHOR: EMMA STENSTRÖM

In recent years, there has been an increased interest in the body, as a mean of expression, and as a form of capital in today's society. This is evident in the areas of philosophy and sociology as well as in my own area: business administration. Not only has the body business grown in size, but people in organizations have also to a greater extent than before come to be seen as embodied. However, most of the research has been conducted within ordinary organisations, without necessarily explicitly addressing the body as a means of communication, or, as in this project, movement as a container of memories. Having followed this project at a distance and visited rehearsals, workshops, and performances, it has become clear that we could learn a lot about embodied life in organisations from an artistic research project such as this one.

THE BODILY TURN

One of the reasons it is interesting to study a dance production is that it forms part of a somewhat overlooked field in business administration: embodied life in organisations. Although obvious in practice, little is known about it. Part of the reason for this might be that the body itself has rarely been explicitly addressed in business administration – and in many other human and social sciences. This might however be changing, as has been the case in areas such as philosophy and sociology, where we have witnessed what some might call a 'bodily turn' (Welton, 1999; Casey, 2000). The body has moved out of the darkness and come

into focus as an organising force in society that is impossible to dismiss if we are to understand contemporary life, in organisations and in other aspects. The body in this society, which Brian Turner, refers to as 'somatic society', »within which major political and personal problems are both problematised in the body and expressed through it« (Turner, 1996, 1), is in many ways an »open body«. The body in this society is in many ways an »open body«. A body created and creating, always mirroring the world. A stage, on which nature and culture meet, a stage for power and control. The body has become a container for ideology and culture, a source for metaphors, and a language in itself (Johannesson, 1997). Looking at a body not only at a particular stage, but also as a stage, becomes an interesting metaphor in the field of dance, as well as in the field of business administration. Traditionally, people have not always been considered as embodied in organizational settings. It is enough to open a yearly report or a management magazine to realize that the picture of management is that of a head, not a body. And it is no coincidence that management is usually located at what is called the headquarters. Managers think that they are not embodied human beings.

AN ABSENT PRESENCE

As a result, the body has been seen, to use Schilling's expression, as »an absent presence« (Schilling, 1993, p 9) in mainstream management and organization theory. It has rarely been the centre of analysis. Antonio Strati describes

it well (Strati, 1999, p 3): As soon as a human person crosses the virtual or physical threshold of an organization, s/he is purged of corporeality, so that only his or her mind remains. Once a person has crossed this threshold, therefore, s/he is stripped of both clothing and body and consists of pure thought, which the organization equips with work instruments and thus reclothes. Part of the explanation is to be found in the view of the body as something uncontrollable. And business management is all about gaining control and managing. As Nietzsche pointed out, the disregarding of the body is the outcome of a desire to make everything practical, comprehensible, controllable and exploitable. In that context, it becomes necessary to turn to other practices to gain understanding. Practices where the body is not an absent presence, but rather a present presence, as in the practice and art of dance. This is however seldom done in the area of business administration. The body has nevertheless always been a vehicle for work – everywhere. »We labor on, in and with our bodies« (Turner, 1984, p 185). It is, for example, difficult to think of most kind of jobs, without picturing somebody, a body, carrying it out.

That body is of course important in its own sense. Still, we know very little about it. How it learns, how it remembers, how work is inscribed in the body and in the movements of the body. The dance project shows how much we carry with us, how embodied our memories are, and yet we rarely address those issues within management and organization theory. How, for example, is a management position inscribed in the body, as well as its opposite, being a subordinate?

THE BODY AS AN AESTHETIC PROJECT

To an increasing extent, it also seems as if bodies have become more important as signifiers of organizations and organizational values in recent times, when body image has become more important than ever (Hancock and Tyler, 2000). In other words, we embody our organizations more than ever before. In the somatic society, »body work« no longer means using your body at work, but rather working your body to have the right image (Schilling, 1993). This is important in a society where experiences, entertainment, and immaterial values have become key success factors. »Aesthetic labor« has become a keyword in what is called the aesthetic economy. Robyn Longhurst in her study of managers' relationship to their bodies, for example, shows how many managers long for not only a slim, but also a fit, body and how they directly link that to success for the firm and in work. They also play an important role in disciplining the bodies of their workers, some explicitly, some implicitly (Longhurst, 2001). What does that mean for a particular human being? How do we carry that kind of management with us, through life? Where but in the body and in its movements could those memories be located? And how do they affect us? Unfortunately little attention has been paid to those questions, with some exceptions such as the above-mentioned Antonio Strati, for example. There is of course a lack of both means and methods to study the embodied practice of life in organizations, which makes it even more important to turn to other areas, such as dance. Watching the elderly people in the workshop shows how much is retained in the movements of their bodies, and how those memories can be interpreted. Furthermore, watching a performance

by professional dancers can easily evoke both questions and feelings about what it means to be embodied, with a body that grows old and changes over time.

Especially in today's aesthetic economy with its ideal of the slim and strong, there is a powerful need to address the issue of growing old in an organisation. As Susan Bordo has said, the ideal body today is not only slim, but also a tight, athletic body (Bordo, 1990). Having the right kind of body, a fit body, has become a form of capital in today's society, as studies within the body business have shown. Regarding the body as a form of capital can also be seen as typical of our time. Karin Johannisson writes (1997, p 252–253): »It became modern, i.e. enlightened and rational to view one's body as an individual capital _..._ Interest was concentrated to the individual rather than the group/class and the social belonging. To keep the body fit, to show health and sanity became a new class-marker, a social marker – a way of marketing oneself«. Pierre Bourdieu talks about physical capital, a kind of symbolic capital that can be converted into economic capital (Bourdieu, 1984). It is a form of capital with a better exchange rate than ever before for those who manage to acquire it. But it is also a problem for those who do not keep up, elderly bodies, for example. Because what happens when you do not fit the ideal anymore? Do you no longer fit in with the aesthetic organisation? With the aesthetic economy? Turning the attention to dance can not only provide clues about how strongly we incorporate our memories in our movements, but also raise questions about what kind of body we see, and value.

In that sense this project, with its emphasis on older bodies, has fulfilled a great need, and opened up many new questions and research areas.

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MOVEMENT AS THE MEMORY OF THE BODY

LECTURES AND SEMINARS AT WHICH THE PROJECT HAS BEEN PRESENTED BY EFVA LILJA

Sensuous Knowledge, International Conference on Artistic Research,
National Academy of the Arts, Bergen, Norway, 9 November 2005

DANCE – FOR BETTER, FOR WORSE

Keynote Speaker, performance, video display

Body – Art – Crossroads, International Conference on Artistic Research,
University of Växjö, Sweden, 28 October 2005

MOVEMENT AS THE MEMORY OF THE BODY, paper, video display

USING THE EYE IN THE MIDDLE OF YOUR HEAD, performance

University of Växjö, Sweden, 27 October 2005

MADNESS IN THE EVERYDAY IDYLL, video display

MOVEMENT AS THE MEMORY OF THE BODY, video display

The Library, Växjö, Sweden, 24 October 2005

**ON PLEASURE, REVULSION, EXPECTATIONS AND OTHER THINGS
THAT MAKE LIFE WORTH LIVING**, performance

MEMORY, video display

Oslo National Academy of the Arts, Faculty of Performing Arts, Norway,
15 October 2005

**ON PLEASURE, REVULSION, EXPECTATIONS AND OTHER THINGS
THAT MAKE LIFE WORTH LIVING**,

...EHO... performance, video display

Woking Dance Festival, Community House, London, England, 11 August 2005
MOVEMENT AS THE MEMORY OF THE BODY, video display.

University College of Dance, Stockholm, Sweden, »Dance Day« – Public
Program on Artistic Research, 29 April 2005

MOVEMENT AS THE MEMORY OF THE BODY, video display

NOFOD, national meeting, University of Gothenburg, Sweden,
23 April 2005

**MOVEMENT AS THE MEMORY OF THE BODY, ON ARTISTIC
RESEARCH**, video display

Kulturhuset, Stockholm, Sweden, Lecture on Artistic Research, 6 April 2005
RÖRELSEN SOM KROPPENS MINNE

Ethics and Politics Embodied in Dance, International Dance Conference,
The Theatre Academy of Finland, 9 December 2004, Keynote Speaker

DANCE – FOR BETTER, FOR WORSE AND MOVEMENT AS THE

MEMORY OF THE BODY (paper), performance, video display

Lecture at the University of Karlstad, Institute for Culture and
Communication, Sweden, 8 November 2004

THE UNUTTERABLE, video display

Lecture at Movement – Body – Artistic Interpretation, Interdisciplinary
Symposium, University of Umeå, Sweden, 15 October 2004

**ON PLEASURE, REVULSION, EXPECTATIONS AND OTHER THINGS
THAT MAKE LIFE WORTH LIVING**, video display

Further Education for School Leaders at the Initiative of the Dance
Consultant in the City and County of Stockholm, E.L.D., 20 August 2004

DANCE IN THE BORDERLAND, video display

Lecture at the Institute of Psychology, University of Moscow, Russia,
20 May 2004

ON DANCE OR MADNESS IN THE EVERYDAY IDYLL, video display
MEMORY, performance

Seminar at the Dance Biennale in Malmö, Sweden, 22 April 2004

ON ARTISTIC RESEARCH

Lecture as Part of the NOFOD Research Conference, Reykjavik, Iceland,
17 April 2004,

THE UNUTTERABLE, video display, **MEMORY**, performance

Lecture as Part of the Specs'n Art International Festival, Crete, Greece, 15
April 2004,

ON DANCE OR MADNESS IN THE EVERYDAY IDYLL

Lecture at the University of Linköping, Centre for Competence Development,
Skola & Bibliotek Conference, Sweden, 21 April 2004,

THE UNUTTERABLE, video display, **MEMORY**, performance

Seminar at the Centre for the Study of Childrens' Culture, University of Stockholm, Sweden, 25 March 2003,
THE UNUTTERABLE, video display

Seminar at the University of Örebro, Sweden, 24 February 2004,
THE UNUTTERABLE, video display,
MEMORY, performance

Seminar at the Pensioners' University, Växjö, Sweden, 10 February 2004
MOVEMENT AS THE MEMORY OF THE BODY, video display,
MEMORY, performance

ÖM – OPEN MONDAY EVENINGS AT E.L.D. ON MMB

2003

24 November: MMB in collaboration with the University College of Dance

2004

3 May: Using the Eye in the Middle of Your Head. Invited guests: the Ombudsman for the Elderly and the Care of the Elderly Unit of the National Board of Health and Welfare
25 October: The Unutterable – On Pleasure, Revulsion, Expectations and Other Things that Make Life Worth Living. A staged lecture on choreography and research into art. Choreographer Efva Lilja, Professor at the University College of Dance, gives a personal interpretation of artistry and work, accompanied by videos and music.

2005

7 February: Movement as the Memory of the Body. By now the project is in a very intense phase. Come along and hear about the recently completed workshop-period involving 17 individuals all over 65. The dancers taking part in the forthcoming production at Kulturhuset in Stockholm will be in attendance during the evening.

7 March: Meet the Dancers taking part in Smiling at Death! Efva Lilja's new work which will have its world premiere at Kulturhuset on 2 April.

7 November: What is going to happen after Smiling at Death? Choreographer Efva Lilja, Professor at the University College of Dance, talks about the continuation of the research project Movement as the Memory of the Body.

THE PRESS ON MMB

Norrbottnens-kuriren, 15 November 2005
ÅLDER SOM KONSTNÄRLIG RESURS on E.L.D.'s guest performances and on Movement as the Memory of the Body by Marianne Söderberg

Smålandsposten, 26 October 2005
RÄTTEN ATT UPPLEVA interview with Efva Lilja by Åke Svensson

Växjöbladet Kronobergaren nr 43, 28 October 2005
EXPERIMENTELL DANS NÄR E.L.D. INTAR SCENEN on the Dance Week in Växjö, Sweden and Movement as the Memory of the Body by Janna Li Holmberg

Smålandsposten, 29 October 2005
VECKAN SOM GICK on the Dance Week in Växjö

Smålandsposten, 27 October 2005
STILLSAMT SUGGESTIVT. DÖDEN, DÖDEN!
A unique dance performance by Tina Persson

Smålandsposten, 25 October 2005
PROFFS OCH AMATÖRER: DANSGLÄDJE HELA VECKAN on the Dance Week in Växjö and Movement as the Memory of the Body by Elisabeth Cederholm

Smålandsposten, 22 October 2005
VECKAN SOM KOMMER on the Dance Week in Växjö, Sweden

Friskispressen nr 5, 2005
ILSKA, KÄRLEK, ÅTRÅ OCH SMÄRTA...HUR GESTALTAR MAN DET?
on Movement as the Memory of the Body and Smiling at Death!
by Ingrid Jacobsson

Dagens Nyheter 15 October 2005
DANSEN ÄR ETT IDENTITETSBYGGE by Lisbeth Tell about Kari Sylwan

ballet-tanz August/September 05
EFVA LILJA: MOVEMENT AS THE MEMORY OF THE BODY - AN ARTISTIC RESEARCH PROJECT BY Lena Andrén

Universitetsläraaren nr 9, 2005
KONSTNÄRLIG FORSKNING I MAGISKA ÖGONBLICK by Kerstin Käll
on artistic research including Movement as the Memory of the Body

Vetenskapsrådets tidskrift för humanistisk och samhällsvetenskaplig forskning, Tvärsnitt nr 2, 05 (Swedish Research Council Journal)
DÖDEN, DÖDEN! DANSAD REDOVISNING AV FORSKNINGSPROJEKT OM ÄLDRA
 by Liselotte Englund

Svenska Dagbladet, 13 April 2005
DÖDEN BYTER FORM by Erica Treijs. Article about death as a fashion in culture, the media and research projects. The performance piece Smiling at Death! is mentioned in the introduction to the article.

Dagens Nyheter, 9 April 2005
DET ÄR FINT ATT DÄNSA by Örjan Abrahamsson

Stockholms fria tidning, 9 April 2005
MEDITATIVT OM LIVET, DÖDEN OCH DÄNSA by Kristina Svensson
 Dagens ETC, 8 April 2005
MÄSTE DÖDEN VARA SVARTVIT? by LS

Svenska Dagbladet, 5 April 2005
 Kontrastrikt på Kulturhuset by Anna Ångström. Short item on E.L.D.'s 20th anniversary and the premieres of Smiling at Death! and Nöd och lust på kulturhuset **ÄLDRADE SOM TEMA VÄCKER LUST** by Anna Ångström

Länstidningen, 4 April 2005
KROPPAR SOM MINNS, SPÄNNANDE DÄNSA av Efva Lilja
 by Thomas Olsson
 Upsala Nya Tidning
DÄNSGRUPP JUBILERAR. An item on the 20th anniversary of E.L.D. and the premieres at Kulturhuset

Göteborgs-Posten, 8 April 205
I KROPPEN LÄGRAS VÄRA MINNEN by Lis Hellström Svenningsson. On MMB and Smiling at Death!

www.artsandscience.se, 6 April 2005
DÖDSDÄNS FULL AV LIVSERFARENHET interview with Efva Lilja and the participants in Smiling at Death! by Cissi Askwall

Kulturtidningen nr 5, 2005
SÖKES: 65-ÄRIGA DÄNSARE by Nancy Westman on E.L.D., MMB, Smiling at Death!

Nöjesguiden Stockholm, April 2005
DÖDEN, DÖDEN! OCH NÖD OCH LUST, ITEM ON THE WORLD PREMIERES AND THE EXHIBITION in April

Äldre i centrum. nr 1. 2005
DÄNS MED GÄMLA PROFFS OCH DÄNSARE. Reference to MMB and the performances in April

Dagens Nyheter, 2 March 2005
DÄNS FÄR KROPPEN ATT MINNAS by Awiwa Keller. on the research project Movement as the Memory of the Body

Dagens Nyheter, 22 March 2005
ITEM ON ÖM – OPEN MONDAYS

Metro 2 December 2004
HÄLLÄ DÄNS... Leif Oldenburg interviews Efva Lilja about E.L.D.'s audition for over 65-year-olds

Näringsliv, nr 2 2005
DÄNS SKAPAR KREATIV DÄNSMILJÖ

Göteborgs Posten, 1 December 2004
ÄLDRE MED ÖPPET SINNE LÄR SIG DÄNSA... The Audition in E.L.D.'s dance studio

Svenska Dagbladet, 27 November 2004
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NYFIKET UTFORSKANDE OM RÖRELSEN SOM KROPPENS MINNE,
an interview with Efva Lilja on the research project Movement as the
Memory of the Body, and the project: The Art of Dance in a Frozen
Landscape by Liselotte Englund

Kommunalarbetaren 8, 2004

UTMANANDE OM ÄLDRA **ARTICLE**, on Using the Eye in the Middle of
Your Head by Catarina Johansson Juntila

Svenska Dagbladet, 22 March 2004

SÖKANDE MÖTE OM ÄLDRA OCH KROPP, by Anna Ångström

Södra Roslagen, 9 december 2003

LILJA SÄTTER FOKUS PÅ ÄLDRA **DET**, on Movement as the Memory
of the Body and Efva Lilja's work by Johanna Schalk

Lokaltidningen Mitt i Vasastan, 6 December 2003

I ÄLDRA **KROPPARS SPÅR**, on Movement as the Memory of the Body
and the work of Efva Lilja by Johanna Schalk

RADIO AND TELEVISION

Sveriges Radio P4 Radio Kronoberg, 5 October 2005

Smiling at Death! Interview with Efva Lilja on the Dance Week in Växjö

SVT Smålandsnytt (TV) , 20 October 2005

Entertainment round-up on the Dance Week in Växjö and Smiling at Death!

SVT UR Veteran TV, 16 October 2005

Item about Smiling at Death! and the research project Movement as the
Memory of the Body

SVT UR Veteran TV 06.10.05

Item about Smiling at Death! and the research project Movement as the
Memory of the Body

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Item in Studio ett by Tove Matre-Cho Sveriges Radio P2, 31 March 2005

Item in Mitt i Musiken by Maria Eby von Zweigbergk Sveriges Radio P4

31 March 2005

Live Broadcast from Kulturhuset in Samtal on TV 4, Sunday morning 27
March 2005 Efva Lilja, Kari Sylwan, Jan Abramson, Conny Borg and
Hervor Sjöstrand all participate

Sveriges Television Kulturnyheterna (Cultural News) 19 March 2004

Extract from Using the Eye in the Middle of Your Head; Suzanne Osten
provides a live review in the studio

Sveriges Television ABC-nytt 19 March 2004

Item on the entertainment round-up on the premiere of Using the Eye in the
Middle of Your Head

Stockholms Lokalfunk P5 15 March 2004

Interview with Jan Abramson Långlunch by Kjell Eriksson

Stockholm Lokalfunk P5, 21 October 2003

Interview with Jan Abramson on various items including
the Dance Festival in Skarpnäck

LITERATURE READ BY EFVA LILJA IN CONNECTION WITH HER WORK ON MOVEMENT AS THE MEMORY OF THE BODY

ON RESEARCH

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Mänskliga förutsättningar för ett gott samhälle – forskning inom humaniora och samhällsvetenskap. Vetenskapsrådet 2004 (The Swedish Research Council 2004)

Mellan konst och vetande, ed. Bengt Molander, Daidalos 1995

Konstnärlig kunskapsbildning, rapport från två konferenser i Göteborg och Malmö 2001 (conference reports from Gothenburg and Malmö 2001)

ON CREATIVITY/PHILOSOPHY AND CULTURAL PATTERNS...

The ACT of CREATION, Arthur Koestler, ARKANA 1964

Den återfunna ensamheten, Anthony Storr, Legenda förlag 1990

Vad är meningen med alltihop? Thomas Nagel, Nya Doxa 1992

Sekelskiften och kön, ed. Anita Göransson, Prisma 2000

Tiden och den fria viljan, Henri Bresson, Nya Doxa 1992

Text & existens, Hermeneutik möter samhällsvetenskap, eds. Staffan Selander and Per-Johan Ödman. Daidalos 2005

ON AGEING

Sekelskiftets barn, Staffan Ekegren and Lasse Persson, Nya Doxa förlag 1999

Socialgerontologi, ed. Lars Andersson, Studentlitteratur 2002

ARTISTIC INTERPRETATION

Body Art and Performance, The Body as Language, Lea Vergine, SKIRA 2000

Some of the Facts, on Anthony Gormley, Tate St Ives 2001

A Self-Portrait, John Coplans, P.S.1 Contemporary Art Center 1997

»Ett golv, fyra väggar & ett tak«, en utställning av (an exhibition by) Torbjörn Johansson och Michael Ellburg, Konstakuten 2003

PRESENTATION OF THE ARTISTS AND THE REFERENCE GROUP

JAN ABRAMSON

PROFESSIONAL DANCER AND MEMBER OF THE REFERENCE GROUP

Jan Abramson has worked as an actor and a dancer for many years, mainly in independent ensembles – including a number of years with Efva Lilja Dansproduktion, E.L.D. He has also directed and produced amateur theatrical performances, which have received international acclaim. His wide-ranging experience and extensive skills make him a highly appreciated member of E.L.D., where he is an accomplished soloist.

LARS ANDERSSON

MEMBER OF THE REFERENCE GROUP

Lars Andersson is Professor of Social Gerontology at NISAL (National Institute for the Study of Ageing and Later Life), Linköping University, the Norrköping campus. He has carried out research into many aspects of social gerontology and published papers on such areas as – retirement, formal and informal care, social relations and loneliness, social policy, mental health, ageism, time use, health behaviour, nursing, ethics, ergotherapy, public health. He also holds several international professional positions in the field.

MATS ANDREASSON

LIGHT DESIGNER

Mats Andreasson has worked as a lighting designer in a great number of dance and theatrical settings; he has also been in charge of the lighting at several major rock galas. He started working with Efva Lilja during the 90/91 perfor-

ming season. His lighting designs, as exemplified in *A Gentle Cut* and *The Illuminated Dream Aflame*, have won him widespread recognition.

JONAS BOHLIN

COMPOSER

Jonas Bohlin trained at the Royal College of Music in Stockholm and has composed music in a wide range of genres including a chamber opera, three orchestral works and a number of chamber music pieces. His music has been performed in many countries, including the U.S., Germany, Estonia and Italy, as well as Scandinavian countries. Jonas is a composer of the younger generation with a predilection for crossing boundaries between different art genres.

CONNY BORG

PROFESSIONAL DANCER

After his studies Conny Borg started a dance career with the Royal Ballet, where he became a soloist in 1962. He premiered as a choreographer in the mid-60's. From 1967 he headed Stora Teatern in Göteborg and later Malmö Stadsteater, 1971–79. Together with Ulf Gadd he created *Nya svenska baletten*. Conny Borg has choreographed classic ballet as well as modern dance; he has been an actor, director, producer, agent, teacher and now even plays the bass guitar in a rock band. Throughout the years Conny Borg has influenced many young dancers with his careful coaching and generous view of dance as an art

form. The Kulturhuset project in 2005 was Conny's first collaboration with Efva Lilja.

MARGARETHA HALLIN

OPERA SINGER

Margareta Hallin was trained at the Royal College of Music in Stockholm, moving on to the Royal Opera in 1956. She has appeared in all the great soprano parts and appeared in the premiere of Karl Birger Blomdahl's opera Aniara. Ten years later she was dubbed »Singer to the Royal Court« and in 1976 she received the Litteris et artibus medal. Margareta Hallin is a classical soprano, but she has sung everything from Wagner to a pop music record in the 60's. She was also the driving force behind a musical theatre group, Fonofon. Margareta is still an active singer and actor and lately also a composer, who has had some works published on CD. The Kulturhuset project was her first collaboration with Efva Lilja.

MIKAEL ISRAELSON

SPECIAL EFFECTS

Mikael Israelson works with light, pyrotechnics, water effects and other spectacular props. He has collaborated on scenic performances at Gröna Lund, the Globe Arena, the Göteborg Opera and the Lollipop Festival. The Kulturhuset project marks the first occasion on which Mikael Israelson has worked with Efva Lilja.

TORBJÖRN JOHANSSON

VISUAL ARTIST

Torbjörn Johansson is an artist working with paint, colour, light and space. In collaboration with Michael Ellburg, he has initiated a project at the faculty of architecture within the Royal College of Technology in Stockholm to make abstract art meet architectural space.

MARIA JÖNSSON

MEMBER OF THE REFERENCE GROUP

Maria Jönsson is doing her doctorate at the Institution for Social Work, University of Umeå. She is currently researching projects for her thesis concerning the social and cultural aspects of ageing in contemporary society.

HELENE KARABUDA

PROFESSIONAL DANCER, MEMBER OF THE REFERENCE GROUP

After studying at Balettakademien in Stockholm, Helene Karabuda has performed as a dancer with various dance/mime and theatre companies in a diverse range of contexts, including the Gino Landis Dance Company in Italy, on Turkish television, the Sami Theatre and the Swedish National Touring Theatre. She has been dancing E.L.D.'s repertoire, including solo performances, since 1998. Her extensive collaboration with E.L.D, has given Helene Karabuda a deep understanding of the ensemble's work and she has been an assistant to Efva Lilja since 2004.

LARS-GÖRAN KARLSSON**MEMBER OF THE REFERENCE GROUP**

Lars-Göran Karlsson, Member of the Reference Group Sociologist. Umeå University. Primarily doing research into local culture and local culture infrastructure, culture from below and transculture, culture off-stage and sometimes culture on stage. Senior lecturer. Has been working with research and development within the field of IMER, international migration and an ethnic relations, and as an editor of two series of publications, PfMI, Partnership for Multiethnic integration, and MERGE, Papers on transcultural studies. Now mainly working within the field of cultural sociology and cultural politics, with a focus on local culture, cultural mobilization and formation, questions of the public sphere and civil society, youth issues and phenomena such as modern dance and youth theatre.

HÅKAN LARSSON**PHOTOGRAPHER**

Håkan Larsson was trained at Balettakademien in Stockholm. As a dancer he has been with the Norwegian National Ballet, the Scapino Ballet in Rotterdam and the Cullberg Ballet. He has also performed in shows and musicals, including with the Modern Jazz Dansensemble. He is currently teaching modern ballet at The University College of Dance and at Balettakademien in Stockholm. His collaboration as a dancer with Efva Lilja started in the autumn of 2003. He has since successfully developed his skills as a photographer.

ERIK SAEDÉN**OPERA SINGER**

Eric Saedén trained at the Royal College of Music and the Opera School in Stockholm. He was employed by the Royal Opera in 1952 and has since performed all the major bass and baritone parts. His repertoire consisted of 115 roles! Eric Saedén has also performed at major opera festivals and at the Covent Garden Opera in London. In 1975 he had a part in Ingmar Bergman's film The Magic Flute. He became a »Singer to the Royal Court« in 1966 and was awarded the Litteris et artibus medal in 1974. The Kulturhuset project is Eric Saeden's first collaboration with E.L.D.

HERVOR SJÖSTRAND**PROFESSIONAL DANCER**

Hervor Sjöstrand started her career at Stora teatern in Göteborg. In 1958 she was employed by the Royal Ballet where she became a soloist in 1965. Through the years she has worked with Jerome Robbins, Anthony Tudor, Jiri Kilian, Glen Tetley, Birgit Cullberg and Margaretha Åsberg. Since her retirement in 1979, Hervor Sjöstrand has taken part in a number of TV productions and she has had roles in film, theatre and dance performances. Hervor has always been ready to test new ideas and she has participated in experimental projects at Fylkingen and the Stockholm Museum of Modern Art. She first appeared at E.L.D. in 1992 in Brunnen.

EMMA STENSTRÖM

MEMBER OF THE REFERENCE GROUP

Emma Stenström is a Doctor of Economics at Handelshögskolan in Stockholm. She has carried out research into fields she is currently teaching, namely the collisions and cross-fertilisation between art, culture and the business world as well as the economy and aesthetics of the body.

KARI SYLWAN

PROFESSIONAL DANCER

Kari Sylwan started her dance career in 1956 and was very successful in the Royal Ballet and as a soloist with the Cullberg Ballet. She became known to a wider public through her collaboration with Karin Thulin. They toured the country as Kari and Karin. Kari Sylwan has also appeared in films by Ingmar Bergman and she was his assistant director for a period. 1996–2005 she was the Vice-Chancellor of the University College of Dance in Stockholm. She started working with Efva Lilja 2003 in the production Fire Place.

TOMMY ZWEDBERG

COMPOSER

A respected and adventurous composer, Tommy Zwedberg's work includes both instrumental and electro-acoustic music. More than most composers he has collaborated with other artists. His work with Efva Lilja started in 1983 and has resulted in a number of celebrated productions, including Orda, Entre nos espaces, Out of The Darkness, The Look and the music for the company's television production Movement of

a Time. Tommy Zwedberg has also written the music for documentary films and theatre projects. The CD »A Site for a Listener's Ear« demonstrates his repertoire. In recent years, Tommy has written music for Fire Place, The Outmost White, Memory and Using The Eye In The Middle Of The Head.



EFVA LILJA

CHOREOGRAPHER, PROFESSOR AND VICE-CHANCELLOR AT UNIVERSITY COLLEGE OF DANCE, STOCKHOLM, SWEDEN

Efva Lilja has made a name for herself as one of Sweden's most exciting choreographers with a very distinctive repertoire that has been much celebrated. After a number of years as a dancer she made her debut as a choreographer in 1982 and in 1985 her company E.L.D was set up. She was its Artistic Director for twenty years. She has created pioneering new work in a range of collaborative endeavours with other artists; works that have been described as beautiful, poetic, erotic, Nordic, controversial and of epoch-making importance for Swedish dance. Her work has been performed in more than twenty countries, at major stages, in small intimate venues, on television, video, in schools, art forums – in trees, earth, water, fire and snow. 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 Museum of Modern Art in 2000 and 2003, the Baltic Art Centre in Visby 2001 and the Guggenheim Museum in Bilbao in the same year.

Together with her collaborators, Efva Lilja established what was a totally new way of working for the art of dance in Sweden. Over the years she has received a wide range of grants and awards for her artistic achievements in dance. These include being appointed an Honorary Member of the International Centre for Cultural Relations in 1999 and receiving the Prix D'ASSITEJ in 2000.

Efva Lilja trained initially at the Ballet Academy and then at the University College of Dance in Stockholm. Her subsequent training took place at the Royal Academy in England, in France (Miriam Berns) and the United States. She studied at the Merce Cunningham Dance Foundation in New York, where she also took classes in composition with Robert Dunn and composition workshops at Columbia University, including work with Meredith Monk. As a freelance dancer she was employed by a number of choreographers in Sweden and New York, and her touring engagements included work for the Swedish National Concert Institute and National Theatre Institute. For five years she was under contract to the choreographer Margaretha Åsberg and Pyramiderna. Efva Lilja has also taken part in several films, including *Amorosa* directed by Mai Zetterling, *Dansen* (The Dance) directed by Jan Troell and *Kvinnorna på taket* (The Women on the Roof) directed by Carl Gustav Nykvist. She has also taken the director's chair herself: such projects include *Huset* (the House) by and with actor and director Allan Edwall. As a choreographer, she has also collaborated with the Russian director Anatoli Vasiliev in Moscow, in the play *Mozart and Salieri* by Alexander Pushkin.

Efva Lilja has written a number of articles published in books; *Kulturen – möten och mödor* (Culture – Meetings and Hardships); *om DANS eller Vanvett i den vardagliga idyllen* (On DANCE or Madness in the Everyday idyll), a book about movement research, published by Carlssons; *Styrka*

och mod – om barns skapande (Strength and Courage – about Children's Creativity) published by Rädda barnen, 80-talets dans (Dance in the Eighties) published by the Museum of Dance as their year-book and Fylkingens jubileum (The Fylkingen Jubilee) published by Fylkingen, to name but a few. Her writing has also been published in a number of periodicals in Sweden and France. In 2000 she published her book Danskonst i språkets utmarker (Dance at the Boundaries of Language), 2003 Danskonst i fruset landskap (The Art of Dance in a Frozen Landscape) and Words On Dance, and in 2005 Dance – For Better, For Worse.

Efva Lilja is a lecturer in great demand. She also runs research and artistic development projects. As a professor she focuses on this and on developing working methods in choreographic composition. Her most recent Artistic Research project is Movement as The Memory of The Body 2003–2006, represented by three performances Memory 2003, Using The Eye In The Middle Of Your Head 2004 and Smiling at Death! 2005. Efva Lilja is a committed proponent of cultural politics and very involved in the arts policy field relating to dance. For many years she has been an active force in bodies such as the Swedish Dance Committee and Fylkingen. She was a founder member of the Association of Swedish Choreographers (FSK) in 1986 and was its first chairperson. She was the government's appointee to the governing board of the University College of Dance 1994–1997 and was the designated expert in

dance at the Ministry of Cultural Affairs during 1995. Additional biographical information may be found in the Swedish National Encyclopaedia, Vem är det (the Swedish Who's Who) and other reference works, also in the archives of the Swedish Museum of Dance. Contact: info@efvalilja.se

WORKS BY THE CHOREOGRAPHER EFVA LILJA

HOMEWARD BOUND <i>dance film</i>	2005	Dance film HDV 16:9, Four Dancers. Original Music: Tommy Zwedberg, duration 8.45 minutes. Produced by E.L.D. and Deep Sea Productions.
FOR BETTER, FOR WORSE	2005	Sixteen Dancers. Original Music: Tommy Zwedberg, Lighting Design: Mats Andreasson, Laser and Pyrotechnics: Michael Israelsson, Underwater Film: Johan Candert, duration 45 minutes. Large stages/settings.
SMILING AT DEATH!	2005	Four Dancers, Two Singers, Thirteen Amateur Dancers – all between 65 and 90 years of age. Original Music: Jonas Bohlin, Lighting Design: Mats Andreasson, Laser: Michael Israelsson, Set Design: Torbjörn Johansson. This performance piece constitutes the third part of the stage presentation of the research project Movement as the Memory of the Body, duration 35 minutes. Large stages/settings.
HELENE	2004	A dance made material in flip-book form. Dancer: Helene Karabuda, Photography: Thomas Gidén, Graphic Design: Nina Ulmaja
USING THE EYE IN THE MIDDLE OF THE HEAD	2004	Two Dancers, Original Music: Tommy Zwedberg, Lighting Design: Mats Andreasson. This work forms part of a research project Movement as the Memory of the Body. Medium-sized stages, schools, duration: 35 minutes.
I FORGOT RICKARD	2004	Eleven Dancers, Original Music: Tommy Zwedberg, Lighting Design: Mats Andreasson. A work for the spring-tour of dancers in training, University College of Dance, duration 12 minutes
MEMORY	2004	Solo, Original Music: Tommy Zwedberg. The Solo serves as a first study for the research project Movement as the Memory of the Body, duration 10 minutes. For all types of stages and schools.
FIRE PLACE	2003	Six Dancers, Original Music: Tommy Zwedberg, Stage Design: Bengt Larsson, A work for public spaces Lighting Design: Mats Andreasson, Costume Design: Malin Arnell, duration 3x11 minutes. Commissioned by Moderna Museet in Stockholm.
A DANCE ON THE ARCTIC ICE EN DANS PÅ ARKTIS IS <i>dance film</i>	2003	Solo Dancer, Original Music: Tommy Zwedberg, Photography: Thomas Pommier/Efva Lilja, Image Direction: Efva Lilja, Editing: Jesper Ingerlund, duration 8 minutes. Produced by Swedish Television
THE OUTMOST WHITE	2003	Solo Dancer, Original Music: Tommy Zwedberg, Lighting Design: Ulf Englund, Costume Design: Malin Arnell, duration 50 minutes. Large and medium-sized stages. A presentation of the research project: The Art of Dance in a Frozen Landscape.
MÄRK VÄRLDEN <i>site specific</i>	2002	Two Dancers, Two Musicians, duration 35 minutes. Commissioned by Smålands Musik och Teater for the University College in Jönköping, and for Västra Skolan in Värnamo.
THE DREAM <i>site specific</i>	2002	Eleven Dancers, Seven Actors, One Singer, Thirty-Six Musicians (Stockholms läns blåsarsymfoniker), One Captain, One Tug, One Poodle. <i>Site specific</i> 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
DU ÄR SÅ UNDERBAR**

2001 Six Dancers, Ten Musicians (Ensemble Ars Nova), Original Music: James Clarke, Lighting Design: Ulf Englund, duration 35 min. For larger stages. Du är så underbar is performed to electro-acoustic music: Rester av ord by Tommy Zwedberg, Schools and public – medium-sized – stages.

**MADNESS IN
THE EVERYDAY IDYLL**
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 FÖRTRÖSTAN
site specific

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 the Nässjö Poetry Festival. 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.

BYEN VISO

1999 Six Dancers, Original Music: Thorstein Hauksson, Set Design: Jene Highstein, Costume Design Malin Arnell, Lighting Design: Mats Andreasson, Libretto: Pia Tafdrup. Duration 85 min. not including interval. For large stages.

HON

1999 One Dancer, a work commissioned by the periodical 90-tal's autumn tour, duration 10 min.

EN DANS UR MINNETS BUNKER
dance film

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.

UR MINNET

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

MINNESBURAR 4
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.

DET BRINNANDE

1998 Four Dancers, Twenty-Four Children aged 15, Original Music by Marie Samuelsson for string quartet, Lighting Design: Mats Andreasson, duration 40 min. In collaboration with Musik i Halland, ensemble Ginestra.

DANS UR MINNETS BUNKER
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.

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.

BEYOND THE PALE

1998 Four Dancers, Original Music: Kent Olofsson, Set Design and Water Installations by Bengt Larsson, Lighting Design: Mats Andreasson, duration 20 min. Large and medium-sized stages, including alternative venues and senior schools/sixth-form colleges

DE GENOMSKINLIGA
site specific

1997 Four Dancers, Original Music Kent Olofsson, Set Design: Richard Julin, Water Installations: Bengt Larsson, Costume: Malin Arnell, duration 55 min.

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 3
site specific

1997 One Dancer, the Poet Eva Runefelt, duration 15 min. For the Residence of the Swedish Ambassador in Brussels.

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, duration 10 minutes. All types of stage, as well as alternative venues.

OM ... DET ANDRA

1996 Four Dancers, Four Musicians (Stockholm's Saxophone Quartet), Original Music: Tommy Zwedberg, Lighting Design: Mats Andreasson, duration 30 minutes. Large and medium-sized stages, as well as senior schools/sixth-form colleges.

DU4

1996 Two Dancers, duration 10 minutes. Public performance in water, snow, portable pool. Also suitable for senior schools/sixth form colleges and recreation centres.

UR MÖRKRET

1996 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 blåsarsymfoniker in collaboration with The Royal Swedish Ballet.

RESAN HEM
dance film

1995 Pilot Film produced by EMPE Film for Svenska Filminstitutet. Four Dancers, Original Music: Tommy Zwedberg. Danced under water, duration 5 min.

THE JOURNEY
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**

KOD: ETT BO

MINNESBURAR 1
site specific

HAN
site specific

**ODENPLAN, URBAN
REGENERATION AS
CULTURAL PROJECT**
site specific

DU1

DU2

DU3

BLICKEN

**ENTRE NOS ESPACES/
MELLAN VÅRA RUM**

HOMESTEAD

**AN UNFAITHFUL SONG
IN THE WATER**
site specific

AND THEY BOTH CAME

FUKT

BRUNNEN

VÄRNAMODANSEN

- 1995** Six Dancers, Video treatment and Computer Graphics: Efva Lilja/ Twice a Man, Original Music: Twice a Man, duration 21 minutes. Public settings/stages. Also suitable for senior schools/sixth form colleges.
- 1995** Six Dancers, Music: Genom vatten (1994) by Tommy Zwedberg, Duration 10 minutes. Public stages/settings. Also suitable for senior schools/sixth form colleges.
- 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.
- 1995** Solo for one man, Water Installation by the artist Tor Svae, part of the Odenplan project (see below). Site specific. Duration 10 minutes.
- 1994,** Six Dancers, Elven Singers, duration 25 min. Part of research project. Headed by Carla Werner. The DU-suite 1–3 was developed for the opening of the Wannås Exhibition 1994.
- 1994** Two Dancers, Set Installation: Bengt Larsson. Duration 10 min. In water.
- 1994** Two Dancers, duration 10 minutes. In earth.
- 1994** Two Dancers, duration 10 minutes. In trees.
- 1994** Six Dancers, Original Music: Tommy Zwedberg, duration 21 min. Public stages/settings. Also suitable for senior schools/sixth form colleges.
- 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.
- 1993** One Dancer, Original Music: Tommy Zwedberg. Duration 10 min.
- 1993** Five Dancers, 10 Male-voice-choristers, Musical Concept: Efva Lilja and the members of the choir., duration 25 min. Danced in water.
- 1992** Two to Seven Dancers, Original Music: Tommy Zwedberg, duration 20 min. Public stages/settings. Also suitable for senior schools/sixth form colleges.
- 1992** Four Dancers, Two Trumpeters, Improvised Music. Duration 20 min. Danced in water. Also suitable for senior secondary school students.
- 1992** Six Dancers, Set Design and Water Installations: Bengt Larsson, Original Music: Bo Rydberg. Duration 85 min. For large stages.
- 1992** Four Dancers, Music: Chuck Berry, duration 10 min. Dance restaurants and such like.

FARA EN DANS FÖR DJUPA VATTEN <i>site specific</i>	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.
INCLUDING ORIGINAL CHOREOGRAPHY FOR TELEVISION, COMPONENT WORKS:		
BRÅK I MINNE		Two Dancers, Original Music: Tommy Zwedberg
AT CLOSE QUARTERS (BEN)		Four Dancers, Original Music: Tommy Zwedberg
ENS		Solo, Concept: Mats Bylund, Original Music: Tommy Zwedberg
...EHO...		Solo
BLÅST – MOT LAGER AV DET UNDERMEDVETNA	1990	Solo, Set Design (with water component) and Lighting Design: Bengt Larsson, duration ca. 50 min. Large Stages.
FAST	1990	Six Dancers, duration ca 15–20 min. Preferably outdoors in pools, fountains, snow. Indoors in swimming-pools, etc.
ORDA – ÖGATS RUM	1989	Five Dancers, Original Music: Tommy Zwedberg, Set Design (water is a component) and Lighting Design: Bengt Larsson. For large stages.
VATTENSOLO (UR ORDA)	1989	One Dancer, duration ca. 6 min.
ENSAMMA DUON (UR ORDA)	1989	Two-Three Dancers, duration ca 15 min. Preferably outdoors, suitable for senior secondary school students.
VOLT	1988	Four Dancers, duration 20 min, Outdoors, pools in snow, indoors with video installation. Also suitable for senior secondary school students.
MÅLA	1988	Four Dancers, duration 40 min. Smaller stages and spaces.
FÖRESTÄLLNINGSSVIT, PERFORMANCE SUITE SOLO UR VANAN: DURATION CA. 60 MIN, COMPONENT WORKS/PIECES:		
ORES	1987	Solo, Original Music: Tommy Zwedberg, Set Design: Hjärdís Tegsell, duration 10 min.
VANA SPRÅNG	1987	Two Dancers, Original Music: Tommy Zwedberg, Set Design: Hjärdís Tegsell. Duration 20 min. Also suitable for senior secondary school students.
ANA RAGE	1986	Solo, Set Design: Elva 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 Brunnsgratan 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, Russia
FESTKONSERT	2002	Choreography and Direction, Sörmlands Sinfonietta, Choir and Opera Soloists for a tour in Sörmland, Sweden 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.

PUBLICATIONS BY CHOREOGRAPHER EFVA LILJA

Sveriges Radio (Swedish Radio) P2, 26 January 2005

EFVA LILJA OM SAMTIDA KONSTMUSIK I PERISKOP.

Centre for Research into Children's Culture, University of Stockholm, 2005

DET OUTSÄGLIGA OM DANS OCH RÖRELSE SOM SPRÅK OCH
KOMMUNIKATION

Bibliotekstjänst (Swedish Library Service) nr 6, 2004

ATT FÖRSTÅ LIVET GENOM DANSEN

Nutida Dans 21, 2004

MOSKVA, FORSKNING, RENA NÖJET OCH ANDRA TANKAR

Book published by E.L.D. December 2004

DANCE – FOR BETTER, FOR WORSE

Barn & Kultur (Children and Culture Journal), Bibliotekstjänst 2004

ETT BREV, TANKAR OM DANSKONST

Flip-book with Quotations published by E.L.D., September 2004

HELENE

National Academy of the Arts, Oslo, Norway, Year-Book, 2004

EN KONSTNÄRS TANKAR OM FORSKNING

Book published by E.L.D., January 2003

DANSKONST I FRUSET LANDSKAP

Book Published by E.L.D., January 2003

WORDS ON DANCE

Book published by E.L.D., June 2000

DANSKONST I SPRÅKETS UTMARKER

Book published by the Arts and Culture Section, County Council of

Jönköping County, 2000

I VERKLIGHETENS BLÅ LJUS

International Organisation of Cultural Relations, Mumbai, India, March 1999

WORLD THEATRE DAY MESSAGE

Courage and Strength, international publication of a book previously
published in Sweden, Rädda Barnen (Save the Children), 1999

DANCE ON THE BORDERLINE

Chora, series of publications on Research into Dance and Artistic

Development Work, nr. 2: Forskning i rörelse (Research into Movement),

Carlssons förlag, April 1999

OM DANS ELLER VANVETT I DEN VARDAGLIGA IDYLLEN

Styrka och mod, Om barns skapande, (Strength and Courage, On the
Creativity of Children) book published by Rädda Barnen (Save the
Children) March 1998

DANSKONST I GRÄNSLAND

Atalante nr 6–7 (Swedish Publication)

ETT SKEPP KOMMER LASTAT

Arts Section, Göteborgs-Posten newspaper. 19 July 1995

DANSEN AVKRÄVER MÖRKRET ETT SVAR

Kulturen – möten och mödor (Culture – Encounters and Taking Pains) . Ed.

Holger Värnlund. Book published by Carlssons förlag, June 1995

ATT RESA GENOM KAOS. MÖTET.

Program till HEM (Programme for HEM) January 1995

OM DANSKONST I SPRÅKETS UTMARKER

Park. – Ett idéprojekt om innerstadsparkernas framtida betydelse, använd-

ning och utformning, (Park – A Conceptual Project on the Future

Significance of Inner-City Parks, Their Use and Design) June 1994

HEM

Le Magazine, quarterly publication of the Centre Georges Pompidou,

Paris, France. January- March 1994

VOYAGER À TRAVERS LE CHAOS

Fylkingen. Jubileumsskrift (Jubilee publication) October 1993

ETT FREDAT RUM

Danstidningen (Dance Magazine, Sweden) 2 -92

OM RISKEN ATT FÖRBLI STÅENDE

Unga Atalante (Swedish Publication) December/January 1992

OM DET DÄR MED ATT GÖRA DANS ...

Örebro Teatertidning (Örebro Theatre Journal) nr 17

NÖDVÄNDIGHETENS OBÄNDIGA VILJA (UTDRAG)

Debate Article, Dagens Nyheter newspaper 10 January 1990

SVENSK DANS FRYSES UT

Dansmuseets årsbok (Year-Book of Sweden's Dance Museum) 1989

NÖDVÄNDIGHETENS OBÄNDIGA VILJA

Danscentrums katalog (Dance Centre Catalogue) - 1989

ATT VARA DANS

The Arts Section, Dagens Nyheter newspaper, 2 April 1989

SPRÅK UTAN ORD

The Catalogue of E.L.D.'s Repertoire -86

VARA I VANAN

med text om dans, arbete, poesi och saga.

Kalejdoskop förlag (Kalejdoskop Publishing House), 1985

A SUITE OF POEMS by Efva Lilja, photographs by Olof Thiel

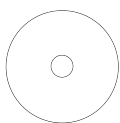
Published in local newspapers, 1980–82

RESEBERÄTTELSE FRÅN USA, FRANKRIKE OCH NORGE

Accent 4/4 -80 (Swedish Publication)

»BALETT PÅ STOCKHOLMSOPERAN«, Review

DVDS



DVD 1

	DURATION
1. »Memory«, edited performance	04'36
2. »Using the Eye in the Middle of Your Head«, edited performance	09'29
3. »Smiling at Death!«, edited performance	36'17



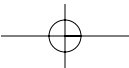
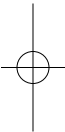
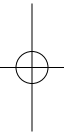
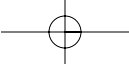
DVD 2

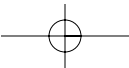
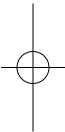
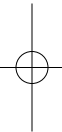
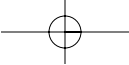
1. Rehearsal »Memory«, Nov 03	10'41
2. Rehearsal »Using the Eye in the Middle of Your Head«, Jan–Feb 04	08'42
3. Unedited Performance »Using the Eye in the Middle of Your Head«, 050319	34'52
4. Audition, 041201	04'15
5. Workshop Amateurs, 050112	09'25
6. Workshop Amateurs, 050114	00'57
7. Workshop Professionals, 050120	10'02
8. Workshop Amateurs, 050121	30'55

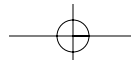
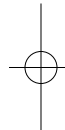
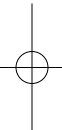
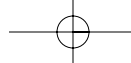


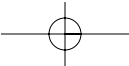
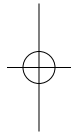
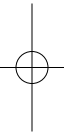
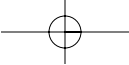
DVD 3

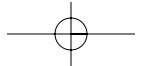
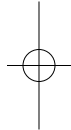
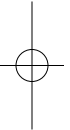
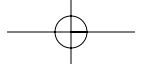
1. Workshop Amateurs, 050124	15'43
2. Workshop Professionals, 050125	05'28
3. Workshop Amateurs, 050126	02'16
4. Workshop Amateurs, 050127	15'49
5. Open Monday »Smiling at Death!«, 050207	12'34
6. Rehearsal »Smiling at Death!« Professionals, 050209	03'04
7. Rehearsal »Smiling at Death!« Professionals, 050214	03'52
8. Rehearsal »Smiling at Death!« Professionals, 050228	02'41
9. Rehearsal »Smiling at Death!« Professionals, 050303	04'09
10. Rehearsal »Smiling at Death!« Pro/Amateurs, 050307	06'25
11. Rehearsal »Smiling at Death!« Pro/Amateurs, 050321	07'35
12. Unedited Performance »Smiling at Death!«, 050403	37'24

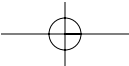
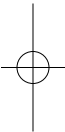
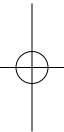
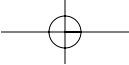












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