

HELENE

1

Mystery is what entices body and mind to go beyond the ordinary. That which cannot be defined and not even timidity can resist. The mysterious would rather be approached with adulation or in torment. Seductively alluring, threatening, terrifying... the feelings, the intellect can become totally engaged with this indefinable something and it needs to be approached with a firm resolve, a keen mind and memory. You have to make an effort but the struggle is well worth the trouble.

2

Without mystery the environment becomes one-dimensional. Mystery is there somewhere as the stimulus that entices, the intangible something that always slips away. I am affected by the sensual aspect of what I experience, by rage and hate during confrontation, by joy in the experience of completeness. Slipping around inside the sphere of mystery invoked by what is intangible in the world involves self-exposure, laying oneself open.

3

Pretty much every one of us tends to wobble around our lives. We step sure-footedly forward, start to lose our balance and then get the jitters. It is easy to slip and lose your direction.

4

What we call insight is to be found in silence. Every human being has to deal with their own silence, their own loneliness. There is so much stirring within us, inside the shell of our bodies. We have to listen if we are to attain any kind of intelligibility.

5

If I dare eavesdrop on my own silence, I can find joy in all the insight and understanding it contains. In this way the desire to eavesdrop on other bodies is woken. I want to know. I can see the movement. Bodies, as human dwelling-places, communicate in movement. Silently. Silently. Silently. If it is not to fade away, the inner life must be nourished and stimulated.

6

Anxiety is a way of expressing helpless fumbling. Inevitably so, if one abandons what is already familiar. Like steering a course through uncharted waters. It is thrilling, exhilarating and marvellously pleasurable, only then to come up against the enormous resistance of so much that cannot be grasped and be forced into a fall with nothing to cushion the landing.

7

Falling hurts. At this point it is essential to be aware of that sense of enticing mystery to provide the strength required to rise again. Next time. I'll find out next time. What I'm looking for cannot be achieved without a certain degree of both pleasure and suffering. I want to lay myself open. I think many people will recognise themselves in this – and all the better for a bit of mystery.

8

There are many different things underlying what a movement expresses and it can easily deceive. To get to the meaning, I tear away its skin. The bits left over become debris in the rubbish dump of all that is non-essential. This is enormously pleasurable work at times.

9

Finding what I have been looking for is wonderful. I could not bear to be without that moment when one movement yields naturally to become another. The inexpressible moves away into silence. A certain degree of skill and time for the process to deepen are required if the search is to succeed. Time is the most difficult thing to manage...

10

It is often when conditions are at their very worst that it happens. That is when creativity is challenged and is at its strongest. Crisis. Enormous tension. Anxiety. Wounds heal and clouds disperse without anyone missing them. A time of pleasure and joy is succeeded by the most demanding of challenges. And then you're back in the same place again. You have to fight on...

11

There are no movements left to discover. The human body and its movement have been thoroughly analysed from kinetic, medical, social and anthropological perspectives – indeed, from any conceivable viewpoint. What remains as an inexhaustible source to be explored is the linguistic perspective and how this relates to dance as an art form.

12

I put myself through what I want to have tested. I create experiments inside my own body. This helps my ideas to form. My experience is stored in my memory. What happens on the outside corresponds to its equivalent on the inside.

13

I struggle with myself in the battle between meaning and meaninglessness. Life offers resistance. I do not give in easily, The good, the beautiful, desire and pleasure have to be set against their opposites for us to be able to experience them. How could we express a view about what is beautiful, if we were not also familiar with what is ugly?

14

We have to take care as well not to become too immersed in what is agreeable. Life cannot just be pleasant. As human beings we develop from encountering resistance, emotional extremes such as passion or suffering increase the intensity of our lives and losing oneself to desire is wonderful.

15

I can experience what my own movement expresses from within, or it can be experienced by those around me. Powerful feelings and their expression are often intensified by the fact of someone watching. It is for this reason artists make their work available to the observer.

16

The dance comes into being in the encounter with the audience, the meaning of the dance happens in the awareness of the audience. It is then movement is experienced and evaluated. What is it that makes the whole thing intelligible?

17

If I want to make a discovery, my inner life (my will, mind and memory) is set in motion and new meanings are created. When I put my trust in my own capacity for insight, I accept the experiences I have as the response. I create my own meaning. This is my privilege as the audience, my privilege as the person addressed. Cultural and social codes are an obvious part of the context.

18

We see what we want to see, hear what we want to hear. The eye can deceive both the taste of the palate and the nose's delicate sense of smell. This is how we put together the pieces of the puzzle that is our way of seeing reality.

19

We can manipulate our awareness of feeling. With a sufficiently strong incentive we can endure great pain. Sometimes I think this is easier for certain people that affirming their desire. Or, in order to avoid all these powerful feelings, we set limits to our lives within a more restricted sphere of security and certainty. Then we refrain from powerful movements. The puzzle may be easier to lay out if there are fewer pieces.

20

A work of art, a dance performance or a musical one, requires the participation of the observer. Contemporary art involves forms of expression grounded within a contemporary description of history, using codes that are intelligible on the basis of one's cultural affinities. But you still have to have the desire, the will. The reluctance to accept experience that cannot be predicted means that the ego becomes detached from any potential encounter. This results in boredom, a feeling of discomfort or the total refusal to engage with what the work is offering. There is a refusal to see, a refusal to hear. There is no desire to be aware of the taste, to smell one's way to information. In this sense the encounter with art is no different from the meeting with another person or coming to terms with a new environment.

21

Our intentions govern our senses.

22

I live my reality every day. I experience, I see and I listen to what goes on around me. A multiplicity of information jostles in my experience of this reality. I interpret it on the basis of what I have been through before and draw conclusions, which are sometimes revised even before they have been formulated.

23

We are all born with the capacity to live our lives as creative beings, capable of thinking and feeling. The thin shell of the body encompasses an inexhaustible energy and a vast range of possibilities. We have to create ourselves as the people we want to be. But searching to fulfil one's capacities requires an exercise of will. Being a participant has its price and nothing is as pacifying as pleasure. The person who experiences pleasure and harmony often lacks the will to change which is the foundation of creative thinking.

24

I think I know because I am reminded of something. I think I understand because something is recognised.

25

What is timeless is also eternal. Most of what I encounter and feel is transient. Time as a concept exists by our mutual agreement, yet I stick to my own which is extremely subjective. Occasionally it is fleeting and elusive, at other times sluggish. Usually it is measured against huge quantities of transient things. The apple that decays from within, ice-cream melting, the numbered days of the elderly person. Here, on the ice, time is measured against what appears to be timeless.

26

See - all that is perceptible, movement, smell - all that is hurled towards us to fall into oblivion or to lure us into making discoveries. DANCE. It is you who give dance its meaning. It is in the encounter with you that dance comes into being.

27

The creativity of the human being is the foundation of every form of development. This is why we have to create space for the creative capacity. To accept the challenge and do the impossible. If culture is defined as the form we give our social life, art becomes of vital importance to our understanding of each other. Through our artistic expression we can decipher the current state of culture. What is your life like?

28

We construct our identity in the awareness of a cultural belonging. In this sense we are all in motion. Subjective experience has its place. Our individual memories and experience are the only tool we have to understand what goes on around us, both in our daily lives and in art. In the encounter with dance we find room for all these differences of ours. Dance as the shadows thrown by our intimations and our instinctive actions. Dance as that place with room enough for all our longings and dreams.

29

I see working with dance as a form of fundamental linguistic research. This is so exciting. Movement possesses a linguistic identity which can also be deciphered in terms of cultural codes: gestures, our way of walking, our way of relating to the world around us. Dance provides a means to work through our connection to the past, to what once was. I "do not make up" what becomes the subject of the dance. It comes into being because it once was. I follow the tracks and find impressions left in the wake of the past. It is there that a NOW is formed. A reflection of our present.

30

This is a way of looking at a work, as a rediscovered context which can make the isolation bearable. As that which will give us space for everything which exists beyond words. As that which makes visible the very pulse and rhythm of life. Dance has within it possibilities as yet undreamt of...

31

The society we construct is based on rational action. We set up systems to regulate our being together. We formulate laws: legal, ethical, moral (explicit and tacit)... all with the

aim of maintaining these systems. We struggle so hard to acquire control, to have power over our lives. Verbal language forms part of this strategy. We learn the alphabet and grammar - we develop our skills at speech and writing. Some of us become skilled at expressing ourselves, others are continually misunderstood and come to seem incomprehensible in a frightening way. Our whole society is based on this definition of comprehensibility. Words are given great weight and used to legitimise our actions, to define right and wrong. If you fail to have power over words, you will never be counted... and yet words amount to such a tiny part of our communicative resources. What is always there is movement.

32

Our whole personality, our feelings, desires live in the body that makes the movement. What you are thinking can be seen... It is not what you say, but what you do, that provides you with an answer.

33

Unlike words, movement cannot be controlled and regulated. An alphabet of movement is impossible as its variables are infinite and dependent on their bodily origin. This realisation contains an incredible freedom. We are our movements.

34

No matter how hard we struggle to maintain the established rules, established often of necessity to ensure the survival of our society, we fail. We fail because we are fundamentally irrational. None of us manages continually to behave and act rationally. Being a human being is more than that. Think of the dream, that inexhaustible wellspring. It is there that our subconscious takes shape, showing us what we suspect, what we are seeking and what we do not wish to know. This is the source of nourishment for our imagination and our creativity, without which everything inside us comes to a halt. Not order but chaos.

35

There can be no creative people in the various fields of interest within society without this wellspring of movements - and it cannot be controlled. Refusing to accept the blueprint and always to be questioning and searching for the questions which can lead us onward.

36

We need to make space available for the irrational in order to meet the demands placed on us. For me, it is the arts which provide this space. Arts such as music, visual art, literature, film, theatre or dance. Here we have room for dreams and desires, for self-discovery and for asking questions, for the construction of an identity and the affirmation of the self. There is room here for everything else. It is in this sense that the arts are vital. However frightening - or wonderful - this place for the irrational may appear, it is only us who can make space for it.

37

Art is how to keep pleasure alive and to give displeasure the space to turn it into

something more hopeful. This is why we need to legitimise art as an unquestioned part of our everyday lives. Art has its own integral value and should not be transformed into a pedagogical tool, as training in group-dynamics or therapy. These should be seen as positive side-effects. Enjoy its peculiarity and infinite possibilities. Art reflects both our history and our present. At its best, creative art also looks forward. We live in an age when reawakening hope is a key issue. Re-lighting the fire in the many eyes in which it has died.

38

We must demand our cultural heritage, including the art of dance as an integral part. If my theories about the function of art are to be put into practice, what is required is a powerful impetus towards coming together. A desire to see for oneself, to experience and experiment with encountering the various languages underlying the forms of dance as art. As far as I am concerned, this is ultimately a matter of the right to our own language and a developed linguistic identity. Movement constitutes a primary need which contains great power and this can be made visible in dance.

39

What am I looking at? Why? What does it mean to understand dance?

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To understand may mean to experience, to be moved, reminded perhaps about something forgotten long ago... the fact that questions arise does not mean we must necessarily discover all the answers.

41

Dance - the madness in the everyday Idyll

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Dance is my way of working with what links us to the past, to what used to be. I do not "make up" what becomes the subject of the dance. It comes into being because it once was. I follow the tracks and find impressions of the past. This is the only way I know of acquiring a NOW. It is in such terms that I may come to see a work, as a rediscovered context - capable of making the isolation bearable. Like finding your way home. Each new project becomes an attempt to recreate, or to establish, an "ego". Perhaps we are all homeless, one way or another.

43

I am constructing the dream about a life.

44

As an artist I am granted a state of exclusion which provides that free-zone my work needs. Considered mad by the rest of the world, I have the freedom to develop an artistic means of expression that is uncensored. But my work also involves revealing the ties between this free-zone and the society that surrounds it. DANCE. Everything is possible.

Even though it is difficult on occasion to find your way in so much darkness.

45

When I was little, I was afraid of the dark. Today the dark is a source of knowledge, the place for the unknown - the hidden - the inexplicable. The vastness of the darkness behind my eyelids makes me giddy. There is something there that reflects the immensity of the universe, just as infinite and inexhaustible. There lie the temptations of travel and undiscovered, unexplored spaces. For a limited time my body is that flimsy coating which serves as a boundary between the outer and the inner universe. Like the surface of water in which the sky is mirrored against the depths.

46

Beyond question. Faced with the vastness of nature I am filled with humility. It is fantastic to be able to be this shell of time for a moment. It is this insight that gives me the strength to open my eyes and look outwards. Night becomes a friend. "If you tell lies, your tongue will turn black", the adults used to say, "as black as hell". Nowadays it seems to me, rather, that it is the eyes that are blinded...

47

Some things cannot be defined, or clarified, or explained. No answers can be made out, not even with the brightest torch. This is exciting. There is always a measure of risk-taking in working with dance when what is frequently only seeming security is abandoned in favour of a more creative CHAOS. In dance the body acquires the space it needs, its firmament. Or is it the other way round? Start singing - we ought to do more singing... If we listen more closely, we will hear the rhythm, the musicality of movement. That is where song is to be found as well. And yet I still think that my dance speaks more than it sings.

48

I consider working with dance to be a fundamental form of linguistic research. This is invigorating. Movement possesses a linguistic identity which can also be deciphered in terms of cultural codes: gestures, our way of walking, our way of relating to the world around us. But what is it that turns movement into dance? It is not what one does, but why one does what one does. A matter of will. This will has then to be given substance in choreographic form, provided with a space, to find its proper proportions of time (rhythm) and energy . The process of composition consists of this kind of searching for contexts and it is unceasing. It is necessary to affirm the dark as a resource, to dare to give dance an "ego".

49

Why must everything be explained, or be possible to translate, why pick it all to bits - as though it were only a camouflage for something else? MADNESS. We hide too easily behind all the words.

50

The way I experience words is that frequently they form a membrane that enshrouds the entire world. Like the fog on a window-pane, like that which conceals what is real and

makes life just unreal enough that it can be managed. All the sore spots to do with being human are clothed in words by means of what we call language, writing, literature, legal definitions - rules. But beneath all this superficial apparatus it is movement - the intuitive and the choreographed - that resounds. People radiate with varying degrees of brilliance depending on their ability to listen. Movement sounds: whispering - crying - howling. We caress, we grab, we strike. It is the ability to be present while all this going on that is of significance.

51

Obviously words have a value. Like the words we use in writing... like the words we read in a book, like the words that daze us with the explosive power of poetry, like the words I hear myself speaking. But where is there balance at the level of language? The tolerance?

52

Time cannot be partitioned off. NOW - is what we feel, we have to find the place we want to be. Life consists of so many sore spots... It is will that is needed to make life bearable. The only peace to be found in this search is that to be discovered in those moments when we become one with the eternal. When we abandon "control" and give ourselves over to what is happening. This is the proper place for art.

53

Sometimes I conceive of the body as a strange hiding-place for various memories and experiences. That is where I travel around among movements, breaths, pulses, and I look for... Like a child I can be thrilled and triumphant about the things I find. The revelations. Other times it all stays hidden - well concealed (in the dark). Sometimes it can be so tempting just to step into the darkness and remain there. To let go, to give up, be looked after... Doubts. Why does everything seem so dark sometimes.

54

We are constructing the dream about a life.

55

To work is make your ego available. To expose your vulnerability, and with your skin removed, to expose your nakedness to experience. It is a particularly painful process in which the great danger lies in the risk of falling. I am keeping my balance on a boundary to one side of which lie a mass of received safety factors (like confirmed "truths", codes, more or less trendy patterns) while on the other there is only bottomless darkness. I am equally afraid of both of them.

56

In order to keep my balance I have to mobilise all my skills: I train my body in order to master the technical ability that gives me freedom, I work with compositional techniques so as to be able to select what is important. Refraining from doing something is a particular problem. To refrain from what may feel seductive but is not necessary. To say No.

57

It's hard to be found in the lack of living space. It is at that point that I think of the devastating power of small-mindedness when the "Who do you think you are?" principle takes over and grudgingness blossoms amidst all the envy and the nastiness. The latter is a distinct risk in the tiny, often isolated world of dance. You have to be strong to survive and to keep your eyes focused on the goal - THE DANCE.

58

Professional ethics is a vital concept. It is necessary to listen in order to gain a sense of humility in relation to one's work. Listening not just to the movement but also to what goes on around it. The latter includes not only one's fellow dancers and colleagues but also the other people in the social reality we all share. Solidarity is an unknown concept in our field of artistic endeavour which lacks a forum for cooperation and suffers from a chronic shortage of organisational activity.

59

Progress is never furthered by the yes-men, neither in artistic work nor in cultural politics. Resistance. Doubts.

60

The professional ethics approach can contribute to our daily work when the stinginess of the rest of the world penetrates our own in the shape of financial problems. The return-fire has to be made up of our work and its outward face: performance. That is where I meet the audience who affirm the dance through their participation. That is how I get the response which gives me the power to go on and go on and go on... Even though I have to find reasons for my continued existence every single day.

61

What I am looking for is the linguistic dimension of movement, to eavesdrop on it... and to look for the links between this process and the way the rest of the world views "language". How do we use movement? I look around and there is movement everywhere. I take hold - test out - reject and fit my choices into a context.

62

In concrete terms the process would appear to involve attempts in my isolation to try to fathom what can be intercepted in what is going on, to find my way to the boundaries which are necessary to the formulation of an idea, a vision. I improvise and work with movement until I have the basic materials. With these experiences as my foundation I look for collaborators: composers for work with music, visual artists for work with space, etc. Together we work to create the external form which will provide the "framework" for the performance. It is incredibly stimulating.

63

The dancers are the very heart of our work. It is they who become its face. This means that the selection of the dancers, their personalities, technical skills, ages, gender and

personal “baggage” is of crucial importance for what will be expressed in the dance. This approach demands TIME. The dancers need to be able to participate in a lengthy process in which it is the degree of motivation which determines the outcome.

64

The work is a struggle, not least because of the provocation which is often necessary if one is to be brave enough to leave behind the seeming safety we are usually so bent on finding in order to cope in our daily lives. What this requires is a great degree of trust and this trust has to be mutual. We choose each other. I want the dancers to dance as though it were to be the last thing they ever do...

65

Working in groups has become my means of creating the real-life foundations for this approach, for this artistic and human process, of finding the TIME.

66

The dancers are the very heart of the group and must be given the freedom to work continually, the remaining artists are linked to the group by project contracts. The producer maintains the administrative continuity and is responsible for sales and marketing. In addition the artistic process generates work opportunities for costume designers, wardrobe mistresses, photographers, graphic designers, cinematographers, draughtsmen, lighting designers, drivers, financial advisors, translators etc.

67

We make up about a score of individuals working together during the course of a performance year. We put together a touring repertoire which is in demand all over Sweden and across the world. We give a eighty or so performances of our various productions in the course of a “performance” year, we make films, we make television - we give dance a face.

68

Our audience is often quite different from that of the world of traditional dance and our producers are committed adherents of our working methods. The dancers grow as artists in the encounter with the differing audience groups and performance contexts. We broaden and deepen our skills through in-house seminars together with artists, politicians or others with practices of interest to us. It is now our aim to take this work further by also inviting guest choreographers to work with us. The external parameters of our work are a self-evident part of a holistic view of dance. These working methods and ways of working make us unique in Sweden. This is an alarming and terrifying state of affairs on some occasions, on others it serves to affirm and inspires us.

69

Everything is swimming before my eyes. In moments of deep despair I catch myself reciting a Sunday school prayer. Me - the committed atheist. How can we all find solace? What is it we give our audience?

70

After one performance a woman came up to me and thanked me for a marvellous experience. She was filled with strong feelings but also worried about all the anxiety she had experienced during the performance. She felt that as an artist I was responsible for ensuring that people were happy. Not for making them cry. *What did I think I was doing? She looked at me with her dark eyes. At that moment, I felt as though I were being eaten alive, I felt eviscerated, exhausted. We all write our own truths. Where are all the happy people? What I do is look for the dance and take notice of words. What more is there to say?

71

So what is it that dance addresses and what place does it have in our lives?

72

What I want the dance to give me, is the word I do not know. I want the dance to touch me in such a way that I am moved. I want to reflect myself in the experience of all the hitherto unsuspected possibilities, to lose my senses and allow myself to be transported... to travel. Through the years I have had one or two experiences of this kind with dance. Fantastic moments.

73

Human creativity is the foundation of every kind of development. That is why we have to make space for the creative capacity. To accept the challenge and do the impossible. If culture is defined as the form we give our social lives, art is vital for mutual understanding. We can decipher the state of culture in the way we express ourselves artistically. What is it like for you? We construct our identity in the awareness of cultural belonging. And so way we are all in motion.

74

I think that if we were all to devote ourselves more to movement as a source of language, we would understand ourselves better. Become better listeners... Not shut (lock) as many doors.

75

Dance encompasses as yet unguessed at opportunities.

76

I am on the run. On the run from everything that slows me down and seeks to grab hold of my thoughts. I am running fast across unknown terrain. Leaping over mirages and other shimmering bubbles. I am on the run in my own country and I feel homesick.

77

Something is trying to make itself known. In order for this to happen, all my senses must be sharpened to their utmost. Vulnerability is exposed by removing the skin. The exposed quality of the now naked body has to be matched by a willingness on the inside to take risks. Thinking takes a rest. Then movement steps forward and moves things on. Breathing deepens. Sweat forces its way out. My body starts moving more and more forcefully. The taste of blood in my mouth. Salt. Why? Over and over again... Following what I sense and the certainty that something will be revealed. Something more than the immediate.

78

A silence exists
a silence that
is overheard in empty rooms
in timeless intervals
of the one who is absent

79

What happens when the body encounters its surroundings? I think I know and try to find an image. To find a shape, not just for the internal space but also for the outward one (which someone else may meet?). It may well be the case that the purpose of life itself is to prepare a soul for death. The body is transient. In which case the right thing to do is make it ready - for something else... Dance becomes a tool for making that something visible or a road towards understanding of what is happening. Through work perhaps I may come to grips with some part of all that I do not understand. I want to see what there is to see.

80

I am inhabited. What remains unexplored is the reality of my body as a residence. How can I feel so lonely if this is the case? You have to reach a long way into the isolation. A long way in, in the midst of what you do not know and what you cannot see. You just have to walk forward. NO - run. Otherwise the madness will catch up to you. Art is my witness. Or maybe, I am the witness. Inescapable loneliness sows its silence in my grief. I weep, I struggle to run uphill. The wind blows hard about the silence. I am panting, gasping for breath, I know that the air I breathe has been shared by many.

81

When I have run myself ragged I lie back and allow life to pass by for a while. I see others running past. I keep to the shadows in order not to be seen. Out of reach - here all is quiet. I breathe deeply and calmly. I have drunk up my tears but I still feel homesick. I gather my strength to attack what remains... This is how I try to avoid the limitations. I try to get close to the dimensions of the dream as a manifestation of the core of being, the stronghold of the irrational. This search takes the dancers and me down into water, up into the air, into new video techniques or virtual worlds. Ideas fly more easily, freely,

further and my body is willing. It is what surrounds us that sets limits.

82

One is for hire. As a dancer, as a choreographer, you have to make yourself available. To accept the challenge of the work without reservation. This is something you have to want. Primal energy. In its essence this is something that is very primitive. There is an incredible power in dance. Energy, vitality, sensuality... the direct address. When the day to day work of composition ends up by creating a whole and the moment has arrived - then I can fly for a while together with those who have allowed dance to claim their "egos". To be transported, to be turned for a while to vapour.

83

Integrity and artistic freedom are one thing - the practicalities of life, another. Those of us who work with dance need to affirm one another's successes in order to gain the respect of the rest of society and to ensure its support for the organisation and financial development we need if we are to go on. Even if we cannot always fly, more of us should be leaving our places of safety, those rigidly policed hidey-holes we get stuck in. Knowledge about the history of dance can be of help when contemporary art is to be analysed and evaluated. The artistic process forms part of a social context. We exist.

84

We work with and among people in a culture that sets its stamp on us all. Art mirrors this present in relation to what was. Darkness, light, cold, heat - hate, in a complex weave of experience. Official cultural policy sets up goals of its own but the responsibility for their implementation seems many times to lie nowhere. Ignorance characterises the decision-making chain of command which relies far too much on "opinions" and it is these opinions that ensure our survival or condemn us.

85

Life is not comprehensible. What we lack creates an everlasting hunger within us and a silence without. The mind as the place we inhabit leaves the body behind and at a loss. A heavy burden. I organise my external space in order to make room for the work (the search). Together with those who have been infected by my desire, or have quite simply recognised it as their own, I will continue to search for the dance.

86

We are exploring the art of dance and what it offers in our culture. Our first steps involve the setting up of new ways of working. It is my artistic idiom which sets its stamp on E.L.D. And we want to clear some space for others as well. If only the cultural-political will can be turned into action and the grey veil of envy drop from the eyes of those whose opinions are made law. Knowledge is the fundamental requirement for progress as is our capacity to transform experience into action. To find words for the unnameable. It is the nineties we are living and dancing.
We create what we want to experience

Erotic and sensual

Challenges above the ordinary

Pure joy

Anger and agony

Despair

Relieving

Why?

Never mainstream

Blood, sweat, tears and laughter

Everlasting memories

It's not the movement you pick, it's the motivation itself that makes it into dance.

Dance as an intensification of living

Lost in confusion?

A professional touring company

To make the impossible

The incredible you

A gentle cut

You

Beyond the pale

The outmost white

You are so wonderful!

The intangible

Nothing is fixed

No solid ground beneath one's feet

A feeling that attracts both mind and body

Seductively enticing

This demands both will, intelligence and remembrance to approach

Get seduced

Meet with sensual experiences

The intangible that slips

Enjoy!

Rage