

to embody is to put  
into a body an idea or  
spirit, to give a  
concrete form to or to  
express (principles, thoughts  
or intentions) within art,  
action, word combination  
or institutions. Thus an  
embodiment of an idea  
or principle is its  
physical form, realization  
or expression, or the  
incarnation of that idea

## Trilogy for Singular Bodies

Cut In/Fold Out  
In [Brackets]  
No Longer, Not Yet

*Trilogy for Singular Bodies* assembles light designer and photographer Thomas Zamolo, artistic advisor and dramaturge Siegmund Zacharias and choreographer and dancer Anna Pehrsson. *No Longer, Not Yet* adds sound designer Franz Edvard Cedrins and dancer Agnieszka Dlugoszewska to the team.

Anna Pehrsson  
Siegmund Zacharias  
Thomas Zamolo

CUT IN/FOLD OUT  
IN [BRACKETS]  
NO LONGER, NOT YET

ANNA PEHRSSON  
SIEGMAR ZACHARIAS  
THOMAS ZAMOLO

WHAT IS MOVING AND WHAT IS MOVED when we watch dance and when we dance? Can we talk about dance objects, and if so, where do they begin and where do they end? Does a movement object have a natural end? If the dance exceeds the dancer's knowledge and intention, does the dancer become the first audience of the movement? And if they do, what is the temporal difference between the proprioception of the dancer and the perception of the audience? In other words do movement objects create necessary triangulations of attention between dancer, dance and audience?

***How does this triangulation work?***

The question WHAT IS MOVING AND WHAT IS MOVED takes on a complex series of actions. It might seem like the hand touching the coffee cup is the sole actor, but when observed closer, we understand that the cup is also touching the hand as the hand is touching the cup. The cup touching the hand, the hand touching the cup is now a fusion of movement, object and subject. And this fusion certainly involves us as witnesses, as we move with these actions in thought and body, language and sensation.

*Trilogy for Singular Bodies* departs from a solo (*Cut In/Fold Out*, 2016), to a solo with an object (*In [Brackets]*, 2017), to a duet – or perhaps – a solo for a third body (*No Longer, Not Yet*, 2018).

The highlighted 'oneness' of the solo genre creates an interesting friction with our quest for a layered, dynamic and relational self. The three pieces all unfold on an energetic level via intensity, duration and speed as main actors. Here they reshape our idea of "what a body can do", a well-known phrase from Spinoza, making use of the constant sense of transience and 'in-betweenness' that is bodily experience. Practically, the work is formed through the construction of energetic knots, reshaping the idea of weight and gravity by altering directions in the room and through the body.

*Trilogy for Singular Bodies* happen both through the reactivation of certain determined strategies and as they are experienced real time in front of an audience. There is thus an element of unpredictably incorporated in the pieces, supported by the method 'nego-sensation'.

'Nego-sensation' is a collision between sensation and negotiation, which directs the work away from the idea of an *I that expresses itself* to an *I that organises itself*. The soloist consequently dresses up in a body that plays with structure, distinguishing between: being a body, working as a body and observing what a body does.

In order for habits to move, restrictions have to be made; which obviously, slowly come to form themselves as new habits. Yet through the construction of certain obstacles – present in this trilogy as the addition of muscle pressure, the creation of imbalance and by dealing with body posture differently from what is considered efficient and steady – we may stay with the problem in the moment, rather than forming solutions through 'what we already know as beauty'.

"I" am an 'everywhere and nowhere'.

**"I" happen through nerve and flow where the room, the light, the audience and the sound are my body.**

"I" am not one. But-

***...how does this triangulation work?***







**I happen through nerve and flow where the room, the light, the audience and the sound is my body.** When we say dance, do we mean the whole machine of perception? Sometimes we do and other times we are looking only at the human body... your body. If we stay with the dancer's body, for now, then to work on methods that create an overwhelm in parameters (as does your method of 'surfacing') sets up conditions for the dance to partly take over the authorial decisions of the dancer. The movement object produces a body rather than the body producing a movement. In *Cut In/Fold Out* this process was flattened out on a horizontal plane as the entire movement took place on the floor.

***Thus producing spatial vectors of swaying dynamics.***

In this space, it is about our bodies together. How we vibrate in relation to each other and how these frequencies may have us experience what we don't already know. It happens through the execution of a specific scheme, and the reverberations of these actions. **All on different frequencies, in some way, that meet from time to time, producing spatial vectors of swaying dynamics.**

**All on different frequencies, in some way, that meet from time to time,** as we expand the question of agency to all parts of the performance. The light playing the flickering of the retina as it combines colours that are indiscernible. A light that is not 'lighting as scene' but is operating on the nervous system of the audience, works in itself as kinaesthetic machine, or as a light object that develops agency in itself. Just as with the movement of the light we often look for the specificity of the machine for each piece. In *Cut In/Fold Out* we found the kinaesthetic potential of light and movement objects. So what is moved is the soma of the dancer and the audience. Moving between perception and proprioception. ***Moving between representing something to oneself and experiencing.***

The system is active – potent. One could say a constructed instability, which is in itself many. From that locus, the body is dealt with as energetic nets and knots, which reframes body as room and room as body. **Moving this way weight is carried inefficiently and resolved without thinking 'centre'.** ***Moving between representing something to oneself and experiencing.***

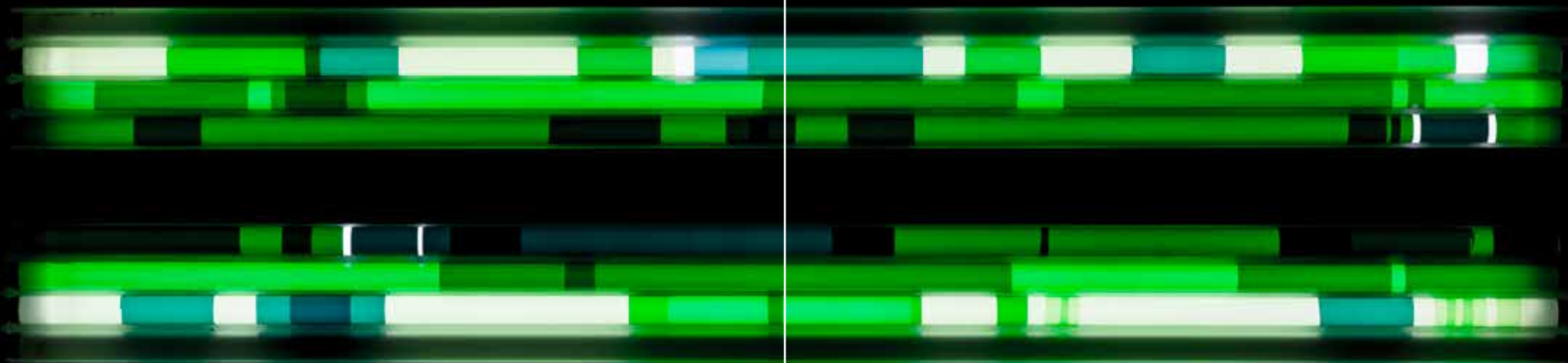
**Moving this way weight is carried inefficiently and resolved without thinking 'centre'.** Instead it creates a state of persistence. Keeping the machine going for the mere interest of observing what it produces. Keeping it going to see what it is to be taken by it. Keeping it going to see how it exhausts. Keeping it going to produce a state of boredom and heightened collective vibration, that doesn't point to a resolution nor a centre, nor a clear direction, but moves in vectors of swaying dynamics, flickering retinae, human bodies responding to the agency of movement objects and light objects. ***Keeping it going to be with it for a while.***

Moving 'the way to move'.

Each piece in the trilogy creates its own technique, or 'strategy for movement', maintaining certain problems to be solved whilst performed. We now longer attempt to erase the gap from A to B which is the base of traditional dance techniques and how dance is yet still taught today. But we work with the problem, "Where do I go now?"

**"I have practiced it, but I am having you watch as I reactivate the question".**

***Keeping it going to be with it for a while.***



**"I have practiced it, but I am having you watch as I reactivate the question"...**, she says as practice-based research and performance become one. These choreographies are practices. They start with a question, a physical interest, a theoretical whim, and we try to figure out the nuts and the bolts of the apparatus of the experiment. *In [Brackets]* invites another type of collaborator into the process. A whole pile of threads, ropes, wire, chains and bits of plastic as a huge entanglement of stuff. It hangs in the room, almost the same size as the human, spreading its loose ends and threads into and across the room. Here I guess, one practice was, exactly what is it to be with another physical object or objects in the space? What are the relations of agency? What is moved and what is moving? Or what has the power to affect and to be affected? ***Depending on how human and other stuff are entangled the room shifts as in a room-wide cat's cradle.***

Things fall out of themselves, dissolve or redirect, rather than lead forward. We are with components of movement that continuously expand and redirect. **We insist on staying with a machinery that carries currents of being. We are floating on it and through it, swimming just beneath the surface.** As in *Cut In/Fold Out*, or through the restriction of an object, as in *In [Brackets]*, ***where depending on how humans and other stuff are entangled, the room shifts as if in a room-wide cat's cradle.***

**We insist on staying with a machinery that carries currents of being, we are floating on it and through it, swimming just beneath the surface.** We is a movement practice that produces different bodies "reversing the down" in relation to the threads, the space and the light that is operating through its own algorithm. Shifting the sight, literally, through the room as threads continue movement and movement continues threads and knots and spaces in between. Agency is not action. Agency is the capacity to have an impact and so there is work to be done to keep the holes. Attending to the holes by letting them be. It produces oblique attention that has more to do with acknowledgement than with focus. ***One thing to learn is letting things be.***

*Cut In/Fold Out* is activated through 'surfacing', which attaches a crawling body to the room, continuously moving around and away from itself. This 'away from itself' is supported by challenging which parts of the body may hold pressure. **Surfacing creates an asymmetry that challenges how we perceive gravity.**

***One thing to learn is letting things be.***

**Surfacing creates an asymmetry that challenges how we perceive gravity.** In the relation to the thread object, the asymmetry lies in who is doing what to whom. But maybe even more important is how things can let each other be and thus develop more presence. Presence in their own rhythms and dynamics. Presence next to each other rather than by tugging at each other. The movement had its own dynamics. So did the tentacular object, as well as the circular light. Letting things be, in order to start observing how they affect each other at different times, sometimes for only a fleeting moment of recognition that otherwise slip passed acknowledgement of each others existence. ***Relation is something to acknowledge, not necessarily to constantly produce.***









With *In [Brackets]*, the netting and knotting is present as a double figure, the now upright dancing body is paralleled by a spread out net object. The relation to levels and layers are here activated through adding pressure in the sole of the feet, scoping this weight upwards just as the weight is released down. **'Reversing the down', continuously knits the body and the room into a shifting mesh.**

***Relation is something to acknowledge, not necessarily to constantly produce.***

**'Reversing the down', continuously knits the body and the room into a shifting mesh.** Here is the mesh again. But while *Cut In/Fold out* deals with a flattened mesh, hardly lifting off the ground as a motor for movement objects, *In [Brackets]* folds the mesh in on itself in different ways, constantly creating proximities and distances of points that sometimes become points of reference to each other. No longer, not yet, the last piece in the trilogy takes its departure from 'Reversing the down' but spins it into something we called 'low practice', a practice of spiralling around a gravitational field between two human bodies. This uncanny becoming is accompanied by a room of vibrating light. Light here is equally sensed as it is seen, making visible and invisible. This solo, for many, creates a hybrid of skin, bones and flesh held, together and moved by a hole that connects them, an energetic field that thrusts them close or afar. ***Together they create another body. A body of an otherwise.***

*No Longer, Not Yet* departs from the idea of the alien in order to rethink the female subject. The piece deals with two bodies twisting, curling, spiralling into and through each other as they are creating constantly changing hybrids. Through light, sound and body, waves are produced that readdress the viewer to engage with the work on a bodily level. You vibrate with us. The circuit is thus further complexified, as directions bend to drop into another winding.

**Momentarily, a third force seems to be present.**

WHAT IS MOVING AND WHAT IS MOVED are so many now.

***Together they create another body. A body of an otherwise.***

**Momentarily, a third force seems to be present.** In the last years this is how the collaboration between Anna, Thomas and myself has developed. We move around an energetic centre that pulls us together and thrusts us apart. We move with, through and around the question WHAT IS MOVING AND WHAT IS MOVED when we dance and when we watch dance?

## Acknowledgements

**Trilogy for Singular Bodies; Cut In/Fold Out** (2016), **In [Brackets]** (2017), and **No Longer, Not Yet** (2018) assembles light designer and photographer Thomas Zamolo (FR/SE), artistic advisor and dramaturge Siegmar Zacharias (DE) and choreographer and dancer Anna Pehrsson (SE). *No Longer, Not Yet* (2018) adds sound designer Franz Edvards Cedrins (SE) and dancer Agnieszka Dlugoszewska (PL/SE) to the team.

The trilogy deviates from the solo genre, in order to rethink it through the symbiotic prerequisites the body may allow for, beyond the subject and the idea of the human as superior to its context.

**Cut In/Fold Out** formulates the body as surface, with foldings, layers and entanglements supported by strategies built on sensation and negotiation. The work unfolds as a continuous ‘surfacing’ where the dancer’s voice is turned into vibration – destabilising room and bodies.

The piece is supported by:

The Swedish Arts Council, The Swedish Art Grants Committee, The Swedish National Touring Company: The Dance Department, DOCH, Weld, Uniarts, BARCO/ A22, Porto

**In [Brackets]** hosts practices of tying, twining, weaving and looping. Considering the body as a circuit of nets and knots, the project attempts to sketch out the compost of fleeting relations between room, audience, dancer and dance. Through a large object, composed of threads and ropes, Anna Pehrsson and collaborators rethink the genre “solo dance” in order to sketch an ecology where the human and the subject are no longer centre.

The piece is coproduced by Weld and supported by:

The Arts Grant Committee, CCAP/C.OFF, and Uniarts

**No Longer, Not Yet**, the last piece in *Trilogy for Singular Bodies*, uses the figure of the ‘alien’ in order to free and renegotiate the bodily structure of the female subject. Using the mantra ‘as if already gone’, dancers Agnieszka Dlugoszewska and Anna Pehrsson propose an interdependent connectivity moving in-between past and future, space and place, human and nonhuman. Refusing to ‘rest in peace’, they float in-between and outside themselves, neither here, nor there, creating symbiotic hybrids.

The piece is supported by:

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Let’s not forget to MOVE IT. With love, Anna Pehrsson

