

UNTHINKABLE OBJECTS  
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I

Consider: to move is to risk falling.  
Suppose in addition that life happens away from equilibrium.

Falling entails a loss of equilibrium. It is other than well-balanced.  
It means crisis.

Loss of equilibrium is a particular moment of disorganization, with the potential to move and activate something that could be considered 'free'. This something has no loyalties, and serves nothing and no one, it is unbound and always an elsewhere and beyond. It is a black hole, and an instant of system failure. It carries no promises, and no meaning. It is a something-nothing.

If loss of equilibrium is the task of a dancer, it risks established norms of conduct and brings them into a state of dissolution. It breaks reproduction and favors redistribution. It reinvents bodies, affects and senses. It evokes change.

'Being other than well-balanced' calls for a critical view on the idea of freedom and the creative industry as a whole. 'Being other than well-balanced' do things differently.

Well-balanced, on the other hand, would mean perfectly inscribed within a system of control. Well-balanced takes part in the spectacles of freedom, travels all over the globe, allied to the idea that we all have the right to write our own movements. Well-balanced strives for more and better, because well-balanced is and must be, governed just 'right'.

Well-balanced is engraved as habit.

The equilibrium that well-balanced favors, is thus an attained, automatic self-regulation. It is carved into the flesh, and is a consent to docility. As a result of acquiescence and learning, habit can be said to be cultural. As automatic it would pass for natural.

Consider: "...there is nothing natural about nature." <sup>1</sup>

Suppose in addition: I am habit.

Calling myself habit means a displacement of the centrality of the mind,<sup>2</sup> and its various supporting ideas such as psyche, interior or consciousness. Instead of thinking depth, I speak of foldings on the corporeal surface. I propose that the subject's corporeality may explain all the effects and facets of subjectivity.

Since there is no 'inner', I must look for an 'in between'.

I suppose that loss of equilibrium is an 'in between'. I consider that, if crisis is the event, transformation is the system in which it happens.

In order to resonate, the echo needs walls. That is, as this 'in between', this fall, this loss of equilibrium is not a given, it needs a striation point, a pre-established plan in order to be set off. Just any movement is not specific enough. Just any movement stays within the grey zone of governed just right. It reinforces habitual patterns instead of challenging them. Just any movement remains incapable

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<sup>1</sup> Law versus habit is a long and thorny discussion. I choose to sweep it over faster than I should, leaving it to others to define. Here is nevertheless a point that might bring some light to the above statement: "Let matter be matter, brains be brains, jellyfish be jellyfish, and culture be nature, in irreducible alterity and infinite connection." Massumi, B: "Parables for the virtual, movement, affect, sensation", Duke University Press, 2002, p.39.

<sup>2</sup> For further elaboration see Grosz, E: "Volatile bodies: Toward a corporeal Feminism", Indiana University Press, 1994 chapter 1.

of breaking the endless reproduction of the same.

Refusing whatever, however, I find myself designing limitations and specificity.

Although dance and choreography are not necessarily connected, I decide to link the two. By doing so, I start within a convention that is familiar to me, in order to destabilize that position. I begin with my role as a dancer, in order to dissolve it into choreography. Certain relations already appear as clear: If choreography is the organization in which loss of equilibrium occurs, the dancer becomes the agent of transformation with the capacity to initiate. The contract says: "to be and to do."

Yet, the dancer is the object of the choreographic plan, and its material.

The contract allows for the dancer to implode material in order to diffuse it into her metabolism and externalize it in form of 'techne'.<sup>3</sup> For a moment in a free fall, a black hole, and an instant of disorganization. Through redistribution, she performs a new body of material, absorbed into the machine, the doing, the skill. But the life that happens to the dancer away from equilibrium, is a potentiality of life, and inseparable from the movement of transformation. It is inorganic, a purely technical life and 'techne' is the non substantial substance of change.<sup>4</sup> The life that happens away from equilibrium is in other words not freedom, but a freed 'thinglyness'.<sup>5</sup>

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<sup>3</sup> Greek for craft and art.

<sup>4</sup> Manchev, B: "The new Arachne, Biopolitics and Techniques of Life", Lecture at Weaving Politics Stockholm 2012.

<sup>5</sup> Lepecki, A: "From (choreo) policed circulation to (choreo) political intensification: dance as critique of freedom" Lecture at Weaving Politics, Stockholm 2012.

The task of the dancer is self-dissolution rather than self-enhancement.

The dancer's function is to 'vessel' choreographic practices. The word vessel shifts the idea of property into something unstable and makes the body and its subject into a host for material that is in passing. In its original meaning it is a container for liquids, or a craft for traveling on water such as a boat. Performing the vessel is linked to a specific way of creating relationships, the dancer will only ascribe to agency through the material she is working with.

As the vessel, the dancer negotiates different body politics, ideas of embodiment and presence. On the whole, the choreographic material becomes a map of confrontation and formulation, a practical bodily analysis creating a network of supporting and opposing strategies.

This is the first sketch on a field of crisis. The first lines on the map of my territory. A possible set-up for choreography, and a choreography activating a loss of equilibrium.

II

### *Loss of equilibrium.*

Düsseldorf, March 5, 2013, 12.01. Erkrather Strasse 70. A woman, North European, white, late thirties, walking. She is on a well-established route back from work and home. After three weeks under variations of grey it happens.

Action: Sun! Beams of light are injected into the volume of flesh.

Düsseldorf, March 5, 2013, 12.01. Erkrather Strasse 70. A woman,

North European, white, late thirties, walking.

Action: Sun!

The whole system of habit and well-established routines fall out into a suspension. Sun. Sun.

The woman, North European, white, late thirties is no longer following the set of familiar associations.

The known routine, the well-worked path from work to home is no longer certain.

All established lines of actions are interrupted. Nothing is working according to schedule. The system is folding in on itself as a knot.

It is in crisis, disconnected, suspended, hypermutable and the next step is impossible to foresee.

It is almost as if the system is looking at itself in hesitation.

*Hold that thought.*

### III

*Loss of equilibrium.*

Düsseldorf, March 5, 2013, 12.03. Erkrather Strasse 70. A woman walking under the German sun. The system is looking at itself in hesitation.

Action: Sensation!<sup>6</sup>

In transition between steps, the woman is drawn into the event.

A suspension breaks the habitual laws of gravity, into what is a 'passing through falling'. A shift in equilibrium, and a registration and resonance of the new. A resonance that takes place between the body's sensory surfaces.

Reconfiguration required: "Sensation is the transformational call-back to feeling of the so-automatic as to be ignored."<sup>7</sup>

Against the backdrop of the German sun, sensation all of a sudden calls habit to system alert in a critical series of events...

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<sup>6</sup> Let's look at sensation from a slightly different angle for a while. Consider art, for example choreography as a composition of parts of materiality becoming sensation. Note however that art is not conditioned by an external observer. It exists anyway. Suppose alongside that sensation is not necessarily bound by a subject experiencing it, but rather is what is broadcasted from the event as a force upon the nervous system of a living being and from these actions back into the world. To some extent we could say that sensation is an in-between subject and object, or rather their zone of indeterminacy. Instead of affecting the body through the brain or through representations, signs, or images it goes right at the nervous system, its cells and organs. Sensation is in-between subject and object and is indissolubly in the two. Let's say then that Deleuze, G. Francis Bacon: The logic of sensation, University of Minnesota Press 2003, p 31: "I become in sensation, and something happens through the sensation, one through the other, one in the other. And at the limit it is the same body that, being both subject and object, gives and receives the sensation. As a spectator I experience the sensation only by entering the painting, by reaching the unity of the sensing and the sensed"

Can I keep you a bit longer? Rethink Proust's "A la recherche du temps perdu". Recognize that its material is not found in memory but in words. Action - Actualization!

Finally, for the sake of clarification, and I continue to borrow from Deleuze, G. Guattari, F: What is Philosophy p168: Sensation can be listed as: Vibration (the simple sensation: rises and falls, more nervous than cerebral), the embrace and the clinch (sensations resonating in each other) and withdrawal, division, and distension.

<sup>7</sup> Massumi, B: "Event Horizon", The Art of the Accident ed J. Brouwer, Dutch Architecture Institute 1998, p 157.

Düsseldorf, March 5, 2013, 12.05. Erkrather Strasse 70. The system is looking at itself in hesitation. A woman, North European, white, in her late thirties, blinded by the light of the sun, steps into the street without seeing tram 12.

Düsseldorf, March 5, 2013, 12.07. Erkrather Strasse 70.

Action: Sensation!

The ultimate crisis: the woman, North European, white, in her late thirties, falls out into the street, crushed.

The gravitational centre has collapsed and the woman, North European, white, late thirties is out of any situation.

Out of, but into: in a no time, no place. Shaken by an irrecoverable event that places the body at its limits. The woman is in a situation that follows no logic.

A black hole.

This is the Deleuzian model of the virtual: every contingency, no matter how big or small is an interval of being, a small death, after which life continues, potential and possibility reengaged.

*Life continues, but something is different.*

#### IV

*On holding that thought.*

As little as loss of equilibrium entails the idea of a subject, the woman, North European, white, late thirties, coinciding with herself, does the idea of falling reveal a trace of what was once there, a certain subject position where the body happens as a signifier. Loss of equilibrium can never be a freeze-frame suspension. There is no such point.

It is surely tempting to compose the 'in between' as a frozen image, *to hold that thought*. Only, we'll have a very cartoon like understanding of movement. *Continuing that thought*, we'll conclude that the experience under the sun has nothing to do with the body of the woman, North European, white, late thirties, corresponding to itself either.

At its best, a body in movement coexists, or happens in correlation with its transition and its own variation.

And yet, I am *holding that thought* here.

Well-balanced is a mirror-vision. It is stilted, static and recapitulating the same. It is partial, but on that one axis, you resemble yourself completely. There. The perfect picture.

(movement)

You look at yourself and you perform your assigned role. You mirror yourself in the eyes of your supporting actor, and they in yours. Wherever you go, there you are again. Resemblance, always. The perfect picture: I/me, and I/you.<sup>8</sup>

(movement)

You see yourself seen. You see them seeing themselves in their recognition of you. Against the black drop of that shared narrative, change is nothing more than a slight distortion consistent with sameness. Life passes as pointillistic poses. Privileged moments stand out clearly, as photographs in a family album. (movement). You go through progress but never change.

Never at any moment do you surpass yourself, fall out of your own shadow, outgrown. Never at any moment do you see yourself as others see you.

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<sup>8</sup> Expression borrowed from Massumi, B: "Parables for the virtual. Movement, affect, sensation", Duke University Press 2002, p. 50.

A movement-vision is a self distancing. Its perspectives lie at the extremities of the possible, where they may be crossed, folded and unfolded, but never bridged. Far away from an identity bound recognition. A movement-vision instantly dissolves the picture of well-balanced. It makes me unrecognizable to myself. Movement-vision is a becoming-other.

Movement-vision is not only incoherent with a mirror-vision. It is incoherent with itself. Instead of bridging this difference by a single narrative line, (well-balanced) we are facing a continuous displacement of the subject, the object and their general relation. A de-objectified movement fuses with a de-subjectified observer. Movement. Self-departure. Loss of equilibrium. This is the opening towards transformation.

We have left the intersubjective world of mirroring yourself in the eyes of the other, and the pointillistic picture of "others/in/the/self". Movement is now a something without loyalties. It is continuously disrupted, unconnected to subject and object, as they from each other.

*You see an elsewhere, as a kind of other without other. You see distance as difference from. At the verge of self and other you see yourself as others see you, as an outside perspective.*

On this axis, movement-vision meets mirror-vision. Fractured, and in movement.

## VI

*The twilight zone 1962. Rodman Edward Sterling. A TV series. Trailer: "There is a fifth dimension beyond that which is known to man. It is a dimension as vast as space and as timeless as infinity. It is the middle ground between light and shadow, between science and superstition, and it lies between the pit of man's fears and at the some of its knowledge. This is the dimension of imagination. What we call- The Twilight Zone".*

## VII

Let's for a moment imagine that we are folding a sheet, but instead of moving from one extremity to find the other, we start from the middle of the sheet.

Let's have a thought fold and unfold in the same manner. We refrain from fixing the sense of the trajectory to any principle of order or concept of succession. As a result, the unfolding thought is linked to a moving transformation that actualizes one of its extremities into its most detached counterparts.

Dr Jekyll is transforming into Mr Hyde.

The shift seems to be happening within an opposition of categories, at a point where the extremities of the apparatus is absorbed into a line of flight, or a subtraction. It is in other words a change where a living being or material object acquires a new form, a 'becoming-other'.

Dr Jekyll is transforming into Mr Hyde. That shift is independent from, and unattached to the thing or entity that changes. That shift is the thing.<sup>9</sup>

The sheet in our hands is not defined by two sides of a repertory. Instead of identifying Dr Jekyll in opposition to Mr Hyde as his state of exception, we start folding at the inflexion point, where the 'Dr Jekyll- becoming- Mr Hyde', and 'Mr Hyde's Dr Jekyllian territory' intersect. We are locating an 'in between' in which all properties are metamorphosed into each other.

On a larger whole, this set up or dispositif organizes a dissolution of things and entities as a foreground for thinking a 'becoming-other'. We however never end up at a point where all ends meet, at a type of meta-other, or the sheet of all sheets. Conversely, change is unbound and without pre-established direction, it is of itself,<sup>10</sup> and without properties.

In the same manner, being must be considered improper without getting attached to a 'hyper-property', and without having the improper made into the property of being. There is no 'inner' substance to form hierarchical differences, these appear due to organization.

Being is unattached from categories, it is life, because, being is power.<sup>11</sup> Deleuze refers here, opposing Nietzsche, to a power that is impersonal and neutral, and not connected to will. As impersonal, this power is an 'in between', an 'and', 'and', strictly coextensive to actualization of the virtual, and the virtualization of the actual.

*Bereit of spells or poisons, you'll notice that if you fold an idea from the middle, its bindings fluctuate with and around this 'and'.*

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<sup>9</sup> Bergson, H: La pensée et le mouvant, Presses Universitaires de France, p.164.

<sup>10</sup> Badiou, A: "Briefings on existence. A short treatise on transitory ontology" transl N Madarasz State University of New York Press 2006.

<sup>11</sup> Ibid.



'and' is a moving gap, a moving as itself, an indiscernible middle of the sheet, between virtualization and actualization, 'and' neither of the two. The middle of the sheet is the movements of two movements linking divergent times. The organization of this 'and' is how being is neutral in Deleuze's thought. Being has the "power to metamorphosize that which present itself as categorial division into an eternal return of the same, a power of affirmatively subtracting itself from the disjunctions that it ceaselessly effectuates."<sup>12</sup>

Being is beyond identity. It is before Dr Jekyll and before Mr Hyde, beyond the difference between the two, but also beyond both time and eternity. You might have noticed that I have started folding the sheet again, and it would certainly seem like beyond would mean the middle.

'and, and' is as follows, already too categorical an imperative, and too easily exhausted a construction. If life is neither a gift, nor a treasure, nor mere survival, it appears as a line of flight, or as a thought where all categories fail. "All life is bare. All life is denudation, divestment, the dissolution of all organs and codes"<sup>13</sup> It has become impossible to "hold that thought", and thus placing it within 'and, or, nor' rather than 'and, and' seems more appropriate.

'and, or nor' is a multidirectional movement, perhaps what a transition site would offer. A transition site - highways, airports, supermarkets for instance, is a non-place, according to Marc Augé and can neither be defined as relational, historical, nor concerned with identity, it is a space for travelers somehow lost in temporary, dynamic flow.<sup>14</sup> A multidirectional 'and, or nor' takes on similar movements, and is continuously regained by placing dissolution where actualization and virtualization are exchanged into one another.

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<sup>12</sup> Badiou, A: "Briefings on existence. A short treatise on transitory ontology"  
transl N Madarasz State University of New York Press 2006.

<sup>13</sup> Ibid.

<sup>14</sup> Augé, M: "Non-places. Introduction to an Anthropology of Supermodernity" 1995, p 77-78.

The thought taken by the middle, is nomad, and it is connected to the neutrality of being and transformation by a consistent exercise of leaving oneself behind.

A nomadic thought thinks through difference rather than recognition.<sup>15</sup>

With this in mind, I perform the vessel.

## VIII

*A body in movement is coinciding with its transition,  
and its own variation.*

Nonetheless, this movement of coexistence neither occurs at a given present moment nor as a passing through positions. As 'other than well-balanced' a body in movement instead unfolds its nonpresent potential to variation. The coexistence of transition and variation is allied with the body's relation to its otherwise and elsewhere to any present moment, its indeterminacy. 'Other than well-balanced' is thus a specific volatility that makes a body never present in position, only ever in passing.

Yet, it seems impossible to accept the idea of 'the body in movement' if we do not also welcome 'the body as movement' that is an incorporeal dimension of the body. At the same time as it is impossible to establish a clear separation between the two, they are indisputably set apart. One could say that movement, the body's potential to vary, coincides with a positioned thing, the body as variety. Which leaves us with passage and position as a formula.

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<sup>15</sup> Deleuze, G: "Difference and Repetition", Continuum International Publishing 2004.

The idea of positioning a *holding of that thought* has however become hard to sustain. The famous Bergsonian analysis of Zeno's paradox puts some light on the discussion.<sup>16</sup> Where Zeno sees a trajectory in space consisting of points, Bergson proposes a non decomposable dynamic unit. It is only after the arrow has reached its target, when it stops, that it is possible to mark its trajectory, if we follow Bergson. Analyzing a movement through points or positions can thus only happen in retrospect, as a working backwards from the movement's end, making each point a logical target and a possible endpoint. According to Bergson, space itself is this type of logical, retrospective construct. As soon as we are thinking space as measurable, and composed of points, staged of positions that objects may occupy, we have sketched a cartoon, a freeze- frame for thought.

Proposing movement as a nondecomposable unit has several implications. The idea favors movement before position and makes position into a movement residue. On a larger scale, it places transformation within a process that happens before coding and signification. Once in this area, the movement of passage will precede construction.

Be that as it may, the proposal of *holding that thought* puts passage in relation to challenge- 'a taking form', something unrestrained on the way to being determinately this or that. A 'taking form' is what the walls are for the echo, a construction that actively back-forms or reshapes passage. A 'taking form' could very easily make us think of the organization of choreography. A 'taking form' is a *holding that thought* in writing.

So, the operation of *holding that thought* offers two different versions of movement residue or position, the actual stopping or positioning, when a continuity

exhausts itself and reaches its target, and the logical stopping that traces the trajectory from end to beginning in a retrospective manner.

*Holding that thought* might to some extent still be a compositional freeze-frame. The logical ordering, however, allows for operations to be inserted along the path so as to, if repeated, capture movement that at its end, can be diverted into a different movement. Within this circuit, we'll have a dynamic unity of reciprocal variation.

Transformation as a retrospective.

#### VIV

A retrospective is an exhibition of your (until now) existing works.

#### X

A retrospective is a re-activation of your (until now) existing works.<sup>17</sup>

#### XI

Action: A retrospective of an event traces the trajectory from end to beginning in a back-forming manner and rehearses it.

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<sup>16</sup> Bergson, H: Matter and Memory, Zone books 2005 p.191-192.

<sup>17</sup> Pehrsson, A. The Swedish Dance History III: "On the occasion of an approaching end as a performer and dancer, I would like to invite interested individuals to perform witnesses and as such exorcists, as I dance my last steps to the sound of the Exorcist, known from the film. You'll be witnessing my receding versatility be driven out, with the urge and brutality that this might give to the frame. Each seizure will exhibit unnatural powers including levitation, contortionism (the known spider walk) and great strength. You'll be confronted with expressive interpretation of some of my highest valued steps, the text I wrote that were not accredited in the program, singing and cello playing. The proposed events will take place at DOCH, Stockholm, starting from December 2012, by appointment. The seances will be filmed and the result edited in a manner as to create, achieve and sustain a kind of dreamlike state below the threshold of awareness. All participants will be given a limited edition box-set of the event including interviews, a DOCH t-shirt and a free ticket to the House of Dance. Please book your séance on the following number: 0046704152383. Anna Pehrsson."

Action: Walk (a bodily state, characterized by mobility)

Action: Sit (another bodily state, radically different from the above, characterized by stasis)

Action: You start from two unbridgeable perspectives. You try to move from one of these perspectives to the other, as if to multiply perspectives on the event. These perspectives are the limitation of the event but not its container.

Action: You repeat it.

Action: You mix it with artifice.

Action: A sort of dramatic suspense.

Action: Eyes closed.

*Action!*

## XII

*"The forest ended with a ditch, I don't know why, and it was in this ditch that I became aware of what happened to me. I suppose it was the fall into the ditch that opened my eyes, for why would they have opened otherwise?"*<sup>18</sup>

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<sup>18</sup> Beckett, S: Three novels, Molloy, Malone dies, The unnameable (Molloy 1947).

## XIII

*The body in movement versus body as movement.*

The blackout of vision is a comma. It is a blind sight.

The closing of the eyes pass vision into the body and through it, to another area, where an involution of relations, the image of these bodies, the passages between them, their combinations, intertwine. What happens here is a negative. What happens here is a body without reference or image.

Here is the space of transformation. Subject and object are dissolved into each other and deducted. Remaining is a measureless gap in and between bodies and things.

It is an event that moves as an *and, or, nor* in relationship to both movement-vision and the blackout of vision. Its time comes to pass, looping between past and future, never a passing present. Always beyond, taking multiple directions and refusing adherence to linearity.

As an *and, or, nor*, the body without image is easily simplified into an optical effect, but there is more to the *and, or, nor*, than what meets the eye...

*...a dimension of flesh (muscular, tactile, visceral).* Or, proprioception:

The woman, North European, white, in her late thirties, action: the touch of the foot inside the shoe.

A body's contact to an object is translated into a muscular memory of relationality. This process is to the skin what movement-vision is to the eyes. Only, its point of compass is the flesh.

In other terms, proprioception, the sensibility proper to the muscles and ligaments is the space that the body without image occupies. It is an operation that draws tactility into the body, pulling the skin's contact with the world into an area between epidermis and viscera. The muscles and ligaments register what the skin internalizes as qualities, and as tactility is folded in, the subject's reactions to these qualities are folded out into a motor response. Here, a double translation of the subject and object into and onto the body appears, at a medium depth where the body is only body, disattached from self and the external.

Action: the touch of the foot inside the shoe is a dimension of the flesh similar to movement-vision. However, the difference is that proprioception registers movement directly and continuously, whereas movement-vision only records movement with its arrest, which is to say form. (movement).

The temporality of the body without image is a comma, a stoppage in empirical time's linearity.

Düsseldorf, March 5, 2013, 12.05. Erkrather Strasse 70. The system is looking at itself in hesitation. A woman, North European, white, in her late thirties, blinded by the light of the sun, steps into the street without seeing tram 12.

The body without image, the comma, opens up to yet another dimension. As the woman, North European, white, in her late thirties, blinded by the light of the sun, steps into the street without seeing tram 12, another type of perception steps into the game; interoception. It is a cellular memory, and it registers excitation assembled by the five senses.

The heart jumps, the lungs of the woman, North European, white, in her late thirties, blinded by the light of the sun, tighten, her stomach turns. Here, sounds, sights or touch are anticipated into a 'half-known', what could be called quality, or perhaps rather 'something belonging to something else', a property.

Just now, on the streets of Düsseldorf, interoception registers intensity. Just now, the action-reaction circuits are broken, and the woman, North European, white, in her late thirties, perceives her being as if it is in a state of suspension.

The woman, North European, white, in her late thirties, action: unable to move, unable to act, unable to think.

*Some would call it the space of passion. It is in between body and intensity.*

What some would call affect.

Affect is a something-nothing yet uncoded, something that lies before recognition. However, as soon as the affect is identified, it becomes extensive, no longer an 'in between' but defined and locked in as an emotion or feeling, and returns back into the action-reaction circuits, and back to a subject-object relation.

Pehrsson, A: "In nothing but lipgloss", 2012

A wipe out: it just sets off.

The mustached man is dancing. He flickers and turns. Makes faces. Touches the walls. Boom boom nothing more. It travels and spreads, like gossip. They ask: "about location".

Someone turns up the volume. Untidy and slightly violent. Only gentle. It is cold, and we bring extra clothes. In fact, there are blankets, a few balls, a christmas tree, scarves, a broom, yoga mats, hangers and Ikea bags.

We sit for a while.

Tss. We start spreading, like millions. We are a giant heap of vermin. A virus. A pack of clothes. Going out of, into, next to, We implode. We attract and extract. Tss. Tss. We are not there for the same reasons. As such we go from left to right. Through the fog-machine and glitter. Boom. Boom.

The next day we drink beer. Smells become apparent. Muscles. Disagreements. Aha-

That which come out of. The mustached man, or his friend, is doing an exorcism. "...unhappy" she says, but comes back chewing gum.

Meat is condensed into flesh. We organize ourselves. It opens at both ends and spits.

They say "that's a viscous tribe, that one" but we remain unnumbered, suburban. We roll out the carpet and make gurgling sounds. Sounds become screams. The mustached man is smelling his crotch.

We start from the corner. A casual mixture of eggs. Vibrating. Floating, with greedy, sweaty fingers. Sticking to floor, walls and carpet. Devouring space with the wisdom of a crowd. Friendly enough to say “sorry”, clever enough to stop before the fruit peels, and the plastic. A blond woman retrieves her glasses. A few, only in underwear.

But then of course, there is tears on the second round. Knots are untied. People come and go. We ask for something, but think the other.

We start from the back.

The curtain is pulled down. It hits our fingers with a slightly metallic sound as Kate Bush starts singing “Wuthering Heights”, the red dress version. Aouch. It must be danced to. It is extravagantly joyous. Touches the roof. Turns back into the corner. Spreads along the floor. Boom boom, nothing more. A lady jokes to the camera, inspecting the props. We blow kisses at her. It is grotesque but not funny. We-

We sit for a while.

This time in silence. Or in veins, blood pulsing. It is snowing heavily outside.

We are very close. Dismembered now, unorganized. Body to breath. Bones to body. Looking at each other. Suddenly the mouth to speak.

The mustached man is upset.

As it draws to and pulls from, it lies on the verge of being pronounced. It takes a path out of the crowd for a second, perhaps to embrace. They do. Lips touch hair, cloth and smells of washing powder. It - cries “Wow, aren’t we the lucky ones”. It takes pleasure, but sustains nothing. In a few minutes only, it has taken a new direction. Lurking away from habit it seems.

But then, in the loudspeakers, the same song repeatedly. The mustached man is showing us his waiting room. Very few are paying any attention. A woman in pink is looking for her butterfly pin.

A man gets to his feet to ask for lipgloss.

## XVI

*A retrospective is a technology of the event.*

The event as reproduced, is different. It is a prolonging of the ‘in between’ in the empirical world. It is an expansion of edges, a work on the margins of when, where, soft and hard. But at the same time, it is a flattening out of the wave as it spreads into a wider area. It is extensive as well as intensive.

“Consider that although change is compatible with repetition, it is nonetheless ontologically prior to sameness.”<sup>19</sup>

## XVII

*‘Holding that thought’ is a logical stopping that goes over a path and cuts it into segments or photographed stills. It is a retrospective. It is a pointillistic ordering which allows for specific strategies and rules to be inserted along the way, in the anticipation of the repetition of a movement, and the possibility that it will come again. ‘Holding that thought’ proposes that if the movement does not reoccur, it can be captured. It comes to a different end. This type of tracing backwards is not only a retrospection and a holding pattern. It is also a production, by feedback, of new movements.*

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<sup>19</sup> Massumi, B: “Parables for the virtual: Movement, Affect, Sensation” Duke University Press 2002.

## XVIII

*The vessel is not a shopping device. But to a certain extent, it could be seen as a bag.*<sup>20</sup>

Blackdrop:

Action: performing the vessel

Action: articulation of two premises:

The woman, North European, white, in her late thirties:

1. I am interested in having to formulate strategies in relationship to other material than my own.

2. I want to deal with choreography that insists on placing the material in crisis of some sort.

The woman, North European, white, in her late thirties.

Action: elaborating:

The first premise is rather open and vague. It includes for now readings, writings, watching, doing, curatorial practices, choreographic practices, and discussions. The second may be cited in the order they were met...

The woman, North European, white, in her late thirties.

Action: listing:

1. Deborah Hay: "I think not"
2. Rachel Tess: "Souvenir"
3. Cristina Caprioli: "Very, very"
4. Paz Rojo: "Lo que sea moviendosé así"

Action!

Action!

( )

I am looking for the relationship between activation and crisis and how these might produce a body out of control.

As strategies become more evident, I extract them from their environment, or choreographic form, into a more volatile and less structured area. Left are four movement objects that relate to, but are different from the choreographies.

*Agency: I take the material through re-dis organization.*

Juxtaposed, and placed next to each other, these objects start to impose their own frictions. At the edges, I look for the 'in between' through various speculative methods, moving back and forth between transformation and retrospective,

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<sup>20</sup> Pehrsson, A: sunday may 19, 15.05, still unpublished.

un-linear thinking and logical stopping, I try to construct an environment that might produce a loss of equilibrium, a freed 'thingyness'. I insist on making it into a daily practice.<sup>21</sup>

## XIX

Stockholm, Fursundsgatan 11, april 7, 2013, 21.23, A woman, North European, white, in her late thirties, action: clarifying.

The idea of 'the body as a vessel' entails a body without prescribed center. It is continuously folded and unfolded through the idea of sensation and flattened out through the body's contact with other bodies which can be things, actions and ideas.

'The observation points' are ideas that are inflicted on the body as a similar net, prolonging and reactivating a specific attention to the body as a part of the space and the space as a part of the body.

Movement is restricted by 'localizing stoppinglike points' and 'producing gaps in connection between this point and the rest of the network, through a release of muscles in that area'.

This is sometimes amplified and sometimes juxtaposed by an idea of 'the body as parts', what I call a moving anatomical image of connection and disconnection. The body is treated as an object that was just found through movement.

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<sup>21</sup> Everybody is on about that practice thing. I am so tired of it. It's like "save the planet" or something. Everybody agrees, but no one cares to define its limitations.

Pehrsson, AMichel de Certeau talks about everyday practices as an ensemble of procedures, which could be seen as schemas of operations and technical manipulations. And - attention attention - that has a relation to discourse and ideology - thank you - two questions arise: What do practices produce? What produces practices? Perhaps these questions should be sufficiently elaborated in a different choreography than this one, but wow- let's admit that no matter how able we are to see through structures and analyze intentions we all the same live out the very conditions that we are critiquing.

These bodies produce 'knots' in the circuit of movement and stopping. 'Knots' are places where one or several points in the body has become a pressure point for the muscles. It is the result of moving and a moving. These knots may be dissolved through enhancing the pressure and breaking it, transported into another part, and diminished, transported into several points and amplified or just dissolved. The knot can cause a loss of equilibrium.

Strategies applied to these bodies are 'reversals', for instance, what draws in space as a straight line becomes bent, stopping points are drawn back to itself as a folding and unfolding surface. Direction is constantly renegotiated.

The gaze is produced through equalizing first layer, but it also works as a destabilizing force, shooting out as to reach a specific body.

*This is the knot. A knot is a stopping that could potentially produce a suspension.*

## XX

Stockholm, March 25, 2013, 21.23. Furusundsgatan 11: The woman, North European, white, late thirties. Action, thinking.

Instead of showing a morphing body, I want to address transformation as becoming. This means locating the edges of each movement unit and observing where the transitional points are. I am looking to expand that moment. It is a work on the margins. On the edges of when, where, soft, and hard.<sup>22</sup>

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<sup>22</sup> Action: thinking. The choreographic plan must issue from an idea of edges, and produce an expansion of the in between, agreed. But, if I am only showing the decision points, how it is different from improvisation? The idea of improvisation reverses the whole set up of being "other than well balanced". It lies dangerously close to subscription to yet another spectacle of freedom in which nothing has actually moved, and the woman, North European, white, late thirties, only perform 'well balanced in loss of equilibrium' - a subjectivity that is governed just right.



Stockholm, March 25, 2013, 21.25. Furusundsgatan 11: The woman, North European, white, late thirties. Action, thinking.

I want to invite the audience to take part of that location. I want to display the negotiation between units, which is the territory of becoming. A work on the margins is a work in another dimension. It is ambiguous. In between shadow and substance, the invisible and visible, choreography sets up a space that loses its gravitational center.

*The twilight zone, 1962. Rodman Edward Sterling. A TV series. Trailer: "... You've just crossed over into - The Twilight Zone."*

## XXI

This project organizes a floating relationship between practice and production. Of learning and unlearning, and between transformation and retrospective.

## XXII

What is then the act of knowing?

Let's think knowledge production constituted as a series of ruptures rather than continuities. Instead of dealing with descriptions, we attempt to reflect what would activate, or perhaps animate the critical consciousness.

*We hold that discussion.* We start again, from the middle, from elsewhere. We insist of 'being other than well-balanced'. We inhabit the stopping as more than an intermediary gap.

*We hold that discussion,* because change is the end of change. As Kafkas character Gregor Samsa very well show us, the final metamorphosis is death. In an attempt to reverse the irreversible, *we hold that thought,* we stay, but we stay differently, as 'other than well-balanced'. We refrain from joining the spectacle of endless circulation. We resist. Unnumbered and suburban. Unafraid to appear ridiculous.

We favor redistribution, we treat ourselves as something dissolved rather than gained. We think the unthinkable as unthinkable objects.

*We hold that thought.* We allow the vibration between two walls to occur. This vibration produces presence, it is an echo, a conversion of distance into intensity. Through a complex net of layers, and with space, lights, costume and public we inhabit the stopping as more than an intermediary gap.

*We hold that discussion* because we understand that 'eventness' does not have to be spontaneous. *We hold that thought* because we create the event as a retrospection. Within this system, it is not about being radically free, because the action is there already as thinking, moving, sun, writing.

*We hold that discussion* because retrospecting the event is the method of choreography.

## XXIII

Stockholm, March 20, 2013, 11.45. Furusundsgatan 11: The woman, North European, white, late thirties, action: writing

( )

Extensive:

The gaze: Narrowing out / narrowing in // Blur vision // Near, mid-range, far // Sweeping

Relationality: Making ruptures in linearity through redirection of attention while doing // Clear cut // Dragging // Stretching to the limit // Unfolding the same // Blank spot-erasures- 'I can not remember what I just did'/ EXIT- moving through shape

Layers: First layer of skin, second: meat // Pressure points: feet, calves, hamstrings // Muscular tension

## XXIV

March 30, 2013:

"November 20, 1923: What incorporeal transformation is expressed by these dates, incorporeal yet attributed to bodies, inserted into them? The independence of the form of expression and the form of content is not the basis for a parallelism between them or a representation of one by the other, but on the contrary a parceling of the two, a manner in which expressions are inserted into contents, in which we ceaselessly jump from one register to another, in which signs are at work in things themselves just as things extend into or are deployed through signs."<sup>23</sup>

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<sup>23</sup> Deleuze, G, Guattari, F: "A Thousand Plateaus", Continuum International Publishing Group 2004, p. 96.

## POSTSCRIPTUM

Discussion

Irit Rogoff asks: "If we agree that we only know what we know how to know, what are the mechanisms by which we might catapult ourselves from one paradigm to another, one beliefsystem to another?"<sup>24</sup>

Brian Massumi answers: "The first rule of thumb if you want to invent or reinvent concepts is simple: don't apply them."<sup>25</sup>

Anna Pehrsson answers: "Great. Thanks for that one."

Anna Pehrsson continues: "Instead of negation as the first principle, let's think of how we can set a system into motion."

Henri Bergson inflicts: "In that case, we must place ourselves at the heat of the matter, among things, without expectations and preconceptions, and through this engagement gradually differentiate articulations between things, and find out the areas in things and events where differences most directly emerge."<sup>26</sup>

Anna Pehrsson says: "Let's think experimentation."

Henri Bergson says: "Let's think intuition."

Anna Pehrsson elaborates: "Well, yes and no. "..... Yes, because I do propose a thinking as folding by the middle, allowing oneself and the systems .....to be taken by the flow.....intuition thought in terms of duration."

"....."

"No, because one of the strategies I find important for this project is what I call systematic betrayal. This operation extracts concepts, ideas about embodiment

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<sup>24</sup> Rogoff, I. "A Pantheon of Disenchantment", Lecture at Weaving Politics, December 2012, Stockholm.

<sup>25</sup> assumi, B: "Parables for the Virtual, Movement, Affect, Sensation", Duke University Press 2002 p.17.

<sup>26</sup> for further elaboration, see Bergson, H: "The Creative Mind", 1946.

and presence for instance, from their usual connections and applies them to other systems. In my opinion, systematic betrayal favors volatility and opens up the system to new alliances.”

Elizabeth Grosz inflicts: “If we take a detour around what you say through Deleuze’s analysis of Bacon’s work, we’ll see that art is the production of meat-sensations as the expression of forces of isolation, deformation and dissipation, in my opinion exactly what Bergson is trying to say.”<sup>27</sup>

Anna Pehrsson says: “Well ok, so failure becomes material.”

Brian Massumi insists: “Before I was interrupted, I meant to state that if you apply a concept or a system of connection between concepts, it is the material you apply it to that undergoes change, much more markedly than do the concepts.”<sup>28</sup>

Anna Pehrsson insists: “Exactly, and I would maintain that although the project is a fairly open system, it does belong to itself, drawing neither a general line, as a system of concepts would, nor a particular, as the material to which a system is applied does.”

“The project engages in a holding of that thought but holds critical thinking rather short”.

“.....”

Anna Pehrsson asks: “What on earth do you mean?”

Deborah Hay answers: “...the tyranny of the coherent being...”  
(She is quoting Beckett)

Anna Pehrsson elaborates: “Crisis couples with critic and criticality, in its greek origin ‘krisis’, as both a turning point and a judgement. However, If critical thinking promises to uncover ‘a hidden’, at the same time as it ferociously holds on to a descriptive and justificatory action plan, it might be very useful, but as a consequence also contradictory to movement and change.”

“In order for crisis to coexist with criticality within the framework of transformation, certain thought patterns need to be dissolved or disorganized.”

Deborah Hay interrupts: “Step up to not knowing.”

Anna Pehrsson elaborates: “..... Or perhaps step up to the unknown? In any case, insisting on the value of nonlinear thinking, Deborah Hay proposes: “What if”... as if to say let’s play it out and see, it might become true. “What if...” holds the possibility that all of it could just be nonsense, and as such, the most valuable of findings. For what is nonsense, if not a specific way of making sense?”

Anna Pehrsson elaborates: “Another strategy can be seen in Cristina Capriolis work. Here, the dancer sets off a falling in the body that is also leakage. It spreads and disrupts the muscular/energy circuits in the body, breaking the material into smaller and smaller increments. This strategy produces an inbetweenness -”

All present, interrupting: “Interference patterns...”

Anna Pehrsson elaborates: “In both examples, crisis and criticality are drawn together as interference patterns somehow pirating along already existing segmentations.”

Irit Rogoff says: “They operate as performative disruptions,<sup>29</sup> but they do not produce themselves as immediate conflicts.”

Deborah Hay inflicts: “Here, gone, here, gone.”

Paz Rojo inflicts: “Always exiting.”

Cristina Caprioli inflicts: “One, one, one, one.”

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<sup>27</sup> Grosz, E: “Chaos, Territory, Art”, Columbia University Press 2008, p.85-86.

<sup>28</sup> Massumi, B: “Parables for the Virtual: Movement, Affect, Sensation”, p17.

<sup>29</sup> What is performance? Oh dear--- another one. Read this: “Perform or else” by Jon McKenzie Routledge 2001.

Anna Pehrsson elaborates: “Interference patterns produce themselves as “and, or nor”, a knowing and unknowing. They get into the pores of outer surfaces of structures, accesses cavities within the structures and weakens units through erosion.”

Irit Rogoff continues: “Smuggling as an embodied criticality.”<sup>30</sup>

Anna Pehrsson smuggling Irit Rogoff: “...”promotes ‘living things out’ in order to access a different mode of inhabitation. It does not rush to conclusion, but permits a remaining with the questions until they form an unpredictable direction. Smuggling produces entities- subjects, objects, and practices that eludes existing categories. As such, smuggling relates to knowledge itself and the demands placed upon it, the structures that hold it, and the rhetorics embedded in it.”

Deborah Hay says: “What if every cell in my body see what my eyes see”.

Anna Pehrsson interrupts: “... a proposal that by construction is vague...”

Anna Pehrsson elaborates: “This phrase nevertheless opens up for a discussion on sensation through various somatic practices present in the field of dance today. Even if not all choreographic practices referred to here are based in somatic work, sensation has a big role to play within the field of breaking habits.”

“.....”

Anna Pehrsson: “....and forming them, but hold on.”

Anna Pehrsson continues: “Consider sensation working as a dissolving force. One of its assets is that it redistributes the relationship between object and subject, by breaking both known structures and making them part of each other. Suppose that sensation is a disconnected self-coinciding, but that it never turns to a construct via essence. It rather works as a self-complication.”

“.....”

Deborah Hay inflicts: “What if how you see, in an area near, midrange and far, is how movement appears without looking for it.”

“.....”

Anna Pehrsson smuggling Brian Massumi: “...Or perhaps rather as a resonance: An echo, for example, cannot occur without a distance between surfaces for the sound to bounce from. But the resonance is not on the walls. It is in the emptiness between them. It fills the emptiness with its complex patterning. That patterning is not a distance from itself. It is immediately its own event.”

Anna Pehrsson smuggling Brian Massumi again: “The event that Massumi proposes here, is activated through a qualitative transformation of distance into a simultaneity of self-relation. More simplified, resonance functions as a converter of distance into intensity.”

“To some extent sensation solves the problem of passage and position sketched out in previous chapters. The resonance between sensory surfaces of the body is a conversion into intensity, but also the conversion of the materiality of the body into an event. At the same time as corporeal and incorporeal dimensions are disseminated into relations, and thus in movement, the self is not a substantive any more.”

Anna Pehrsson insisting: “Another thorny path is the one that puts sensation in relation to perception and memory. Much can be said on the topic of perception. I have avoided any adhesion to psychology throughout this project, insisting that sensation belongs to passage, and the flow of instantaneous experience, whereas perception belongs to strategies of stoppage. Through the same organization, perception is extensive, and sensation is intensive. Where perception allows measurement, sensation is only qualitative. Sensation thus is without properties, and carries only tendency.”

## Study I

Stockholm, March 25, 2013, 22.01. Furusundsgatan 11: The woman, North European, white, late thirties.

Action: Residing with movement objects. They vibrate between object and thing, shape and movement. The proposal of transfor-

mation is primarily placed onto the body. It evolves through decision-making and decision-taking.

## Study II

A sugarcube has a spatial arrangement, a certain form.

However, tackled as such, only difference in degree between the sugar and another thing will be brought out.

A sugarcube also has a duration. A rhythm, a certain way of being in time which may be revealed in the process of its dissolving. Approached from this angle, difference in kind might be disclosed, and perhaps foremost difference from itself.

## Elaboration

Questions referring to subject and object, their relation and delimitation should then be put in terms of time rather than space.<sup>31</sup>

## Dispute

Tristan Garcia proposes: "Being enters the thing, being comes out of it. And a thing is nothing other than the difference between the being that enters and the being that comes out. Thus, the circuit of being is never halted. In the thing, there is never the thing-in-itself. And the thing is never in-itself, but outside itself. Nonetheless, being is not eventually 'pollinated' by vectors: it possesses an objecting halting point."<sup>32</sup>

The thing is according to Garcia, the difference between its various components and its relations with its environment. However, the location of this difference cannot be substance, as that would lead us to something more than the thing. It cannot be absence as a quality either, because the absence of a thing is simultaneous with it, embedded in all which is not it. For instance, the absence of the sculpture of a woman is to be found in the mold that appears as the same time

as it, making withdrawal into an event rather than as something that pertains to an object.

A thing is then almost like a sack. An immaterial one, without thickness. There is that which one puts in the sack, and that which remains outside. A thing is the difference between that which is this thing and that which the thing is, between content and container.

Unity is produced from the outside: "to consider an object, to handle it, to contemplate it, to make it function as an object, is to forbid it temporarily from resolving itself into an infinity of things. It is to give it unity in making it be another thing: a consciousness, a chain of events or reactions, a moment, a structure of belonging to a group."<sup>33</sup>

## Detail

What if we would abolish the distinction between I and it altogether? What if we seize to entertain a split between senses and matter, subject and object?

What if I would give myself as the vessel, a thing that feels taking things that feel?

I am then a thing among things. An object without subject.

As a thing, the vessel indicates participation before identification. It means participating in the material of the image, as well as in the desires and forces it accumulates.

When it comes to the dancer, subjectivity is no longer the site for emancipation, she has moved on to choreography.

## Argument

When Giorgio Agamben refers to the apparatus, it seems to address anything with a capacity to capture or control. Choreography certainly has that capacity. At a closer look, the apparatus however goes beyond a general system of control, to concretely point at 'a thing that commands'. Inscribed in a system where availability is the only limit, 'a thing that commands' adds up to a long list of everything from cellphones, computers to cigarettes. Objects we produced that now are producing us.

It would almost seem like there is a potentiality within objects that forces any kind of property in itself and of it self to run out.

## Shit-chat

"Shining sit-bones! Why can they just not be black?"

Tête-à-tête

I cannot help thinking about that dinner, present is choreographer X and dancer X and their common children. Dancer X starts cutting the spaghetti for the child. Choreographer X:

"What are you doing... Everything has its own shape!"

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30 Rogoff, I. "Smuggling- an embodied criticality" <http://transform.eipcp.net> 08\_2006 p.1

31 Bergson, H: "Matter and memory", Zone Books 2005.

32 Harman, G: "Object Oriented France: The Philosophy of Tristan Garcia", continent 5.1 2012 p. 8.

33 Ibid.

## CREDITS

### Unthinkable objects 2013

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Lights: Thomas Zamolo

Choreography and dance: Anna Pehrsson

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Let's keep moving it-

Anna

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