

For six months during 2013, I took part in an epistolary collaboration with the scholar Astrid von Rosen as a way to begin to define a critical, conceptual and theoretical terrain for an interdisciplinary exploration of the living archive of the free dance group Rubicon. (...) The fifth letter contributed a great deal to the methodological parameters of our collaboration; the local context was introduced, the artistic research methods of Monica Sand, especially her pioneering use of walking, entered into the frame of our correspondence, and another figuration, one that has remained with us, began to find its form: the *shimmering stage*.

– From Marsha Meskimmon's article

In this book the reader will encounter the work conducted during a symposium titled "Dance as Critical Heritage: Archives, Access, Action" arranged in Gothenburg, Sweden, in October 2013. It was an initiative of the Archives cluster within Critical Heritage Studies (CHS) at the University of Gothenburg. The aim of the symposium was to begin forging a critical space, to welcome everyone to start a journey of radically rethinking how and why archived (or non-archived) "ephemeral and intangible" heritage could be theorized and explored.

DANCE AS CRITICAL HERITAGE

Archives, Access, Action

dancing is walking in time...

Symposium Report I
Beginnings

Edited by
Marsha Meskimmon,
Astrid von Rosen,
Monica Sand

writing is drawing with words

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Astrid von Rosen

STAGING COLLABORATION Beginnings

Rubicon, *Vasagatan*, first performance 18 November 1989.
Photo: Lars Persson.

(...) beginning is basically an activity which ultimately implies return and repetition rather than simple linear accomplishment, that beginning and beginning-again are historical whereas origins are divine, that a beginning not only creates but is its own method because it has intention. In short, beginning is *making* or *producing difference*; but (...) difference which is the result of combining the already-familiar with the fertile novelty of human work in language.[1]

– Edward Said

INTRODUCTION

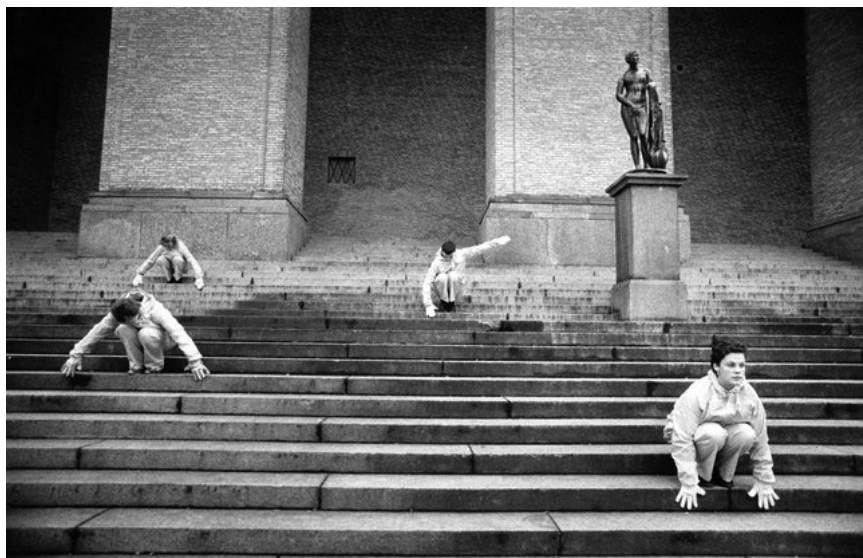
On 28–29 October 2013 a symposium titled “Dance as Critical Heritage: Archives, Access, Action” was arranged in Gothenburg, Sweden. It was an initiative of the Archives cluster within Critical Heritage Studies (CHS) at the University of Gothenburg. To provide a focus for the cluster’s ambitions, *Stadens dansare* (*The City Dancers*), a project of the dance group Rubicon which ran between 1986 and 1989, was chosen as case study. The aim of the symposium was to begin forging a critical space, to welcome everyone to start a journey of radically rethinking how and why archived (or non-archived) “ephemeral and intangible” heritage could be theorized and explored. Expressed another way, the aim was threefold:

- 1) to concretize CHS’s trans-disciplinary and open ambitions on a workable level, [2]
- 2) to focus on a marginalized feature like “local free-dance” in line with Laurajane Smith’s manifesto for the Association of Critical Heritage Studies (ACHS) [3] and
- 3) to start in the local, with real people answering an open invitation and showing up physically, and then, step by step, linking up with international and “global” contexts without losing the “local of the local”. [4]

A dance performance or intervention (or other similar event), as well as the process preceding and following it, is immensely complex and difficult (some would say impossible) to preserve in any archive. [5] Thus, the historiographical junction where themes such as “archive, time, space, identity and narrative” intersect propels critical scrutiny and makes contesting assumptions surface. [6] For the symposium, a set of urgent questions formulated by Diana Taylor served to spark the beginning of a collaborative and explorative process:



Walkshop led by Monica Sand, 29 October 2013, during the symposium "Dance as Critical Heritage: Archives, Access, Action". Photo: Linda Sternö.



Rubicon, *Götaplatsens trappor*, first performance 22 November 1986. Photo: Elisabeth Ohlson Wallin.

What is at risk politically when thinking about embodied knowledge and performance as ephemeral, as that which disappears? Whose memories "disappear" if only archival knowledge is valorized and granted permanence? Should we simply expand our notion of the archive to house the mnemonic and gestural practices and specialized knowledge transmitted live? Or get beyond the confines of the archive?[7]

Indeed, one can wonder what happens if we fail to acknowledge the challenges posed by the so-called ephemeral heritage and its traces. A statement by Amelia Jones provides an active response to the challenges brought up by Taylor:

The point here is to allow ourselves to be moved, and if ever so slightly, *changed* by the work we "relationally" engage. The point is to activate and *become activated* by the traces of past performative works, all the while retaining an awareness of how these processes of activation are occurring.[8]

The planning of the symposium was guided by the assumption that exchange between text-based theory and artistic research is a key area for the development of critical cultural heritage studies. (In resonance with the symposium theme, expressions like performance, music, dance and so forth cannot wholly be reduced to a text.) [9] Equally important was to engage practitioners, both pioneering and second- and third-generation dancers/choreographers/artists in the development of the project. All in all 30 participants took part in the symposium, and you will find their names and short biographies at the end of the publication.

APPROACHING RUBICON

Inaugurated in 1978 by the three choreographers Eva Ingemarsson, Gun Lund, and Gunilla Witt, Rubicon was the first non-institutional dance group outside Stockholm to receive funding from the Swedish Arts Council. [10] The name Rubicon can be associated with the river crossed by Caesar, 45 BC, and as the label of a dance group it might indicate that the “dice is cast” and that a point of no return has been passed. Calling oneself a choreographer and forming a dance group was no easy matter at the time. At first Rubicon performed mainly for children, in Gothenburg and on tours in the region, but in the mid-1980s they began performing outdoors in the city. A strong factor contributing to the change was the group’s experience of Pina Bausch’s dance theatre performance in Stockholm in 1984. On the train back to Gothenburg, Rubicon’s choreographers decided to explore “what dance really is”. Hence, they began simply walking in a studio. They continued walking for ten months (during the day, with a lunch break to talk to the person providing the studio). Only gradually did they add more movements, all of them basic, coming from everyday practices. This was far from the vocabulary of classical ballet training, and through the process of walking a new dance pattern was traced into their bodies, step by step. In most of their outdoor performances, the dancers would wear yellow rainwear, actually the same type of outfit as the outdoor workers employed by the city wore (at that time). This choice of costume reflects the fact that it often rains in Gothenburg; and, of course, yellow is a colour that hits the eye, especially when set in motion through choreographic interventions. Step by step, the dancers in yellow made various city spaces their stage, through a *nomadic* (their own choice of word) approach. A large and new audience thus had the possibility to more or less spontaneously encounter what was called “modern dance” (again Rubicon’s expression) in unexpected settings.

Rubicon was clearly part of a larger trend, with artists working across genre borders, questioning traditional institutions, and appropriating new environments. The group’s strategies and modes of expression also resonated strongly with international feminist and political movements. None of this should detract from Rubicon’s uniqueness at the local level. Notably, the three choreographers challenged the prevailing order of Gothenburg’s art scene and managed to change it in somewhat lasting ways. Although their own indoor venue for dance and opera, Unga Atalante (later Atalante), opened in February 1987, the group continued to explore outdoor or ambiguous in-between spaces. Moreover, the choreographers also pursued independent work, eventually leading to their having strong individual careers. In 1998 Rubicon ceased to exist as a group.

In the historiography of dance, art and culture in Gothenburg in the 1980s, Rubicon’s contribution, with few exceptions, is almost invisible. [11] Thus, the group can be considered an evocative example of how women’s art and corporeal forms of expression to a large extent – even today – are “ghosted”, that is, excluded, passed over, and written out of (academic) history. [12] In the case of Rubicon this becomes particularly evident, considering the group’s active as well as successful presence on the expanded art scene during the 1980s.

“Rubicon” is not only a physical or metaphorical river to be crossed by ancient or contemporary “warriors”. The “historical dance river” is also a powerful structure, and a researcher’s strategy might well be to “enter through the ellipses” (see Meskimmon’s contribution), change perspective and choose to become immersed. Instead of quickly and safely passing over the river, and over the local dance history (which is traversed by the trans-national), we might submerge ourselves and drift away with the hitherto unknown. [13] Not forever, but long enough. When pondering on the fragments of a corporeally coded, open

and border-crossing art history it seems reasonable to argue that an exploration of Rubicon's project *Stadens dansare* can offer new insights into the dynamic relations between art, urban space, memory, archive (bodily, digitized, hybrid and other), and historiography. Rubicon's interventions in the city cannot be repeated today (exactly as they were performed), but we can learn from history and respond critically in a dynamic relation to it.

In developing the project on Rubicon, it has been, and still is important to use the word "dance". The members of Rubicon were trained as dancers and called themselves dancers and/or choreographers. It is a matter of ethics as well as scholarly integrity to acknowledge the professional aspect of their history. [14] This does not mean that other perspectives are not welcome and needed. They are, and indeed the project wishes to open up a vast trans-disciplinary junction, allowing for a plurality of perspectives to interact – dance – on, in and through the collaborative research stage.

THE SYMPOSIUM

Early in 2013 two guest researchers were invited to work within the Archives cluster: art historian and theoretician Marsha Meskimmon, from Loughborough University, United Kingdom, and Monica Sand, artist, PhD in architecture and researcher, from the Swedish Centre for Architecture and Design, in Stockholm. It was decided that a combination of collaborative, corporeal, and theoretically firmly grounded activities should be developed in relation to the idea of dance as critical heritage. The planning for the symposium started early in the process, and it was decided that a standard "conference paper structure" should be avoided, in order to foster more unpredictable occurrences. [15]

The symposium opened with a screening of images from Rubicon's interventions in the city, followed by a performative staging where



A staged conversation with Marsha Meskimmon and Astrid von Rosen, 28 October 2013, during the symposium "Dance as Critical Heritage: Archives, Access, Action". Photo: Karin Ekberg.



Rubicon, *Bro till bro*, 4 June 1987. Photo: Stig Albansson.

Meskimmon and I shared our ideas about a collaborative stage. This built to a large extent on a joint writing project, in itself a productive method, forming part of Meskimmon's work as a guest researcher. At one moment I chose to "drift away", lying down on the floor, surrounded by feet, legs, words and images, as a way of problematizing the relation between academia, archive, and corporeally anchored forms of artistic expression. In her article for this publication Meskimmon carefully brings our letters back into circulation, thus addressing issues concerning a corporeally conscious, critical and creative collaboration through feminist methodology and women's art histories. My response to the challenge of the Rubicon archives (material, digitized, visual, corporeal, and hybrid), by way of actually staging them in order to produce scholarly text, will be presented in forthcoming texts. During the afternoon we worked in three groups, chaired by Meskimmon, Sand, and me. The participants had been asked to provide a ten-minute presentation with free-flowing speech and corporeal expression, without power-point or other overtly technical device. The choreographers Eva Ingemarsson and Gun Lund and their collaboration partners were present, and Gunilla Witt, though unfortunately sick, sent her love, saying that she was supportive of the project.

From the wide range of ideas for exploring Rubicon's interventions generated by the symposium participants, a few themes emerged as particularly relevant for further investigation:

- Processes of re-enactment engaging "traditional" archival materials, as well as the bodily archives of the dancers/performers who participated in Rubicon's work.
- Activations of urban space as a way of staging the archive and exploring art's critical potential.
- Artistic responses, taking the city spaces,

the archives and artistic practice as their starting point.

- Political and economic contexts across (at least) three generations of artists – how the artists influenced and were influenced by the contexts.
- Memories of people who encountered Rubicon's interventions in the city (both spontaneous audience members as well as those well acquainted with the group).
- International connections and intertexts in various registers, such as critical archival research, and feminist theoretical stances, as well as more direct impact from the art and dance world.
- Trans-disciplinary theoretical and methodological development, focusing on archive, activism, artistic practice, and historiography.

The sometimes stultifying activity of sitting still in a seminar room was challenged and transformed on the second day of the symposium when we participated in a *walkshop* outdoors with Sand. Herself a pioneer in the field of artistic research, Sand brought walking onto the collaborative stage. Today, walking is a concept applied by many scholars from diverging subjects worldwide. While the method is understood and applied in very different ways and for different purposes, Sand inventively combines practice and metaphor. In her contribution to the publication she explores how places chosen by Rubicon can be activated through walking, place-writing and resonance. Her argumentation builds to a large extent on the complex and metaphorical use of Swedish words, and hence it is published in its original language.

Having taken part in Sand's workshop myself, I live with the experience of possessing a vital knowledge that was created on a multi-sensorial level, and that is not quite transferable to written text. Moreover, in its coming into a more manifest existence (less ghostly) this knowledge shimmered between participants, public spaces and multiple histories across time and space. This collective, shared shimmer of taking and making space in history provides a critical stance, and opens up for a future polymorphous archive involving a plurality of voices and actions.

After the symposium the participants were asked to provide responses in the form of short texts, or creations in another medium of their choice, within a two month period. It was considered important to preserve the rather free and open (albeit demanding) space created during the two days in October, and consequently to allow a variety of forms of expression in this publication. The contributions have been published without further editing or proofreading, to preserve their spontaneity and personal voice. This is important, as it marks the beginning of a project in motion, as well as manifests the presence of different individuals' knowledge, perspectives and bodies on the shared stage of the publication.

Filmmaker Linda Sternö, Academy Valand, Gothenburg University, arranged for the entire symposium to be documented. This constitutes the beginning of a growing archive, now accessible on Vimeo to the members of the project. The archive facilitates sharing across geographical and other borders, and provides important material for further analyses. Even if there will always be discussions about the problems and limitations of documentation and archiving, in this particular case I would argue for its explicit usefulness in the process of creating a project on a subject where very little scholarly work has been conducted. The decision to document, the act of doing so, and the newly produced traces constitute the beginning of the critical archive. As a result, it is pregnant with the capacity to set history in motion.

"DANCERLY" BEGINNINGS

The symposium was replete with beginnings, or places to start, with history, or many histories. In the words of Edward Said, quoted at the very beginning of this article, and repeated here:

(...) beginning is basically an activity which ultimately implies return and repetition rather than simple linear accomplishment, that beginning and beginning-again are historical whereas origins are divine, that a beginning not only creates but is its own method because it has intention. In short, beginning is *making* or *producing difference*; but (...) difference which is the result of combining the already-familiar with the fertile novelty of human work in language.[16]

The past beginning, when Rubicon started their project, is set in motion when the archives become activated. It begins again, in transition. As researchers we are invited – whether we like it or not – to move with the archive, in its multiple figurations. This quest for a dynamic relation with traces invites an *exchange*, in the true sense of the term. [17] An exchange surpasses a meeting or a conflict, and might also be threatening, because it demands change of the parties involved. [18] It was precisely this issue that the symposium wished to address and stage, in a rather free and unorthodox way.

A dynamic and *ethically* informed cross-disciplinary collaborative stage for research on (in this case non-institutional) dance is not easily established, and it is also notoriously difficult to account for what actually takes place and is created there. [19] This has to do with ontology: the stage only exists when people are using it together, searching for a truth in motion, beginning and beginning-

again, exchanging knowledge, in and through difference. Such a hybrid, dynamic and *essayistic* endeavour owes as much to Montaigne's dialogic self-trying-out as to the oeuvre of Hélène Cixous. Here follows a brief excerpt from Jacques Derrida's careful close reading of the critical impact of Cixous' work, which might open the door to a truly transformative twilight space.

I know of no more impressive and admirable example in the world of this kind of complicity, Hélène Cixous's indefatigable and unique translation of the infinite world, of all possible worlds of the nocturnal dream, into the incomparable vigilance of one of the most calculating of diurnal writings.[20]

The process of such an impossible-possible *dreaming-waking* translation and creation resembles what I would like to suggest is key to collaborative work on a shared research stage. There never was and never will be any single stable theory to rely on, or solid truth to uncover; instead one has to engage in an ongoing weaving of dreamlike and more obviously calculating, diurnal, and properly material dimensions.

On the collaborative stage we "assay", we weigh, balance, carry, drag, dismiss, and move with a multitude of components in a twilight space, where we do not yet know the answers and where oppositions between body and knowledge are suspended. This practice might, according to Meskimmon, be theorized in terms of "meaningful play", as exemplified in the video work *So* by the artistic constellation Humhyphenhum. [21] In *So* we see two hands intensely engaged in drawing in charcoal on a white paper, placed on the floor. The artists engaged in drawing do not know what will happen next, and indeed they "weigh" and play on the surface, until it turns nearly black. It is becoming night, becoming dream-space.

Even if practitioners and professional academics on the stage are supposed to possess certain knowledge they must be able – if only provisionally – to enter into a state of *exile*. Here exile functions as a theoretically informed direction sensor. As such, it seeks neither to parasitize others' brutally imposed exilic experiences, such as being deprived of home and language, nor to repeat into permanence the exilic positions of several local dancers. What is proposed here is a *critical exile*, in line with Julia Kristeva's thinking:

How can one avoid sinking into the mire of common sense, if not by becoming a stranger to one's own country, language, sex and identity? Writing is impossible without some kind of exile.[22]

We need to separate ourselves from what we think we know, from the structures telling us to sit still, and from the fixed historical frameworks that exclude dance and corporeal knowledge. A respectful, yet productive, distance has to be established, so that different perspectives can move on the research stage. There will inevitably be many stories, and hopefully they can form a rich web, a moving and living fabric woven along with the articulation and working through of history.

In the project we wish to work *with* (for me this always also means working against, and in relation to) a "dancerly" (manifest and metaphorical) approach. And here I will stop for the time being, leaving the last word to Isa Wortelkamp, who expresses what a "dancerly study" brings onto the stage, as well as the critical potential of dance and embodied knowledge:

Dance – fleeting movement through space and time – destabilises the ground on which knowledge stands, it undermines and disturbs, resists

attempts to make it stand still. In this sense it performs a *subversive* movement. Dance circumvents the strategies of an academics that attempts to make its movements legible, via an observable and objectifiable system, and, through this legibility, repeatable.[23]

Thus, the collaborative stage is understood as a living, shifting fabric, always beginning, and always in the process of becoming. [24] Through this sometimes uncomfortable and insecure, and sometimes wonderfully flowing dance, real questions can be asked, heard, and worked through, if people care.

NOTES

1. Said, *Beginnings* (1985), xvii. In relation to the issues addressed in this article, it is important to acknowledge the feminist context where (a slightly different version of) the quotation was initially spotted: de Zegher, "Introduction: Inside the Visible" (1996), 23.
2. Critical Heritage Studies, University of Gothenburg.
3. Smith, "Association of Critical Heritage Studies: Manifesto".
4. For a critical discussion on the "global" versus the "new locals" and the "old locals", see Merkin, "Liverpool" (2013), 91–103.
5. A recently published anthology treating these matters from a fruitful interdisciplinary perspective is Borggreen and Gade's *Performing Archives* (2013). For a sharp and constructive discussion of what I would call disciplinary blindness, "When 'Everything Counts'" (Jackson, 2010) might serve as an eye opener.
6. The historiographical themes suggested here are presented in Postlewait and Canning's "Representing the Past" (2010).
7. Taylor, *The Archive and the Repertoire* (2003), 36.
8. Jones, "Unpredictable Temporalities" (2013), 68.
9. A more elaborate theoretical discussion connected to this stance can be found in Meskimmon, "Practice as Thinking" (2003).
10. This section of the article builds on the materials in Scenarkivet.se, interviews with Ingermarsson and Lund, as well as flysheets such as "4 koreografer i Göteborg" and "Dansgruppen Rubicon".
11. In Sörenson's "Danskonsten på egna ben" (2007: 397), Rubicon's choreographers serve as examples of dance outside Stockholm. In "Postmodernism Never Stopped at Gothenburg" Werner mentions Atalante, the venue inaugurated by Rubicon in 1987, as "an important genre-crossing venue" (2010: 39). Even if Rubicon's outdoor interventions are not directly addressed, this publication has an open approach, and represents an interesting take on the "local", in relation to the "national" that is valid for this project. If we leave aside the scholarly publications, the beginnings of a documentation of Rubicon's story can be found in Skånberg, "Grundarna av Göteborgs fria dansliv" (2012). The opening page of the online database Scenarkivet.se, where some archival material on Rubicon can be accessed, reads as follows: "scenarkivet.se – vi skriver historia!" ("the stage-archive.se – we write history!"). The phrase can be interpreted as a beginning of sorts, and it also raises questions on what "writing history" can mean that most certainly will be addressed in the future.
12. On "ghosting", see Derrida, *Specters of Marx* (1994).
13. This "beginnerly drifting" is explored in more detail in von Rosen, "Ambulare" (2014).
14. For an inspiring example of a research project where professional dancers and theoreticians worked together, see Foutlier and Roos, eds, *Material of Movement and Thought* (2013).
15. Thanks to a grant from The Carina Ari Memorial Foundation, and additional support from the Department of Cultural Sciences (KUV), I was able to start conducting research that could link up to the CHS initiative. Furthermore, this generated interest within the Department of Cultural Sciences, for example taking the form of seminars within the research profile Dance and Music Cultures. A seminar held 30 May 2013 provided useful insights and served as a model for the symposium in October. Musicologist Thomas Bossius was unable to take part in the symposium, but I am

thankful to him for contributing valuable personal memories about becoming part of a "spontaneous Rubicon audience", and about the special "affective space" (my expression) that was created by Rubicon's presence (also shimmering when they were not visible) in the city. I have found this introduction to affect theory useful: Seigworth and Gregg, "An Inventory of Shimmers" (2010).

16. See note 1.
17. My understanding of "exchange" comes from psychoanalytic theory. See Evans, *An Introductory Dictionary of Lacanian Psychoanalysis* (2005), 212. The exchange continues when work is conducted with the filmed sequences of the symposium, see Sternö, Ekberg and Göransson, "Dance as Critical Heritage" (2013).
18. This creative art work is definitely worth visiting: *Exchange* (2007) by Humhyphenhum.
19. Evans, *An Introductory Dictionary of Lacanian Psychoanalysis* (2005), 57. A psychoanalytically grounded ethics acknowledges other aspects of the process than the (seemingly) controlled, distanced, and safe ones.
20. Derrida, *Geneses, Genealogies, Genres, and Genius* (2006), 23, and Derrida, *Genèses, genealogies, genres et la genie* (2003), 33. See also Roms, "Archiving Legacies", 48.
21. So (2008), by Humhyphenhum.
22. Kristeva, "A New Type of Intellectual" (1986), 298.
23. Wortelkamp, "The need for the dancery study of dance" (2006), 87.
24. The expression "dancery" can be found in Wortelkamp, "The need for the dancery study of dance" (2006), 87. My way of using "dancery" also has roots in Barthes, *The pleasure of the text* (1975), and his discussion of a "writerly" and a "readerly" approach, as well as how this way of thinking is applied in Dormor, "Matrixiating knowledge" (2013).

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I thank Stig Albansson, Karin Ekberg, Elisabeth Ohlson Wallin, Lars Persson, and Linda Sternö for their kind permission to reproduce the photographs.

Marsha Meskimmon



Juxtaposing Götaplatsens trappor. Montage by Marsha Meskimmon, merging her own photo from October 2013 with Elisabeth Ohlson Wallin's photo from November 1986.

**EPISTOLARY
ESSAYS, EXILIC
EMERGENCE
AND EPHEMERAL
ELLIPSES ...**
Some Tentative Steps
Toward the Creation
of a Shimmering
Stage for Critical,
Corporeal,
Collaboration

However, unlike most theoretical positions, it [critical feminist aesthetics] does not have a prior programme, a definition of its content, a list of fixed strategies or features – it risks its own changing status as “theory” in negotiation with “practice”. Refusing to predetermine a set of rules for the application of a critical formula to works of art, does not imply that there are no guiding insights and ideas operating in thinking feminist aesthetics against the grain.[1]

– Marsha Meskimmon

Knowledge is an activity; it is a *practice* and not a contemplative reflection.[2]

– Elisabeth Grosz

For six months during 2013, I took part in an epistolary collaboration with the scholar Astrid von Rosen as a way to begin to define a critical, conceptual and theoretical terrain for an interdisciplinary exploration of the living archive of the free dance group Rubicon. Elements of our exchange subsequently became a jointly-performed paper used to open the first seminar of the “Dance as Critical Heritage. Archives, Access, Action” project within the priority research area of Critical Heritage Studies at the University of Gothenburg. In what follows, I will elaborate upon the spirit of our exchange, its traces in written letters, and the aftermath of the performed seminar dialogue as the starting point, or a figurative beginning, within an emergent and corporeal methodology, a methodology that combines becoming and shimmering within an embodied, engaged essay-making.

ENTRÉE, PART I: RULES OF ENGAGEMENT

We began our epistolary exchange with a shared discussion of “rules”: rules for an aleatory game. In the end, we agreed four:

- 1) There would be six letters exchanged between March and September 2013 – one per month – with Astrid beginning the exchange and I completing it;
- 2) The letters were to be both generative and responsive – they proposed ideas, but they did so in relation to those of the correspondent;
- 3) The style of writing was considered carefully; and here it is best to quote Astrid directly, as her statement was key to our *essay-ing*:

We are allowed to use personal – even private – corporeal, material expressions in the text. Well aware that this is a contested, difficult, insecure area, I have to say that I strongly believe that such an essayistic, “passionate”

way of writing can be productive in the scientific endeavor we are moving towards. (...) In the text below wherein my first question or floating point of discussion is formulated, the aim is to be honest and sensible towards the strong, yet sometimes hard to pin down features and sensations that this collaborative writing project brings forth. [Letter to Marsha, 31 March 2013]

4) We agreed to maintain a relationship to the “local context” of our research project, the archival material, built environment, dance artists, and others who formed part of the free dance movement in Gothenburg in the 1980s.

Rehearsing our rules of engagement here is not a mere conceit; the manner in which one proceeds to gather, evaluate and articulate research material is of paramount importance to the outcomes that emerge. As Elizabeth Grosz so eloquently put it: “Knowledge is an activity; it is a *practice* and not a contemplative reflection”. [3] In our research project – centred on dance, archives and critical heritage – we are the heirs to this legacy of feminist thinking and we seek to engender responsible, situated knowledges articulated through embodied encounters *within* the world. Our trajectory runs counter to conventional definitions of intellectual “objectivity”, where these are premised upon transcendent and omniscient subjects producing knowledge from *outside* the frame. We are seeking, by contrast, to explore the co-location and co-production of the *frame*, the *framer* and the *framed* as these emerge in mutuality and dialogue in the activity of knowledge-production.

Our first rule – to maintain a written correspondence over a specified time period – acted as one such “frame” for the work. The “rule-as-frame” was created dialogically, rendered in the space of our collaboration and formed as part of the evolution of

our ideas, but it was *not* taken as a truth or universal measure or goal. We mobilized letter-writing as a formal convention through which to explore conversation and the collaborative creation of ideas, but our epistolary exchange was never an end in itself, rather it was a *knowledge practice* or one possible *means* by which to pursue our enquiry.

In a number of ways, it was apt and worked very well. Correspondence by letters is at once a formal structure in European cultural life *and* an interpersonal, affective form of communication. This multivalence enabled us to move easily between academic critique and passionate engagement, both in tone and content, within our letters. This was a marked feature of our correspondence from the very start, as per the following passages from the very first exchange:

Notes on the Exile, from 26–28 March 2013

Dear Marsha,
Sunshine, I am walking in sunshine, on my way to Amsterdam and yet another conference. I walk in the sunshine, it is very cold, and very sunny, and I have this immense feeling of pregnancy. Hallucinatory no doubt, but at the same time very real. The thought is so strong, the thought of giving birth to a question, to a question about exile in the form of passages in a letter. H  l  ne Cixous and her writings come to my mind; not only do they legitimize such a voluptuous feeling, their joyous powerful language also nourish it, move with it, carry it.
(...) Marsha, you and I met in an exiled situation and somehow I find that memory immensely valuable. It was in the autumn 2011 that you came to the University of

Gothenburg, as a guest researcher, and spoke about your work, your writing *with* art, about precariousness, about art as an active participant in a critical dialogue, about creating concepts, about the researcher not being a parasite in relation to art. It was a darkish seminar room (or several similar rooms), a few people were sitting there, listening to you, trying to think, and probably struggling to come up with qualified questions in your language. The situation was rather odd, challenging, and for me it brought with it the possibility of asking real questions. That is insecure questions you do not have the answer to. One has to endure the pain of not-knowing, of losing one's expert position, of getting lost, of giving in to anxiety and working it through from there. [Letter to Marsha, 31 March 2013]

01-03.05.13 Taking My Turn on the Exile's Floor

Dear Astrid,
Your opening letter is beautiful – I marvel at the fact that you can conduct such eloquent correspondence in a language that is not your first. Your letter is replete with movement and is moving to read; it traces you and your ideas across time and space and renders them as a choreographic drawing. Perhaps it is this drawing that will begin to describe a new mode of dance research where the gestural articulation of the concepts will match more effectively the historical and material qualities of a fragmentary and homeless archive.

Indeed, while the conditions of your movement may well be described as exilic in many senses, the resultant expression of the process of emplacement that you facilitate does not, to me, speak of the pain, loss or trauma of exile. It is, paradoxically, heartening to read of you "dragging" (a word which shares a Germanic root with "drawing") your research and the traces of these past dancers to so many places in which this work does take root, finds a place. And I begin to think that this place is described by movement and change rather than by static borders, by the choreographed encounters between fellow travellers prepared to have questions posed which push them beyond their familiar boundaries and ask them to respond, intellectually and affectively, to this unfamiliar material.

(...) You say that we met in an "exiled situation" and I would agree, with the caveat that we were able to effect and accept, as potentially productive, our exile. While I was in Gothenburg I experienced the exile of language that you describe in your letter acutely; but it was not because I was obliged to speak in another tongue, but because I was always embarrassed by the fact that I could not. The invitation to me to come to Gothenburg was doubly generous – my hosts adopted *my* language to communicate with me and I could not extend this generosity in return. My voice became a source of a sense of dominating others in my ignorance, which is the antithesis of the hopeful directions of my work, where etymology and close-reading are key to my attempts to

develop feminist figurations that enable communication across differences. So I was exiled in language, but in a very unexpected way. [Letter to Astrid, 1 May 2013]

ENTRÉE, PART II: E-WORDS

Our correspondence quickly became a method by which we could engender ideas in and through dialogue, rather than in a state of academic isolation. It was important to us to develop a dialogic method precisely because the ephemeral archive upon which this critical heritage studies project is focused was itself formed through collective gestures and actions – indeed, it might be argued to have manifested a collaborative agency in the city through dance – and our project seeks to re-animate this archive in the present through multi- and interdisciplinary research, much of which is conducted collaboratively. For us, collaborative research and dialogue is at the heart of the project and our methods unfold in resonant recognition of the significance of the body, of “corporeal theory”, and of affective economies of meaning.

It is not surprising that our beginning-in-method, opened with the figure of the exile.

There is no institutional platform, no home, for research on/with dance and dance history at the University of Gothenburg. And there are hardly any scientifically valid texts written on the dance histories of the city. ...In other words local dance research is *exiled*, it lives in “the experience to be without a place”, to use a clinical definition from French psychoanalyst Fethi Benslama.[4]

This is the reason why I keep moving with my research, dragging it, carrying it between conferences. It has been immensely productive to do this, because it has given me, the equally exiled researcher, a sense of having a place: no matter how far I move geographically, the experience of a place is still there. Fragile, imperfect, of course, but such a place is still a place. ...So, I live in this constant ... movement, I even write in it, or with it. [Letter to Marsha, 31 March 2013]

The movement you trace with your eloquent words seems to me a wandering line, a form of ebb and flow that inscribes the shore in arcs and eddies before moving on to draw again. Between each wandering movement is a pause ... a charged moment in-between that holds the promise of the next inscription. Tracing with the ellipsis (...) an elliptical return, I find myself thinking about letters written in exile. Even a preliminary search reveals just how prominent a mode of writing this is – for centuries, exiles have sought to communicate through letters and here we connect with the traces of the past, the archive, in our project. The new is not invented from nothing, but from the material remains in which we are always, already embedded. Our correspondence puts us in good company; ours is the condition of wandering and responding to the questions and statements of others and reminds us that “correspondence” is also related to “harmony”, where the sounds of many different voices can come together to make much more than they would alone. [Letter to Astrid, 1 May 2013]

Dear Marsha,

When reading and rereading your letter, when writing this and trying to think close to your thoughts – dancing with them – the notion of the exile grows, changes, and becomes more alive, more meaningful. In your response to my exiled “dragging” of ideas, you gently dressed the homeless and naked “questions”, in slightly new words. I think the notion of the exile becomes operational in an interesting way, and I hope this can be used in the project. Notably, it is an old notion, bringing forth Genesis and the expulsion from paradise (indeed very close to Lacan’s theory on the subject), as well as the many ways of working through the motive of the exile found in art history. [Letter to Marsha, May and early June 2013]

Our beginnings, in exile, were not bereft, but productive. Through our correspondence (I am tempted to suggest, along the fascinating lines of flight of Monica Sand, that it might be understood better as a form of “co-resonance”), we began to find a method by which to develop figurations – forms of articulation that can materially, conceptually and affectively configure ideas-in-process, becomings and beginnings. For us, these emerged as a playful exchange of “e-words” in our epistles; the most methodologically compelling of these being the *ellipsis* and the *essay*. *Exile*, *ellipses* and *essays* were entwined as forms of thinking corporeally, passionately and yet critically about the project. Again, the correspondence-as-method demonstrated its power to draw and dance ideas in these e-word figurations as they moved back and forth between the *two*, rather than solipsistically circling within the *one*:

Your first letter spoke of asking “real” questions, questions posed in the full weight of the insecurity of not knowing the answer beforehand. This made me smile ... But it also made me wonder, in the strong sense of that term, the extent to which we can be intellectually and emotionally (corporeally?) open enough to ask questions of another that could truly elicit unexpected answers, answers that would change both participants in the dialogue. I feel I will return to dialogue and to the notion of response again as I write my first reply to you, but for now, I leave that open and mark it with a symbol of increasing importance in my work, the ellipsis ... [Letter to Astrid, 1 May 2013]

I playfully trace my current obsession with “e-words” to your creative way of working with the ellipses. ... Without being at all sure of how to understand and move with your concept of the ellipsis, I look and think through the image, or door the [“dot-dot-dot”] creates in the text. A theatrical space, a stage, shows itself. The frame becomes a proscenium, and the dots might be thoughts, gestures, questions, or stones in the water, a ford: [...], or (...), or /.../, or just ... In traditional scholarly writing we all know that the space between the brackets contains the elided, presumably not-important parts of a longer quotation. You are doing something completely different, allowing the “pause” to become meaningful, useful, and this gives us access to what might

be called the "freedom of thought". Turning to historiographical criticism, the "gap" can function as a way of knowing that a lot of dance and corporeality is not present on the local scholarly stage.

And here I return, circle back (this is your choreography, interpreted by me), to writing understood as a necessary *critical exile*, taking a deep breath, hoping that we might be able to discuss the "essay", as a way of articulating as well as investigating the research process and the results-on-the-move. In dance-writing, I draw on the essay, theorized as hybridity, an on-going, but impossible attempt to unite "passion and science". This self-trying-out, reaching back at least to Montaigne's *Essays*, has dialogue – ongoing motion – with other texts and thoughts, as a profound structure. The way I see it, essayistic thinking and writing creates a twilight space, a liminal zone, wherein rather fragile and tentative thoughts can live and be worked through without immediately being threatened and censored. [Letter to Marsha, May and early June 2013]

You introduced to our dialogue the idea of the "essay" – immediately, I sought out the origins of the word and was excited to read of its connections with "assaying", "weighing up". Wonderful! It's so visceral, so bodily – like shifting your weight from foot to foot to find your centre of gravity, assessing your potential to move forward, turn, spin or leap. The essay is brought back in its etymology to being a

means by which to weigh up or test out ideas, shift them from space to space, time to time, to see where they might balance, what they might do. (...)

I find your description of essayistic thinking and writing as a "twilight space, a liminal zone, wherein rather fragile and tentative thoughts can live and be worked through without immediately being threatened and censored" absolutely compelling. Yes, a protective liminal zone, fully corporeal and open to the fragile and tentative movements of others, would describe the writing | drawing | dancing space that our correspondence is beginning to engender in its turns upon the stage.

You noted my introduction of the ellipses in earlier correspondence. I have two lines of flight in relation to that "e-word": the geometric play used by Catherine de Zegher to describe the perspective of the "feminine" – "an elliptical traverse", [5] and the provocative pairing of ellipses with eclipses by Luce Irigaray (my italics): "Becoming comprises *ellipses and eclipses* ... [a] letting be that is open in oneself and to the other to a still unknown speech and silence". [6] Your space of essayistic thinking and writing, this *twilight* space, might be seen as just such a space of becoming, of emergent ideas that are engendered in the pregnant pause of thought *between oneself (...) the other*. Correspondence-becoming-essay. A writing | drawing | dancing figure opens in the ellipses and eclipses of our dialogue. [Letter to Astrid, 24-25 June 2013]

ENTRÉE, PART III: THE SHIMMERING STAGE

At the end of the fourth letter, a question emerged through the e-words:

Thinking through the twists and turns, the arabesques, of the exile and the essay as emergent figurations in our dialogue, I feel they are connected at an intrinsic level. ...

What I am pondering, however, is how our correspondence-becoming-essay can open to others... what will we/it become when we/it take the stage, physically, in body, voice, image, text? And what trace can we, shall we, leave as its legacy? [Letter to Astrid, 24-25 June 2013]

Prior to this question, Astrid's letters had already begun the process of thinking about both how our theoretical dynamics related to the particular case study – the free dance of Gothenburg in the 1980s – and how we might use the insights derived from our correspondence within the wider collaboration that forms this research project: “The project should rethink the seminar, by way of making the ‘floor a stage’, and the academic body a ‘performer’s body.’” [Letter to Marsha, May and early June 2013]

Methodologically, however, it was the fifth letter, from Astrid to me, that began to tackle the detailed questions concerning Rubicon, the Dancers of the City, and the theoretical trajectories and research methods that we were bringing to the project and developing under its auspices. The fifth letter contributed a great deal to the methodological parameters of our collaboration; the local context was introduced, the artistic research methods of Monica Sand, especially her pioneering use of walking, entered into the frame of our correspondence, and another figuration, one

that has remained with us, began to find its form: the *shimmering stage*.

Gothenburg 29–30 July 2013. Dreaming of dancing in yellow rainwear, in the streets of Gothenburg (or at least writing with it).

Dear Marsha,

... I *other myself* with your text, your letter, your words, and slowly – or in the speed of light – the exile's stage emerges. ... It is a shivering moment of self-understanding and creation of identity, in resonance with the world as affective intensity, in and with a *shimmer* (- [...a shimmer] as a shared possibility [...]) ... [Or a] “hyperconsciousness of the affective minimum, of the microscopic fragment of emotion ... which implies an extreme changeability of affective moments, a rapid modification, into shimmer”.¹⁴ ... Transformation, and its loops, its beginnings, that are not at all origins, the love of knowledge in the exchange, is an ongoing process. (...) there is now a pause – a place to stay for a while, dancing and working with the new e-words (and e-worlds).

... [I]n the project *The dancers of the City* [created in the mid 1980s here in Gothenburg] the dance group Rubicon called themselves “nomads”. (...) From today's perspective this comes through as a theoretically informed critical interjection, still spreading – not bleeding – its yellow impact in the city's corporeal, imaginary and symbolic structures. Dance-writing wants to move in-between these

always interconnected levels, in the affective intensities of the living complexities engendering and emerging there. It is a spatial and collaborative activity: the essay as choreography, re-theorized as a corporeal assaying, "weighing up". In your words: it is "so visceral, so bodily – like shifting your weight from foot to foot to find your centre of gravity, assessing your potential to move forward, turn, spin or leap". We will, I think, always have to start by defining and describing our theorized stage, or at least our dance-writing space. It happens in-between our letters and bodies, in a shimmer, *assaying* corporeal and intellectual sensations and actions in society, moving with-in images, right there, in change, in potentiality, in hope.

(...)

Later, much later, I walk up the Avenue, towards the Art Museum. The space in front of it is huge, and I feel small, and tired. I walk up the stairs, feeling even smaller. The view is magnificent, but my legs tremble, out of loneliness. I am afraid of heights and the site becomes harsh and scary. Exactly here, at this spot, at these stairs, Rubicon appeared in *yellow rainwear* for the first time – this was in 1986. Rainwear: to become untouchable, and indifferent to the local weather. Yellow: a visual and corporeal yell, a synesthetic articulation oscillating between a cry and an exclamation hitting you in the eye in a surprising, playful and also rather challenging way. Dressed in a call for attention, a call for a proper place and also an invitation to

think differently, to enter the rift the dance intervention creates in the imaginary worlds of redundant city life. The environment is threatening; the huge vaults of the façade can engulf me at any moment. I think of the effort to engender a dance work for a public space like this. How could it at all be possible? The space is not a stage, it is an environment, living, interacting and fighting back when approached. Energetic music, an insistent hammering making the solid brick walls tremble, crack, and act differently can still be heard when clicking a video clipping in the database Scenarkivet.se.¹⁸ The music disturbs and fights the dumbness of the space. Of course the actual event cannot occur in the same way again, and neither do I wish to, nor can I re-enact it. Moreover, this is not at all about reconstruction – I am not exhuming something stable believed to be there, waiting for the digging researcher. I believe the dancing in the city has to be accessed and articulated in other ways, and I slowly put my feet on the stairs. [Letter to Marsha, 29–30 July 2013]

EXIT... BUT NOT ENDING, *BEGINNING*

The sixth and final letter in our correspondence, a letter from me to Astrid, came to be called (between us) "the Rome letter", for reasons which will become clear in due course. From the start we knew it would be the final letter as we had agreed our epistolary rules in advance, but, clearly, the insights that had emerged in and through our dialogue meant that, by the time it was written, we were both keenly aware that our correspondence was a *beginning*,

indeed one of many, and not an *end* to the explorations of this project. In addition, by the time this letter was being composed, a number of other researchers, scholars, performers and artists had answered Astrid's invitation to become part of the project and participate in the events being organized within its programme, just as Monica and I had done ourselves.

Hence, the Rome letter both took its final turn on the shimmering and delightful stage of the epistolary essaying that Astrid and I had commenced six months before, and, simultaneously, became the start of a new phase of our dialogue, one that would open beyond our two voices and the written form of our letters to become a performed invitation to others to join the dance and (re)draw the lines of this ephemeral archive through our collective agency on a new stage.

Key to the Rome letter is the question of how to enable others to dance with us, but also how to contend intellectually with ephemeral practices/archives, performance histories and the framework of critical heritage studies. In the end-that-is-just-a-beginning, the figurations opened by our shared method of epistolary essay, have proven to be a useful point of connection with others, as we had hoped, and the collaboration continues to grow. The hopeful note on which this critical evaluation of our tentative methodological beginnings now "ends" (but never does...) inscribes an elliptical turn on the shimmering stage opened by the traces first left by the dancers/nomads of the city and so the excerpted Rome letter, below, is dedicated to Rubicon.

29–31.08.13 – 01.09.13 Crossing the Rubicon

Dear Astrid,
As always, I was delighted by the shared spaces – the shared, *shimmering*, spaces of your letter – and this time, by your kind introduction of

the city nomads, Rubicon. I was in Rome when I turned to your thoughts and Rubicon, of course, resonated strongly. How could we have guessed there would be such a coincidence of time, space, movement and language? Crossing the Rubicon – drawing a line in the sand – a point (*pointe?*) of no-return. "Rubicon" seemed so fitting in that there is no turning back from the questions that you and this project are raising concerning the exiled histories of dance in Gothenburg, the *abyss* (emptiness, hole) within the archive that needs to be made *integral* (a valued and necessary part of a whole). And while in Rome, just as I am thinking these thoughts, my husband turned to me and said "Rome is full of holes..."

Look up – the aperture of the Pantheon's dome is a hole to the sky; look down – the Forum, the Circus Maximus and the Piazza Argentina are holes in the map of the city; look across – from the Colosseum to the Ponti Sixtus, thermal decay and the vast reclamation of metal during the Second World War, has marked the very fabric of the city with holes. These apertures, archaeological sites and architectural monuments are also a living, breathing *archive*. The archive that is Rome is a *hole* and a *whole*; Imperial Rome is absent and present, eccentric and integral to the cultural heritage and the contemporary life of the city.

(...)

And then you dance in yellow rainwear, Astrid, in the footsteps of Rubicon, on the stairs of the Götaplatsen and a figure is drawn. For me, it is an eccentric, elliptical, ephemeral

figure for the possibility of a critical, cultural heritage that can locate dance history and theory both within the archive and as a lived and living experience of the city. You are wonderfully precise in your statements concerning this heritage – we will walk in the steps of Rubicon, but not “recreate” or “re-enact” their dances: “I believe the dancing in the city has to be accessed and articulated in other ways, and I slowly put my feet on the stairs.”

Your dance in yellow rainwear on the stairs of the Götaplatsen, filled with hesitation, marked by the inward and outward focus of the dancer, re-turn as the first steps of an “essay as choreography”, as the dance as critical cultural heritage. I am moved by your account of your dance and I take a hesitant step onto the shimmering twilight stage to join you. I seek to correspond – by letter, but also by movement of theory and body... corporeal assaying in the epistolary essay. I dance toward your dance, I walk in the steps of Rubicon and I join my own lived experience of the stairs of the Götaplatsen, an experience born of the welcomed exile within a new city, who used that space as a key marker to “find her feet”.

(...)

Dancing in yellow rainwear on the stairs of the Götaplatsen, in the footsteps of Rubicon, is a figuration. It is that flash of recognition, that possibility of transformation. It circles us back to our starting point in the productive position of the exile who corresponds with another and finds a fellow-traveller, another

dancer, along the route. Our correspondence-becoming-essay is an embodied epistle, a drawn choreography that seeks neither to recreate the past, nor condemn it to the dusty vaults of the archive. We seek a method: it seems to reside in walking/dancing in the steps of the past (a shift of weight and balance from foot to foot as we correspond and resonate with that which has come before) and in epistolary, eccentric essay-ing (a weighing-up from beyond the centre that is full of the hesitations and pauses of passionate engagement with the theme).

As I finish, but not end, this letter to you, Astrid, I know we are turning our thoughts to how we might extend our essay on the shimmering twilight stage of the seminar. You ask, should we share our correspondence? Yes, I concur with you, it should be shared. Yes, somehow it should be shared and others invited to dance and draw with us. (...) Like nomads we will assay/essay on the extended stage, resonating but not re-enacting the past, to mark the archive anew.

(...)

Until the stage shimmers,
Marsha

NOTES

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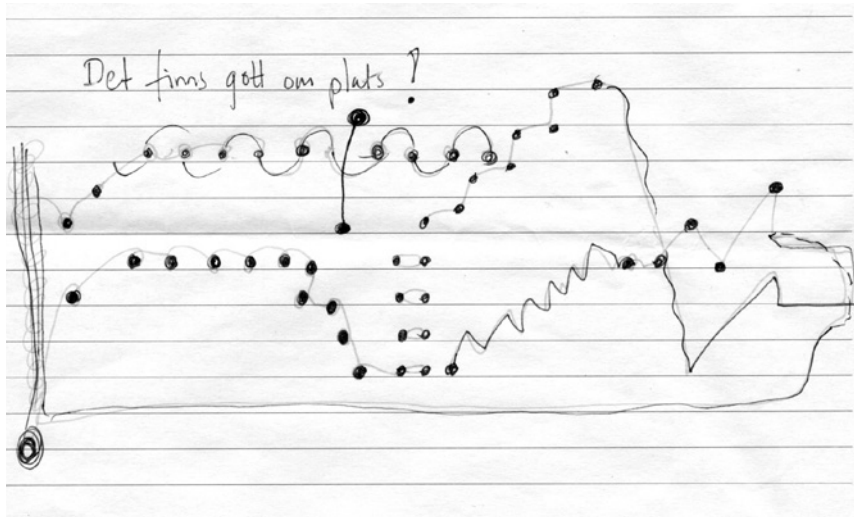


Monica Sand

GÅ I HISTORIENS FOTSPÅR

En aktivering
av konstens
kritiska potential
i stadsrummet

Rubicon, *Götaplatsens trappor*, första föreställningen 22 November 1986.
Foto: Elisabeth Ohlson Wallin. Bilden är beskuren.



Skisserna i artikeln är ett urval av deltagarnas anteckningar.

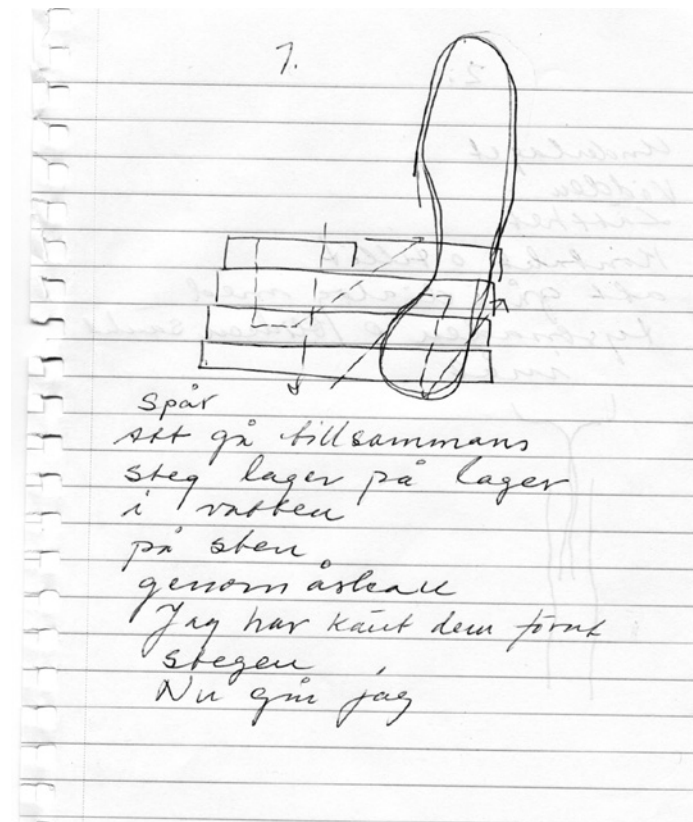
IN-GÅNG

En stad är ett levande ständigt föränderligt rumsligt platsspecifikt arkiv där ett samhälles kollektiva minnen, konflikter och historier bevarats, gallrats bort, ordnats och kartlagts. Byggnader och verksamheter kommer till och försvinner och om inte katastrofer förändrat stadsrummet, så har ofta moderniteten gått lika ovarsamt fram och raderat ut minnesspår och tankegångar. För här handlar det inte om någon enkel historieskrivning utifrån det fysiska rummets visuella form där man kan utläsa årtal, hus- och gatutyper, utan om det pågående livets rörliga, immateriella och ständigt bortflyende minnen, raserade rum och undanträngda berättelser.

I en allt snabbare kommersialisering förändras världens städer, offentliga och privata rum slätas ut och likriktas. Verksamheter, platser och uttrycksformer försvinner och shoppingcenter, arenor och temaparker breder ut sig för att locka till sig turister, företag och köpstarka grupper. [1] Idag förutsätts varje paus i ett flöde väcka, för att genast tillfredsställa, begäret att konsumera. Offentliga rum som förut gett utrymme för väntan och eftertanke, exempelvis järnvägs- och busstationer, bibliotek och museer, förvandlas till rum för konsumtion. Själva flödet förändras när kommersiella rytmer alltmer synkroniseras med andra urbana rytmer, vardagliga förflyttningar och den mänskliga kroppens rytmer och behov. [2] Bort med det fula, ofärdiga, trasiga och fattiga, in med det stilrena, kostsamma och färdiga. Som om staden enbart bör fungera som en kontrollerad visuell bakgrund, utan påverkan av mänskliga processer, eller ett intensivt lockrop för turister som kortvarigt stannar till. Med varje undanröjd stadsdel försvinner minnen, riktningar, rörelser och gester. En perfekt stad, utan skavanker eller historia är en stad utan minne; inget hänger samman, fragment bildar ingen mening, invånarna förlorar riktning och vägledning. För var kommer vi ifrån, vilka är vi och hur hittar vi fram i en stad där alla byggnader liknar varandra?

Rum och platser är inga passiva behållare som fylls med innehåll; de påverkar vad som kan äga rum, fördelar kroppar, ger arkitektoniskt stöd för vissa handlingar och förhindrar andra, påverkar, skapar och förhindrar rörelser och rytmer. Överallt i en stad är historien närvarande i byggnader och på gator som ger underlag till dem som lever i nuet. Förändringar tar rumslig form och påverkar rörelsemönster; i ett rytmiskt utbyte mellan ”kroppar och städer” [3] – kroppar transformerar staden medan staden organiserar kropparna rumsligt – arkiveras och aktiveras stadens historia. Det är i kropparnas friktion mot underlaget, platsens skala och rummets dimensioner, som minnet fortplantar sig och lever kvar genom dem som rör sig genom staden.

Genom att gå i *historiens fotspår* utvecklar vi ett metodiskt kroppsligt förhållningssätt till platser, rum och byggd miljö, som är mångtydigt experimentellt och bygger på improvisation, samspel, omvärderingar, anpassning samt på en uppsättning skapande förmågor i förhållande till aktuella frågeställningar och rumsliga utmaningar. Forskaren *utgår ifrån, återgår till, går igenom* stadens historia och placerar därigenom sin kropp i en levande och komplex situation. I och genom gåendet aktiveras platsens historier och arkivbegreppet utvidgas och omformuleras. Till skillnad från ett traditionellt arkiv aktiveras stadens arkiv omedvetet varje dag i rörelser och situationer. Men i likhet med ett traditionellt arkiv utvinns kunskap genom att forskaren/konstnären medvetet *går igenom* arkivets fragment och minnesspår.



MED-GÅ

Rytmiskt, steg för steg, sammanfogas en stad i vardagliga rutiner och återkommande ritualer. Att gå i en stad är att ständigt anpassa stegens rytm till andra som tar sig fram på samma gator. Gå ur vägen, ta ett steg åt sidan, tappa fotfästet, sätta fart, gå till mötes i ständigt nya improviserade sekvenser beroende på omständigheter, väderlek, underlag, skor och tid på dygnet. Fotsteg sätter mer eller mindre synliga och hörbara spår, väver samman osynliga vägar, markerar mänsklig närvaro, förkroppsligar minnen och relationer till platser och människor, korsar och rör sig parallellt, närmar sig och försvinner.

Likt ett barn som lär sig gå är hela kroppen engagerad, alla sinnen och förmågor på spänn, i en stapplande upptäcktsfärd där omgivningens materialitet fungerar som stödfunktioner. Det stegvisa gåendet fungerar som en process för att orientera sig i tillvaron och våga sig längre och längre bort från hemmet. Steg för steg bildas kunskaper i mötet mellan fot och underlag om förhållandet mellan kroppens och platsens skala, dimensioner och rytm; barnet improviserar och anpassar sig till sociala situationer och materiella förutsättningar. Det är i förflyttningen som tillvarons struktur, mönster och kroppsminne växer fram och bildar en social identitet; men snarare än genom kontroll – förlust av kontroll. Det är på gränsen till det okända, det ovetbara – i vilsegåendet, som ett lokalsinne uppstår; ett sinne för det lokala, för rummets dimensioner i förhållande till kroppens skala och en sinnesnärvaro på plats. [4]

Stegvis går barnet och den vuxne igenom stadens historiska framväxt och de paradoxer som uppstår i den tröga byggda historiska miljön och de snabba förflyttningar och sociala förändringar som dagens samhälle präglas av. Hur är det möjligt att forska om det kortvariga och det snabbt försvinnande i stadens fysiska verklighet? Var sitter minnet av händelserna? I staden, i kroppen? Kan vi gå i historiens fotspår? Var i tiden sker det? I vilket rum? Vems minnen går vi igenom?

GÅ TILLVÄGA

Kroppens tyngd och rummets dimensioner utgör den materialitet som ofta förblir en otänkt (eller otänkbar) kunskapskälla i forskningsprojekt. De skrivna orden, ack så övervärderade, bär dock ständigt med sig sina materiella förutsättningar; rumsliga – *dra upp* gränser, *konstruera* teorier, *grundlösa* påståenden, händelser *äger rum* – och kroppsliga – *gå igenom* en text, *tappa fotfästet*, skillnaden är *hårfin*, *böja* sig för fakta. I många språk,

exempelvis de latinska, utgörs hälsningsfraserna av en fråga om hur det går: *Ça va? Come vai? Como vas?*

Att ta sig fram i en stad kräver en förmåga att kroppsligt navigera både i tillvarons och språkets rumslighet och struktur; vi går tillväga, tar ett steg i taget, sätter ner foten, går för långt och över gränsen. När vi använder gåendet som en forskningsmetod sätts språkets materialitet i verket, när vi bokstavligen går igenom teman, frågor och historiska platser; i fotspåren av, återgår vi och genomgår, en för konstnären/forskaren, stegvis process där platsers historia rytmiskt aktiveras.

Även begreppet *metod* (från grekiskans *méta hodos* – *längs vägen*) implicerar en kropp som tar sig fram, ett tillvägagångssätt, ett sätt att *gå* tillväga, som, om vi tolkar det bokstavligen, får konsekvenser för hur ett forskningsprojekt genomförs.

Inom forskning prioriteras det skrivna och inom arkitektur och stadsplanering det materiella och visuella, vilket gör att det rörliga livets mening och komplexitet, som varken går att fånga i text eller bild, ofta förbises, trots att det är där meningsskapande och interaktion mellan människor sker. Då blir det också nästan omöjligt att forska om eller beakta det immateriella, rytmer, rörelser och ljud som oavbrutet uppstår och försvinner. Både vid intagandet av en stad, byggandet av ett forskningsprojekt och arbetet i arkiv krävs metoder för att gå tillväga. [5] Men vad betyder det att gåendet blir en forskningsmetod i egen rätt och hur går det till?

Om gåendet ska fungera som en undersökande metod måste den omvandlas från en till synes naturlig process till en undersökande akt. Det innebär att metodiskt träna upp och skärpa sin uppmärksamhet, sinnesnärvaro och intellektuella förmåga så att varje föremål, riktning och ljud på en plats får en mening. Kropp och sinne sätts i rörelse, minnen vaknar och vandringarna formar

sig till associationsbanor med genvägar, avvägar och omvägar. För den som tränat upp denna förmåga är en plats och en stad en karta i sig själv; linjer, lager, dimensioner och riktningar i nuet formas av och korsar det förflutna och bryter av idén om historien som linjär.

Inom den konstnärliga praktiken finns en lång historia av att gå, som idag fått en renässans inom både konst och forskning men också inom forskningsfält som sociologi, geografi, urbana studier och antropologi. Idag verkar det ut som om ”alla” går. Politiker talar om promenadstaden, läkare om hälsa, forskare och konstnärer går och går med en rad olika inriktningar och syften. [6] Varför har gåendet blivit så attraktivt just nu? Den frågan kräver en utredning och en översikt längre fram i det här projektet.

ÅTER-GÅ

Gåendet i det här projektet får en tydlig struktur och form genom att vi följer i dansgruppen Rubicons fotspår, som en metod för att både kartlägga och aktivera de platser där de framträdde i Göteborg under benämningen *Stadens dansare* mellan 1986–1989. Trots att dansgruppen inte hade en fast scen definierade de sig inte som hemlösa utan som ”stadens nomader”. I sammansättningen av orden *stad* och *nomad* bildas en rumslig och kroppslig hybrid; av det bofasta som definierar staden, och förflyttning som definierar nomaden.

Metoden fungerar på flera nivåer; som kroppsliga, platsspecifika och språkliga metoder och strukturer. Genom att konkret beträda Rubicons platser aktiveras nya förhållanden mellan rörelser, platser och historiska händelser samtidigt som vi språkliggör detta intagande. Gåendet, som innefattar olika teman, sinnesupplevelser, perspektiv och platsanalyser, fyller därmed flera funktioner; att hålla samman en forskargrupp, bygga upp en gemensam praktisk och teoretisk grund, kartlägga vissa bestämda platser, samt

utveckla en praktisk konstnärlig metod för att aktivera platserna både som arkiv och som konstnärlig potential i nuet.

Kartläggningen handlar om att placera in Rubicons platser i förhållande till varandra, men inte på något enkelt sätt; att markera dem på en karta och se hur de förhåller sig geografiskt är enbart ett steg. Genom att söka upp och kollektivt inta platserna en efter en utför vi en kartläggning i flera lager, vilket innefattar platsens struktur och förhållande till varandra avseende bland annat ljudrum, resonans, platsen/byggnaders status, funktion, perspektiv, riktningar och placering i staden, förändringar över tid, förhållanden mellan skalor av plats, ljud, kropp, kroppens möjligheter och sinnesupplevelser på platsen, respons på platsens förutsättningar och komponenter med mera. Det är en praktisk stegvis metodologi.

Forskning på engelska heter *re-search* (re = åter, igen, search = söka). *Kun-skap* kommer ur att *skapa* kunnande och innebär att kunskapande handlar om att tolka den komplexa verklighet som vi samtidigt producerar. [7] Forskning innefattar ett ständigt upprepande sökande och ett återgående som tillsammans med det nödvändiga skapandet innefattar kropp och språk som navigeringsverktyg.

En återgång till betydelsefulla platser för en händelseutveckling innebär att dela erfarenheter av att vara på väg, skifta perspektiv och skapa ny kunskap. Det är ett sätt att aktivera och fördjupa kroppens kunskaper om rumsliga förhållanden och möjligheter. En återgång är i någon mån alltid en kulturell och social upptäckt, ett pendlande mellan en identitet som formats utifrån och in av rum, gester, språk, ritualer, som alla lärts in och internaliserats i den individuella och sociala kroppen. Barnet kan aldrig som vuxen återvända hem; hemmet var alltid ett uttryck för tidens sociala regler, platsens skala har ändrats, personer försvunnit och barnet är inte där.

FÖREGÅNGARE

Den 22 november 1986 framträdde dansgruppen Rubicon på Götaplatsens trappor iklädda gula regnkläder. När Rubicon dyker upp i sina gula regnkläder störs stadens rumsliga ordning; den nomadiska kroppsligheten intar, i en lekfull dans, trapporna, som i vanliga fall utgör en passage mot högre konstnärliga värden att distanserat betrakta.

Gun Lund och Eva Ingmarsson, två av Rubicons grundare berättar var och en, om hur Rubicon förberedde sig för staden genom att ”lära sig att gå” eller snarare aktivt skapa en förförståelse av gåendet som vardaglig process och kunskapsform. [8] Hur går det till när foten möter underlaget? Vilken information överförs? Hur påverkar gravitationen balansen mellan höger och vänster fot? Vad sker i förhållandet mellan rum, kropp och rörelse, rytmer och formationer?

Undersökningarna, som konkret handlade om att pröva gåendets grundläggande grammatik med tydligt precisa steg, förberedde dem också för det stora steget ut i stadsrummet. Trappor, parkbänkar, offentliga skulpturer och grässlåtar förvandlas till *scenrum* som förändrade förhållandet mellan dansare, plats och publik. På den traditionella teaterscenen utspelas händelser framför ögonen på en, oftast, stillasittande publik, som, visserligen bör uppfattas som medskapande, men också som medveten innehavare av ett specifikt kulturellt kapital.

Föreställningarna intar och omformar vardagliga rum samtidigt som uttrycket påverkas av platsens förutsättningar och stadens pågående ljud, rytmer och rörelser. Publiken som rör sig fritt, passerar förbi, stannar till och följer spelet. Trots att det kan se ut som en förlust av kontroll över rum, rörelse, ljud och publik, ruckas rumsliga villkor och platser öppnas för nya estetiska perspektiv, riktningar och ljudrum. Det uppstår en ny och rörlig kollektiv frihet för dansare och publik.

AVGÅ

Idag är det den 29 oktober 2013 och klockan är snart 9 på morgonen och ett 30-tal forskare och konstnärer är på väg till Götaplatsens trappor. Dagen innan har jag introducerat ”att gå i Rubicons fotspår” som en kroppslig och platspecifik forskningsmetod. I går kväll drog en stark storm förbi och introduktionen till dagens övning genomfördes aldrig. Men nu är vi på väg, med vinden från havet i ryggen, uppför Avenyn mot Götaplatsen i centrala Göteborg. Himlen är tung och mörk, regnet kommer och går. I Göteborg regnar det ofta så vi är väl förberedda med regnkläder, paraplyer och grova skor. Tre stycken har till och med lysande gula regnkappar.

Plastpåsar, sand och pappersbitar blåser omkring. Trädgårdarna som kantade Kungsportsavenyn och ända in på 70-talet bildade en övergång från huset, det privata, till gatan, det offentliga, är sedan länge borttagna till förmån för masstillverkade grå betongplattor. Kontroll, säkerhet och konsumtion kräver allt bredare gator och genererar ett designparadigm inom arkitektur och stadsplanering av släta ytor, transparens och öppenhet. Som en följd finns ingenstans att gömma sig och skräpet virvlar hit och dit i en lönlös jakt på skydd. Det som ska föreställa stilrent, ljust och smakfullt bildar snarast en bakgrund mot vilket smuts, solkighet och skräpighet framkallas.

Avenyn lutar tydligt upp mot Götaplatsen där Konstmuseet upphöjd i fonden bildar en siktbarriär, omgiven av andra tunga konstinstitutioner; Stadsteatern till vänster, Konserthuset till höger med Konsthallen en nivå upp. Kulturen bildar ett öppet rum av sten och tegel och skapar en storslagen scenografisk bakgrund åt Carl Milles havsgud Poseidon som blickar ut över paradgatan.

Innan Konstmuseets entré flyttades ner i gatuplan 1996 var besökaren tvungen att ta sig upp i de långa, breda trapppartierna

som avslutades i byggnadens pelarvalv. I det centrala valvet anades den tunga mörka dörren nedifrån, som ett avlägset nästan kvadratisk svart hål. Muren i siktlinjen, nu uppbruten av den nya entrén, tvingade besökaren att välja trapporna till höger eller vänster för att påbörja en mer eller mindre provande vandring upp till den dolda konstens boning – den ljusa gula massiva tegelbyggnad som tornar upp sig framför oss. En lätt bakåtböjning på nacken för att ta in helheten, en djup andning, en ansats; att gå in här krävde en kroppslig ansträngning driven av en estetisk motivation. För ovana, trötta, fattiga, småbarnsföräldrar och äldre var det ofta lika med en fysisk utestängning. Det första steget blev aldrig taget. Idag är intrycket att besökaren inte är tillåten att besöka den höga boningen, endast källarvåningen är öppen. Trapporna och i pelarvalvet dörren påminner om en tidigare rumslig ordning.

Vår grupp stannar framför de första trappstegen. Det första steget är viktigt och att välja vilken väg i trapporna, de högra eller vänstra, som man tänker ta. Jag uppmanar var och en att gå i sitt eget tempo och hitta en egen rytm. Närvaron i stegen handlar inte om att räkna trappstegen utan om att anpassa steglängden och låta fötterna läsa av underlaget. Vi går i historiens fotspår. Vi är här nu – beredda att ta platsen i besittning.

TANKE-GÅNG

Vetskapen om att ”rummet, staden, blir till först då det tas i anspråk” och att ”promenaden ska förstås som en slags kartläggning med subversiva dimensioner” påverkar våra ”tankegångar”. [9] Lukt, smak, ljud, rytmer, minnen och mening – vilka sinnen aktiveras och hur? Vilken funktion fyller platsen? Hur är rummen organiserade och hur organiserar de kroppar och rörelsemönster? Vilka konstnärliga möjligheter öppnar sig? När vi går sätts rum och platser i rörelse, nya associationsbanor öppnar sig

och vi får en känsla för det komplexa. Nya tanke-gångar uppstår inte i ord utan i gåendet, när det uppstår ett rytm brott i outtalade kollektiva rytmer och gränserna mellan det accepterade och det avvikande tydliggörs. Genom gåendet blir historien perception och rörelse så att nya historier kan träda fram. Varje dag genomgår vi och går igenom stadens rumsligt föränderliga maktförhållanden.

Användningen av rum och platser har betydelse för vad som blir möjligt att tänka. Vid Rubicons intagande av Götaplatsens trappor förändrades själva idén om konstens plats i staden; konstens bofasthet blev nomadisk. I skuggan av konstens monumentala byggnadsverk äger det nomadiska tänkandet rum. [10] Istället för att utgöra en passage mot konstens väl förankrade ramverk, bildar trapporna det underlag där konsthändelser utförs och *tankegångarna* förändras. Varje steg befäster eller löser upp konstens materiella villkor genom ett ”annat kroppsligt förhållande till rummet där en mängd olika element samordnas: lukt, känsel, den egna kroppens medblivande i rummets intensiva utsträckthet [...]”. [11]

Idag får trapporna ytterligare en annan roll när Konstmuseets entré flyttats; väldigt få går ända upp till den tidigare entrén idag, men trapporna finns kvar och ger oss en möjlighet att pröva och minnas den kroppsliga ansträngning som ett besök tidigare förutsatte och vilka förutsättningar som gällde när Rubicon framträdde. Vi går i Rubicons fotspår vilket inte, här och nu, betyder att försöka gå eller agera på samma sätt som dansarna gjorde då. Det handlar snarare om att steg för steg närma sig historiska händelser via kroppens rörelser på platsen; varje trappsteg utgör historiskt underlag.

Vår vandringsgrupp består av dansare som var med i Rubicon och deltog i föreställningen i trapporna, några som var publik, andra som hörde talas om händelserna och ytterligare andra som varken hört talas om Rubicon eller varit i Göteborg förut, men som

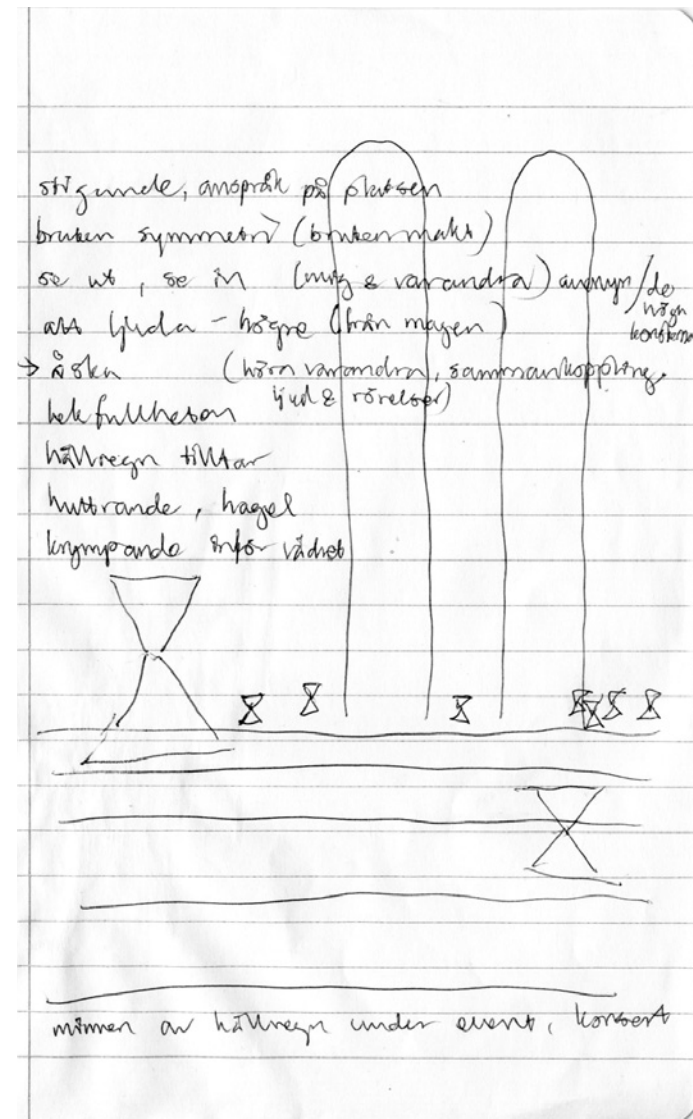
har egna och andra erfarenheter av konstnärliga uttrycksformer i stadsrummet. Dessa olika erfarenheter, tillsammans med det vi gör kollektivt, öppnar upp för en gemensam kroppslig känslighet för platsen. Kreativa idéer och forskningsfrågor växer fram ur rörelsen och de ständigt skiftande perspektiven på plats.

Verkligheten är okontrollerbar och risken för regn och rusk skrämmer kanske den forskare som i det traditionella arkivet och i laboratoriet är van att arbetet utförs i skydd från väder och vind. I det här projektet fyller regnet en viktig funktion; det var i det här klimatet som Rubicon verkade, på den här platsen, skyddade och synliga i sina gula regnkläder.

UPP-GÅNG

I tystnad går vi upp för trapporna i vår egen rytm, några i trapporna till höger, andra till vänster, fram till pelarsocklarna som är nästan lika höga som en människa. Skalförändringen när vi närmar oss den mörka, tunga dörren verkar ha med gravitationen att göra; byggnaden blir allt större, kroppen mindre och stegen tyngre. Väl däruppe är det en hissande upplevelse att vända sig om och se ut över den breda paradgatan, i en upphöjd distans från livet på gatan. Staden ligger framför våra fötter.

Byggnaden, som redan på långt håll från Avenyn, stänger av synfältet och möjlighet att passera, manifesterar i sin upphöjda massiva slutenhet konstens fysiska, sociala och politiska strukturer. Makten att utestänga och att anpassa sina besökare. Genom konstinstitutionerna öppnades offentliga rum för konsten och för en allmänhet, vilket också betydde att besökaren behövdes fostras in i hur konst som uppvärderas till Konst bör betraktas och konstnummen beträdas. [12]



Framför den stängda dörren i mittenvälvet är det ingen skillnad, den var stängd då och den är stängd nu. Den var tung att öppna, om jag minns rätt.

Vid entrédörren som inte längre används, stannar vi till, trots de höga valvens tak, oskyddade i vinden. Lyssna, det viner, ett annat ljudrum uppstår. Vid uppmaningen att ta en ton, stiger rösterna, först svagt och sedan allt starkare. Vi skapar en ljudvägg som avskärmar oss från staden nedanför. Under ligger några höga toner kvar som ett minne, en resonans, ett återljudande av historien, förstärkta av våra röster. Vi svarar an, vi håller en ton, vinden bär iväg rösterna och ekar mot tegelväggarna i valven.

på en snar avsats balanserar & lyssnar
 jag inåt pelarens rum.
 ljud, rop, skrik...

Hur ljuder en byggnad genom tiden? Vilka ljud bär den med sig? Vilka ljud/ekon uppstår i förhållande till nuet? Vad kan vi utläsa av dem?

Trappstenen är blöt och våra mörka fotspår avtecknar sig mot stenen. Ljuden av fotstegens rytm förändras av olika skor, hastighet, underlag och väderlek, en ständig källa till kunskap om platsen. Sittande på rad på ett av trappstegen stannar våra rörelser upp och vi ser ut över staden; vi tar in den visuellt, hörbart och andas in den.

• göteborg below me
 under my feet - as
spectator and a setting
 out the same time.

Poseidon betraktar alltid staden ur den här synvinkeln, vi betraktar hans lätt framåtböjda rygg och upphöjda arm. Trots att gesten låter oss ana en kulturens generositet – en utdelning av fiskar och bröd till de hungriga – markerar skulpturen en storslagen visuell tomhet; ett öde stenlagt torg mellan kulturinstitutioner.

När regnet kom blev
 platsen vid konsthallen
 inbjudande och snällt
 svarare än svårinbjudande
 och elishshsh - intressant

Vi blundar. Skalan förändras, somt kommer närmare, annat förpassas till bakgrunden, ljuden av trafik stiger och sjunker, regnet smattrar och rinner mot paraplyer och regnkläder. Intensivt försöker hjärnan koppla ihop ljudet med sin källa; där är bruset av trafiken, buller och bankande från ett bygge, men vad bromsar, vad skär igenom luften? Ändå är det vilsamt att blunda. Paraplyer och regnkläder kommer väl till pass. Mot våra skyddslösa ryggar återkastas ljuden, inget passerar konstens boning.

Felt exposed in space, very aware of openness
 Sounds become only sense of enclosure - they are
 sporadic, i. misunderstood, train creates "wall"
 Speed - temporality
 very slow, hyper aware of time; movement
 each step like pushing forward
 Other senses - wind, water drops
 heightened sudden experience of light
 know of linearity, but don't experience it that way
 birds
 birds
 voices
 bicycles
 cars
 all separate, but put into new mix
 surface of ground becomes a force, grounding
 feel my size
 upright

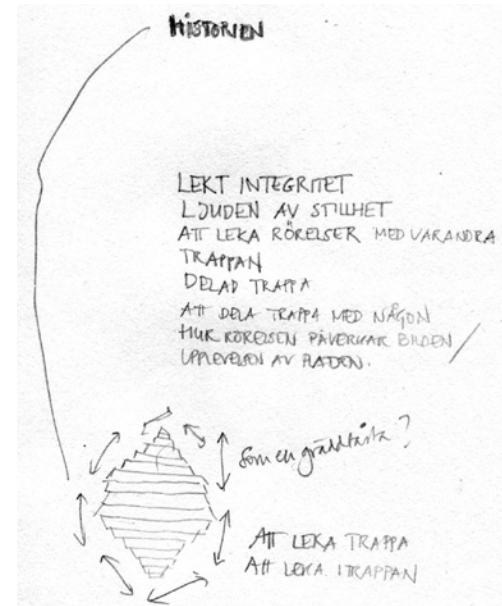
Därefter uppmanar jag alla att sprida ut sig, använda trapporna och vi börjar röra oss upp och ner i trapporna, i sidled, snabbt och långsamt, med och utan ögonkontakt, zoomar in och ut, ser oss utifrån och inifrån. Vi fyller upp platsen med stora kliv och små rörelser, möts ibland och samspejar en kort stund. Det är lek på fullt allvar;

skönt
roligt
svindlande
mycket
komplex

Vi myllrar och irrar som om vi söker efter spår, riktningar, linjer som försvunnit medan vi drar upp nya.

An-tecknar.

in spent lines
 • playground (starts, pi Havs
 Statues, omvärld playring
 playgrounds = sounds, steps
 of the others - a kind of
 environment at the same
 time • body resonance
body-resonance internal and
external



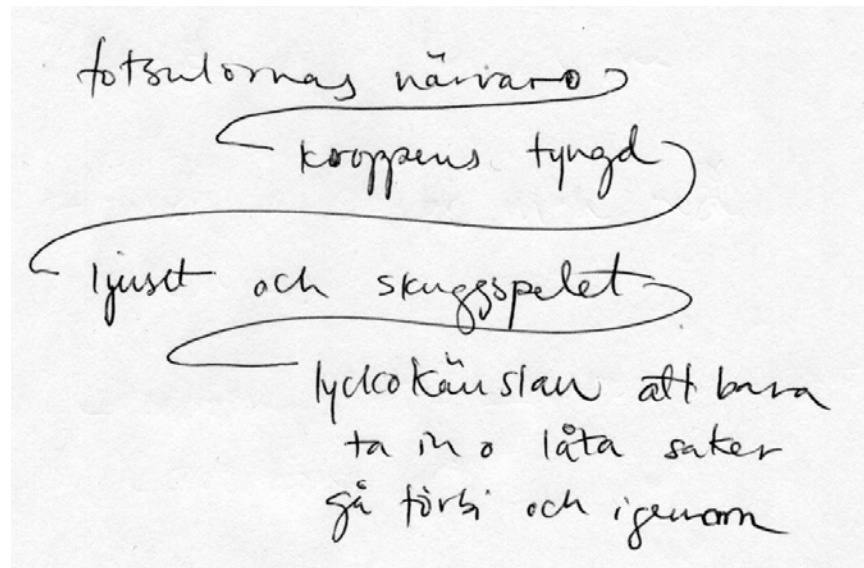
GENOM-GÅENDE

Vasagatan korsar Avenyn och bildar en ständigt trafikerad passage mellan stadsdelarna Haga och Heden. Omgiven av trafik – spårvagnar, bussar och bilar – är passagen i mitten avsedd för cyklister och gångare. Snabba och intensiva förflyttningar varvas med lugnare rytmer som varierar under dygnet, årstider och väderlek. I regn och blåst rör sig alla fortare och ser inte lika bra, under ett paraply eller med blicken ner i gatan. I sol lyfts blicken, ett leende drar förbi och ett möte uppstår. Liksom Rubicon samspejar vi med stadsrummets materialitet – trappor, cykelbanor, trottoarer, träd, lyktstolpar, olika underlag – mitt i det pågående rörliga och hörbara vardagslivet.

I stället för att anpassa stegen, improvisera och gå i och ur spår vid möte, delar vi upp oss två och två för att stillsamt promenera i olika takt arm i arm mellan Avenyn och Aschebergsgatan. Den ena personen ombeds att sluta ögonen och den andra att ta ett stadigt

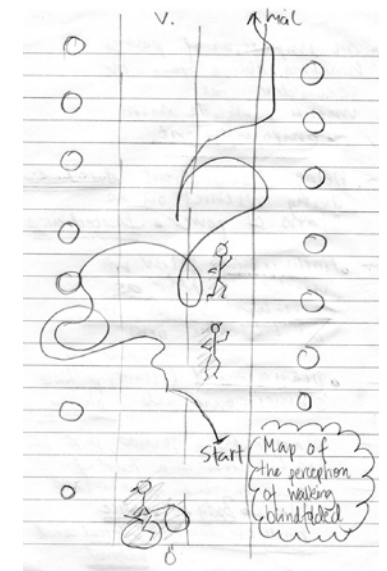
grepp om den som blundar. Genom att blunda förstärks en sårbar och utsatt position samtidigt som rytmen förändras. Efter ett tag byter paren roller. När de går sträckan en tredje gång samtalar de om vad de varit med om. Hur förändras rums- och tidsuppfattning när man blundar och samtidigt går? Vad träder fram i jämförelse med när man ser? Hur förändras kroppens förhållande till rummet; hastighet, sinnesnärvaro, avståndsbedömning, riktningar, associationer?

Flera av deltagarna beskriver en förhöjd närvaro;



men också en perceptivt irrande vandring som bygger på tillit till personen som "ser" eller en förflyttning i tiden, störd av det närvarande:

Gå och blunda
 Förflyttad i tid, till en värld då man gick sakta planerade arm i arm och hälsade hörligt.
 Hörde nästan horkoppret.
 Någon passerade med musik i luren som hördes.
 Någon sa - Vuxna människor....



göta platser
 5 concepts / thoughts
 Grupp
 Dokumentation
 reenactment
 Arbetskläder / verktyg
 expansion
 Vasagatan
 Öjämnheter
 BERG
 tillit
 Galnas kontext
 "löst från framtiden"
 ↳ bankar erfarenheter

I Konstmuseets trappor och på Vasagatan uppkommer olika kunskapsformer och metoder som kompletterar varandra; distanserad överblick och den rörliga kroppsliga sinnesnärvaron. Visserligen framträder rytmisk ordning, mönster och återkommande sekvenser tydligare högt ovanför staden från en utsiktsplats; en utblick som framstår som mer neutral än situationen på gatan, då kroppens alla sinnen tas i bruk för att följa, parera och uppfatta komplexiteten i möten och passager. Diskrepansen mellan överblick och erfarenheter på gatan visar betydelsen av olika kunskaper och metoder; den medvetet analyserande och den genomlevda, som följer en kroppsligt, omedveten logik. Gåendet får mening, i likhet med språket, i en rytmisk process som formar och formas i och genom kroppens rörlighet i förhållande till platser.

Byggnaden, platsen, trapporna försätter kropparna rumsligt olika på väg upp för trapporna och vid utblicken över staden. Flera av deltagarna beskriver positionen i termer av makt utsiktspunkten ovanifrån och den som uppkommer i de europeiska boulevardernas långa siktlinjer;

an impression of power
 hovering above you - or
 secluding you
 much I made mine
 - empowerment

being disobedient ~~disobedience~~
 doing mischief on the
 stairs of power • Disobedience

- The empowerment of long view
 - living the modernist viewpoint/
 dream = sitting on the top of
 the stars

OM-GÅENDE

Vi an-tecknar i flera dimensioner.

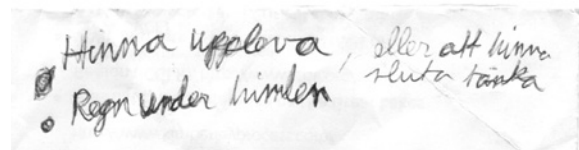
Vi skriver platsen med våra kroppar i flera dimensioner, vi skriver in rörelserna på platsen och platsen i rörelserna. I våra kroppar är den här platsen och andra platser redan inskrivna. Rörelserna följer trappstegen, korsar dem, möts och upphör. Det är en oavslutad koreografi (*choreía* dans, *graphía* skriva), en osynkroniserad formation av tankegångar. Omslutna av stadens ljudrum; ett ihållande regn och hård vind från havet väter och kyler ansiktet och fotstegen anpassas efter de alltmer våta trapporna. Regnkläder ger friheten att sitta i regnet och att liggande känna det hårda underlaget genom kläderna. Sittande tecknar vi an mot samma underlag som foten nyss mötte. Strecken rinner och underlaget perforerar papprets yta.

Den kanadensiska konstnären Janet Cardiff beskriver sitt arbete som att skriva i tre dimensioner: "It's like writing in three dimensions. Spoken lines have to feel right in sequence as well as location and the pacing of the lines has to be right with the footsteps". [13]

Cardiffs ljudpromenader i olika städer på olika platser förändrar det vardagliga och välkända. Cardiffs andning och fotsteg synkroniseras med den som vägleds av hennes röst via en enkel mp3-spelare med hörlurar. Den lugna rösten är förrädisk; som i en mardröm förändras omgivningens vardaglighet med de röster, ljud och rytmer som stiger upp ur historiens djup och styr stegen.

Platsen förändrar karaktär. Kusligt nog är det nästan omöjligt att bedöma vad som sker här och nu, vad som är inspelat från platsen eller från en annan plats och tid. Cardiff för oss vilse i det välkända så att både förmågan att orientera sig i tillvaron och en kulturell självbild sätts på spel; om vi inte vet vart vi är på väg, om målinriktning och handlingskraft vacklar; vilka är vi då? Enligt Cardiffs beskrivning består inte rummets dimensioner primärt av längd, höjd och djup, som i ett koordinatsystem. De dimensioner hon beskriver är de resonerande system som sätter rum, kropp och språk i rörelse; det vill säga det vibrerande samspelet mellan rytmer; berättelsens (narrativet), kroppens (fotsteg, andning, puls) och platsens (dygn, årstider). I den vibration – resonans – som uppstår mellan språkets linjer, plastens utsträckning och fotstegens sekvenser, förhöjs närvaron på plats.

Det är skillnad på det talade och det skrivna språket; där Cardiffs röst (för)leder lyssnaren kan det skrivna ordet, i sin neutralitet, dölja avsändarens situerade kroppslighet och avsikter. Stegen i trappan följer en tankegång som inte formuleras i ord utan i kroppens rörelser. Skrivandet av tecken och bilder stannar av rörelsen – vi sitter eller står – vänder den inåt, men som ett logocentriskt anspråk, kommer vi trots allt närmare sanningen, som en tillåtelse att kreativt leva genom situationen, med paper och kropp mot den våta, kyliga trappstenen i regnet.



TILL-GÅNG

Idag, när i princip alla kan dokumentera rörelser och ljud med sin egen telefon, är det ännu viktigare att fråga sig var minnet till en händelse sitter. Mycket av Rubicons arbete har dokumenterats på

video och vissa utvalda fragment finns bland annat på scenarkivet. se. Men liksom alla dokumentationsmetoder har film och video sina specifika begränsningar, förutom att kameran blir en aktör redan i utförandet av ett projekt. En kamera förstärker seendet som primärt sinne genom att *visualisera* situationers sensoriska komplexitet. Kameran, oavsett fotograf, ramar in och bestämmer bildutsnitt utskurna ur en helhet, anvisar ett perspektiv, en riktning in i situationen som i efterhand kan betraktas orörligt på avstånd. Det blir en tydlig rumslig och temporal uppdelning mellan det som sker på filmen/bilden och den som betraktar. Skrivna dokument, film och ljudupptagningar anger ofta ett ramverk, ett linjärt läsande och en visuell blickpunkt som (oftast) bortser från kroppens rörliga kunskaper som en del av platsens komplexa sammansättning.

Men det handlar också om vem som har makt över bilden av ett skeende. En av deltagarna i vandrigen skriver: "Kameran är makt. Där det filmas uppstår ett minimaktcentrum: detta är värt att filma, att se. Någon bestämmer kamerans öga." Kameran lyckas aldrig vara en neutral betraktare av ett skeende som opåverkat kan skildras. Kameran är ett potent vapen i krig och i fred; den som inte har makten över bilder som kablats ut av media förlorar förmågan att ge sin bild av skeendet. [14]

Självklart kan foto och film fungera som ett experimentellt verktyg; med en kamera på foten, på huvudet eller tätt mot kroppen, blir det en upplevelse inifrån ett skeende, som följer kroppens rytm, med allt vad det för med sig av oskärpa, rörelser som går i varandra, beskurna och sneda fragment som snabbt fångas in och försvinner bort utan att betraktaren medvetet uppfattar annat än rörelsens dynamik.

Foton, i likhet med film framkallar minnesbilder medan andra sensibla erfarenheter som doft, smak, vind, regnets väta, underlagets hårdhet och frusna fötter formas *in situ*. Vad händer i en betraktare som studerar fotografiet av dansarna, som med

huvudet före, kanar ner för Götaplatsens trappor? Bilden kan analyseras utifrån olika visuella kvaliteter; rumsligt utsnitt, trappornas skiftande gråtoner, dansarnas formationer och förhållande till underlaget. Men i betraktandet sker något mer, som antingen kan förbises eller tas på största allvar; ett kroppsligt smärtsamt minne aktiveras och trappornas stänkanter gräver sig in i revbenen och stöter emot armbågar och knän, i en sensibel och uppmärksam betraktare. Just smärtpunkten kan enligt forskaren och f.d. dansaren, Astrid von Rosen sätta igång den egna kroppens minne samtidigt som rörelser kan fungera som ett forskningsverktyg vid bildanalyser. [15] Den professionella dansaren har arbetat upp ett rörelsearkiv, genom träning, i repetitioner och föreställningar, som ingår i professionens intersubjektiva kunskap. Som forskare i konstvetenskap låter von Rosen denna kunskap komma till användning genom att hon projicerar upp dansbilder till naturlig skala och prövar rörelserna i sin egen kropp. Därigenom lämnar hon betraktandet av det lilla fotografiet, träder in i rummet för skeendet för att, som von Rosen säger, ”dansa med bilder”. Det handlar om en annan form av prövande och övande som återigen kan sägas framkalla smärtan ”förbunden med koncentrerade ansträngningar och upprepningar”, men här för att skapa en rikare och djupare kunskap inom forskning. Även den som inte är dansare har upparbetade erfarenheter ”lagrade i kroppens arkiv”; rutiner, steglängder, rörelsemönster och sinneserfarenheter i förhållande till platser, som aktiveras i olika situationer.

Betraktaren pendlar mellan att betrakta dansarnas visuella formationer och att känna platsens fysiska inverkan i den egna kroppen. Genom att gå till platsen för händelsen tar vi inte bara i bruk kroppens sinnen och förmågor; det är där vi utvecklar dessa perceptiva och associativa kunskaper i och genom rumslig användning.

MOT-GÅNG

Turisten sätter agendan för globala städers framväxt och nomadens identitet omformuleras; turister, företag och resurser rör sig visserligen också säsongsbundet från en plats till en annan, men de kan fortfarande förlita sig på visioner om att begär, mot betalning, kommer att tillfredsställas. I grunden är de bofasta och definieras av sitt ägande. Till skillnad från den bofaste, måste nomaden röra sig i en annan sorts uppmärksamhet; upprätta och gå igenom ett ljudrum snarare än i en visuell materiell form. [16] Den nomadism som driver flyktingar, icke-medborgare, mordbrukare, arbets sökande in till städerna kräver en ständigt perceptiv rörlighet; en ständig uppmärksamhet och medvetenhet om tillvarons bräcklighet och grundlöshet. Det offentliga rummet vibrerar av dessa motstridiga rörelser och shoppingstråket kantas av i grunden, otillfredsställda mänskliga behov.

I en sådan tid, då även konstnärer bör vårda sina varumärken som entreprenörer och magneter för den ”kreativa staden”, förändras möjligheter till konstnärliga ingrepp; kommersiella företag är snabba att plocka upp idéer från konstvärlden och använder konstnärliga grepp och konstnärer i sina reklamkampanjer (ex redbulls och Telias graffitikampanjer, flashmobs, mm). I dag är det mer troligt att en grupp klädda i gula regnkläder mitt i centrum är reklampelare eller försäljare av mobilabonnemang, än dansare. Därför är också vi, i spåren av historien, inte här för att upprepa Rubicons rörelser. Vår grupps myllrande oordning på trapporna fungerar som en performativ kritik av rummets kommersialisering. Vi samordnar inte våra rörelser och har ingen klädkod. Vi gör inte konst.

LYSSNA

Sju perspektiv på en vandring

http://soundcloud.com/lur_arkdes/seven-perspectives-on-a-walk

NOTER

1. Holgersson (2011).
2. Kärrholm (2012).
3. Grosz (1995).
4. Sand (2011).
5. Sand (2009), Cardiff & Schaub (2005).
6. Se Sand (2008, 2009). För en översikt över konstvärldens gående se vandringsutställningen 2013–2014 *Walk On: From Richard Long to Janet Cardiff – 40 years of Art Walking*, <http://www.art-circuit.org.uk/index.php?/forthcoming/walking-journeys>, och nätverket Walking Artists, <http://www.walkingartistsnetwork.org>
7. Spindler (2004:14).
8. Eva Ingmarsson, 30.05.2013 i forskningsseminariet *Dance as Critical Heritage: Archives, Access, Action*, Institutionen för kulturvetenskaperna, Göteborgs universitet, samtal med Gun Lund, 31.01.2014, 3e våningen, Göteborg.
9. Borg (2011:119, 125).
10. Spindler (2006:110).
11. Ibid, 112.
12. Rose (1999:73).
13. Cardiff & Schaub (2005:35).
14. Sontag (1977).
15. von Rosen (2014).
16. Spindler (2006).

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PARTICIPANTS' RESPONSES

During the symposium 30 people engaged with each other's presentations and participated in a *walkshop* outdoors. When working together we all changed a little, or a lot, and something new started to grow. The approach was open, dynamic, and “nomadic”, reaching out – in the spirit of the dance group Rubicon – towards other disciplines and fields of expertise. And equally important: it sought ways of coming closer to the dance in the city in the 1980s.

While it is not possible to fully “document” something in the making, it is important to manifest a beginning. Hoping that the participants would like to share their after-symposium thoughts, ideas, questions, memories, and interpretations with us, we sent out a call for *responses* to be included in a symposium report. Scanned versions of all the place-writing documents from Sand's workshop were attached to the call, as traces of a shared beginning.

We asked for a “piece”, consisting of text, image, film or/and sound (max. 2 minutes) (map, poem, paint, theory, method, song, dance) or other medium of their choice. Texts would preferably be written in English and/or Swedish, and we did not demand proof-read texts. Rather, we wanted to preserve the free spirit of the workshop where many different forms of expression were utilized, and where the differences were considered productive.

In the following pages you will find the submitted contributions and/or links to them. We hereby thank the contributors for their generosity, and hope that in the future these pages can open more and newer doors to trans-disciplinary, creative and critical encounters.

Marsha Meskimmon, Astrid von Rosen, Monica Sand

I AM AN ACTOR...

I am an actor.

I can move through time and space.

I can place myself in an ancient grave or in a skyscraper or both at the same time.

I can use my body to get in touch with experiences and actions beyond myself as a person.

I can voice, interpret and reinterpret the stories of others.

I can travel from body to body, finding voices, experience different lives, all that.

I did not expect to hear what I heard. A voice from I do not know where, appeared, saying that I, in spite of all my possibilities, have a body and a voice of my own, that I, in spite of all my freedom, joy and pleasure, carry a dark history. A history chained in my body.

I did not know.

I shiver. I hesitate. I realize that I have to discover what is there.

I do not know where to go. I am standing in front of a massive wall. I try in vain to sneak over it and

under it, to walk around it, but no. I see others doing it, but I just cant.

I start to knock on the wall. I get tired. I knock again and again, and again. There is this small passage opening up.

I walk in there. I come to places I have not been and meet people I rarely see.

I walk my silent history, a history full of impressions and feelings but no words.

How can I make this silence talk? How can I create meaning from something so terrible you could not speak about it? Does this silence have any sound? Does it dance?

I collect documents and facts. I call names on papers and ask question after question. I make sketches and draw maps. I look up houses to visit and roads to walk up and down.

Slowly, I am getting somewhere.

I walk and I walk. The silence starts to speak. I listen, observe and I answer with more walking, moving, sounding, talking, mapping, knowing I am on my way.

DANCE INTERPRETATION

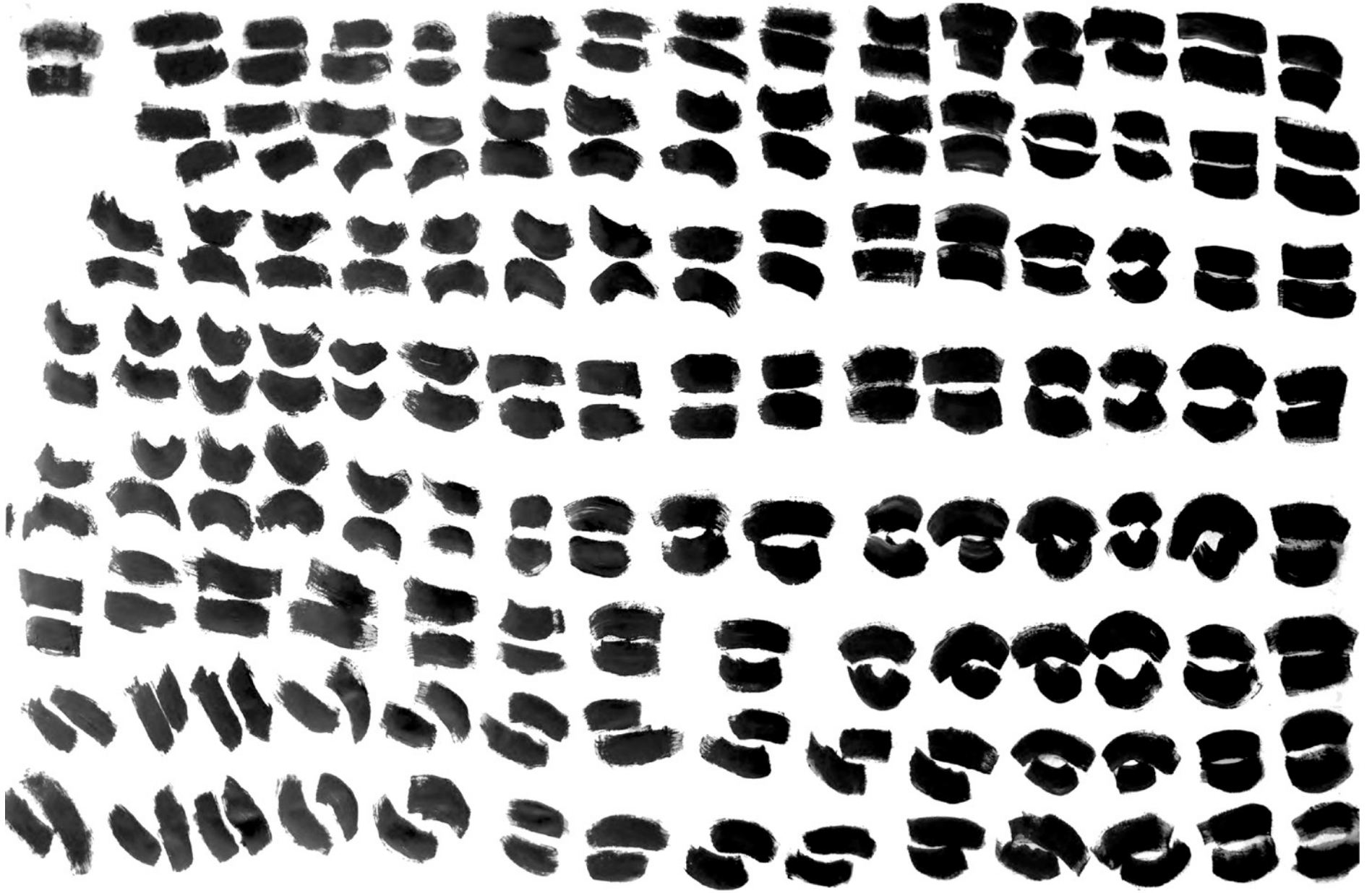




Photo: Anette Arlander.

VAD MINNS TRÄDEN? – WHAT DO THE TREES REMEMBER?

When I looked at the archive material on Rubicon or “the dancers of the city”, which I knew nothing about beforehand, the first thing that came to my mind was a dance piece in the beginning of the eighties called “Tytöt kuumalla katolla” or “Girls on a Hot Tin Roof” for the architecturally interesting roof in the courtyard of Kluuvi gallery in the centre of Helsinki, loosely choreographed for dancers and other performers, like me, in the performance art group called Homo S, by Ulla Koivisto, a former student of Merce Cunningham. This personal association did not help me much further than to remember, how the legacy of dance works in the city by people like Trisha Brown and others spread out through various channels, and to realize how things are invented at the same time all over the world.

What fascinated me at a first glance was Rubicon’s choice of a uniform, the yellow rain wear; a very practical and very visual solution at the same time. Another interesting aspect was the name Rubicon, which sounded slightly ominous and reminded me of the imperial history of Rome. Wikipedia told me more about the red river: The saying “crossing the rubicon” means to pass a point of no return and refers to Julius Caesar’s crossing of the river with his legions in 49 BC. It is perhaps best known as the place where Julius Caesar uttered the famous phrase “alea iacta est” – the die is cast.

As a non-historian, not even involved in the currently very popular practice of re-enacting, re-performing and re-imagining historical artworks, exemplified by the anthology created by Amelia Jones and Adrian Heathfield *Perform, Repeat, Record – Live Art in History* (Intellect 2012), although we did a laborious reconstruction of the Russian futurist opera *Victory over the Sun* from 1913 at the

end the eighties in Helsinki, I do not want to jump directly to questions like “how to do this today?” Or “what happens in those places today”? So what could I then contribute with?

As a researcher I would like to bring in a small book by Jane Bennett *Vibrant matter – a political ecology of things* (Duke University press 2010), which is an inspiring introduction to the type of new materialism, which could be useful in this endeavour. For my part, since I am interested in the trees in Haga Park, and went to visit them briefly after our seminar, I should perhaps also look at *Plant-Thinking – A Philosophical Study of Vegetal Life* by Michael Marder (Columbia University Press 2013). As an artist I could imagine working with those trees in response to Rubicon’s *Dans i Träd och Kyrka* (1989). They are the silent collaborators to the piece, most of them still standing there in the park. How could I engage with them through my own practice today? Is there a way of doing an “interview” with them? What do the trees remember?



Photo: Claes Jansson/Scenarkivet.

EMBODYING THE VOICES OF A CITY AND ITS PASSIONS: A POETIC ABSTRACT

Elisabeth Belgrano

In a new research project
I start to move through a divided city.
A divine city.
A city and a source for extreme passions, emotions, movements and expression.

The source I carry in my bag
Is a French musical manuscript from the 17th century –
Or I should say rather two ms or cycles –
Similar in many ways –
But each one of them bringing different light to the same words.
It is music prepared for Louis XIV and his court,
Performed during the holy Easterweek,
In L’Eglise des Feuillants.
It is the by the composer Michel Lambert,
His Leçons de Ténèbres,
Music, today carefully guarded in the archives of Biblioteque Nat. in Paris.

90

My study explores these musical settings for passions and lamentations
Music composed as lessons in sufferance,
Death and pain,
Killing and disasters,

These are lessons of the shadows, of darkness, the night and the obscure.

The musical setting is bursting.
Bursting with details and ornaments.
Movements, each one telling about something
Beyond the spoken words.

I wonder about these ornaments.
Decorating the score and life itself.
Touching on important moments.
I wonder about an ornament making something live
Aiming for “Animer”, coming alive...
Being the name describing ornament itself.

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I wonder how the black dots
Shaped in a space without limitations, restrictions and borders,
In this handwritten score.
How can they sound?
And what do they want to tell?
About then... when the city was falling,
About then... when sound could be heard by the court of a king
And about now... when nothing more can be heard.

Thoughts observed through the score,

Elisabeth Belgrano

Through history itself and its context.
And through the context I know about darkness and pain.

For the purpose of this study
I listen to voices of the city.
I search for sounds described in the lyrics.
Composed in commemoration of the fall of a city.

Perhaps it is the tears of Jeremiah I hear falling.
Or the tears of all people of the city,
Tears of victims played out by rulers and powerstruggle,
Irony, and disgust.
Tears of victims silenced, left behind.

92

It could be any time, any city,
Any ornamented performance
Or any obscure ritual.

My aim is to learn from these lessons:
From the ancient words and the handwritten score,
Telling about the fall of a city;
Telling about ways of ornamenting;
Telling about something that can not be mentioned by its name.

The lessons will teach about sorrow,
What I know myself about sorrow, motion,
Vocal power
And of silence.

Live voices from an ancient city
Will teach me about
Watching, tasting, smelling,
And moving...
Running in fear.
The city has already taught me about fear, pain, life, and paradoxes.
The walls and the dark narrow streets of the city
Have caught me,
Embraced me
Made me terrified.

93

What I learn I will perform.
I will stage the lessons,
Making my own metaphors of darkness
Touching upon others,
As I have been touched by the score,
Embodying the fall of Jerusalem,
Or any city.

TRAPPAN

Sällan har jag upplevt en så komplex dramatisering och gestaltning av Dostojevskijs *Anteckningar från ett källarhål* som i år. Det passerar vanligen år emellan föreställningar som genererar så seglivade frågor och intryck. Just den här händelsen förbigicks i tystnad, utan att uppmärksammas eller diskuteras i offentligheten. För att bevaras som en teaterhändelse krävs att någon plockar upp den – som här och nu – i en annan tid, efteråt. Hos mig lever den kvar – omformad – och bild efter bild rullar fram när jag går i Rubicons fospår och tar mig upp för konstmuseets trappa.

Trappan ”tvingar” mig att också rikta uppmärksamheten mot avenyn. Platsen ställer mig i en position som får avenyn med all trafik och alla människor att framträda som en ”sak” jag tittar *på* och överblickar på *avstånd*. Det faller sig naturligt att summera det jag ser därborta på likartat vis – som något som utspelar sig med behörig distans från min egen kropp. Positionen frammanar *ett* perspektiv. Jag beordrar därför fötterna att uppmärksamma stenläggningen jag står på. Minnet av föreställningen och frågan om vad som är möjligt att bevara för eftervärlden korsar det samtidiga erfandet av vyn och stenläggningen. Det är uppenbart att jag både kan vara *i* och se *på* världen *samtidigt*.

I positionen framgår också att erfandet av fötterna mot stenen liksom minnesbilderna knappast är mindre reella än trappan och vyn. Det tar bara längre tid att finna en språklig form som är möjlig att förmedla till omvärlden än avenyns *påtagligt synliga* myrmänniskor och spårvagnar. Jag står stadigt och blickar ut medan rader av svunna scenkonsthändelser svिसchar förbi. Det framgår tydligt att det är en ytterst liten del av scenkonsten som kan – och har – bevarats för eftervärlden. Där, med fötterna mot stenen och med blicken mot avenyn framträder meningen med det.

Händelser som äger rum och sedan endast kan leva vidare i minnet hos de som deltagit har en djup mening. När media och namnprofiterandet breder ut sig stort och inskränkt är dessa händelser betydelsefulla som kritisk kraft. Alla dessa icke samlade och personligen avgörande konsthändelser påminner om att det alltid finns mer och annat. Fötterna trampar och jag ser de ”flyktiga” konsthändelserna som en motkraft mot en överväldigande tilltro till bevarade aktiviteter, från vetenskaplig litteratur till kvällspress. Det inger visshet om begränsningarna från allas olika källarhål. Alla dessa offentliga händelser som äger rum och delas med andra men som kommer att förbigås i framtiden förmår slå in en kil av tvivel. Öppnar ifrågasättandet av det bevarade. Och repeterar att det jag deltar i och bevarar, från litteratur till museitrappa, är omformade händelser. Det inger hopp. Fötterna trampar, påminner om levandet som tid och handling. Att pågående fånga en glimt av tillvaron är stort och väldigt litet.

SPACE, VOICE AND YOUR ARTISTIC PRACTICE

Her mouth is sealed with scotch paper tape, two lines of tape forming a cross, blocking her voice. She is standing in a room with people watching her. In front of her is a square on the floor, the size of a meter on each side, made by paper scotch. She enters the square and starts to dance, a quirky contemporary dance vocabulary. After a short while she takes the scotch roll and tapes a line on the diagonal blocking of a corner of the square. She continues to dance. Then she tapes another line, parallel to the first one, blocking off a larger corner. She dances in the space that is left. There are more and more lines drawn, her space is getting smaller and smaller. The square gets filled with diagonal lines. She continues her dancing, and at times tries to communicate with the people around with only her face and gestures. Her space shrinks, in the end there is only a small space left, just enough for one foot to stand still. But she continues her dancing and as a consequence she falls off.

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Marika Hedemyr

From outside the frame, with her eyes on the square, she tears off the tape from her mouth, takes a breath and starts to speak:

– Now, being outside this frame, and with a distance in time, I look back and reflect on the mechanisms of giving and taking space and voice, and the relation to my artistic practice.

She walks steadily back into the striped frame, places herself at the centre of it.

– Right now I'm actually interested in standing here. She points to the stripes and the square under her feet on the floor.

– Look at what is here, she says. In this – who is given space? Where is the space for performative art? Who is drawing these lines? Who is allowing or restricting you to get a voice? To make your art? To take the space? Do your own practice re-enact the outer conditions for body based art? Are your artistic or cultural political concerns being accused of being a biased, exclusive self-interest? Are these lines, borders and fight for space inscribed into your being, becoming part of your history and practice?

With her eyebrows raised she looks around, waiting for an answer.

– In the case of my practice, it certainly has. But now I have shifted approach. She walks on the square.

– My name is Marika Hedemyr. I have been running a dance theatre company for many years in Gothenburg – Crowd Company. When running a company you always deal with these lines, borders and the amount of space available. At times it is like a system to fight and play with, constantly being pushed towards a smaller and smaller, and sometimes larger, space. At the moment I have downscaled the company, placing myself at a distance and at the centre at the same time, and making these lines and spaces my material. A tragic and comic material that with a bit if a distance becomes really humorous. It's a juicy material to dig into.

She steps out of the square.

– Being the second generation after the Rubicon choreographers gives interesting perspectives. They are my colleagues and I can see their history, I can see my history, and certain patterns become very

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Marika Hedemyr

clear. Certain aspects are also repeated among the very young generation today. We all deal with these lines and spaces.

– I am quite curious to see how things will develop in the future. As practitioners of all generations we will for sure continue to deal with the same question – what do you want to evoke and express with your art and how do you create space, voice and manifestations for that?

The text is based on a performance by Marika Hedemyr, performed at the symposium *Dance as Critical Heritage: Archives, Access, Action*, October 2013, Gothenburg, Sweden.



GALENDANSAREN

På herrgårdsfester uti skogarna,
 på slottsmiddagar uppå slätterna,
 fångslade han med sin kvickhet och sin sång
 inte bara de litterärt brummande herrarna
 utan också de echaufferade unga damerna

som fort tröttnade på
 hans sirliga monologer när han någon enstaka gång
 med växande korpulens och blossande kinder
 följde dem hem

100

i ekot efter de danser han spelat på gitarren
 utan att någonsin själv bjuda upp

Dervischen från Vänersborg
 dansade genom att besvärja
 Frida, Kriget, Gud och Pengarna och Döden
 men också de egna blamagerna och tvivlen
 i frenetiska enmansföreställningar
 och febrigt diktande

och Galendansaren genomför ännu sin rit
 i bläckpennans svalor
 som i frusen improvisation flyger
 över Arkivets myriader blad

och i koreografierna för hans typografiska små kamrater,
 som mellan böckernas pärmar,
 på de vita arkens hundratals scener
 ännu dansar för oss

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Diktaren, kompositören, sångartisten Birger Sjöberg (1885–1929) kallade sig i postumt publicerade fragment för Galendansare och Ensamdansare. Hans litterära kvarlätskap finns i Birger Sjöbergs samling vid Göteborgs universitetsbibliotek.

SAKTA VI GÅ GENOM STAN

Vikten flyttas försiktigt över till den främre foten, kanske att höften skjuter fram något. När den bakre foten är helt frilagd från tyngd börjar hälen lyfta från marken. Den lyfter, lyfter, lyfter, för att ta med sig hela foten, upp i luften. Ett ögonblick svävar hon över marken, med benet i luften. Hon tar en ny riktning, var ska foten placeras, sättas ned? Hon glider mellan brådskande ben och frågande ögon. Vänder sig hastigt mot ett tilltal. Så tar hälen mark, landar, och hela vikten förflyttas återigen framåt. Ett fall nedåt framåt. Hon går och går, mellan fall och resning, ständigt framåt. Och runt oss, tillsammans med vårt gående, pågår andra promenader och rörelser på stadens gator.

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Aktören som använder gåendet och staden som en scen kan i ena stunden betraktas som en konstnär som uppträder, i nästa ögonblick som en avvikare som rör sig underligt. Allt beroende på situation, tolkning och blick. Att gå långsamt och uppmärksamt på en plats präglad av högt tempo och viss flyktighet, kan verka avvikande. Geografen Tim Cresswell talar om att det är först när den naturliga ordningen på en plats överträds som man uppfattar vad som inte passar in, vad som är ”out of place”. Någon går över en gräns, befinner sig på fel plats eller rör sig på fel sätt. Men det finns så många avvikare i det offentliga rummet, som rör sig mot strömmen, att aktören inte blir den enda som bryter av mönstret. Istället bildas ständigt nya mönster, sida vid sida. Att sticka ut kan också vara att passa in. För aktören blir gåendet och uppmärksamheten ett dramaturgiskt redskap som formar framförandet av hennes akt. Men att vara närvarande betyder att också vara frånvarande; att vara både *här* och *där*. Nuets ögonblick innebär en rörelse utanför självet – i sig själv. Det är i mötet mellan vandrare och plats, mellan en gående och en annan, som ögonblicket tar form. Det är att agera och lyssna, att betrakta och betraktas, på en och samma gång.

Och vi är inte längre säkra på vem som bevittnar vem; vem som är aktör och åskådare, i stadens myller.



Foto: Cecilia Lagerström. På bilden: Helena Kågemark ur performanceakten *Silent Walk*, Göteborg, 2011 (regi: Cecilia Lagerström).

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WALKING WELL-BEING: NAVIGATING ACROSS DISPLACEMENT AND EXILE

“I’m going to walk a little faster...
Then he’ll know that mother is doing well.”

Walking is fundamental to everyday life, it is a social activity that concerns the terrains of the imagination as well as engagements in the physical environment (Ingold 2010). It connects our past and present and takes us on unforeseeable winding routes into the future. In recent years it has become a mode of research that often traverses disciplinary boundaries – as further explored during the symposium on dance as cultural heritage at Gothenburg University.

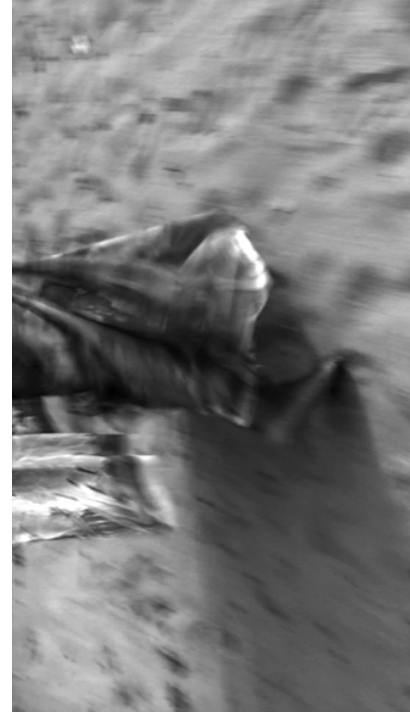
The above greeting (text and video) from a mother in Northern Sri Lanka to her son, who was forced into migration due to civil war, conveys walking as a form of well-being. [1] Trying to accommodate himself in London, the son need not worry when he sees his mother walking fast and thus still being strong and able. The author’s transformation of the walking performance into slow motion aims to evoke the complex and multiple layers of emotions and experiences embodied in the mother’s words. Many years of separation holds tensions impossible to translate into a single articulation of well-being. Walking as if in the beginning of her life is not enough reassurance to create well-being in her son’s life – the main aim of her particular rhythm of walking and what she imagines her walking to generate.

Mother and son are positioned in movements defined by continuous disruptions and reconnections. Their joint displacements in a number of camps near home, his later life in exile and hers bereft of its

dearest, meet in intersections of memories and occasional online-communication. Absence constantly flows into presence at the same time as the tangible slips out of hand. Their uncertain situations counter any reified demarcation of being here or there, of beginning and end.

Ingold, Tim (2010). “Ways of Mind-walking: Reading, Writing, Painting” in *Visual Studies*, vol. 25, no. 1, pp 15–23.

1. The walking scene was constructed in the mother’s compound and is included in the collaborative video “Making Home: with five artists working in the UK”, which forms part of the author’s post-doc research among British Tamils engaged in art practice, a project positioned in the juncture between anthropology and art.



<http://vimeo.com/82452834>

METAFORER TILL MONICA

Kära Monica,

Du började med ”att gå till historien” och jag håller på med kritisk historiografi, det vill säga att gå igenom (genomgå) tidigare forskning, gå emot den (motgå), gå med den (medgå), gå ifrån den (frångå), gå den till mötes (tillmötesgå). Där i de många manifesta och metaforiska gångarna i arkiven (som också kan vara manifest och metaforiskt) finns gångare som genom sina pågående rörelser och olika gångarter skapar en gåtfull, eller gå-full, levande och polyfonisk plats. Här finns det lyckliga i form av en gåendets gåva: något att gå vidare med, att gå ihop med, i bemärkelsen röra sig tillsammans med, men inte helt sammansmälta med. Det handlar om samgående, inte utplåning av skillnader. Pågåendet rymmer (att rymma handlar om att kunna hårbärgera och ha plats för, men också om att ta sig undan, springa, röra sig i flykten och drömmen om frihet) en kraft, som dels handlar om att orka hålla på och hålla igång, dels kan övergå i att man brutalt går på, slåss och klyver en hinna, och tar sig igenom ett motstånd. I detta finns risken att okänsligt och hierarkiskt gå (ovan) på eller gå över andras tankar, texter, rörelser och ord. Min feber (metaforisk arkivfeber eller hög kroppslig temperatur) kan vara övergående, eller också går den aldrig över. En övergång blir förhoppningsvis en passage där översättningar och överföringar äger rum, kan pågå, och fortgå (och då går de inte över). En undergång är en gång under allt det andra, allt det vanliga, men också ett slut, som kanske rymmer en början. Vi går ovillkorligen mot döden, men genom att skriva historia lever vi också i hoppet om att kunna överlämna något till kommande generationer. Avgångar ropas ut i pressen när människor måste lämna över plats och makt. Är det något som går av när man avgår? Avgångar ropas ut på flygplatser och tågstationer. Den som inte får forskningsstöd har missat tåget. De andra rusar på när sillen och medlen

går till, det glittrar och alla springer (inte går) som labradorer efter bollen. På ett seminarium berättade en kvinna i publiken om gåendets värdighet. Om att röra sig långsamt, och ge de olika delarna i arbetet och passagera mellan de olika uppgifterna tid. De val som görs i forskningen skapar gångare, för inte ens i ett öppet och pluralistiskt arkiv kan allt rymmas. Tvärtom handlar forskningen om att göra kritiska och medvetna val, och tala om varför man ”går dem” (en felskrivning, en blindgångare; det ska stå ”gör dem”). Det som inte rymms finns ändå kvar, där i avgångs-gångarna, i under-gångarna, och vid över-gångarna; det som lämnades upphör inte att finnas. Valet jag är intresserad av att göra handlar om att välja det som tidigare trängts bort, eller undervärderas, som exempelvis dansen i 1980-talets Göteborg, som ingång, ämne och fokus för en både breddad och vässad kulturarvsforskning. Det handlar om en ingående insats, om att omgående gå om historien, vilket nog kan innebära att annat måste utgå. Det finns något gåtfullt, eller kanske gå-fullt som gör att rörelsen kan fortsätta även när man inte vet om det, eller är medveten om det. Vad är det som går sin gilla gång inne i, med och mot, allt det som pågår? Som forskare måste man vidgå att historien aldrig blir fullgången, som i avslutad. Drömtåget avgår, igen och igen.

OM GÅENDE OMGÅENDE

gå av	avgång	avgående	gå av stapeln
gå an	angå	angående	gå av och an gångbar
gå bet	begå	begången	
gå bort	bortgå	bortgångne	
gå dubbel	bärsärkagång	dubbelgångare	
gå emellan			
gå fint	fin gå		
gå fort	fortgå	fortgående	
gå fram	framgå		
gå från	frågå		
gå förbi	förbigå	förbigående	förbigådd
gå före	föregå	föregående	föregås
gå för	förgå	förgånget	
gå förflorad			
gå för långt	försigga	långt gånget	
gå för sig		hädangången	
gå hädan	hädangång		gengångare
gå igen			

Monica Sand

gå i	igång		gå i lås
gå igenom	genomgå	genomgående	gå sin gilla gång
gå igång	genomgång	genomgående	
gå ifrån	frågå		
gå i land med	landgång		
gå in	ingång	ingående	gå in på/för
gå i sömnen		ingången	sömngångare
gå itu			
gå jämt ut			
gå omkring	kringgå		
gå långt			
gånglåt	låt gå		
gå med	medgång	medgången	långt gånget
gå mot	motgång		med gång
gå ned	nedgång	nedgående	mot-gång
gå nära		nedgången	
gå om	omgång	omgående	gå om intet
gå på	pågå	pågående	
gå runt	rundgång		
	rågång		
gå samman	sammangå	samgående	sam-gå
gå sent	tankegång		tankar gå
			sengångare

Monica Sand

gå till	tillgå	tillgång	tillgång	tillgång
gå tillbaka	tillbaka	tillbakagång	tillbakagång	tillbakagång
gå till fots	tillfots	tillfotsgång	tillfotsgång	tillfotsgång
gå tillhanda	tillhandaga	tillhandagång	tillhandagång	tillhandagång
gå tillmötes	tillmötesgå	tillmötesgång	tillmötesgång	tillmötesgång
gå tillväga	tillväga	tillvägagång	tillvägagång	tillvägagång
gå undan	undgå	undgå	undgå	undgå
gå under	undergå	undergång	undergång	undergång
gå upp	uppgå	uppgång	uppgång	uppgång
gå ur händerna	urhänderna	urhänderna	urhänderna	urhänderna
gå ur bruk	urbruk	urbruk	urbruk	urbruk
gå ur led	urled	urled	urled	urled
gå ut	utgå	utgång	utgång	utgång
gå vid	vidgå	vidgång	vidgång	vidgång
gå åt	åtgå	åtgång	åtgång	åtgång
gå åter	återgå	återgång	återgång	återgång
gå åstad	åstadgå	åstadgång	åstadgång	åstadgång
gå över	övergå	övergång	övergång	övergång

SJU PERSPEKTIV PÅ EN VANDRING

https://soundcloud.com/lur_arkdes/seven-perspectives-on-a-walk

SKÅLVA

Exploration number: 059.göteborg + 059.stockholm

When: 7 th of November 2013

Where: Drottninggatan, Göteborg + Stockholm

Duration: 06.30-07.30

Participants: Andréa Arlid, Anneli Åkesson, Carine Cassia, Flemming Ove Bech, Jenny Simmar, Lena Nygren, Ulrika Berge

Archive material: photos from three different cameras + video (059.stockholm)

SKÅLVA explore spaces through movement and we do it together. We take a space and make it ours. We move, walk, dance, stop, shake, fall, turn, lift... What we do is improvisation. We react to each other and the surrounding. We are a part of the situation. We blend into a space.

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We are interested in communication through movement. Our events are meetings between people who come from different backgrounds and different moving patterns. We use internet to invite new participants. Everyone is welcome. The explorations have shown that a group can surprisingly fast build a communication through improvised movement.

How much freedom to move can we give ourselves in the city? In a place where we will be observed by random passersby's. This is a political question.

For more information visit the website www.SKÅLVA.se



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PLAYING ON TOP OF THE WORLD

We are walking the footsteps of Rubicon, but they are not here.
 We are walking the steps of Gotheburg's and my personal dance history.
 Are we honouring Rubicon or denying them?
 Rubicon rhymes with Poseidon, the statue and symbol of this city.
 They are not here.
 Are we archiving the alive?
 On the backside of Poseidon, the statue and symbol of Gothenburg: There used to be an Amazon,
 I think, that made sounds. Was it yellow like the costumes?

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Many of my colleagues have performed here, in yellow raincoats. I remember them beside me,
 running next to them, leaning towards them.
 I remember watching them in rain. How Luisa Denward bend her back in a deep cambré to
 embrace the pouring rain. Raindrops exploding from her curly hair. Luisa is not here. Mette is not
 here. Veera is not here. Where are they?
 Why is it so difficult?
 Why don't we play more? This group, these walkers are happy to play.
 There is music in this building. I play with and on my crutches.
 Robert Lyons breaks his umbrella. My crutches loose some red tape.
 We play on top of the world.

Guards. They are all inside this building. The Museum of Art. There is nothing up here now, after
 they moved the entrance to downstairs. Just us playing. Upstairs in rain, outside locked doors that will
 never open again.
 I have seen Rubicon in this rain. I have seen myself in this rain.
 Guards are on the inside. That is where priceless pieces art hangs on big walls with high ceilings.
 If you walk in there, with small children, the guards will come after you.
 They don't come after you at Röhsska or Stadsmuséet.
 Just Konstmuséet.
 Because the art is so valuable.
 Oersätligt. Invaluable.
 To me Ruicon was invaluable. They changed the city, and it became a city in which I could live.
 When will Rubicon have paid guards that come after you? After them?
 Who protects Rubicon?

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I imagine artists like kings of Gothenburg. It could become a terror group.
 Maybe it is needed.
 I love singing into my crutches. I like to follow architecture, the structure, with limbs and with
 crutches. I would not sing here alone. I need this terror group.
 I laugh when I think about reconstruction. The reconstruction of Rubicon - dancers of the city.
 What if I would run down right now and jump up onto the pollare/bollard, the one with golden crowns
 and chains connecting them. They are made for dancers to hold on to. Did you know that?

Eva Ingemarsson choreographed us sitting, hugging the bollard, then we raised one leg up into the sky. Head down. A postmodern supported arabesque penché. Or did she? What do I remember? I remember holding on to the bollard.
I want to try it now.

I burst into laughter with my eyes closed.
If I try it with my crutches I might fall over. I might fall down on somebody entering Konstmuséet and cause danger and pain. The guards would come after me.

This would be dangerous.
I would be the terrorist dancer in the footsteps of Rubicon when I try to draw this other statue of Rubicon upstairs facing Poseidon downstairs.

I argue for the importance of this other statue.
Rubicon.

<http://vimeo.com/107239670>



Linda Sternö

2009

Ansökan till
Konstrådsnämnden - beviljad.

Återvinning/ soptippen

Det är stopp i mitt system. Jag kan inte komma på nya idéer. Och jag vet varför. Det ligger så mycket oarbetat material och skriker på mig i mina skåp, på mina hårddiskar. Så mycket film som aldrig blev, så många bilder - rörliga och stilla, så många texter som aldrig lästs, realiserats. Jag leker nu med tanken - tänk om det som aldrig blev kan bli något eget!

↳ blivit film

Jag pratar om hundratals timmar film. Bortklippa scener ur befintliga filmer, semesterbilder, bakomfilmer, fester, seglingsturer, nattlig amning, nakenbilder, ljudupptagningar, brev, dagböcker, loggböcker, mobilbilder. Det ligger så mycket material och skräpar hemma hos mig. Och jag kan inte gå vidare förrän jag tagit hand om det.

? På vem?

2006

faktiskt

Jag minns varenda bild. De ploppar upp som drive in bio, hela dagarna en slumpmässigt bild-juke-box på näthinnan. Kameletrumpen som jag gick bakom i nästan 20 mil i öknen i Marocko den där julen 2007. Bilderna retas med mig, lämnar mig inte i fred. Gretsakten på ett tak. De stör mig, ligger i vägen för de nya bilderna som ska komma. Den sjungande dagiskören i Guiyang i Kina 1997. Den slutar inte sjunga förrän den hittat sin plats i ett sammanhang. De dansande pelikanerna i Chile. Det tyska pensionärsparet som smörjer in varandra i stinkande lera. Alla bilder genom tågfönster med förbirusande landskap i olika årstider, lyftande flygeplan, min dotter som badar, min hund som ursinnigt har dragkamp med en trädot. Skådespelerskan som jag tvingade ligga under min säng och sedan riva hela inredningen i min lägenhet. Dödskallarna i Kambodja. Skådepelaren som blev attackhänglad på en cafétoalett. Alla små texter jag skrivit; arga, glada, filosofiska, vulgära, poetiska. Ska de aldrig möta en publik?

Jag vill rannsaka mig själv, sortera, belysa, rensa. Jag vill rädda och utforska, slänga. Var alla dessa texter, bilder, timmar av material jag samlat på mig, enbart till för att ligga i lådor? Kanske var de bara till för att fokusera ett enda ögonblick. Men behöver de då ta plats i mina skåp? Då hade ju redan plats i mitt minne?

↳ vem ska titta på detta?

Jag är säker på att alla dessa bilder kan finna en plats i ett sammanhang, i en film. Kanske vill de träffa andra bortklippa, kvarglömda scener, bilder texter, från andra filmare? Kanske blir denna film en sopsation för sakade, bortvalda bilder? Ett mästerverk på återvunnet material. Jag vet inte vart det kommer sluta. Detta är ett experiment. Det är svårt att veta vad det blir innan det är påbörjat och jag står precis beredd att sätta ner fötterna i startblocket. Men jag vet att det kommer att bli något alldeles säkert. Dessa bortvalda fragment kommer att driva sin egen tes.

bortvalda

Inspirationskällor:

Agnés Varda - alltid Agnès. Lekfullheten, respektlösheten mot filmiska regler och överenskommelser: Jag gör som jag vill. Friheten att hoppa i tid och rum, överraskningarna.
Milos Forman - alltid Milos - hans 60-talsfilmer. Den svarta humorn. Det hårda rättvisepatoset och samtidigt den försonande värmen. Alla gör så gott de kan, trots att det ibland är svårt att förstå med tanke på hur konsekvenserna ibland blir. ??? Är det så? Det är väl nattevart svar. Människans löjlighet.
Chris Marker - alltid Chris. Det poetiska. Fabulerandet. Filosoferandet. Det vackra.
Werner Herzog - alltid Werner - fascinationen för galenskapen, den egensinniga människan som trotsar allt för sitt kall.

Har min tolkning förändrats på Sär?

→ har jag ett ansvar för dessa bilder?

får jag slänga dem om jag en gång tagit dem?

↳ gillar inte den romantiserande tonen.

DANCE AS CRITICAL HERITAGE

Susanne Wilhelmsson



120

Susanne Wilhelmsson

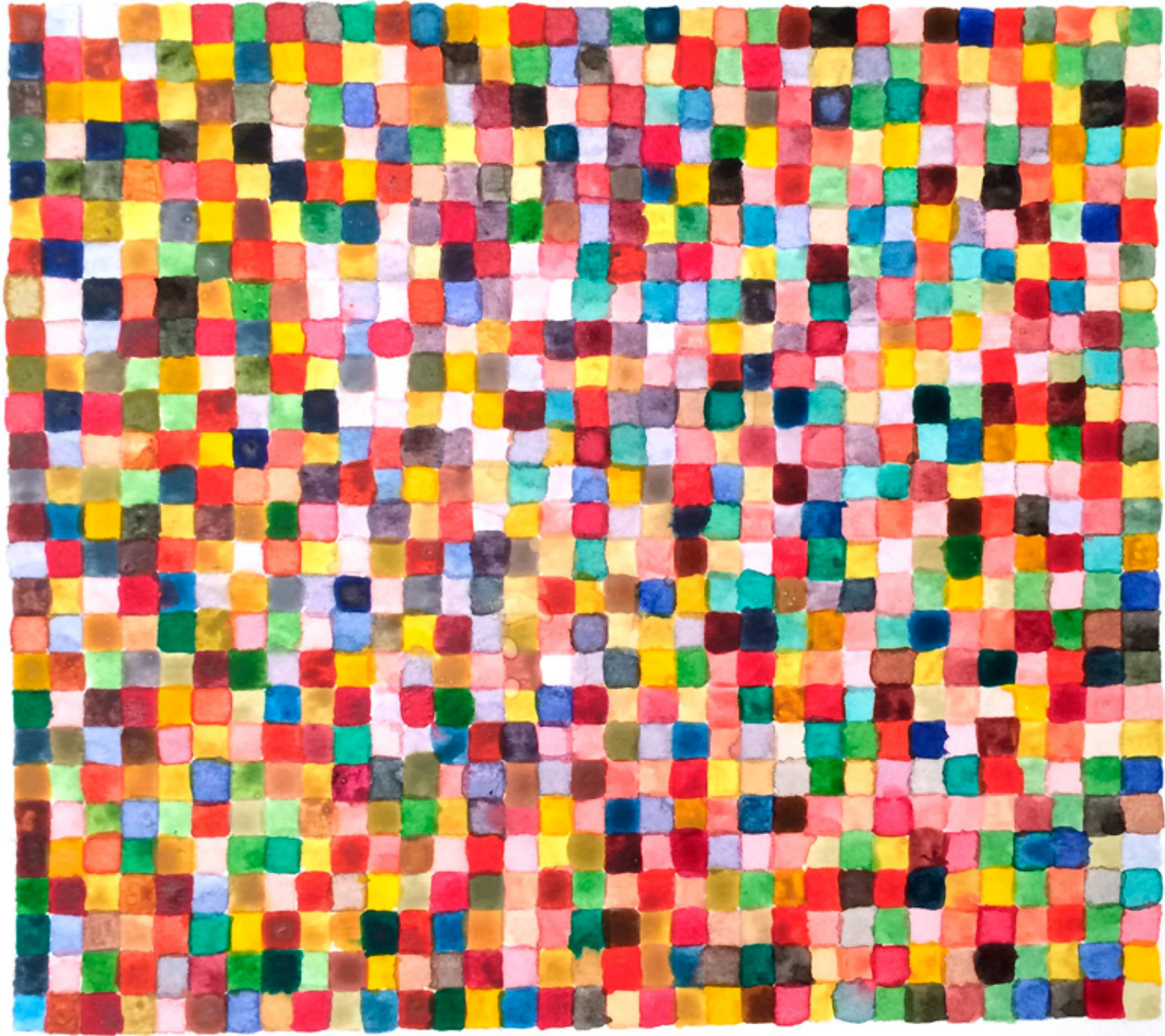


121

<http://vimeo.com/83212170>

EXPLORING THE COLOURS OF SYMPOSIUM STEPPING

29th October, 2013



SYMPOSIUM INVITATION AND PROGRAMME

INVITATION

Dance as Critical Heritage: Archives, Access, Action

Symposium “lunch to lunch”, 28–29 October 2013.

Venues: Ågrenska villan, and outdoor spaces of Gothenburg.
The symposium is arranged by *Critical Heritage Studies* at the University of Gothenburg.

What is at risk politically in thinking about embodied knowledge and performance as that which disappears? Whose memories “disappear” if only archival knowledge is valorized and granted permanence? [Diana Taylor, *The Archive and the Repertoire*, 2003, p. 36]

During the 1980s the art scene in Gothenburg exploded into a multifaceted, non-institutional, cross-boundaried experiment. This development was not initiated by the established art institutions of the day, but driven by so called “free” operators. When they emerged dressed sharply in yellow rainwear, the dance group Rubicon became one of the leading proponents of the social and cultural experiment. Through their performances, the city transformed into a variable space of images, artistic events, and a stage for the unexpected. Audiences were challenged to connect with their city, art and themselves in a totally new, and sometimes confronting way.

In a scholarly context, the history of Rubicon – consisting of three female choreographers – is invisible, in spite their strong influence on the art scene. The work of Rubicon is difficult to grasp and thus risks being written out of history. So, how can we make the “ephemeral” cultural heritage of the city accessible and active today? How can practitioners, artists and researchers collaborate

in an exploration of the relationship between city space, art and archive?

The Staging the Archives cluster within Critical Cultural Heritage Studies at Gothenburg University has invited two guest researchers that are eager to initiate a process of re-thinking, re-writing and re-walking the history of the cultural scene of Gothenburg during the 1980s. We perceive the city – its manifold architecture, spaces and layers of history – as a rhythmical order to submit to. “Walking” has a critical potential for activating us corporeally, sensually and intellectually. What will happen if this “walking” expands into – and out of – the archive and challenges how we usually approach traces such as photographs, films, drawings and text. How can we make the material in an archive, collection or database more integral and pluralistic? We invite you to bring your knowledge and your perspective into this process of creating a polyphonic archive for the “ephemeral” cultural heritage.

The symposium is a critical experiment, aiming at developing a space for sharing and creating knowledge across disciplines. After the symposium/workshop the participators will be invited to continue the collaborative work. More details will follow.

PROGRAMME 28–29 OCTOBER 2013

PROGRAMME DAY ONE: 28 OCTOBER

12.00–13.00 Registration, tea, coffee & light lunch (sandwich). Social time. Preparations. Screening of archival material from Rubicon and the nomadic art scene of the 1980s.

13.00–13.15 Welcome and Introduction to the symposium: Astrid von Rosen, research

coordinator, Staging the Archives/Critical Heritage Studies, GU.

13.15–14.15 Guest researcher Marsha Meskimmon, professor of modern and contemporary art history and theory, at Loughborough University, UK, in conversation with Astrid von Rosen: “Theorizing a collective stage for writing with art through the extended archive”.

14.30–16.45 (back together at 16.15) Participators’ 10 minutes presentations, in groups. We share and discuss ideas from various perspectives. The project will gradually take shape and grow out of this, in combination with the workshop outdoors. Tea, coffee, fruit, snack, when needed!

17.00–18.00 Guest researcher, artist and artistic researcher Monica Sand, The Swedish Centre for Architecture and Design, Stockholm: “Walking as an artistic method. Resonance and place-writing”. Instructions for the workshop next day.

18.15 Dinner.

PROGRAMME DAY TWO: 29 OCTOBER

9.00–11.00 Workshop led by Monica Sand. We work outdoors, corporeally involving ourselves with the city, practically and theoretically creating places to think.

11.30–12.30 Lunch at Ågrenska villan.

12.30–13.00 Symposium resume, instructions for our future work, and temporary closure.

INSTRUCTIONS

A light lunch will be served on the 28th, during registration. The symposium dinner will be at Ågrenska villan, and this is foremost an opportunity to continue the collaborative discussions. Also the lunch on day 2 will be served at Ågrenska.

As you have noticed we have not asked for abstracts and traditional paper presentations. The symposium is an experimental endeavor, a way of starting to create a cross disciplinary stage for research. The symposium including the workshop will be documented. We kindly ask you to follow these instructions:

For the “participant presentations” we will all work in carefully mixed groups, and then join in the big group to summarize. We invite you to share your knowledge, research and experiences with us, as well as to ponder on how you can contribute to the project. We would like you to prepare a maximum 10 minute presentation: in the flow of free speech and corporeal expression, (without powerpoint or other technical device). Suggested topics are: staging the archive, forms of knowledge in relation to history production, accessing and articulating the “ephemeral”, memories of art and the city, critical heritage, writing with art, walking as research method, and other topic which you would like to discuss!

Sand’s workshop on day 2 will be held outdoors. Clothing according to weather (which can be wet and/or windy at this time of the year) is strongly recommended! Bring paper and pencil for notes and sketching.

After theorizing a collaborative stage, engaging in each other’s presentations, dining together, and participating in the workshop outdoors, we will all have changed a little, and we will all have new questions and ideas. It is the ambition of the organizers to find a structure, as well as funding, to take the project further after the symposium.

Staging the Archives, Critical Heritage Studies, University of Gothenburg
www.criticalheritagestudies.gu.se/clusters+and+heritage+academy/stagig-the-archives

BIOGRAPHIES

The biographies have been kept the way the participants chose to present themselves, and we hope this communicates some of their liveness and the individuality, as well as the open approach of the symposium.

GUEST RESEARCHERS

MARSHA MESKIMMON

Guest researcher, Staging the Archives Cluster within Critical Heritage Studies, at the University of Gothenburg. Marsha Meskimmon is Professor of Modern and Contemporary Art History and Theory at Loughborough University, UK. She has long been interested in the work of women artists and feminist theoretical and critical perspectives on aesthetics, history and subjectivity. Her publications in this area include *Women Making Art: History, Subjectivity, Aesthetics* (2003), *We Weren't Modern Enough: Women Artists and the Limits of German Modernism* (1999) and *The Art of Reflections: Women Artists' Self-Portraiture in the Twentieth Century* (1996). An important aspect of Meskimmon's current work is focused on the creativity of theory and its potential to rethink relationships between art, ethics, identity and belonging in a global world (cf. *Contemporary Art and the Cosmopolitan Imagination*, 2010).

MONICA SAND

Guest researcher, Staging the Archives Cluster within Critical Heritage Studies, at the University of Gothenburg. Artist and artistic researcher Monica Sand is running the artistic research project *Playing the Space* (2011–2014) at the Swedish Centre of Architecture and Design, Stockholm, Sweden (<http://playingthespace.wordpress.com/>). In this project, artists, dancers, musicians, students, researchers and planners explore urban situations collectively by composing and recomposing its rhythms and resonances in playful events. New situations evolve within the existing ones, that can serve both as descriptions of daily social life and practical tools for research. In her doctoral period 2004–2008 at the Royal Institute of Technology (KTH) and during her post doc 2009–2011 at the University College of Arts Crafts and Design (Konstfack) Stockholm she produced courses, explorations and collective experiments of how to form artistic research as a new field.

RESEARCH COORDINATOR

ASTRID VON ROSEN

Astrid von Rosen is senior lecturer in Art History and Visual Studies, at the Department of Cultural Sciences, University of Gothenburg, Sweden. She is also a research coordinator for the Staging the Archives cluster, within Critical Heritage Studies. A major concern of von Rosen's work is bringing together key approaches within the field of "ephemeral" and "intangible" heritage studies to propel debate in new trans-disciplinary directions. A former classical and contemporary dancer, von Rosen is interested in the intersections between artistic and academic research, particularly in the fields of dance and scenography. Her current research centres on critically informed ways of investigating past art and theatrical events through corporeal practice and extensive archival work. Among other texts on the subject, her article "Ambulare: to Walk, to Keep Walking" (2014) can be mentioned. As part of an interdisciplinary research group she works on "Turning Points and Continuity: the Changing Roles of Performance in Society 1880–1925", a three-year project financed by the Swedish Research Council. Currently von Rosen is leading the trans-disciplinary project "Dream-Playing: accessing the non-texts of Strindberg's *A Dream Play* in Düsseldorf 1915–18". www.kultur.gu.se
www.criticalheritagestudies.gu.se

PARTICIPANTS

FIA ADLER SANDBLAD

Actor and playwright. As the artistic director of Larssons & ADAS theatre at Konstpedemin, Epidemic of Art, in Gothenburg, I create performances closely based on investigations of certain issues in the middle of the tension between reproducing ideals and performing personal material. I elaborate to explore the theatres potential to challenge the meaning in what we take for granted or normal, and to question historical past. My professional skills are rooted in acting based on a thoroughly work with body and voice and the way I combine that work with working on texts, from classics to popular, scabbled and self-written. I use the physical and vocal work as a way of searching implicit content beyond the explicit signification both in texts but also in the body/voice itself. This training has a lot in common with religious practice, for example "Lectio Divina" in the Monastery life during the early Christian church, where the words were taken as a vehicle to (self)-knowledge, looking into human nature. In my practice, I transform that content into something I might share with an audience. In the making of a performance I use a performativity point of view, asking myself from which point I act and how these different points interacts with each other in a play with theatrical and sometimes meta-theatrical perspectives. I am a private person who is an actor. I am an actor and able to relate to the performing material as well as my own private material as well as the social material and the world around me. Through my skills I might suggest the audience to follow me while wandering from the very social façade, through the personal and inherited in to the life common working with rhythm, breathing, sound and simple directions combined with common references and personal material.

ARIANA AMACKER

I am a research fellow with the DESMA network in Europe and working on my PhD at the University of Gothenburg. My research is focused on the aesthetic dimensions of design with an aim to go deeper into the notion of embodied design knowledge, that is, the nonlinguistic and sensory design competencies that go into the meaning making and materialization of ideas. Specifically, I am exploring methods for interpreting the aesthetic experience of giving expression and form to objects, or in Swedish the "gestaltning", in the realm of experience design. Therefore, I am interested in how the conceptual structures of dance and other performance arts can be applied to design schemas to draw out more intersubjective, felt, bodily conditions. I come from the USA where my early training in modern dance helped shape my ongoing curiosity about the performative nature of design work. I received a Master of Architecture from Tulane University in New Orleans a Master of Environmental Design from the University of Calgary. www.desmanetwork.eu

ANNETTE ARLANDER

Annette Arlander (born 1956) is an artist, researcher and a pedagogue. She is one of the pioneers of Finnish performance art and a trailblazer of artistic research. Arlander holds an MA in directing, another in philosophy, and a DA in theatre and drama. She was professor in performance art and theory at the Theatre Academy in Helsinki 2001–2013. She graduated from the department of directing at the Theatre Academy in 1981 and completed her studies for Doctor of Arts (Theatre and Drama) there in 1999. Her first theatre production, in 1978, was "The Bacchae" by Euripides in an outdoor setting with the Swedish Student Theatre in Helsinki. During the 80s she worked with

performance art in the group HOMO \$. In the 90s she studied the use of space in a performance, especially the theatrical use of found spaces, was interested in site-specific work and wrote her first book *Esitys Tilana* (Performance as Space) published 1998. From the year 2000 her artistic work has been created for a contemporary visual art context and concerned with performing landscape by means of video or recorded voice. Her research interests are related to artistic research, performance studies and the environment. Her most recent book, *Performing Landscape – Notes on Site-specific Work and Artistic Research (Texts 2001–2011)* was published in 2012. www.harakka.fi/arlander

ELISABETH BELGRANO

Elisabeth Belgrano has been specializing in vocal Baroque music, with a special interest in French and Italian 17th century music. She has been touring and presenting her performance research at festivals and conferences in Europe as well as in the US. The CD *Eclatante Amarante – a portrait of the French Singer Anne Chabaceau de La Barre (1628–1688)* from 2004 is reflecting Belgrano's interest for female vocal expression during the 17th century, but also her passion for investigating and experimenting with 17th century historical music sources, through practice-based performance research. The recording was supported by Barbro Osher Pro Suecia Foundation. In 2005 she received the prestigious Noah Greenberg Award from the American Musicological Society "for distinguished contribution to the study and performance of early music". In 2011 Belgrano was awarded a PhD from University of Gothenburg, for her thesis "*Lasciatemi morire*" o farò "*La Finta Pazza*": *Embodying Vocal Nothingness in 17th Century Operatic Laments and Mad Scenes* – the first artistic PhD in Sweden within the field of Performance in Theatre and Music Drama. www.elibelgrano.org

LENA DAHLÉN

I have been working as an actor for a long time in many projects and independent Theatre groups. In the theatre projects, which I have taken the initiative to create and perform by myself, the driving force has been to raise questions about hierarchies in society and mind – which also means performances outside traditional theatre spaces. In 2012 I finished my PhD in Performance in Theatre Drama at the Faculty of Fine, Applied and Performing Arts in Gothenburg, with the dissertation "I go from reading to performing". Since then I have been working at the Academy of Music and Drama as a teacher in different courses and as a researcher in an interdisciplinary project.

KARIN EKBERG

Karin Ekberg was born in 1979 in Stockholm. She studied at the Dutch art academy AKI where she received a degree in photography in 2003. She also has a master's in journalism from JMK at Stockholm University. Karin has since worked in the media industry as a journalist, project manager and communicator. During a course in documentary filmmaking at Birkagården (2009–2010) Karin started working on her debut feature film *A Separation*. It was further developed during the workshop Twelve For the Future, and the graduate course Documentary Film Dramaturgy at the Stockholm Academy of Dramatic Arts. The film has been selected for the official program at CPH:DOX 2013, and will have its Swedish premiere early spring 2014. Presently Karin attends the second year of a 2-year master program at the Valand Academy Film in Gothenburg. She is also developing her next documentary *An Angel in the Family* (working title).

AMBJÖRN GÖRANSSON

I am 27 year old and living in Gothenburg. I studied physical theater for one year, and then worked with improvisation and dancetheater with Khosro Adibi. I started to make films and videos, inspired by the space created by the situation to make a film. I have also been involved in making music in different forms, mostly as a part of Den svenska björnstammen. That is also the group that I have been making movies with, until I started at the bachelor program of independent filmmaking at Academy Valand Film, where I am working on my graduation project for the moment. Mostly I have been making films in the borderland between documentary and fiction. I am interested in how society can be developed in alternative ways, in places with an uncertain situation, and how/if the personal knowledge about that can take form in a film?

MARIKA HEDEMYR

“The relations between the two bodies never stop intriguing me – the physical body and the body of society. My artistic practice is positioned where they connect and reflect each other. I explore the ethical, aesthetical and political questions that emerge from this junction. My mediums are physical work, choreography, directing, filmmaking, written and spoken words, public spaces, theatre and art venues. I explore ethical dilemmas, fractal perspectives, and the question ‘What are we here to do?’ In our world, in art, and in our lives. In our past, present and future.” Marika Hedemyr is a Swedish artist combining choreography and philosophy in the context of public spaces: in other words she works with bodies, ideas and our contemporary urban society. She creates work for public spaces, theatre stages and film. She shares her time between freelance engagements for theatre and dance companies, art venues and own productions for Crowd Company. www.marikahedemyr.com www.crowdcompany.com

PAULA DE HOLLANDA

Paula de Hollanda is an internationally active dancer and choreographer resident in Gothenburg, Sweden. She trained and graduated in dance and choreography at Escola de Dança da Funceb in Salvador, Brazil. Paula's background is in Brazilian carnival dances and has in her body more than 20 years experience of dancing in the carnival in the streets all around Europe. In her contemporary pieces the Brazilian influences are obvious – movement vocabulary, symbols and themes are frequently retrieved from the Brazilian cultural tradition and contemporary life. What moves Paula is a desire to question the norms, to together with the audience catch sight of and challenge prejudices and preconceptions. Paula also has a degree in Civil Engineering and works as environmental coordinator in the real estate industry. Her driving force is to work for an urban development that is sustainable both ecologically and socially. Carnival, choreography and sustainable urban development all meet in Paula's work aiming for a common public space for, by and with all kinds of bodies. www.pauladehollanda.com

EVA INGEMARSSON

Choreographer Eva Ingemarsson is active in Göteborg, Sweden since 1978. She is the artistic director of Eva Ingemarsson Dance Production and of the experimental venue Atalante in Göteborg, an important forum for new dance in Sweden. In her performances Eva Ingemarsson explores the interconnections between dance, still photography and video interviews. In her latest performances documentary interviews with the dancers have been central to the narrative approach. This multimedial concept has also been used with success in Eva Ingemarsson's previous, highly appreciated

works. Eva Ingemarsson Dance Production is supported with national as well as local community grants. Eva Ingemarsson Dance Production has been on tour to places such as London, Moscow, Morocco, Shanghai, Nanking, Tianjing, Beijing, Armenia, Lithuania and Mexico. A selection of performances: *Allting rasar inför en naken skuldra*, 1987, an evening with six dancers in 22 ton sand. *Eldfågeln*, 1998, outdoors performance for 26 dancers placed at different roofs and towers at the amusement park Liseberg. *The frozen ones*, 1999, a dancedocumentary about two dancers, interviewed and filmed. *Altarego*, 2004, a solo performance created directly for dancer Janni Groenwold. *Tesoro*, 2007, a solo performance with Eva Ingemarsson and her two filmed alter egos. Three minimal cubes, three life spaces that both limits and gives freedom. *Defensa – Tesoro II*, 2009, *Defensa* is a direct sequel to *Tesoro*, 2007, and has a general theme of defense, both mental and physical. On stage are three dancers, three dolls in natural sizes, three filmed alter egos and three cubes. *Sisters*, 2011, is the third and final part of the *Tesoro* trilogy. *Spegeln*, 2013. www.evaingemarsson.se

BIRGITTA JOHANSSON

Ph.D. Birgitta Johansson is a Senior Lecturer at the Department of Literature, History of Ideas and Religion at Gothenburg University, Sweden. Her doctoral thesis *Befrielsen är nära: Feminism och teaterpraktik i Margareta Garpes and Suzanne Ostens 1970-talsteater* (Liberation is at hand: Feminism and Theatrical Practice in Margareta Garpe's and Suzanne Osten's Theatre of the 1970s, 2006) deals with strategies of communication in feminist theatre and in the reviews of the daily papers within the context of the social movements of the 1970s. Johansson is currently working on the research project “Emotion and liberation – sentimental and melodramatic elements in women's socio-realistic plays of the modern breakthrough”, which is a three-year long project, financed by the Swedish research fund Riksbankens Jubileumsfond.

LISA KARLSSON BLOM

I have MA in Global Studies at GU with a major in Social Anthropology and am currently working as coordinating assistant in Critical Heritage Studies (CHS). I have a solid interest in “the city” as narrative, physical, emotional space(s). I am particularly fascinated by how bodies and spaces interact – how some bodies are extended by/ in certain spaces while other bodies get stopped. How are we *orientated* in different spaces? How do we feel “at home” in our bodies in certain places, and uncomfortable, “out of place”, in other? I have lived in one of Gothenburg's Northeastern “suburbs” for several years and acquired a bodily awareness of the limits of “the city” as a specific idea. The interaction of class and race, how it gets inscribed onto bodies as well as concrete (in a double sense) buildings and spaces, have often been my area of focus.

SVEN KRISTERSSON

Sven Kristersson is a singer and researcher who often “stages the archive” by critically interpreting cultural heritage through performance and re-contextualization. His projects are characterized by hybridization through dialectically confronting poetic and musical material from different cultural, geographical and social contexts. Typical examples are his performance of the Mesopotamic *Gilgamesh* epic staged by the Iraqi director Karim Rashed and his stand-up tragedy based on Schubert's *Winterreise*, a monologue where the storytelling of Dario Fo meets the *Lieder* tradition. He has also translated and performed the Norse, mediaval visionary poem *Dream Song* (staged by Peter Oskarson) where complex Cuban *batá* drum rhythms are juxtaposed with

Scandinavian folk music and the archetypical mask of *Pulcinella*. His *Chamber Samba* is a performed investigation including the two Brazilian musicians Afonso Machado and Bartholomeu Wiese, where Swedish and Brazilian types of music are confronted and intertwined. His present research includes an investigation of the role of music in a landscape staging of Bertolt Brecht's *Mutter Courage* at Helsingborgs Stadsteater (directed by Martha Vestin), and a performed interpretation of the "broken onthology" of the Swedish poet Birger Sjöberg's posthumous fragments and song-texts. Kristersson is a PhD and professor of singing at the Malmö Academy of Music.

HELENA KÅGEMARK

Helena Kågemark är lindanserska och skådespelerska. Hon har en master i fördjupat skådespeleri vid Högskolan för scen och musik, Göteborgs universitet. Helena arbetar tillsammans med Cecilia Lagerström under namnet Alkemisterna. Deras aktuella projekt handlar om att gå, vandra. lindanserska@hotmail.com

CECILIA LAGERSTRÖM

Cecilia Lagerström is a director and artistic researcher with a background in laboratory theatre. She is also working as a senior lecturer at the Academy of Music and Drama, University of Gothenburg, Sweden. Cecilia has a PhD in Performance Studies at Stockholm University (2003) with focus on acting training at the Institutet för Scenkonst and the dimension of tacit knowing. Cecilia has been directing performance work since 1993 in theatres and other venues. She has a long term collaboration with the actress and tight rope dancer Helena Kågemark, at present under the label Alkemisterna (the Alchemists) based at Konstpedemin in Gothenburg. Since 2005 Cecilia has been active in the development of artistic research in the field of the theatre in Sweden. She has been leading several artistic research- and development projects, and since 2008 she has been head of the research subject in performing arts at the Academy of Music and Drama. She is supervising several doctoral students and master students. Cecilia is regularly commissioned as a lecturer and workshop leader, but also as an opponent, committee member and adviser in research contexts in different Nordic countries.

ANNA LAINE

Anna Laine is a researcher in anthropology and art based at Stockholm University, and has been a visiting fellow at Goldsmiths, University of London. Laine combines her practice-based knowledge in photography and art with anthropological perspectives on relationships between people, objects, memory and the material environment. She has an explorative approach to how artistic practices can expand the dominance of realist documentary, indexicality and linear narrative within visual anthropology. Her current project concerns Sri Lankan Tamil artists based in the UK and it concerns how they accommodate themselves in exile through their art-making, and further how they are positioned in relation to the surrounding Tamil and British communities, how sometimes contradictory expectations are negotiated or challenged by the artists. The project will be presented through academic texts that provide a certain closure as well as a videowork made in collaboration with the artists that has a more openended form. Laine's PhD research investigated the kolam practice in South India, and the knowledge it produced was in addition to the thesis conveyed in the form of an exhibition including photography, text, textile and video.

GUN LUND

Born in Göteborg, Sweden 1943, Choreographer. Gun Lund, based in Göteborg, is one of the pioneers of Swedish contemporary dance. She is not only famous for her amazing site specifics, but also for a wide range of exciting works for the stage and other spaces. She collaborates with leading musicians, composers, visual artists and designers in her projects. Together with her lifelong companion, Lars Persson, a medical doctor, she has also produced inventive projects in Art & Science, changing the perspective and questioning the perception we take for granted. She actually has a Master's Degree in Art & Technology at Chalmers Institute of Technology in Göteborg. Founding member of the Rubicon DanceCompany and venue Unga Atalante. Today she is Director of her own Dancecompany – E=mc2 Dance, and is Artistic Director of 3:e våningen – "3rd Floor" – Dance & Artspace in Göteborg. Gun Lund was awarded the Dance Prize of Swedish Theatre Critics in 2005 and she holds a Life-time Award from the Swedish Arts Grant Committee. Her work is supported by The Swedish National Board of Cultural Affairs, The City Council City of Göteborg and The Region of West Sweden. www.3vaningen.se www.emc2dance.com

ROBERT LYONS

Robert Lyons, Ph.D, Senior Lecturer in Theatre Studies, University of Gothenburg, received instruction in waltz, chachacha, jitterbug and accompanying social skills at Evie Samter's Cotillion, Elkins Park, Pennsylvania, US in 1958. Knowledge of the twist, shake, frug, mashed potato, phillie-dog and soupy shuffle was acquired during the early and mid-nineteen sixties via The American Bandstand (televised) and practiced at school dances. Lyons wrote, directed, and performed in *Grouse*, Beckett's lost play in 1964. During the 1960s and 1970s he devised and performed a number of happenings and performance pieces in the US (BA major: Drama, Yale U. 1969), France and Sweden. In 1989 he directed *The Latin American Chalk Circle* (based on Brecht's *The Caucasian Chalk Circle*) for Teater Uno, Gothenburg and *The Dream Train*, an interactive performance for The Swedish National Touring Theatre and The Swedish Railroad. From 1973 to the present he has taught improvisation, drama, theatre and performance at schools, colleges and universities in Western Sweden and held workshops and lectures in epic theatre for professional theatres in Gothenburg and at Plymouth University, England, Addis Ababa University, Ethiopia and The Freedom Theatre in Palestine. Lyons' research focuses on theatrical process analysis in sociopolitical contexts. www.lir.gu.se

PIA MUCHIN

Pia Muchin, born in Gothenburg in 1956. I am a lecturer in physical performance and has been employed since 1995 at the School of Music and Drama department for acting and theatre. Over the years, I have examined the body position and expression in relation to virtual environments, conceptualization about my tacit knowledge and movement in theater from history and artistic expression in which I examined the difference between the Academy's method and theory in relation to the professional theater normativity around the body and the performing arts. I have just completed a collaboration with actor Gunilla Röör where I studied the actor's own operating memory and archives as well as translation of the method to the character's motion memory archives. In this study, we have created a theatrical story for film and theater – an interaction between the actor's archives and the fictional role of Gertrude Stein and her movement memories. As a starting point, I have had Gertrude's modernist ideas about art and design.

MATS NILSSON

Associate professor/Senior lecturer in Ethnology at Dept. of Cultural Sciences, University of Gothenburg, Sweden. As a teacher primarily lecturing about theories and field work methods especially in the Folkloristic parts of courses in Ethnology and Cultural Analyses. Nilsson's main research interest is the empirical field of dancing as a social activity and dances as cultural items, often with the concept of tradition in centre, mostly concerning what is usually called popular and/or folk dancing. That means an interest in both continuities and changes over time, for instance to follow a dance form and/or to see that the activity of dancing has both similarities and differences through time and space. www.kultur.gu.se

LARS PERSSON

Born in Göteborg, Sweden 1952, Medical Doctor. Producer and Artistic initiator and designer in contemporary dance and visual Arts since the 1980s – works includes video-works, installations, experimental lighting design, spatial design, conceptual projects and provocative happenings. Together with his lifelong companion, Gun Lund, a wellknown Choreographer he has produced inventive projects in Art & Science, changing the perspective and questioning the perception we take for granted. He has a Master's Degree in Art & Technology at Chalmers Institute of Technology in Göteborg. Producer/ Artistic Director at Unga Atalante (1989–1997). Member of the Board, Röda Sten Art-project (1999–2002). Artistic co-director of the E=mc2 Dance Company (1998–). Initiator and Artistic director of "24 kvadrat – the smallest Dancevenue in Sweden" and its "Clone" (2002–). Initiator and Artistic Director of "3rd Floor" – Dance and Artspace, Göteborg (2010–). www.3vaningen.se www.emc2dance.com

NIKLAS RYDÉN

Niklas Rydén is a composer, film maker and writer. He is one of the founders of the venue Atalante where he today is one of the artistic directors. He is also responsible for NewOpera CO, an independent opera company. He is writing new opera works that challenge the expression of classical opera. In November he will come up with his first children opera. Niklas Rydén has also written a lot of music to dance performances during more than 30 years. He has been editor for a magazine about independent culture, he's been writing investigations of different matters for the cultural political systems. Niklas Rydén is also making film and projections, both for projections in performances, and short films. He is much into documentation of performances and was project leader when the venue Atalante created a unique archive for independent performance art, Scenarkivet. www.scenarkivet.se

JENNY SIMM (JENNY SIMMAR)

My interest centers around cities and public spaces. How cities are being used. How that responds to the thoughts of architects and city planners. How the architecture invites people to move. My main project in my art practise is the project SKÅLVA which me and my college Ulrika Berge have been involved in since 2011. We have at this day done over 50 explorations. For documentation from the events see our website SKÅLVA.se. Our methods consists of an explorative stage which also include documentation and a stage of processing the documentation. The explorations are usually open events, where time and place are set. In the frame of set time and space we work in a group of people and use improvised movement as a way to relate to the surrounding and each other. The documentation mostly consists of either photos or

videos of the event which gets complemented by a text when published to the website. Currently I am doing a bachelors at the Art Academy Akademin Valand, Göteborg in the department of photography and have also worked with Monica Sand in the project Levande Urban Radio (2013).

AMI SKÅNBERG DAHLSTEDT

Ami Skånberg Dahlstedt is a well-known profile in western Sweden. She is a performer, choreographer, filmmaker and writer. Currently she is developing ways of incorporating traditional Japanese dance and theatre into her contemporary performances and films and at the same time exploring the world of artistic research. Where and how can art and academia meet? Ami has been a member of the jury for the actor's programme at the Academy of Music and Drama, Gothenburg University. She was a peer reviewer for Journal of Artistic Research. She has been selected to speak/perform in academic conferences and symposiums in Egypt, the US, Sweden, Norway, England and Finland. Ami is paid by Kultur i Väst to host The Blog On Dance. One of the goals is to make Westswedish dance more visible. Her master project at HSM is a about making the female Japanese crossgender dancers Shirabyoshi visible through history and performance. Her recent performances "Dust falling, rain falling" and "20 x Lamentation" were dedicated to them. In October the film *The Dance of the Sun* is released on DVD, Sweden's first documentary on Japanese dance. www.studiobuji.wordpress.com www.omdans.wordpress.com

LINDA STERNÖ

Linda Sternö is lecturer in film composition, at Valand Academy, Göteborg University since 2008. Linda started as film director, but has over time changed more and more into producing film, where she is still active today in her own production company. Right now Linda is developing thoughts and practice around the camera as a learning tool in preschool and elementary school, and also the camera as a tool to improve elders health in cooperation with Sahlgrenska Academy. www.akademinvaland.gu.se

ANETTE POOJA

Anette Pooja is a master's student at the Academy of Music and Drama, University of Gothenburg. She embarked on her dancing career, starting with theatre in a tender age and Indian classical dance, 15 years ago. She received intensive training in Odissi from Guru H.K Behera in New Delhi at Odissi Kendra Institute, later at Orissa Dance Academy and the deeply venerated Guru Kelucharan Mohapatra who is considered to be the maestro of Odissi at Srijan in Orissa. Furthermore, she was awarded the prestigious Indian Council for Cultural Relations (ICCR) scholarship for six years given by the Government of India for her education in Odissi. She has performed Odissi in India from south to north and east. She goes regularly to India for further training and has been there about 10 times for continuing education after 2003. In Sweden, she successfully runs a number of platforms promoting Indian dance and art. As an energetic choreographer and teacher, Pooja is an integral part of MYSK *Indian Dance & Magic Theatre* at World Dance Company, Kulturhuset Oceanen in Gothenburg. She has toured all over Sweden with performances. 2010, she was in Algeria with her performance *Shiva & the feminine force*, along with Akito company. 2011 she was invited to Latvia by Indian Embassy. At this moment Pooja is at her 2nd year of artistic masters in theater and deeper acting, at the Academy of Music and Drama. Her motivation is to use Odissi in the western theater, as idiom for character traits and actions.

DANCE AS CRITICAL HERITAGE

ANN-LOUISE SANDAHL

I am a PhD student in Art History and Visual Studies at the University of Gothenburg. In my thesis I explore how time and temporality are represented in the visual cultures of the network society and in what ways new digital production processes affect our conceptions and understandings of time. I also work as an artist.

SUSANNE WILHELMSSON

Susanne Wilhelmsson is a student. She has just finished Art History and Visual Studies, advanced level, where she chose a contemporary dance performance as a subject for her thesis. She is interested in how dance through the body communicates without words and what it relates to in our society. Susanne was born Gothenburg. After twelve years abroad she returned to Gothenburg and since 2006 she has been working as a freelancer in interior design.

KARIN WÄSTLUND

Karin Wästlund (1972) is an artist, teacher of visual arts and also a student of Art History and Visual Studies (doing the bachelor's thesis right now). She is born in Gothenburg and after some years in Australia, Spain and Stockholm, she is now back living in her hometown again. Since 2006 Karin has been exploring walking as an artistic medium. With a background mostly in painting and drawing, this was a step in a new artistic direction, although walking as an every ordinary life activity had been a passion in her life for a long time. Using walking as an artistic expression raises various questions. For example; in what way does the embodiment itself affect the experience of an artwork? And can you say that walking art is gendered? Also to look at the question of materiality of a walking artwork is interesting, and how you save them for the coming future? As a student in Art History and Visual Studies, Karin aims to find out more about these questions and will continue researching walking as an art form both theoretically and in practice in the future (among other interesting subjects).

Colophon

DANCE AS CRITICAL HERITAGE: ARCHIVES, ACCESS, ACTION
SYMPOSIUM REPORT I: BEGINNINGS

Copyright © 2014 Marsha Meskimmon, Astrid von Rosen, Monica Sand
Editors: Marsha Meskimmon, Astrid von Rosen, Monica Sand
Graphic design: Rikard Heberling
ISBN 978-91-982121-0-5
www.criticalheritagestudies.gu.se
www.kultur.gu.se

We thank The Carina Ari Memorial Foundation for initial support.



UNIVERSITY OF GOTHENBURG
CRITICAL HERITAGE STUDIES (CHS)



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DEPT OF CULTURAL SCIENCES

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