

# Intertwined figures

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- how does movement, emotions and the senses effect the movement possibilities in different motives?

Written by  
Jannine Rivel

Stockholm Academy of Dramatic Arts

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Supervisor: Bodil Persson, Senior Lecturer in  
Dramaturgy – Movement based Performing  
Arts

Examinator: Maria Johansson, Proffessor in  
Acting

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UNIVERSITY | KONSTNÄRLIGA  
OF THE ARTS | HÖGSKOLA



## ° Abstract

A poetic essay about the beginning of a process to generate material and to notice how structures around us, and within us, can change. Through my early dance educations we spent little time analysing which senses we were using or moving with. When I started to make my own work I realized that depending on where I choose to begin, influences and shapes the whole piece.

How can working with one sense change the outcome of the material, choreography, dance or play? Is it possible to use an emotion to (re)do and (re)write past and present in the process of making performing art? Can this tilt the structures surrounding us? I have tested different combinations and sequences that have emerged through Senses in choreography labs, one seminar and the exposition of re-hers. I have also created new material resting on the experience of the previous and in direct relation to one or more senses.

Do I begin from movement, emotion or a specific sense, in relation to the function of the body and its movement possibilities in different motives? Within different process-based methods my practice, theory and writing is intertwined in its structure and work. I have acquired an increased awareness around how my senses can work. They are more visible in my dancing and I hope it will deepen and challenge my process. I also hope that it will open up for new possibilities around how dance can be received, and how it can move. Its shapes and forms.

## *Keywords*

*Dance, movement, process, senses, directions, feelings, emotions, choreography,*

## ° *Introduction*

My essay has the form and shape from the exposition *re-hers* that took place at StDH the 14:th of November 2017. The form is based on how the time moves over a day, from early morning till night. It also has the structure that came to be during my process-based research here at StDH from January 2016- January 2018. The structure contains six parts that moves in a circle. The parts are: testing, reflecting/doing, resting, reflecting, thinking, reflecting again, and so it continues or starts again. Both the form and the shape show different approaches to research within a process. My process is based on having the possibilities for many beginnings and ends. You will find footnotes to words and terms that I use and their specific meaning in my work.

How can working with one sense change the outcome of the material, choreography, dance or play? Is it possible to use an emotion to (re)do and (re)write past and present in the process of making performing art? Can this tilt the structures surrounding us? Do I begin from movement, emotion or a specific sense, in relation to the function of the body and its movement possibilities in different motives? Within process-based methods my practice, theory and writing is intertwined in its structure and work. I have tested combinations and sequences that have emerged thorough Senses in choreography labs, one seminar and the exposition of *re-hers*. Mira Mutka was invited to take part of the process and its work from the first Senses in Choreography lab until the exposition of *re-hers*. We have been working together in different constellation since 2002.

I build layers of structures that connect in different parts and I let my intuition guide my choices and there by changes the structures as they are being re-built again. I will give examples of what happened, my choices, what came to be, and how the process continues. I will pose more questions than answers. I will fail and I will try again. I will be personal and professional and I now invite you into my artistic landscape.

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## **In the dark**

° *memories and background*

Searching for ways to begin. Searching different ways to start a process that already started long ago. It is a long time I have danced. All my life.

*(myself)*<sup>1</sup>

*I feel through movement. My experiences move inside and through me. Emotions and feelings are movements that take different directions and forms. The dance is a necessity to be able to process and make sense of the world and myself.*

I started dancing as a young child at my fathers dance school. He taught me to tap and to dance jazz. I loved to dance and to perform. The rules were set, I knew what was expected and it made me feel safe.

Step 1. Learn the dance and the song

Step 2. Rehears it over and over again

Step 3 Perform it again and again in different locations.

After the lessons or during the lessons we use to get candy. Especially when we were in step 2, rehearsing over and over again. In the candy bag there used to be these long candy snakes in green, red and yellow. My dad always did this number with one of the candy snakes. He held one around his nose and did a fake sneeze.

- Atjooooo

The candy snake hangs out form his nose like a big snot. We laughed and shouted at the same time. And then we asked him to do it again and again.

This was repeated almost every week as I remember...or maybe it only happened twice but it feels like it happened many, many times. Over and over again.

I can feel a clear connection in my work to the memory I just shared. I often give the audience something to eat while I dance. Melon, popcorns, Turkish pepper...working

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<sup>1</sup> Written with the method of me, myself and I as described on page 5.

<sup>2</sup> The gift bag consisted of one kaleidoscope, one paper folded in three with the text I will, one piece of

with the senses and spending time with my question for two years resulted in a gift bag for the audience in *re-hers*.<sup>2</sup>

The sneezing shows one way of how I work with directions – lines of energy , in form and shape. When sneezing the directions of the sneeze burst through our body in many directions that for me feels scattered as the sneeze leaves my body.

What direction does the sneeze take for you?

My interest lies within movement and directions or directionality of movement.<sup>3</sup> It is from this “place” I have spent my movement studies in relation to the senses here at StDH. From a place where the movement’s directionality, the movements action, is in focus of how we, or I move, and what moves me, or us. *My attention and focus towards the senses is an attempt to see and experience what happens when I become more aware of them.*

My practice is Klein Technique™ and I am a certified teacher since 2009.<sup>4</sup> Within Klein Technique™ we work with process and change and it is crucial in my movement studies. It is through my practice with the technique that I became more aware of the different senses. We work a lot with the sense of kinesthetics and connections. Here is a quote from Susan T. Klein:

Kinesthetics is related to my idea that there is a body-felt understanding, an internal knowing that can be developed in the same way we develop or fine tune our other external senses; sight, smell, touch, taste, and hearing. Kinesthetics would be our 6th sense, the sense that tells us where and how we exist in our internal environment and how we connect and relate to our external environment.<sup>5</sup>

Everything I do is in direct relation to my life and my experiences. I do not separate

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<sup>2</sup> The gift bag consisted of one kaleidoscope, one paper folded in three with the text I will, one piece of chocolate, one piece of fabric with the sent lavender on it. Re-hers is my exposition that took place at Stdh in November 2017.

<sup>3</sup> My definition of movement is about how it moves inside the body and/or out into space, in form and shape. And my definition about directionality is that it exist both inside stillness and inside movement, on-going, never ending, has a relation to time and space.

<sup>4</sup> Klein Technique is a movement technique created by Susan T. Klein in close relation to Barbara Mahler. I first met the technique through Karin M Jameson at School of Dance and Circus.

<sup>5</sup> Susan T. Klein, *KINESTHETICS: FOUR QUESTIONS ANSWERED FOR CORPUSWEB.NET*.  
[http://www.kleintechnique.com/kt\\_kinesthetics.pdf](http://www.kleintechnique.com/kt_kinesthetics.pdf)



life and work. They are intertwined and on-going, always. There is no switch to put on and off. Through my early dance educations we spent little or no time analyzing which senses we were using or moving with. When I started to make my own work I realized that depending on where I choose to begin, influences and shapes the whole piece. In my work I have focused on the movement and the material of the movement.

My attention has been on the body and movement, and the relationships between the two. How they relate to space and time. Dance, choreography and movement, is about body and a body-ness for me. And I believe that it is a place where we can meet below our pre-sets and our history.

#### ° *motives*

During my master-studies I knew that I was not interested in having an end goal, like a performance. I was more interested in spending time with the process and the doing than looking for or making an “end result”. I also knew that I needed a place to move from and within. A “place” that had a contained space and a time frame from where I could begin my work, labs and rehearsals. I built nine motives<sup>6</sup> to put in direct relation to the senses.

All motives are built out of specific personal experience that moved me deeply and produced emotions and feelings.

The motives are movement based. Within them I am following and working with the directions of the movement that was felt as my motives were happening. They give me support to orient myself and move within and out in relation to following the directions of the movement that was felt internally as my motives were happening. They were written to create and keep a space where the movement experienced could be re-experienced and repeated.

They are memories or if you prefer, lived experiences.

Each motive contains a specific emotional room and time frame on its own.

The components are:  
memories

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<sup>6</sup> I use the term Motives as a word that gathers a lived experience or memories that can re-build the movement of the experienced felt at the specific time.

sequences of events<sup>7</sup>

time

directionality

movement

My motives are:

1. Standing still, outside the time moves
2. The stars are always late in the time we share
3. Sprouts of sensations that feel you Through the resistance of the air we breath
4. My breath leaves traces of burnt Prints of chard memories that disappeared where  
the history is written by lies and reality has been erased
5. Where is the time? How do I get there?
6. Weaving treads of happiness, a labyrinth of life in the untangling, repletion and the  
threading A braid that is always more than one
7. Blood dropping down my leg It is not my period It is my baby
8. How do we remember? I feel so well
9. Drops in the rain That I feel but do not see

° *context or content of motives*

The background to motive 6 started the autumn of 2015. I decided that I needed to change position. In every aspect. I was tired of the politics around dance and spent a lot of time thinking about what they leaned against. I thought about the pillars of ancient Greece and how they still are being used in teaching, dancing and acting. I use the “pillars of ancient Greece” as something that for me signifies to show norms around an athletic perfect body, the superior positioning of men only due to gender, the aesthetics around whiteness, the un-equality in how our laws were written and more. I also wanted to have a safer income to rest on than freelancing in Gothenburg was giving me. To know that each month I knew the schedule and had a basic income or loan.

I decided to go to school. Or to apply to go to school. I wanted to spend time within a theatre context to see what becomes more visible to me. I played with the

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<sup>7</sup> Sequence of events is build through its relation: What happened? What was there? How were the events structured? In which order they follow or how they are set.

idea that when putting art forms beside one another it can become clearer, what is different and what is within them. Or?

I decided to go into directing and dramaturgy. How will it affect me, broaden and widen my perspectives and knowledge? I also decided to try to have a child on my own. When I started Movit I saw it as a new beginning, I was 13 weeks pregnant and I was in the same week as when I lost a child 9 months earlier.

(motive 7) “Blood dropping down my ...”

During my education at StDH I moved from being pregnant, to giving birth, to becoming a parent to my child Phénix, having my child with me at lessons and then starting to use the support of day-care to finish my exposition and writing this essay. Two years is a long time but also very short at the same time. These two years are very special to me and I will carry them in a special place in my heart forever. School, pregnancy, parenting, directing, moving, dancing, dramaturgy, choreography, love. It is all intertwined in this poem, (that later became motive 6), as I wrote to give myself a “place” to move from, into a new autumn of 2015.

(motive 6) “Weaving treads of happiness, a labyrinth of life in the untangling, repletion...”

*° a method I bring with me into the process*

Me, Myself and I: a method I bring into the process<sup>8</sup>

I use this method to spot and make visible the work I am doing. It is a way to zoom in and out. What is the structure? What is being created? What happened? It supports me to look at the work from different positions.

Me= from within me, what is the structure, how does it work, its set up

Myself= from what it does, what it creates, in the doing, in present

and I= from outside of me, what happened, reflective in memory

I use it both in writing, dancing, composition, choreographing, directing and so on.

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<sup>8</sup> I used Me, Myself and I for the first time in my solo *The Wood Rabbit*, 2012, Skogen, Gothenburg.

## In the morning fog

° *the questions*

Do I begin from movement, emotion or a specific sense, in relation to the function of the body and its movement possibilities in different motives?

More questions.

Beginning within one sense how can this change the outcome of the material, choreography, dance or play? Is it possible to use an emotion to (re)do and (re)write past and present in the process of making performing art? Can this tilt the structures surrounding us?

The interest with my questions lies within the possibilities to create different and new ways to generate material. On how to structure a base to grow roots or use as a trampoline to push against in relation to making a performance, dance or movement installation. How do I start? Where do I begin? What is already there?<sup>9</sup>

*(me)*

*What is movement? Everything. Everything that has an event of time.*

*If time stops, is there movement there? Oh yes, absolutely! That is more about a pause for me. It is in a relation to movement. It came to be from within a movement.*

*Is life movement? It is a kind of movement. There are many kinds of movements.*

*Are there different times to? Yes, all the times are present and more.<sup>10</sup>*

*Movement as space and time, always more than one<sup>11</sup>*

*Cause how do you take a step forward when the time is not in sync and the events that are put into movement takes its time, its space, and me, myself, and I feel unable to take one single step?<sup>12</sup>*

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<sup>9</sup> Manning, Erin, *Always More Than One: Individuation's Dance*, 2012.

<sup>10</sup> Written with the method of me, myself and I as described on page 5, after a conversation with the class of MOVIT, April- 2017.

<sup>11</sup> Quote from Claude Cahun, 1894-1954, *Avantgardens kvinnor 1920-1940*, ISBN 9788702113624, French artist, her work was both political and personal. She worked with gender roles and traditional concepts which she undermined.

<sup>12</sup> This was the structure within the solo *Takkadam*, 2014, Atalante, Gothenburg, see USB stick for video documentation.

° *what about the emotion or feeling part of the question?*

I have worked from inside out. I have been summing the emotions within me and from there I am taking the next step to bring it out into the space we share.

In direction, in movement and in form and shape.

There is so much movement here for me. How it moves inside my body, which directions it takes, from where and to where it moves. How it can settle...or not.

Emotions come first then feelings. I try to find out more about the differences.

“Emotions are on a body level. Feelings are on or from the mind”.<sup>13</sup> On the same web site Dr.Sarah Mckay, neuroscientist and author of the Your Brain Health blog explains it this way “Emotions play out in the theatre of the body. Feelings play out in the theatre of the mind”. On another web site I find this “Feelings come from the outside world reacting with any of our five senses. Emotions can be categorized by degree. Emotions stay for a long time like love and feelings short time like something hot”.<sup>14</sup>

*(I)*

*To feel the emotions...*

*In my process with the senses I find myself orientating between feelings and emotions.*

*I find myself turning my attention and focus inwards. Towards my body and bony landmarks. A mapping of memories were the bony landmarks give me support and structure. A place to land, to pause, to start anew and to end in a on-going process. It is difficult to pin one down. The senses are entangled and intertwined and I find it confusing to put it into words and to write it down.*<sup>15</sup>

After some google searching I decided to work with the meaning of feelings and emotions this way from:

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<sup>13</sup> Hampton, Debbie. <http://www.thebestbrainpossible.com/whats-the-difference-between-feelings-and-emotions/>

<sup>14</sup> Kumar, Manisha. <http://www.differencebetween.net/miscellaneous/difference-between-feelings-and-emotions/>

<sup>15</sup> Written by me reflective, October 2017. I am using the term bony landmarks as a mapping of the skeleton, a starting point in the body. Written with the method of me, myself and I as described on page 5.

Feeling – has upwards of twenty different meanings, depending on which dictionary you consult. For our purposes, feeling can either refer to something experienced as a result of outside stimuli reacting with one of your five senses or someone's sensibilities, attitude, or emotional perception. Emotion ““ is technically a state of consciousness in which various internal sensations are experienced. Emotion can be produced by a thought, memory, or external motivator and can often change our physical state. Because of this, you could say that the biggest difference between feelings and emotions is that feelings have to be triggered by an external motivating factor whereas emotions can be completely internalized.<sup>16</sup>

° *the senses*

The five senses I am spending time and working from in relation to my question are seeing, hearing, touch, taste and smell.

These senses are the ones that Aristoteles determined in 300 BC. From my dancing in my early teens and twenties I danced ballet and a lot of the teaching was based on seeing and imagery. The sense of seeing was very dominating.<sup>17</sup> How it looked. Which shape it had? Which form? What effort? It was also based in the kinaesthetic field. Put your arm here. And the teacher moved it a centimetre. The next day again: No put your arm here. And the teacher moved it again a centimetre. To question the use of mirrors or how we were corrected did not happen. We were never asked to question...

It was in my late twenties that I was asked to feel the movement and observe how the movement moved through me. Through my studies in Klein Technique™ my kinaesthetic sense has and is, developed even more and my understanding of movement has changed and deepened. This led me to start to wonder and pay attention to my other senses. Another important aspect is also the analysis of structure and movement. How the movement moves through the structure and how it sequences through. Movement within and out. Body and space. It is through my practice and my studies in Klein Technique™ that I became more aware of and found words of how movement can move in body and space and how it can connect me and us.

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<sup>16</sup> Kumar, Manisha. *Difference between feelings and emotions*.  
<http://www.differencebetween.net/miscellaneous/difference-between-feelings-and-emotions/#ixzz4zos8OdZb>

<sup>17</sup> Meaning in motion Cynthia Jean Cohen Bull.

It is important to state that Klein Technique™ is not a technique in the sense that its form is set. It is constantly changing in relation to time and knowledge.

Like the seasons it has its structure but not its shape.

In my 30's I started developing different tools and methods to create and organize movement, dance and choreography. I have worked more from function of movement and how the movements create choreographic patterns and shapes in time and space. During this process I started to spend time noticing what I was watching with my eyes. What I was following? Why did this particular movement stick to me? How did I see the movement inside? How does it move in my body? And so on. It led me to an education as a visual interpreter.

How does the movement feel, taste, smell, look and sound? How can the movement between these senses be explored and become visible? How can they emerge? Which movement can be created out of a specific sense and how can they meet and create new patterns, shapes and forms? How can they be braided and intertwine? How are the senses already intertwined? How does the senses organize them self? Can they be organized in different ways? Can they be organized at all? Can I begin within one sense? Two? Five? Are there more than five?

I believe that how we use and value the information from our senses is hierarchical. If we work with them, and how they sequence, can we change the order of the senses? And can this, maybe, change how we experience and sense the world?

### **My morning coffee**

*° process, time and space*

The ridges of a mountain or on a bone emerge through time and repetition of stress. The ridge represents the visibility of process and it has an important part in my work. For me all my work is connected. In its different parts and they all connect to each other. They are within a process.

The process has a right in itself – it has an internal logic that helps one move beyond the canon, habits and fixed positions, beyond what one already knows.<sup>18</sup>

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<sup>18</sup> Jeroen Peeters, *Heterogeneous Dramaturgies*, p.3.

For me they are on a continuum and they are not separated. How the frame of the **time** is set is always a very conscious choice for me. It requires the space of the time and it needs its own unique relation to present. I work with something that I call “time framers”. It is different structures that governs the time and sets the frame for the time. For example; inside the structure of *re-hers*<sup>19</sup> the time frame was a day in the lights. It moved from dawn till night. In terms of present and the now I see it in three ways; present as a gift, present as in to present something and present as in the now. To add on this note for me the now is always late if I built it. But if I can be in it, then it turns into present.

How do I work with the relation to **space** in the building of structures? They can be one or several and the structure holds the space, frames it, or governs it. Through the use of keys<sup>20</sup>, (a significant movement that differs from the others), I can create gateways to other or new structures of space (In *re-hers* the turning in the first part was a key. Mira Mutka- my long term collaborator, and I call that movement turning key).

The **resistance** to give into set boundaries, restrictions and norms is important to me. As a woman I would argue that it is impossible to work within the field of contemporary art without being a feminist. I think you would, as many women do, go bananas. So for me to not go bananas I spend a lot of time building my own structures and to build new ones. Not on my own but with the women before me in front of me.

This leads me, gives me inspiration and guides me. I need to make my own structures of how to make, and build the frames I need to be able to do my work. There is a need for new ways of thinking and to build on what is possible today and not yesterday. To break the old habits that no longer are helpful or useful. To not be less, nor more. To have the old in-front of me so that I can move through it or jump over it. One way to work with this for me is to read and work on understanding more about whiteness studies and how to change these structures that have been and still are hidden.

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<sup>19</sup> Re-hers is my exposition that took place at Stdh in November 2017. See USB-stick.

<sup>20</sup> A movement or word that leads into anew.



° *structure of the process*

Requirements to make my process possible:

a structure  
process as a method  
simplicity into complexity  
continuum  
time and space frames

The structure of the process within my question was set like this:

Testing

Reflecting/Doing

Resting

Reflecting

Thinking

Reflecting again

and so it continues or starts again.

Two more key-methods that been guiding me in my process are:

intuition

and

to follow what interests me

The structure of the process has also been the support structure of *re-hers* and this essay. It is sequencing the same way and has the same parts to make a whole.<sup>21</sup>

The structure of the process grew out of the labs and the experience of STOFF. And it was possible due to the methods of following my intuition and to follow what interests me.

I have a feeling that intuition and emotions are linked together in some way. That intuition and emotions are in stereo with each other. When you start to listen inwards and work with one of them, (intuition) the other, (emotions) will sequence in. Or vice versa. This is a quote from the book "*Intuition*" by Hans Larsson.

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<sup>21</sup> To look at how parts are in connection with one another, how they link, in which order. See table of content. A day like the lights in re-hers.

“Men vi måste anstränga våra öron dess mera då, så vi höra tystnaden genom bullret.”  
 (“But we must strain our ears even more then, so that we can hear the silence through the noise”). My translation into English.<sup>22</sup> To listen inwards and to pay attention to what is underneath the “noise”. To wait and to simultaneously act without planning ahead. It is not about thinking things out or sorting information in a conscious way. It is more about following what is already there, ”to follow the red tread” not always knowing that it is there. It is about thrust and experience. To rest on the knowledge of what has been and the fact that everything changes. Change is the only certain fact we have in life.

Who is watching? Whose gaze is setting the tone?

*Watching you, watching me, watching you*

, a ping pong choreography for 2 persons<sup>23</sup>

### **Tasting the sun**

*° senses in choreography x 5 and senses in choreography x 2*

My purpose with the labs has **not** been to make successful labs. It is **not** about having an answer and it is **not** about finding a model of how to work with the senses.

For me it is more about seeing if it is possible to make movement out of one sense and find means if it works or **not**. How this method and structure can relate, connect and create anew. It is also a way to see how the senses can be structured, put into sequence and if and how that effects the outcome of movements. I see it as gathering information. **Not** to compare them and **not** to fix them into what they do. But more about finding ways that can create gateways to anew.<sup>24</sup>

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<sup>22</sup> Hans Larsson, *Intuition*, Tyskland 2012, page 87.

<sup>23</sup> Watching you-dialog and movement-talk, see USB stick, Watching you conversation.

<sup>24</sup> Paraphrasing Yvonne Rainer's *No manifesto*, Not, is a method me and Mira Mutka developed in 2004 as a paraphrase to Yvonne Rainer. I find it to be an interesting tool to begin with what something is not about to see what is left.

*Senses in choreography x 5* and *Senses in choreography x 2* took place the last year of my studies at StDH, 2017. One during the spring and one during the autumn. The two labs purpose was to create ways to build different structures of methods from where one sense is in focus and how it can move me and others?

*Senses in choreography x 5*, set up consists of five different exercises and time frames, (5-7 min), from where we began investigating and experimenting. The exercises were built in relation to the motives, the senses and movements within the body and out in space. I also added different layers on how to reflect and work with the exercises. How would we feedback with a focus around each sense?

In May I also had a lab talking about movement. What is movement?<sup>25</sup> *Senses in choreography x 2*, was a new series of labs that had longer timeframes, (10-15min), and fewer exercises to work with. This was to follow and deepen the work and direct results from the previous lab. In *Senses in choreography x 2*, we also went a step further with having the senses meet different motives in movement and choreography. The method of “following what interests you” had more time.

Participants in *Senses in Choreography x 5* and *x 2* and in conversation about *watching you watching me watching you* were:

Åsa Back, Jenny Franke, Leonora Haag, Lisa Josefsson, Julia Kraus Dybeck, Mira Mutka, Bodil Persson, Lena Stefansson, Olle Strandberg, Veronica Tjerner  
From here on I refer to them as participants.

I chose the lab structure to be able to invite others from different fields to make it possible to create theories in and about the process of creating material within artistic practice. It was a possibility for my process to meet the field, both in persons and through books, at an early stage. I wanted us to have our own voices and not only mine. I am always more than one.

A few questions that interested me from *Senses in Choreography x 2* was how the senses appear in the choreographic material and in movement? How it is reflecting what is in relation to my experience? How did the senses, emotions and feelings sequences?

Here is an attempt to show how different the material that came through the *Senses in Choreography* labs where. They show different “end” results and I also use the layout, text and form to show different layers of structures and interviewing. It is a

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<sup>25</sup> See movement poem on page 6.

bit confusing.

*The confusion was a big part of my process as I tried to orientate myself through the material and what was created. I could not structure them into different meanings or forms. When I started to view them as information, nor more nor less, they started to “make” sense.*

° *documentation senses in choreography x 5*

Here is one example from one day set up in

*Senses in choreography x 5, lab 1 day 2*

*Number two – Touch /sensing*

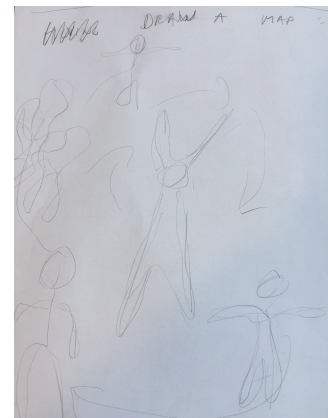
1. Movements out of what you touch

Jannine working and improvising in relation to the room – moving by touching and observing and noticing...

Observers, spot patterns, making it visible....seen directions, movements

Draw, shape, fold, and take a photo, of what you noticed

One participant drew this map:



2. Moving from your skins sensations

Doers, write down a word from one of your senses that came to be. Also which sense...

One participant chose the word *sliding* and the sense *hearing*.

3. Moving and Feeling - Feeling and Moving

What happened? Describe

Here I invite you, the reader, to have your own experience. Take 5 minutes to move and then feel as you are moving. Take another 5 minutes to move from feeling and then move.

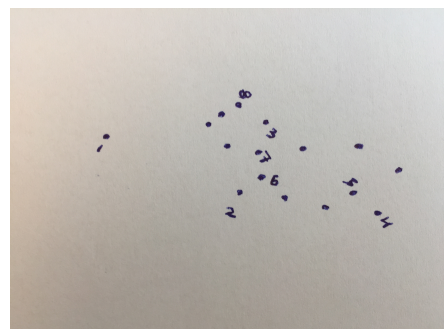
What happened? Describe.

4. Choreographic shape built out of feeling in Motiv 3

*“Sprouts of sensations that feel you Through the resistance of the air we breath”* Structure of moving pattern from body and the movement. Observers:

Draw a map

One participant drew this map:



5. (motive 3), “*Sprouts of sensations that feel you Through the resistance of the air we breath*”<sup>26</sup>

See if you can structure your senses in relation to the motive, how they sequence....

One participant chose to structure them like this:

1 Touch 2 Seeing 3 Hearing 4 Smell 5 Taste

From the material collected above I write this story of events

(I)

*We began with a map that gave us directions to follow. X's in the shape of the body, arrows that brought me into turns, I started sliding on the floor to awaken my sense of hearing. I sat completely still as I watched you dance. When you had finish I came to my feet and jumped like a fox across the floor sensing the air against my skin. I then stopped moving and looked straight at you. You could hear my breath as the smell of hot chocolate entered the room. - December 2017*

° *documentation of senses of choreography x 2*

Here is one example from one day set up in

*Senses in choreography x 2, day 3*

*Sense in focus: Smell*

Here I will use a twist on the documentation. I am looking at the video and I will write, draw, think, and quote myself and the participants of the lab.

We had a bag of lavender to smell.

1. Moving from the direction or directionality<sup>27</sup> of the smell. How it moves in you, through you or from you. Time frame 15 min

Jannine writes from (myself) and the directions she noticed in the video documentation<sup>28</sup>

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<sup>26</sup> See page 4 for the content of motives.

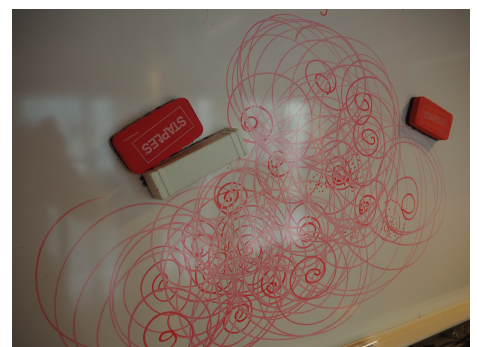
<sup>27</sup> remember my way of work with concepts of direction and directionality.

<sup>28</sup> Film 2017-08-23 kl. 12.11.mov dag 3 0:59-9:35.

2. “Where is the time How do ...” (motive 6)<sup>29</sup> 15 min  
Jannine drew a map from how she moved and took a photo

<sup>29</sup> See page 4 for the content of motives.

circling arm moving in waves turning backwards around and opening out in a circle dragging  
 the feet into a pause turning softly stepping one two moving arms forwards to back on half  
 point head circle knee to chest arm in a diagonal seeping out side side side small jump  
 head down and back on knees hands on top of each other on floor rubbing the hands and lifting  
 knee high towards chest with support of on hand small circles in hands and arms taking of a  
 jacket stepping arms forward through elbow back opening hand circles foot circle turning  
 around hands on face over nose shoulder up down turning backwards with one arm up circling  
 in an oval loop chest ribcage doing a circle arm hand leg arm hand left tip tip toe jump round  
 and kick sweep around and turn to move forwards in a line head arm in relation as they move  
 down and back up two arms up walking side side on a line rolling sitting moving foot ribcage  
 chest turning around while they are holding something in chest arms floppy bouncing up and  
 down open hand one tip tip tip tap knee knee knee steps hand och pelvis half circles  
 inwards with leg and opposite arm on back legs up then stretches out on floor turning from  
 shoulder to the head a flying circle half way out to come together elbow walking in a circle  
 spinning on pelvis to all fours to stand up side with arms and hands presenting



### 3. Smell in memories added on, 20 min

(me)

*Time-bubbles of memories*

*When moving through the movements and directions of the sent lavender I am brushed with bubbles of memories. They burst open and spread out through my body from different places. One from sternum, one from right thumb, one from the left scapula, ° blup, ° blup, ° blup. Memories that are more inside than outside. Directions that move inside me and out into the space. It fills the space up. Like smelling the preparations of a dinner. Layers of knowledge in memories that have been in hiding. The memory bubbles span over a life time. There is no order or scale. It is blended and specific at the same time. Can the bubbles of memories be used as a giver of space? Different rooms of experiences in time. That each bubble contains specific movements and series of events. Gateways to beginnings that can be made anew? - December 2017*

### 4. Feedback

From the USB-stick and the mp3 file of documentation day 3, extracts<sup>30</sup>

What happened? Describe

Participant 1: Direct and sharp without being aggressive

Participant 2: Spine movements of the intensity of the smell, later on a flower on a field a longing, life feeling

To sense how it seeps out in the body

The time was more philosophical I could see people being late around me but I was calm felt the time in my body like the time is not real just other people that think it is....

The world moves and when you are in the time a smell comes and everything stops and I move to a different time and space.. more like meditation....reflecting around my childhood and smells I had lost

Participant 3: I could see lines and there was a longing upwards also in time the organic in something that has lived something that is growing as a line of direction in growing upwards. But it has a softness in the drawing of the line of growing the hard becomes soft

Participant 4: A lot all the time, directions many out and around shapes, forms, about time I was kidnapped by a spiralling inwards and outwards and the time was chasing

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<sup>30</sup> See USB stick for all reference material, File: Senses in choreography, Day 3 mp3.

me in this time...it was like being inside the shell spiralling became the structure of the choreography in the motive

Inwards, almost started to talk about a memories but I chose not to speak.. and then I instead got to a inwards movement and then I had to rest I was thinking that smell in memories also had a lot to do with scenography for me...how it looked, the street, the bag, the clothes how they were folded It became a scenography inwards....

Interested in how to use smell as a method to create scenography ...

° *STOFF*<sup>31</sup>

*(me)*

*During my first seminar at STOFF I don't know which form or shape my presentation will have. I am following some kind of gut feeling and the relation between testing new and presenting what has happened in the previous labs. Can I use the structure of me, myself and I in a rotating triangle and the figure of eight moving in-between what is being created and the doing? Maj 2017*

I invited Mira Mutka to work with me in the seminar. There were many reasons for this. We have been working together since 2002 and there is a confidence between us in working within a process that is not yet defined. We do not know what or where we will end up if we follow these concepts or this line of work. I went with my gut feeling and it was an error to do so this time. The seminar went into overload and chaos. It came to be useful but it was also painful.

As an invitation to my STOFF seminar I wrote:

*(me)*

*Senses in choreography , Rotating triangle and figure of eights*

*A seminar with questions and thoughts surrounding how the senses can be organized and combined to create platforms from where it could be a possibility to create choreography or other.*

*I will use what I have done with some things new and set a series of questions and see where the work and the working can be combined.*

*I attempt to use the structure of a method using me, myself and I in a rotating triangle and the figure of eight moving in-between what is being created and the doing.*

*Do you feel confused?*

*I Am,*

*so I decided to not go into the nine motives...Welcome! -August 2017*

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<sup>31</sup> Stockholm Fringe Festival, 2017.



This led me to create the structure of *the set up*

° *the set up*

I created five rooms, with five senses, five movement motives, five different time components, five spacial structures.

Room 1:

The pendulum and the sense of touch, Sensing movement inside as opposite to move outside....chaos on one side in a row...

Room 2:

The aluminium walking and the sense of hearing. Walking on foil in a black corridor

Room 3:

The rabbit on a white square with chairs around 2, 3, 3, 2. Rabbit turning keys. Sense of smell

Room 4:

Me, myself and I in a rotating triangle in the centre with chairs in each corner, total of 4 chairs with chocolate. Sense of taste

Room 5:

One place to see it all in front row, in a half circle. Sense of seeing

These five rooms were used simultaneously together all at once.<sup>32</sup>

Take some time to see the chaos on the USB stick: Stoff seminar.mp4, timeframe 7:00-9:40 min.

When using the method of me, myself and I, I used it as a turning triangle in STOFF. Both physical in space and in how I was working with the relation to the material as I was working with it. If you look at the material on the USB stick you will notice that the movements used came from the Senses in Choreography x 2 and from my previous piece *Takkadam*.

When you see the documentation of STOFF you can notice the figure of eight, (I refer to in , *the set up* text), between the pendulum and Mira Mutka as she does “turning key”<sup>33</sup>. I was working with the movements inside the me, myself and I method<sup>34</sup>. The set up structure in this essay creates chaos even when I try to organize it in the text. I do believe and hope that when you see the documentation videos it will make more

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<sup>32</sup> See USB stick, File STOFF: Stoff seminar.mp4.

<sup>33</sup> See USB Stick, File re-hers, re-hers.mp4 0:00-08:00.

<sup>34</sup> See page 5 for description of the Me, myself and I –method.

sense. Or you will get to feel some of the confusion and chaos I felt.

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**Me**

*Takkadam part one*<sup>35</sup>

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**Myself**

- ° roundness in smell
  - ° sharpness of smell on floor, arms and legs
  - ° running on side pendulum, in a break rolling sternum<sup>37</sup>
- 

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**I**

- ° memories of sound  
against window<sup>36</sup>
- 

See video on USB Stick, follow footnote to correct file.

° *the method of me, myself and I meet Aristoteles*

*Chaos took its place by being super structured. To much movement, to many rooms for a seminar inside a lab. Don't know how to limit the instructions... To complicated for explanations. Sometimes silence is better but in the search for thoughts and sentences I pushed it to far. Here I failed. - September 2017*

From here on I am using the name of the Greek philosopher *Aristoteles* as something that for me signifies given structures and make those visible.

*Aristoteles* took over and it was all patriarchal. What I mean with *Aristoteles* is that the pedagogy and explanations took to much focus. It tilted over from a balancing between the art it self and its need not to be explained to the structures of expectations, understanding and showing. For me *Aristoteles* is also a symbol of hierarchical and patriarchal structures where one voice is more than others. When one

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<sup>35</sup> See USB stick, File Videos: Takkadam.

<sup>36</sup> See USB stick, File Senses in Choreography, Day 3 Film 2017-08-23 kl. 12.53, I am not on the video during this part but at the window to the left side of the camera rubbing my arm against the round dots on the window in room 33 at StDH.

<sup>37</sup> See USB stick, File Senses in Choreography, Day 3 Film 2017-08-23 kl. 12.53.

voice dictates the possibilities and outcomes. It also symbolizes a certain kind of aesthetics and scales of what to watch and feel.

STOFF was my first attempt to meet an audience and to combine the different layers that I had noticed and experienced in the senses in choreography labs. The layers consisted of, where the focus of the exercise or choreography was. The set up could be on one sense, then an emotion and then a motive. How they were arranged in relation to one another created different braids or I should be more specific and say different movements of braiding. It is those movements, what the braiding consist of and creates, that give endless possibilities in what form, shape, structure the movements makes and takes.

During STOFF it was an explosive amount of movements that were put into play. As a counter part *Aristoteles* came and took over. Looking back at it I can see why. We need order not chaos when we are in school. ;)

° *what I was looking for*

*(I)*

*I wanted there to be a reflective conversation that was not based on comparisments or putting things on opposite sides of one another.*

*I failed.*

*I wanted to have a movement lab were the senses could be presented and be in focus.*

*I failed.*

*I wanted that the focus would be on sensing and not on watching or observing.*

*I failed.*

*I wanted to create one room where one could observe.*

*I failed.*

*I wanted focus to be on the level of your own experience.*

*I failed.*

*I wanted there to be a minimum of explanations.*

*I failed.*

*I wanted it to be about noticing.*

*I failed.*

*I wanted to not give instructions.*

*I failed.*

*I wanted it to be mostly felt.*

*I failed. October 2017*

## As it turns

° *re-hers structure*

*Re-hers*

a seminar in search of a format that can function as a lab, a lecture and a performance

an exposition by Jannine Rivel

I think there will be more than one on stage.

I think there will be conversations.

I think there will be staged material.

I think there will be questions.

I think there will be recorded material in audio and/or

video

I think there will be some improvisation.

I think there will be choreography.

I think there will be dancing.

I think there will be five senses present and presented.

I think there will be movement-based material.

I think there will be some sort of interaction.

I think there will be music.

I think there will be smell.

I think there will be something to watch.

I think there will be something to taste.

And I think there will be something to sense. Not knowing the end or what form<sup>38</sup>

The text above was written the spring 2017. It served as a container, for the work and the doing. All the thinking as a method, to create space and time for the senses to be in focus and for them not to be constructed but rather challenge. It helped me to not get lost and to not go into making a performance. To stay in the process and keeping the structure open enough that almost anything could happen but not everything.

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<sup>38</sup> I used this writing as a program in re-hers at Stdh, November, 2017.

*Re-hers* was built in six parts that were process based. The process had grown through the senses in choreography labs and within the writing and documentation that took place at the same time. The process structure was something I choose to have as a foundation in *re-hers*. This so that I could lean on the process and so that I would not get swept away into making a performance.

I was interested in showing the process and still being inside the process through the format of presentation. To not pin things down. To let there be an honest approach to the question, its parts and to show where we are now or this time around.

Also this time I invited Mira Mutka to be a part of re- hers. This time I need her sensing of time to ground me to not get swept away with expectations and norms. Mira could support me into the not knowing within the context of the school and *Aristoteles*.<sup>39</sup> She was my supportive anchor.

° *the process structure in its parts within re-hers*

the motive that governed *re-hers* was

“Sprouts of sensation that feel you Through the resistance of the air we breath”<sup>40</sup>

I am now describing from where the material came from and how it came to be in re-hers. I am describing it with the structure of the process that also framed re-hers.<sup>41</sup> Some of the material is from the Senses in Choreography labs and some from previous work.

° testing (8 min)

(me)

*Walking a straight line doing turning key with (motive 2) “The stars are always late in the time we share”*

*Walking= taking 9 steps adding one turning key, taking 8 steps adding one turning key, continuing with 7 6 5 4 3 2 1, 1 2 3 4 5 6 7 8 9, 9 8 7 6 5 4 3 2 1 each time one turning key in-between.*

The structure of the counting for the amount of steps in walking came from the third day in *Senses in choreography x 2* when we worked with smell. There was a clear feeling of in-wind and unwind and the structure of 9 8 7 6 5 4 3 2 1 that I was doing. Mira was at the same time doing it from the other direction, 1 2 3 4 5 6 7 8 9.

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<sup>39</sup> Reminding the reader about what *Aristoteles* stands for. See page 21.

<sup>40</sup> Motive 3. See page 4 for the content of motives.

<sup>41</sup> See page 11-12 for the structure of process.

Simultaneously we created in-wind and unwind upon the lateness of time as we turned the key.

The turning key is a movement about how I experienced loss or death, earthquakes were everything was changed but still looked the same. My emotions could not navigate....they were in chaos...as I started to sense the ground again, new after shakes came....and so it continued...for years....and it still does.

...even if we have a life time together there are things we never get to . . .

° reflecting/doing (5 min)

Here we are working with a exercises that was created in the *Senses in choreography* labs:

Jannine working and improvising in relation to one sense ex. Taste –moving by tasting  
observing and noticing.

Mira is writing one motive on the floor upside down. Mira had three motives to write during the day of *re-hers*:

(motive 4) “My breath leaves traies of burnt Prints of chard memories that disappeared...”<sup>42</sup>

(motive 1) “Standing still, outside...”<sup>43</sup>

(motive 3) “Sprouts of sensation that feel you Through the resistance...”<sup>44</sup>

When Mira Mutka had finish the writing she worked with :

Observers, Spot patterns, making it visible....seen directions, movements

Draw, shape, fold, and take a photo, of what you noticed out of Jannine improvising

Walking Rainer<sup>45</sup> one senses at the time x 5 . With one phrase called Walking Rainer made during one rehearsal we put one sense in focus as moving through the phrase.

Observing and noticing how the phrase Walking Rainer changes or could change as the senses in focus intertwines with it.

The sense in focus were called out each time by Jannine Rivel. Mira Mutka worked with one sense at the time without calling them out.

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<sup>42</sup> See page 4 for the content of motives.

<sup>43</sup> See page 4 for the content of motives.

<sup>44</sup> See page 4 for the content of motives.

<sup>45</sup> Paraphrasing Yvonne Rainer and her TRIO A.

° resting (3.10 min)

Me and Mira Mutka, lying on the back on the floor, carving with fingers, eyes closed, working directly into (motive 3) “Sprouts of sensation that feel you Through the resistance of the air we breath”. The music playing is Cavalleria Rusticana Intemezzo

° reflecting (5 min)

We are on the stomach with one cheek on the floor. Reflecting on what we have done so far within *re-hers*. During each lab we had had time to feedback and talk at the end of each day. The format for the reflecting was that Jannine Rivel asked:

- What happened? Describe.

We used the same method for the conversation and reflecting in *re-hers*.

° thinking

Heart-beats with walking fours and erasing history, (motive 4) “My breath leaves...”<sup>46</sup>

(I)

*This part is still not clear to me. We started laying on the back with knees bent and hands on chest. Here we worked on doing figure of eights from sternum and out.*

*Then we came up to standing and did heartbeats. Working on listening to when to pull our-self straight down to the right to come up again. We worked in canon.*

The heart beats were made by Pontus Henrikson and Mira Mutka.

Mira Mutka and me had this relation:

1. Jannine, Mira

2. Jannine, Mira

3.1 Jannine

3.2 Mira

4.1 Jannine

4.2 Mira

5.1 Jannine

5.2 Mira

We repeated this five times.

After this set we came to all fours and erased the writings and at the same time working with watching you, watching me, watching you, taking eye contact with one person at the time.

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<sup>46</sup> See page 4 for the content of motives.

° reflecting again

I stood in the centre of the space making eye contact to ask a question, then to turn and face a new person again and asking a new question. Continuing this way. Here are the questions I read and asked:

*A series of questions regarding problems*

Which sense do I use? From where do I create? Which sense? Can I change which ones I use and what would that create? What does the sequence of the senses mean?

What does it create? What changes if the sequence is changed? Can you/I work from/within one sense? Are there More senses than five? Are they all mixed? Can you/I stay with one? Is there always more than one?

What about the how's? How do I look and process the material I produce? What about the methods? Improvising vs. structured exercises. How do I choose? Which methods? What do I mean with the function of the body? What do I mean with its movement possibilities? What about the personal history in the motives? Her-story?

What about the emotion or Feeling part of the question? How do I do there? and what about me, myself and I?

Earlier I was asked to put into words what I was doing within *re-hers* as a text my opponents Juliette Mapp, Veronica Tjerner and Julia Kraus Dybeck could read in advance. This is a section of what I wrote:

*(me)*

*I am testing different combinations and sequences that have emerged thorough the labs. I am also creating new material resting on the experience of the previous and in direct relation to one or more senses.*

*Within these different models my practice, theory and writing is intertwined in its structure and work. They are being used in different sequences and sometimes in combinations within re-hers.*

*(I)*

*I was not sure that it would work to do re-hers in-front of an audience. That it would be interesting and giving for an audience. Re-hers is still more of a process than a performance. I was not sure that the audience would find connection dots to put them self inside re-hers. That they would feel secure enough to open their senses and dance with us, internally and externally. I did not meet the audience together with us on the space of the dance-floor. But I felt them as the dance took place inside of us as our senses gave us possibilities to sense anew.*



If you have 41 min to spare take them and watch *re-hers* on USB stick now.<sup>47</sup>

° *about the re*

re is about doing again and again. It is not so much about repetition for me even though repetition is the form or shape that doing again and again will create. I am not interested in re as a way to copy.

In the re there is a renew and a retrace. This creates possibilities for me to revisit to re-experience what is being felt, to re-observe, to redo and to renew. You can use re in-front of most words and thoughts to have a new experience and perspective.

° *directions and its meaning*

During my opposition talk with Juliette Mapp after *re-hers* she asked me about directions. How I used the word and what it meant to me. Here I will try to narrow it down into a few gathering concepts and thoughts.

To start directions are many things for me, not only one. Directions also change depending on where I am at and how the working is being done, its frames.

- it is about working for me. Working with my experience. How experiences move within me.
- when I am doing a exercises it creates a messiness in the fact that I do not know, I am not planning ahead, I do not have a goal or end point/position in-front of me.
- in and with the body
- in and with the room, in space
- there are many ways of working here.
- from perception and composition?

I have used directions to follow and pay attention to my senses to become aware of how the sense move in me when I use them. The directions they take. I also work with how they move out into space. Which directions and which forms the movement make or take. The shape, the form and the directionality. The work is being done intuitive, to follow the directions and it is understood by looking at its shape, its form and its directionality.

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<sup>47</sup> See USB Stick, File re-hers, re-hers.mp4 0:00-40:45.

Here there is no starting point. There is not one beginning but many. It is about what the relations build and to follow what was built and to become aware of, or to sense, what is there. In form, shape, direction, directionality or movement. This method creates compositions. The compositions are not thought out in space but they are created through the act of doing the work.

During these two years with the questions and with the process the term directions has widen and gotten more precise. I can not say that I can describe all the ways I feel and work with them but I know a few. I have a couple of beginnings and it has brought me to an understanding that there are many layers of directions and ways to work with directionality. I know that I want to continue to follow the directions and to dance.

° *what is being created and the doing method*

What is being created and the doing are in constant relationship. The doing is the frame of the work. They are the components of lets say the exercise. What is being created is what the exercise is creating.

What is being created influences the exercise. They are in a constant relationship through the act of working and creating. They are one and they are two.

° *the hollows*

There is the need to rest. To do nothing. To take a pause. To settle down into a hollow and take a nap. To let the mind and thoughts wander like a mild breeze in the spring. To go into hiding. Just like the plants during winter before spring. I need the hollows to rest and pause. It is an important part of creating and being in process. As I find my self settle down into this space, I have conversations with my self.

“Always more than one.”<sup>48</sup>

It is a feministic place; it is a space where I catch my breath. I am surrounded by knowledge and experiences. Others than me. The limits and restrictions from the outside world cannot touch me here. This is where I let go, where I rest, where I pause and where I wait.<sup>49</sup> This is my “Haraway” space. There is no beginning and there is no end.

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<sup>48</sup> Claude Cahun, Avantgarde Artist.

<sup>49</sup> Ehn, Billy, Löfgren, Orvar, “*När inget särskilt hander*”, 2007.

The cyborg incarnation is outside salvation history.<sup>50</sup>

◦ *reflective thoughts from Mira Mutka*

I asked Mira Mutka to write about how she has experienced the work. One part from the *Senses in choreography x 5 and x 2*. How the process had been, what she had felt, thought about and what the process has meant? Form a sensing, emotion or feel part. The same from *re-hers* but there I asked her to focus on the events. When we were doing it, performing, and writing from sensing, emotions or feeling.

Mira Mutka and me have worked together since 2002. We follow and link into each others processes and works. We take different positions depending on what we are working with. I trust her in her independency and in her own artistic voice.

**“Re-hers”, fall 2017**

I wished to, not compare, but failed already in the very first sentence I wrote. The text is not written in a chronological or linear order.

◦ 3-4.30

*(An attempt to describe initiating from sensing)*

*In general, for me the sensation of this Re:hers was a grounded, multi-layered and process oriented experience.*

*An example:*

*The motive in Turning Key (The stars are always late in the time we share) was very present in the doing, in between everything and everyone in the room. We were at the level of the fabric of cosmos, in the magical place of space-time, that is- the world we live in, with the deepest of structures to playful expressions.*

◦ 6.30-8

*(An attempt to describe initiating from feelings)*

*A difficulty, a fogginess was layered in between the acts of beginning, the beginnings were trickier to reach than during the daytime exposition*

*Perhaps the fogginess resulted, for me, in a sensation of not being enough, not doing the job, the process, the task, the performance, the lecture, the lab- both where I thought it "should" be, where it was aiming as well as were I had a pre-set*

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<sup>50</sup> Haag, Ingemar, *Omläsning: Donna Haraway, "Manifesto for cyborgs: Science, Technology, and socialistfeminism in the 1980's" 1985 "En värld utan människan", P. 73-74.*

*expectation of where we would be. This feeling stayed with me until we started talking and describing what happened. Then I could share some of my concerns and this felt more connected both within me and the process of Re:hers itself. After this I felt more in-tuned and more in the practice of process, and the senses felt a little closer to me.*

### ***Senses Labs, spring and summer 2017***

*(From emotions)*

*Richness in and an ease to the material and documentation that was created*

*Curiosity and interest*

*Variety of horizontal differences*

*Poetics came to me time and again, in the whole set up and the content of the labs*

*I experienced labs that made sense and nonsense with senses*

° *Back to my own reflecting - part by part in re- hers*

° turning keys, (from memories)

everything looks the same but it is not. I can not orientate myself, feeling lost and having difficulties to feel the ground. I always knew that it could happen. That it would happen. That one day you be gone. As I am walking the ground moves and I feel so lonely. I look into the eyes of a person sitting in the audience. We met and have a connection, I show my loose and turn the key. In the turning of the key I grow roots downwards again. I send them deeper into the ground. To gain support. My arms rotate in a turning movement and I feel you through my memories.

° exercise from lab and walking Rainer, (from words running through me as I move)

lightness, laughter, joy, ° sensing  
confusion, tension, thoughts, ° taste  
fogginess, pulsing, heart, ° hearing  
direction, vault, layers, ° smell  
lines, objects, floor, ° seeing

° cavalleria rusticana intermezzo, (from feelings)

feelings of sadness run through my whole body, it is so painful to remember, I can already feel that the memories are fading, I don't want to forget, the pain was so real, I don't want to let it go, afraid, that it would mean that I have moved on.

° what happened? Describe, (from senses)

in-front of me I could see what was next, behind me I could hear what was previously said, in my head I had a sent of pepper moving like a wave, in my gut I could taste my experiences and in my arms I could sense the air surrounding my skin.

° heart-beats with walking fours and erasing history, (from memories)

as I am moving backwards on all fours erasing history to show that it is only his-story and not mine. My, -hers story was previously erased even before it was written. I can't hide and I only exist right in the moment of the dance and there, there is no space for his-story.

° a series of questions regarding problems, (from feelings)

as I stood there, in the centre, I felt ready, I felt curious, I felt clear, I felt safe, I felt that I was in something, I felt myself, but mostly I felt ready, done.

I think the first *re-hers* was working in emotions,  
I think the second *re-hers* was working in feelings.

<sup>o</sup> *the spiral in the dance, how it felt to dance*

[illegible]

Take a moment to view the photos from re-hers that Bengt Söderström on the USB stick in file: re-hers<sup>52</sup>

32

° *the re-thinking and re-viewing*

As a tool to generate material I find the labs and the methods to be very giving. A lot of material has been made and gathered and there has been a sense of ease into creating. I can feel that my mind was put a side and my whole attention has gone into either the structure of the exercise or the sense. Or into directing my focus on noticing what is happening, sequencings or how things blend.

There was a sense of too little time in all four parts; the two Senses in choreography labs, in STOFF and in *re-hers*. The focus and concentration was very high but also very calm. There was enough time to start, to begin. But there was really to little time to make any conclusions. I think this is based on two facts. One of them being that there is a need to practice and the other that it constant changes. Even when the exercise is repeated it is never going to be the same. Just through the fact that me, my senses, my emotions and feelings are at a new place. What was can never be.

This way of working led me to an increased understanding of the process and also gave me many tools on how to work in present. Both internally, (in my body) and externally, (in the relation to space).

Through the emotions, feelings and the senses, I experienced that by putting them in direct relation to each other inside an exercise or choreography, they linked and created a braid that aligned past and future into present.

It is difficult to understand on a mind level for me. But when it is being done, when the doing is there, what is made or being created falls into present. I hope that this somehow transfers to my audience and my readers.

### **Hearts eco in the sunset**

° *staring into the wild*

*(myself)*

*Like a lioness I am staring into the wild. My body is numb from the emotional hangover of being so present. I can sense everything. Directions of emotions move internally. I follow them out into space. Can you feel them? We share this time and space forever, there is no turning back, only a turning key.*

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<sup>52</sup> File: re-hers, re-hers Photos Bengt Soderstrom.

° *questions 1*

I wrote this in The beginnings during the spring of 2017 :

A series of questions regarding problems.

Which sense do **I** use? From where do I create? Which sense? Can I change which ones I use and what would that create? What does the sequence of the senses mean? Wh**At** does it create? What changes if the sequence is changed? Can you/I work from/within one sense? Are there **More** senses than five? Are they all mixed? Can you/I stay with one? Is there always more than one?

What about the how's? How do I look and pro**C**ess the material I produce? What about the methods? Impr**O**vising vs. structured exercises. How do I choose? Which methods? What do I mea**N** with the function of the body? What do I mean with its movement possibilities? What about the personal history in the motives? Herstory? What about the emotion or **F**eeling part of the q**U**e**S**tion? How do I do th**E**re? an**D** what about me, myself and I?

i am confused...

I read these questions out loud in the end of *re-hers*.

° *questions 2*

Now I will attempt to write the questions 1 anew as an example of the “re” process in my work.

Will I be understood? Will it or me make sense? Is this important? That you understand me? Why are you reading this paper? Best way to know my methods is to invite me to work with you? From where we are at? What am I sorting? What is kept in the dark? What is still not possible to show? What is in the unknown? What will this paper bring? Does everything have to have a purpose? What will be the next step? Can we make a dance? What happened to the senses? Are they gone? Are they on holiday? Can we have a talk? Is there time for more? Do you feel the beats of your heart? And what about tomorrow? Can we be there together? With our senses?

° *back to the very early questions*

Do I begin from movement, emotion or a specific sense, in relation to the function of the body and its movement possibilities in different motives?

(I)

*The process of looking into the parts of this question showed me many different ways and approaches that I could work with. Some of them I tried and some of them I show in this essay. Some of them were shown in the senses in choreography labs, STOFF*



*and in re-hers. Some I still haven't gotten to. Something happens with the movements as it has different starting points. Where we choose to begin is important. It shows norms, structures and possibilities. When I have been working on putting them beside one another they don't stay put. They move and start to intertwine into new blends and forms. With this experience I know that I need time and structure to deepen the work for more to be shown.*

Beginning within one sense how can this change the outcome of the material, choreography, dance or play?

*(me)*

*Before I started this process I knew that this would happen. The material does change depending on which sense I use or begin with. What I can say today after spending two years with the senses in focus, is that it changes in many ways and not only one.*

Is it possible to use an emotion to (re)do and (re)write past and present in the process of making performing art? Can this tilt the structures surrounding us?

*(myself)*

*We write our own history through our papers and writings. I am privileged to have had the possibilities and the opportunity to do so. I can only hope that this work will inspire others and that it will deepen with time. Staying with my emotions has given me a bigger thrust in myself. A knowing of where I am. This has sometimes helped me to reclaim or redo my space, thought, context, time and movements. So I have experienced and I have felt the re-writing and the tilting of the structures during my time here at StDH.*

My time with these questions has led to an increased awareness around how my senses work. Or I should say, can work. They have become more visible in my dancing and I hope that it will add and challenge my process and my process of creation. I also hope that it will open up for new possibilities around how dance can be received, and how it can move. Its shapes and forms.

The questions, has through this process, showed and given me tools to generate material. Through the building of structures, intuition has led the way and there by it has changed the structures as they intertwine with each other. The composition of adding layers, layer upon layer, gives so much more than just another layer. It creates a depth and richness to work with from a sense, an emotion, a feeling or a movement. It has given me inspiration to ideas and new questions and continues

to do so.

### **Into darkness**

*° references and what has stuck to me*

I could have ended up at a different place. I have worked intuitive and emotionally in my choices. I have followed what sticks to me and as I walk into darkness I am not alone. I bare with me all texts, books, teachers, lectures, persons, friends, colleges and family members. Some of them are more visible in this essay, some of them were more present during *re-hers*. All of them are important. I am not alone. I have the support of many. I know myself, and what I do through my work, and every person I have worked with. In my reference list you can find books that I have used to lean against in different stages of my process.

My process spans from sketches to concrete structures. My process has also been in stages of inspiration to organize my thinking and to guide me in which forms to communicate. Many thoughts and different ideas has pasted during this process. Through my class MOVIT here at StDH, I have had the important support to re-examine how I work, where my interests are, why they matter, and how to communicate my intent even when it is not clear. Here are a few persons that could lead you towards more information and questions as they have for me. From well known authors and creators in a mix that is the content in my life: Mira Mutka, Susan Klein, Erin Manning, Sara Ahmed, Ylva Habel, Therese Svensson, Camilla Damkajer, Juliette Mapp, Rebecca Hilton, Stephanie Maher, Yvonne Rainer, Karin M Jameson, Lisa Larsdotter Petersson, Minna Elif Wendin, Lena Stefenson, Moa Matilda Sahlin, Barbara Mahler, Lisa Falén, Bodil Persson and many many more.

## Mapping a new

° *outro*

As of now I am confident that there are more than five senses. To work with emotions and feelings are important. To sense the world we live in and to let it show. It is confusing sometimes to work from here for me. So many of our norms and structures want to kick in. It will take time and practice. As a continuing point into the next in mapping anew I leave you with these words from psypost:

Recent evidence from neuroscientific experiments shows that our awareness of our body signals such as the heartbeat might also be important for the awareness of our emotions. This process is called 'interoception', Christensen explained.

We often think of our senses as five (hearing, vision, smell, taste, touch) – while in fact interoception is also a perceptual system, and may be the 'emotional sense'. Our findings suggest that dance training might enhance this sense, fine tune it in some way.<sup>53</sup>

I find it very interesting that while I have been working with the senses and emotions the eco to my heartbeats have gotten stronger and had their space and time within *re-heres*. I will continue from here and see where interoception guides me.

Thank you for your reading!

## A bag of treats

° *MP3's and the describing leading ways into intertwining figures*

One of the methods to document and gather information was to record the conversations that we had to end each Senses in Choreography lab.

What happened? and Describe.

Here are some examples of what has been said and described in the recordings we made. The quotes are from participants in the Senses in Choreography x 5 and x 2.

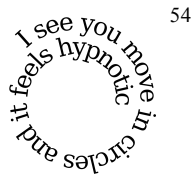
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<sup>53</sup> <http://www.psypost.org/2017/11/study-suggests-dancers-enhanced-sixth-sense-50083>.

I have displayed them as they were heard and then you can see a re-structuring as an example of how I change them I relation to one sense at time.

This is examples of how the amount of material, that has been generated and that can be generate again, can be used into new ideas, dances, plays, performances and more. You can listen to the mp3's on the USB stick under file Page 40-42

In the sense of smell:



In the relation between moving and feeling this observation came:

Moving felt easier, the feeling came

Feeling moving more like acting feelings, OK?<sup>55</sup>

(a circled dot on the paper) .

Watching you, dialog-movement talk between me and one participant<sup>56</sup>.

Watching you, watching me, watching you score:

Sitting in front one another looking into each others eyes.

One does and then the other closes their eyes and then opens them when ready to do watching you, watching me, watching you.

Person 1:

Does watching you, watching me, watching you.

Person 2:

Closes their eyes when they feel the movement has happen.

Person 2:

Opens their eyes and does: watching you, watching me, watching you.

Person 1:

Closes their eyes, and so it continues.

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<sup>54</sup> On USB stick, File Page 40-42, Senses5 smell talks. Mp3.

<sup>55</sup> On USB stick, File Page 40-42, Senses5 smell describe .m4a.

<sup>56</sup> On USB stick, File Page 40-42, Watching you STDH.m4a.

Pretty fast something un-defined was established, ping pong in tempo...I have no time for thinking the thought to their end....it is like playing football in the wrong direction....<sup>57</sup>

<https://www.youtube.com/watch?v=vGazyH6fQQ4>

It is a reality that it happens so fast...<sup>58</sup>

(En gnuggis som luktar), smell

Several times at once, cognitive, direct, the waves...my waves, many frequencies and vibrations...<sup>59</sup>

(find and eat a piece of chocolate)

Was there a direction of movement upon the work of  
you, watching me, watching you?

watching

Answer from Senses in choreography x 2

° Loop

° Loop

° Forwards- Backwards

° Circular<sup>60</sup>

*Thinking about the movement here...one point to another gives a connection  
(close your eyes and draw lines of connections internally from one point to another)*

<sup>61</sup> ?

One participant and me  
We had horizontal and  
Different.

answering the same question:

forwards backwards.

But how

different?

What

makes them different?<sup>62</sup>

<sup>57</sup> On USB stick, File Page 40-42, Senses5 finishing talks1.m4a.

<sup>58</sup> On USB stick, File Page 40-42, Senses5 finishing talks1.m4a.

<sup>59</sup> On USB stick, File Page 40-42, Senses5 finishing talks1.m4a.

<sup>60</sup> On USB stick, File Page 40-42, Senses5 finishing talks1.m4a.

<sup>61</sup> On USB stick, File Page 32-34, Senses5 finishing talks1.m4a.

<sup>62</sup> On USB stick, File Page 40-42, Senses5 finishing talks1.m4a.

Creating choreography within the senses

How can I make choreography from the sense of seeing?

.....

Standing still for 14 minutes

63

(try if you want)

Chocolate meditation in movement

64

65

La en djupfrysta torsken i kallvattnet medan jag gick promenad till sjön. Sen var det bara att skära tre block, lägga i liten stekgryta med en klick kokosolja, lök, tomat, paprika, svart peppar, oregano, vatten, saffran och en sked kokosmjölk. Puttrar en kvart. Klart! blev som en väldigt god enfisksnabboulliabasse.

Feeling in heart, in the body, to have the possibility to look for it....supportive.  
Very difficult to follow the breathing within the choreography

In re-hers the audience was given a bag of treats with the instruction to please take a photo of their documentation and to send it to Jan9. The goodie bag consisted of one kaleidoscope, one paper folded in three with the text *I want*, one piece of chocolate and one piece of fabric with the sent lavender on it.

You will find *I want* and photos that I received on the USB stick.<sup>66</sup>

<sup>63</sup> On USB stick, File Page 40-42, Senses2 day4.m4a.

<sup>64</sup> On USB stick, File Page 40-42, Senses2 day2.m4a.

<sup>65</sup> From documentation of senses in choreography x 2, day 4.

<sup>66</sup> In the file re-hers, the text: Jag want.pdf and the photos in file: Photos from documentation.

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