

Cristina Caprioli

ONCE OVER TIME – a retrospective



Additional context: “Leafing” series

Tanz im August is devoting a major retrospective to the Stockholm-based choreographer Cristina Caprioli, whose life-long commitment to dancing has consistently informed, influenced and rearranged the discourse of contemporary choreography, particularly in the Nordic countries. As a retrospective, “ONCE OVER TIME” draws on over 22 works from 2002 to the present day and includes performances and one concert by 22 artistic collaborators.

In the series Leafing, visitors are invited to leaf through Caprioli’s thick book of dancing in three thematic shows that change weekly: “Silver”, “Spoons” and “Undercover”.

The text below, written by Caprioli, complements the evening program for the “Leafing” series with additional context for and insight into the many works brought to display across the series.

ONCE OVER TIME | LEAFING

tracking down the past is a tricky business, easily ending up reclaiming/rephrasing
better is leafing through what has been done
leaf through the lot by the lightest pressure of your thumb
as if it were a book, an organ, a foliage, or a much too sweet mille feuilles to nibble and not devour
not to plunge into each layer, rather sweep over a few moves and move along
so, let’s set the pace, flip past each page, catch a glimpse, and let go of the past whilst falling in owe for the leafing
itself

As such, LEAFING indicates the core intention of the retrospective to provide a quick-footed, sharp-witted insight in the many layers of a long-term dancing.

LEAFING performs a swift ‘reading’ of past, current, and future endeavors, single moves, uncut pieces, pieces of pieces, sequences to be, fulfilled, unfinished, chopped, prolonged, each move well accounted for, every move traveling beyond control.

LEAFING runs for three weeks, thematically ordered in three separate ‘shows’

silver	august 5–7: Friday 17:00–21:00, Saturday and Sunday 14:00–18:00
spoons	august 11–14: Thursday Friday 17:00–21:00, Saturday and Sunday 14:00–18:00
undercover	august 18–21: Thursday Friday 17:00–21:00, Saturday and Sunday 14:00–18:00

Each ‘show’ runs for four consecutive hours
Each hour is a separate ‘show’, cohesive to the former, overlapping to the next
Audiences are welcomed to attend one hour at the time, or several hours, in whatever suitable order

precious **silver spooning** onto one another, by the **undercover** folding of over time diversity

silver	performs one hundred silver coats and four duets – small print dancing in a moonlike landscape (2008, 2012, 2013, 2018, 2022)
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spoons lingers four choreographies to one another
– highly elaborate dancing and a California dream (2014, 2015, 2018, 2021)

undercover exhibits choreography as it ripples from one surface to the next
– clandestine dancing under a huge cloth (2011, 2015)

ONCE OVER TIME | LEAFING: SILVER

'My mother called me Silver. I was born part precious metal, part pirate.' *

what if silver is the color of dancing?
what if dancing were nothing but a child, silver coated and unlawfully reproduced?

one hundred silver coats travel the space and perception shifts to imagination
walking watching carrying posing, no need to explain, no worry to sustain
only reckless rephrasing, and the thrill of paying attention

SILVER celebrates its preference for serial imagery, distorted and rearranged, ever so crucial to the work.
SILVER indulges the overlap of sentiment and rigor, which the work increasingly craves.

Performed by Anja Arnquist, Sophie Augot, Philip Berlin (aug 5th), Louise Dahl, Jim De Block, Marcus Doverud, Samuel Draper, Hana Erdman, Madeleine Lindh (aug 5th), Adam Schütt, Kristiina Viiala, and audiences. Music by Asher Tuil, album the depths, the colors, the objects and the silence, 1st hour track 1, 'partly framed in sunlight', 4th hour track 3, 'plastic dusk'. SILVER is the preview of the upcoming premiere at Accelerator Konsthall in Stockholm, December 2022.

* Opening line of the novel 'Lighthouse keeping' by Jeanette Winterson

SILVER is ordered in two sceneries: **the missing children** (1st, 2nd hour) and **lowkey behind** (3rd, 4th hour)

the missing children

1st hour

One hundred silver coats dress up audience and performers alike. Nothing happens, other than a few formations and otherwise tableau vivant. Most of the time the children are watching and listening, not clear from where or to what. After a while, two misfits from elsewhere perform a duet they do not recognize. Two of the same, frogs in a pond, or perhaps cyborgs, cables hanging outside, they dance a finely tuned double uncertainty. We watch from the outside and don't get a thing but cannot not be moved.

The duet is entitled **at tatt2.22** and is a newly casted exact replica of **att att** (2012), a piece which was dealing with the notion of speech-machines and incommensurability, two rather critical issues, which have since sustained all further projects and pieces, not to mention the working methodologies and agencies.

Performed by Madeleine Lindh Adam Schütt (aug 5th) and Louise Dahl Samuel Draper (aug 6th, 7th). Music by Asher Tuil, album the depths, the colors, the objects and the silence, track 2, 'the blue gently linked'. Informally premiered winter 2012, here for the first time since resumed.

2nd hour

Two performers sit down and read the text To to dron(e)rhyme by poet collaborator Johan Jönson. The text deals with language, power and dysmorphia and is read in Swedish (audiences follow the wording on a printed English translation). The performers read with urgency, first quietly, then at exaggerated speed turned up-side-down. After the reading, they speak with their jammed throats, pants down to their ankles. Finally, they dance sitting on a box, while listening to the birds singing in the sky. After which the missing children continue to play, mocking the birds, or perhaps the words...



The duet renders three excerpts from **The Piece** (2013), a choreography that was dealing with language production vis-a-vis the futility of communication. Specifically, much like Jönson's text, *The Piece* overlapped the urgency of critically charged wording with the disturbed humor of dysmorphia, asking what a political critique may lose of gain urgency when performed as a triviality. A question that from then on has recurrently emerged in our continued labor of choreography.

Performed by Sophie Augot and Marcus Doverud. Singing birds snatched from you tube. Premiered spring 2013 and performed 2014. Singing birds snatched from you tube.

lowkey behind

3rd hour

The coats turn into hollow shapes, homeless images with no claim. Less than nothing happens, other than the slight bending of your perception. Ghost, thing, corpse, carcass. The child no longer child, the coat no longer coat. We circle around the fire, wait for a faint call from behind. Then we settle by a pond and the entire space turns into clouds. Two ladies, properly dressed, oblivious to their looks, move as if they were birds flying astray. The entire choreography is nothing but a thrusting of arms, moving in a circular economy to travel far by. Two become one, then several, along, across and apart. The clouds keep shifting onto the walls.

The coats continue to transform.

The duet is entitled **2alike** (2018) and is one of several outcomes of the project **The Untouchable Mild Ones** which dealt, and still deals with the incommensurability of the volatile, by moving in such a finely distributed manner that they might be mistaken for a cloud. Sharpness without contours. Motion, driven by motion. Air in the air, female figures not to be possessed. Scary crows raging in the sky. Safe and saved by the mildness of their self-evidence. A project to this day imperative to our dancing.

Performed by Louise Dahl and Hana Erdman. Music by Asher Tuil, album affordances, track 1 i, 2 ii, 3 iii. Visual imagery snatched from you tube. Premiered winter 2018, for the first time since resumed.

4th hour

All coats are folded and spread over the floor, perhaps they have become envelopes, lined-up messages waiting for an addressee. Carried, concealed, they travel the sea and demarcate a border. Perhaps a web-net made of coat racks will keep us connected.

At best, unexpected conversations will make our minds travel off track.

Time passes, two unannounced figures against the wall begin to overlap. Limbs and faces out of tune, they fit into each other's voids, trespass each other's territories. It is hard to grasp what they want. And yet they seem to mean something, moving as they do, with such diligence, such conviction. Jump-cuts and closeups, scratching and linking, more than anything, they seem to be editing themselves, and by that also our understanding. Quietly, in all earnest, they force us to take on the non-linear.

The duet shows three excerpts from the piece **Decover** (2008), which was editing each move into several images, in turn re-editing themselves into new footage. Dead serious, ironic, the piece allowed dancing to disregard continuity, or common sense for that matter. For the sake of a twisted outcome, algorithmically produced. As such, fully coherent to the work of data scientist artist collaborator Mateusz Herczka, whose visual framing of the piece was analogue footage reedited by algorithmic montage.

lowkey behind ends with such a film, named **Closure**, paired to the lamentation of Pollux by Jean-Philip Rameau. The chill void of Silver turns into an overload of color and sentiment. Shredded footage and heartbreaking music in a twist. Non-linear imagery as a final embrace.

Decover is performed by Jim De Block, Samuel Draper, Adam Schütt, Kristiina Viiala. Premiered spring 2009, here for the first time since resumed. **Closure** film by Mateusz Herczka, music by Jean-Philip Rameau, Castor et Pollux, RCT 32, Acte I, Scène III: Prélude – Air accompagné "Tristes apprets" – recorded by The Sound of Light, MusicAeterna



Orchestra & Choir, conductor Teodor Currentzis, soprano Nadine Koutcher. Informally (soundless) screened in 2001, here for the first time reconsidered.

ONCE OVER TIME | LEAFING: SPOONS

*'Page after page, she said, while the lash line bent over the bay' **

what if choreography never tells a new story, rather always one and the same ragbag of moves?
one move after the other, every move lingering into the next, spooning one another into a long chain of diversity
eyes fixed on the dancing at its core, stripped of former staging, unhinged from previews coherence
minimal difference all over the place, properly aligned, holding one another dear

SPOONS renders the intricacy of movement and dispersion of narratives that have dominated a decade of work on language off track.

* Citation from the novel *Here, here and here here and here, here here here and here, here.*

SPOONS bring to display four choreographies, the last one being a film suite

att att5/7 (2013, 2014, 2015, 2021)

She who thinks she is a pale planet (2018, 2020)

She said, HERE. (2015, 2016, 2021)

Here, here and here here and here, here here here and here, here. (2014)

1st hour

att att5/7

Strangers with their nervous systems hanging outside travel a place they do not understand. Literally uncertain, they dance with great specificity. We look and find it less than palpable. Perhaps their hard drives aren't fully programmed, or much too advanced for us to grasp. Then, without any warning, they unpack their senses, and we fall into them headfirst.

The piece renders the material of *att att* (2012) whilst reading an essay. That is, by the transposition of predetermined movement sequences and already inscribed meaning. The dancers devote themselves to absolute accuracy of description of selected models by resisting interpretation and otherwise seizing strategy. And as they dance with unconditional loyalty to the given, they perform themselves as otherwise choreographies. For us neither to understand or ever possess, rather to allow and immediately let go of.

Ever since 2012, *att att* has been performed by several constellations of dancers in various formats and contexts, such as within the *Choreo_Drift* project in Berlin, Copenhagen, and at MoMA PS1 in N.Y. and Slouch in Philadelphia. Later resumed for the retrospective *Midsommar 2021* at Hallen in Stockholm Farsta. Always the same, every time different, *att att* keeps reshaping its own potential, and ours.

Performed by Ulrika Berg, Philip Berlin, Jim De Block, Louise Dahl, Samuel Draper, Adam Schütt, Kristiina Viiala. Premiered as duet in 2012, as quintet 2013, as septet 2014, 2015, restaged in 2021, and once again here. Soon to be performed in overlap with Pontus Petterson's '*cat practice*', as *att att katt* installation at the Hall in Farsta, October 2022.

2nd hour

She who thinks she is a pale planet

This dance imagines a misty cloud, slight and wide open. You look out over the savannah, twisting your head. Someone will sit against the wall, in favor of sideways elasticity. Others will leave for elsewhere. Then again, with bodies, singular or together, one thing must follow another. Here in the cloud, that is not a limitation, but a bold opportunity.

Five female figures move into a haze they are taking for granted. Utterly 'vague', contours uncertain and at the same time unusually clear-minded, they dance several choreographies which have no start and no end. Consistently



gentle, unaffected in every tone of their bones, they blend into one single image, what slightest sight could make you smile, or cry. As if they were the final evidence of care, and a promise of what mildness might achieve.

Performed by Ulrika Berg, Louise Dahl, Hana Erdman, Morgane Nicol, Louise Perming. Start off tune snatched from Dua Lipa. Premiered spring 2018, then performed fall 2018 and summer 2020.

3rd, 4th hour

Two duets and a film suite stemming from the project **Here, here and here here and here, here here here and here, here.**

The project commits to choreography as the overlapping of scriptures, lived and imagined, here at your feet and over there. The project proceeds by a daily routine of consecutive reading dancing writing filming. Moving on parallel tracks, one page at the time, one narrative over the next, the work cultivates the shifting moods of a young girl in a cosmopolitan body, eager and lost. Feminine at its core, she targets unknown horizons, travels from Stockholm to Medelpad, via Paris to Las Vegas, and to the Death Valley where she walks the desert and curves with the road. Aimless, with a clear sense of purpose, she wonders.

The project ran between 2011 and 2016, then again 2021 2022, producing several publications, installations, and performances, presented in various formats in Stockholm, Gothenburg, Florence, and Copenhagen. After ten years and several children, this choreography continues to feed its wonder.

To SPOONS, the project brings one choreography in two parts, **She said, HERE.** and the film suite **Here, here and here here and here, here here here and here, here.**

3rd hour

She said, HERE.

She said, two figures on edge with the frame, clearly determined, slightly distracted, extremely meticulous, they interlace their moods in several directions whilst touching one another's dancing.

HERE. at the edge of the frame, her ladyship listens to pop and floors a duet. Rather than a scripture, dancing renders the etching of conspiring tracks by the most sensitive touch. Safe and reckless, splayed out open, literally at your feet, they thrive in a corner, catching a 'here' that is already over 'there'.

Performed by Anja Arnquist Madeleine Lindh. HERE. music by Arca. Premiered in 2015, performed 2016 and restaged in 2015.

4th hour

Here, here and here here and here, here here here and here, here.

Sun-drenched views over the horizon. Time, gaze, bodies caught between the wide-open and the short-sighted. Odd narratives unfold at uneven pace, light-heartedly dwelling a melancholic dream. Dancing and landscapes rubbing your country soul like a Texas waltz. Two of a kind, hand in hand with sentiment.

The film suite runs along the walls in dynamic discontinuity. Meanwhile, the performers involve the audience in a close reading of their novel, photo book and text box. Small-print text and macro-views, knowing the littlest frame will catch the thrill of an overtone, pointing at the next journey to pursue.

Performers Anja Arnquist Madeleine Lindh. Film and cinematography Cristina Caprioli. Film and sound edit Madeleine Lindh. Music Ry Cooder Lykke Li. First time screened fall 2014, restaged for the retrospective 2022.

yellow book, photo book and text box

Text: Anja Arnquist, Madeleine Lindh, driven by Cristina Caprioli. Photos: Anja Arnquist Madeleine Lindh. Graphic design: Eleonora Bergendal. A special thank you to Tina Fredriksson Eriksson. Published in 2014, second edition of the Yellow Book 2015



ONCE OVER TIME | LEAFING: UNDERCOVER

undercover begins with a huge cloth, pliable and resistant. A surface that covers all features, hinders all movement, and separates the concealed from the revealed. But also, under which one may find shelter, take new shapes by, and sustain integrity by.

Rather than as the disclosing of form and meaning, undercover advocates choreography as an active 'concealment' in both a literal and a metaphoric sense. The project argues for the gesture of art, not only as the re-covering of the forbidden, segregated, or otherwise under-represented, but also, and perhaps most importantly, as an undercover appearance chosen by the uncompelled recondite. Therefore, it recognizes the act of non-disclosure as a political strategy by choice.

The project refers to the concept of 'fold' as formulated by philosopher Gilles Deleuze through his reading of Leibniz and the Baroque aesthetics. Fold stands here for the turning of surface onto itself, whereby the surface exposes a virtual 'internal' depth, not by 'unfolding' itself, rather by surrendering to the 'revealing powers of the chiaroscuro of light'.

undercover brings to display the installation cloth (2011), performed interactively inside the exhibition cloth.00 (2013).

cloth interactive

A huge, black cloth is spread out on the floor. Unknown figures are dancing under the cover. The cloth hides their bodies*, preventing all their movements, wrapping them tightly, and by that also rippling its own surface into unimaginable shapes. Under the cloth, dancing is an intimate, tactile, skin to surface experience. Anyone who watches from the outside, on the other hand, sees the rippling ocean of the cloth, and the play of light upon the folds, much like in the draping chiaroscuro of the Baroque. Spectacular, sometimes threatening images emerge, conveying something other than the dance that takes place beneath the surface. The underlying sensory sensation is concealed and at the same time revealed anew. Visitors are encouraged to join the undercover dancing. Under the cloth, deprived of oversight, they will perceive the outer limits of their bodily contours, whilst we on the outside will sense the unlimited potential of form. Inside and outside both interdependent and diverging.

Performers/facilitators Anja Arnquist, Philip Berlin, Louise Dahl, Samuel Draper. Premiered spring 2011 at Moderna Museet in Stockholm, the installation has been performed extensively in various contexts and for audiences of all ages and kind.

* The installation directly refers to the art installation 'All' by Maurizio Cattelan.

cloth.00

The exhibition departs from the assumption that choreography is not translatable, yet easily transferred onto other bodies, shapes, materiality, and fields. That's the very prerogative of the pattern in motion. Thus, cloth.00 allows choreography to reinvent itself. Piles of soaps, rugs in a heap, rubber-skin in abundance, films from above, photos from underneath, a blue leaflet, and a huge cloth, all stating the iterability of the gesture of art. From the concept to the body, to a projection, to a thing. Layer upon layer of transpositions projecting choreography onto something else, allowing it to remain the same, and revealed anew.

Performers on screen Emelie Johansson Cilla Olsen. Film and editing Madeleine Lindh. Slideshow & photos Håkan Larsson. First installed in 2013, then 2015, 2017, 2019, the exhibition is here space and situation specific rearranged for the fifth time.