

# Cristina Caprioli

## ONCE OVER TIME – a retrospective



### Additional context: “Loops: Scary Solo & Omkretz2.22”

*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.*

*The double bill “Loops” brings together two interlinking choreographies, a solo and a trio. In “Scary solo” (2020) Cristina Caprioli, at once an old lady and a reckless child, looks for a groove, yet remains uncertain. Meanwhile the recurring work “Omkretz” from 2013, is looped once again. In “Omkretz2.22” (2022) two dancers and a live musician perform the thrill of speed, sharp edges and untamed dancing.*

*The text below, written by Caprioli, complements the evening program for “Loops” with additional context for and insight into Scary Solo and Omkretz2.22.*

#### ONCE OVER TIME | LOOPS

Dancing is a passion, and a nightmare, most of the time it is disorienting, but also grounding. Either way, dancing, or at least my own dancing, never lands on its feet in a flash, rather keeps lingering on the spot, chasing its own tale, looping one and the same circuit of doing. As if a proper outcome was unthinkable, as if moving-on would be unfair to the very concept of motion. And then, the paradox of dancing, so unreliable, and generous, disobedient, yet compliant, insecure, exuberant, protective, suspicious, faithful, outraged... worst of all, always too fast or much too slow. Dancing means dealing with inertia and explosivity at once. Not one or the other, it is always both. Dancing is always both, and more.

LOOPS brings to display two kinds of dancing, one very diffused, the other overly strict, both lingering on the spot, beating around the bush. Cause and effect rearranged, high frequency in every beat, speed, stillness, control, and abandonment all at once. For the sake of catching a trajectory, whilst throwing yourself off track.

LOOPS performs two choreographies, **Scary solo** and **Omkretz2.22**

#### Scary solo

There she is, moving around, pondering over number of options; should she settle for a puddle or travel the field? Wait for something to rearrange the plot? Or pull out a scream and coerce a displacement? Mrawrrrr... soon enough she gets stuck in a groove, leaving the uncertain unresolved. After all, the point is that she moves, that she actually moves. And the kind of response her steps are counting on.

*ragbags of moves, underwater oblivion, single images, shifting landscapes  
body uncertain, caught in a loop, patterns repeated and transformed, hair dancing unleashed  
at once old lady and reckless child, dancing in too many directions, continuously lost in translation*



Scary solo is a playground of negativity for the optimistic restless, for she who dances wherever she lands, with everything to fear and nothing to lose. Quite scary, of course, yet harmless and rather pathetic.

By and with Cristina Caprioli

Music: Asher Tuil, album twenty-four views, tracks 9 – 14 and Alessandro Cortini, tracks Stambecco, Rovina and Dormi. Visual imagery snatched from you tube, lights by Thomas Zamolo

Scary solo was premiered 2020 at Weld, later again, in a slightly different form at Dansens Hus Stockholm. Summer 2021 it was performed at ImpulsTanz in Vienna, and in the fall on tour in Sweden.

### **Omkretz2.22**

Blazing dancing and overwhelming music in a cohesive race, the piece loops a triple trajectory at hyperbolic speed, whilst handling the complexity of narrow corners and sharp edges. Recklessness and determination. Two dancers and one musician performing a contained yet untamed groove.

*sharp dancing looping a circuit, double, and rerun*

*body coerced, reckless in rigor, thrusting a hyperbole of speed and complexity*

*dancers and music mirroring each other, single moves repeated over time, sameness in difference on the lose*

danced by Philip Berlin and Madeleine Lindh

live music by Yoann Durant

lights by Thomas Zamolo

Premiered as a duet in 2014, Omkretz was performed 2015, 2016 in Stockholm, Växjö, Florence, Berlin, at MoMA PS1 NY, Annenberg Center Philadelphia and Riksteatern Hallunda. Resumed in 2019, Omkretz became a solo, recurrently performed in the Hall in Stockholm Farsta. In 2020 Omkretz2 turned into yet another solo, Omkretz22, performed at Dansens Hus in Stockholm and on tour in Sweden. In 2022 the two solos are once again merging into a duet, hence the title Omkretz2.22.