

# Cristina Caprioli

## ONCE OVER TIME – a retrospective



### Additional context: “Ashes”

*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.*

*“Ashes” brings to display the works “ASKA”, “Once Over Time”, “Until Midnight”, and “Always Sometimes”. The text below, written by Caprioli, complements the evening program for “Ashes” with additional context for and insight into the featured works.*

### ONCE OVER TIME | ASHES

*What if dancing was to burn up its passion? Inflammation itself and turn into ashes?*

*What if dancing were the remains of a fire, no longer flammable substance, volatile matter, black in powder form, immediately grey. If you put it this way, the whole thing feels like the foretaste of a leftover tonality, unforced fervor, like a gust of wind, boundless desire.*

*to burn up and turn into ashes is a turning point with no return  
the dance that burns to ashes is so finely diffused it will never reassemble  
airborne stain, fading blackness falling to the ground, over all bodies, penetrating your skin  
scattered ember with no duty, serving nothing but a vulnerable tonality*

*the entire room lowers its guard  
In between past and future, not clear which one comes first*

After all meaning has burned up, and past passions have turned into airborne matter, indefinite stains might appear, rocking at half height, light and diffused in the open view. Dancing no longer to be seen, ever more to be perceived. Foreign imageries at hand, boundlessness at hand, a choreography performs its devotion to the volatile uncertain.

**ASHES** brings to display the paper-thin fabric of dancing as it navigates a storm, for the sake of a small print tonality. **ASHES** spreads into the choreographies **ASKA**, **Once over time**, **Always Sometimes**, and the concert **Until Midnight**.

### ASKA

Two figures under a pending roof, atomize their limbs into a diffuse landscape, catching a close-up on hold. Their dancing so thin and so light, it travels far by the slightest hint, then settle for a twist no one can resist. Airborne stains flickering to a rattling sound bring the sky to lower its guard. Paradox between evidence and fragility, the dancing travels in place as if she never was.

This choreography imagines herself as the footage of a scary movie, or a Japanese Anime cartoon. A performance for those who fancy delusion and do not fear unaffected small print.



*imagine a place that doesn't ask for appreciation  
that's where this dance would occur  
not for my sake but for her own and yours and my desire  
trusting this specific image is attended to  
recognized and left unknown*

*Do you believe me?*

*\_ It doesn't matter what I believe. But yes, I do*

Performers: Oskar Landström, Louise Perming

Live music: Yoann Durant

Recorded music: Ilpo Väisänen

Lighting design: Tomas Zamolo

Premiered fall 2019 in the Hall in Stockholm, Farsta, ASKA was performed there again for a four-months period in the fall 2021, this time also for diffabled children.

## **ONCE OVER TIME**

*one turn is always more than one  
thrusting and catching caught in a loop  
repeating one single move, and by that feeding a posterity*

*soon enough, a finely tuned tonality comes forth  
upon which you may celebrate an Advent with no expectations  
other than the volatile matter it leaves behind*

You who wish to rest your gaze in a mellow wallowing

Welcome to this towel dance on repeat

Performers: Anja Arnquist, Sophie Augot, Philip Berlin, Annika Hyvärinen, Oskar Landström, Morgane Nicol, Kristine Slettevold

Live music: Asher Tuil

Starting as a retake of the 'towel' section of t.lab from 2004, Once Over Time became something quite different, yet perhaps more trueful to the t.lab intention. First showed in the spring of 2021 at Marabouparken in Sundbyberg, premiered in late fall 2021 in the Hall in Stockholm Farsta, Once over time is now performed for the first time with live music of Asher Tuil.

## **UNTIL MIDNIGHT**

Artist composer/collaborator asher thal-nir aka Asher Tuil invites us to his immersive soundscape and visuals. A space made of finely tuned listening and clear-sighted tonality, for the benefit of minimal difference and long-lasting reverb. Volatile ashes to plunge oneself into. Hyper-edited landscapes to indulge your senses by.

asher thal-nir is a composer working with room recordings, location recordings, found recordings and other sources. asher has created a body of work which examines these materials in a variety of ways. asher has worked in collaboration with artists such as richard garet, jason kahn, christopher mcfall, brendan murray, ubeboet and zimoun. Recordings of asher's have been released by conv, homophoni, leerraum, sourdine and elsewhere.



## **ALWAYS SOMETIMES**

Look at Fred (Astaire), see how he hovers over the floor, fast feet carried by intricate patterns, light limbs falling outside

Makes you want to get up and swag

When dancing is really dancing, it flies right past you and lifts you off your seat

Sweeping around a corner, it will sweep you along, make you sharp as a wit, smooth as vanilla ice-cream

Four dance sequences are flipped back to front and repeated over and again, as if time was a single flat line to ride

Forwards and backwards moving in the same direction

Repetition is brought to its limit, for the sake of a prolonged immersion

This dance is a celebration of simplicity in a fancy dress

Still in owe for minimal structures and intricate patterns

Airborne, driven and calm

Plenty and over time

This is an open book, leafing itself into a loop

It has a name, but could easily do without it

Always the same, Sometimes not

Dancers: Philip Berlin, Louise Dahl, Jim De Block, Annika Hyvärinen, Johanna Klint, Madeleine Lindh, Morgane Nicol, Kristine Slettevold

Live music: Bert Berglund

The piece is yet to be premiered