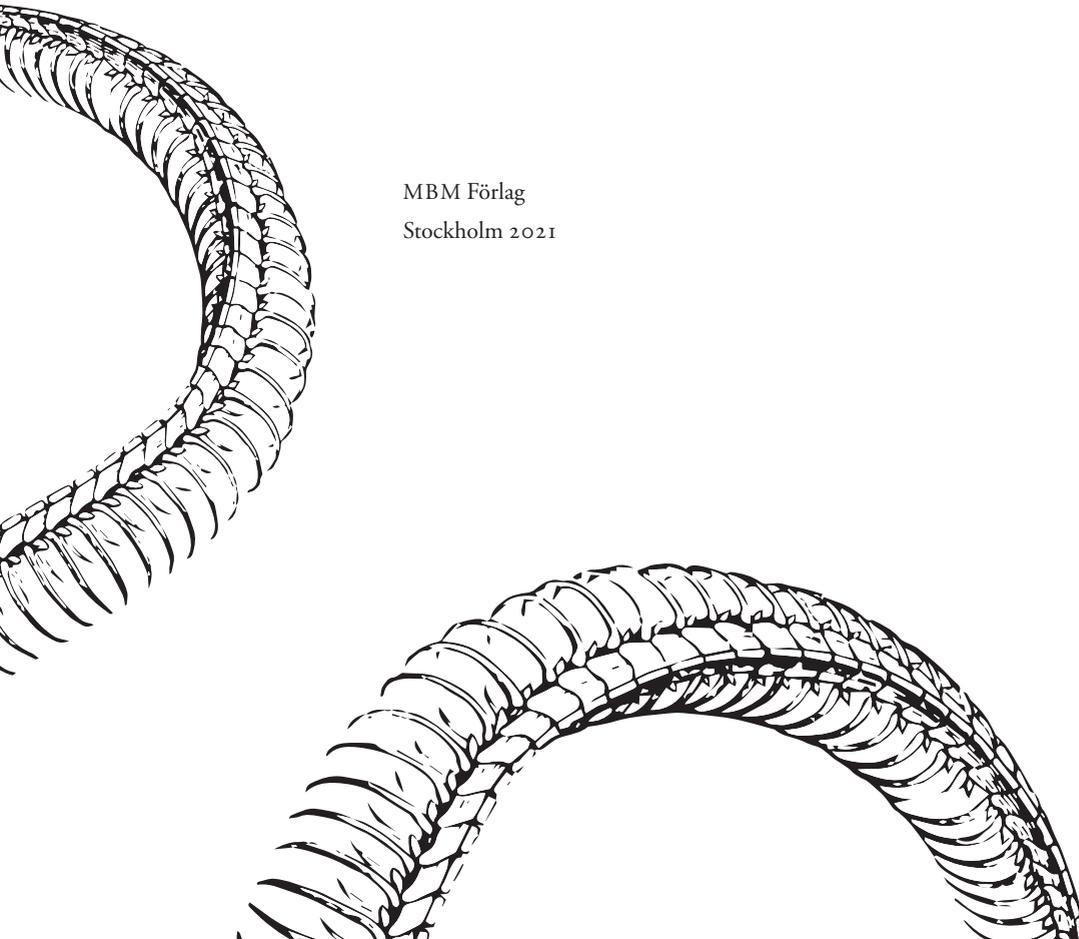


appendix to Moving through Choreography
– Curating Choreography as an Artistic Practice

MARIE FAHLIN

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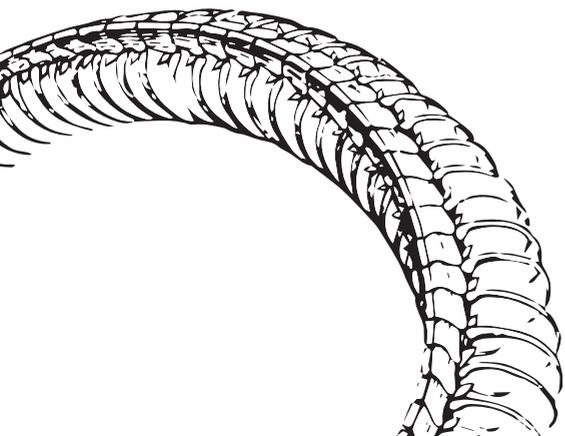
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Introduction

The overarching purpose of my artistic research project, *Moving through Choreography – Curating Choreography as an Artistic Practice*, has been to consider choreography and curating in their similarities and differences. Thus, at different phases of my artistic research process, choreography and curating were treated as one and the same artistic practice; while, in other moments, as practices that are distinct from each other.

This oscillatory motion between similarities and differences, was pursued by a process of looking at curating as a ‘taking care’ principle and a relational activity, and at how that influences the production, presentation and documentation of choreography. When collaborating in this ‘being taken care of’ activity, choreography has gone through a process of self-reincarnation, whereby its entire body of work has undergone a series of trans-carnations. A particular figure, a particular body, a particular agent, helped me from very early on to ride these movements of trans-carnation: the horse. Or rather, the particular assemblage between human and horse, between women and horses, that I have called ‘Centauring.’ I expand on this in the following pages.

From the very start, my intention has been to run and, finally, account for, my artistic research solely by artistic means. In turn, I have consistently aimed at dealing with and respond to the questions posed by the research, through the work itself, rather than through accompanying explanations. Hence, the curated/choreographed expositions of my work, as a whole, reveal both the process, the methodology, the references and the results. In other words, the research has been conducted on a purely artistic basis, and the research result and the artistic result are one and the same thing.

Researching has been an irregular process of oscillations between the internal structure of, and the works generated by, the process. Structure and work have constantly been in reciprocal exchange and by that also altered one another. More than once, the working process has taken an unpredicted turn, behaved in amorphous wild ways, forced the research to renegotiate its own structure, most importantly, to reassess its own notion of what is the ‘right’ or ‘proper’ working mode in the context of artistic research. All along, rather than ‘solve’, I have embraced the contradictions and ambiguousness recurrently produced by the process. More so, I have not only sustained the oscillation, but in fact employed it as the ‘motion’ which has enabled me to keep the actual and the virtual at play within one and the same research/work.

Soon, the research process developed into a non-sequential series of contradictory modes and moods. Not knowing, knowledge, being lost, disbelief, failure (for real), deviations, distractions, over confidence, clear mindedness, perseverance, post-logics, cheating, thoughtlessness, epiphanies, break downs, sharpness, evidence, specific utterances, vague

insights and precise findings, all have played a significant role in the bringing to display that which was to become the 'documented artistic research project' (the dissertation).

Each phase of the work has developed its own specific artistic methodology. The project's overarching set of methodologies has provided the 'mobile' structure that has allowed for a precise navigation of sense and nonsense, unrestrained from predetermined trajectories or dramaturgical goals. The work has been carried out within a clearly circumscribed field of practice where, by the changing of perspective and the making use of ramifications and loose ends, the research has been able to attach itself to many and much. Furthermore, as the project kept digging deep into one single thing, whilst remaining on one single spot, the research has expanded its field of vision, without losing its own (self-induced) one-sightedness.

The intra-relational condition of each singular work and trace has emerged from the series of transpositions, transformations and trans-carnations they have undergone. Things, texts, bodies, other matter and choreographies; the intra-relational traits and forms of each work constitute the very fabric of the entire body of work.

To further specify the research's interest in, and work on, the intra-relations of curating and choreography, I shifted my focus from the human-human relation in choreography to the human-animal-tack coexistence in curatorial/curated choreography. Meanwhile, I increased my interest in the art of riding, embracing dressage as critical structure of becoming. More so, in dressage, I finally identified the kind of choreographic rigor that corresponds with the way I work as a choreographer and a curator. A rigor which came to run and constitute the research.

Dressage

Dressage is a French word that means training. In the International Equestrian Federation, dressage is considered 'the highest expression of horse training', where 'horse and rider are expected to perform from memory a series of predetermined movements'.

A found practice

I identify dressage as a 'found choreographic practice' which I study through my own riding and reflected experiences, through observation, reading and by discussing with other riders and artists. Four areas in dressage have come to dominate my interest: the aids/touch, the tack/tools, the terminology/grammar and the transitory choreography/trans-carnation. Eventually, it is through touch, tools, grammar and trans-carnation that I have been able to approach a number of concepts not only crucial to dressage, but also to my research, namely the concepts of power, interconnectedness, domination, submission, communication and intimacy. Furthermore, the ideas of 'oneness' and of a third body.

My own background and experience are that of a 'returner' to horses and to riding. In Swedish, returners like me are called 'relapse riders', women (the majority of riders in Sweden are women) who after having stopped riding when they were young take it up again at a later age, not necessarily to get any better at it, rather as if returning to an addiction. I still consider myself a beginner.

The letters of the manège and the terminology of dressage

Dressage is practiced and performed in the manège. The manège has specified measures and uses letters as markers for where movements and transitions should be performed. The (visible) letters: C, R, M, B, P, F, A, K, V, E, S and H, frame the manège, the (invisible) letters: D, L, X, I and G are placed along the centre line. This set up is believed to derive either from the German court or the German cavalry, where the horses were held by the groom at the position of a letter depending on the status of the rider (e.g., K for Kaiser, P for Pferknecht, R for Ritter etc.).

The terminology used in the field of dressage has over time come to play an important role in the research. The highly specific, convoluted, yet contradictory, sometimes incorrect and enigmatic terminology of dressage, stands in harsh contrast to the extreme precision required for dressage riders to reach the highest form of performance. In other words, much like in this research, terminology is one of the tools to produce and preserve the forms, the aesthetics and the relations within dressage, and yet, I would say, also to preserve the irrational uncertainty both dressage and this research are constituted and surrounded by. More so, to fully grasp the meaning of the terms of dressage, you have to do them (perform them). The actually doing (per-forming) of each term, directly correlates to the kind of writing I've been working with in the research. A writing by doing, based on and at the same time providing a kind of 'grammar' whereby language is used both as tangible, explicit material and as poetic preciseness within the unprecise. Moving between letters and within the strict terminology of dressage, has served as research method and as rigorous frame for the emerging of a number of written works.

Aids and the tack

In riding, almost all communication occurs through different forms of touch; body to body or tack to/through body. The tack (reins, bit, spurs, whip, saddle etc.) can be understood as a prolongation of the rider's body, providing the ability to outreach and reinforce touch. The use of the aids, the signals that the rider gives to the horse through her body, is a kind of infliction of discomfort that should cease as soon as the horse responds to the signal. The two bodies, and the tack, collaborate in an exchange system of pressure and release, warnings, aids and punishments, or, if we prefer, of questions and answers set in dialogue. Final aim of this usage of aids and tack is to make the rider and the horse appear/turn into one sole figure: two bodies creating one, $1+1=1$. To achieve this transformation of two into one, the horse must become more and more sensitive to the aids. Eventually, the rider should only need the smallest internal weight shift for the horse to respond. A response that the rider must perceive and respond to. The ethics and aesthetics of this relation should be one of attentive sensorial listening, providing the working condition for, and the collaborative performance of, a completely still rider and an over flexible and extensively moving horse.

Triologue

The transmission of choreography, at a dressage class, a clinic, or riding lesson (for us amateurs), happens through the supervision of the instructor. The instructor provides the expert eye, seeing and sensing the horse and feed backing to the rider how to proceed with a certain movement in order to refine forms, actions and patterns. The rider is a 'between-er', listening to and translating the instructor's words and expressions into physical aids, at the same time as it is sensing the horse's response and *her* own, the rider's, bodily and sensible responses. This creates a triangular scheme of individual willpowers, understandings, beliefs, capabilities and experiences, all negotiating a co-produced choreography.

The German dressage scale

There are different systems for educating the horse to be able to execute the forms and movements crucial to the aesthetics of dressage as art. The German dressage scale is widely used internationally. It trains the horse according to a scale of six predefined 'steps' that progressively build an athletic body: Takt (rhythm and regularity), Losgelassenheit (relaxation and suppleness), Anlehnung (contact), Schwung (impulsion), Geraderichten (straightness) and Versammlung (collection). These educational 'steps' serve to 'produce' a horse that is 'rideable', has 'throughness' and self-carriage.

Movements and patterns

Dressage riding occurs according to precisely predetermined patterns of lines, forms and movements, both on the ground of the manège and in the body of the horse, subsequently also in the body of the rider. All these patterns of lines, forms and movements, and the actual performance of them, are described in the regulations that govern all dressage competitions and tests, at all different levels.

Test

A test is the judging of a predetermined choreography that should be performed through memory. The test is performed on all levels, from beginner to Grand Prix. In the test, the choreography, in other words, the movements, gaits (each gait can be performed in a variety of ways), patterns of lines, figures and placements, all are listed by the markings of letters in the manège. A judge, or judges in the higher classes, scores the horse's and the rider's individual postures, movement schemes, usage of tacks and overall actions according to a number of strict criteria (directive ideas). In the case of the Kür, or freestyle, the test is performed as an individual choreography set to music, containing movements and figures according to the technical level of the test. Here, it is the choreography, the music, the performance of harmony between horse and rider, their appearance as one, which designate the judging process.

Centauring

The often-used symbol for one body consisting of two is the centaur (the Greek mythological creature with a human torso and a horse's lower body). On an experiential level, the symbol of the centaur is also applicable to the practice and aesthetics which are to manifest the illusion (yet tangible experience) of 'one' body.

The research sustains a critical approach to the figure of the centaur as representational symbol of a divide between culture and nature, intellect and instinct, not least to the hierarchical orders this divide implicates. Instead, the research looks upon the horse-rider relation as two distinctly different bodies that are working together, communicating through a number of different means, in different ways, yet on equal terms. In this research, rather than as a final, fixed figure, the centaur functions as an enabler; a body, a phantasy, a liminal being, a transcending creature that the research borrows from elsewhere in order to work with, against and within normative divides, whilst emerging, per-forming, resembling and behaving both in 'disciplined' and otherwise manners.

The presentations and expositions of the working process have gone under the title, *Centauring*. Shifting from the word 'centaur' to the verb '*Centauring*' implicates an insistence upon the concept of 'becoming one' as a process in the shape of, and according to a live situation. Through the oscillatory condition between the one and another one, whether it be between tack, text, humans or otherwise utterance or motion. Hence, *Centauring* is never a production of objects (or, on the other side of the scope, a naïve phantasy of mimicry), rather a listening to the momentary shifting, changing, passing between one state of being and another and back again. And then again. A recurring oscillation between bodies, practices, objects and fields of knowledge, that are becoming one through the actions they together perform, whereby, they also produce a third thing between them. This kind of shifting into re-distribution of roles and positions is crucial to the entire research project. *Centauring*, then, as the action/figure able to encompass the curator-horse-writer-rider-researcher-returning rider-choreographer again and again dancer-exhibitor-spectator-judge-groom-critic-documentarist-betweener-listener-speaker-exposer-host-provider-imposer.

My interest lies in the complex and, possibly, conflicting idea that two bodies of different species can become one, or appear as one, and how this idea can be transposed to the practice of curating choreography and choreographing curating. Therefore, *Centauring*, is also used in reference to the merging of choreography and curating into one single practice, and for the understanding of how this practice operates in relation to dressage.

Choreographing and curating dressage

In dressage (the art of riding) the relation between horse and rider is built upon a very specific choreographic practice of predetermined forms, patterns, lines, movements. This practice sometimes unleashes, sometimes triggers affective relations such as intimacy, dominance, fear, flow, obedience and disobedience. In the project, I have worked with 'found objects, terminology and choreography' borrowed from the world of dressage and riding.

Then, together with the exhibitors (performers), I have investigated how all these aspects of dressage may be activated in performative situations whereby themes and concerns of the research are brought to display and put in relation to an audience. Final purpose of these displays has been to inform the research on how to make the internal and external practices and aesthetics of dressage integral to the research, and, at the same time, how to dissolve the working process of the research into a series of choreographies. This, at first perceived as a convoluted 'figure of eight' working pattern, in fact turned out to be an extremely productive loop, along which a number of tangible choreographies, objects, texts, bodies, images and sound, have recurrently materialized. Ultimately, whereby a number of relational situations have been performed together with an audience. This is how a differentiated production of hierarchies, power, communication, conflict, submission, and a sniff of a revolt, all have been forced and enabled to intertwine with most of the unedited material and unattended traces which, pulled straight out of the research process, have been brought to display and by that made constitutive to a number of moving expositions.

In the project, the choreography of dressage coincides with my own choreographic practice within the expanded field of choreography. I have borrowed methods from the internal system of dressage and applied them onto the curating process. In turn, as my choreography moved into the moving expositions, dressage moved into both my choreography and the research (to be noticed: neither by collusion or appropriation, rather by leaving the dressage reference intact, thus not exhibiting the horse, the dressage equipage or anything the like).

I have used choreography as a curatorial device. And curation as a choreographic means. More than often, this has been done by the use of 'aids' to loosen up entanglements, knots and disjunctions in order to push, press or steer singular traces. Some other times, by bringing works and their context in direct relation to other selected traces and works. The German dressage scale of *Takt*, *Losgelassenheit*, *Anlehnung*, *Schwung*, *Gera-derichten* and *Versammlung*, has been used as topics and practices for singular works and expositions to generate and frame the display of exhibitions. Likewise, the predetermined patterns and movements of dressage have been integrated into the overarching form of the research, and all of its choreographic outcomes.

Along the entire process, I have been sustaining choreography and curation as singular practices with different traits, functions and roles. That has been not only a reality, but a necessity. The first requirement for the turning of two into one, being that the two remain 'one plus one yet to be one'. Hence, rather than merging the one with the other, I have bended the choreography of dressage and my artistic choreographic practice towards one another. I have used a set of choreographic tools as curating devices, in order to identify and activate the situations, movements and forms where the intertwining of themes and formats, gestures and ideas, may take on an aesthetic form, able to ignite an aesthetic experience whereby the two might converge and finally manifest an intrinsically multiple yet 'one' entanglement.

All expositions generated by this project, rely on a series of variations of a limited number of works and traces. This production mode corresponds to the internal logic of dressage, the repetition of the same. On the one hand the works are the outcome of sequential iterations of 'one', on the other hand, they remain the same. Consequentially, rather than differing from the next, the works actually do perform difference within themselves, and

by that, also expand and contract the body of information gathered throughout the project. Therefore, it could, perhaps must be understood that the choreography of this project grows from within, then breaks its own form, leaves its old skin, to finally delicately mend itself again, shifting traits and function, establishing a new, temporary body, pattern and boundaries, all fully the same, and yet not. This motion, from the one and the same with-in to a next 'same' unfolded, is to be considered a movement that pushes choreography outwards, forwards and sideways, and yet remains in place whilst moving through, trying itself over and over again, confirming its restless nature by dwelling into a place.

As the objects from the dressage- and the riding fields are transposed into the art world, they bring along their inherent context and connotations. Yet, as they enter the art and research context, and are situated in relation only to humans, they lose their function and become strangers, alien things to us, and to themselves. Taken out of context, these objects, now things, gain new, extremely loaded traits and forms which are enabling new readings, other propositions, other values and functions; they are rediscovered. Some things are more directly communicative than others, some remain impossible to understand. A few are to be taken care of by being uncared for in a place where they will shine in splendid isolation among the many. That is when the factual and the poetic collide and converge, and together bring forth questions and dilemmas regarding what it actually means to 'take care of' (curate) some *thing*. How does one curate the bit?

Rather than interrogating specific aspects of dressage, or exhausting my attention on one particular object, movement or form, or refining the articulation of a specific choreography or exposition, my research has been targeting the ongoing re-composition of singular works and traces, and what the re-composition process might achieve. Is there any friction at stake? Do the different works engage in any relevant conversation? Do I, can I understand what the emerging forms, speaking with foreign tongues (the tongue of bits, oil, leather), are bringing to display? Do I, do they, do we immerse in each other's energies, repel one another, desire each other? Those are the questions that have run the curating of forms, patterns, movements and terminology of dressage into the joint practice and aesthetics of my choreography and curating.

The riding equipment in the *Centauring* expositions has been displayed in the periphery; a whip on top of a door, spurs wrapped up in a leather parcel placed on a windowsill, bits hidden under a chair. This has been a way of reading the space, curatorially, according to, and informed by, the riding context, where the riding equipment is positioned in peripheral spaces: in the hand, on the heels, under the seat, in other words, out of the horse's sight, yet impacting the entire body of the horse. This semi visible partial display of things, out of sight yet impacting, opened up my work to other rooms for other choreographies to take place. Non-intrusive, withdrawn and peripherally present, this is the place where the exhibitors (performers) upload and unload the objects and their inscribed functions. Pressing, steering, pinching, as they handle the objects, now things, they perform a soft authority over the space which relation to the audience and the mastering of the choreography of exhibiting spins aloof and collectively grabs our senses. The things in themselves, exhibited in a new context, highlight their form, materiality and sound, their beauty, and possibly their threatening nature. By now, already constitutive to this choreography.

ONE – I leave the skin dead and dry shining light behind me

The artistic curatorial process of the research project soon generated a few immaterial traces from which a multitude of material outcomes have emerged. Within this double outcome of material/immaterial traces, I have focused on one specific inter-est, dressage. Dressage is the discipline that has informed the research in terms of content, form/s, materiality, methodology and the expositions. Through feeding the research with my inter-est in dressage, the research has expanded from within, unfolding an overflow of further immaterial/material outcomes, the original traces, leaking and spilling onto other residues. Over time, all these 'sheddings', have assembled into a large collection of works, traces, and documents from which I can choose and select the work I wish to expose.

As a way to visualize and gain access to the idea of curating as a choreographic process that is 'taking care of itself', I rely upon this research as one working process harbouring many, rather than one singular project or piece. The metaphor of the snake shedding its skin/s, comes into play. This shedding snake goes under the name of *ONE – I leave the skin dead and dry shining light behind me* (henceforth: *ONE*).

Traces are residues from *ONE* – and carry with them the relations between themselves and the work. *ONE* and the traces are one and the same, and at the same time not, or rather, they remain the same, but are not the same *thing*. Therefore, the work will never be able to come to display in its full scale. Yet, each trace may come forth as constitutive to the work. Each trace may also be exhibited in its non-edited form and channelled to constitute (a/this) single choreography. One and the same trace can exist simultaneously in many different iterations (trans-carnations), and so can each singular choreography.

The traces must be understood as exhibits, documents, and evidence of *ONE*. The work as a whole is a continuously growing patterning of traces, works and documents that together both form and are harboured by *ONE* single collection. Throughout the research my intention has been to choreograph, curate and re-curate exhibitions, performances and expositions while considering how this growing process from within interferes with or alters the artistic body of knowledge of the work.

Exposition

Visual representations of *ONE* and its traces in the form of drawing and writing a diagram, in different iterations, has been part of the majority of the expositions. The diagram has been populated by accompanying texts, images and things, in a procedure of layering of materials. Mirrors are often used as an integral part of the diagram, re-duplicating the immaterial/material presence of *ONE*.

The curatorial research within the project deals with the forms and context for exposition. Prime interest is the blending of formats of presentation, lending forms, structures and tools from e.g., the exhibition, the performance and the riding arena. This blending of forms and formats from different artistic practices serves as an experimental playground, as well as a methodical pursue, all in order to merge and question the three fields of dressage, choreography and curating, ultimately to become 'one' practice. Through this, I have

* From the Latin *interesse*, to be between, from *inter* (between) and *esse* (to be).

come to distinguish between different modes of presentations, one being 'performing' and the other 'preforming'. In the category of 'performing' I place traces which have been crafted into precisely defined works. In the 'preforming' category, the research runs as a live action, as a research in situ. Depending on where I choose to place a singular trace or work of the research, in a particular exposition, it attains the status of a specific artefact, or document, or un-edited material or otherwise manifestation. This type of flexible categorization keeps the work and its myriads of manifestations 'alive' and in motion. In the expositions of parts of the collection, more formally defined works stand and move side by side with the here and now of research practices, 'performing' and 'preforming' within the one and same exposition.

Conventionally, the exhibition invites visitors to move in the space, and freely choose perspective, distance and time to be spent with the art. In the research project, the exhibition is a structure and a terrain for experiments on, in and with choreography and the kind of interactions with the audience choreography enables.

The exhibition is a site for working activities. As such, also a place for increased research. The spatial frame and context of the exhibition allow for numerous works and choreographies to act simultaneously and on any scale. The included works and traces are influenced by, confronted with, and eventually bound to dissolve into other traces and works. A tangible meta level of discourse is then provided, taking the form of one single yet collective art-work in itself. All exhibitions are intrinsic to the research, each exhibition is a (one) choreography.

Exhibitor

A small group of women are recurrently active participants in the research expositions. I've chosen to name them 'exhibitors' rather than 'performers' or 'dancers' as to clarify their presence and function as constitutive to the work. Ultimately to direct the work, and the audience's gaze, away from the conventional understanding of performance and dancing, and towards the act of exhibiting, displaying, putting forward.

Previous to the start of this research project I had been working in collaborations with other artists, mainly from the visual arts, and had started to think in terms of exhibiting, rather than performing choreography. This was partly due to the fact that I had been working with other materials than movement and dance, and partly because I was, together with my collaborators, blending the formats for exhibition and performance, placing the exhibition on stage and turning the gallery into a performance setting.

I started to use the term 'exhibitor' before understanding what it meant and why. Only to realize its value whilst working with the expositions *Performing* and *Preforming*. Crucial requirement of these exhibitions being a reassessment not only of the notion of 'performance', but also and most importantly a reconsideration of the connotations, traits, role and practice of the 'performer'.

The exhibitors are intrinsic to the exhibitions. Sometimes, the exhibitors travel the space of the exhibition and interfere with the audience's physical presence and position in space. Sometimes they invite audiences to move within the choreography and be 'dressed' by the works and the exhibitors. Occasionally, someone in the audience enters the

work and becomes part of the 'centauring'. Perception by displacement. Interaction by submission. From the exhibitors and the works to the receiving audiences.

Eventually, as the figure of the 'exhibitor' gained a specific role, she also became constitutive to the research. Soon enough, working on the figure of the 'performer' in terms of an 'exhibitor' led me to a new understanding of by which motion, appearance, language, discousivity etc. the research could/should proceed. The act of transposing concepts, motions, gestures and objects from one context to another (from the dressage world to the art world, in turn also to the research) became the choreographing mode of the exhibition. Transposing parts of the exhibition from the periphery to the centre of attention, became the choreography constitutive to the act of exhibiting.

Collection

INDEX OF WORKS AND TRACES

The following works and traces are some of the outcomes of the research project. They exist in many different iterations, transcriptions, which have been bended and altered in relation to the curatorial idea within which they have been exhibited. None of the works has a final or definite form, rather, all have an un-constant character, they are unsettled, prosperous and emerging, in flux, they are floating between the status of document, work, trace and material, and many of them have further ramifications through which they also connect to each other, consequently this index/list is unprecise and non-exhausted.

In this index, some of the traces and works are presented, while others are just listed. Some traces and works are more processed than others, some of them are only tried out once, still in their *performing* state. Some of them derives from others, and some in turn have given raise to others, here not named, mentioned or titled. The combination of two or more traces in turn have become new works.

A A choreographed non-serviam

The exhibitor's 'non-serviam' performative response to the choreography
It Choreographed – Articulation through Obstruction.

air barbarian – FETT

The air centaur made manifest in/with grease.

air centaur

With sounds and gestures invoking the memory of a horse, being with a horse, the horse–me relation, the becoming one with; centauring. It's exhibited in its immaterial/material form in the air and in the body and mind of the exhibitor. The work has often been performed in a one-to-one situation, positioning the audience in an intimate relation to the exhibitor. At times the exhibitor performs her own *air centaur*, at other times she performs how she senses the audience's potential horse-human becoming. *air centaur* is a work choreographed for and with Rebecca Chentinell.

a tail a hand a halt

A re-written excerpt from the text *writingriding*. The exhibitor's repetitive reading of a list of movements, body parts, tack and stable materials creates a circular movement of words and breathe, applying the 'circle of aids' on herself as self-dressage.

Artificial Airst

A one-minute solo dance that takes its starting point in the first step of the German dressage scale; Takt. The choreography *Artificial Airst* is constituted of three layers; a movement phrase (that the dancer has rehearsed but only thinks as she dances), the steering movement by the hand in relation to the neck, head and eyes, the ballet step bourrée.

The first performance of *Artificial Airst* took place in Cristina Caprioli's installation *flat haze*, within the event Pending Parallax in The Pillar Room at Hallen, Farsta, Stockholm October 25th, 2019. *Artificial Airst* was repeated at regular intervals 12 times for one hour.

bendingnecks

B

bitcircle

bitinhand

bitsandreins

Two exhibitors standing back-to-back, approximately one meter apart, bound together by bits and reins connected to their elbows, foreheads, wrists, knees and feet. Their postures are heading in different directions, stretching the reins between them. Whether the iteration of this work is about slightly and slowly moving the whole equipage forward, in two different directions, or in a circle, or if it is about working with the idea of straightening; the balanced tension in the reins has to be kept at all times. In one iteration of the work, as soon as the even tension is established the exhibitors immediately give in, 'gives the reins', a minimal movement, slacking the tension in the leather reins.

bitwalk

The exhibitor walks with a bit in her hands, softly producing a tinkling sound by playing it with her fingers, the bit is taken for a walk.

bitwash

After riding, the bit that has been in the horse's mouth needs to be cleansed in water. In the expositions of the work the exhibitor washes her own bit.

braiding

BROKEN BIT

A recorded reading of 2. *A LETTER* from the text *It Choreographed – Articulation through Obstruction* read whilst having a bit in the mouth.

For the exhibition *A Girl and a Gun*, play back loop in an empty 17:th century stable at The House of Colonels, Fuerteventura, curator Katarzyna Karwańska, March 9th 2018.

Part of presentation at the international conference *Equine Cultures in Transition*, Leeds, Great Britain, June 20th 2018.

c canterdiagonal

A dance half lying down, on the side, on the floor, performing irregularity, as in the search for the regularity in flying changes.

change volts

con-laboration

cuttingsnake

A visual representation of the relation of the metaphor of *ONE* and the production of text in the project. The texts, poems, free form writing and the asemic writing, all stem from physical experiences reflected upon. In *cuttingsnake* the exhibitor cuts open parts of a paper image of a snake, glued to the diagram, and tears away the upper layer to reveal a text. *The Flesh made Word**.

* *The Flesh made Word*, Nick Cave, BBC Religious Services Department, 1996.

d dancespurs

double so(u)l(e)

Standing, balancing on one foot in a horseshoe, remembering, or pretending to remember, the individual horse that used to wear this particular shoe. A temporary becoming between.

fingersinmouthdance

F

From the extremities of one body to the interior of another body. A writing-moving, choreographing, from within the speaking, eating and spitting apparatus. In riding, the sensation should be that the rider steers the horse from her fingers inside of the horse's mouth while, in reality, the reins serve as a prolongation between the rider's hand, the bit and the horse's mouth.

glovesandgrease

G

Leather is a 'living' material that needs to be 'fed' with grease to keep it soft and protect it from cracking or drying out. In *glovesandgrease* the exhibitor smears her glove covered hands with grease, creating a doubling of hands, an extra layer of protective 'hands' from a dead but 'living' material.

hairreins

H

halfhalt

A balancing up, a moment of active attention, a motion suspended; the halfhalt is a method in the overall research project as well as it is part of artistic works, such as e.g., *Artificial Airs*.

horseshoehammer

handinglove

Hand in glove or handing love. Transference of choreography from an exhibitor to an audience member. The exhibitor hands the audience member a pair of leather gloves (of the same kind she wears herself), takes hold of both of the audience's hands and through squeezing, pressing, pushing, bending and vibrating attempts to make the audience member perform a halt, an active position of stillness; attentive, collected, positioned but with a readiness for forward motion.

heelpinchers

hoofbowls

Two black iron bowls, one filled with grease or oil and the other with oil or water.

horsepencil

I it choreographed – a dancer's ta(i)l(e)

A poem for three voices. The text draws from the story of a dancer that was abused by a choreographer and it comments on choreography as a tool for assault; choreo raped. Specific to this, is the almost invisible shift of meaning that occurs through e.g., 'forgetting' a couple of letters in '... graphed'.

Published in *Koreografisk Journal* #5.
Performed at the curated event *koreoochgrafi* at c.off, Stockholm, September 29th 2018.

It Choreographs – Articulation through Obstruction

– on the right to be incomprehensive, but specifically so –

The method of using a pencil in the mouth to improve speech impediments (for training articulation of the tongue and the speaking apparatus) has been used as an 'equipage'* which has produced a number of works.

The pencil as a counter symbol to the idea of freedom of speech meets the image of the bit in the horse's mouth. Whilst the power of the written is contemplated over the embodied reality.

A reading of five adjacent texts, 1. *A LETTER*, 2. *A LETTER*, 3. *AND*, 4. *END* and 5. *IT WORDED A WE*, that, directly and indirectly, addresses the conventions of submission and domination inherent to the idea of 'becoming one' with an individual from another species (human-horse relations), the relation between the artist and the institution and the formation of bodies in dance training and dance works (the conventional relation between dancer and choreographer). It consists of words that phonetically weave into each other and progresses through mispronunciations and slips of the tongue.

First performed in the library at the Research Week of Stockholm University of the Arts, January 19th 2018.

The 'equipage' *Articulation through Obstruction* has since been used in another five iterations: *A choreographed non-serviam*, *BROKEN BIT*, *con-laboration*, *it choreographed – a dancer's ta(i)l(e)* and *ITWRIEDTETO*.

ITWRIEDTETO

A recorded reading of 1. *A LETTER*, from the text *It Choreographed – Articulation through Obstruction*, read with a pencil in the mouth.

For the exhibition *A Girl and a Gun*, play backed loop in an empty 17th century stable at The House of Colonels, Fuerteventura, curator Katarzyna Karwańska, March 9th 2018.

Part of presentation at the international conference *Equine Cultures in Transition*, Leeds, Great Britain, June 20th 2018.

* equipage (n.) 1570s, from French *équipage* (15c.), from *équiper* "to fit out" (see *equip*). Now largely replaced by *equipment*. In 18c. often especially tweezers, a toothpick, earpick, nail-cleaner, etc., carried on the person in a small case. <https://www.etymonline.com/word/equipage>.

legyieldX

L

The, invisible, letter X marks the center of the riding arena. It plays a significant role in many of the lines and forms that makes up a dressage test, not least it is the often-used mark for the final halt and salute to the judge/s. To *legyieldX* means to displace the center point of the choreography through a crossing step. X is also the symbol for any unknown entity and as an indicator on maps, also treasure maps.

LETTER/S

The letters of the dressage arena, spread out seemingly at random, serve as markers for transitions or lines that delineate parts of the dressage choreography. *LETTER/S* is a play with the letters, and their meaning, of the riding arena, a letter is a written text for someone, as in 1. *A LETTER* and 2. *A LETTER*, a letter is one who lets as in 1. *A LETTER* and 2. *A LETTER*.

live dividers

In the training of horses, and subsequently of humans, the bended lines, circles and half circles play a significant role in the gymnastics of the horse. The aim with training the horse on bended lines is to produce a horse that is symmetrical and that can trace on straight as well as bended lines. The curve of the horse's spine should follow the bend of the line the rider is riding, on the ground.

When lounging a horse, the human stands in the middle of an imagined circle, keeping the horse on a long leash, lounge rein, and makes it run in circles around the human who positions herself in relation to the horse's quarters, using a lounge whip to frame, straighten and encourage the horse.

live dividers makes use of these forms; the bended line, the imagined center, the connecting line, the marks in the ground, in a 'choreographing' that is negotiating the resistance to, and the urge to, write and dance.

moving support

M

The one supported and the supporter are interconnected in riding. For the horse to be able to support herself (self-carriage) and, as a consequence of that, the rider, it requires from the rider that she in turn supports her own body in relation to the movements of the horse. Support asks as much in return as it provides.

One iteration of this work consists of a narrow pedestal with an uneven bottom, a dressage saddle placed on the pedestal which in turn supports an exhibitor balancing on top. The tiniest movement, even breathe, or the lowering of the eyes, in the exhibitor, multiplies down through the support, magnifying the effect it has on the exhibitor's balance.

N negative saddle

As a betweener object, the saddle both distances and proximate the relation between human and horse in riding. *negative saddle* (saddle upside down) marks the refusal to engage in the dichotomy of distance vs proximity. *negative saddle* left on the floor is a thing, revealing the inside, downside, structure, form and parts it is made up of.

nobitdance

fingersinmouthdance without fingers in mouth.

NObitsandreins

bitsandreins without bits and reins.

o one will ride

Plastic gloves with written lines along the inside of the fingers; one is being taken for a ride, one rides, one rides another one, be ridden by one, one rode the wrong one.

one will ride changement de main

The exhibitor wearing *one will ride* and moving with the attempt to combine *vrid(n)a kropp* and the movement pattern of 'changement de main' (flying changes).

P penhorseboxmirrorhair

A miniature installation with paraphernalia from the project.

penroll

R reinback

A walk backwards on all four, moving the hands and legs in diagonal pairs.

reincircle

Sitting in a circle on the floor, backs towards each other, the exhibitors let the reins slide through their fingers in a circle around them, at times stopping to clean, polish or soften them.

seer ~~circle~~ will whip ~~lean~~ and seer circle ~~will~~ whip lean

S

Originally a text, *seer circle will whip lean*, that was written in the work process of choreographing *The Wrider*.

Nouns, functions, verbs and movements from the project were made into five different characters; seer, circle, will, whip and lean. These characters were engaged in a process of untangling the writing of a dance, de-choreographing, whilst the text itself choreographed the characters.

seer circle will whip lean became two texts, *seer ~~circle~~ will whip ~~lean~~* and *seer circle ~~will~~ whip lean*, each one of them partly re-written from the original, bended and tilted to intra-related with the other works and traces in the two expositions *Geraderichten* and *Anlehnung*, respectively.

This was a way to work and write in close relation to the score *The Tiger's Mind* by Cornelius Cardew by means other than a direct approach that would use it as a starting point for a performance work.

She's a good exercise*/Hon är bra att träna på

A poem.

Published in *Koreografisk Journal* #6.

* Title taken from Caroline Bergvall's poem *Ride*.

Tender Dirt

T

Tender Dirt is a poem for two voices that circles around curating as a 'mothering' principle in dialogue with 'daughtering', dancing, and the memory, and the loss of memory, of dance, dancers, dancing and dances.

Tender Dirt was read in a dialogue as part one of the performance *The Wrider*. First performed at Fylkingen, Stockholm, October 27th 2018, as part of Lineage, curated by KAI-EN and Kajsa Sandström.

The Dance of the little Bits

An extracted dance from the work *The Wrider*.

The Stampede

A painting of four wild horses within a skew frame, by Gregory Perillo. A gift from a PhD-colleague that has worked itself into the research project in a most unexpected way.

The Wrider

A choreography for two dancers, juxtaposing dancing and writing. *The Wrider* is included in this list as an example of a true failure within the research project.

In *The Wrider* I was working with the concepts 'wriding' and 'mothering' (as fostering, educating and forming). It was an attempt to come back to dance in

my own choreography by 'joining the line of the dressaging choreomothers, those who, with determination and pleasure, keep claiming the relevance in being trained (in), to be bended around, to be twisted towards'. *The Wrider* consists of two parts, a reading of the text *Tender Dirt*, and two semi-choreographed dances performed simultaneously that, in hindsight, failed to serve the purpose of the research.

First performed at Fylkingen, Stockholm, October 27th 2018, as part of *Lineage*, curated by KAI-EN and Kajsa Sandström.

threeleggedhorse

A miniature installation consisting of my mother's old wooden horse with one missing forearm, a horseshoe from Landregen, and a metal ring.

to be straight is the most difficult thing/ett enda ben ställer upp

A re-writing of one of the drafts for the book of poems *7 riddikter*. As its material, it uses the ideal sought for in the world of dressage; that the horse should be symmetrical, straight, and that it is more difficult to ride a straight line than a bended line.

towalkon

A piece of horse leather, used in expositions as something to walk on, to cross, to walk across, to step on and over. A 'walk-on' is also an actor, usually without lines, that plays a minor role in a performance or film. To walk-on also means to continue, or to enter another spiritual dimension.

twistthewrists

An extract from the text *writingriding* read in an interweaving manner by two voices.

twitch – Sing die Losgelassenheit

A twitch is a tool used to relax and calm a horse that needs to stand still, e.g., at a veterinary check. It consists of a handle and a loop made of a thin rope which is pulled over the upper lip of the horse. The handle is then twisted around to squeeze the lip which then produces endorphins that calms the horse. The twitch is considered a humane method of restraint.

twitch – Sing die Losgelassenheit is a series of short monologues performed in an interweaving procedure while each exhibitor keeps her own lower lip in a fixed grip.

First performed as a duet in the presentation *A Half Halt and a Side Step*, at the international artistic research conference Alliances and Commonalities, Uniarts, Stockholm, October 25th 2018.

un word able

U

Written for the publication
Choreopoetic edited by
 Eva-Cecilie Richardsen.

vrid(n)a kropp

V

Starting from the already wringed, the dancer engages in a constant work of un-wringing, straightening out imagined lines between internal and external structures and parts of the body. The temporary becoming straight simultaneously produces non-straightness in other parts of the body, from vridna, through vrida, to vridna. Whilst moving forward on a straight line, she works on the asymmetrical symmetry; attempting at moving internal bodily structures and masses, redistributing parts of the body along a line between two points, from all perspectives.

vrida: twist, turn, wring

vridna: twisted, turned, wringed

kropp: body

This choreography originated from a practice of black out poetry writing. By blacking out words and sections from an already existing piece of text or poetry another work is being highlighted, a work that is inherent within the already existing text. This in turn led to questions about what a 'black out' dance and choreography could be. Through applying the idea of Geraderichtung, straightening, to the human body in motion, the dancer is 'black-ing out' everything but the work on defining the symmetry along an imagined line within the body.

walk with hoofbowl

W

An exhibitor walks bended forward, carrying in each hand (which is turned inwards, fingers pointing backwards) a black iron bowl, one is filled with water or oil, the other with oil or grease.

whipbalance

whip the Geraderichten

A book is balanced on top of the head while the exhibitor is moving according to a set pattern. She is supporting the book, balancing the written through her moving support, and the book is supporting her search for the vertical.

whiproll

Holding a whip behind the back and rolling it between the fingers, standing erect twirling the spine.

wrid

An Old English word for plant, shoot or bush, akin to *wrīdan* ‘to grow, flourish, thrive’.

Sitting in first position grand plié, arms stretched, carpus resting on the upper edge of the patella, the exhibitor moves the sit bones in the pattern of a horizontal infinity symbol. *wrid* is a singular, continuous movement that has been used e.g., to block entrances and exits in and out of expositions and has been combined with text readings and objects from the collection.

wridden

wridden is a text join(t)ing the concepts of writing and riding using past (was wridden yesterday) and future perfect tense (will have been wridden tomorrow) to reflect on the now of writing and riding (choreographing). The title *wridden* also alludes to the Swedish word ‘vriden’; twisted or wringed. The text uses twisting, turning and wringing; letters, words, concepts and images. The circle and semicircle, broken circles and double circles, are used as visual forms to bend the readers eye and the writer’s I. *wridden* is a form of writing that simultaneously looks at itself as it is in the midst of becoming, its own past and future, now, like a circulating mirror. Involved are: The

rider. The reader. The eye. The writer.
The I.

Published at: <https://nivel.teak.fi/adie/wridden-wringing-writing-and-riding/>

wridden RAK/to be straight is the most difficult thing

A poem. *to be straight is the most difficult thing* alludes to the idea of a straight and symmetrical body, so sought for in dressage, and applying this to the practice of research. To be able to proceed through the research in a straightforward manner, to not deviate, so much, to make readable the *wridden*.

From *wridden* RAK a new version of *wridden*, *re-wridden*, has been written on the floor diagram that makes up a large part of the exhibition *Centauring*.

RAK means straight.

wriding

A re-writing of the text *writingriding*. The poetics of jointing riding and writing; choreographing dressage (writing the movement of dressage; training, practice and aesthetics).

Published in the anthology *Equine Cultures in Transition – Ethical Questions*, editors: Jonna Bornemark, Petra Andersson and Ulla Ekström von Essen, Routledge, 2019.

wristsandtwists

A dance translated from the text *twistth wrists*.

writingriding

A choreographic text for five voices written in lines commenting on a dressage choreography practiced, performed and imagined. The text mixes fact and fiction, creating poetic misunderstandings as addressee and addresser are interrupted by the other participants. Lines are at times thought and at times spoken. Instructions, corrections, feedback, questions, critique and reflections in relation to the lines, patterns, movements and the constant adjustments of body parts that dressage operates within, is transferred within the rider to a physical language, the aids, that enables the 'conversation' with the horse. The intra-connectedness between language and movement, sensation and execution in the form of a writingmoving practice.

As an undercurrent, the text also addresses, from the perspective of the researcher, the many practices, positions and roles that's at play and is being harboured within this research

project; curator, choreographer, dancer, writer and rider.

The text was partly re-written, *wriding*, for the anthology *Equine Cultures in Transition – Ethical Questions*, editors: Jonna Bornemark, Petra Andersson and Ulla Ekström von Essen, Routledge, 2019.

Expositions

Centauring – Performing

Performing is a strictly set relational choreography. The audience is led into the performance space in groups of six and seated on stools placed in a small circle. Five exhibitors display riding tack (saddle, spurs, bits, gloves and reins), positioning the audience in the role of the horse. The negotiations between tension, touch, proximity and tack-horse that occurs, relationally and visually, provides for different ways of centauring. Meanwhile, another group of audience witness the performance from a distance, seated on a row placed at the short side of the room. Towards the end of the performance, the witnessing group is led out of the room, while the group of audience in the circle is placed as witnesses. The exhibitors then engage in ‘re-setting the stage’, placing and replacing the tack. Eventually a new group of six is led into the circle.

From the collection

saddleup

bitsandreins

bitinhand

handinglove

spurdance

EXHIBITORS	Marit Shirin-Fogelgren Andrea Svensson Tyra Wigg Maria Öhman Cicilia Östholm
DATE	September 4 th 2016
VENUE	Stockholm University of the Arts
CONTEXT	Research exposition

Video documentation is accessible on Research Catalogue, March 31st 2021.
<https://www.researchcatalogue.net/view/428263/428264>

After having taken part of *Performing*, the audience group was guided to the exposition *Preforming*.

Centauring – Preforming

The exposition *Preforming* is a display of the research materials, movements, ideas and traces not yet formed into works. Two exhibitors display the ‘collection without selection’ following a time-based score of activities. The audience, accumulating over time, moves freely in the room, engage with the materials and browse books that were part of the research’s library.

From the collection

air centaur

bitwash

braiding

double so(u)le

glovesandgrease

horseshoehammer

negative saddle

nobitdance

towalkon

EXHIBITORS	Rebecca Chentinell Marie Fahlin
DATE	September 4 th 2016
VENUE	Stockholm University of the Arts
CONTEXT	Research exposition

Video documentation is accessible on Research Catalogue, March 31st 2021.
<https://www.researchcatalogue.net/view/428263/428264>

Centauring

A small-scale exposition takes place within a circle of a selected audience seated on stools, with an ‘external’ audience standing by the walls. Two exhibitors perform a choreography of exhibiting the contents of boxes (containing objects from the field of dressage), with which they in turn compose an exhibition placed the circle. A recorded text on curating, choreography, dressage, the presence of absence, the animal and the exhibitor accompanies the choreography.

EXHIBITORS	Marie Fahlin Andrea Svensson
DATE	January 20 th 2017
VENUE	Stockholm University of the Arts
CONTEXT	Research week

Centauring – writingriding

Riding equipment and other dressage and horse related things and materials are discreetly installed in the room. The audience is seated on chairs draped in black and brown velvet, arranged in semi circles of different sizes around the room. In the middle of the room, six wooden stools are placed in a circle. Letters from the dressage arena are placed on walls, above doors and on the floor.

At the core of the exposed material is the text *writingriding*, that in a poetic and reflective way interweave the five bodies (rider, horse, instructor, groom and judge) engaged in a dressage test, in their common yet distinctly different understanding of the choreography that is being performed. The reading is interspersed with choreographies performed by the exhibitors together with the riding equipment and other things and materials relating to the world of riding and dressage. The exhibitors leaves the circle to perform somewhere else in the room and then return to the circle and the text; an irregular oscillating movement between reading through one voice, exhibiting things and choreographies, and then reading another voice; to be one, be dissolved and then again be captured into the text as another. The exhibitors read aloud the text, not as a designated character, rather according to a system of taking turns, reading a character, with a degree of chance in it as well, so that each exhibitor may harbour many voices and bodies within her own. Speaking across, alongside, with and against each other.

A pack of title cards is placed on the floor in the middle of the exhibitor's circle, from which a new card is drawn at irregular intervals as noted in the text. The title cards, previously used as simple DIY labels at the exposition *Centauring – Performing*, here acquired the function of providing chance structure combinations of text, titles, movements and things in the space, potentially to form new traces and works to come.

Video documentation and the text *writingriding* in pdf-format is accessible on Research Catalogue, March 31st 2021.
<https://www.researchcatalogue.net/view/428263/428264>

From the collection

bitsandreins

bitwalk

bitwash

fingersinmouthdance

glovesandgrease

handinglove

walk with hoofbowl

nobitdance

spurdance

twitch – sing die Losgelassenheit

writingriding

EXHIBITORS

Rebecca Chentinell

Marie Fahlin

Tyra Wigg

Maria Öhman

Cicilia Östholm

DOCUMENTARIST

Hanna Strandberg

DATE

June 7th 2017

VENUE

Stockholm University
of the Arts

CONTEXT

Research exposition

In a separate rom, the exposition is accompanied by a differently curated exhibition with further research materials, copies of *writingriding* and video documentations of the expositions *Performing* and *Performing*.

A Half Halt and a Side Step

A small-scale exposition of three performative works.

From the collection

air barbarian – FETT

The Dance of the little Bits with seer circle will whip lean

twitch – Sing die Losgelassenheit

EXHIBITORS	Rebecca Chentinell Marie Fahlin
DATE	October 24 th 2018
VENUE	Stockholm University of the Arts
CONTEXT	Research week

Centauring – Geraderichten

The fifth step from the German dressage scale, Geraderichten (straightness), is used as a curatorial framing for parts of the collection. Works, traces and things from the collection are 'aided' through techniques of bending, forming, twisting, cutting out, wringing and re-jointing as a way to match the curatorial idea of straightening. The audience is placed on chairs framing the performance space that resembles a scaled down-size of a dressage arena. A large part of the exhibition is the writing, drawing and composing of *ONE – the diagram*, a visual representation of the research's internal logic and structure.

From the collection

a tail a hand a halt

bitwash

BROKEN BIT

fingersinmouthdance

seer ~~circle~~ will whip ~~lean~~

She's a good exercise

to be straight is the most difficult thing/

ett enda ben ställer upp

twist the wrists

twitch – Sing die Losgelassenheit

vrid(n)a kropp

whiproll

whip the Geraderichten

wrid

wriden RAK/to be straight is the most difficult thing

EXHIBITORS	Sybrig Dokter Marie Fahlin Maria Öhman Cicilia Östholm
DATE	March 8 th 2019
VENUE	Stockholm University of the Arts
CONTEXT	Research exposition

Video documenta-
tion is accessible on
Research Catalogue,
March 31st 2021.
[https://www.
researchcatalogue.net/
view/428263/428264](https://www.researchcatalogue.net/view/428263/428264)

Centauring – Anlehnung

The third step from the German dressage scale, Anlehnung (contact), is used as a curatorial framing for parts of the collection. Works, traces, documentation and things from the collection are 'aided' through techniques of bending, forming, twisting, cutting out, wringing and re-jointing in order to enhance the curatorial idea. The exposition has the format of an exhibition where the audience walks, sits, stands and moves and re-positions themselves in relation to the work and where it is performed

From the collection

bitsandreins

bitwalk

fingersinmouthdance

it choreographed – a dancer's ta(i)l(e)

IT WORDED A WE (from It Choreographs – Articulation through Obstruction)

ITWRIEDTETO

moving support with FETT

negative saddle

nobitdance

one will ride changement de main

penroll

seer circle will whip lean

spurdance

Tender Dirt

The Stampede

whipbalance

wriden RAK/to be straight is the most difficult thing

wrid with hoofbowl

wrid with one will ride

video documentation of the expositions *Performing*, *Prefforming* and *writingriding*

EXHIBITORS Sybrig Dokter

Marie Fahlin

Maria Öhman

Cicilia Östholm

DATE March 8th 2019

VENUE Stockholm University of the Arts

CONTEXT Research exposition

Video documentation is accessible on Research Catalogue, March 31st 2021.

<https://www.researchcatalogue.net/view/428263/428264>

Manège

A curated one-day event with invited artists, philosophers, performers, riders, re-researchers and choreographers that contribute with works and talks in a multi layered exhibition/performance on dressage. The exhibition investigates dressage as a practice, choreography and concept to provide further dimensions to the body and language with which we approach questions concerning the topics of control, intimacy and ethics.

The incentive for *Manège* is to assemble, situate and bring into action the research, its artistic outcomes and the applied curatorial knowledge acquired, onto and into a number of affiliated and yet different artistic inputs and references, to conflate different fields of knowledge, experiences and aesthetics, into one shared event. Final purpose of *Manège* is to bring to evidence how artistic research can be activated in, and have direct impact on, the art field as such.

In dressage, from the French *dresser* 'straighten', 'make straight', from the Latin *directus* 'straight', 'upright', 'directed', 'steered', such contradictory concepts as care taking, discipline, trust, fear, intimacy, obedience and 'oneness' co-exist within the same practice. *Manège* proposes and discusses how artistic, philosophical and social events approach the very same contradictory concepts in their own singular ways, whilst co-existing in one common room/discourse. Finally, to include these contradictory concepts in the notion of freedom, both in the relation between the human and the horse and in human – art – human relations.

The word manège comes from the French *manège*, 'riding arena', 'training', from the Italian *maneggiare* 'to handle' from the Latin word for hand; *manus*, from which we have words like manuscript, manual, mannerism and manoeuvre. From the English *hand* we have e.g., handle, handcraft, handiness and handout. Manege, thus, means both the handling, the dressaging, and the place where the dressage takes place.

This *Manège* is an exhibition of works where the hand as knowledge in care taking, the falling hand, the hand as a fantasm, the obedient hand, the writing hand, the hand as symbol and expression in the early modern dance and the hand in riding, all stand in dialogue with works and proposals on how we handle and are being handled by language, power, tradition, material and otherwise bodies.

Taming, fostering, forming, educating; to dressage and be dressaged into a common social, political and artistic room. The practices, laws and social agreements we subject ourselves to, also give us the means to re-choreograph our language, our bodies and our thoughts.

Manège recognizes and addresses this loop of care and restriction as the means for both research and art production.

Humans break themselves in (se dressent) like animals. They learn to hold themselves. Dressage can go a long way: as far as breathing, movements, sex. It bases itself on repetition. One breaks-in another human living being by making them repeat a certain act, a certain gesture or movement.

In the course of their being broken-in, animals work. Of course, they do not produce an object, be it with a machine, a technique, or with their

limbs. Under the imperious direction of the breeder or the trainer, they produce their bodies, which are entered into social, which is to say human, practice. The bodies of broken-in animals have a use-value.

HENRI LEBEVRE

Rhythmanalysis: Space, Time and Everyday Life.

London: *Continuum*, 2004.

Participants

Shiva Anoushirvani	<i>The Tame and the White</i>
Caroline Bergvall	<i>Ride</i>
Jeanette Bolding	<i>The hands of modernity as depicted by Martha Graham</i>
Julia Bondesson	<i>Keep You in the Back of My Mind</i>
Jonna Bornemark	<i>Pactive Becomings in Liberty Dressage</i>
Cristina Caprioli	<i>premonition 1 & 2</i>
Christina Drangel	<i>The thing with the Hand and Skala der Ausbildung</i>
Marie Fahlin	<i>bitsandreins, air centaur with bitinhand, handinmouthdance, It Choreographs – Articulation through Obstruction, A choreographed non-serviam</i>
Moa Franzén	<i>Proper Speech</i>
Signe Johannessen	<i>Protector</i>
Anne Juren	<i>Fantasmical Anatomy of the Hand</i>
André Lepecki	<i>Untitled (or, the silent oracles)</i>
Lena Oja	<i>Riding a horse in the expanded field</i>
Weld Company and Anna Koch	<i>Manège à trois</i>

Koreografisk Journal #6, Dressage

DATE	November 30 th 2019
VENUE	Marabouparken Art Gallery, Sundbyberg, Stockholm
CONTEXT	A curated one day event, contextualizing the research project in reference to other artistic works

Video documentation and booklet in pdf-format is accessible on Research Catalogue, March 31st 2021. <https://www.researchcatalogue.net/view/428263/428264>

Centauring

The exhibition *Centauring*, including the video documentation of the live performance of *ONE – I leave the skin dead and dry shining light behind me*, concludes the series of *Centauring*-expositions, bringing together parts of the accumulated materials that constitute the collection of traces and works manifested during the PhD-project.

The exhibition consists of a large-scale spatial diagram placed on the floor on which the live performance *ONE – I leave the skin dead and dry shining light behind me* is previously performed and video documented. During the exhibition this video documentation is projected upon the wall. The diagram, drawn, written and populated by objects, texts, choreographies and otherwise artistic outcomes, serves as an artistic result, itself a choreographed document. Together with the video documentation of the live performance, this diagram advocates the exposition as only one of multiple iterations of the collection of works. Moreover, the diagram is also a visual representation of the internal structure of the PhD-project.

As part of the exhibition, video documentations of earlier expositions serve as reference and context.

An integral part of the exhibition, is a curated program, spanning over the whole exhibition period, with invited artists, choreographers, dancers and experts of dressage. The invited guests contribute to the exhibition with one singular event, whereby each one, in their own way directly or indirectly, touch upon the proposed concept of centauring.

Participants in the curated program

Cristina Caprioli	<i>Partial Haze</i> and <i>Always sometimes</i>
Weld Company with Anna Koch	<i>Manège à trois</i>
Weld Company with Litó Walkey	<i>aswebegin</i>
Frédéric Gies	<i>(Black) Ribbon Dance</i>
Rebecca Chentinell	<i>Thread</i>
Marie Fahlin	<i>cicatrix textus</i>
Lena Oja, Aase Berg,	<i>Riding in the expanded field</i>
Carl-Johan Malmberg,	
Paula von Seth, Pernilla Zetterman	

Release of *Koreografisk Journal* #7, Artistic Research, with performative program

DATE	February 13 th – May 2 nd 2021
VENUE	Marabouparken Art Gallery, Sundbyberg, Stockholm
CONTEXT	Exhibition

Booklet is accessible on Research Catalogue,
March 31st 2021.

[https://www.researchcatalogue.net/
view/428263/428264](https://www.researchcatalogue.net/view/428263/428264)

ONE – I leave the skin dead and dry shining light behind me

A large-scale floor diagram in the form of a choreographed document; drawn, written and populated with objects constitutes the place for the performance of *ONE – I leave the skin dead and dry shining light behind me*. The performance is video documented and projected on a wall in the art gallery as an integrated part of the exhibition *Centauring*.

The performance of *ONE – I leave the skin dead and dry shining light behind me* concludes the series of *Centauring* expositions bringing together parts of the accumulated materials that constitute the collection of traces and works manifested during the PhD-project. The performance is based on choreographies and curatorial strategies from the earlier expositions within the project as well as new works and traces included in the collection.

The diagram, including a number of expositional ‘sites’: a stage, a floor, an exhibition, serve as artistic result and document.

In the performance and the video documentation, the exhibitors (performers) are guided by individual manuscripts with timetables of the choreography’s different parts, individual notes, comments, corrections and reflections. They are moving within the material representation of the project’s immaterial, internal, logic/non logic, by performing a kind of self-dressage, repeating and varying the choreographies of the former expositions; in other words performing difference, while sustaining the same. The exhibitors perform for themselves, holding the practice of self-dressage in active relation to this specific choreography. They follow-lead each other, dressage each other within the relations between the script and the performed movements, through the works and the interplay between them, one by one and together, negotiating the choreography.

From the collection

1. *A LETTER*

air centaur

Artificial Airs

a tail a hand a halt

bendingnecks

bitcircle

bitinhand

bitsandreins

bitwalk

bitwash

BROKEN BIT

canterdiagonal

change volts

cuttingsnake

double so(u)le

fingersinmouthdance

glovesandgrease

hairreins

halfhalt



horseshoehammer
heelpinchers
legyieldX
 LETTER/S
live dividers
moving support
negative saddle
nobitdance
 NObitsandreins
one will ride
penhorseboxmirrorhair
penroll
reinback
re-wridden
seer circle will whip lean and seer eirele will whip lean
She's a good exercise/Hon är bra att träna på
spurdance
The Stampede
threeleggedhorse
to be straight is the most difficult thing/ett enda ben ställer upp
twistthewrists
twitch – Sing die Losgelassenheit
walk with hoofbows
whipbalance
whip the Geraderichten
whiproll
wrid
wridden RAK/to be straight is the most difficult thing
wristsandtwhists

EXHIBITORS Rebecca Chentinell
 Sybrig Dokter
 Maria Öhman
 Cicilia Östholm
 DATE February 13th – May 2nd 2021
 VENUE Marabouparken Art Gallery, Sundbyberg, Stockholm
 CONTEXT Video documentation as part of the exhibition *Centauring*
 Video documentation: Character

Video documentation is accessible on Research Catalogue, March 31st 2021.
<https://www.researchcatalogue.net/view/428263/428264>

On documentation and making public

The documented artistic research project (Doctoral thesis) *Moving through Choreography – Curating Choreography as an Artistic Practice* is made public and archived through the following intertwined materials:

Centauring. A curated and choreographed exhibition including video documentation of the live performance *ONE – I leave the skin dead and dry shining light behind me*.

appendix. Printed publication.

7 riddikter. Textartobject.

Centauring – The Book. Printed publication.

Moving through Choreography – Curating Choreography as an Artistic Practice.

Digital exposition on Research Catalogue containing the dissertation's documented materials.

Centauring

The exhibition *Centauring* together with a video documentation of the live performance of *ONE – I leave the skin dead and dry shining light behind me* concludes the series of *Centauring*-expositions, bringing together parts of the accumulated materials that constitute the collection of traces and works manifested during the research project. The performance of the collection is based on choreographies and curatorial strategies from the earlier expositions within the project.

An integral part of the exhibition, is a curated program, spanning over the whole exhibition period, with invited artists, choreographers, dancers and experts of dressage. The invited guests contribute to the exhibition with one singular event, whereby each one, in their own way directly or indirectly, touch upon the proposed concept of centauring.

Marabouparken Art Gallery, Sundbyberg,
Stockholm, February 13th to May 2nd 2021.

7 riddikter

Seven poems written in Swedish that uses the terminology of dressage as material for a poetic reflection on the choreography of dressage practice from within the riding experience itself. The cover and the poems are 'bound' by the hands holding it, as such, the textartobject *7 riddikter* situates itself between live performance and publication.

In the exhibition *Centauring*, 7 *riddikter* is installed within a vitrine. This is due to its fragility; the text is printed on very thin handmade paper that is ripped, rather than cut, at the edges.

7 *riddikter* consists of: *regelstegen ingivande förbindelse spårning överföring cirkulation* and a seventh 'dikt'* that is written in two halves, *half-* and *-halt*, which is the first and the last 'dikt'.

* The word 'dikt' means poem in English. The Swedish word 'dikt' comes from the German 'dicht' which means very close, or as close as possible.

appendix

The printed book *appendix* contains an introduction to the project, an index listing the traces and works that makes up the collection and a list of the research's artistic expositions.

Published by MBM
Förlag, February 13th
2021.

Centauring – The Book

This book is a compilation of texts and images drawn from notebooks and artistic materials written during the PhD-process, as to the last day. The texts are in different forms: poems, paragraphs, letters, text collages – providing a multifaceted, artistic, insight into the methodologies, practices, ideas, materials, things and concepts in the research.

The collection of texts provides yet another understanding of the internal structure of the research and its manifestations and together with images and photos create an entanglement where one thing is read through another.

Published by MBM
Förlag, March 31st
2021.

Moving through Choreography – Curating Choreography as an Artistic Practice

The project's artistic materials displayed on a digital exposition at the Research Catalogue. Part of what is included in the exposition are:

- An index of all the materials that constitutes the exposition.
- Video documentations from *Centauring* expositions (*Performing, Preforming, writing riding, Geraderichten, Anlehnung, ONE – I leave the skin dead and dry shining light behind me*).
- The two books *Centauring – The Book* and *appendix* in pdf format.
- The booklet for the curated event *Manège* in pdf format.
- The booklet for the exhibition *Centauring* in pdf format.
- Artistic texts e.g. *writingriding, Tender Dirt* and *wridden*.
- The exhibitors scanned manuscripts from *ONE – I leave the skin dead and dry shining light behind me* in Pdf format.
- Reference list.

The exposition is accessible on Research Catalogue, March 31st 2021.
<https://www.researchcatalogue.net/view/428263/428264>

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I want to thank the former director at Marabouparken Art Gallery, Bettina Pehrsson and curator Jenny Richards for initially taking on the project *Manège*, and also a big thank you to Karin Hauptmann who was of such help in the production of this event.

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appendix to
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Marie Fahlin

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