

**WE GO AROUND IN CIRCLES AT NIGHT
AND ARE DEVoured BY FIRE**



By Georgiana Dobre

INTRODUCTION:

My graduation work at KHiO entitled *We Go Around in Circles at Night and Are Devoured by Fire* is both a film and a dance performance. The project was developed in three parts. The first part materialised as four field trips, where I, together with my team, paid attention to the history, topography, and materiality of the place in relation to the body. The sites of investigation were primarily the roof top of the Oslo Opera House, Haugabreen - a glacier located in Vestland county, a treatment plant for the sewage water of Oslo and a garbage recycling plant, which converts waste into energy; heat and light. The second part was developed in the film editing room, while the third part was worked out in the studio space and the black box, where the mapping and translations of the lived experiences from the explored sites took place.

When showing the work at KHiO, the audience was first introduced to the film that was screened in the auditorium. After the screening, the audience was invited to Stage 5, a black box, where the performance was already unfolding as they entered the room and found their seats.

My reflection is divided into five chapters. The first chapter, entitled Background, introduces lived experiences and movement experiments that prepared me for the work on *We Go Around in Circles at Night and Are Devoured by Fire*. The second chapter deals with different aspects of the field trips. The third chapter is dedicated to my work on the film, while the fourth chapter talks about the work I did with my dancers, the composer, the light designer and my mentors in the studio space and the black box.

The project was made in collaboration with the dancers Dana Hamburgo, Synne L. Eriksen and Lisa Teige, composer Marthe Røyeng, and visual artist Kjersti Vetterstad.

CHAPTER 1

BACKGROUND

I grew up in Bucharest, Romania, where I studied classical ballet and contemporary dance at The School and High School of Ballet “Floria Capsali”, and choreography at the University of Theatre and Film. Before coming to Norway I worked as a freelance dancer and performer, engaging in various collaborative works, which explored topics related to the body as a territory crossed by politics. The contemporary dance scene in Romania was subversive and had a clear political agenda, communicated through performative practices and conceptual dance. The dancers and choreographers created their own space to question power structures, dominant narratives and systemic problems of inequality related to oppression of minorities. This context had a strong impact on me, and how I relate to dance. Alina Popa, Florin Flueraş, Alexandra Pirici, Manuel Pelmuş, Brynjar Bandlien, Mihai Mihalcea, Cosmin Manolescu, Paul Dunca (Paula Dunker) are just a few to mention from the local scene that contributed to my 'upbringing' in the field. Starting from my own queer identity, I was trying to explore the problems of what ballet has imposed over my own body in terms of gender representation. Thus, I was engaged in movement explorations related to feminism and queer perspectives through practices of performativity.

Before entering KHIO, I was captivated by Romanian visual artist and performer Alina Popa, and her essay *X Horizon: The Black Box and the Amazonian Forest*. In her text she problematises aspects of western thinking through complex reflections that stirred up my senses and my mind. As I understood it, her text described how reason produces a type of alienation that disconnects us from our surroundings, and that the black box is somehow a result of it. Later in the text, she turns the black box into a space of possibilities, of bent temporalities and perceptions, like plants growing on top of each other, a place to destabilise fixity and linearity resulting in multiply horizons. Similar to the jungle, she describes the black box as being an event-space, where “concept is action and action is concept”.

QUESTIONS:

With Alina’s reflections in mind, I entered KHIO with the idea of the black box as a space to question: What ideology is constituting the space? For whom is it made? Who can access it and from what perspective? What is my role and position in relation to it? How to relate to my own culture in this new context? I wanted to have my own understanding of it, but not to turn it directly into a mission.

As my process evolved, I got more specifically interested in the idea of the human subject as part of the echo-sphere. Revolving questions in my work was to find ways of getting a deeper understanding of these perspectives through movement and choreography.

Authors like Rosi Braidotti, Jane Bennett and Astrida Neimanis, open up the term *human* to being something relational - with a focus on what human beings have in common with other beings; with animals and plants, with technology but also with geological and meteorological bodies, such as oceans, rivers, tides and storms. In different ways they dissolve, through their writing, the body-mind divide and relocate the human into an agential realm of matter that possess potential and powers.

Other questions that emerged in the process were: how to make the dancers engage with my proposals? How can I open up room for conversation and for sharing experiences? How to translate lived experiences from the field trips into movement and choreographic material? How to develop tasks based on the visited sites? How can the sites be transferred back into the black box? What to give attention to? Is theory relevant or should I trust the body to produce the content of the work? I wanted to work with text. What meaning and form should the text embody/produce?

4 CHOREOGRAPHIC EXPERIMENTS

From autumn 2019 to autumn 2020 I produces four choreographic experiments that led me to my final work.

Experiment #1 (Loftet 2, December 2019)

In *Experiment #1* I explored the stage set as an environment together with painter and performer Hanna Sjöstrand. I chose to collaborate with an untrained dancer as a partner, because I wanted my performance to be free from dance aesthetics, and at the same time to exchange knowledge with an artist working outside of the dance field. A dialogue gradually opened up between Hanna and myself in which I started to introduce her to my areas of interest.

Our work in the black box started out by mapping out different aspects of its historical and contemporary connotations. We talked about the central perspective, how it appeared in renaissance painting, and how it revolutionised the medium. I correlated it to the beginning of ballet as court dance and the use of geometry to create body formation. I suggested, as a movement exercise to work with the objects present in the studio space, and with the materiality of the space itself. We explored the possibilities of microphones,

speakers, chairs, dance mat, and tables in relation to our bodies. We tried to approach them with the same curiosity as if they were individuals, or living beings. We would pay attention to how the objects would affect our bodies when exploring their physicality. We became movement partners with the objects and allowed them to move us. These explorations changed our perception of the place. We noticed that the walls were made out of materials coming from mountains, the floor was made from trees that once lived in a forest, and the shiny dance mat was extracted from oil reserves underground. We explored electricity, and thought about how the movements of water and wind would transform into energy, for then to enter the black box to manifest as light and heat, as well as moving our imagination.

I had a clear idea of wanting to experiment with darkness as a tool to disengage from the visual field, as I was introduced to the theme in the “darkness workshop” led by Carl Christian Lange. I presented to Hanna the essay *In the Dark* by Andre Lepecki, in which he problematises the dominance of artificial light in contemporary society. In the text he states that “a 24/7 society” is “a disenchanted world”, and questions the historical relations of dance with the production of images under the regime of light.

When working in the black box we tried to observe the movements of each other through other senses than the visual field. The reader was trying to observe the mover and to capture the directions and the forms that the moving body would evoke, for then to reproduce them from her memory. We tried to experience the surfaces and the objects in the space by being slow, by being close to each other, and surprising each other. In darkness the materiality of the environment became more alive through the mediation of touch, smell, listening, taste, sensing, and imagination. We observed that the space was never dark. The machines always continued to do their work.

Still in the dark, we started to have improvised conversations. We would construct and dissolve the perspectives of the space. Language became movement describing images, colours and actions. The room turned into a shifting landscape. Trees would grow out of the ground and take over the studio space. We destabilised the central perspective by painting tilted horizons. An imaginary re-make of Géricault's painting *The Raft of the Medusa* would suddenly appear. Bodies were feeding from each other, before the sea would swallow them. Improvised images emerged in the here and now, something that could work or fail. I entitled the exercise *shifting perspectives*. I learned that in the dark, imagination is more free. The mechanical and the organic merged and lost their earlier defined borders.

By giving careful attention to our environment, our relation with the objects and the environment changed. We became more connected, and sympathetic and empathetic towards it. I even fell in love with a speaker. The experience also lead me to better understand how our movements are being facilitated by materials serving functions, as tools that operate in terms of production.

Experiment #2 (Stage 5, February 2020)

For *Experiment #2* I decided to collaborate with visual artist Kjersti Vetterstad. My focus was on elaborating a text, and to work with sound, light, and objects already available in the black box. I wanted to explore text as a real-time composition mode and started experimenting with mixing different words and text fragments from my study notes. The diverging meanings from the notes, would create a voice of colliding perspectives. The text was performed together with Kjersti V. as a tandem, in “a polyphony of voices”, as my professor Per Roar Thorsnes mentioned. Bojana Cvejić pointed out that the “I” perspective dissolved in the performance, into a multiplicity of voices of objects, as if the black box machinery itself was speaking.

Further, I explored light in relation to sound, microphones and speakers. Machines that are set into motion by electricity. More specifically, I was working with two light stands that would support profiles with mobile shutters making squares or lines, and other shapes of light. I projected the shapes on the walls, or on two large black movable sound speakers. The piece turned into a choreography of moving machines that gradually turned the black box into an installation. The machines were moved slowly by myself and my collaborator, as if we were only there to fulfil the machines’ intention. One light-stand was moved to face another light-stand, exchanging their light properties. With a shot gun microphone, I tried to amplify sounds that was not noticeable. The sound speakers were moved into a position where they would face each other. When not preoccupied with moving the objects, my collaborator and myself would keep ourselves in the background, wearing dark clothes to merge with the darkness in the black box. An audio composition made out of frequencies recorded from the Earth’s crust, and from the Sun, accompanied the performance. As Bojana Cvejić mentioned, the performance seemed to unveil the black box as a machinery connected to the larger apparatus.

Experiment #3: (Rooftop of the Oslo Opera House, April 2020)

In spring 2020, my class was given an assignment, entitled *Short Stories*. The task was to make a choreographic work based on a short text that we chose ourselves. The work would be developed together with dancer Lisa Teige, and the composer Marte Røyeng, for the opening of the new Deichman Library in Bjørvika. Due to the pandemic, the collaboration with the library was cancelled and the exploration was transferred to an outdoor setting. I started investigating Bjørvika as a symbolic, architectural, historical and political landscape. Since we were confined to working outdoors, I chose the opera building as a site for investigation, and found it interesting because of what it represents, both in its relation to the history of dance, and the way it is architecturally structured as a simulation of a landscape; as an iceberg or a glacier.

With the dancer, I worked with practices of listening, walking, imagining, sensing and

observing - how our bodies related to our surrounding architecture (shape and forms). We paid attention to the building's form, materiality, structure and how it stimulated our perceptions and aesthetic feelings: intensities of light, textures of surfaces, the functions of objects, human or non-human relations, the colours and what the space itself mediated. As an example of a movement exercise, I would guide the dancer into imagining light travelling through her body, amplifying heat. She would scan her body first and then project it onto the surroundings. She was asked to imagine light radiating through different body parts. This was an adapted exercise of *The shining* led in Helsinki by choreographer Eeva Muilun.

With the composer, I worked with the idea of the haunting of the place; of what the place was comprised of, materials that had been disembodied from the site of their origins and turned into tools to operate in the human world. The composer recorded sounds at the site: pedestrians walking, the sounds of waves hitting the shores, and seagulls. I wanted to bridge something of the past into the present, so I assigned her to work with a Jew's harp. It's an instrument culturally embedded within Norwegian folk music, and I asked her to explore it's materiality and to abstract it. She also recorded the dancer while reading a text that I wrote about the geometry of the place. The result of the music was in this way based on imagining the history, the corporeality, and other aspects of the place. In relation to the assignment I continued to explore text as a translation of the poetics of the place. The text would have a fixed form, referring to what the space was communicating - flat surfaces, lines, geometry. It was inspired by Alina Popa's text which discusses horizon as a cut, as a horizontal mutilation of nature vs a place where perspective disintegrates.

The *Short Story* experiment led me to develop a live performance at the opera roof entitled *One More Thing Tilted*. In the performance the audience would be invited to stand on the plane slope of the opera roof, facing the horizon, the place where the sky meets the plane structure. I would read the text to the audience members while they would have their eyes closed. At the end of it, they would open their eyes and be invited the roof top. The audience members were instructed to bring cellphone and headphones to listen to a sonic landscape made by composer Marte Røyeng. The dancer was wearing headphones as well. Up on the roof the audience would be told to press play at the same time as the dancer would. The idea was to synchronise the perspective of the dancer and the audience. The audience would remain standing in one place, while the dancer would move close or far from the audience's position. The project explored dimensions, vision, scales and perspectives, and I came to see the experiment as an exploration of the city and its architecture as an extension of the black box.



Still image from the film *We Go Around in Circles at Night and are Devoured by Fire #1*
 Photo by Kjersti Vetterstad

Experiment #4: (Stage 4, October 2020)

In *Experiment #4* I continued to pay attention to the way movement of air and running water produces light in the black box. I decided to look at light as a phenomena itself, as a medium that facilitates experiences of our surroundings, and how a glacier could be connected to the black box through the mediation of light. I introduced to my dancers practices related to my previous explorations of objects, darkness and subject-object perspectives. We worked with a guided exercise regarding the properties of water, and images of water travelling in and out of the body, as in *Skinner Realising Technique*.

At the same time, I continued working with text. The text was partly based on material accumulated from the field trip to the glacier and recycled fragments from previous accumulated material. The idea was again to dissolve the "I" perspective, and to form a plurality of meanings. During the performance, I read the text as in a stream of consciousness. One dancer would at the same time work with movements motivated by the idea of the properties of water, while having contact with the audience and the other dancer by looking insistently towards them.

We invited one audience member to be on stage and to stay on a chair. She was facing another dancer that was sitting in a mirroring position. The idea of using the dancer and one individual audience member's gaze, was to test out subject-object perspectives.

As light, I experimented again with several profiles on mobile stands with shutters that can make squares or lines, as I did in previous experiments, but this time I let the dancers



Still image from the film *We Go Around in Circles at Night and are Devoured by Fire #1*

Photo by Kjersti Vetterstad

move the stands. The two lights would meet up on the background wall, one shifting its form from a slim line into a square like the other one. One would depart from the other, being moved down slowly from the walls, crossing the stage, moving into corners of the stage, to touch the surfaces and make the light highlight different aspects of the environment.

At the time, I was influenced by Mette Edvardsen's *Penelope Sleeps*, in which the shifting of the stage situations were happening in an imperceptible way, and where there would be a tension between the continuous flow of her text that would problematise the role of the artist in society, and mixing it with the mythological story of Penelope. The atmosphere would be minimalist and sober. When the text stopped, a shift appeared when the movement of an opera singer, who would rise slowly from the horizontal plane to vertical, while singing at a voluminous tone. The light would also rise in intensity with her elevation. I remember that I loved this interplay of minim, but strong movements, between the crossing of these elements. The transformation happening between one moment and the other. Of how she was projecting images in the mind of the audience and transferred them later into the elevation of the laying body on the ground. I felt that the elevation of the body was a movement that incorporated all the descriptions that the monologue was containing. This principle followed me into my work.

CHAPTER 2

FIELD WORK

The field notes-practice, introduced to my class by Per Roar Thorsnes on the road towards Kilpisjärvi, is one of the tools that were transferred into my work. Going with the school to a biological research centre in Northern Finland, listening to lectures about new materialist writers like Stacy Alaimo, and our field trip to Mount Mala, all contributed to the development of my research. Furthermore, the field trip we had into a forest in Helsinki, where we did movement practices, was appreciated. It encouraged me to use explorations of site as material for the development of my work.

During our field trips, the team was assigned to register thoughts and impressions, and make notes on how the place informed them physically and in particular ways. The notes became a useful tool for remembering our experiences and the ecology of the places we visited. It functioned as documentation that would later be transformed into movement and text material in the studio. It took the form of metaphors or light tasks, which functioned as a key communicating element to trigger the physicality in the dancers' bodies through improvisation. The field trips became a method to make my dancers sensitive to my interests - topics related to the human - non-human relation, objects, environment and matter.

Field trip #1: The roof top of the Oslo Opera House (April 2020)

On our first visit to the Opera House, Kjersti Vetterstad, the visual artist of the team, helped me and my dancer Lisa Teige to situate ourselves in the specific place, by presenting us to various ways of reading it. We imagined different time perspectives of the place. E.g. 1,000 years back in time, the sea would have covered the land up to Oslo Central Station. We reflected on how the materials around us had been extracted from their sites of origin, and transformed into commodities - mountain, sand and metal turning into marble blocks, glass and iron constructions to serve certain functions. Bjørvika - building façades - shining like ancient temples - the contemporary pyramid.

The Oslo National Opera has a minimalist open-space architectural style, built out of marble extracted from the Carrara quarry in Italy. Its shape and colour suggests an association with a glacier. What captured my attention was the fact that it emulates to its visitors an idea of being in nature, but in a space where you can navigate easily and safely. The shape of an outdoor space, turned into a surface easy to walk on - a natural landscape symbolically transformed into a cultural experience - architecture and art. In this place of geometrical surfaces, measured lines and flattened land, we can take a hike. It talked to me about the Euclidean system of dividing the space into measurements an

grids, how this space is excluding not just other species but also those of our own kind. We understood something about what proportions humans are changing the environment. The Opera, became for us a stage for human activity to unfold.

At this moment in the process I was also informed by Saskia Holmquist's workshop *Back Translation*. It was a lecturing platform, where we were introduced to themes connected to contested historical narratives and power structures. Manuel Pelmuş was invited to elaborate on ideas connected to representation. He talked about performing in difference, about the live presence and the culture of avoidance, the absence of bodies encountering in the physical realm by being projected more and more in the virtual, becoming data bodies to the point of the intangible, the artist becoming a product, and the politics of divided senses. What also stayed with me was his performance *Preview* in which he annihilates the supremacy of sight, suggesting "listing" as another point of view. The performance demonstrates that it is through darkness that one becomes conscious of vision and its supremacy.

Parallel to this, I was seeking to understand more about the "human - environment - disconnect" by reading *Vibrant Matter* by Jane Bennett. As I have understood it, she states that human and nonhuman actants are inscribed with a vital agency, which she defines as "thing-power". "Thing-power" is the ability of objects or things to act, to constantly self-organise between bodies, and to produce visible and invisible effects. From her text, springs out that humans aren't autonomous subjects, separated from nature. She mentions that the flesh is constituted out of mineralisation processes made by nonhuman powers, constantly undergoing endless modifications. She further states that we perceive objects as passive things while we are active subjects in the world, and that this worldview becomes a problem for the environment. This was a perfect perspective to be acquainted with, since I was trying to reject the "human power-hierarchies-paradigm". Bennett removes human exceptionalism and relocates it into agential processes of relations. I was trying to communicate this perspective to my dancers through the movement practices we were doing in relation to objects, our bodies and the surroundings.

I was also inspired by Silvia Federici's essay *In Praise of the Dancing Body*, which Bojana C. introduced to our class. She draws an overview of the mechanisms of oppression, and exploitation upon the human body under a capitalist regime. From her text, I understood that the methods of disciplinary practices have turned mute the perception over our own body with its powers, and in relation to the natural environment. According to Federici, a method of dis-empowering is happening through alienation. By segregating the people from each other, their land, the earth, the animals, and by regulating sexuality, reproduction, and other social practices, the body is turned into a

labour machine for the sake of profit and efficiency. Federici mentions that in the pre-capitalistic societies we could read the winds, navigate the seas at night, read changes in the currents of rivers and seas, have out-of-body experiences, speak with animals, and be in more than one place at the same time. The Polynesians could sail the seas at night by using their body as a compass, sensing the vibrations of the waves to direct the boats to the shore. She further says that yet another way of disempowering is through mechanisation. Technological progresses, helped to improve the processes of mechanisation that would regulate the freedom of movement. She points out to *Taylorism*, a management analyses of work motions in factories, where the motion studies lead to standardising the movements of the workers.

Under the influence of these perspectives, I invited a Romanian witch to read the history of the location we were situated in, in order to include a non-scientific point-of view. She saw masses of ice covering these places 10,000 years ago. Before the cityscape and artificial glaciers, there was a natural glacier covering those territories. A witch is by society deemed as someone without institutional power and disapproved by science or the church. To me, a witch is a person that is in a respectful relationship with the energies and forces of the natural and supernatural worlds, particularly with the ones we can't see, measure or explain. In this way she represented an alternative entrance point to experience the site, which heavily influenced the course of my process.

The Opera House became an interface for analysing my surroundings. It told me a story about materials, history and the human's relations with the environment. How materials are mined and transformed into resources, objects; devices placed into market circulation. And how the urban space becomes a place of mechanised order - an environment to a large extent planned according to Man's point of view, the measure of all things.

Field trip #2: Haugabreen Glacier, Vestland County (August 2020)

Inspired by the visions of the witch, and the explorations of the architectonic structure of the Opera House, I decided to leave the comfortable and predictable environment of surfaces and flat structures of the city, in favour of a natural (non-constructed) glacier. I wanted the artistic team to be exposed to environments that could alter automatised movement and thought patterns. In this activating cosmos, the body would take place, rather than simply occupy the space.

We made two trips to the glacier. At the first trip the team met at Stardalen camping site in Vestland County. We spent two nights in tents, before and after the hike to the glacier. At the camp site we did activities to acquaint ourselves with each other, and to create a

connection as a group. We cooked together, talked and shared impressions of the place. Kristin Astrup Aas - an architect who was present with us, made us aware of how human made environments are organised in relation to perception and affects. Visual artist Kjersti Vetterstad introduced us to the term anthropocene - which is suggested to be the term defining the geological era we are currently living in. The term implies that human activity is a primary cause of planetary change, which means that it recognises human activity as a natural force that shapes the surface of the earth, changes the temperature in the atmosphere and the life conditions for the inhabitants of the biosphere, like the Ice Age did up until approximately 10,000 years ago.

The hike back and forth to the glacier lasted for 8 hours in total. We were accompanied by a local guide. During the walk, we would be informed about the site through the filter of the guide's knowledge and observations, and through our own bodily reading of the place. The guide would make us aware of the geological time of the landscape, the historical relation between humans and glaciers (the glacier was used as a "road" for transportation of food, livestock and people from one valley to another), the richness of the agricultural land at the bottom of the valley, which was caused by the minerals carried by the glacial water, the glacier's morphology - as crystallisation, calving, ice eroding stones, how moraines formed, how the ice pressing on bedrocks would produce silt that would run into the glacial waters, how the waters would carve the lands - shaping the topography, levels of land structures, observing the lichen forming on rocks and how scientist measure time according to them, observing the differences between glacial waters and snow waters, how the Ice Age was formed.

While walking towards the glacier, we would pay attention to the topography of the place, how it varied in form and features, and how it engaged the body's physicality in various ways. In order to orient and read the lands we would have to co-ordinate the visual to the ground morphology, to the sonic variables, and to the group rhythm. As we walked, the grounds became intertwined living material, not inert or inactive. Our perception in relation to the space would be shaped by the modulating grounds we were stepping on to. Climbing or walking on stones or on ice. Gliding, cold and warm winds would shift abruptly. We would sense volumes of space, not fully captured by the gaze. We would be moved by winds while traversing the space. Encapsulated by sonic vibrations performed by water movements, running and falling constantly, felt from different angles. Moving and being moved by the environments we were part of. Regardless of where we were, we could feel the force of the glacier, pushing us towards it. The glacier had variable textures, shapes and colours. Dense ice that was constantly moving under its own weight. The ice was sometimes covered in strips of snow. On the surface of the ice, it was soft and easy to walk on. The glacier's body was full of caves, holes, creeks and rivers, stone, silt and bedrock, an accumulation of decomposed matter from animals, plants, humans, including

pollution - dirt that can stick to your clothes and is difficult to wash off. It was storing ancient air bubbles and bacterias, surviving in the ice, released back into the atmosphere. It had a body with many arms that stretched down into the valleys. Crevasses in the shape of stretch marks like a pregnant belly, containing many colours, nuances of blue, white, grey, black. Stripes, curves, sharp edges, like frozen waves. Down in the caves, the icy surfaces were hard as rock. In some parts porous, other parts shiny and uneven surfaces. Cold and warm winds changing abruptly. Soft hills, steep hills. Peaks. Ridges. Movements of minerals, microscopic algae. Feeding, digesting, Transporting, breathing, reproducing, carving matter, pre-formed living organisms, stored in caves. Hundreds of metres of ice from top to bottom, containing old stories of lived life that will unfold as the ice is melting. The melting ice on top of the glacier, would be converted into rivers, penetrating its own iced body through the force of gravity + weight. Becoming a network of free-flowing creeks and rivers united in an internal core, eliminated outside as one giant river. A system of connections of free unmechanised life potential. It would run down into the fjords, and other aquatic systems, transporting dead matter back to life, a feeding source for life-forms to evolve. In this places there was a feeling of being in touch with past, present and future at the same time.



Still image from the film *We Go Around in Circles at Night and are Devoured by Fire #1*
Photo by Kjersti Vetterstad

On the glacier the guide showed us how the topography changed because of the rapid melting of the ice. She pointed out that it is important for people to come close and

experience this place directly, in order to get an impression of the consequence of human activities. In this place the functions of the land was manifesting outside of the mechanised human order: the ice set the terms here - melting, pushing, digging, weighing, running, falling, calving.

The trip to the glacier gave us the possibility to immerse ourselves into an open field. The sensorial and cognitive capacities became more open and engaged. It was a necessary contact for us to feel directly with the body, by being close, not by having abstract ideas from a distance. It reminded us about the underlying interconnectedness existing between our bodies and the material entanglements of our environment. This place was a living system, a memory archive - connecting us to perspectives of time. We felt and sensed that we were part of the world and not isolated individuals. We saw ourselves as matter.

The direct experiences of the glacier informed my work about notions of temporal perspectives, the human bodies in relation to time, space, and geology, non-human life-perspectives, and multiple perspectives of matter. It informed us about our own materiality in relation to the world around us. As a translation of the spatial-temporality of this particular place, I decided to work with stretched duration and slow movements and metaphors referring to qualities of the glacier waters or topography imagined in the body: "Crevasses in the hands and caves on the back", "boiling sharp edges in the muscle", and so on.

Field trip no #3 :The sewage/ Bekkelaget Vann AS (January 2021)

I started working on a short film (25 min) in spring 2020, and in the winter our class was offered a film workshop with filmmaker Marta Popivoda. I learned how to edit, understand and imagine my ideas as film. I edited a sketch with some of the film material I collected at the workshop. After understanding more of what possibilities I had with my film material, and seeing that I could edit the film myself, I got encouraged to work towards having my planned film screened as part of my MA project. In January 2021 I still had many unsolved questions regarding the film, and was doubting if the film material I had accumulated up until that point was going to communicate what I wanted to say with it. I decided to have a tutorial with Bojana C. She advised me to record images that would work as a contrast to the dreamy, visually pleasurable aesthetics portrayed in the film material I presented at Marta Popivoda's workshop. My intention was to question the way we tend to romanticise nature, but Bojana, when watching the sketch, did not seem to read the film the way I wanted it to be read. Thus, in a conversation with my camera operator Kjersti V., we came up with the idea of visiting a cleansing plant for sewage.

We contacted Bekkelaget Vann AS, where we were received some days later for an initial visit. We wanted to shoot images for the film, and I was asking specifically to visit

sites on the plant where there were different types of movement of the water and machines. After this session we were invited to return with the composer and the dancers. This time we got a guided tour, where we were offered a presentation of what the plant does, and what processes the waste water of Oslo is undergoing. I recorded sound during the session. During the guided tour, I asked the dancers to listen, feel and look around in different places. Afterwards I asked the dancers to write about their experiences. The sounds of the running waters would merge with the mechanical machines that were cleansing.

At the plant we saw and smelled materials that were once apart of us. Intense water fluids of bodily waste mixed into a collective mass of spiralling matter, being processed by chemical reactions with minerals, and bacteria, and moved by machines. A mechanical body, connected through a wide-reaching, web-like system of pools, tubes and pipes. We witnessed the process that the waters went through before transparent, clean water was released back into the Oslo Fjord.



Still image from the film *We Go Around in Circles at Night and are Devoured by Fire #1*
Photo by Kjersti Vetterstad

The recycled materials was turned into fertiliser for agriculture. Micro-organisms were set to work to eat unwanted substances in the water. They were created naturally in those massive pools. The methane gas was separated from other substances to be used as bio-fuel for the buses of Oslo. Nitrogen was also separated and re-used. It was intense to be there, an intensity revealing how far away we are from our own impurities, our own smells

and bodily odours. The perfect clean ideal image of the body manufactured by an anti-ageing economy was destabilised for a moment in those places. I felt like we were in touch with a certain reality of ourselves, remembering that we are also dirty and smelly bodies. I felt I was a material substance that is processing external substances. When seeing something outside of yourself, you have a repulsion towards it because you misidentify with it. It reminds you of something that you are also. Something of that which becomes just a pile of cells, materials. It's a part of us connected to matter and in the same time, you can see it from the outside, as something separated from yourself, though it's released out there, into the network transporting the waste. In these places waters are captured and directed to transport waste and dirt. Shapes and forms of the lands are evened out, turned into a mechanical body, pumping energy. A circulatory system. Layers of chains of connections. Hidden underground waste to maintain clean surfaces of bodies and lands.

We started recognising the glacier as a giant circulatory system that digests, swallows, and spits out matter. Back in the studio space we did exercises related to the abject. Under these explorations our relation with our own bodies and the environment changed.

Field trip no #4 :Ryen Recycling Plant (January 2021)

Together with Kjersti V. I visited a garbage recycling plant in Oslo. We filmed, recorded sound and observed the garbage while it was being moved around by machines, and transported around in a system that would lead most of it to a big oven, where it would be



Still image from the film *We Go Around in Circles at Night and are Devoured by Fire #1*

Photo by Kjersti Vetterstad.

burned. The gasses would turn the garbage into heat and light for the population of Oslo. I connected to the plant as a big, mechanical body. It gave me more insight into the ways electricity is circulating, and the transformation of matter from one state to another.

CHAPTER 3

FILM

The idea of working with film first appeared to me after video-documenting my performance *One More Thing Tilted* at the rooftop of the Oslo Opera House. When looking at the video material, I saw a potential in continuing some of the ideas I had been exploring in the studio, with a cinematic approach. In early May 2020, me, Kjersti and Lisa went back to the Opera House to film the performance again, this time with a portable camera that could follow the movements of the dancer from far, and from close up. The experiment was repeated in other parts of the city, and in the black box throughout May and August 2020. We later filmed at the glacier, the water cleansing plant, and the recycling plant,. The movement exercises we recorded were informed directly by the movement practices done in darkness, and with objects in the studio, while the film recordings of the water, the sewage, the garbage and the machines focussed on the textural aspect of the moving materials. In the process of the making of the film the meaning gradually appeared more clearly. The water was, from the start one of the main protagonists.

With the film I wanted to portray the environment as a living body, both in the mechanised human world and outside of it. The two spaces are linked trough the dancers's bodily relation to these environments, such as props or the movements of water, energy transformed into light and how she is set into motion by them. I was attempting to portray materials that appear as static, and how they exhibit hidden powers to the body of the dancer, which is visibly non-static. Concretely, through the movement and angles of the camera I tried to create an intimate relation with the chosen materials. In the process, I realised I was working a lot with textures, and the potential of sensorial transference in the images, how they can produce vibrances to the viewer that can be felt physically, such as touch and smell. This meaning making in film is called Overtonal Montaj.

From the beginning I was questioning what the dancer's role was representing. I wanted to work with alienation as one aspect of the protagonist's experience of the world. So, I tried to achieve this by editing the film in a way that makes it seem like she is located in different places at the same time. For this, I tried to work with discontinuous film editing which is used in montaj technique to distrust the coherence of space and time in a film. The dancer appears as a sleep-walker finding herself in different locations. There is no indication of which place is a possible place for her to wake up. I asked my dancer, Lisa, to always wear Nike shoes and Adidas pants when filming. I wanted the branded clothes to communicate that the protagonist was a regular city girl, displaced, like other materials, or mechanised objects in the city scape as well as in her natural surroundings.



Still image from the film *We Go Around in Circles at Night and are Devoured by Fire #1*
Photo by Kjersti Vetterstad

While editing, I realised I had to be very careful about the structure, to make it in accordance with the movements of the dancer in relation to the movements of the sites. I was interested in making the disconnect between the human and the environment visible - but also to empower the protagonist, by giving agency to her, as well as to the materiality of the world around her.

For example, the black box becomes a metaphor open to interpretation. The character's inner and outer environments are dissolving into unknown territories, expressed through the modulation of light and darkness. This moment can be read as a place where the character's own emancipatory will is activated. She is striving to become a subject herself, directing her movements in a staged environment. We can also read this moment as if the props exert over her a type of agency, of moving powers. They become living participants in a constructed environment. These tools, denominated with specific tasks manifest a material force which set the environment and the protagonist into motion. The lamps become also subjects with a power to instil movements. I was interested in giving a voice to the materials and structures around her, to portray their powers and their actual presence in the world.



Still image from the film *We Go Around in Circles at Night and are Devoured by Fire #1*
Photo by Kjersti Vetterstad

After the visit to the sewage plant, I included trash materials that are out of sight for the character. In concluding her journeys I wanted to end the cycles with her laying on the grounds in a horizontal position at the roof top of the Opera, resting on top of the hidden underground movements of the waste and waters. I was thinking to display how in this situation the dancer's body is expressing a different tension quality. I wanted to indicate how the elements of her surroundings were changing her bodily expression:

Textures - dynamics - time perspective - movements of circulating materials - environments = organic bodies, de-centred

Structures - surfaces - controlled - functional senses - split senses = straight body, lines, formal, walking

Activators: Material agents -> place - electricity - waters - buildings - glaciers - waste-electricity - place - material agents = sensorial stimuli bodies, imagination, perceived or unperceived initialising movement.

CHAPTER 4

STUDIO WORK AND PERFORMANCE

As a result of the experiences of the sites, when returning to the studio space, my interest shifted from focussing just on the the black box as an environment into including the body as an organic system that is part of it. The sites directed me to give attention to the body as matter and to the interconnectedness between movement, embodiment, and environment.

Performance score:

Set 1: text - (histories), qualities of matter

Set 2: Imaginary object + Cracking of the ice (Sounds)

Set 3: Once connected Glacier

Set 4: Forecasting : - Synne (object-subject relation/prediction)

Set 5: Falling awake, Falling asleep (All)

Set 6: Forecasting: Lisa(Forward and rewind- other time it can include also text) + Dana and Synne (matter - Slow time)

Set 7: Forecasting: Dana (evolution)

Set 8: Trio (faster rhythm) + Atmosphere (Hyperobject - FOG and LIGHT) + Frozen time.

Set 9: Moving Territories (separate and together + conglomerate landing on the walls + separate + in the arms and hands)

Set 10: Trio(matter) Decelerating time - Sunset and sunrise (HORIZON X)

Working with text:

In the beginning of the studio work we were improvising with different potentials of composing text and performing text in relation to the movement material. We tested the relation between the content of the text and how it was vocalised. What was the relation between them? We explored distinct word tonalities. Singing the text all together in different tones or qualities of it. How to express the materiality of running waters, wind, ice blocks collapsing, shimmering waters, stretching the sounds like the vastness of the glacier. We investigated different reading possibilities of the text: reading each other's texts, individually and as a group. Reading with a type of involvement or detached feeling to it. Also, mixing each other's text into a single body. Reading the text while moving. Leaving the text aside and improvising with the memory of it. Having a scientific tone or not. I was trying to look for the potential in each dancer and what their own interpretation was, of the tasks and their performative qualities. We observed how the body's memory

of the place was strongly reactivated when utilising key words. We tried to make the meaning of the text contain textures of explored site materiality, how to break down the singular voice and open it into a multiplicity of perspectives - the "I" becoming the "we". When improvising with text, my mentor Jassem Hindi explained the importance of making clear differentiation between qualities of matter and our own personal perception of the land, to stay specific. Based on this advice, I tried to look into my text material, select, clarify it and fix it.

In this phase of the work, I wanted to explore text as fixed material that could be rehearsed. I understood I had the possibility to work with the intention of spoken language and how to produce meaning in it rather than the meaning being produced by chance or by the composition of the text. Further questions appeared: what to select and how to compose the text material in relation to spoken language? How to choreograph the pronunciation qualities of the text? I understood later the relations between the content of the text and spoken language was to create a type of a-temporal space which connected past, present and future, to shift the impression of who the speaking subject of the text was, to multiply the meaning. If it's the landscape talking about it's formation and history, or if it's the human that is dissolved into fragments of matter, that is reflects upon itself. The idea of uncertainty of who's voice it is was became a direction. As a device, I was fond of oxymorons, which my mentor Jassem H. observed and encouraged the continuation of working with. It's about containing two contrasting qualities of matter or situations. The idea behind the usage of this method was to create a sort of friction in the meaning making, that would create tensions, impossibilities. I started to apply it in the improvised text as well.

The text was performed in the end in two ways: as a manuscript, which the dancers read from, and a real-time improvised text performed on stage. The manuscript of the text was divided into different meanings, states and tones. The text departed firstly from a realistic tone, which would point to the surrounding environment that is the black box. The convention was that the dancers had their own rhythm of throwing words out into the space. The rhythm had to grow gradually by accumulating and colliding the words sometimes on top of each other, accelerating towards the end. They would shift states and enter a new format where they would communicate the text altogether, as if one body in unison or out of pitch. The quality of the spoken text would utilise gravity, avalanche in wording, elongated words or out of pitch sounds, very high or very low tones.

I chose to start with the text in the beginning of the piece so that there could be made a dramaturgical transition between the film and the performance, because the text was incorporated elements which the audience could recognise from the experienced film. Also, I placed my dancers in front of a laptop screen, reading from the text and not

memorising it because I wanted them to be in touch with the computer light. Like the audience members had previously looked into the projection of the film. I wanted to keep the computer as a transmitter that generated movement into the bodies of the dancers as in previous explorations with light, expanding the screen into their physicality and into the environment.

I entitled a moment in the performance “the forecasting exercise”, where the dancers had to predict the past, present or future in a real-time composition. We worked with images, recollected material of qualities and textures from the explored sites. The forecasting material contained oxymorons. At the end they had to say the time and date of the event forecasted and to start or end with the saying “ten thousand years”.

Movement material:

The beginning of our explorations started by bridging the outdoor environment with movement explorations. I started my work by mapping out and revisiting key aspects of the sites based on the field-notes and through a series of improvisation. The extracted references would be transformed into words that represent actions like: climbing, transporting, falling, calving, and qualities of the ice: liquid, transparent, sharp, curved edges, etc. The words would trigger strong memories in the bodies of the dancers as modes of movement. I asked my dancers to bring their equipment that they had at the glacier (boots, wind jackets, sweaters, gloves, hats). I wanted to see what it would produce to the dancers' reasoning. The equipment became a mode of anchoring to the site, and it could become a material to explore.

At this stage, we worked with tasks: The dancers could be asked to performatively change their regular outfit into the outdoor one, to become themselves landscapes as a singular body or as a group, to turn the studio into a modulating landscape through the usage of objects and the materiality of the room (light switches, doors, tables, lamps, clothes, telephones, etc), to create, visible and invisible movements of the lands. I directed them to transport a heavy table with different body parts, from one place to another with the intention to help each other. I would further tell them to “climb the table as a human and then as a symbiotic organism”. “Climb other objects or surfaces in the room as symbiotic organisms and resist gravity”. “Collapse as the calving ice”. “Follow each other's actions in the space - as if a tourist on a glacier, as if in crossing ridges and being in danger”. “Follow each other's movements in a camouflaged way”. We explored practical walking in the city versus walking on the glacier as a group. In order to stay safe, they had to follow each other's movements.

At the end each practice we would talk about what the exercise had produced to the dancers and to me. If something felt particularly important, they would keep it for the next day, or as an aide mémoire for later investigations. In this score or other explorations,

I observed that choice of outdoor outfits had influenced the quality of their movements and their imagination. They would reconnect with the explored sites through the costume element.

While working with several movement explorations, I observed that a way to link the the glacier and the sewage experiences was by keeping the dancers together as a singular body that was gathering or disintegrating. This state, to be in, required duration and attention, a quality that I wanted to be kept in the performance. Slowness was a derivate, to have time to observe gradual unfolding of the bodies in the environment. I noticed that through my guidance, the dancers became collaborating bodies, moving as a group and their individuality was fading away. The space became more consistent when having all the dancers moving together. Their bodies were reconfiguring their environment. I decided to keep working with these observations. It became a direction shaping the dramaturgy of the piece and the relationship between the dancers as an ongoing *unison action*.

The film and the performance were linked through the usage of slow time as a macro-dramaturgy and slow movements. The motivation behind it was related to the spacial-temporality of the glacier that moves invisibly, the slow movements of floating fat at the water plant, or the garbage being slowly digested by machines at the dumpster. I wanted also to experiment with compositional rules. For example, I stretched out the ending of the piece, wanting to bend time slowly. To test imperceptible slowness in the body and in the temporality of the piece. To give time to the event of the piece. I observed that by watching a prolonged movements situations that were slow, heavy and light, I felt a tactile transference of the bodily experiences of the dancers in relation to the surfaces they were crossing and their own bodily material. This is an aspect which I wanted to keep on working with through the explored *metaphors* later investigated. Thus, in one of the compositions of my piece I kept a contrasting moment when the lights are intensely moving in the environment while the dancers were shifting between heavy and light dynamics in the body. I wanted to make visible how they would touch the floor and the air with the naked feet, hands and body. How there is a bodily dialogue with their surroundings, producing . I also wanted to keep the light as having tactile properties as in previous experiments.

We also explored guided improvisations. The dancers had to experience their body as modulating properties of water through a visual journey. When I used this exercise I realised that it started to portray the human - environment dyad through the image of circulating waters in and out of their bodies. It felt that this exercise conveyed what I wanted them to understand. Sensations of environmental relations converted into their bodies through imagination: running dirty waters circulating in and out of their bodies, transforming their bodies into precipitating clouds on top of melting glaciers, creating

pathways inside the body of the glacier, running out into the fjords and underground lakes, sweating back to the surface through the bodies of plants and trees, through the body of the ground.

As I wanted to interplay with the idea of the organic and automated movements, I also included practical actions of reorganising the speakers, microphones and lights. In what way should the dancers be practical in their movements? This break of action in the performance was a way to create a discontinuity to the plot inspired by the jump cuts technique that I used in the film.

Mia Habib, my mentor encouraged me to map out our field trip experiences and name key elements that stood out to me and the dancers. This would clarify what to put into focus for investigation. To “overload the body globally”, “to give it different anchor-points in the body and in relation to the space. She noticed that the work expressed two modes of temporalities - through the slowness of the movements in the dancers, and the slowness as dramaturgy of the entire piece. She told me to think about how they were communicating between each other. This remark made me aware of the connections between the two modes of the piece. She later advised me to pay attention to the spatial arrangement of the dancers within the piece. She reminded me about the objects that I had been working with in the past, and how they were becoming minimal.

The naming of the experiences became actions which the dancers could re-explore in the studio environment. I would use key words to describe actions like: “climbing”, “transporting” or “being transported by”, “hiking”, “falling”, “dissolving”, “calving of the ice” and “weight of ice pressing on bedrock”. We were playing with rhythm dynamics, like for example: “climb slowly or fast”, “invisibly”, and we would explore our internal bodily reality as different qualities matter by combining key words that I would select from our field notes: “transparent”, “liquid”, “iced”, “condensed”, “cracking”, “frozen”, “sharp edges”, “edgy”, “ice blocs”, “ice cubes”, “still”, “blue tint”, “iced river”, “white”, “grey”, “blue”, “black”, “curved surface”, “stretch- marks”, “frozen waves” and water in the process.

Based on the advice that my mentor Jassem Hindi, gave me, I started to differentiate the qualities of matter; for example, water in the state of ice behaves differently than running water. Frost is a different state of ice than compressed ice. This helped me to be very specific in the tasks that I made, and to explore metaphors referring to qualities of the glacier or the sewage imagined in the body: “Crevasses in the hands and caves on the back”, “boiling sharp edges in the muscle”, Crevasses in the hands, caves on their backs, eroding skin and eyes, slowly and so on. Based on this exercises, we composed solo pieces which we rehearsed. In order to achieve an overwhelming sensation in the dancers’ bodies, I gave them two contrasting tasks as metaphors.

At this point, my professor Anne Grete Eriksen advised me to make units and name them according to what my investigation would be, change them around and notice how

it would produce meaning. This advice was important because I started to work with the different elements that the units contained. I tried to figure out what the chronology of the work should be.

The dancers would then individually produce their own material which would be fixed, and they would be invited to present it to each other. Afterwards they would have to alter each other's solo based on the memory of what they had seen, and incorporate it in their solo. I worked with them in improving their material in quality and rhythmic dynamic, to enhance the physical attributes of it, or to direct them to insert new elements. E.g. "repeat sections of it, re-arrange it or rewind the entire phrase of it". At the end they would have to learn each other's movement material and perform it all together. Like "try to perform it at distance to each other or in close proximity and in different areas of the space". "Try to perform it in slow time". Or we would work with a macro-metaphor in unison, like for example: "once connected glacier, now melted apart", or "moving territories" (in the arms or feet, quaking, pushing pulling, crumbling, rising, working with weight and density).

My mentor, Janne-Camilla Lyster helped me to look at the organisation of the dancers in relation to each other and their spacial arrangement. To make more clear differentiations between the dancers. When doubting whether to keep the dancers' improvisation of the "forecasting prediction" moment, she encouraged me to trust the dancers to improvise it live in the performance, and not to fix it.

SOUND:

The composer joined us in the studio from time to time to improvise with sound material based on recordings collected from the glacier, the sewage, and the dumpster. The composer kept much of the resulted material of the performance I did for Short Stories at the roof of the Opera. What was important for me, was to consider how it is to create a dynamic between the movement and the sound. Her composition is based upon spectral principles: stretched sound objects. Towards the end of the process, Janne Camilla advised me to pay attention to the relation between the composition and the movement material and to sharpen the timing. To think about refining the sound in relation to the performance, to make the sound more clearly accompanying the performance as a partner.

We worked with the idea of bringing the experienced sites into the black box. The sound material became reminiscent of the glacier, where the sounds were amplified and moved continuously, or as in the sewage plant, where you could hear sounds mumbling underneath your feet or in a distant corner of the space. I also would have wished for the composer to play her music live, but unfortunately her time didn't allowed it. Nevertheless, it was a good lesson to try to work with a fixed composition where I can time the dancer's movements according to the melodic lines, so that they became companions.

SCENOGRAPHY AND COSTUMES:

Reflective dance mat:

Since I was working with qualities of water that made themselves noticed in the visited sites, I had been trying to translate their manifestation subtly in the stage set. For this reason, I chose a black shiny dance mat that could reflect the light and create the feeling of water, but subtly since I didn't wanted to be illustrative. My mentor, Mia Habib encouraged me to keep the reflective dance mat, when I was doubting if it was over-representative; to test how it would behave in the black box and then I could decide if I wanted to eliminate it. When testing it, the mat had the property to change the flat structure off the floor and give it depth, which was another aspect that made sense.

Smoke machine:

I wasn't so keen on using smoke, since I worried that it would be a spectacular element or an effect. But out of curiosity, I decided to give it a try since I asked for it in my technical rider. While working with it, I observed that this material had an atmospheric quality, a type of manifestation of water. It was revealing another type of presence in the room. In the performance the smoke functioned as a moment to reveal a climate phenomena, as a material object existing on its own terms. When the smoke object slowly entered the space, the dancers were in a frozen position on the floor. The result of these two contrasting scenarios produced an image of time, of two temporalities. One time frame was the movements of the smoke object entering the space slowly. The other time frame, represented by the dancer's frozen posture, was the movements of the glacier, that is perceived as static to the human eye.

Speakers and microphones:

The earlier research process made me and the dancers experience ourselves in the black box as part of a larger circulatory system. It made me specifically perceive it as a mechanical body with organs made out of light, sound, cables, electricity, floor, the objects being extensions of each other, moved by captured winds and waters, connecting the outside world with the inside of the black box. I wanted to continue keeping these elements in my performance, to keep a dialogue between the performers and the technology that was mediating our experience of our surroundings.

The microphones would help amplify the dancers voices, which became a modulating landscape when reading the composed text, or the "forecasting prediction". Also, reminiscent from my past explorations was the idea to move the objects in the space, so that they would encounter each other and exchange properties. For example in the

beginning of the forecasting prediction, while the dancers melted to the floor and rose, the speaker would remain fixed. One movement was visibly moving up and down, portrayed by the bodies of the dancers. And another movement was of the sound wave, transmitted movement through the apparent static body of the speaker.

Costumes:

I chose not to work with a costume designer, because I didn't want to give costumes too much attention. The dancers were wearing identical black, shiny training trousers, to create a unitary relationship between the dancers and the black box, to make them merge with the colours of the environment. They had slightly different tops, to subtly represent the individual, and thereby bridging a connection to the audience.

Stage light:

I worked with lights in two ways. One in which the performers transported light material through the space. In this case, they used three work lamps displayed on stage, meant to open up the room, or to zoom into particular frames of attention. By moving the light objects in the space, they created light sculptures, shadows projected on the walls, or floor surfaces. The idea behind it was also to work with frames, or decoupage as in a cinematic sense. The effect was that the black box became an environment shifting between the mechanic and the organic. By this, I understood how the light had the agency to move the space, to produce changes in the perception upon the space. Light became an operating tool that mediated our experience of our surroundings.

The second way of operating with light, was how it was done by my light designer Tobias Leira, who controlled it from a light board. The aim was to create a feeling of a moving macro-landscape that was in dialogue with the space, and the bodies of the dancers - to produce a feeling of the glacier, atmospheric states, sunset and sunrise cycles, or the mechanics of the sewage expressed as in the *forecasting prediction*. Compressing vastness, thickness and density into intensities of light. I chose concretely a white and an orange wash, and worked with the dimmers in the room to reveal the ceiling or aspects of the space that normally are hidden. I wanted the light to shift, or to expand the environment, by having abrupt or subtle disturbances, similar to weather conditions. It would also influence the temporality of the piece by compressing it, or expanding it. For example, for the ending I wanted an orange light to establish a warm ambience, to rise or decrease in intensity, projected on the same formation of the dancers.

I noticed that It would express the passing of time and two different temporalities; that of the dancers and that of the atmospheric environment.

THE TITLE

The title of the work is a translation of a latin palindrome: “In girum imus nocte et consumimur igni” which is a sentence that in Latin can be read from left to right, and from right to left, producing the same meaning. It is a riddle that refers to moths, looking for guidance from the light of the moon, mistakenly being attracted towards manmade light and getting burned by it. The palindrome was used as a form of magical protection. People would write it at the entrance of a home, to protect them from plagues, or other natural deserters. French artist and thinker Guy Debord used this palindrome for one of his films in which he touches upon the relation between the production of images in relation to light by using images from the world of spectacle.

I like that the riddle talks from the moths perspective, “We Go Around in Circles at Night and are Devoured by Fire”.

Additionally the two-way possibility of reading the sentence in latin, gives associations to something eternal, cyclical, in opposition to the idea of progress.

THE FUTURE

In the near future I will be working on a third part of the series *We Go Around in Circles at Night and are Devoured by Fire*, which I am planning to manifest underground, at the water cleansing plant at Bekkelaget. I will continue to work with the three dancers, the composer and the visual artist for the project, and to continue to explore the relation between the body and its surrounding though the medium of choreography and film.



Documentation of the performance *We Go Around in Circles at Night and are Devoured by Fire* #1
Photo by Oliver Paulssen

REFERENCES:

Literature:

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In Praise of the Dancing Body, essay by Silvia Federici

The Posthuman, Rose Braidotti

In the Dark, essay published in the book *Singularities - Dance in the age of performance*, by André Lepecki

Bodies of Water - Posthuman Feminist Phenomenology, Astrida Neimanis

Vibrant Matter - A Political Ecology of Things, by Jane Bennett

Performance:

Penelope Sleeps, opera by Mette Edvardsen and Matteo Fargion

Preview, performance by Manuel Pelmuş

VIMEO-LINKS TO THE FILM AND THE PERFORMANCE:

We Go around in Circles at Night and are Devoured by Fire #1:

<https://vimeo.com/558761405/708472fea2>

We Go around in Circles at Night and are Devoured by Fire #2:

<https://vimeo.com/558761405/708472fea2>

PROGRAM TEXT:

<https://khio.no/events/1241>

Cover images by Oliver Paulssen: (Documentation of the performance *We Go Around in Circles at Night and are Devoured by Fire #1*)