

THIS IS NOT A REVOLUTION — IT'S AN ACT OF GROOVE

THE LEXICON

sider being its most common articulation within my practice, and in addition they are connected through a diversity of references that are linked to contexts that I consider my practice being part of. The parameters and areas are all more or less interconnected, constantly changing their significance through the way we are manifesting them in new relations and contexts while reading the lexicon.

Anna Öberg
Stockholm 25/4 2015

REPETITION

as articulation and ambiguity, as transformation, as a psychotic state

*"In my practice there is a strong link between perception and repetition. The bodily material is based on repetitive patterns, i.e. small fragments that are constantly repeated and at the same time transformed and reshaped through influences of perception. A constant negotiation of a now and a complexity articulated through simplicity.
(Anna Öberg 15/1 2015)*

INFLUENCES: minimalism², Olav Moe³, Gilles Deleuze⁴

→ perception, rhythm, groove, becoming, transformation, materiality, temporality, sedimentation, music, representation, concept

¹ A traditional Samian form of song

² A style within visual arts and music. 1960s–70s

³ Traditional hardanger fiddler from Vestre Slidre Valdres, Norway

⁴ French philosopher (1925–1995) (Difference and perception)

PERCEPTION

as material, as organization, as identification, as negotiation, as transmission, as preoccupation

"How can changes in perception open up a space for various ways to perceive the work as a spectator?"

(Anna Öberg 9/9 2014)

"Perception is not something that happens to us, or in us ... it's something we do"

Alva Noe (Action in Perception)

INFLUENCES: Deborah Hay⁵, Alva Noe⁶

→ phenomenology, materiality, negotiation, music, transformation, body, mind, space, temporality, interaction, weight, synergy, context, history, becoming, improvisation, identity, concept

⁵ Choreographer (US) working in the field of postmodern dance. Born 1941

⁶ Professor in philosophy (UK). Born 1964

PHENOMENOLOGY

as structures of experiences and consciousness

"It is as if the practice (Annas) is so phenomenological that its encounter with any representation provides it with a means by which to practice."

(Peter Mills 23/4 2015⁷)

INFLUENCES: Maurice Merleau-Ponty⁸

→ perception, context, history, identity, becoming, representation, concept

⁷ Choreographer, dancer and activist (UK/SWE)

⁸ French philosopher (1908–1961)

NEGOTIATION

as risk taking, as dialogue, as friction, as emotions, as flow, as a constant now

INFLUENCE: games⁹

→ materiality, negotiation, music, transformation, body, mind, space, temporality, interaction, weight, synergy, context, history, becoming, improvisation, identity, concept

⁹ Key components of games are goals, rules, challenges and interaction (Wikipedia)

MUSIC

as everything

"I want to argue with the music, go within and without it, to speak it rather than merely go with it"
(Anna Öberg 20/10 2013)

INFLUENCES: Torleiv Bjørgum¹⁰, Johann Sebastian Bach¹¹

→ synergy, improvisation, perception, transformation, weight, temporality, rhythm, groove, space, body, identity

¹⁰ Traditional hardanger fiddler and silver smith, Setesdal, Norway (1921–1990)

¹¹ German organist and composer (1685–1750)

TRANSFORMATION

as becoming through repetition and sedimentation, as
creation of frictions and gaps

INFLUENCES: Ohno Kazuo¹², kvaddans¹³, nature

→ repetition, perception, concept

¹² Butoh dancer (1906–2010)

¹³ Traditional dance form from Faroe Islands

BODY

as materiality and object, as vibration and space, as
identity, as politics

*”Even if I want to move into unknown areas I am still interested
in keeping the body within a certain aesthetic.// Verticality, cer-
tain relations to weight, an outer shape created from within in
a constant improvisation//”
(Anna Öberg 12/11 2013)*

→ everything

MIND

as a container of consciousness, perception, thinking,
judgement and memory

→ everything

SPACE

as everything

INFLUENCE: Henri Lefebvre¹⁴

→ everything

¹⁴ French philosopher and sociologist (1901–1991)

MATERIALITY

as medium, as experiences, as outcomes, as productions
of representation and perception.

→ perception, repetition, negotiation, music, body, temporality

TEMPORALITY

as potential, as politics, as a nonlinear relation between
present future and past

INFLUENCES: Abisko¹⁵, Heidegger¹⁶, Derrida¹⁷

¹⁵ Small village in Lappland, Sweden

¹⁶ German philosopher (1889–1976)

¹⁷ French philosopher (1930–2004)

WEIGHT

as articulation, as communication, as transmission

→ temporality

INTERACTION

as negotiation of a collective mind, as leading by following, following by leading¹⁸, as creation of a whole from the diversity of parts

→ negotiation, synergy, mind, space, body, music

¹⁸ Coined by Erin Manning, photographer, author, traveler and educator (US)

REPRESENTATION

as a state of stuckness and portrayal imitations, as an
opposite of experience, as a state to use and to misuse

*"It is as if the practice (Annas) is so phenomenological that its encounter with any representation provides it with a means by which to practice...//A practice of doing through representation but ultimately a practice of difference."
(Peter Mills¹⁹ 23/4 2015)*

*"With a strong link to composition and improvisation qualities from the Swedish folk dance, she (Anna) explores how this can be developed in a contemporary performance context, in order to go beyond the issues of representation and preservation which folk dance often is assumed to be concerned with."
(Marika Hedemyr²⁰)*

→ context, identity, perception, repetition, history

¹⁹ Choreographer, dancer, activist (UK)

²⁰ Artist and choreographer (SWE)

SYNERGY

as an idea of doing more with less

*"I think of synergy as a potential for creating frictions and gaps that opens up a space for a diversity of interpretations. A kind of three dimensionality that contains the idea of doing more with less.
(Anna Öberg 23/11 2013)*

→ interaction, negotiation, perception

SEDIMENTATION

as an ongoing process of different mattering, as
temporalities areas memories interests failures bodies,
as accumulation

*"Past and the future are enfolded participants in matter's
iterative (repetitious) becoming"*
(Karen Barad²¹)

→ repetition, transformation

²¹ American feminist theorist. Born 1956

CONTEXT

as power structure, as friction, as representation and
nonrepresentation, as a source of a becoming

"the world is describing me"
(Anna Öberg 27/4 2014)

*"Art is composed by the relationship between me, the spectator
and the artwork itself, but also by the institutional frame in
which it is presented, the discursive or artistic environment
that it has been created out of, and not to forget the social,
political, contemporary or historical conditions the work has
been defined by"*
(Mette Ingvartsen²²)

→ history, body, negotiation

²² Choreographer (DK/BE)

HISTORY

as memory, as subjective constructions, as oscillations
between future and past

INFLUENCES: post-structuralism²³, Bert Persson²⁴

→ context, phenomenology, identity

²³ An area of theories with its origins in the structuralistic tradition. Represented by amongst others Michel Foucault, Jaques Lacan, Jaques Derrida.

²⁴ Swedish folk dancer and earlier lector in folk dance at the University of Dance and Circus in Stockholm

RYTHM

as a transdisciplinary study of time, as repetitive
patterns, as togetherness and communication, as power
structure and compulsion

"Rythm drives me, constantly, to do things. Rythm works on me..."

(Anna Öberg 2/11 2014)

INFLUENCES: Israel Galvan²⁵, Czárdás²⁶

→ groove, becoming, temporality, space

²⁵ Flamenco dancer (SP) born 1973

²⁶ Traditional Hungarian folk dance

IMPROVISATION

as structure, as tool, as choreography, as ...

*"I am always improvising, even if it is on a micro level.
Everything I do is created through improvisational relations to
other bodies (space, sound, time, objects etc).
(Anna Öberg 7/7 2014)*

→ everything

BECOMING

as transformation, as negotiation

INFLUENCES: somatic practices²⁷, gaga²⁸, butoh²⁹, jojk³⁰

→ negotiation, time, rhythm

²⁷ For example BMC, Feldenkreis, Alexander technique

²⁸ A movement language created by Ohad Nahrin, an Israeli choreographer and dancer. Born 1952

²⁹ A contemporary avant-garde dance form originated in Japan

³⁰ Traditional Samian form of song

CRAFT

as concept, as material, as a time consuming process,
as the core of everything

CONCEPT

as structure, as a catalyst

CHOREOGRAPHY

as structure, as transmittor, as representation, as tool,
as outcome, as critic, as question

IDENTITY

as a construction

*"Folk dance can be conceptualized as a theorization of identity
– corporeal and social"
(Anna Öberg 25/4 2015)*

→ context, history

