

Bodies of Water²

A score

The main objective in this score is to be water.

(water as communicator between bodies)

As watery, we experience ourselves less as isolated entities, and more as oceanic eddies.

Love is not in the least a “private” matter concerning only the two loving persons: love possesses a uniting element which is valuable to the collective.

Water has strong cohesive qualities: its molecules have a tendency to stick together.

(water as facilitating bodies into being)

If I perceive the water in you, perceive you *as* water, how might my relationship to you change? How will engaging with you on a liquid level change the way my body, and the collective body, moves?

Follow the logic of the water inside and outside of you. Let it have agency over your body: yield to a fluid experience. What if the water in me is the same water in you?

(water as body)

Wave: Love is an emotion that unites and is consequently of an organising character.

We might ask: if we think of water as a dominant force, maybe it could change how love flows.

Understand that we live in a watery commons.

Dri

p

dro

p.

flo

w,

indiscriminately.

Note:

It is time to recognise openly that love is not only a powerful natural factor, a biological force, but also a social factor. Essentially love is a profoundly social emotion.

1. PUBLIKHAVET (AUDIENCE-SEA)

The choreography situates a particular mode of attention within a space.

I see I sea I eye sea

Audience see, a sea of audience

Staring out at the sea you see

I sea I saw

An audience a sea

Sea the audience

I see I sea

Sit on a chair
Look straight ahead
Watch a performance

Feel free to imagine a performance you have seen, want to see, or have made up in your head.

After ten minutes, slowly start to melt down in your chair, thinking of your body as a slow running viscose material.

Pool.

Ride the wave.

(In me, everything is already flowing)

Traverse the space in a manner that allows yourself to be pulled towards others.

2. WATER SNAKE

For the next choreography, stand, then slowly start to bend over with your upper body. Take a moment to just stand before you start heading down. Listen to your breath like you would listen to the waves of the ocean.

From standing, to bending over, to finding yourself on the floor, you are an individual part of the choreography. End when you are completely down on the floor. You can think of the floor being the surface of the water and you have completely immersed yourself into this water. When you've done this, you gently leave the space.

When one person has started, a second person can join, adding to the chain of bodies. The second person starts with placing one hand on the first person's back. This is the start of your own water circle, as well as the hook to the person in front of you.

Note: this is a sequential score for a group. You cannot start or end before the person in front of you has started or ended. It is up to you to decide when that is.

With one hand on the person's back, the second person starts its own water circle while still staying and merging with the motion of the first person, creating a link of actions.

Wave: the hand on the other person's back is your fluid link, the threshold or interface for two bodies of water becoming one body of water.

(Our bodies take the shape of the contact they have with others)

Wave: the inner choreography and outer choreography might create a separation of actions and embodiment.

Like water, you have no centre.

3. CLEANING THE DANCE FLOOR

The next movement is preferably for a trio, but can be performed in any constellation. The choreography consists of three minor choreographies following each other. The first choreography is to do the water practice while dancing/moving forward in the space.

(In any given moment, if what you are doing feels like a dance or dancing,

let it dance)

The second person follows the first person with their body recording the first person's movement: this is done with the whole body, your writing machine.

Wave: the recording or writing with the body is in this case understood when a movement or action is somehow recorded/felt in your body so that the possibility to revisit this movement is possible.

The third person following the second erases what has just been »written down«.

Water is both material and mediator

Join forces.

Wave: this score attempts to employ different forms of aqueous embodiment to actualise a different state of love: fluid, movable, creating the context to create new forms of communality and being-in-relation — a radical we

(water is a conduit and
mode of connection)

swirl

stream

ebb

flow

Tric
kle

Traverse

All departures are waves.

*Pontus Pettersson and
Hannah Zafiropoulos*

NOTES

This text draws from, and quotes the texts *Make Way for Winged Eros: A Letter to Working Youth* by Alexandra Kollontai (Molodaya gvardiya, no.3, 1923) and *Hydrofeminism: Or, On Becoming a Body of Water* by Astrida Neimanis, (in *Undutiful Daughters: Mobilizing Future Concepts, Bodies and Subjectivities in Feminist Thought and Practice*, eds. Henriette Gunkel, Chrysanthi Nigianni and Fanny Söderbäck. New York: Palgrave Macmillan, 2012.) and borrows some words from Sara Ahmed. It was written after and through the performance with the same title, performed at Tensta konsthall on the 19th May 2018. Its authors would like to thank the dancers: Peter Mills, Sybrig Dokter, Robert Malmborg, Andrea Svensson, David D. Strid, Hanna Strandberg, Jorun Kugelberg, Karina Sarkissova and Klara Utke Acs.

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