



Pontus Pettersson Portfolio



Pontus Pettersson is a Swedish choreographer, artist and dancer based in Stockholm. His work ranges from fortune telling, cat practicing, writing poetry to dancing. It is a love for dancing with a particular interest in made and found objects that create choreographies in between subject and object, spectator and performer, where hospitality and temporality can be seen as two major choreographic and artistic principles, as well as more open fields of study such as poetry and water.

Working professional as dancer since his graduation at Skolen for Moderne Dance in Copenhagen (2007) - Pontus embarked on a diverse and spread out career working with world class choreographers such as Ohad Naharin and Deborah Hay to name a few. His latest work includes the choreographic installation Bodies of Water at Wanås Konst and his solo exhibition The egg the cat and the poem – were the surface tears at Konsthall C.

Pontus has throughout his career worked on situations where inviting other artists has been a crucial aspect of understanding his work in a greater whole as well as working for a broader field of expressions and inclusion. Projects like The Poeticians and My Wild Flag and his latest workshop project Delta - hospitality being one of his main conceptual concerns, seen as a choreographic principal for dance/art to emerge.

Pontus holds two masters, one in choreography from SKH, and one in visual arts at Konstfack. Pontus is an affiliated artist at the theatre Weld in Stockholm and the research center MARC in Knislinge, Sweden. His work is supported by the Swedish Arts Grants Committee, Swedish Arts Council, and Stockholm City Council of Culture.



Bodies of Water

Webs of physical intimacy and fluid exchange

‘Bodies of Water’ (Tensta konsthall 2018) is a three-hour choreographic installation that leads the visitor, aesthetically and sensorially through an empathic experience inducing new ways of perceiving your surroundings. The work attempts to embody and become water on a molecular level through language, objects stitched and worn, sound, relational tactics, and dance. As subtle as the smallest water droplet or as wild as the wildest ocean, the performers circulate throughout the space choreographed by a scripted score—eddy, pooling, navigating, submerging, and rolling—meanwhile connected by a magnetic attraction not unlike the hydrogen bond. Through the sounds, gestures, textures, and objects we meet with our presence we find ourselves mirrored. The superficial reflection at the surface gives way. We give agency to the water within us—its tensions, traits, and potentials. Prior to entering the installation, the audience is invited to don one’s own hydrologic aphorism and are free to move around the space, stand, or sit on the benches and pallet chairs. ‘Bodies of Water’ is part of Pettersson’s extended research ‘All Departures Are Waves’ (2019-), which brings forward the ecological, performative, political, economic, ethical, and narrative qualities that water entails and unleashes.

watch it here





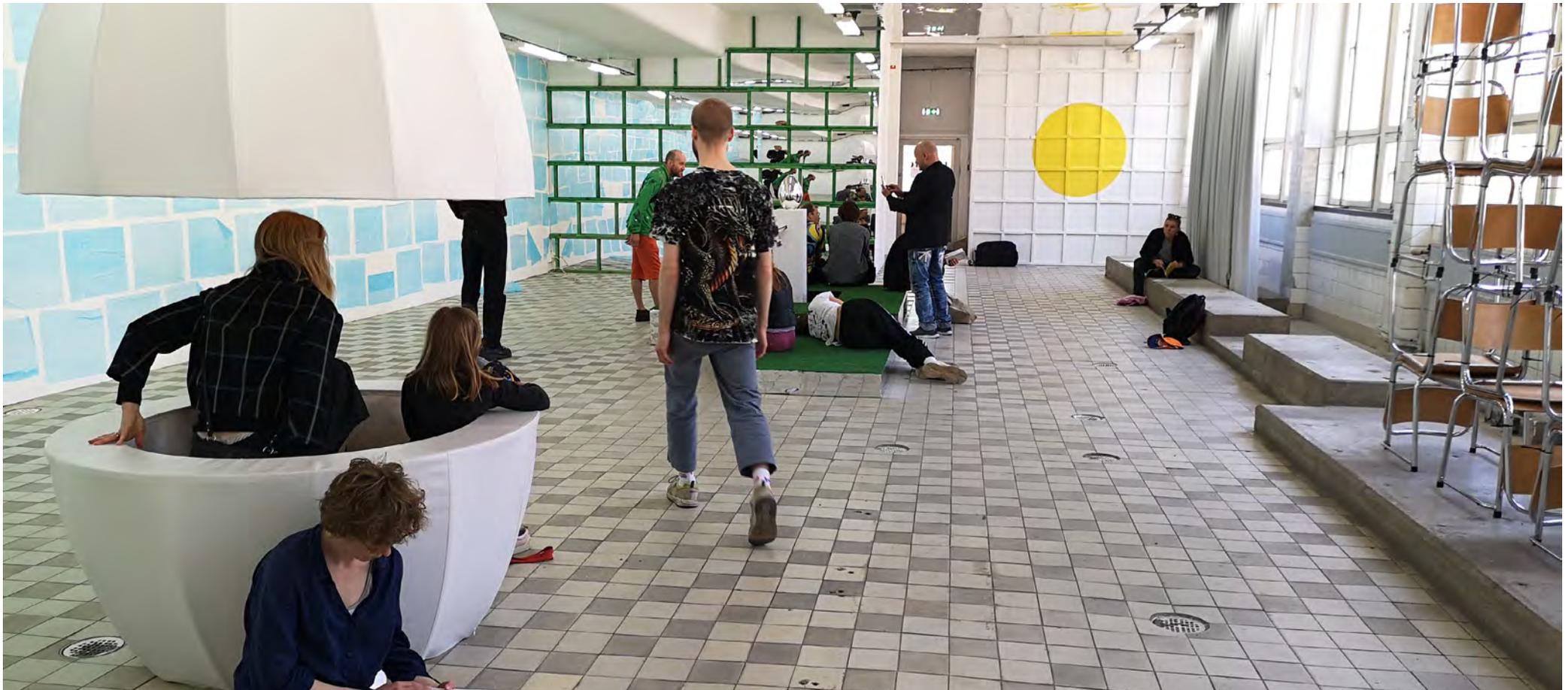
The egg, the cat and the poem - were surface tears



In his exhibition *The egg, the cat and the poem were surface tears* (Konsthall C 2019), Pettersson stages a series of encounters between objects and bodies, creating an exhibition as a piece in itself. Visitors are presented with diverse manifestations of the artist's visual language – eggs of various sizes, from those you can hold in your hand to those large enough for several people to enter, are situated amongst shelves of books with mirrored silver covers, framed by the artist's distinctively patterned 'wallpaper'. Within this aesthetic terrain, performers are practicing pettersson cat practice as well as a performative concrete poetry that is addressed to the audience or to themselves. These choreographies create an atmosphere in which bodies become malleable, at the same time softly alert. Through

an engagement with these practices of listening, the postures of the socially coded body are softened, instigating a different kind of sociality within the space of the exhibition. Poetry here can be considered as a gesture of generosity, in which the speaking body takes care of the listening body.

“The cat practice; “A specific attention and presence of the performer, a performativ and scenic practice that becomes a contagious act, rewriting of the gaze and the politics of attention, as well as a listening apparatus. The cat has as a body that is neither human nor alien. The cat as a companion and witness to the human with these specific relations - the now stands in power, not as an infinitive, rather as radical shifts of focus and intention”



The wind escorts the sky

The wind escorts the sky (Weld 2017) looks into the relation between dance and poetry and how these practices can unfold in the situation of a stage performance. The wind escorts the sky is primarily layered as a poetry recital of Pontus' own poetry in a visually constructed milieu, where the criteria and performance of the theatre as space, as a situation, as specific attention and reading of signs empathically and abstract takes into account.

Previous choreographic work and practices blends and blurs into new situations. The poems are a collection of past and new writings that in the performance applies its content as well as it is a rewriting of these poems to accommodate the performance. Departing from the visual choreographic principles of *The Poeticians* and *Writing wounds to heal*, *The wind escorts the sky*, enters into the domains of voice, utterance and speech, almost a cat-like opera.

Watch it [here](#)



Writing Wounds to Heal

Writing Wounds to Heal (2015) is a collection of poems printed on clothes, made out of velvet silk and stencil/ jewelry made of mirrors. The poems are printed in a burnout technique (Devoré) so that the poems become visible through the fabric revealing parts of the body through the poems.

The performance of wearing the clothes and as well as being documented is part of the poetic and performative layer in which Pontus addresses the urgency inscribed in poetry as well as dance. Means to proliferate. The mirror stencils are utilized in both larger and smaller assemblages and are more of a tool to continue writing within the universe of Writing Wounds to Heal, siding with the clothes or as own agent.

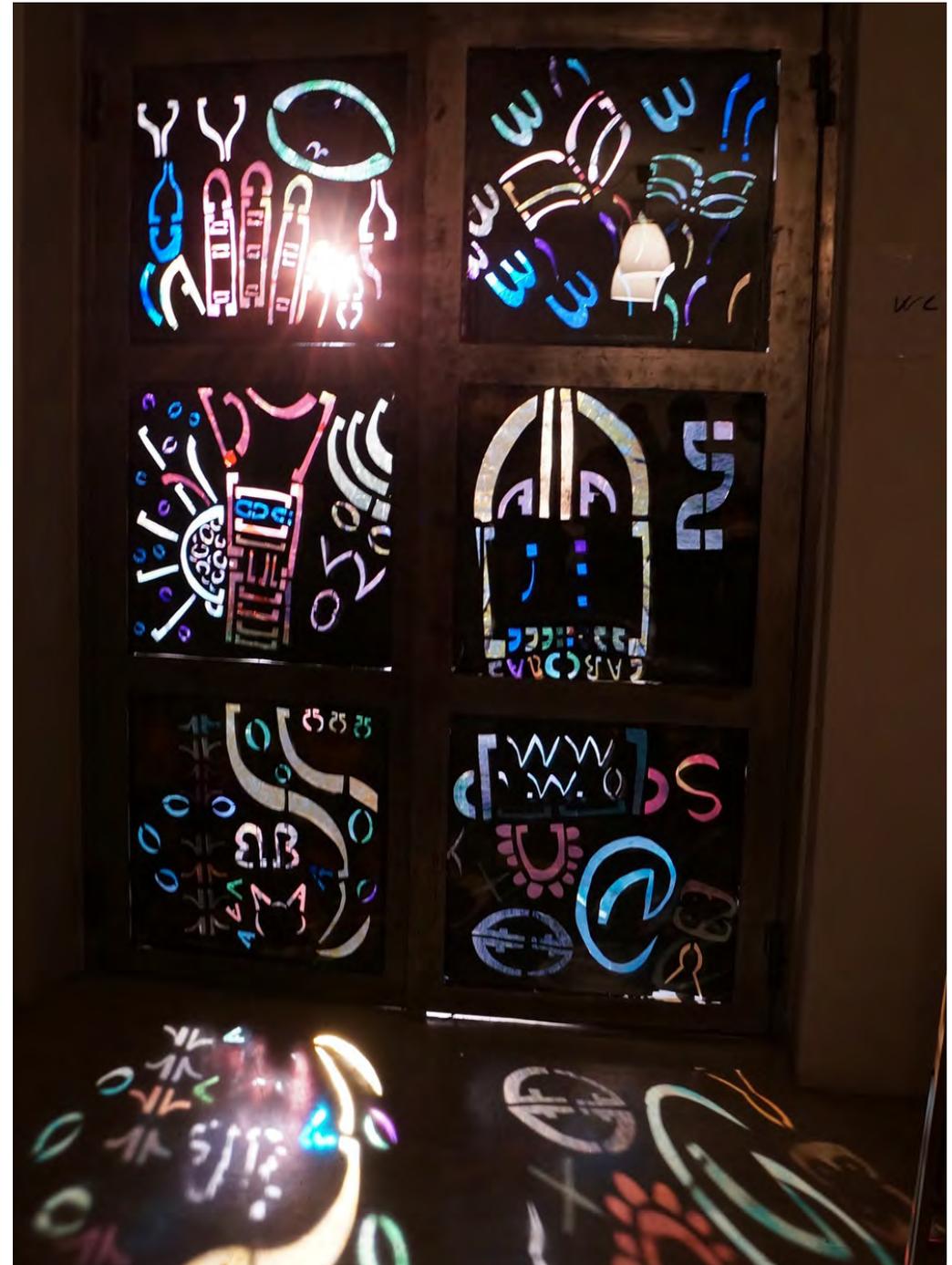
The typography/font is Pontus' design called Pancor. It can be seen as a hieroglyphic attempt and a queering of meaning through writing. The project is documented through invited artists and photographers which so far have been Luis Alberto Rodriguez and Märta Thisner and have been presented in several swedish fashion and lifestyle magazines, as well as featuring as costume in swedish popstar Lune's music video Where Do Love Go, watch the video [here](#).



Pancor

A hallmark of Pettersson, Pancor has been used in many works and occasions, most prominently in 'Writing Wounds to Heal' (2015) and The Poeticans. Pancor started as a calligraphic practice, as a way to turn meaning-making and repetition into dance, as well as being a forensic study of Pontus' own scrabbles found in his notebooks through the years. Pancor then turned digital, a font, understood and used as a tool to enable other and new poetry. Through the possible inscribed meaning of the shapes Pancor can be seen as a hieroglyphic attempt and a queering of meaning through writing, a digitalised universe as signature and poetics. Enlarged, mutated or destroyed the shapes goes from archetypal desires, landscape interventions and scores for dancing yet remaining its ominous form and attraction

Pancor is represented by Galerie and has been part of groupshows at Jan Mot in Brussels, Material Art Fair in Mexico City to name a few, as well as being featured in the swedish design and art magazines



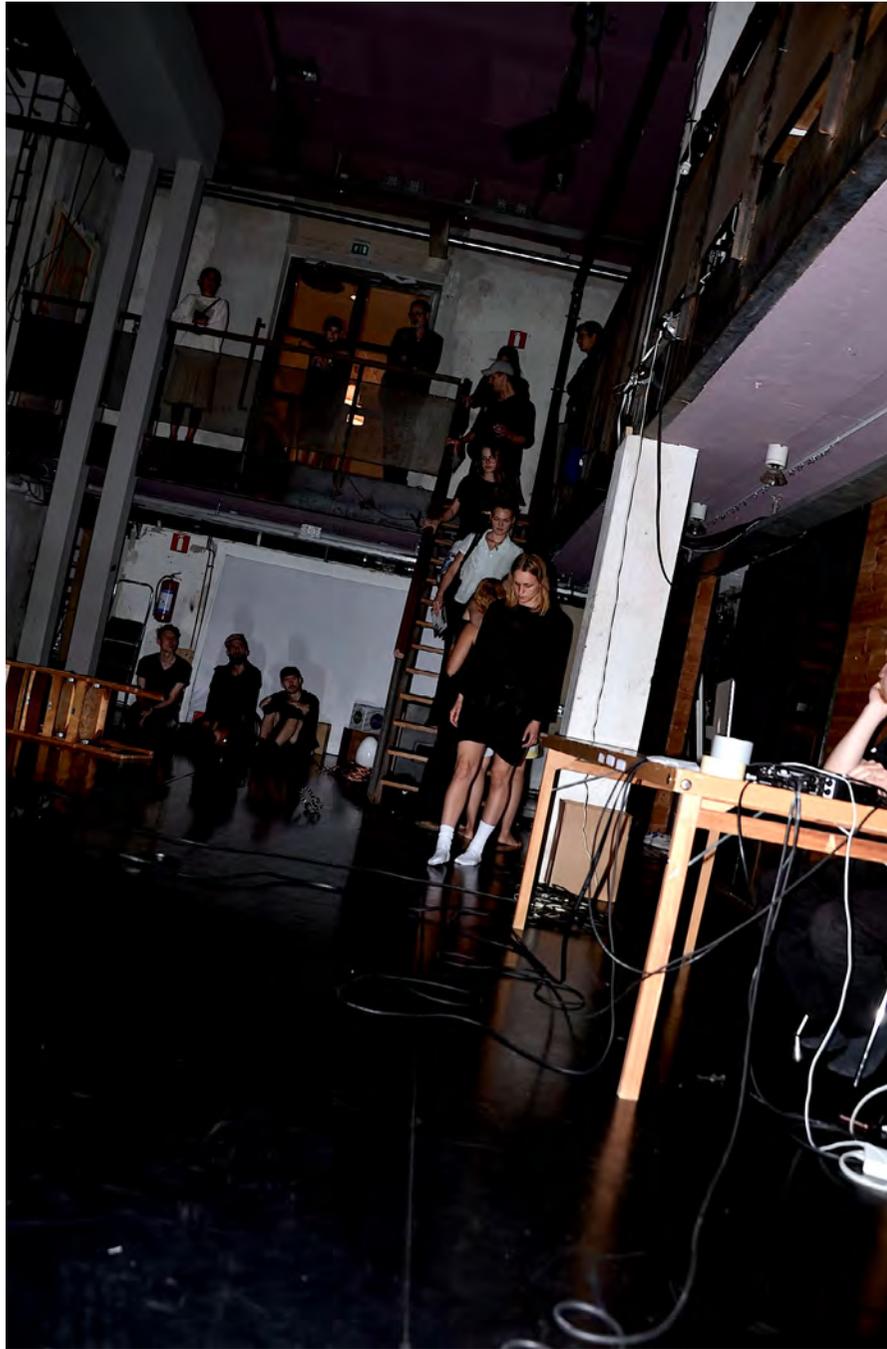
The Poeticians

The Poeticians (2015-2017) started as happening that shows Pontus poetic project *Writing Wounds to Heal*. It is performed inside or in close proximity to this work and Petterssons interest in poetry. The Poeticians as an event, concept and performance hosts different choreographic proposals, seen as a module and installation in itself where pieces, objects, performers can be inserted rather than a performance that executes and performs the same over again. At the same time The Poeticians is an invitation to Pontus' own universe, filled with velvet, cats and poetry, in a social sphere that blurs the divide between spectator and performer.

All invited artists shared the installation-like quality of the made theatre space - Imagined as a garden and rearranged to match this construction/Illusion. Using only the already existing objects found in the theatre, the space/theatre became an exhibition/inventory of itself, a portrait of some sort.

The Poeticians has been performed three times as an annual happening inside of Pontus Research. The first was to show *Writing Wounds to Heal*, as well as inviting guests such as Billy Butheel, Enad Marouf and Mavi Veloso, as well as Simon Asencio's project *Jessica* and swedish artist Karin Gille to paint a portrait of of the theater *Weld* on fabric. Later made into costume. The second year was called, The





politicians - The Cat Cafe, and was performed at Svarta Huset in Stockholm together with a set of sculptures made by Pontus and arranged, modulated into a miniature golf course. At the same time one could visit Stuart Mayes VHS tape installation Play and have a snack or coffee at the bar. During the whole event, five dancers were performing Pontus cat practice creating “The first ever cat cafe in Sweden”. The third Poetician happened as a continuation of the performance of The wind escorts the sky as a brunch, where Pontus invited fellow choreographers and artists for a social gathering and poetry recital, as well as the launch of the fotobook of the project Writing Wounds to Heal, the poetry book The Poeticians and the poetry book from the performance of The wind escorts the sky.





MOPA

MOPA (2009 -) was thought and executed as a longer choreographic research project. In a way, my own education in dance and choreography. MOPA has three main projects, MOPA – Preparing for battle (2009 - 2012), MOPA I disappear in darkness (2013), and the third MOPA project is yet to be realised. All three projects deal with choreography and dance in their own way, different modes of production, placement/ curation of the piece within the field of contemporary dance. The projects can be seen as laboratories or hostels for choreographic inquiries as well as pieces of their own. The first project of MOPA – Preparing for battle consists of six solos, all marked by one colour of the rainbow, danced and performed by six different individuals, Pontus being one of them. They premiered all together in the spring of 2012 at Dansens Hus.

MOPA – I disappear in darkness

The second part, MOPA – I disappear in darkness (Weld 2014) became a rhyming performance lecture with all the previous six solos gathered into one lucid solo. In an uncanny landscape of objects and the immaterial space of memories and fantasy Pontus reenacts and performs all the solos in smaller and larger parts, creating a discursive platform of desire, loneliness and friendship. Referring to himself as the ocean Pontus rhymes the lecture all through and through.

Watch MOPA - Preparing for battle [here](#)





My Wild Flag

My Wild Flag (2017 -) is an annual international dance and choreography festival in Stockholm, started and run by Karina Sarkissova and Pontus Pettersson. MWF consists of local and international acts and scenarios that propose contemporary choreographic and artistic works. Bringing communities together and joining in social choreographies as well as works devoted to the stage. My Wild Flag, as a choreographic event wants to meet current urges where bodies, thinking and beings disturb and embrace the ways we perceive the world. As a nomadic structure, MWF finds its location here and there in the city of Stockholm, making raptures in the city fabric. So far My Wild Flag has hosted artists like Malin Arnell and Mar Fjell, Ceylan Öztrük, Michele Rizzo, Florentina Holzinger, Serafiner369, PRICE, Adham Hafez, Performance for Pets, Angela Goh. Galerie, Suutoo, Florence Peak, and Eve Stainton among others.

More on My Wild Flag's homepage [here](#)

