

PORTFOLIO PONTUS PETTERSSON



PONTUS PETTERSSON

Pontus Pettersson is a choreographer, curator and artist based in Stockholm, working in the expanded field of choreography, visual arts and contemporary dance. Petterssons unique style is always a mix of practices and genres, where text, objects, sculptures, and choreographic instructions are always a part of the whole piece. The work ranges from fortune telling, cat practicing, writing poetry, making festivals to dancing. It is a love for dancing and movement 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 professionally as a dancer since his graduation from the Danish National School of Contemporary 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. He started making his own work already one year after his graduation and has continuously shifted between roles inside of the larger spectrum of dance, dancing, creating, organizing, writing, teaching etc. Among his latest work you find the solo *A Dog Called Drama*, the choreographic installation *att att katt* at Hallen in Farta and *Pancor Poeticis* at Shedhalle in Zurich

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 dance and performance festival *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 theater Weld in Stockholm and the research center MARC in Knislinge, Sweden.



PANCOR POETICS

Pancor Poetics is a choreographic installation and constellation of choreographic and artistic practices. From Petterssons many different poetry works to his signature Cat Practice as well a miniature golf course. The work, titled "Pancor Poetics," refers to Pontus' own type font "Pancor" (2013), created as a tool to write poetry, blending form and meaning—a queer semiotics distinctly personal to Pontus' own universe. Reflecting on the idiosyncratic features of Pancor and the poetry produced in his practices, the term "idiosyncratic" can encompass both peculiar habits (weird) and the uniqueness of a person, thing, or even movement. Together with the cat practice as well as the audience participation, "taking a swing around the golf course", Pancor Poetics is an event of continuous entanglement.

Year: 2023

Location: Shedhalle, Zurich

Curation/Context: Michelangelo Miccolis, part of Protozone II: Its weird



THE CAT PRACTICE

The Cat Practice, a performative practice originated around 2012 and coincides with the rise of internet cat culture and a period when contemporary choreography sought inspiration beyond dance and theatre for novel production methods and alliances. Pettersson examines the potential for blending, accentuating, or playing with the feline characteristics inherent in humans, aiming to generate ruptures that give rise to new social dynamics. Cats can be described as time-hacking, pleasure-seeking, parkouring urban entities that exist close to humanity. They serve as companions, witnesses, or shadows to humans, existing as a social phenomenon and a body that is neither entirely human nor alien.

Year: 2023

Location: Vilnius

Curation/Context: Part of Vilnius Biennial of Performance art 2023





ATT ATT KATT

att att katt is a collection of choreographic proposals entangled in ideas about artistic legacy, remakes, repetition as displacement, text, and dance as a language. Created specifically for Hallen in Farsta and for Cristina Caprioli, in an old gymnasium in Farsta, that now has been transformed into a venue for dance, another layer is added, becoming a mini golf course.

It started as a joke some years ago when Pontus was still working for Cristina as a dancer, Cristinas att att and Pontus cat practice, a cat-like version of att att, or an 'atty' cat? Maybe spatty? A poetic premonition? What happens when two choreographic works merge, who becomes the author? In the desire to create dance that goes cross generations and performs for all ages, att att katt appears.

Year: 2022

Location: Hallen in Farsta, Stockholm

Curation/Context: Part of the yearly program



BODIES OF WATER

'What if the water in me is the same as the water in you?' 'Bodies of Water' is a three-hour choreographic installation that leads the visitor, aesthetically and sensorially through an empathic experience inducing new ways of perceiving your surroundings in an encounter with five performers. Departing from Russian Marxist activist Alexandra Kollontai's texts on love and Astrida Neimanis' work with Hydrofeminism, 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. 'Bodies of Water' is part of Pettersson's extended research 'All Departures Are Waves' which brings forward the ecological, performative, political, economic, ethical,



and narrative qualities that water entails and unleashes. Originally commissioned by Hannah Zafropulos to be performed in Dora Garcia's exhibition "RED LOVE," at Tensta Konsthall May 2018.

Year: 2020

Location: Wanås Konst, Sweden

Curation/Context: Part of the program temporary worlds

[Link to trailer](#)

A DOG CALLED DRAMA

In the spring of 2020, Pontus started playing the accordion, a solitary practice and vibrational endeavor, both spiritually and physically. The accordion can be seen as the motion of waves and breath, a perpetual drive. His first solo in seven years, 'A Dog Called Drama' can be seen as Pontus' watery research project 'All Departures Are Waves' cast in singular form through his own history, practice, and dance. If the performance has a shadow, it will lead us to a male figure, yet, like wet paint it moves with gravity, becoming material, far from an image. At night, when the shadows dance in the absence of the sun - sounds like vibrations, a wavy sphere is created from which the calling of the ocean is imagined, conjuring the past to move forward. Somewhere between a concert, storytelling and ah, yes, choreography, Pontus plays and tells stories from aqueous embodiment and desires, vibrating the space as to move the audience from inside out. The flesh becomes one.

Year: 2020

Location: Wanås Konst, Sweden

Curation/Context: Part of the program temporary worlds

[Link to full dokumentaion](#)





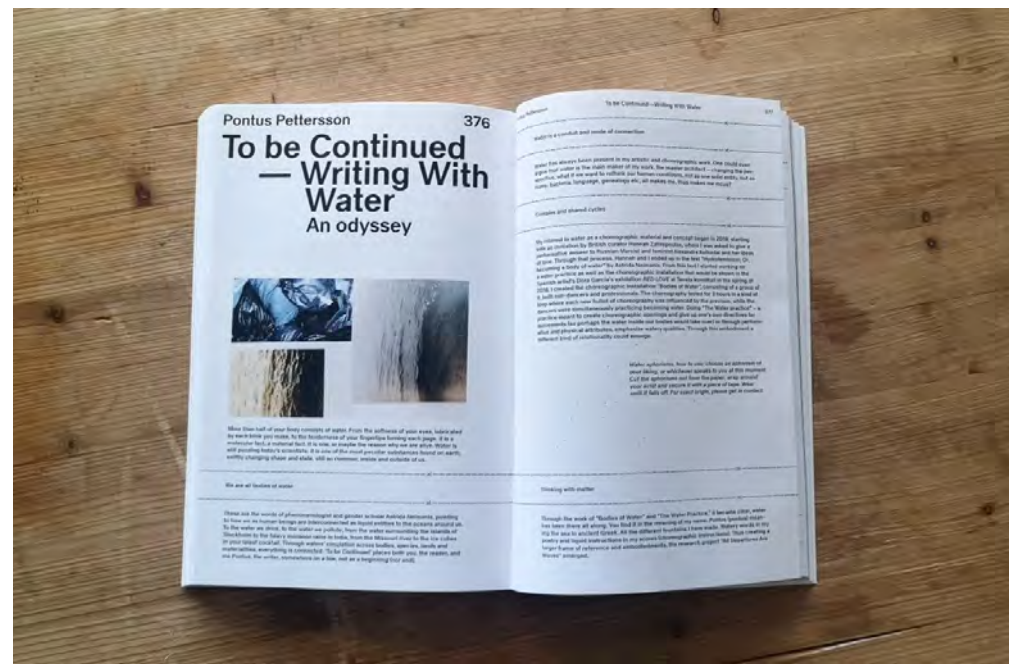
ALL DEPARTURES ARE WAVES

All Departures Are Waves is an extensive choreographic research project that brings forward the ecological, performative, political, economic, and ethical qualities, as well as narratives, that water can entail. Between the years 2019-2023 Pontus conducts and creates smaller and bigger works around the topic of water - When we are more or less made of 70% water, what would happen if we let this molecular majority have agency of our movement? How is this mysterious substance, in so many ways, a locus for movement, yet present and cleverly hidden within us? Tales hidden in our blood, sweat, and tears.

Steaming from the work of the choreographic installation Bodies of Water (Tensta Konsthall, 2018) and the text which the piece was based on, Hydrofeminism; Or, becoming a body of water by Cultural scientist Astrida Neimanis. Today All Departure Are Waves include the musical project SS20, the newly premiered accordion solo performance by Pontus A Dog Called Drama, the documentary film project together with Salad Hilowle Hydra, the yearly happening at Weld Water @ Weld, the participatory platform and project Delta with its latest publication Delta - An Ocean Call that Pontus does together with Izabella Borzecka, a google water aphorism calendar, Bodies of Water and more. Dissolving the lines of authorship, identity and work/life, All Departures Are Waves is a continuous orchestration of bodies and desires, time and timing, death and life.

THE EGG, THE CAT AND THE POEM

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 performative 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”

Year: 2019

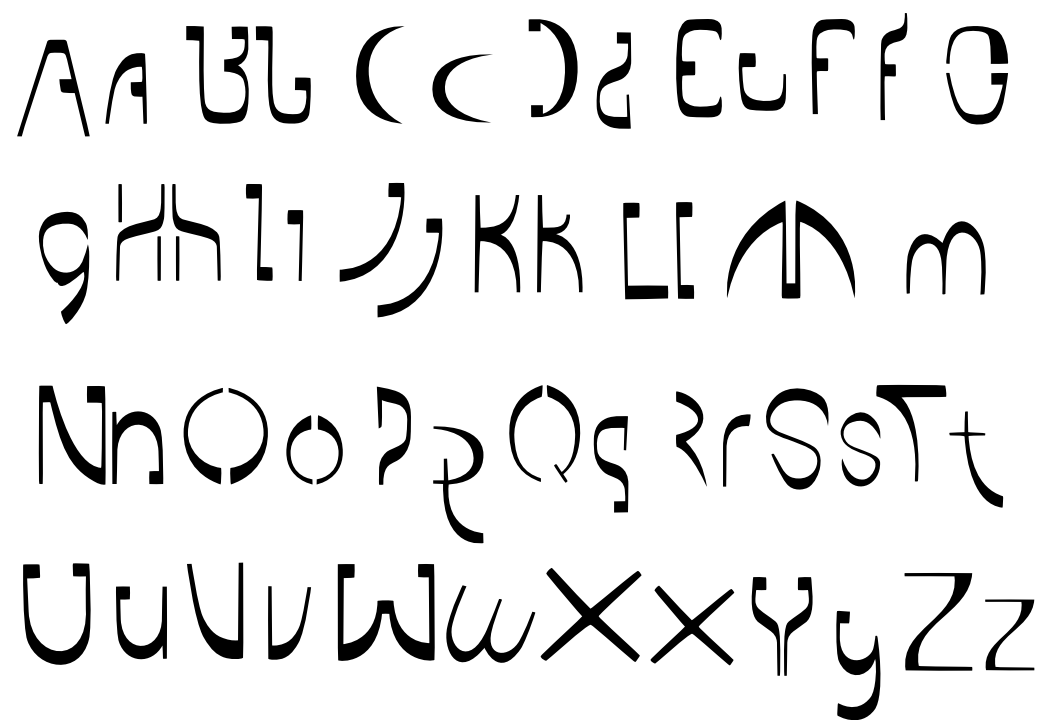
Location: Konsthall C, Stockholm

Curation/Context: Part of the yearly program



PANCOR

A hallmark of Pettersson, Pancor (2014) has been used in many works and occasions, most prominently in ‘Writing Wounds to Heal and he latest being part of his contribution to the exhibition Attitudes of the Unruly in Copenhagen. 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



WRITING WOUNDS TO HEAL

Writing Wounds to Heal is a collection of poems printed on clothes made out of velvet, and a stencil jewelry alphabet made out of acrylic mirrors. The poems are printed with a technique called Burn-out /Devoré, in which the poems become visible through the fabric, revealing parts of the body through the poems. The typography/font is Pontus' design called Pancor and was made during Pontus master studies in choreography in Stockholm at Uniarts. The performance of wearing the clothes and as well as being documented is part of the poetic and performative layers in which Pontus addresses the urgency inscribed in poetry, as well as dance. 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 its own agent. The performance of the clothes in a performative setting is called The Poeticians. 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



MY WILD FLAG

My Wild Flag is an annual international dance and choreography festival in Stockholm, started and run by Karina Sarkissova and Pontus Pettersson in 2017. 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: such as:

Malin Arnell, Mar Fjell, POSSE, Edith Hammar, Galerie, Hellfun, Dinis Machado, Frédéric Gies, Marcus Doverud, Liv Strand, T.E.N.T. Deborah Hay, Florence Peake, Eve Stainton, The Somatic Incubator, Adham Hafez Company/ HaRaKa Platform, Lydia Östberg Diakité, Casper-Malte Augusta



& Rachel Elizabeth Sitanala, Performance for Pets , Florentina Holzinger & Kristallmatrixen, Jen Rosenblit, Michele Rizzo, Paolo De Venecia Gile, Ceylan ÖztrÜk, Nadja Hjorton, Meleat Fredrikson, Angela Goh, Bitter Pills, Analkollaps, Maria Lönn, Samuel Girma, Paula Chaves Bonilla & Thais Di Marco, Rani Nair, QUARTO, Natália Rebelo, Ofelia Jarl Ortega, PRICE, SERAFINE1369, Museum of Impossible Forms, Suutoo, Adam Seid Tahir, Jafar The Superstar, Maryam Nikandish, Nadia Tehran, Netti Nuganen, Rayo, Ruby Nilsson, Rip Me, Tiran, Nkisi and xiri tara noir.

[Link to homepage](#)

DELTA

Delta (2019) is a platform for participatory dances, a series of coming together, a place where choreographic and performative work can be shared and exercised, a place to share work by doing the work. Body to body, bodies and body. A container for participatory projects, dancing, exchange, publications and choreographic inquiries. Delta is organized by Pontus Pettersson and Izabella Borzecka.

Delta – An Ocean Call (2021-2022) , is a publication devoted to water histories, narratives and practices. Contributors Bronwyn Bailey-Charteris, Paul Maheke, Axel Andersson, Sindri Runudde, Vibeke Hermanrud, Elly Vadseth, Daniela Bershan, Sabrina Seifried, D.N.A. (Dina El Kaisy Friemuth, Neda Sanai and Anita Beikpour), Every Ocean Hughes, Adham Hafez, Pontus Pettersson, and Alice MacKenzie share their multi-layered practices, writings, memories and scores on water.

Delta - The Page as a Stage (2023), is a two-day exchange and coming together arranged, with the intention to discuss, reflect and share how choreography is practiced and manifested in printed matter, how text and publications can be understood as formats for choreographic inquiries, and how they can be seen as works in themselves. Made together with Galerie (Adriano Wilfert Jensen & Simon Asencio), Paloma Madrid, Sara Kaaman, Stina Nyberg, Tova Gerge, Litó Walkey, Delta (Izabella Borzecka & Pontus Pettersson) Reading Edge Library, Index Foundation.



UPCOMING

Out of the Binary / Its a read

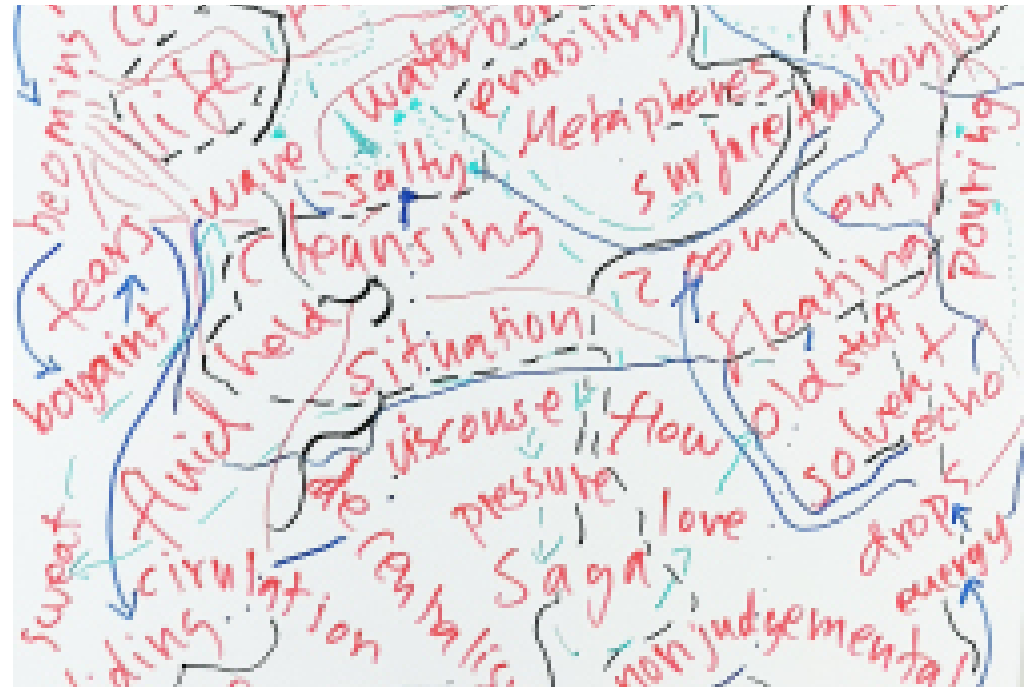
Taking part in the groupshow 'sensual politics, stars around scars' Gibca Extended, Göteborg, fall 2023

MOPA – The Last Stand (Sky)

Creating the last Dance performance in the trilogy MOPA, MDT, premiere December 7:th

Monograph

Together with the immaterial gallery Galerie (Simon Ascencio and Adriano Wilfrer Jensen, they will publish the first monograph of Pontus' work steaming back 15 years.



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