

THE BAD

THE GOOD

THE UGLY

DÜRTE OLESEN

1. Pieter Ampe & Guilherme Garrido "Still Difficult Duet" & "Still Standing You" (8-10.3 2011)
2. TIR Performance "Kartläggare DEL 1" (15-16.3 2011)
3. Robin Jonsson "Simulations" (19-21.3 2011)
4. Mette Edvardsen "Black" (26-27.3 2011)
5. Aron Blom "SAM", Salka Ardal Rosengren & Mikko Hyvönen "Trash Talk" (30.3-1.4 2011)
6. Daniel AlmgrenRecén & Alma Söderberg "Abdikation Nu" (2-3.4 2011)
7. Mette Invartsen & Guillem Mont de Palol "All the way out there..." (9-10.4 2011)
- 8. Dorte Olesen "The Bad The Good The Ugly" (13-17.4 2011)

The MDT program texts is a series of unedited fanzine-style magazines available on the MDT website and in a limited cost price edition, printed, folded and stapled on a Konica Minolta All-in-one Copier.

MDT is an international co-production platform and a leading venue for contemporary choreography and performance situated in a reconstructed torpedo workshop in the Stockholm city center. MDT has since 1986 supported and collaborated with Swedish and international emerging artists. MDT is supported by Kulturrådet, Kulturförvaltningen Stockholm stad and Kulturförvaltningen Stockholms läns landsting.

MDT
Slupskjulsvägen 30
11149 Stockholm, Sweden
T: +46 (0)8-611 14 56
E: info@mdtsthlm.se / www.mdtsthlm.se

Director's commentary of The Bad The Good The ugly

So my name is Eliisa Erävalo and I director The Bad The Good The Ugly. When I was first approached to direct this project my initial reaction was Holy shit, Fuck yeah! As a director/choreographer I've always been fascinated by working with big words.

THE FIRST SCENE

Here I was struggling a lot for about an hour. The other directors convinced me of this option that ended up on stage. At one point I only wanted to make 50 different starts for a piece. As a piece. I also made a list of names for pieces. But didn't choose any of the ones on the list for this one.

THE SECOND SCENE

We made several takes of this one. It's was like, man... Juicy material for the extras. (I promise there will come an edition with the extras later). I have a feeling of "it" in this scene.

THE THIRD SCENE

When we were doing this I had more of a "but why not? – day"? I think one should have these more often. It can later turn to a "but why? but as well to a "but yes!"

THE FOURTH SCENE

I feel resistance talking about this scene too much. It feels like taking a gift back. Of course a person can give a gift back but she/he has always first received it. Though I really don't feel like a Santa when it comes to this scene. More like Jesus. So if someone wants to give this scene back, I can tell you that it cost quite lot and was made with most pleasure.

THE FIFTH SCENE

I love when people get excited of their own imagination and let themselves surf on it. Or take a chance to get manipulated.

THE SIXTH SCENE

This is my favorite scene. I want to live long when I watch it. It's like life is far, far too short. And there are far, far too many dances I want to make. And far, far too many people I want to love. I decided to live healthier and love harder after making this scene.

(Notice from the director: The scenes are not anymore in this order)



FROM THE DIRECTOR OF
THE BAD THE GOOD THE UGLY

This is about
somebody else

"Eliisa really has an exceptional energetic charm, and a great sense of mischievous fun." -Andrea Brooks, Artistic Director of Zygo Arts

"The piece is an undeniable hit. It engages the heart and the mind, with wit and skill. I want to recommend people to catch any opportunity they can to see it." -Millie Ross, Elia

WITH ELIISA ERÄVALO
IN DANSENS HUS 4 & 5.5.2011

THE DIARY OF THE DIRECTOR

Day 1

Entering the project as an ant. I'm active, community-minded and see the greater future needs of my own. I see dreams being built a little at a time, but how can I put to use my power of creation until it arrives.

What the fuck is "it" anyway?

Day 2

Morning

I do it the hard way. Now, the last thing I want is to be a hero, but I don't have a choice.

Lunch

What do I think I'm doing? Ok. I'm doing a performance- and collaboration-research, then a summeradventure for kids and the collective work with ÖFA that when it comes down to it, will make this world rock. We are about to learn a lesson of the real meaning of power. We are as brilliant as we are ruthless

Afternoon

We strive for a balanced shield of power. Wisdom comes from remembering pathways you have walked in other person's moccasins. Compassion, caring, loving and sharing our gifts, talents and abilities are the gateways to our power.

Meanwhile we move like the Horse, dancing in a purple dream of rain.

What if 50 extras could do that on stage?

Day 3

Badger

Badger

Badger

Until you reach your goal
know the inner power
that lives inside your soul

I felt very aggressive today, like I wanted to push that big roll of grass through the wall then down in the water where I would watch it sink down. Then I would jump on one of those boats, rise the sails and put myself behind the wheel. The wind would catch my hair and sun warm my face. I would be the general that became a slave, the slave that became a gladiator who defied an empire. They would look at me as I were a giant and sheer for me.

And the voiceover would play: *Her dreams were of peace and the people she loved.*

But her destiny was written in the battle for honor.

Am I trying to reach some goal in the project here? Maybe I've been lolling around too much? Should be aggressive enough to push ahead in the process. Somebody told me to honour the healing process as you express those inner feelings.

Day 4

Paradoxically, this day I've been both a great power and a great weakness. Like things that might appear insignificant to others take on enormous importance to me. I think I might be angry at other types because I appear to be a nit-picker. It's not my fault I spot the lint on your coat, even if it matches in colour!

Do I really think I have a chance against you Mrs Cowboy?

Only me can drive somebody that crazy. I'm an easy guy to like, and a hard one to kill.

So today I had to develop a largesse of spirit, I tried to become aware of the Great Dance of Life!

Where every detail carries weight, true to its purpose.

Day 5

This morning I needed to get some new energy so I went swimming. Felt like a frog, connected to water energy. It is the time to refresh, purify and refill the coffers. I feel overloaded and a bit itchy.

Should take a brake and allow myself to live as a frog for a while.

Frog teaches us to honor our tears, for they cleanse the soul.

Day 6

Today I sat silently looking at a hollow log, wondered if it was a playhouse nature had created just for me. I envisioned all the things I could do with the log. I could climb on top and make the log roll from side to side. I could go inside and see if there were any juicy things for my dinner. I could also scratch my back on the rough outer bark if I wanted to.

I saw my colleague approaching. "Oh, another playmate" I thought and asked if she wanted to play and share my log with me. But she said "Porcupine, don't you know that I'm too old to play? You're in my way."

I thought that you are never too old to play, if you forget what it was like to be a cub, you'll always be as impatient and gruff as you are now. So I told her that.

Something says to me that my words affected her, because then we rolled around on the floor like kittens in a fight the whole day.

Day 7

That sound was an awesome thing to hear on this musky spring night!

I felt a spontaneous explosion of joy that comes from the deepest part of my being. There is a joyfulness which only comes with a sense of accomplishment. There is no greater joy than a job well done.

I think tonight it's time to feel harmonious pride, and of recognizing those who aided me in the process.

I want to stay here with you.

An Interview with Halla Ólafsdóttir On The Bad The Good The Ugly

Choreographers are not best known for their modesty or their tact. Only one year after graduating from the Master program in Choreography at DOCH Halla Ólafsdóttir has been entrusted with around 25,000,000 dollars of other people's money when making her pieces. This would be enough to turn most of them into monsters of the first kind.

The record is so formidable that it's hard to envisage the woman behind it as anything less than a thoroughgoing egomaniac. And the prospect of a long hotel room interview shortly after a performance of her's and Nadja Hjorton latest piece "It's definitely the spiritual thing" at Wembley Stadium, seemed more likely to test our therapeutic than any critical ones.

But unfortunately life sometimes defies the bland character assumptions of the industry: Halla Olafsdottir turned out to be the most engaging and unassuming of dance makers. Her conversation is shy and thoughtful, warming especially to her first passion: Dance. Halla made her earliest dance at the age of 12 and you get the feeling that her child-like enthusiasm for dance has - in complete contrast to some other choreographers - actually helped to isolate her from the usual neuroses of power.

Locked into the technical side of the dance from such an early age, she seems to enact her present eminence less like a superstar than a slightly absent-minded scientist - one so immersed in her own experiments that she is not too surprised to find more and more resources at her disposal. Unlike many other young prodigies who came to the world of dance via other media, Halla is essentially a pure dance freak, who has spent almost all her life absorbing popular movie culture. Consequently she needs no alibis.

Critics and fans often talk about how your dances are Halla-esque, how they embrace a certain outlook and attitude — How is it to work inside the framework of another choreographer like Dorte Olesen?

Well of course collaboration is the essential nature of the business. It's a social, collaborative effort. You have to be able to work closely

with other people by definition. It's how dances get made. Then it is about finding a way together for how the collaboration works which has been a great, frustrating and a rewording journey to make, along with Dorte, Emelie Garmén and Eliisa Erävalo. This process differs from other collaborations that I have been apart of with for example mychoreography and Inpex in the sense that here there is one person that has the final saying. However since Dorte is interested in finding new ways of creating work, she gives space for her co-workers to insist on their ideas. In that respect I see the process as a residency within Olesens residency where I have been able to develop and work on my own practice.

How does the collaboration work?

We have a residency here at MDT where we all show up every day. Whether we actually do any work is another thing. At least we're disciplined enough to show up.

When it's going well we're sparking ideas. One person says something, elicits a comment from the other. Sometimes you start in one place and unexpectedly veer off into another direction. That's fun. And we amuse each other. We actually get a laugh out of our own ideas.

So what's next?

No idea. I am looking for something to do. Remember, with me it's not like there's a larger design to the way things get made. We've only had a couple of hours since finishing 'The Bad The Good The Ugly', so I haven't had time for much else. But I just started writing a couple of things, and of course continuing working on various duo projects that I have with my usual partners in crime. Geniuses as; Nadja Hjorton, Amanda Apetrea, Jessica Watson-Galbraith, Lovísa Gunnarsdóttir and Emma Kim Hagdahl.

I don't want to talk about the projects yet, but all are departures from what we have been working on before.

(In fact, the Internet went bonkers last week on a rumor that Halla and John Måström were contemplating a Ballet slash horror piece. In an interview for EmpireOnline.com, Halla said it would be "a full-on horror" and added that the audience should be ready to put on their cosmic seatbelts for a dream odyssey through the world of ballet.

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