

Sonia U. Kiriwani
OH

Dear reader,

ÖH was created in 2020, during the pandemic and lucky us, we managed to perform 9 / 10 of planned performances in Helsinki. Since then the work has been on pause. Life has happened in its diverse ways and we came together again to meet in this world of ÖH. Now we are remembering, recalling traces, perhaps chasing after something that was, and yet, joyfully dipping into the array of this work from the moment that is now: March 2022. You are our first audience. It is so pleasuring to share this work with You. And Welcome!

ÖH began by using a series of drawn images, that dribbled first into the choreographic imagination and then into the pool of performer's artistic subjective imaginations and into the ways in which we conversed with one another. The way in which drawings spoke became a language to things.

Haptics- being filled and stimulated by matter and objects as well as each others limbs, gestures, sweat and gaze were another layer of communication- this idea of different skins and substances that map a possibly non-verbal, yet full, dynamic and divergent space.

Anni Albers writes: *"We touch things to assure ourselves of reality. We touch the objects of our love. We touch the things we form. Our tactile experiences are elemental. If we reduce their range, as we reduce when we reduce the necessity to form things ourselves, we grow lopsided."* Anni Albers, *On Weaving*, 1974

For this leaflet, we thought to bring some words- from our subjective arrays, from experiential rather than explanatory standpoint in form of question and answer.

Love, Sonja

Hi Leila,

How would you describe your performers' work relationship to manual labour, materials and "leakages"?

The materiality of the work creates a choreographic system that is like an ocean. And when dipping into it, ones thinking changes into rhythmical layers that the body lives together with other performers.

Repetitive relation to materials and objects causes simultaneously associations that are out of the usual range as well as accepting the real character of each material. For instance a wood stick can associate as a shoe, whilst it is allowed to as well be brought down tree growing in the forest, then factory cut and bought in a shop.

Hi Herman,

How does stimulation, sensuality and resistance converse in ÖH?

When diving back into the performers playground that is ÖH, the way in for me has been through the sensibility and the logic that intertwine inside my own sphere of sensuality, stimulation by colleagues, architecture, audience and back into inner resistance. As a performer ÖH offers multiple simultaneous paths that create a web or a woven fabric where one is invited to be creator or destroyer, to tap into deep states of sensuality or pick up a new thread just to cut it off.

Hi Marlon,

What role does destruction play in ÖH?

Destruction of flow, cottage, potatoes and linear logics. The joy and melancholy of seeing them and myself falling apart.

It feels as a destruction of nostalgia.

In ÖH destruction is part of the actions which open possibilities for associative and poetic experience both for the performers and the audience members. Often destruction and creation are the affects of each other.

Destruction is an everyday job for some people. It is a fantasy of many.

In ÖH we work destruction with life force, libidinal and hidden desires of bodies - beyond and within the apparent aesthetics, constructions and ways of being together."

Hi Tuuli,

What kind of togetherness is formed in ÖH?

There we are, together in the ruptures and interruptions that take place. I trust those interruptions, the cracks where togetherness unravels.

At times we come together to execute something, with precision, and then we dissolve again, I'm minding my own business for a while, while knowing it's not mine alone. Encounters build on but do not fully depend on one another.

Hi Maria,

What is your relationship of inner and outer in ÖH?

In the universe of Öh the inner and outer are melting strongly to each other. In Sonja's choreographic and visual proposals textures of rugs, wood, bread, oil, leather and skin are becoming both the inner and outer principles for the performer. The sensation of touching and having a relationship to these materials is giving the inner logics and driving to particular landscape of multiple possibilities. I feel, that the choreographic frames of the piece are very generous what comes to performers work.

Hi Gil,

Could you tell about your process of the sound composition and elements that were chosen for ÖH?

The score for ÖH is a mixture of material I had prepared in advance, some in reaction to the conversations I had with Sonja, as well as the drawings and videos of early rehearsals, and music that I wrote while attending the last weeks of rehearsals. I like to try different moods for certain scenes, get a feel for when and how to underline, when and how to juxtapose. Luckily Sonja has a similar open approach, so we ended up experimenting around a lot, trying to find the right matches for each scene.

Hi Sonja,

What fragmentation / fragmentative movement language proposes in ÖH?

For me the idea of dynamism of space has become increasingly important as a way in which some kind of aliveness is brought forth. This dynamism shall be divergent and hence fragmented. It is formed by activation, being activated by; by affects, disturbances, and dislocation of meaning, by forming attention to perception and at the same time having no time to sink in. Language in a state of becoming..

In ÖH fragmentation appears as inner subjective logics as well as in ways in which we interact with one another or the non-human- we disturb, cut, come in between and merge. The idea of wills, desires and simultaneously associative and dissociative multiple worldings get to be. There is no attempt to what could be called harmony, nor to a quest for coherence. There are attempts to connect and also the choice to leave things unfinished.

Hi Heikki,

Within your work as a light and set designer, you also build things and have a practice of craftsmanship. What role and value does manual labor have for you?

Creating something with own hands balances design process significantly. It gives me a reason to close my computer, get up and do something tangible. And because light as a media is not very haptic it gives a nice alternative to that as well.

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