

ALMA  
SÖDER-  
BERG  
"TRAVAIL"

NOV 9-11

Body parts and bus stops  
Factories and flowerpots  
Citizens in sneakers  
Philosophers and preachers  
Herbert and Maria  
Alf and Albertina  
Inshallah  
I hope you never die

Boom boom  
Clap clap  
A liberal democrat  
Ladida  
Ratatat  
That's all, that's that

Esto es importante —pero muy aburrido—.

THIS WORK doesn't have a name. There is no containment structure around it. Coconuts, breadfruit, pulaka, trail-tracks, trees, pieces of building and for some reason several types of shoes, or no shoes at all. I'm interested in words as they are heard, in the possibility of any material and in girls my age. When I see a girl my age I ask her: What do you wanna be? When I see a brick in a wall I ask it: What do you wanna be? When I see a plastic chair, a red plastic chair, I ask it: What do you wanna be? And when I see a mutilated body, I ask it the same. So the question is how to remain porous to it's complexities without suffering a meltdown that closes down the imagination, the question is how to get to that... you might want to call it an ocean. It is blue like the blue of work; it is blue like the blue of work. From now on the work wont be less strenuous but maybe more fluid, from now on the work wont be less difficult, but maybe both difficult and easy at the same time.

How did you create *Travail*?

I have a method, which I also used for the piece *Cosas*. It consists of cutting fragments out of the newspaper. It can be anything: a word, a part of a word, a stain on the paper, an image. I try to pick out the things that catch my attention. Then I combine these different fragments and I play around with them through making collages. In the second part of the process I write automatic writing using the images and words from the collages as material. In the last part of the process I put the collages on the floor in the studio and do an improvisation that I record with the camera on my computer. Having all those collages in the room I use my voice and my body to create a physical material. Afterwards I look at the recording and take down the things that I see. The next day I do it all over again, and I keep doing this until the premiere of the show.



Liberal Democrats

Why do you like working with this method?

Because it makes it easier for me to expand my language and do more things than I thought I could. In a sense everything I do in the piece is a quote. I did not invent it, but as I embody it, it becomes something that is mine. The method frees me from my own assumptions. At many times I have no idea what I am doing, I am constantly finding out, even now. It is a game of relation and potential. I try to figure out how things that are seemingly arbitrary can engage with each other.

How would you describe the piece?

As a cut out in time: a performance, where the body, the voice, a drum machine, two shakers and ankle bells are engaging in rhythms, words and movements.

Why did you choose the title *Travail* for this piece?

I cut out the word TRAVAIL from Le Monde one day. The font was special. Blue capital letters with tiny black dots on them made the word come out of the paper slightly. I liked the graphics and made a collage consisting in only this word on a square paper. As I was searching for a working title I looked through my collages and chose for TRAVAIL.

When I started rehearsing the word started to influence my attitude to the piece. I started looking at the piece and the moment of performing more and more as work and less and less as product. I told myself before each run to: work it! In TRAVAIL I try to work things out; live. Arbitrary fragments of thought, image and expression are being put in relation through my engagement and dedication to them.

*Adiós oportunidad,  
adiós*

Interview with Alma Söderberg by Emilia Mellberg, October 2012

ALMA SÖDERBERG works as a choreographer, performer and performer-musician after having studied flamenco, contemporary dance and choreography. She graduated from Isndo, the choreography department in the Amsterdam arts academy, in 2010. Alma Söderberg makes performances where sound, movement and speech are equally important and in her eclectic practice she is constantly re-discovering how intertwined the three are. She has made three solo performances: *Entertainment*, *Cosas* and *Travail*, has an ongoing collaboration with Jolika Sudermann with whom she made *A Talk* and plays in the performance band John The Houseband.

*Travail* — Choreography, music and performance: Alma Söderberg. Set design: Rodrigo Sobarzo de Larraechea. Light design: Katinka Marac. Dramaturgy: Igor Dobricic. Advice: Hendrik Willekens. Poster design: Hendrik Willekens, Alma Söderberg, Céline Wouters.

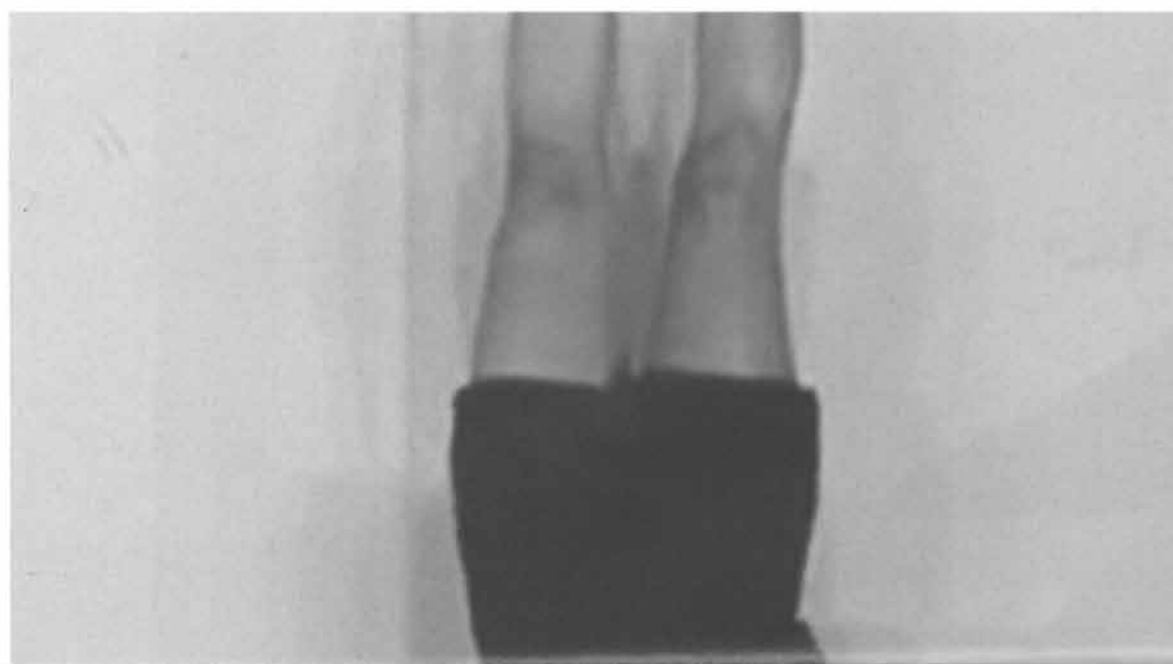
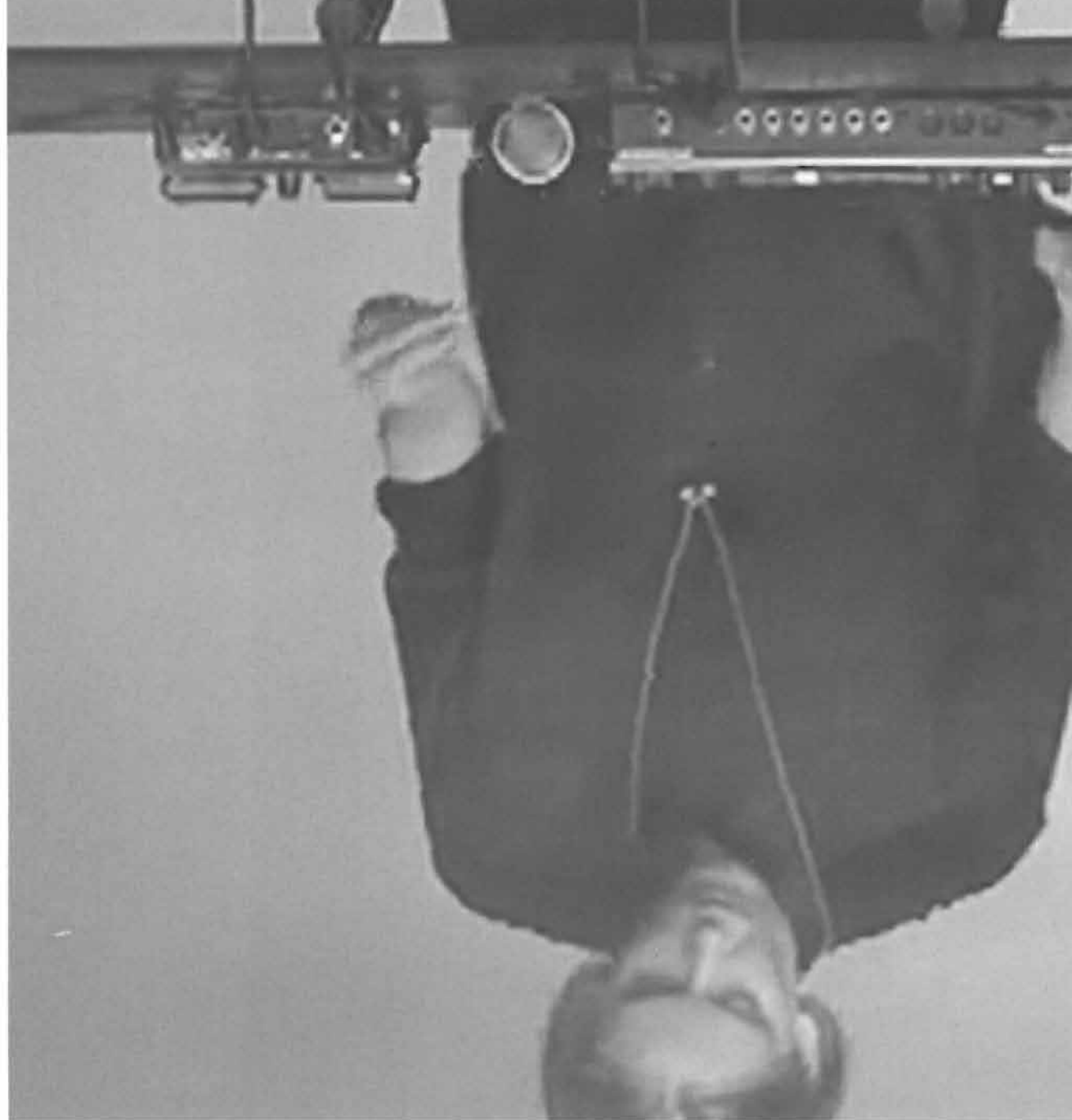
A Het Veem Theater production in coproduction with workspacebrussels, Belgium, MDT/Dansstationen/Atalante, Sweden. Supported by Kulturrådet, Sweden.

For further information please contact:  
Dansstationen, Palladium, Södergatan 15, 211 33 Malmö  
+46 (0)40-100 150, info@dansstationen.nu



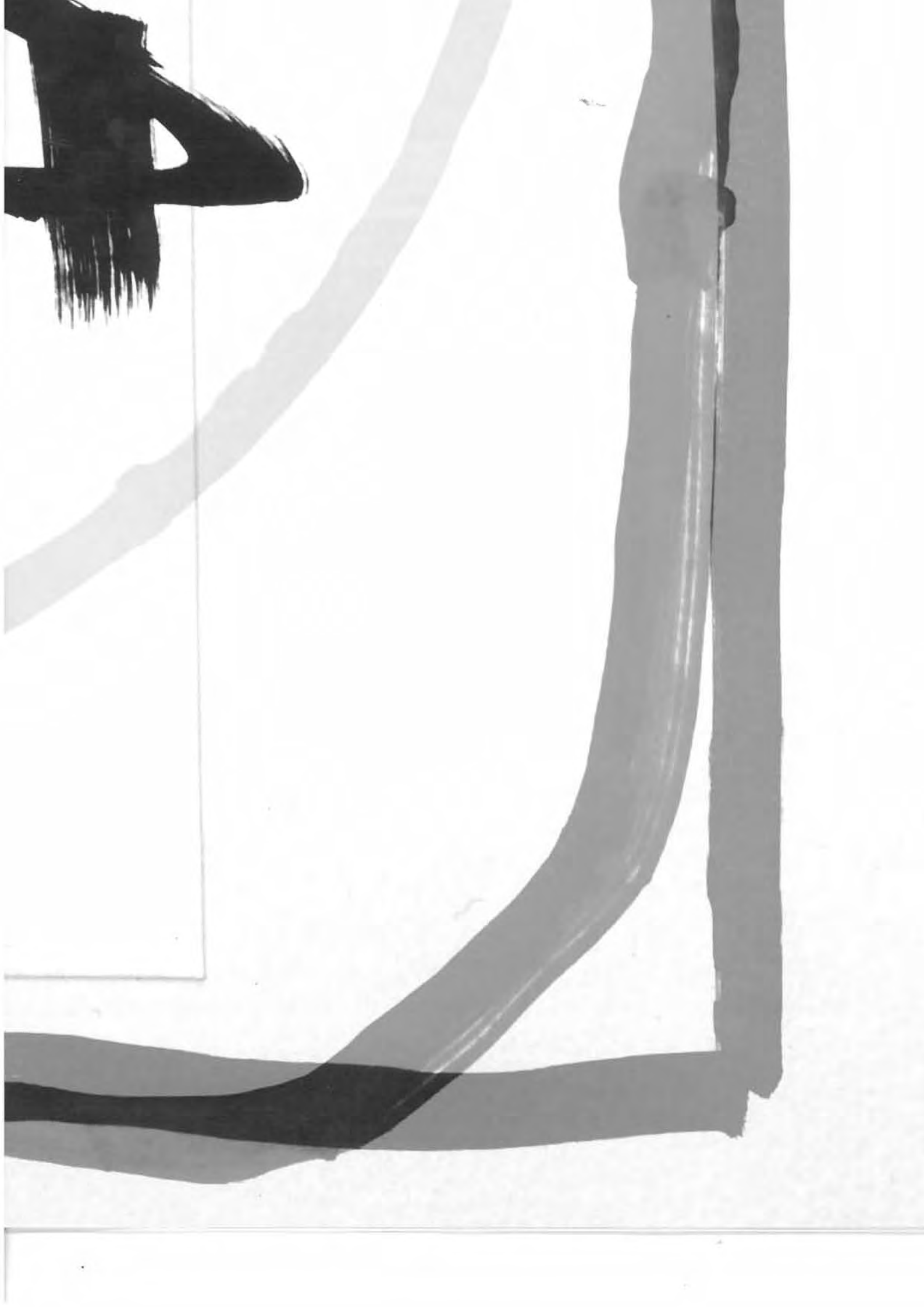














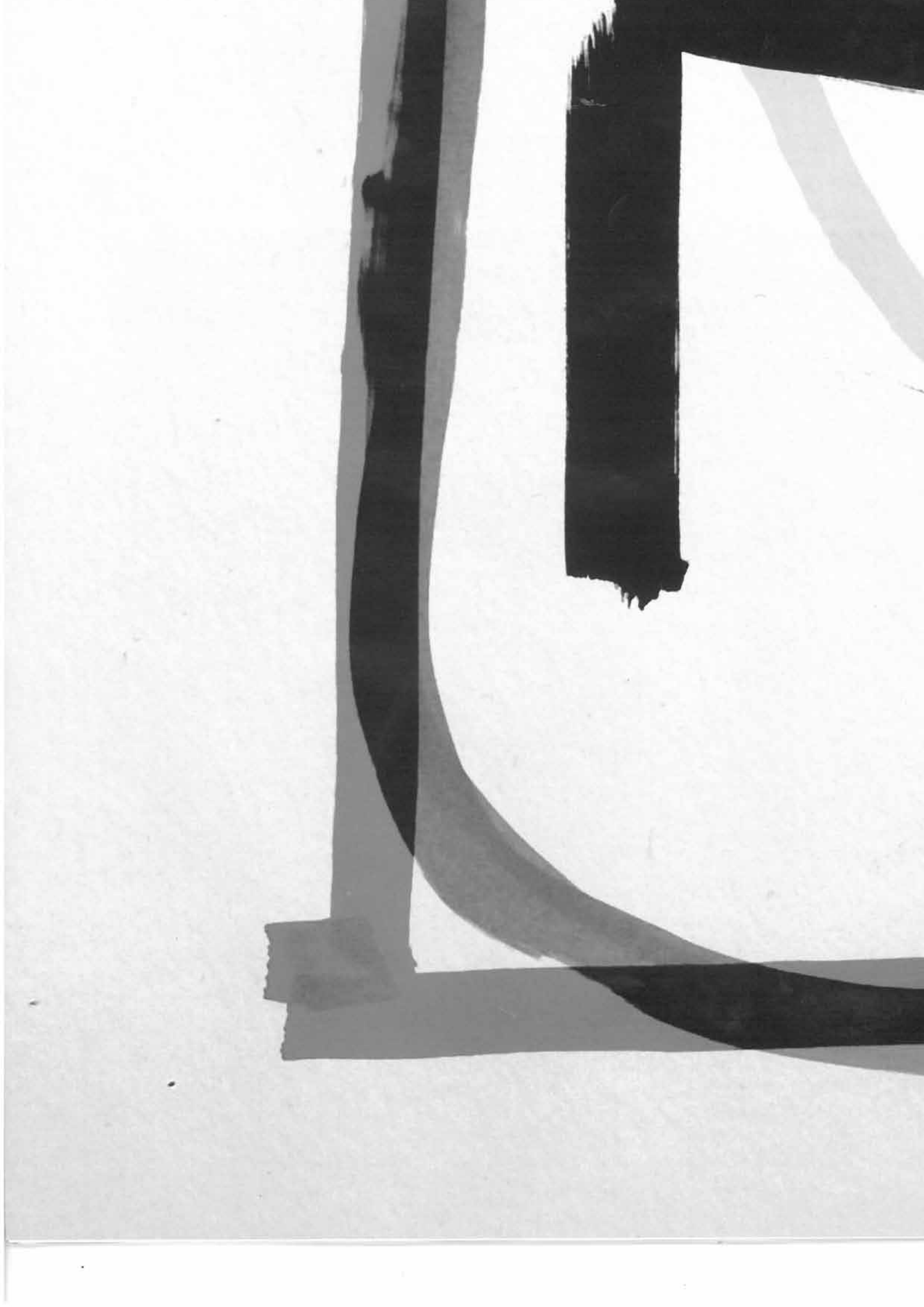


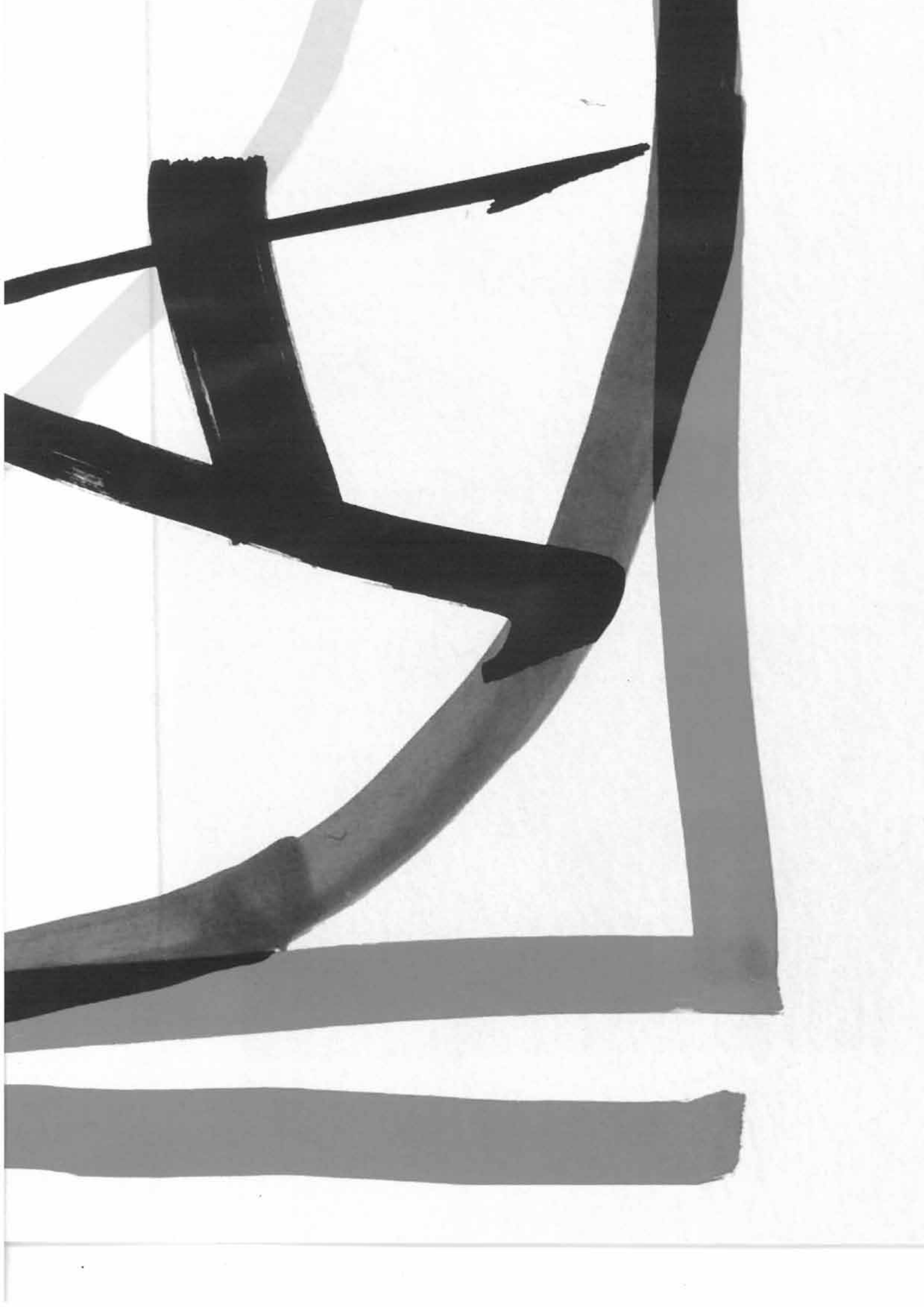












## MDT program texts

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

## MDT

MDT is an international co-production platform and a leading venue for contemporary choreography and performance in Stockholm. MDT was founded in 1986 and has ever since presented Swedish and international emerging artists. MDT is supported by Kulturförvaltningen Stockholm stad, Kulturrådet and Kulturförvaltningen Stockholms läns landsting.