

## **Revue - FRAGMENT - Barometern**

- Translated by Google translate -  
Explosive dance on dark memories

DANCE

Fragment

By: Art of Spectra

Choreography and music: Peter Svenzon

Dancers: Zacharias Blad, Ulriqa Fernqvist, Joakim Karlsson Envik

Scene: Byteatern in Kalmar

*Our life stories are composed of memories. But what we remember all that we've been through? And how do we remember?*

*The memories both eludes us and chase us. Some we would prefer to forget, but can not. Second, we wish that we could elicit from oblivion hides.*

*But even if we are not aware of our memories, so they still live on in our bodies. It becomes so clear in Art of Spectra's multifaceted dance performance Fragments, which on Saturday appeared on Byteaterns scene in Kalmar. In a graphic collage of movement, sound, light, motion and speech portrays the three dancers including his own, and the ensemble's memories. Or fragments of memories, rather, an image flicker past, a vague sensation, a word with no direct connection, a strong physical sensation that suddenly appears without really understanding why. As in a dream.*

*Fragments is the last part of the trilogy I remember, where the choreographer Peter Svenzon explores memory. Here he worked alongside various artistic expressions and created a seamless multi artwork. The dancers' movements are amplified sound and music, candles, pictures, and video projections that appear both on the stage floor and in the fund. The dancers in front also stories in English, but unfortunately perceive at least I'm not so much of what they say.*

*With the help of an exciting lighting formed constantly new place in the stage, squares and rectangles of light in which the dancers move, alone and trapped in their dreams or memories to the next second surprise running around the stage, lifting each other, jumping on another, brawling and caressed.*

*It's beautiful, poetic, fragile. Like when the dancer Ulriqa Fernqvist is alone in a bright square on the stage floor, and turn the body to try to get rid of a painful memory. But also violently and explosively, when memories of other unpleasant experiences exposed.*

*The three dancers, barefoot and dressed in T-shirt and pants, impresses with its incredible energy and great balance between restrained minimalist and surprisingly explosive movements in a dance that has strong elements of breakdancing and acrobatics. Even if you do not understand everything with the intellect, one becomes physically touched by the show. And a nice memory richer.*

TINA JEPSSON

## **Review: Fragments - Dance Museum.**

**Physical fragments in the flash lighting**

**DANCE**

**FRAGMENT**

**With: Art of Spectra. Choreography, music, video: Peter Svenzon**

**Dance Museum. T o m September 28**

**Light: Robert Jade Felt. Dance: Zacharias Blad, Ulriqa Fernqvist, Joakim Envik Karlsson**

*I remember ... Well, how does the memory like? How to preserve it? The group Art of Spectra's vintage will be the memories of fragments in the flash lighting, strong physical sensations, flickering images or words that stuck to the old cassette tapes.*

*Dance Museum continues to broaden the horizons of its ambitious lunch programs.*

*After the spring performances of Gun Lund will now have another well-established Gothenburg Choreographer visit: Peter Svenzon and his group Art of Spectra, As with Sweden premiere of "Fragments" rounds off a trilogy on the theme "The remember".*

*The Dance Museum old bank building sits almost in the stage, a boundlessness that gives an extra dimension to the multifaceted dance piece.*

*There is a lot to take in for 35 minutes: movement, light, video sequences and text, recorded as well as performed live. Sometimes it's almost too fragmented for eye and ear - especially as the dancers do not always articulate the English words in the same way as the sharp movements.*

*The texts are taken from the ensemble but also from Robert Ashley Experimental 1960s opera "That Morning Thing". Ulriqa Fernqvists Gestalt remember a heavy looking over her teeth, pressed into mouth - kiss or violence?*

*The brutal blows again in the choreography, which begins with the dance trio exposed when the narrow field of light pulled over their lying, barely discernible bodies. IN the next second they rush around with explosive, spinning jumps that they wanted to escape from themselves and the light that sweeps across the room. The duets reminds of martial arts with high kicks and daring throws. The difference between hug and nudge is subtle; aggression can also be expressions of the contact required.*

*"Fragments" is about puberty and lost innocence, of crucial meetings and unpleasant experiences. There is also a kind of powerlessness before the memory processes, which are subjected by a dancer comment events, conjures it.*

*In the end, all the struggles in their own worlds, alone in separate empty, evasive light box. As spectators end up in a similar position - retracted, but still a bit off.*

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## **Peter Svenzon: Fragments, Art of Spectra, performances Dance Museum t o f September 28**

*Gothenburg dance life is strange unknown to a wider audience. Therefore, it is easy to agree with the Dance Museum Director Erik Naslund when he points out that there is a culture of political deed to the Art of Spectra from Gothenburg get to dance on the museum's tiny Stockholm scene. A place that has found its own profile and with their lunch dances are an interesting piece in the big puzzle dance in the capital: the House of Dance large and small stage, MDT, WELD, Zebra and Opera.*

*Fragmentation refers to memories that often lingers just like fragments, glimpses, Slicers. Three dancers interpret Peter Svenzons choreography and music of Robert Jadenfelts intricate light composition. Where the light just glides over the dancers and highlights glimpses, such as memory fragments can shine to. Brutal and unpleasant, as well as lingering thoughtful.*

*Peter Svenzon has worked with dance theater and musicals, has a background in street dance and his style and language of the fragments is fast, violent, tumbling around and compelling. The piece is based on authentic memories and contains some text, not easy to perceive. The dancers encased in music and suggestive light room enough good piece and will be the memory that stays with the viewer.*

**Expressen, margareta sörensson**