

yielding

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.

Find all MDT program texts at www.mdtsthlm.se

Yielding

Unfolding

<dissolving

Tracing

RESONANCE >

Yielding

unfolding, de-layering, shredding, zooming in to Xoom out

YOU ARE LYING ON THE STREET AND YOU DON'T KNOW WHY, YOU HAVE BEEN THERE FOR
DAYS - YOU ARE ROTTING - YOU ARE AN AMATEUR SHAPE SHIFTER THAT CAN'T QUITE GET
IT RIGHT - THE WORLD IS PLASTIC YOU FIT RIGHT IN - YOU THINK BEFORE EVERY MOVE -
INTERVIEW YOURSELF - THE WORLD IS SATURATED ON COLOR RED-ORANGE-YELLOW

From: Martin Ålund [REDACTED]
Subject: Re: The yielding project
Date: 9 April 2021 at 08:30:27 CEST
To: Escarleth Pozo <escarlethpozo@gmail.com>

Hej!

Tack!

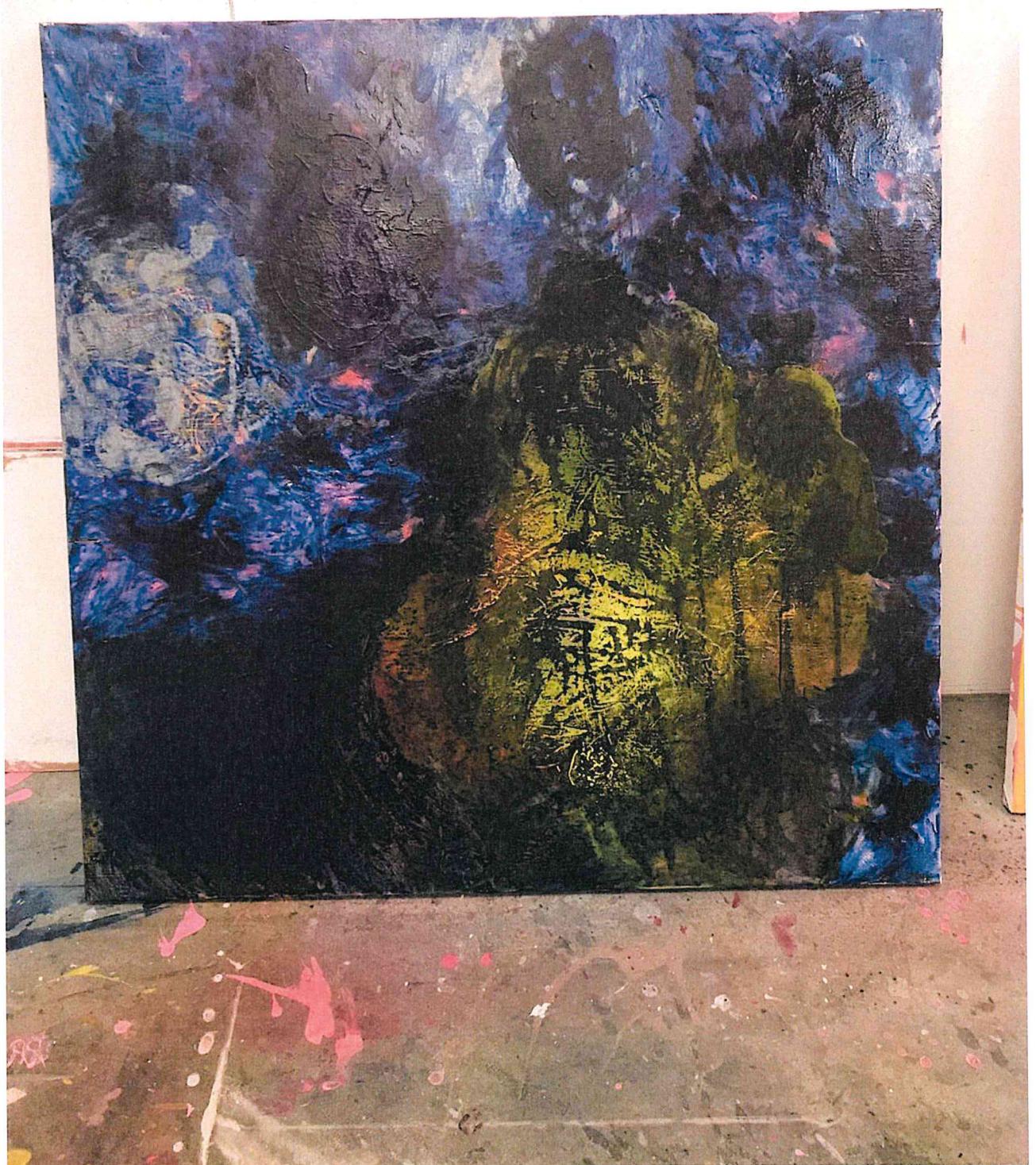
Och så skrev jag ännu en lång reflekterande text kring tankar som satts igång av din projektidé och precis innan jag skulle skicka det så försvann mailet. Ja, så kan det gå.

Men jag tror att jag kan sammanfatta hela den långa tanken mycket kortare:

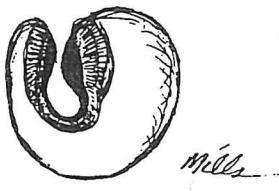
För mig är livet inte längre ett binärt relationellt tillstånd. Och det är också med sorg jag accepterar det. För det binära kan också vara euforiskt - och det kan bli så destruktivt och mörkt. Nu är det relationella mer som kluster, svärmar eller vågrörelser i ett allomfattande allt. Och jag försöker kalibrera mig och stämma in i rörelsen. Eftersträvar sinnesro. Som att stå i vattnet upp till hakan och låta sig följa med dyningarna och varje gång en vågtopp kommer förlorar man kontakten med botten och blir ett med vågrörelsen.

Några målningar under arbete:





The following material is drawn from *The Living Anatomy of Vision*, a manual-in-process researched and compiled by The School for Body-Mind Centering, and is reprinted from *Contact Quarterly*, Vol. 6 no. 2, Winter 1981.

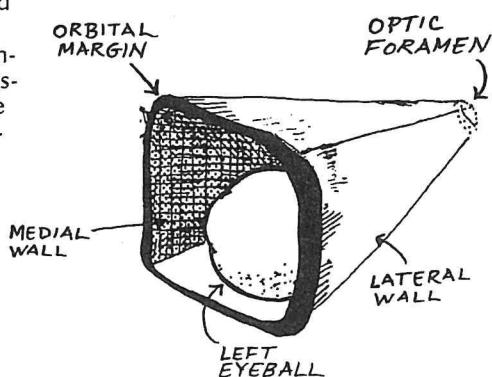


AN EYE LOOKING AT ITSELF.

LIVING ANATOMY OF VISION

THEORY: THE EYEBALL

The *EYEBALL* is a spherical body about 1" in diameter. It is suspended on the front of the orbital cavity and is maintained in position by semi-fluid fat around and behind it and by tension of the extrinsic ocular muscles. The eyeball rotates in the *ORBITAL CAVITY*, an irregular pyramidal boney structure.

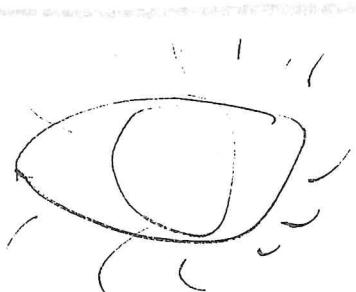


PRACTICE:

Place your fingers lightly over your closed eyes, and feel their size and spherical quality. As a marble rotates when it moves, allow your eyes to rotate slightly in all directions (side-side, up-down, 4 diagonals, circling) guided gently by your fingers. Release any rigid holding in place and allow your eyes to float within their semi-fluid support. Feel the embracing, nurturing mobile quality of the fat.

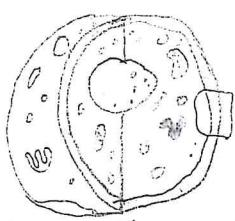
drawings by Marghe Mills

Continuously
changing
framework
for
perceiving change



Prana; "the manifestation of all creative life force"

cell; consists of the cell membrane, the nucleus, the cytoplasm.



the cell's membrane must balance containment (stability) with permeability. *

a structure that must just be permeable enough to allow material to pass in and out. If the membrane is too permeable, the cell loses integrity, causing it to either explode from pressures within or implode from pressures without.

- all successful living things must balance containment and permeability, rigidity and plasticity, persistence and adaptability, Space and boundaries

• In a cell, as in all living things, the principle that balances permeability is stability. The logic term that reflects these polarities are STHIRA and SUKHA.

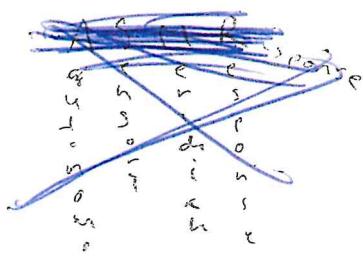
STHIRA = firm, hard, solid, compact, strong, durable, lasting, permanent
SUKHA; easy, pleasant, agreeable, gentle, mild. A state of well-being, free of obstacles
↓
good

} a balance of Sthira & Sukha.

"good space for allowing connections to happen."

"el silencio es sabio; observa, escucha, y luego actúa"

Monday



SCORE

When does the primal become existential?
SHAPE SHIFTING AS A SURVIVAL METHOD

Imagine that you are floating around in a primordial sea of fluid.

Surrounded by nutrients ready to be assimilated.

Now imagine that the nutrients become less concentrated in some areas and more concentrated in others. Rather than

passively floating around in your environment, actively seek out nutrients that are necessary for your survival, as an organism sensitive and responsive to its surroundings. You are developing a structure that must be permeable enough to allow material to pass in and out. A structure that allows for free movement, but stable enough to offer protection to your vital yet delicate tissues. ↗

3.

- mötas i tillståndet

snarare än

genom en specifik

relation

- meeting ~~in~~ ^{THROUGH} the state
rather than through
a specific relation.

The emotional charge (contained)
in the eye capturing what is always on
the point of disappearing.*



Reveal hidden
connections.

- an invisible realities.
- The impossibilities and contingencies of a fractured space.



Artist Statement.

I use performance as a way ~~of exploring~~ to explore conditions and levels of presence, physical presence. I enjoy observing the complexities of the human figure; the relationships between physical and emotional / mental states. I am interested in negotiating the dynamics of intimacy, memory stored, held, in dissonance between us and being fiction. It is an invitation to relish and experience the dancing body as a container of contradicting thoughts and desires. I am interested in emotions and what you cannot necessarily see. Making the invisible tangible and felt. The moments in between moments. Working with distances and spaces just before an instant or relationship is settled.

moving towards and away from something and never really arriving but rather deviating into the unknown, I ask of us who are making the work to go into their ~~finished~~ landscapes. To go beyond the frames and proposals for movement and use them as portals to find, reach for and experience something else than the present conditions. For me, this creates a dissonance between what is and what could be. It opens up potentials for different outcomes. It allows us to imagine different realities and other ways of falling or collapsing into the future and into each other.

looking for images
relations and
shapes and actions
that gives us
access (as an audience/
spectator)



R. Badiolli

Becoming - Imperceptible | p.136

"what we humans
truly yearn for is to
disappear by merging
into this generative
flow of becoming for
loss which is the
loss, disappearance
and disruption of the
automized individual
Self" (R. Badiolli p.136)

The ideal would be
to take only memories
and to leave behind
only footsteps,

that we most truly desire,
is to surrender the Self,
choosing our own way of disappearing

Endurance

"Beyond pleasure
pleats pleasure
and pain, life is
a process of becoming
of stretching the boundaries
of endurance"

R. Badiolli p.134

→ The experiment of de-familiarization consists
of "trying to think for infinity,"
against the horror of the void,
in the wilderness of
non-human mental landscapes!
with the shadow of the
dangling in front of our eyes

Though then becomes a gesture
of affirmation and hope for
sustainability **and** endurance!

Visited Volcán Télica, Less
yesterday.

18.12.23

Taking inspiration from the
Volcano crater's mouth.
for the ~~strong~~ atmosphere
of the piece. The big
hole, the big mouth (~~the crater~~).
The feeling that you
can "fall" into something
Dimmed light / Smoky
The feeling of standing
up by the mouth of the
volcano.

"Not all of us can say, with
any degree of certainty, that
we have always been human,
or that we are only that.
Some of us are not even
considered fully human now,
let alone at previous moments
of Western social/political
and scientific history

- Rosi Bradiotti

- The Posthuman

make sure to take the whole
room - spatially different parts
of room spread! Or
condense it in one / this!
All comes in around
3 min in.
Then you have
it around 3 min to end. 

Scribble

Last day

BJJ

locomotions.

but walk forwards. first human. post human. other human.
have we always been human? Are we still human?

Going backwards and pulling. start by moving. when
I feel the resistance, I level change. weight
distribution. Break the direction. Dictate the pace
of the direction. Poor grips are dictating the
direction. The collar grip. Pull to go! Create a
frame. You decide how close your opponent can
come. Push to distract. Get your attention. Decoy.

Pull him down. Dominant grips. Dictate the distance.

Pulling pushing. feel him coming. Pull Time it correctly.
commit to letting them coming towards me. Enough.
The drop. Backpack. Handfight. use your imagination.
Control. small tension. infinity. endless.

angle. grips. enforce my will. every new grip creates
a new problem. Depending on the guard. Defend
and fight from your back.

The long game.

If you're in it. to learn you have to
expose yourself.  Learn to loose. ❤

Golding

Credits.

Choreo : Escarleth Romo Pozo

Dance : Robert Malmborg

Victor Pérez Amero

Sound : Addie Huumonen

Light : Jonatan Winbo

Costume : Erik Annerborn

Special Thanks to:

Fernando Romo Pozo

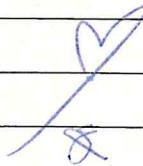
Felicia Matthews

Martin Blund

Anders & Mia

Hervalel Beharie

Anna Efraimsson



your presence

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.



... when I was still young, he was... I mean, he did it. I'm
not sure if he's still doing it or not, but I know he did it.

He was a good boy, I think he's still a good boy, but I
just don't know if he's still doing it or not, but I know he did it.

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