



*Solveig Styve Holte*

## Unforgetting as a choreographic practice

# Unforgetting as a choreographic practice

By Solveig Styve Holte

## Remembering

How can we remember dance history/herstories<sup>1</sup>? Can performing and choreographing be an active way of unforgetting archives that have been left out? What does it mean to remember?

As a dancer, my body can potentially contain and remember more than simply my own living archive and history. What does it mean to choreographically encounter dance historical archives, and to transform historical documents into different movement materials in the here and now? How can this be done in a way that expands the initial narrative, and that creates a space for remembering several histories at once?

These questions have been central to the choreographic exploration manifested in the performance *Frå Form til Famling / From Form to Fumbling* (FFtF).<sup>2</sup> The point of departure for the work is the material traces of the archive of the Høvik Ballett (HB<sup>3</sup>). I wanted to explore a local dance history that could potentially both anchor and expand my work. A curiosity towards the work HB had left behind, as a female-led collective situated in an art centre, working on several interdisciplinary collaborations and creating structures for touring and spreading knowledge about dance as an art form, through performing in schools, prisons, kindergartens and nursing homes. Early on, I might have been driven by nostalgia, a hope of finding a hidden Judson Church in the

- 
- 1) Herstories- history considered from a feminist viewpoint emphasizing the action of women.
  - 2) Premiered 2 November 2023 at Henie Onstad Art Centre outside of Oslo. Concept and choreography by Solveig Styve Holte. Performed by Ilse Ghekiere, Terje Tjøme Mossige, Per Roar, Magdalene Solli. Music by Ane Marthe Sørlien Holen, Jan Martin Smørðal, Kristine Tjøgersen. Costume design by Solveig Fagermo. Light design by Elisabeth Kjeldahl Nilsson. Sound design by Nikolai Høgseth. Production management by Kristin Skiftun. Photo by Josh Lake.
  - 3) Høvik Ballett was the first independent, professional dance company in Norway, existing from 1969-1989, located at Henie Onstad Art Centre outside of Oslo.



Høvik Ballett, 1969, Høvikodden. Courtesy of Henie Onstad Art Centre Archive.

outskirts of Oslo meaning that post-modern dance might even have taken place here. This would then potentially counteract the initial feeling I had that contemporary dance in Norway never originated here but was a weak imitation of things that had already happened somewhere else. A peripheral mentality where you feel that the real thing is always somewhere else, in a different context, in a different time, at another festival. This mentality is perhaps what makes us actively forget the importance of our own near history, or local history, and instead continue quoting the canonised figures and in that way confirming their central position within contemporary dance, as if their stardom would emit a spark that could make you shine or authorise your competence.

German cultural anthropologist Aleida Assmann, the founder of cultural memory studies, writes about the active and passive ways of remembering, relating to a collective memory in the text “Canon and Archive” (Assmann 2010). The canon in our cultural history consists of those actions or things from the past that we want to actively remember.

Cultural memory contains a number of cultural messages that are addressed to posterity and intended for continuous repetition and re-use. To this active memory belong, among other things, works of art, which are destined to be repeatedly re-read, appreciated, staged, performed, and commented. (Assman 2010, 99).

The dance canon is shared and geographically specific at the same time. As a feminist passionate about building local knowledge, I was surprised that during my dance training the active memory process involved figures from the Euro-American canon, but none from my geography. This also meant that I became complicit in actively forgetting “herstories” and figures that had made a crucial impact on the field I worked in. The number of anecdotes I knew of John Cage or the Judson Church – including where to find the recipe for the banana bread that Cage used to bake for the tours of Cunningham’s company. And even if it was possible for me to name figures from my local context from the 60s or 70s, I would not be able to remember any of the movements they had done or have any clear images of them, despite my six years of higher education in dance in Norway. It became crucial to rethink how artistic work builds references and how it can potentially produce a practice of unforgetting.

The passive form of cultural forgetting is related to non-intentional acts such as losing, hiding, dispersing, neglecting, abandoning, or leaving something behind. In these cases the objects are not materially destroyed; they fall out of the frames of attention, valuation, and use. (Assman 2010: 98).

In the case of HB, many of the material objects in the archive have not only fallen out of the frames of attention, but some were also deleted. This meant that encountering the archive was to work both with the existing archival materials and at the same time to recognise all the material that no longer existed. This non-existence created a potential, a *what if*, a speculative force in the process.

## The status of the archive

The archive from HB is fragmented and stored in different institutions and locations. Given that no unitary archive with an organised collection exists, it was necessary to follow various historical threads and to search for and map many different archival materials. The project has mainly been based on sources that are already public and possible to access<sup>4</sup> I see public archives as a part of our shared commons. Through the method of quotation, the project brings out different materials from the archive and makes them visible for a broader audience. It is important for me accentuate the plurality of the archive, that it stems from many different locations, and to emphasise that the sources we worked with are already a part of the public domain. I want to align the situation of working with movement and dances with the way I would do research to write a book. I have encountered questions about my right to work with this material, where the archive of dance is seen as more private than a book or a piece of music. I wonder if this is because dance stems from someone else's body, or if there are other reasons as to why performed movements are considered more private than published words. Do movements that have been performed in public only belong to the original authors or are they also a part of a shared common? This project stems from an independent artistic interest that made it possible to critically examine and freely re-contextualise the archive. The materials exist as fragments and encountering them I have questioned what has been left out. Not aiming to fill the gaps, but rather to connect the archival traces to other social and political contexts, to contest the traces and to create a broader space for resonance. As Achille Mbembe says (my translation):

I have been concerned with the shared opportunity we have to develop a politic for memory based on solidarity between different historical events. That we can expand our moral fantasy and allow it to include all human suffering. (Mbembe 2024).

---

4) The materials we have worked with have been images from Henie Onstad Art Centre, a rehearsal film at The National Library, film documentation from the early years of the company exists in the archive of the Norwegian Broadcasting Corporation (NRK), as well as photos, news articles, reviews, premiere programs, and film documentation from the Dance Archive at Dance Information Norway. Sigrid Svendal's PhD-work "Come Dance With Us" (Svendal, 2014), has been an important source and guide.

## Artistic context

The work is informed by artistic works I have been drawn towards, that engage with archives through construction and critical transformation rather than repetition, resulting in artworks that deviate and create more diverse outcomes than the original reference. Within a Norwegian context, the performance *Stormen (The Tempest)* from 2013 (Becker et al. 2013) is important to mention, as well as *Festspillutstillingen* by Joar Nango from 2020 and *Keramisk faktaopplysning = Ceramic fact statement* by Marthe Elise Stramrud from 2021. In an international context within the fields of choreography and performance, Saša Asentić' solo in *Retrospective* by Xavier Le Roy made an indelible impression. The solo both reenacts movements and events from Le Roy's life, but in parallel, Asentić opens his own life story from the same years, remembering how the theatre space where they attended dance classes was turned into a space for slaughtering civilians during the war in the Balkans in the 90s. Through this, a space is opened where one particular fragment of history, Le Roy's artistry, is contextualised within a broader and much more brutal social reality. This solo is perhaps the most important reference in the development of *FFtF*.

I was already curious about the social and political context HB was working within and wanted to create a collaborative procedure where each of the individual performers and artists would co-create and co-author the work according to their agency and desires. A method for creating a space for plurality and polyphony where remembering becomes an exercise of unforgetting through letting the forms, shapes and movements from the archive leak through our bodies and stay in the spaces where they were originally performed, and at the same time letting these movements be disturbed by the broader historical context and the different realities that the contemporary time contained. It was neither possible nor an intention to present the full archive of HB or the contemporary reality they existed in. Instead of only following my own preferences, being guided by the curiosity and interests of the collaborating artists became a key method for the selection of materials. Most importantly, the goal was to create a totality and a frame where all the different materials would coexist without any of them being more important than the other. Through this, our subjectivities came into play. We opened the practice of unforgetting to the public through the experience of art, through

sounds, movement, phantasmagorical knitted costumes, a walk in the forest, and experiencing the different textures through listening, following and watching. The audience was free to stay as long as they wanted through the four-hour event, but they also had to choose how to follow and navigate what was happening, being unable to know exactly where and when it would take place and being guided by the speed of their own attention.

### Encountering the archive

The scarcity of the material became apparent during the research. The initial title of the work “Oppkome/Fountain” mirrors fantasies of a hidden reservoir of materials that would be discovered; full length pieces, scores of choreographic notes, intriguing conversations or even setting up collaborations with the former company. None of this existed or happened, except for an interview in 2020 with Miriam Skjørten (1935-). She was the artistic director of the company in its first phase from 1969-1977 and played a crucial role in introducing radical new ideas about dance and choreography from both her upbringing in Haifa and dance studies in Illinois. Skjørten encouraged HB to locate themselves at Henie Onstad and to explore improvisation as well as performing in schools, prisons and nursing homes. Skjørten’s timeframe as artistic director in HB also became the timeframe that our project focused on.

The TV-documentation of the ballet *Avgrundens Brønd*<sup>5</sup> recorded in 1974 and choreographed in 1972, lasted 25 minutes. When searching for this documentation, I found that the recording was deleted by NRK in the 1980s due to space issues. This decision reflects the low status that dance and performing arts made by women have had in our society, both today and historically. We are left with excerpts, shorter film clips where works of HB appear through the function of dancing in other TV-programmes. For instance, a documentary about the painter Olav Strømme (1909-1978) from 1975, where the company dances in the exhibition, or in the TV-programme from “Nordic Music Days” in 1972, where we can see excerpts from *Avgrundens Brønd*. The lack of documentation of full-length pieces creates an absence

---

5) Choreographed by Merete Bergersen, music by Bent Lorentzen commissioned for Nordic Music Days 1972.

of cohesiveness in their work. Choreographically and dramaturgically, it is difficult to analyse how they worked with time, rhythm, space and relations etc. But from the films and photos we have, we can see that they work in close relation with the art works, often with musicians playing live, in tight fitted costumes with their chest lifted in a movement language informed by both ballet and the Graham technique. Often, they touch each other and create shapes, either on their own or together, that could be reminiscent of sculptures. We see them running through the museum, rolling on the floor in the hallways and dancing both outside and inside. These excerpts and fragments become what we can embody, explore and quote. It is what we are left with to remember and leaves a sensation that we will never get the full picture. The situation demands our speculation, fantasy and compositional techniques. In the process, the fragmented nature of the sources was transformed from being a source of frustration to becoming a resource. It became a space that was open for our storytelling and questioning of what this archive potentially could have been and become if the conditions of their contemporary time had been different. It also had an impact on the dramaturgical decisions. The piece is structured through many parallel events that emerge and disappear, with a layering of dances, texts, costumes and music, that demands that the audience listens and follows. The dancers are using voice and storytelling, and the music is both recorded and live in different spaces at once, existing in resonance with one another.

### **Practicing with the archive**

Through the creation process, images and films have been filtered through different personal memories, associations, anecdotes, and emotions of the dancers. We started our rehearsals in the spring of 2020, and shortly after our first week together, the pandemic broke out. Due to this, many archives closed, and we had to have our rehearsals outdoors, both in The Botanical Garden in Oslo, at Høvikodden and in Ekebergparken the following year. When rehearsing in the studio, I experience a form of pressure or a sense that comparisons are being made. This is not something that I invite or wish for, but the context of the dance studio easily creates this condition. Working



outdoors on the other hand, offers a different sense of aliveness or openness for the body. My experience is that we become more concerned with being in touch with one another and less absorbed by our own self-awareness when we dance on an uneven ground outside, than when we meet inside a sterile dance studio. To see the benefits of working outdoors should not be confused with the ideas of Early Modern dance romanticising the free body in nature. To be together with a dance material outdoors is to practice with the co-creating context of air, visual impressions, a change of grounding, relation to gravity and other soundscapes. In our process, it created a constructive distance between studying different sources from the archive and working with remembering these sources through different dance practices outdoors.

The spring and lockdown of 2020 came with intensified bird song as machine sounds became less dominant. Birds singing invites rhythms that are reminiscent of contemporary classical music, an irregularity that has less of a pulse and beat. A task for the performers was to articulate and respond to birds singing in their bodies and crossing this with remembering forms from HB. This is a crucial method in meeting the archival material: that the archive or our embodiment of the archive (which I differentiate as two different things), are met with another layer, choreographically or performatively. The body's capacity to be more than one thing and to merge different and even contrasting tasks at the same time creates the kind of expression I search for. The lockdown created an absence of events, travels and meetings. This experience of deceleration, slowness and solitude informed the creation as well. When working with the original material, it is as if we take this material out of its time, both metaphorically and literally. Photos indicated forms, but rhythm, timing and pace are left out. Not knowing the materials' exact timing created a space for exploring slowness and deceleration and feeling them differently in the body. This experience of time created a softness in the body. This deceleration formed the final piece, as all transitions between materials or spaces are happening in a slow walk. Not in slow-motion, but a calm tempo that I think also calms the audience, in the same way as you would whisper to someone to make them more attentive. The calmness makes it easy to follow the performers, as they do not rush or suddenly disappear, but walk calmly and with determination.

Throughout my education I have been longing for a solid access to knowledge, and a way to access whatever happened outside of where I was situated in the world. The library and the museum are two of my favourite places. These spaces potentially contain something democratic where knowledge from different parts of the world and histories can be available to the public. I always longed for the same thing to exist inside of the dance studio, to have access to something beyond the teacher or even not needing the teacher at all. I think this interest in jumping over “the master” is what sparked my fascination with the archive in the first place; the potential of finding histories that could be like open scores or seeing choreographies online and accessing them. Performers hold the capacity of carrying more than their “own” movement, and I therefore consider us as performers as “assemblages”, both of what is actively chosen and what is present unconsciously.

### **Approaching each fragment**

I see each of the performers as a particular and idiosyncratic resource that becomes an active co-author of the choreographic work. The work arises from a space between the performer and me as a choreographer and facilitator and the archival material. Each of the collaborators in the process proposes, adjusts, responds and listens to one another. The aim is to create a resonant space of mutual enabling, where the work we create together is more than any of us would have done on our own. The working process changed from us being together as a group to one-on-one rehearsals during the spring of 2021. It was crucial to discover and share each of the performer’s desires in relation to the archive, the curiosity they had as performers, as well as their choreographic interests. The selected fragment was contested with various parallel events and physical approaches. Each solo consisted of dancing and storytelling, simultaneously holding the memory of HB, and other bodies and events that could have been present. Through this, the archive transformed into a prism and the performance contained a polyphony of parallel histories that transposed the original material into different social and political contexts through dance, sounds and costumes.

In the following paragraph, threads from the weave of the performance will be shared. These threads can provide us with insights into the work, while not being able to cover or translate the whole experience, neither that of the audience, the artists involved nor myself.



*From Form to Fumbling*, 2 to 5 November 2023, Henie Onstad Art Center.  
Magdalene Solli and Ilse Ghekiere performing in the Abakanowich exhibition. Photo: Josh Lake.

## Transposition

It was important to acknowledge the material conditions and contemporary context of the archive. During the early 1970s, the crucial second wave of feminism in Norway resulted in both the legalisation of abortion as well as the first Kindergarten Act in 1975. Within the art field, many women worked in

collective and activist structures. HB also organised their work as a collective, based on the premise that the new times demanded a new way of organising. Apart from that, it is difficult to discern that their work was explicitly feminist or that they allied themselves with the feminist movement within art or performance happening at the time. The absence of sisterhood with the parallel movements of their time became a crucial part of process together with the performer Ilse Ghekiere. Her chosen reference is a rehearsal film from 1969, found at The National Library in Oslo. Ilse connects the story of HB and the contemporary composer Èlaine Radigue (1935-). Miriam Skjørten has in many interviews emphasised her interest in working with electronic music and contemporary composers as a way of opening the audience's imagination towards HB's choreographies. Because of the low status that female composers and musicians have suffered throughout art history, there were more visible and active male musicians at the time, and they mainly collaborated with male musicians and composers. To continue inserting female artists as a speculation about potential collaborators of HB, Ilse includes the story of Radigue, described through the eyes of her daughter seeing her mother working. Many of HB's members left the company when they became mothers, and the lack of kindergartens and "a room of one's own" to paraphrase Virginia Woolf, is a structural condition that made it more difficult for women than men to create art. Still, many dancers and choreographers leave the scene when becoming parents, both due to logistical and economic issues. To describe Radigue from the perspective of her daughter was experienced as a radical gesture by Ilse that was woven into the bigger picture of HB. Radigue and her work *Usral* from the *Feedback Works 1969-1970* became the entry point for the composer Kristine Tjøgersen. Tjøgersen composed a new musical piece through the method of listening to *Usral*, and this new composition became the soundscape of a duo between the performers Ilse Ghekiere and Magdalene Solli.

A mutual desire existed between Ilse and Magdalene to also create a duo version and not only solo materials in the process. In Magdalene's chosen archival material, a duo exists, and in the performance, Ilse and Magdalene performed this as a quote and as a fabulation over this quote. In an early stage of the process, we performed the solos in a gallery space. At the time, Ilse had

developed the material she called “Meditation of the muses”, a moving through different archival paintings of muses, supported by the impression that HB also embodied these muses entering the art centre devoted to abstract and experimental art. This material was further developed by Ilse through listening to *Usral*, and she describes using the method of deep listening, developed by Pauline Oliveros (1932-2016), a composer living and working at the same time. The material Ilse performs, sitting on a chair, can be experienced both as a channelling of the archive from HB and more archival images of women dancing, and as nurtured by Ilse’s own personal archive. Her eyes are closed, and she performs with intensity while listening to the music. During the process, this solo was transformed into a duo material where Magdalene sits on a chair opposite and slightly to the left of Ilse. Magdalene has her eyes open, and she mirrors, follows and transposes Ilse’s actions in real time, but with different glitches, delays and displacements, sometimes only mirroring one arm, at other times, the attacks performed by Ilse are slower when performed by Magdalene.

This sequence was further strengthened by the fact that we were invited to perform alongside a large retrospective of Magdalena Abakanowicz (1930-2017), another important and influential female artist contemporary with HB. Performing together with large “Abakans” added another dimension to the work, in addition to the perspectives of female composers, authors and activists we had already inserted through our storytelling. The Abakans, the name Abakanowicz gave to these large textile sculptures, also strongly resonates with the concepts developed by costume designer Solveig Fagermo. With her costumes, she wanted to make visible the often-forgotten handicraft of knitting, and she inserted the textile art emerging in the 70s into our work. It mirrors our working process of being in feedback loops of impressions of each other’s concepts and knowledges, where the traces from the archive flourished into a myriad of possibilities and proposals. The different proposals and reflections would be translated and transposed into other materials and sequences, and through the working process and the performance, all these different materials started to resonate with one another.



*From Form to Fumbling, 2 to 5 November 2023, Henie Onstad Art Center.  
Magdalene Solli and Ilse Ghekiere performing in the Abakanowich exhibition. Photo: Josh Lake.*

## The right to fall

Henie Onstad Art Centre was founded in 1968 by the shipping magnate Niels Onstad (1909-1978) and the Olympic figure skater Sonja Henie (1912-1969). Henie Onstad Art Centre is a private foundation and to quote the solo performed by Per Roar *founded by two who both made their fortunes on bodies of water – by crossing surfaces*. Per Roar chose the negative of a photo from *Avgrundens Brønd*, with eleven members from HB forming a chain, the ballet thematised pollution and the depletion of nature. Early on, Per Roar shared his interest for the action in Mardøla in Eikesdalen, the first act of civil disobedience for the protection of nature in Norway. Eikesdalen is a small valley in the region where I currently live and work, and in 2020, there was a public event to mark that 50 years had passed since the civil disobedience campaign. The alliances between the local community, artists and eco-philosophers were a prominent part of the campaign. The journalist Ingrid Fadnes (1983-) made the podcast *Slaget om fossen* (Fadnes 2020a), where she questioned how the female activists' voices were left out in the storytelling of Mardøla, as well as elaborating on her research in *Mediehistorisk Tidsskrift* (Fadnes 2020b). Through Fadnes we contacted Marit Wadsten (1961-), a local activist and important storyteller who shared with us the story of the widow Tea Utigard, who lost all her fall rights<sup>6</sup> to a speculative investor in the early twentieth century (Wadsten 2023). We included the story of Utigard as a part of Per Roar's solo. The audience was invited for a choreographed walk in the woods where they could experience the gravity and their "inner fall right", walking slowly down a steep hill. Per Roar left the audience on a shore, entering the cold water with his waders. Halfway submerged in water, he shared the story of the discovery of the ship *Fredensborg* in 1974, outside Arendal on the South Coast of Norway. The ship had sunk in 1768, and finding it broke with the Norwegian self-perception of not having taken part in the colonisation of West Africa and the triangular slave trade. Our national pride as a shipping nation, skilled in building boats, is also marked by the direct involvement in the trade of slaves in the eighteenth

---

6) A waterfall right is the legal right to exploit the power that can be extracted from the water that flows from one point to another in a river. The waterfall rights are basically located in the property(s) through which the water flows.

century. Fortunes were built through this involvement – fortunes that also enabled art to exist.



*From Form to Fumbling, 2 to 5 November 2023.*  
Performer Per Roar standing in the Sea outside of Henie Onstad Art Centre.  
Photo: Josh Lake.

## **Recalling a feeling**

In Terje Tjøme Mossige's solo, the trace of the live happening in Henie Onstad is recalled. All the musicians play live and with improvisation as a base between the dance and the music from a set score. Terje's solo departs from a choreography the Høvik Ballett did as a part of an Olav Strømme exhibition at Høvikodden in 1975. Terje's solo questions how visual art is preserved for posterity, while dance tends to disappear. Furthermore, Terje brings in his own life story from his confirmation, when he was 15 years old,



and understands that he is in love with his friend. Terje plays out the stiff walk of HB and extends this with various rhythmic walking patterns, both salsa, disco, and free jazz-inspired patterns. The disco revolution in the 70s is included through Terje singing Donna Summer's song "Love to Love You Baby", which was released that year. Initially it was not my intention to work from an autobiographical perspective. However, through the rehearsals the difference between our generations became very clear. My relationship to the 70s consisted of ideas about the progressive movements of the time, but for Terje, the 70s existed as a lived reality and as a memory of his childhood and youth. One day working in the studio, again talking about the absences in HB's work, we investigated the music released in the same year as the performance we worked with. The disco revolution was happening at the same time as strides towards liberation were made with the right to abortion, the Civil Rights Movement in the US and the legislation of gay rights in Norway in 1975. What if these progressive movements and their achievements were influencing the way HB worked? We combined dancing from desire and memory with singing different versions of the Donna Summer song together. Terje started telling me about this memory of being 15 years old and being in love with the boy standing next to him at his confirmation. Working with the material, we often did not know what would arise, and Terje started elaborating on this story and the feelings it evoked. This generous gesture, opening one's own life story and contributing it into the work became much more powerful than just naming the law that changed in 1975. It also says a lot about the creation process, that through creating space for fabulation, doubt, uncertainty and reflection, the unforgetting of HB led us to unforgetting much more and weave these different corporealities together. Ethically, I find it difficult to demand that someone includes their own memories and personal life story, as it risks objectifying the lived reality of the performer. But when the agency is with the performer, the agency to share, to include or choose not to do so, the situation becomes different. It also says something about how staying with the material as an open wound evokes and activates experiences and reflections. The work appeared through spending time with the archival material, together in the studio, letting each other not know in advance, but search, test, wait, stay, reflect, map, test again. It also transformed the performers into living

archives, now containing the memory, shapes and movements of HB in their bodies. They know something about how the movements feel and exist in a three-dimensional space, not only seeing an image of them, or watching them in a film clip.



*From Form to Fumbling*, 2 to 5 November 2023.  
Performer Terje Tjøme Mossige singing at Henie Onstad Art Centre.  
Photo: Josh Lake.

## Field of frictions

The performance and research *Frå Form til Famling* in all its capacities through dance, costumes, music and lights, aimed to become a temporary container, transforming the archive from its current material condition into a temporary live event, continuing and contributing to our own and the audience's active unforgetting. An unforgetting not only of HB, but an unforgetting of other archives as well; social and political movements that were a part of the contemporary times of HB, that we can consider as a lost potential or a forceful field that could have changed the history of dance in Norway.

To encounter history contains the potential of remembering something you have not necessarily been a part of, and to uncover historical consequences and exclusions throughout time. To work with archives in a choreographic practice is a way of expanding narratives and preferences. The work began with a quest to discover that which is absent, both in terms of dances and potentials that might have been there. I am intrigued by the idea that the dances, movements and forms in the archive still exist and can be embodied by anyone, and that this new embodiment gives these dances a different context and future than they originally had. This is a way of seeing the dances as particular in themselves, and the performance as an act of archiving them again, in our bodies, in our unforgetting, and potentially in the consciousness and memory of the audience?

To describe or name HB is different from learning the material as movements and forms and sharing them with an audience through our interpretation and storytelling. In the performance, the movements are quoted within a field of friction, containing other ways of performing and being in the body than in the original. The fragment loses whatever pureness it might have had as an archival object, and the interpretation and performance both activate and transform it. It becomes a matter through mattering to us.

---

**Solveig Styve Holte** is a dancer, choreographer, and research fellow at Department of Dance at Oslo Academy of the Arts (2019-2025). Holte's recent work is *Frå Form til Famling* (2023) Henie Onstad Art Center, *Sixteen Dances* (2023) Rosendal Teater, *HORDE* (2021/22/23) MUNCH, Kilden and KIASMA and "Undying – a handwork" (2022) National Museum Oslo. Holte is situated in Oslo and Folkestad, establishing YKS, a choreographic centre at her farm.

---

## References

- Assmann, Aleida. 2010. "Canon and Archive". In *Cultural Memory and Western civilization* edited by Astrid Erl and Anshar Nünning. Berlin: De Gruyter.
- Bergersen, Merete, og Anne Brit Kjelsrud et al. 2019. *Høvik Ballett*. Oslo: Orfeus.
- Fadnes, Ingrid. 2020a. *Slaget om fossen*. Pod Hele historien (Podcast). Available at NRK
- Accessed and recorded 15 September, 2020. [https://radio.nrk.no/podkast/hele\\_historien/sesong/slaget-om-fossen](https://radio.nrk.no/podkast/hele_historien/sesong/slaget-om-fossen)
- Fadnes, Ingrid. 2020b. "Mardøla Aksjonen og arven fra 1970". *Mediehistorisk tidsskrift* nr. 2: 101-123.
- Mbembe, Achille. 2024. "Med dagens nihilisme er det viktig å holde fast ved en form for utopi". *Morgenbladet* 14 March. <https://www.morgenbladet.no/ideer/2024/03/14/achille-mbembe-med-dagens-nihilisme-er-det-viktig-a-holde-fast-ved-en-form-for-utopi/>.
- Stramrud, Marthe Elise. 2021. *Keramisk faktaopplysning = Ceramic fact statement*. Oslo: Uten tittel AS.
- Svendal, Sigrid. 2014. *Come Dance With Us*. University of Oslo.
- Wadsten, Marit. 2023. *Mardøla 1970 – Aksjonen som endra Norge*. Surnadal: Blomsterhaug forlag.

## Live performances and exhibitions

- Festspillutstillingen* by Joar Nango, Bergen Kunsthall November, 2020
- Retrospective* by Xavier Le Roy, Hamburger Bahnhof, Berlin, September, 2019
- Stormen* with and by Signe Becker, Marte Reithaug Sterud, Brynjar Bandlien, Ingeleiv Berstad, Pernille Holden, Sigrid Kopperdal, Eivind Seljeseth, Marianne Skjeldal, Venke Marie Sortland and Tilo Hahn, Henie Onstad Art Centre September 2013.