

Experience report BamBam Frost

YES

Choreography BamBam Frost
Performers: BamBam Frost och Lydia Diakité Östberg
Lightdesign: Anton Andersson
Lightdesign: Yared Cederlund
Costume: Hanna Kish
Scenography: Lisa Berkert Wallard
Dramaturgy/Outside eye: Alexandra Tveit och Lydia Diakité Östberg



My experiences of initiating, leading and creating this piece has been positively many. I started planting seeds for this performance during summer of 2018 and in January 2019 I showed my first work in progress. That first draft marinated through a pregnancy, maternity leave, a pandemic and a spring filled with BLM protests. During this time all my ideas were questioned and I dove deeper into literature of black feminist thinkers for guidance. Audre Lorde's "uses of the erotic: The erotic as power", Adrienne Maree Brown's "Pleasure Activism" and Octavia Butler's "Parable of the Sower" guided me to using pleasure as method for this work. And during the process of creating YES I often came back to the question written on the back of Pleasure Activism, "How do we make social justice the most pleasurable human experience?". The word YES has been used as a compass in creating the world I'm building in the piece. This is my first solo (that later ended up being a solo with a guest) and I have spent a lot of time alone with my thoughts. So when the creative team joined I had a clear direction of where I wanted to go. Working alone has allowed me to change interests fast and let the piece create an inner logic before I had put words to what I was physically doing. When the team stepped in they helped me to create language that supported what I was doing, also allowing them to jump on the ride. Together with everyone's immense efforts we created a work where light, sound, set and performance is equally important.

In YES I insist on fiction and that we through fiction have the potential to see alternatives to the structures we live after and relate to. Inspired by Lauren Olamina in Parable of the Sower, I work with hyper-empathy as a tool to create dance material. Inspired by black popular cultures ability to stay in constant dialog with the now and transforming with it - I work with transformation as a method in building the work. Morphing through various states, scenes, dances and so on. The ideas of fiction, pleasure and transformation have allowed me to dive deeper into explicitly, directness. In YES I avoid detours and try to work on telling it/expressing it/dancing it like it is. In YES I tell myself that explicit is the new abstract.

YES is also a journey through dreams, sadness and pleasures. Pleasures that produce concrete proposals to how things also could be. During the process I have aimed to decolonize the creative process, not that I have totally succeeded but it has helped me produce and use valuable tools. Relating to these thoughts has created questions that have simmered through all my artistic choices.

I am very proud of YES and what it has opened up my artistry. I will carry the tools and methods with me in future work. But first I can't wait until this pandemic lets me show this baby of a piece! I thank you a lot for the support!