

Sweet

by Stina Nyberg

The performance Sweet was created by the choreographer and dancer Stina Nyberg, with 10 performances at MDT in Stockholm the 3-20 November 2022.

Sweet is a solo performance that embarks on a journey beginning 70 million years ago and ending in a distant future, where earth has finally gotten rid of humanity. The performance investigates the span between long and short time perspectives, close and far choreographies, and intimate and grand stories. Gathering the audience in a circle with Stina as the narrator, it weaves together dance practices spanning over big and small imagery with personal stories.

The performance was created through a rehearsal process which started in May 2022, and which simultaneously worked with text and dance. The dance practice was developed by Stina in collaboration with the choreographer Eleanor Bauer. Together they dwelled on movements that inspires memories and that can speak of different perspectives while simultaneously creating a specific physicality, verging on a “character”.

The text practice was partly inspired by the book “I remember” by Joe Brainard – lending the format of the book to write down Stina’s personal memories – and partly by the book “The 6th Extinction” by Elisabeth Kolbert. Through the process two different texts were created through a collage like process.

In collaboration with set and costume designer Jenny Nordberg a space for the performance was created where Stina and the technician Angela X are seated at a table as part of the circle of audience members. The table holds the technical necessities as well as being its own “still life” with vapes, LED lit computer keyboards, and flowers and strawberries aging for each performance. The costume design contains two different sets of costumes; one with an oversized jacket taking the shape of a moving, ancient creature during the show; and one somewhere in the intersection between a fashionable cowboy and a dad in Swedish nature.

With the help of the extra production funding the production has been able to spend time on figuring out the details of the work. With its strong focus on the relationships between tiny and large, it was crucial to work with a space and costume which cared for its details – whether it was the perfume, the contact lenses or the dropped strawberry on the floor. Performed in an intimate setting, the performance gives excellent opportunity to craft details that only an audience at close can see.