

PORTFOLIO PONTUS PETTERSSON



PONTUS PETERSSON

Pontus Pettersson is a choreographer, curator and artist based in Stockholm, working in the expanded field of choreography, visual arts and contemporary dance. Petterssons unique style is always a mix of practices and genres, where text, objects, sculptures, and choreographic instructions are always a part of the whole piece. The work ranges from fortune telling, cat practicing, writing poetry, making festivals to dancing. It is a love for dancing and movement with a particular interest in made and found objects that create choreographies in between subject and object, spectator and performer, where hospitality and temporality can be seen as two major choreographic and artistic principles, as well as more open fields of study such as poetry and water.

Working professionally as a dancer since his graduation from the Danish National School of Contemporary Dance in Copenhagen 2007, Pontus embarked on a diverse and spread out career working with world class choreographers such as Ohad Naharin and Deborah Hay to name a few. He started making his own work already one year after his graduation and has continuously shifted between roles inside of the larger spectrum of dance, dancing, creating, organizing, writing, teaching etc. Among his latest work you find the solo *A Dog Called Drama*, the choreographic installation *att att katt* at Hallen in Farta and *Pancor Poeticis* at Shedhalle in Zurich

Pontus has throughout his career worked on situations where inviting other artists has been a crucial aspect of understanding his work in a greater whole as well as working for a broader field of expressions and inclusion. Projects like the dance and performance festival *My Wild Flag* and his latest workshop project *Delta*, hospitality being one of his main conceptual concerns, seen as a choreographic principal for dance/art to emerge. Pontus holds two masters, one in choreography from SKH, and one in visual arts at Konstfack. Pontus is an affiliated artist at the theater Weld in Stockholm and the research center MARC in Knislinge, Sweden.



Pontus in his installation Gate 1, 2016

PANCOR POETICS

Pancor Poetics is a choreographic installation and constellation of choreographic and artistic practices. From Petterssons many different poetry works to his signature Cat Practice as well a miniature golf course. The work, titled "Pancor Poetics," refers to Pontus' own type font "Pancor" (2013), created as a tool to write poetry, blending form and meaning—a queer semiotics distinctly personal to Pontus' own universe. Reflecting on the idiosyncratic features of Pancor and the poetry produced in his practices, the term "idiosyncratic" can encompass both peculiar habits (weird) and the uniqueness of a person, thing, or even movement. Together with the cat practice as well as the audience participation, "taking a swing around the golf course", Pancor Poetics is an event of continuous entanglement.

Year: 2023

Location: Shedhalle, Zurich

Curation/Context: Michelangelo Miccolis, part of Protozone II: Its weird



OUT OF THE BINARY/ IS A READ

"Out of the Binary/ Is a Read" as part of the group show "Sensual Politics, Stars Around Scars" curated by Ashik Zaman and Koshik Zaman at Tredje våningen. Viveka Kjellmer writes: "Like a poetic and glittering wall, Pontus Pettersson's 'Out of the Binary/Is a Read' (2023) hangs, a curtain formed by interlinked mirror pieces with letters. Together, they form words and sentences, but the entirety also becomes a partially transparent barrier where glimpses of the exhibition can be seen through the gaps. The reflective effect draws the viewer into the work – their own reflection is constantly present, a reminder that understanding always depends on who is reading, observing, experiencing, and that we ourselves are always involved in the process of interpretation."

Year: 2023

Location: Tredje Våningen

Curation/Context: Part Gibca, Gothenburg biennial of contemporary art



BODIES OF WATER

'Bodies of Water' is a three-hour choreographic installation. Departing from Russian Marxist activist Alexandra Kollontai's texts on love and Astrida Neimanis' work with Hydrofeminism, the work attempts to embody and become water on a molecular level through language, objects stitched and worn, sound, relational tactics, and dance. As subtle as the smallest water droplet or as wild as the wildest ocean, the performers circulate throughout the space choreographed by a scripted score—eddyding, pooling, navigating, submerging, and dancing.

Year: 2020

Location: Wanås Konst, Sweden

Curation/Context: Part of the program temporary worlds

[Link to trailer](#)



THE EGG, THE CAT AND THE POEM

In his exhibition 'The egg, the cat and the poem - were surface tears' (Konsthall C 2019), Pettersson stages a series of encounters between objects and bodies, creating an exhibition as a piece in itself. Visitors are presented with diverse manifestations of the artist's visual language – eggs of various sizes, from those you can hold in your hand to those large enough for several people to enter, are situated amongst shelves of books with mirrored silver covers, framed by the artist's distinctively patterned 'wallpaper'. Within this aesthetic terrain, performers are practicing pettersson cat practice as well as a performative concrete poetry that is addressed to the audience or to themselves. These choreographies create an atmosphere in which bodies become malleable, at the same time softly alert. Poetry here can be considered as a gesture of generosity, in which the speaking body takes care of the listening body.

Year: 2019

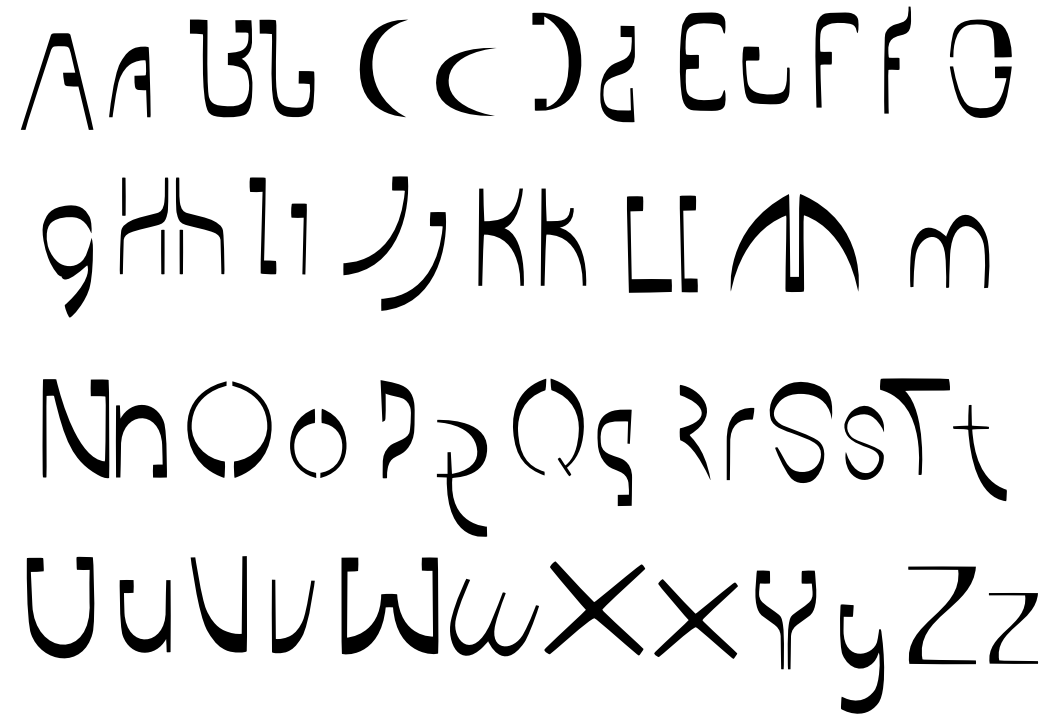
Location: Konsthall C, Stockholm

Curation/Context: Part of the yearly program



PANCOR

A hallmark of Pettersson, Pancor (2014) has been used in many works and occasions, most prominently in 'Writing Wounds to Heal and he latest being part of his contribution to the exhibition Attitudes of the Unruly in Copenhagen. Pancor started as a calligraphic practice, as a way to turn meaning-making and repetition into dance, as well as being a forensic study of Pontus' own scrabbles found in his notebooks through the years. Pancor then turned digital, a font, understood and used as a tool to enable other and new poetry. Through the possible inscribed meaning of the shapes Pancor can be seen as a hieroglyphic attempt and a queering of meaning through writing, a digitalised universe as signature and poetics. Enlarged, mutated or destroyed the shapes goes from archetypal desires, landscape interventions and scores for dancing yet remaining its ominous form and attraction. Pancor is represented by Galerie and has been part of groupshows at Jan Mot in Brussels, Material Art Fair in Mexico City to name a few, as well as being featured in the swedish design and art magazines



WRITING WOUNDS TO HEAL

Writing Wounds to Heal is a collection of poems printed on clothes made out of velvet, and a stencil jewelry alphabet made out of acrylic mirrors. The poems are printed with a technique called Burn-out /Devoré, in which the poems become visible through the fabric, revealing parts of the body through the poems. The typography/font is Pontus' design called Pancor and was made during Pontus master studies in choreography in Stockholm at Uniarts. The performance of wearing the clothes and as well as being documented is part of the poetic and performative layers in which Pontus addresses the urgency inscribed in poetry, as well as dance. The mirror stencils are utilized in both larger and smaller assemblages and are more of a tool to continue writing within the universe of Writing Wounds to Heal, siding with the clothes or as its own agent. The performance of the clothes in a performative setting is called The Poeticians. The project is documented through invited artists and photographers which so far have been Luis Alberto Rodriguez and Märta Thisner and have been presented in several Swedish fashion and lifestyle magazines, as well as featuring as costume in Swedish popstar Lune's music video Where Do Love Go



MY WILD FLAG

My Wild Flag is an annual international dance and choreography festival in Stockholm, started and run by Karina Sarkissova and Pontus Pettersson in 2017. MWF consists of local and international acts and scenarios that propose contemporary choreographic and artistic works. Bringing communities together and joining in social choreographies as well as works devoted to the stage. My Wild Flag has hosted artists: such as: Frédéric Gies, Deborah Hay, Florence Peake, Eve Stainton, Performance for Pets , Florentina Holzinger, Jen Rosenblit, Michele Rizzo, Ceylan ÖztrÜk, PRICE, SERAFINE1369, Suutoo, Adam Seid Tahir. [Link to homepage](#)

DELTA

Delta (2019) is a platform for participatory dances, a series of coming together, a place where choreographic and performative work can be shared and exercised, a place to share work by doing the work. Body to body, bodies and body. A container for participatory projects, dancing, exchange, publications and choreographic inquiries. Delta is organized by Pontus Pettersson and Izabella Borzecka.

Delta – An Ocean Call (2021-2022) , is a publication devoted to water histories, narratives and practices. Contributors Bronwyn Bailey-Charteris, Paul Maheke, Axel Andersson, Sindri Runudde, Vibeke Hermanrud, Elly Vadseth, Daniela Bershman, Sabrina Seifried, D.N.A. (Dina El Kaisy Friemuth, Neda Sanai and Anita Beikpour), Every Ocean Hughes, Adham Hafez, Pontus Pettersson, and Alice MacKenzie share their multi-layered practices, writings, memories and scores on water.

Delta - The Page as a Stage (2023), is a two-day exchange and coming together arranged, with the intention to discuss, reflect and share how choreography is practiced and manifested in printed matter, how text and publications can be understood as formats for choreographic inquiries, and how they can be seen as works in themselves. Made together with Galerie (Adriano Wilfert Jensen & Simon Asencio), Paloma Madrid, Sara Kaaman, Stina Nyberg, Tova Gerge, Litó Walkey, Delta (Izabella Borzecka & Pontus Pettersson) Reading Edge Library, Index Foundation.

