



DRAMATEN

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The first bum

6th of August - 14th of September 2023 | Stockholm, Sweden

AMANDA APETREA

works as a choreographer, dancer, director and actress. She studied at the Ballet Academy in Stockholm and has a master's degree in choreography from Stockholm University of the Arts (then DOCH, University of Dance and Circus), Stockholm.

Apetrea's work has always relied on collective processes and the ethos fostered by the ÖFA collective, which she co-founded in 2004. She has created and participated in a number of productions, including What happens in Uppsala stays in Uppsala at Uppsala City Theatre (2014), The People of the Cave Bear at Turteatern and on tour (2017), The Seal Women together with Halla Ólafsdóttir at MDT (2023) and as a choreographer in The Mysteries of Valentin Castle at Backa Teater (2022).

LISEN ROSELL

is a performing artist who works in both her own projects and in collective processes with other artists. In her work, she integrates feminist methods, humour and class consciousness. Rosell is interested in what is considered ugly culture and the tension between the accepted and the inappropriate. She is passionate about nuances in conversation and address and the form and content of spontaneous speech in a performative context. A strong driving force in her work is to develop methods to broaden the concept of theatre. Rosell is a member of the ÖFA collective and has been a co-creator

of several performances since the start in 2006. In recent years, Rosell has been a co-creator of, among other things, *Pride & Prejudice* and *The People of the Cave Bear* at Turteatern, *The Dark Heart* and *the Sweet Part* at Ö2, *Harlequin* at Hangö teaterträff, *Cuteness Overload* at Kulturhuset stadsteatern Fri scen, *Tipspromenaden - Konsthall C*, *What happens in Uppsala stays in Uppsala* at Uppsala City Theatre, *ÖFA: Monster* at ZebraDans.

THE RESIDENCY

The meeting with Ulf and the research he is conducting formed the basis of the stage work. We needed facts and research to be free to fantasize about how the creatures could look and behave. Their movement patterns and expressions. Ulf narrated and showed films and pictures. We were inspired to transform the two worms into characters colored by where they were found by researchers - the slightly more beige and nerdy Xenoturobella Bocki from the mud on the seabed in Lysekil and Xenoturbella Monstruosa with an edgier glam look from the coast of California.

Our aim during the process was to find out more about the evolution of the bum – specifically the anus and Ulf gave us all the knowledge we needed to spin on. Among other things, we noted that organisms' possession of an anus is dependent on how complex they are. For example, creatures that are smaller than a grain of sand don't require an intestinal system as they don't need much nutrition. We humans are as complex as we are as we have evolved from having only one opening (primordial mouth) to allowing greater amounts of nutrition to travel through the tube that has developed between the mouth and anus. Humans have an advanced brain unlike the Xenoturbella worms who only have a diffuse nervous system. These worms have been basically the same for 500 million years and they will very likely outlive humanity. However, just like all living things on earth they are dependent on how the climate changes. Temperature changes and emissions affect all life.



Worms and humans share the same origin and in our scenic representation we played with this fact. Even though our worms didn't have a brain, they still had to borrow human traits. Partly in costume and mask and partly through, among other things, philosophical musings. "Which do you think came first - the fart or the poo?" "If you released a fart 500 million years ago, is it still here now?" "If you could live your life over again, what would you do?"

The meeting with Ulf confirmed that the world of worms and creatures in the sea is far from explored. The habitat and it's beings is a universe of differences, colors and possibilities. Spatially, this inspired a colorful patterned room with a feeling of eternity through mirrored walls on the short sides. We wanted to invite the children's audience to an open room. Perhaps we were in the dune at the bottom of the sea, albeit magnified and the colors and shades changed during the performance. The children met the worms and other sea creatures, and finally they met what all creatures with a bum have: Fart and poo. We dressed up in fart and poo costumes and these got to be stars in a show number and dance with the kids when the room turned into a dance floor

UNITED NATIONS SUSTAINABLE DEVELOPMENT GOALS (SDGS) LINKED TO THE WORKSHOP

