

Band 3

LUKE WILSON

And eventually we had almost identical feelings with them. And we also had a couple of, like we... there are a couple of things which we kind of, which we define in a slightly different way that we spoke about earlier. Like the way that all the tree of us defines balance, in a similar kind of way is it when we talked about balance earlier this morning; it was always the example of an object in balance, literally. Or wire walker in balance. And... all of us took balance more in terms of different aspects in combination, the combination of different aspects. And Ben and I, I'm speaking for myself, like the balance for me was more the, the balance between the mental concentration and the physical concentration. And that's was, for me that was what balance was. And similar...

TILDE BJÖRFORS

Between the mental an physical?

LUKE WILSON

Yeah. The balance between, yeah likes raising your energy, raising your concentration, where the technique comes from, kind of thing.

BEN RICHTER

For me as well, balance of the inside an the outside, like the open must to communicate, without going so far out yourself that you lose your presents because it's out there, you know what I mean?

LUKE WILSON

And then we had, like I did make one...

TILDE BJÖRFORS

Actually that is like a, I think, what you try to get the word for, "inlevelse". Yeah, inside and outside. I think that's...mmm

LUKE WILSON

And then like, I did make a list, one two three four five six, but I'm not at all happy with it. But I can like talk about it after, maybe. Like, I do have a list but

it's not right. I think. But, so we do... I do have a list of these, right but we had the same was basically was. You ended up with one number one as well at the end?

BEN RICHTER

Yea, one number.

LUKE WILSON

There's one number one, which was presents, I think? Is that right? And for me, when we spoke this morning and you said we would talk about different elements of things, and what it means to be, you know, to do the circus artists to juggle. And the first thing that came into my head was the moment. To me, it's the moment. And then actually, I started to intellectualize a little bit and like argue about why maybe it isn't. But that was totally my feeling. And so then when we came presents, I was like "yeah, that's clear, that's no question". So for me that was, I don't know how it was... your number one.

BEN RICHTER

Yeah. Because... my three number twos...

LAUGHTER

BEN RICHTER

All contribute to presents or part of presents for me.

LUKE WILSON

And three number twos are? Which are also my three number twos.

BEN RICHTER

Balance, confidence, cooperation.

LUKE WILSON

And balance that we spoke about in terms of more than internal balance and physical. Confidence, yes, I think it's clear. Cooperation, again independently. For us that were again the cooperation of performs of audience. And that's that dynamic basically.

BEN RICHTER

There was could a bit of cooperation, juggler props. Because if you're very very present, like you're in nirvana-present, no matter what happens with your props, you can cooperate with them and they will fall down.

JAY GILLIGAN

Or they will do.

BEN RICHTER

Yea, exactly. Or if they do, you keep cooperating with them. It's interesting about the props...

TILDE BJÖRFORS

And when you say you're three number two, it's like they are the same?

LUKE WILSON

Almost as important as number one. Like for me it's really close, which is all number one. And then because of my gut feeling, I put presents up a little bit. Then that was a little different one. This one is a little different showing a paper so if you put like that one fist?

BEN RICHTER

Yea, so everything is possible. So number three... actually first it was, it was kind of...with you? Because it somehow wasn't to do with any of that. Both of those. But then Jay had his number one so that made me kind of think about if that could be number one? And I suppose, four of these work together then equals this. I am guessing that's logic. I don't know.

TILDE BJÖRFORS

But you said when all these work together it's this, you say that now?

LUKE WILSON

For me, everything is possible and I would throw it away.

TILDE BJÖRFORS

You didn't need it? It's not your?

LUKE WILSON

Well, not that I don't need it but it means nothing to me. I can't understand it. I can't even, like we concentrate afterwards, like tables number one, did you explain why and so on? But I cannot even comprehend it's relevant to me.

TILDE BJÖRFORS

*That's interesting. Especially when it's no fun!!
HAHAHAHA!*

LUKE WILSON

Yeas because we had this discussion and then Jay comes and... So that's for me, like yea, in my one two three four five six list is dead, like I burn it.

TILDE BJÖRFORS

But you still have it as number five?

LUKE WILSON

No that would be totally bottom.

TILDE BJÖRFORS

You're number six?

LUKE WILSON

Number six, it I have to give a number. But not even if I infinity, hell, I burn it and I eat the ashes and then I kill myself and the I...

TILDE BJÖRFORS

But why is it so in that way?

LUKE WILSON

No it's not that. It's just that, it means nothing. I don't understand it.

TILDE BJÖRFORS

It's empty.

LUKE WILSON

Yeah, and I get angry because I don't understand it. So I...

ERIK ÅBERG

You could never eat as much as you want to puke.

LUKE WILSON

I could.

ERIK ÅBERG

Oh yeas.

LUKE WILSON

Yeah.

ERIK ÅBERG

Okay.

LUKE WILSON

It's a thing about life here. And in my one two three four five six three number five, is failure. But in this perfect world, it's actually; it's always there. It encompasses everything else.

BEN RICHTER

It's number one.

LUKE WILSON

No, it's not number one. It's not more important than number one. It's not more important; it's just there. It's like floating around, like...

Dude, this is deep...

LAUGHTER

BEN RICHTER

It's a consequent for the others.

LUKE WILSON

Actually, that's a very nice image. It's not XXXXXX, it's there. Like these are the surface, so you see them first, and this I looking... just like there. That's my pyramid.

TILDE BJÖRFORS

Did we get the sound so we can hear?

Yea.

TILDE BJÖRFORS

Perfect.

LUKE WILSON

So that's, I didn't want to to that ...

I know but that is reprehensive.

TILDE BJÖRFORS

So this you're feeling for acrobats? HAHAAHAAA

LUKE WILSON

No that is the anger! The anger is a personal thing cause I just like, I didn't understand it so I feel like I did something wrong.

TILDE BJÖRFORS

But I can say another that is sort of the same; it's like to not be afraid of being afraid. If that helps or if it's even worse...

LUKE WILSON

I'm not afraid of being afraid. That's why I failed, I don't understand it. Ben's failure was not talked about.

BEN RICHTER

I have just decided it's the counter point to all the others. **Laughter**

LUKE WILSON

Like a XXXXXXXX? You found a XXXXXX or something.

BEN RICHTER

I need to make a little pretty picture like Luke as well.

JAY GILLIGAN

That was pretty.

BEN RICHTER

No it wasn't. Because that was leading to failure, that was...

LAUGHETR

LUKE WILSON

Actually, my failure at the bottom could even be face down, it's like... *SÖRPLAR* Sucking out.

TILDE BJÖRFORS

So you have the same feeling with failure that it's in everywhere but it's not?

BEN RICHTER

It's lurking. Yeah, it's always a possibility, but I guess.

LUKE WILSON

It was something that you were aware of, because you threw it out originally. And everything is possible. You think that both are great.

BEN RICHTER

Yeah yeah, I threw them both away because I couldn't really... The other ones I found very attractive, and these other two's was like...why do I need those? But. Yeah.

GIGGELING

TILDE BJÖRFORS

So but now you have put it into the line?

BEN RICHTER

No, it's over here.

TILDE BJÖRFORS

No this one. But the other one?

BEN RICHTER

Yeah, because it **pointing at the paper** is some of these.

TILDE BJÖRFORS

So you don't have the same big eye question towards it?

LAUGHTER

BEN RICHTER

Everything is possible. No I don't have a question towards it.

LUKE WILSON

But it's not the act in the XXXXXXXX that makes me angry. It's just that I don't, I don't want it that makes me angry, you know. It's not fundamental that this makes me angry; it's just my reaction to not managing to do the job properly.

TILDE BJÖRFORS

And you put it not under, you put it far away?

BEN RICHTER

Yeah, because I don't like it. It's there but I don't want to have so much to do with it. We are staring to get into this...yeah.

TILDE BJÖRFORS

So for you, failure is a problem?

BEN RICHTER

As a juggler, yeah. As a clown, of course not. But that's possibly the difficulty between juggle ling and clown. Jugglers don't want; you just don't want to fail. And a clown allows failing.

LUKE WILSON

Same with magic.

TILDE BJÖRFORS

But do you want to fail in magic?

LUKE WILSON

In magic you do not want to fail, you don't even consider it as an option. It's kind of weird.

TILDE BJÖRFORS

Okay, Jay?

JAY GILLIGAN

I put everything as possible as I like this to look angry, no I'm joking. LAUGHING
No but then balance, then failure, confidence, presents, and then cooperation. But maybe I should talk about number one most because it's the most different, the most interesting and special point or whatever... and it's because maybe, I was thinking, a bit...one real thought and one stupid thought. The stupid one is that I'm an American. LAUGHING And, I've grown up with this. I'm an older generation that we still have this American psychic "everything is possible". And even tough maybe now days

is a lot of, you know, discussion about the American culture having, not having it's in it, maybe if we can just simply say that for now it may not in a staying age so much the American thing. Then maybe my generation was around a turning point for it but I still really romanticise this idea of my American culture, I think. Like, yeah it's very romantic to me this idea that America psychic. But that's my stupid reason. Maybe the more real reason is that for me this has a lot to do with creation, maybe not so much... I mean, I took this in any way. I took this in practice, creation or performance or whatever like I tried to sum it up. And...but for me maybe this is strongest in creation and that's also what I'm most interested in is creation. That's the thing I live for most with the juggling work that I do. So for me it was definitely the most...yeah, it was number one. But because of the creation angle I think... And the creation angle that it's possible, whatever you do?

BEN RICHTER

Yeah, it's kind of like...yeah, it's...yeah a lot of my creation is relating to the statement either agreeing to it or disagree to it. **LAUGH**
So, but yeah! It's maybe the number one if out of these I have to choose don't know. That's why. Sorry.

LUKE WILSON

You're entitled to your own opinion.

BEN RICHTER

Yeah, and then in the balance because, I took balance to mean, balance in anything, everything, pick one aspect of juggling and find the opposite in that. Like on any level, but also it's just a balance because that kind of control is the first one. Like if everything is possible, I mean it's my control. Or...not so much control but it's. Yeah, like this is your fantasy and this is your reality.
LAUGHING

TILDE BJÖRFORS

So the concept is that everything is possible it's not?

BEN RICHTER

Yeah, it's in balance. Fantasy, reality. Not that it's not everything impossible but...

TILDE BJÖRFORS

But not so easy?

BEN RICHTER

But the reality, the concrete reality. Concept of details. Analogy?

And then failure because...because it also directs next to the balance of these two. Like it's a nice symmetry here and these three. But also failure more in a conceptual sense, like failure is a big part of my work conceptually. I mean, of course, in reality it's XXXXXX **LAUGHTING** it's a big part of the work, for sure! Like dropping or making bad stuff, whatever sure, yeah. Like normal, or more than normal. There was a... when I was growing up this one guy said, I don't know if it was a famous quote, but it was in this magazine that was kind of funny, I read. And he said: jegeleggin doesn't have better ideas than other people, he just have more of them" which also means he has more bad ideas. And I totally agree with that. What was my point? So I mean, in reality, yeah. Yes, failure for sure. And that was point was at more than normal people. Cause I had more ideas; therefore I have more bad ideas. Yeas? **LAUGHING*** But the conceptually failure because it's a really interesting point of the work for me. Like the ideas that I dream of everything is possible. Centre around failure, defighting it or what are peoples expectations or my expectations or historically or... collectively, I mean, I don't know. Failure is defiantly... third. **LAUGHING** And then confidence, just to be comfortable with all that shit, **LAUGHING** I mean just to, just to be calm with how things are. I think it's mostly why it's there. And presents... I mean...maybe I'm getting in trouble here, probably. But the reason presence is here is because I hate things that are; yeah I hate things that I Can't control. Those aren't hounded percent conscious, maybe. That was a big statement, but. Presence is a big unconscious and uncontrollable like.

TILDE BJÖRFORS

You try to control it and then you drop it?

JAY GILLIGAN

Exactly. So that is why I kind of hate it because I hate this idea that art or being good is by chance. That's what I fight against in my life. That art isn't by chance, that it's continues, that it's also in the way I want it to be which is normally good. Or I try to make it good. And the cooperation is not that I don't need it but it just the least important in my work, it's the least interesting part for me in this moment.

LUKE WILSON

And this is cooperation for you?

JAY GILLIGAN

I mean, you need to take it in a way like you said with the audience or with the, even with the props it's just not interesting. I mean, I could even talk about the cooperation with the props, like a lot of times I'll think of something and I kind of do it and then I get bored because I see that it's possible like it cooperated with me. And then I just lose interest. **LAUGHTER**
Yeah, that would look nice, ok. Like I don't necessarily have to go all the way threw with it, because it cooperated. It didn't surprise me. So that's also, for sure it's there. For sure I need it, I don't disrespect I so much but just out of this it's just...

LUKE WILSON

No, it's on the list, it's not like...

JAY GILLIGAN

Yeah, I didn't burn it. **LAUGHING**

ERIK ÅBERG

Okay. So I made the list now really in the moment so it's not so well thought about like you guys were.

JAY GILLIGAN

It's the most honest one.

ERIK ÅBERG

Yeah maybe, maybe. So I made the list and now I will tell you why each are were they are. The first I put up was presents because I saw this kind of the bridge or the possibility to do, like if I imagine myself or anything being performed, for me presents is kind of the connection between me and the audience. So if that's gone then it doesn't matter what I do and I doesn't really matter who they are. Everything just fails so it's kind of the base that everything stands on. I mean, you can see perfect stuff and then the guy who is doing it or the whatever, it's just isn't there and it fails so... number one. Number two: balance. And maybe that's...I put balance in terms of, even if you see something that's completely perfect, if there is something, there could be just that small one thing that really bothers you, and I can just ruin the entire thing. Like you see a poster for a show and then the logo is just, it's beautiful but the logo is just like too much to the right and it hurts. And maybe I'm picky about that kind of stuff but that can totally destroy it for me. Just one small detail that's just wrong and then I just suffers, so. And it's even worse when it's something good otherwise. If it's bad, it's just another thing that is bad, then fine. But if something is just so good and then they just "oh no, why did they do that?", it hurts too much. **LAUGHING** so that's

number two. Failure, number three. Well, fail. It's not so fun. That's right number three. But I still wanted balance and presence on top of that because I thought they were more important. Number four "All is possible, everything is possible". I put it there just because one of the most boring things that people say about juggling or art is that "everything's been done". That just bores me and it destroys...maybe even if it could be true, sure. But it's still just a boring thought that you can't do anything so I rather have "everything is possible". And then number five: "tillit". It's just low on the list, I can't... why I put it down below is because I don't really trust anything. If I go on stage for an example, I don't really...I mean, it's going to be what it's going to be, you know. And I'm going to do my best at whatever situation I'm in, I hope, so who cares if I trust or if I have confidence in that I'm not going to drop or, it's...it's not so relevant for me. Maybe I took the thing...

*Maybe that is between confidence and "tillit"? The difference is actually that confidence **SOUND** but "Tillit" for me is when you giving up.*

ERIK ÅBERG

You just set yourself...

TILDE BJÖRFORS

It's out of my hands. I have to trust it, or.

ERIK ÅBERG

Maybe it's the other way, then. Yea, that's why "tillit"...it's just that feeling "it's going to be fine" you know. No, it's not. It's going to be what it's going to be. And then the last one: cooperation. I put it last because; maybe that's not even what I want. Like you guys were saying "yeah, you cooperating with the audience" – no. You could be in a war with them, it could be a fight, and it could be like they're pissing you off and you pissing them off. It's not necessarily...

LUKE WILSON

But it's still cooperation. To me, my definition of how I meant it, it is, so.

ERIK ÅBERG

Okay then, we agree. But cooperation to me is kind of like "yeah, lets do this together" and you know, brings it up. For me it could be the exactly opposite, a fight, you don't agree, you don't cooperate. And something would come, maybe. But that's...sure. On a deeper level that's cooperation too. If the result is good, then you want the result good, so.

JAY GILLIGAN

What if the result is bad, if you want a bad result, if you want to make everyone really angry and hit you and you succeed? Cooperation is just like the communication but there is a dynamic between audience and performer. It doesn't define positive or negative.

ERIK ÅBERG

Okay, yeah maybe it should have been difference but that's why I put it there for now.

LUKE WILSON

So who is right?

LAUGHTER*

TILDE BJÖRFORS

In three years you will know! No but it's...it's interesting. But of course all of you have present on the top is right, but Jay no...

JAY GILLIGAN

Damn. No, we're going to see is counter in two by I know, just wait in two years... and then it's going to sneak up on you like a kind of concept.

*LAUGHTER

TILDE BJÖRFORS

Yeah! But it's interesting also this cultural, I mean there is so many aspects coming in, of course, so. Cultural, as you said in US this is, in Sweden its sort of the opposite, it's so forbidden to say, "I think everything is possible". You get so much punishes, stay on the ground and be realistic.

LUKE WILSON

It's the kind of same feeling in Germany, I think. In England less, though. It's more, England is more like "yea, you go ahead"

BEN RICHTER

I was going to say the opposite.

LUKE WILSON

Really?

BEN RICHTER

Yeah, I feel that in Germany it's more like "if you want it, do it". And England is like "we're crap anyway".

LAUGHTER*

LUKE WILSON

That's what I meant with the English, that's why I had English...

TILDE BJÖRFORS

But it's crap anyway?

Mumble

LUKE WILSON

We discuss Germany some other time.

TILDE BJÖRFORS

Did you have time to do the other thing?

ALL

Yeah.

TILDE BJÖRFORS

Kind of? Someone who would like to start?

BEN RICHTER

Jay would love to.

JAY GILLIGAN

Okay, I would love to start.

2 walks away

ERIK ÅBERG

I think it's pretty interesting that you guys didn't want to put them in a latter.

TILDE BJÖRFORS

And I hope you filmed it, that you...

Mmmm

LUKE WILSON

I couldn't, I tried. It was like "number one", number six, easy. And the rest, yeah...

JAY GILLIGAN

Okay, but you can guess. I picked one green.

TILDE BJÖRFORS

One green and one yellow?

JAY GILLIGAN

Yeah. And I took Luke's idea and I did it randomly. I mean, blindly.

ERIK ÅBERG
Should we guess?

JAY GILLIGAN
Yes.

2 perform.

ERIK ÅBERG
I guess "failure" and...

TILDE BJÖRFORS
"Gravity". Failure and gravity or failure and XXXXXXXX?

JAY GILLIGAN
Interesting. It was "gravity" cooperation", actually.

TILDE BJÖRFORS
Aha, but failure?

JAY GILLIGAN
For me, it was the cooperation between the times, there was a clock. I looked at the ball and I go "clock". That the gravity was dictating the time I had to do the other technique. I mean, it's a pretty thin connection but it's my metaphor. As I guess it's all go me? But yea, it was cooperation and gravity like...because I have this time to use...so...

ERIK ÅBERG
Yeah, it's completely clear!

JAY GILLIGAN
Yeah, and then at the end, they all go...like in a rhythm, like a clock.

Nr 3 (LUKE) performs

Performance finished 39:18

TILDE BJÖRFORS

Yes, and Eric was talking.

ERIK ÅBERG

I have nothing. Again.

TILDE BJÖRFORS

But we have a little bit more than an hour, don't we? If your five a clock should have time for your preparing for tomorrow.

But then should we try to choose one common green for juggling that you use towards all the yellow? And that's the task, and we give us time so then we have time to do it.

JAY GILLIGAN

Can I see your list, please? Just do your normal one, without the pile.

TILDE BJÖRFORS

I forgot, I wanted to see your juggling list as well.

BEN RICHTER

Do you remember it, cause I don't remember it.

ERIK ÅBERG

I mean, its just argument. So much a matter of definition.

Discussion

41:30

ERIK ÅBERG

But doesn't cooperation mean that you need some kind of feedback? Do you really get that from the objects? I mean...

JAY GILLIGAN

He's got some XXXXX *LAUGHTER

ERIK ÅBERG

No, but it's like. Let's say a person is dead and he's sitting by you an a chair and you're going to make a script with him..

TILDE BJÖRFORS

But you can see when you are throwing the balls...

ERIK ÅBERG

he's there all the time and you finish the script, would you say that you have cooperated with him?

BEN RICHTER

No I would say...well

ERIK ÅBERG

Because that's kind of how I feel about the balls.

BEN RICHTER

I would have been influenced about his presents. But it's kind of a one-way influence so that's influence, not cooperation.

ERIK ÅBERG

And that still the same with the objects.

TILDE BJÖRFORS

But you can still cooperate with a dead person, I think.

ERIK ÅBERG

It's the same with objects. You're going to be influenced by objects but you aren't going to get anything back from them. Unless! You have a little herbal inside..

TILDE BJÖRFORS

But what should we choose of common one?

JAY GILLIGAN

I think that cooperation ends up and then you go low and so that everyone can have it..

Discussion

TILDE BJÖRFORS

But you have that presents is first in all except?

LUKE WILSON

So is it between presents and..

TILDE BJÖRFORS

The four of them to you

LUKE WILSON

We do all four?

TILDE BJÖRFORS

Yeah. Yes you decide one. If it was presents or cooperation you decide.

ERIK ÅBERG

Or balance.

LUKE WILSON

So between presents and cooperation, the winner is balance?

45:00

börjar göra övningar

1:04.30

skivan slut

SKIVA 2

0:10

(jonglering)

- 3:48

TILDE BJÖRFORS

You really need presents to perform what that was...

LAUGHTER*

TILDE BJÖRFORS

You don't know exactly what they want to do.

LUKE WILSON

Yeah, exactly. So I mean, I took presents meaning mostly that what I wanted was something that was going to be not improvised. So I think improvisation is a different kind of presents and because I didn't know what to be creative at that moment, so I have a set pattern of tasks that I had to complete but... we're quite. I knew we go different every time to make, to keep me actively in the presents. And the so I gave it three times I tried until I got confused. So one task was the hand, I was always putting

it back in order, and the other hand was trying to send them around to the next place, but. I did it as long as I could and I lost the presents, to keep it going. So I did it three times and I lost presents. I wanted to keep my mind alive in the task even no matter how much I repulse it, I could do technically better on this rolling thing but it was still a challenge.

BEN RICHTER

So when I do a show, I feel like I'm very present, it also feels like the audience eyes are on stage with me. Like the audience sees every little thing I do. When I'm not so present, it feels like I didn't really see what I was doing. I often had that feeling. And so I wanted to do something very very very slow so you could see every little detail. That was the reason for the speed, the lack of speed.

ERIK ÅBERG

I thought of it as, can I make the balls present? That was kind of the sign I looked for and I thought the walls between as three union actors, that each have a personality, that's why I put it...and then I thought that, okay so they each present themselves individually and they do the little whoop-act and since the...*LAUGHTER* and since they're so "Presents" you can see the difference into he woo pact, you can see the characters and it stops.

JAY GILLIGAN

but my whole point was, for me presents is being aware, or trying to be aware, it's being aware of what's going on. When you are present, you see everything that's going on, so it was kind of what I was working with. So then I tried to set up a task, when there was too much going on, and I was testing my presents. I should have done what you did to actually find something. No, but I was jealous and I didn't think to make my life easy instead of harder because for me it was logical to make it more simple and slow-motion so you don't see was going on, instead of making chaos.

LUKE WILSON

And I stared my first thoughts; the firs sequence I made was very similar. I broke it down to two moments, basically. So it was very clear those were the movement, like one detail after another. And then I thought well, personally, what I find more interesting to watch is when it's more concentrated. Complex things going on. So I put these moments together. First I picked them separately and then I put them together. But then I dropped the ones together because I found it more interesting and then I

just played with the tempo. I did slow so now I do faster. But like really delivery, "if we do a show, we have contrasts". Put them in right deliberately. But my first thought is similar.

TILDE BJÖRFORS

*It was so nice because you have had this with the. ...And them....*LAUGHTER**

10:00

Gravity and presents. Workshop

- 23:50

TILDE BJÖRFORS

That was actually like watching eight.

Talk

24:55

LUKE WILSON

For me this whole gravity thing is such a cliché, you know "despiting gravity" and because it's such bullshit, for more technical term. Because if there was no gravity, it would not work. The same as anything else. The other thing that amazes me is like we are so continece of it. Like maybe as jugglers, we are more subconscious of it, more than other people, I don't know. Probably not, actually. Like "jugglers have so creative actions" it's not true. And we're probably not born with more gravity that other people, but it's still such a big thing there. And I have always been amazed of all the forces. Like gravity, which is so well, it's the weakest, like it's the most insignificant thing and its higher mass of this planet, that's the force. And I do this. I just beat it. That was like my starting point now. Gravity it like an amazing thing and I just like "I beat you again".

TILDE BJÖRFORS

And you fall in the end?

LUKE WILSON

That's like the "gag". Three in one hand is ok, but the extra four is too much. That was like the logic find of

the gag. And like in the beginning I never had four in my hand, always three.

JAY GILLIGAN

Every night you go to bed, you loose.

ERIK ÅBERG

And every morning you wake up, you win!

LUKE WILSON

And presents, it seems to be the similar thing, it seems to be the intendency to stress presents, stressing moments by going slowly and detailed. Which is nice. It's not the only thing, I'm sure, we 've just done it all of us more or less. But actually it's maybe not...not the only solution.

TILDE BJÖRFORS

I think it was especially when you did, but when you are juggling, you don't use to think of gravity? It's just there?

LUKE WILSON

Yeah, it's just there. It's the same as when you walk.

TILDE BJÖRFORS

Yeah, of course. So but because you are continence about it, it made some presents with gravity. I mean, in one way you didn't had to do anything because you just had to...

LUKE WILSON

I mean, is actually is there all the time. And you try o make its more obvious. Try to give it more important. Like all the four things that I've...liked my question to you as well, to me gravity is very separate from these other yellows.

TILDE BJÖRFORS

And actually we put it in four because you are...

LUKE WILSON

Really? For jugglers?

Yes! No but I think that we use it maybe, I don't know. It's also because it's such a obvious thing that you already feels with so it was interesting to see how do you...

LUKE WILSON

So it's an expression for jugglers?

HELENA BÅTSHAKE

No, not really.

TILDE BJÖRFORS

No not really, but it was first time in.

ERIK ÅBERG

You kind of flew it in for a test or?

TILDE BJÖRFORS

*I think everything is a test. LAUGHTER**

LUKE WILSON

But you choose gravity or some other thing? So there were some reason to choose? Because again, I'm just curious... Cause these things like "practice, creation, performing" it's not what you do but it's like one two three clear thing and this is something completely...

TILDE BJÖRFORS

Something that you all have to deal with in a very certain way.

LUKE WILSON

I wonder if gravity is more important to me than oxygen? Like I have to deal with oxygen.

TILDE BJÖRFORS

That's good. That's interesting because you look at jugglers but also acrobats and you are thinking that they are dealing with it allot.

LUKE WILSON

And in a way, in fact, it's more important that we don't deal with it because I mean, acrobats, you could say like if there's no gravity I could do twenty saltos but if I was a juggler and there were no gravity, I could do nothing. You always think like, if there's no gravity, I could juggle hounded balls. No, I couldn't because I would throw and it would... they're gone. We need gravity to...

TILDE BJÖRFORS

To breath? That's why you say oxygen?

LUKE WILSON

Yeah. But it's there so.

ERIK ÅBERG

If I would put something more like, in that three, I would put something like idea or something. Like you have an idea and then you create and then practise and performing but...

LUKE WILSON

But gravity makes the pause as a concept. Do you have similar feelings to me or?

ERIK ÅBERG

I find it kind of that context to, but

LUKE WILSON

Do you think of it when you make juggling or?

JAY GILLIGAN

It's just always there so you don't think about it. Maybe not contently over gravity but air resistance or slow motion, slow motion with boomerangs, air planes, balloons, scarf, so I don't think the word gravity but I certainly think of the...32:05 ...normally juggling

ERIK ÅBERG

It's interesting that you said that you think it's so weak, a weak thing, gravity. Like yeah, I can beat it because I told before it was the opposite because I already compared it to magnets.

LUKE WILSON

Magnets are much stronger.

ERIK ÅBERG

No. Let's say you have a boule ball and you hold it like this and up there and you release it, it will go... and if I have a boule ball here and a magnet over there, and I would have the same force to the magnet, would take a crazy magnet...

LUKE WILSON

Gravity is made by the whole, that's the thing XXXXXX is the planet 32:45. That's how weak it could be to get that force. It's a siencetific thing again so I think...

TILDE BJÖRFORS

But I think also one of the reason why we put it in was that the others are things that you are deciding and also interesting to see how it's networking. But as you said, if you don't breath, you don't... LAUGHTER
But Jay, you haven't!

JAY GILLIGAN

Presents and gravity. So presents, again. It was maybe not bad to talk about the first assignment. But then it was already set to our mind that what we defined presents as. So then I was "I could do the same thing again". Of course that was the idea but I was kind of stuck in other

peoples heads. But then I just thought that presents, maybe not how we define it, in relation to the discussion before. I think of presents as, sure, we 're talking about being aware, taking a moment in time, like all these things, but normally it's visually. Especially threw juggling so the visual other way is so strong and when I usually think of presents, when we say stage present, using our eye contact, if we talk about these quiche's about the audience having eye contact, then I wanted to relate presents to gravity threw not using the eyes, basically. If you feel it with my body, gravity. So I just made a few pieces of technique that I had to be very present to do, threw feeling. But not threw my eyes. But also it was very much about the gravity so the ball here, it was not a good point for me. It doesn't really stay so well. But I have to be present so it doesn't fall so I feel the ball really heavy. I try to keep it here while...I feeling two sensations, yeah! Two sensations at the same time. Feeling the weight or feeling the presents of the awareness of mind, two separate things at the same time as well. Then trying to keep the line without dropping.

TILDE BJÖRFORS

You are really fighting present with difficulty.

JAY GILLIGAN

I really felt the tricks, I mean that style of juggling is all about feeling and don't have to see it. It's about touching, I felt more presents because the balls are touching my arms and my hands so it feels more presents on that kind of word. And also, I never tried that stuff before together. I tried some of the, just the arm stuff without the ball on the head. And when I perform it, it's totally hell, because I have to be so much more present in my whole body, not just in my hands. And it sucks, so I did it wrong, I totally fucked up the patterns, yeah. A couple of them. The nervousness I learned to control in my hands, but not to my arms or my body, I mean it's touching the whole way. Like if you get nervous, you start doing bad, you can reach, you can move. And if you made a throw that's a little to low, you can bend down and catch the ball or I've learned some other little tricks that you can save stuff when you're here, you cant. It's your whole body that has to be super controlled. It can't just be a little bit like just, random. So it's really hard for me.

ERIK ÅBERG

Funny you said that about presents quiche like looking at the audience, because that was my starting point, like I felt like I'm going to do something, gravity, like I ca

control gravity then when I'm present, then it's falling down...

LUKE WILSON

But it's the perfect example that's great because that reminded me off all jugglers teams you get to see, with three balls and they are like.. Then they get four balls and they are more like... and then five balls... maybe a stop or something. Six balls are just like... No presents in that way ...because you cant control the gravity as well as you could with three balls. It's perfect. It's every routine you see.

TILDE BJÖRFORS

But it's interesting also when you say that the presents are the eye. I think the strongest presents; with circus anyway, is the moment before you are doing something really difficult. When you really really have to be so much here and now and then...

ERIK ÅBERG

We are talking about the cliché. Because for me it's not connected at all to the eyes. I have seen people looked at me under the entire performance, I feel nothing.

BEN RICHTER

They are doing it from like a book. It's not looking.

38:40

ENDING THE DISSKUSSION

GRUPPDISSKUSSION I EN SOFFA

BAND 4

41:20

JAY GILLIGAN

In our summary what we did, we included to many things that we're worked on. One was all these experiments that we tried coming out of our conversations about composition for juggling. And as we went along in these experiments, we discovered a qupple of things in general. And one was that we weren't really going to find any sort of specific answers or even be able to make some sort of universal or objective judgements about pretty much anything. Because it's kind of like we found on the

first, the first research we did last year that anything can be, anything could work or anything could be good, if it was good. I mean, you could choose one thing and do it very well and you could choose the opposite and also do it very well. So that we were able to make some value judgements about which one was easier to do or more efficient. But this year, because of our subject material, it's even less concrete, Last year we were working with technique. This year we're working with composition. And so composition is again is more subjective, it's more personal style and intention and all this things. So it occurred to us that during the experiments that we're doing where we're going to be able to make any university solid sound of conclusions but what we could do instead, is offer our very subjective opinions. And turning it in to kind of a school of thought as the cubists did or the dada movement, they had their little list of rules, their manifesto, or whatever. So we thought it could be kind of funny. And...I don't know about useful..

TILDE BJÖRFORS

It was apishly useful.

JAY GILLIGAN

Yeah, but the idea was interesting that we would, out of this research, that we couldn't offer any sort of list of rules that you should follow that you're even more affiant than other ones. It's just so subjective, but what what we could do is propose our little school of thought about what we like the most and what we would like to see more of. So as we were done threw the experiments, when we were doing them, some times we would try to write them down. Somebody says something that we all really jumped on; somebody would say, "Yeah, yeah, that's it!". I started to kind of collect them a little bit, and put them into a bit of manifesto, that we would offer publicly at some later date. So we have for you the collection of the first draft of ideas, they're not refined or consists or even, we're not even sure we believe them, but it's what we collected this three days of our own work. And then we have this list of experiment, what experiments we did, and more or less the outcome of them. And now Luke shall take it from here.

LUKE WILSON

I shall take it from there, thank you Jay. So we begin with the manifesto to point and some of them are pretty clear, some of them are, will need a little bit description. And some of them are "more or less" serious at the moment. But our manifesto, our first point..

JAY GILLIGAN

We don't have a name for them.

LUKE WILSON

Yeah, we don't have a name for all, we need a school of composition where we can name it or...but starting off: MAL is an attitude, so it's certainly, it's more opened than putty, these points that Jay were saying. It's hard for us like, really concrete examples, just like small, it's an attitude, it's a reference. More than just doing. Something more concrete? "Stop all the objects but one keeps going in the same intention". Which is some work which came along from Ben's work. An experiment we were doing. A very strong, very correct basically.

JAY GILLIGAN

And kind of intuitive. Cause you think that doing more is more. Traditionally.

LUKE WILSON

Less is more.

"Work should be dense and full of detail and information but the detail is already there". So it's not a case of having some work, you can put a detail here and it's finding the details already, and bringing them out. "You cannot drop" which is quite fundamentally difficult, obviously. But the point being, that the goal isn't the trick. The goal is the composition, basically. And we found, we did quite a lot of work on dropping and it was always better when we didn't drop because we were thinking about composition, we were thinking about the whole thing, not just that trick, you know.

JAY GILLIGAN

So it was even necessary that we didn't drop.

LUKE WILSON

Yes, it wasn't even a fact that you could drop. You know you can't drop. It's like complaining the situation and go like "oh", it's that theme.

LUKE WILSON

"Evix irrelevant shit". Which is Eric's expression for something that we should all understand. Irrelevant shit is the extras that you don't need. The details that is there all ready, perhaps. And the fact that's not good. Such as a random piece of choreography that has no relation to the juggling or a piece of movement that comes from nowhere. The intension doesn't come from the juggling, or from the theatricality. You have a concrete example?

JAY GILLIGAN

Just the movement for the sake of movements. Like often a choreography will someone will do they have a nice sequence organic or whatever, and then they think "I should do some more movement in my sequence" and that is how it feels. They will do something and then they'll go back to what makes sense and it sticks out like a sour thumb cause it's...in organic.

LUKE WILSON

A clear example as we did some explainments, involving use of stage, physical use of stage that's one of the things you "should do" is use the stage. And the ones which didn't work with ones that were the reasoning behind using the stage had nothing to do with the technique. And were they were related somehow, worked, you know, even if it wasn't aesthetic or beautiful, it worked for some level.

"Technique leads the creation of the other elements" which is a similar kind of thing that technique, we start with the technique and are there other elements in that technique, that choreography, that detailing were the theatrical technique comes from a technique. It's not the other way around. Technique leads.

"Technique is not a trick, it's concept to be explored". So again, it's not a case of just going out and doing our salto, it's "okay, what is the concept of salto?". Would be that example of juggling.

TILDE BJÖRFORS

Technique is not? Say it again.

LUKE WILSON

"Technique is not a trick". It's a concept. "Compassion threw necessity." Wich is related to some of those other things as well. I can't speak for several compassions and nenesassatis; you have a reason for everything, everything your doing.

JAY GILLIGAN

And what's nice about that is that allows you to do irrelevant shit if it's necessary. So it's a good doubt of bound. It's kind of a control balance statement. Just justifying is contains.

LUKE WILSON

"Acknowledge and anticipation in the audience". Which again means knowing what's going to happen. You don't have to go with that anticipation, you can break it either way, just acknowledge the fact that something is expected. How you deal with is, is you problem. But you

can't ignore it. Again, because I did a composition now I always think about performing basically.

"Don't drop" . Which is different to "you cannot drop". A major point here with don't drop is compose, make your composition so you have time not to drop. So you're not like always fighting, fighting, fighting, have to get to the next point, to the next point. It's contracted in a way that your, that you will not drop. So a lot of people don't do it.

"Interesting is a nineties word". It's the default reaction to anything. "That's interesting". Well into the notes by now. Can you talk about this one?

I remember it was yore's. **LAUGHTER** Luke's one.

It was like a half concept that felt really important, and then we were too tired to go so we wrote it down and didn't go further so I don't remember, whatever... it's the mysteries one.

LUKE WILSON

We watch the videotapes.

JAY GILLIGAN

It's the last brain of manifesto.

LUKE WILSON

So that is all of the manifesto. As we said, the structure is the skeleton of the manifesto and you need to mould it a little more. Intelligent design is what we need to do now.

BEN RICHTER

Exact ally. It would be nice to have four, maybe five short, concrete things that people can look at and go "ah now that's clear what it's about". XXXXXX moment is very vague, but.

JAY GILLIGAN

Hopefully it will make people angry enough, they can make their own response... or battle next year. Great. I'm sure that will happen.

TILDE BJÖRFORS

But it very interesting because it feels like yesterday you were, you were not agreeing about everything but this is agree...

BEN RICHTER

This is fundamental.

JAY GILLIGAN

We're the ones in rehearsals, or we're specially the ones going "oh yeas!"

LUKE WILSON

It was real spontaneous. Let's think about it, argue about it "oh yeah". Everyone was like, "of course". Let's move on to the experiments we did or go quite quickly. So we started by testing, you know where we started the compossiosion, we began with the really traditionally style compossioassion which is how do you make juggling routines, and like the old school, defined way to do that is that typical, you do a high trick, a low trick, a fast trick, a slow trick. Which is just this idea of your juggling should be full of contrast, you know. Cause the audience would get "bored" if all the juggling looks the same. Or they won't notice any different so it was just this concept of having really big contrasts so when you do your juggling. So this is what you learn as young jugglers.

So we started a few things with this. We started with, we took ten standard tricks. A trick we would do:

XXXXXXXXXXXXX And we had two people creative routines, using high low fast low, and two working against it, so we tried to blend the tricks into this little contrast as possible. And in fact, going against high low fast slow was in many ways better. It was more useful for us in terms of interesting routines, interesting as anywhere.

JAY GILLIGAN

And more natural.

LUKE WILSON

And more natural. And more is the point, it created, it had more flow and that's something we defined very important in the last year research project. And going against it had much more flow, much better in many ways. And trying to do it was very force and unnatural cause we were just breaking all the time, not so nice. To test this little more, we then took six tricks which were like "the same". Six tricks which normally use it never do them together because they all look kind of the same for the audience. They are all crossed-arms-variations with three balls, hounded of these tricks are very similar. So we took six similar tricks, and again one group tried to keep them all together. One group tried then to contrast them as much as possible. And again, the ones that weren't against high low fast low were better. They we're all more organic, it's not a practically word I like, but they were smoother, there was more flow.

TILDE BJÖRFORS

And you could see it all of you?

LUKE WILSON

yeah, again it was clear. It was no "you're kind of ok", it very very clear results in this case. So were moving on. We went to, again keeping with this old school principals, the idea of movement around the stage. Which again is, you learn to use the whole stage physically. It doesn't matter how; just make sure you use it, yeah, to cover everything. And so we took four different ways to cover the stage. One was the movement comes from the juggling. So juggling dictates the movement. The second, which is the really traditionally one, cover the whole stage. Just make sure you go everywhere. One was taking a predetermined route, so you don't have to cover the whole stage but you have a specific way you have to go. And the fourth was deliberately "don't balance the stage" so deliberately don't keep it in balance. And very clear for us, the best result was intentionally not balancing the stage, actually. It was Ben's piece. And the worst ones were the least satisfied one, were the ones, which tried to cover the whole stage, or tried to take at predetermined route. They were forced, they were unnatural. It was very clear that the juggling and the movement were not related in any way. But it was also interesting cause there was an anticipation there with Ben balancing the stage, which is you expect him to balancing the stage. Then playing with that intension is what makes it more interesting as well, it wasn't just the juggling technique but it was more like something else is going on. It's another level of meaning. But again, so we found that going against the traditional way was better. So that was our way of doing old fashion things. So we decided to take from another example, go a little bit extreme another direction. We took a classical, not classical music but a classical piece of music technique for composition of canons. So very standard. And we tried to make juggling canons, solo canons, which we did and it was a reason of successful, it was hard.

BEN RICHTER

It was very hard. The thing that I noticed in that one, was like Eric's really really basic technique, interested in something with four balls, and stayed in a basic platen the whole time. But it made the concept really clear. So perhaps that's something we could say about that exercise is it's easiest if you stay really really simple. As soon as you get to a complexes sequence, it becomes virtually impossible.

LUKE WILSON

Or perhaps that the structure behind is complicated and the canons are really complex so maybe the juggling has to be simple. The underline complexity can come out.

JAY GILLIGAN

Don't know. When then Eric did it with two balls, and he had a different sequence, with canon, the ones whose on the floor or came up in and on crossed. And the genius part of that moment was that he had to invent a new throw basically two times cause of the canon concept, and change his technique two moments were he had to do something he had never done before with the technique. And so for me that's the most valuable because that complicated new technique. It expresses canon, because that's how it was created. I mean, whether you get it or you understand the idea of canon, or not. For me that's the point of that, of this stuff. I mean, if you can give the concept out in a physical technique, that's maybe the best. That's my personal opinion.

LUKE WILSON

So next step was again looking at the tricks and this idea of tricks and concepts. Took a single trick and tried to turn it into a concept. Start with a simple trick which you would not do as a, you would just do it as a one off, and what's important with this trick? How can we take this concept and extend it to other compositions? Which is something we attend to do anyway. In terms of we attend to like find variations, but it needs to be more natural. And this is much more strict way of working. Not very good.

BEN RICHTER

Yeas, it was good.

LUKE WILSON

We tried to question, which for Jay is fundamental. I think we mentioned yesterday a little bit maybe, or maybe not. Always this question of the banal example would be "would you cross your arms this way" or "would you cross you arms this way"? And if there's no clear reason, how do you make that choice? So we worked on having real clear reasons like the only solution would be this way. If you end this way, you would not could not do the composition or did the technique. Which also lead us to the composition to necessity, basically. But working a little bit way around, because this case was something you only composed for the future. We just cant compose for the moment or "I'm here, what shall I do?". Or "I want to be here for the future" so let's just get that so...coming from a different direction.

TILDE BJÖRFORS
Composing for the future.

LUKE WILSON

"Make a trick that only works in a straight line". This is related to the staging idea that you should, the stage. Second tricks which attend to move in different directions. But it was often the case that you learn a trick with movement because you know it's nice to put the movement in. And most of the time, if we're strict with our technique, we learn the trick still. And then we learn it with the movement. So even if the movement is natural to the juggling, it's the second step. So we tried to find tricks where they would only work with straight movement.

JAY GILLIGAN

That's was hard but then we found some.

LUKE WILSON

We found good stuff in fact. Useful stuff.

END