

## Everyone gets the chance to be a ballet dancer in 'Swan Lake'

**At Hägersten's community center in Stockholm, the dream of being what you're not - a ballet dancer - comes true. The audience is anything but passive spectators when "Swan Lake" is staged. DN's Anna Håkansson experiences a small miracle.**

The dream of being what you are not. To stretch out an arm in an exquisitely graceful movement, representing a dying swan. To dance ballet. At Hägersten's community center, that dream comes true.

Not just for me, but for a whole group of national theater organizers from all over the country of mixed ages and physical appearances, who happen to make up the audience for the evening. Or audience and audience. To Poste Restante, we are anything but passive spectators.

Just as in their previous works, which revolved around collective phenomena such as pleasure and communal processes, in "General public" we are invited to a joint investigation. The conditions are already set from the start. We are an established ballet company and together we will stage "Swan Lake" in a performance that will premiere before the end of the evening.

The fact that Poste Restante's Linn Hilda Lamberg and Stefan Åkesson, together with choreographers Majula Drammeh, Sebastian Lingserius and Yari Stilo, are able to make us accept our new roles so easily is a small miracle. The setting, of course, does its part. Before we enter the rehearsal room, we are each given a pair of shoes, a training shirt and a water bottle, all packed in a used cloth bag from a dance event somewhere in the world. A detail as meticulous as any.

If the fictional transformed swans of 'Swan Lake' undergo a metamorphosis when they assume their original human form at night, it is nothing like ours. Slowly but surely, we are transformed from humans into ballet dancers. Along the way, we are offered a choice. Do we play the classical version of the work, where we are subordinated to a so-called happy ending, or the radical version, where the swans of the ensemble take on an agency of their own? That our more radical choice is ignored is a subtle nod to the Soviet regime's choice to show the classical version on repeat on state television when threatened by national crisis. Yet we dance happily on. Together, we may not have challenged the - in a double sense - fixed positions of classical ballet, but we have challenged gravity.

*Anna Håkansson*

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*(<https://www.dn.se/kultur/har-far-alla-chansen-att-vara-balettdansare-i-svansjon/>)*

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