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***Back in Baby's Arms, a performance by Elin Lundgren,***  
October 11<sup>th</sup> 2008, 14.00, at Gustav Adolfs torg, Malmö.

The aesthetics of resistance. 100 women, one bus ride in total silence. 100 women with 100 different faces showing traces of domestic abuse, gets of the bus in the city centre of Malmö, and in a silent choreography they spread out all over Gustav Adolfs Torg a Saturday afternoon in October. Like a silent mute body they are placed in-between the people going about their weekend shopping business.

The faces of the 100 women show traces of domestic abuse in the shape of cuts, burnmarks, strangleholds and bruises. Nobody speak, only their faces are to tell a story, one story for each and every individual. Their silence and their appearances speak a universal language that is impossible to look away from. This is something that is present in our society regardless of ethnicity, social rank or age. What we choose to look away from is in the performance *Back in Baby's Arms* standing in front of us and demanding space and attention. Suddenly she is standing there, an image of the woman or girl you are acquainted with, that you hear through thin walls or the one in your circle of friends that you suspect is a victim of abuse.

The title *Back in Baby's Arms* is a song by Patsy Cline from 1963, and it reflects the contradiction of relationships where female maltreatment is present, and society's contradictory placements of guilt in cases like these; "- Why doesn't she just leave him? If that would happen to me I would leave at the first strike".

Elin Lundgren chooses action as her artistic method. She creates a tableau vivant, a living picture, like a dream or a nightmare that unabashedly claims our time and attention when she parasites the public space with her performance. *Back in Baby's Arms* places the viewer in an uncomfortable situation and the viewer's perception and position is questioned. She trusts in the potential of art to practice resistance and to open up to a dialogue as well as reaching places within the individual that is not defined in terms of rationality. Trust that the audience and in this case the passing crowd through the experience reconsider their own voices, viewpoints and desires.

Lilith Performance Studio is the first combined production studio and arena for performance in Europe. Since the start in January 2007 we have presented more than 30 artists from Denmark, China, The Philippines, Finland, The Netherlands, Indonesia, Iceland, Canada, Norway and Sweden in 15 solo productions and one festival. Please visit our website to see documentation, films, artist interviews and more:  
[www.lilithperformancestudio.com](http://www.lilithperformancestudio.com)

Elin Lundgren (b. 1973 in Stockholm, lives and works in Malmö), Founder and Artistic Director of Lilith Performance Studio. She has written, acted, directed and produced theatre, film, performance and festivals since 2001. Among others the critically acclaimed performance *Rogerdockan, Elvisdockan och Tigerman*, 2006. Lundgren and Lilith Performance Studio are invited to participate in IN TRANSIT at Haus der Kulturen der Welt, Berlin in June 2009 and at Kunstbanken Hamar, Norway in November 2009

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For press images:

<http://www.teaterlilith.com/Back%20in%20Babys%20arms.JPG>

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