

## Pontus Pettersson: AIR

19 February 2026 – 19 February 2027

Index presents a year-long exhibition by choreographer, artist, and curator Pontus Pettersson—in parallel with the overarching program—playing with performativity, artistic experimentation and the social conditions of the space.

In 2021, Pontus Pettersson participated in the group exhibition at Index titled *EDITORIAL THINKING*, where choreography was considered akin to an editorial praxis. Throughout the exhibition, Pettersson regarded the Index team as material, a unit to be choreographed. He created performative scores to be enacted daily, and presented the team with personalised uniforms—hand-dyed shirts and tailored vests, carefully displayed in the exhibition when not in use, visually marking absence and presence. The uniforms shaped how visitors perceived the staff of Index; individuals became a visually connected unit, and the daily micro scores—often relating to hidden objects—became a semi-private work for each member of the team, a secret to share with others if desired. Pettersson's works for the 2021 exhibition subtly adjusted and conditioned the experience of those in the exhibition space, creating a presence through heightened care and attention in each interaction.

Elements of Pontus Pettersson's text-based work—poetry, zines, and larger publications that operate as editorial-choreographic platforms for collaboration—have also been unfolded through performative public moments at Index. These include the release of *Delta – an ocean call: a publication on water histories, narratives and practices* in 2021, and the two-day symposium *Delta – The Page as a Stage* in 2023, both iterations of the choreographic platform and project Delta, organized since 2019 by Pontus Pettersson and Izabella Borzecka.

Now, for 2026-2027, Index becomes a test site, a container and host for Pettersson's artistic process—operating through performativity and collegiality, whilst affording perspectives on the workings of the institution that is both internal and external. Pettersson's practice inhabits Index through a deeper, more durational format, initiating a year-long commitment to witnessing—or perhaps rather observing, cat-like—the institution, the team and the year of curatorial programming, but also Index's history and archive, residual objects, its storage, its dust.

Pettersson frequently invites other artists and collaborators as part of his practice—creating interplay between roles of the (often solitary artist) and other frameworks, exploring how these sometimes juxtaposed roles can support, challenge and even act as parasitic structures for one another. The year-long duration of *AIR* opens up for performative experimentations—affording Pettersson possibilities to play with time, rhythm and attention as materials, and contrasting the processual nature and adaptability of his works in relation to each parallel exhibition presented at Index during this period.

Within this multidisciplinary practice, objects and artworks recur; motifs arise again, yet produce and are ascribed new meanings in relation to different constellations of work, exhibitionary situations and audiences. Moving into the Index space, Pettersson brings with him a selection of works and objects; their presence and visibility will change throughout the exhibition period. Among these are a mobile white wall and the tiles of an interlocking floor mat, perhaps usually used for play or exercise. They are flexible objects, surfaces to work on

and from, in addition to other elements of Index' space, a way to keep things open-ended. Pettersson describes these objects as two proposals; inquiries into what kind of conditions are needed and how hospitality is embedded in this exhibition, responding through liveness and liveliness. When the parallel exhibition at Index changes, which frameworks and objects will remain, what will be changed by the presence of other artists? In what ways will Pettersson exercise adaptability through these objects, through text, through choreographed performativity?

*AIR* frames the questions of what the space at Index allows, under what conditions an artist can be invited here, and how can they invite others? Pettersson's practice is a networked one that yearns to meet with others: other artworks, contexts, other exhibitions. Pettersson's work requires an ecology of call, response, and adaptation; senders and receivers; subjectivities to be addressed and invited; bodies that are hosted and directed. At Index, *AIR* finds an audience; *AIR* becomes a space and platform for works to develop over time.

**Pontus Pettersson** (\*1983) is a Swedish artist, choreographer, dancer and curator based in Stockholm, working in the expanded field of choreography, visual arts and contemporary dance.

Pettersson's artistic practice is a blend of various disciplines and genres, where text, objects, sculptures, and choreographic work are interconnected. He explores expanded notions of choreography as an organizational and relational method, often taking form through sculptural works, performative situations, and curated encounters. Drawing on materiality, language, poetics and philosophy, he investigates how objects, bodies, and social structures produce meaning, spaces for listening and intimacy.