

https://docs.google.com/document/d/1CFH8ZhqGC-pz1GSwWMgbXd8BI_PCmuYiHVaz6LCEvc0/edit?usp=sharing

Agenda for Today

1. What is online performance
2. Technical material introduction
3. Movement Research exercises
4. Update on next 3 weeks of project development and performance opportunities

ASMR

- makes the viewer's body a crucial participant in the performance.
- it would be obvious that the speaker isn't looking at you, and that you are not in a one-on-one relationship.
- In a live theater, you'd be aware of the bodies of other audience members
- it gives the sensation that he's actually stroking your hair or touching you.
- lose the up close view of intensity of the actors' eye contact
- He pretends that the camera is an actual person.
- in person asmr example: <https://www.youtube.com/watch?v=HNjloliu30c>

Exquisite Corps

- Everyone in their own space
- Says a lot about their character and taste
- Each performer's choice of space is important
- Dancers pick up immediately from the previous dancer
- Manipulating surroundings
- Background they have no control over
- Distinctive ones
 - Skateboarder
 - Walked into house - Ate some of her pizza
 - Meredith Monk
 - Fell into the pool

Online v. Video

What makes something an online performance and not simply a video?

- Live interaction
- Immediate feedback and response
- No editing in the online version?
- Choreography of the camera is video?
- Online is just a medium.
- Online is the environment.
 - ASMR wouldn't be effective in a movie theater.
 - Lives in its own weird online space.
 - Solo viewing.

- Way you find it personalized: social media, links.
- More intimate.
- Online, does it need to be big and immersive?
- Does creator intend online experience?
- More emphasize on pre-production versus post-production (video, editing)
 - Improv feeling, quick response versus highly controlled

The Parameters of Online Performance

1. Solo viewer → 1:1 interaction with the performer
2. Personal space
3. Not lots of post-production
4. Amidst a lot of noise

Performances you found to check out:

Performances that mirror your personal space

- Maanvi JLO and ARod
- Defne: Ryan Heffington, Fernando: Donte Colley
- Sarah B: Beyonce

Fernando: Distant Feelings: <https://bram.org/distantF/>

Sophie: Sharon Hayes - Patty Hearst

Daniel Linehan

Untitled Duet

Questions

1. What is the relationship between the text and the movement?
 - Acting out parts of the words that were missing from the speech.
 - Communicating through text versus body.
 - Which is the music? The dance or the text?
 - What's most important? Listening to voice? Reading the text? Or watching the dance?
2. Why do they need 2 people versus 1.
 - a. Speech tics are more significant.
3. What are they talking about?
 - a. Conversation with himself.
 - b. Hard to follow. No context.
 - c. He makes a reference about how someone makes no references.

Excerpts from the performance:

What is it an ending to?
I can't even follow what I just
Before I fall asleep, I need a perfect moment.
Hitchcock.

Kissing
Committing suicide.
Just an illusion.

We all just have to empty ourselves.

9:42 Feeling their arms.

10 Sonic Youth
Crazy scream + belly noises ⇒ Church Bells

11:30 Woman starts hitting herself

12:45 Mirroring

Projection: What's outside the window. A sheet.

15:00 The Church 1600s. Apocalypse What's it like to continue after big endings...

Franz Kafka
"She held out her trembling hand to K. and had him sit down beside her, she spoke with great difficulty, it is hard to understand her, but what she said..."

The End: They freeze as they approach the chairs and say
I almost came to an ending...

What is this about?

Ramblings of internal monologue.
Critique of traditional storytelling.
Looks like a dream.

Choices

1. Facing the audience the entire time.
2. Not really interacting with each other.
3. But isn't it an inner monologue?
4. Why chairs?
5. Why 2 dancers?
6. Why say the text and project on the back?
7. Why casual, daily clothes?
8. What about the confined space?
 - a. If in the same space: more intimate.
 - b. Would it feel larger in person?
 - c. The voices are echo-y
9. Do they want to be in the same room with you?
10. The space is very isolated from the audience. The text itself is alienating. Because it's impenetrable.
11. Type of eye contact.
 - a. Looking at me.
 - b. Purposely absent?
 - c. Specific absence of audience.
12. Why is there a door?
 - a. You're in a space with them
 - b. Emphasizes that they're trapped in an inner space.
 - c. Ceiling is low.

So specific and also so ambiguous.

- Intimate stream of consciousness, but the text is impenetrable. Hard to understand.
- Text feels casual, broken, but is actually very carefully constructed.
- Conceptually, internally, highly consistent.
 - It starts with text about endings that make no sense, in the middle.
 - Ends with text about endings that end in the middle and then ends in the middle.
 - The piece itself is an example of what he's talking about in the text.
- Eye contact with you but not really seeing you.

Tech Tutorials

<https://github.com/mimiyin/choreographic-interventions-s20#week-9-new-technologies>