

INTERNSHIP WITH THEATHER OF BREMEN - REPORT

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Nuria Guiu Sagarra - FUTURALGIA

Futuralgia deals with the concept of digital body vs. reality. Public images have always influenced personal images. As a place of ultimate resistance and the product - the sensorial body is being influenced by the public. We all come from different body practices which left a certain mark on us. There is a bunch of practices online which leaves marks in the reality of all people's bodies. How do we - all people deal with the constant number of counting calories or amount of pushups we have done. What does the mixture of digital and reality bring? Dancers working with the sensorial body, have to be aware of recomposing seeing images, putting it inside us. Nuria was interested in how personal dance archives can be used.

I started my internship on the 9th of March 2020. The 16th of May 2020 is supposed to be the premiere day. Due to the COVID-19 pandemic, we were forced to stop the creation process after only one week spent together.

We decided we will be continuing the process online, each of us behind the screen. Since, Futuralgia is already dealing with ideas such as nostalgia of the body, digitality, and ways of speculating about the future, we saw this as an opportunity to experience the real meaning of digital. Through the online process, we decided to adapt to the circumstances and use the time of confinement for digital research about social networks such as TICTOC and INSTAGRAM, WORKOUT, and popular COVER DANCE, YOGA, FACE YOGA, ARMY MARCHING material. Every week we had tasks send out by Nuria. Our job was to try it out every day, make personal diaries, and at the end of the week send a report. Meanwhile, we would also do common yoga sessions and movement practices to get involved with a quality Nuria has been searching for.

"Futuralgia right now has become the loss of a future as we imagined it some months ago when we started this creation. The spontaneous talking, reflections, and proposals now are rigidly organized by a system that frames our spaces and voices inside small squares on a flat-screen. The online platform Zoom provides us with the possibility of using a digital backdrop to cover the private space, which now becomes public and visible. An Italian dancer

always appears with a backdrop of Vesuvius, as some kind of nostalgic symbol of his home country. On the other screens (with no background) children are playing, roommates talking and couples crossing from time to time with their pajamas on. Sound and image through the online platform produce a distorted match, each square becomes a kind of wormhole or window to look through and see a distant muted universe that moves with delays, frozen images, and dropped connections. Inside of each square/universe, the personal life intertwines with work not only emotionally but on a physical level. The same space becomes a living room, a gym, a fitness studio, a mall, a sleeping room, a dance hall, a military workout camp, a prison. " (Nuría Guiu Sagarra about Online process).

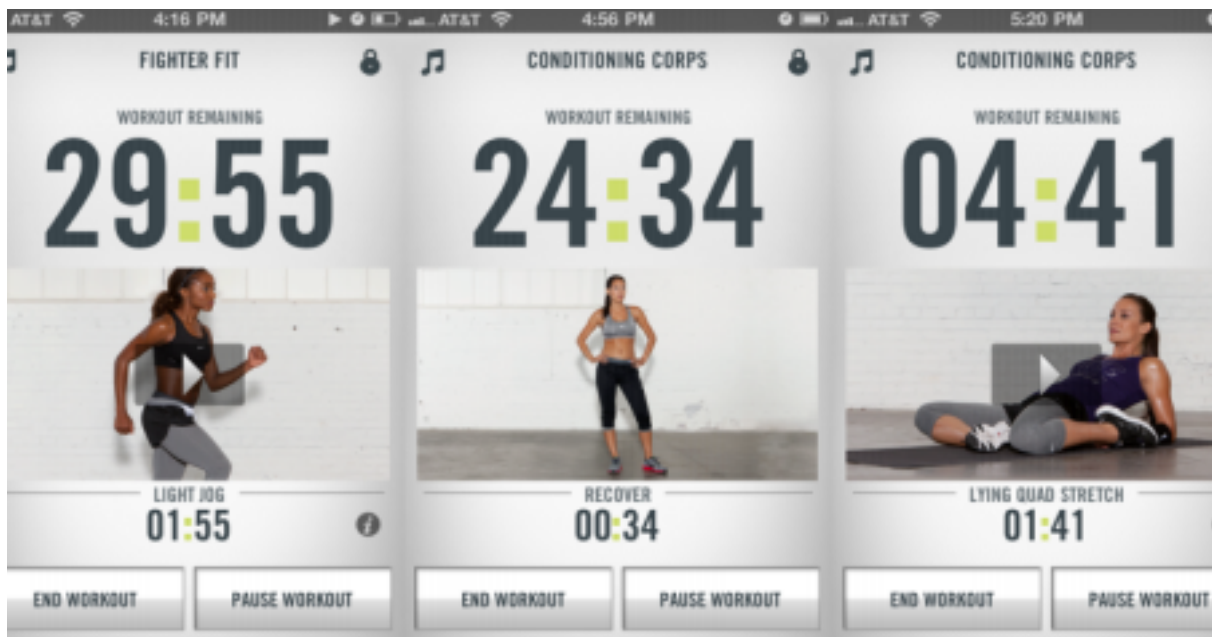
We were dealing with a lack of communication, lack of personal interaction, lack of physicians in general. It was an experience of the loss of our bodies behind the screen, the loss of our medium of expression, and creation as dancers. However, Nuria decides she will use the digital medium for later transposal to a physical stage and live format.

I will expose some of the most important topics we dealt over quarantine with and described them in more detail since our later work in the studio is still to be presented.



1. *Our online meeting (screenshot made for Theater of Bremen)*

Weekly task and observation on WORKOUT APP



1. *Examples of workout apps (taken online)*

The task was to make a small research about apps concerning the theme - going to Google apps on your phone. Chose 2 apps that you will research during the week and download them on your phone. Practice 2 sequences (one with each app) 5 days in a row at least once a day, do every day the same. Then record yourself doing the practice (every day). Take small notes (impressions) every day after your practice. It can be thoughts, automatic writing, or observations that can help you with the later report you will have to send.

Reflection from my diary:

BEAUTIFUL BREAST WORKOUT - This is the set of exercises to strengthen, slim, breast lift trains the chest muscles and enables you to restore a beautiful, firm bust. It will remind you when it's time to do and not be lazy. You won't increase your breast from 1 size to 3 sizes with these exercises but your breast will look much better.

-Which is the relation of the app with time and counts?

The BEAUTIFUL BREAST WORKOUT is an app that focuses on the everyday workout of self-adjusting possibilities of repetitions of a single exercise, and after the whole training session always kindly offers a repetition of the training session. Besides after each session, you receive the number of points for your workout - stars, which you collect for your motivation, more stars you get better you are. It also sends a notification to your phone each day - " it is time to not be lazy "

-Does the app calculate any statistics (fat, muscle, calories)?

This app contains 23 different sets of exercises. I split them into 5 days, each day doing 5 of them, with a few of them repeating. Depending on a combination of exercises you choose and the number of rounds and preparation time the app calculates the duration and the calorie lost.

The most commonly obtain combinations

30 seconds per exercise

calories lost: 34

total time: 8.10 minutes

Exercises: 5

Also, there is a measurement section - You need to measure the range of your breast at the beginning and you should do it after each day of exercises.

-How did you emotionally feel about the practice (liberation, frustration, happiness, confusion..)?

Very frustrating for all f the days, I felt super static. I do not like repetitional exercises with count downs, horrible. Also during the week, I felt my arms are just getting stupidly stiff and sore and it has almost nothing to do with my chest muscles.

-Any other observations and reflections about the body, image, gender, privacy, digitality, control.

I have chosen this type of exercise because it was designed for women on purpose. It was just there- on a google app store and it made me feel like I should try this one out. Why? Well, the

app is presented with a very clear drawn picture of a big and muscular woman decoltted, quite opposite of my body. It almost points out the woman breast should look in general. The app offers comments, drawn pictures, and benefits of each exercise, a guide to achieving the proper body posture in the set of exercises you are doing.

Cover dance

Cover dance material we have learned as a part of the material of the piece. It is important to mention the struggle with the dance style.

Matt Stefania - Yumi

Matt Stefania - The box

TikTok

Research we did on an app Nuria used as an improvisation “dance practice”. As Tictoc also this deals with making a cover of what you have seen before you.



3. Tictoc example pictures (Taken online)

Observations we pointed out about Tiktok:

- Community effect
- Online ritual sensation
- Original video transformed into multiple "new originals"
- Show off sensation (Funny, crapy, sexy, mean, "pornographic", nasty, tender...)
- Performative aspect of identity
- Reality vs fake. What is reality
- Building an audience
- Known audience/community vs an unknown online audience
- Algorithms
- Building future through past data (algorithm)

Mechanics observed from the Tiktok app:

- Using sound out of context
- Possibility of writing text
- Lip talking/singing
- Editings (cuts, slow motion, deformations, colors...)
- Short duration
- Response/reinterpretation

Interviews

Questions appearing regarding the process meanwhile online phase:

Are there any advantages to the online process, considering the time, action-input and output, and place? What will be or is the most frustrating and what is the biggest advantage How do we treat not being in the same space, not sharing the input from the other body? What are / will be personal strategies to keep on following the process (Physical wise and mental)? How and how much different is this process is for nondancer participants of the creation? Which will be/are the topics that will trigger further self-investment and research concerning Futuralgia process? How much of the information will get lost?

Based on questions I have structured three interviews - one with a dancer (young Wone), dramaturg (Gregor Runge), and Choreographer Nuria

Conversation with Gregor Runge:

1. What are the main differences between the usual work and the work meanwhile Covid-19, online process?

G: Positive aspects would be -I have much more time to research the topic, without the lack of time, the whole process is slow down. More time to be connected and perceive the whole situation, which offers me the option to get a more clear vision.

Negative- Since the flow of conversation is based on the screen-to-screen conversation an exchange of information is simply more difficult. It is hard to keep productive exchange, the information that is being shared are coming in waves- there exists a cut between them, lack of communication. I feel it is not the best way to build a strong relationship.

2. What is your usual role as a dramaturg in the process? G: Depends on the Chorographer. I follow the process based on their interest. I try no to engage so much with the ensemble. I always look for a further step - that brings me to the point of being in a constant research process. I tempt to search for a gap between the research and performance, deal with it,

question it, try to find a pattern nor a division. I talk about the gap of expectations - unfulfilling we are constantly looking into certain alienation. How to be sure that pictures we tempt to find in the process will be accepted in real life, audience wise. What do technical qualities insert, how do they transmit the differences? Is that gap okej. Then there usually comes a moment when I stop the research and see the "wow" moment, the glow up, or the essence of the piece. I find this moment very important for further transmission to the "stage".

3. The research on algorithms you have shared, does it open new questions concerning the piece?

G: I am not sure that opens new questions, but indicates with already existing one - Body vs. digital, initiation proposes Nuria came with, how do digital media and the reality around shapes the body. however sharpened the importance of the topic and trigger deeper questions that were already there, not dealing with esthetics but to touch the impact of technology on people.

4. Do you have any expectations towards seeing the audience being at the performance, how does this time shapes the theater itself or specific the dance as a form of art and the performing?

G: I can imagine assembling dance forms in a theater maybe be irritating for the audience. I question what is there to expect for them when they come to see the performance. People will be hesitating on gathering in such a "small, closed" space or either will be very thirsty, because the theater will not be what it used to be, in an aspect of physical. We take surroundings and reflect on it, and now? It is valuable and important not to pretend it is the same. Certainly, we should not focus on Corona piece, artists should have freedom but my question is how we integrate this in normal life. However, Futuralgia has all the space to integrate also this topics, since it is already dealing with digital. The virus is enlarging problems that were already here, just making them more visible. And is it alright to oppress desire to deal with them, or should we accelerate it? I wonder about the reconstruction of global relationships, rebuilding the economy. Will it stay the same as it has been or we find a new way. I question how it will be for dancers to valid what are the borders to guarantee safety to them and the audience. there has to be sensitivity on how to feel further. There was a

time to grief, now we got used to it. Be aware and listen to what happens when we will be in the studio and observe for changes.

Conversation with NURIA:

1. What is the biggest difference facing creating online?

N: Communication is not fluid. To have chaos is a good way to create fluidity and online do not have chaos, online is very segmented. Lack of visual and communication, context, postures all that gets blurry or even lost. we suddenly have to deal with a new layer of extra effort because the surrounding we found ourselves in provides a lack of information. Digital works with a lack of body, time, space.

2. How much did the actual situation transform the main idea of Futurlagia, the digital body of dancers? What is the new idea, how will you structure the piece?

N: Digital Media now actually became apart of it, it emerged in it. Here the digital became the experience itself. I do not wish to finish online, I am not into making an online piece. I wanna see how this experience will transmit later. How body and movement approach digital apps, Tictoc, and algorithms, how does collect the data and projects in out in movement? The way we create we are hyperlinking a lot of different experiences. It is like an infinitive scroll, a place where you can easily get lost in. Creates a digital rabbit hole with no linear narrative or story behind.

3. Any topics that this work made you dig into it much more?

N: To be honest at the moment I can not separate anymore, there are many interests on a personal level which are, of course, merging into the process. I lately think a lot about what Gregor sent. The constant loop of collected data which are somehow predicting our future based on the past. This does not even allow our future to grow.

4. Concerning online vs. reality what is the biggest fear/loss we can face? N: Nothing more than feeling away, more internal. Quarantine allowed time to dig the future and past. I do not produce anymore but I research. Now there is time to do pre-pieces, we easily understand how to be together, maybe now I fear the most we would like to stay alone. I like common

thinking, involvement. There is no space for that in manufacture which was there before. I fear it might start again. I do love digital, but I do not desire art would just end here, there is a lot of questions around it.

5. Can you link Futuralgia with other pieces you did before?

Yes, I believe I can. Portal, Likes, even Spiritual boyfriends has the thing in common, and it about digitally changing the body.

Conversation with Young Won

1. What does it mean to not share the body sensation of the other, as you are used to it in the ensemble?

Y: At the moment I feel I have more freedom. I do have some difficulties managing in the space, but body sensation - I have the freedom to be more into myself, in my impulse, my idea. There is everything from me, I have more time to judge, I repeat but I ENJOY it. Since we are always 8, I missed space, so in that sense enjoy it.

2. What have you personally struggled the most with during the online process Y: Slow communication, the speed of the process is super slow, we did a lot but looking back it seems quite a little. Is hard to have the feedback communication, waiting a lot, miscommunications - no body language. I feel I have more time to judge myself and it makes me more insecure, so it is harder. Also, videos, filming myself makes me question myself a lot.

3. Have you feel any difference between the usual process and online considering other people that are also involved in the process, aka. Gregor, Alex,...

Y: I feel they are more involved in the process. They are present all the time since we work only one day a week. Since is the first time of the situation I have the feeling they are more concerned and involved more.

4. Which will be/are the topics that will trigger further self-investment and research concerning Futuralgia process?

Y: I am not sure if it comes from Futuralgija or quarantine. I have never done home training before, I discovered certain applications which I like. I am still doing the plank challenge. I realized it is possible to train at home, and I discovered I like it. I do yoga a lot, I have energy. Working came as part of the home. I was used to shutting myself down at home, now it

finally becomes a place to enjoy.

5. How much of the information do you think it will get lost?

Y: No, I have a feeling something magical will happen. It has to do with sharing a lot - talks, information, less physicality, and now I am more unsure where we started and where we are today. It has a big gap between, but this one I believe it will give us an opportunity that more can come out.

Topics we discussed in the online process

Considering the “Corona situation”

- The seductiveness of this time - Fake reality
- Physical influences on the body (How did rescheduling of the day influence the physical body itself / Not spending time in your hometown - away from the family) ● Schedule of the day (No more strict separation of working time and “free family time”)
- Lack of creativity and desire to create
- The feeling of being exposed (Widows became a new stage ?)

Considering the app we were dealing with:

- Empirical “evidence”
- Linking it with already existing similar practices we as dancers had before

Considering the video reflection (Cover dances, TicToc mechanics) and Technology effect on one's perception of the world

- Perception of self gets blurry
- The constant need to still deliver the “real life” dance experience feeling
- Enjoying the possibility of making short video art, being allowed you compose everything as you would wish

- Analog world of performing vs. digital
- Algorithms of technology and future

Back in studio

On 31st of August 2020, we started working in Bremen (in person) again. The premiere date was set for the 11th of October 2020. With the layer of Covid-19, we dealt with space and no contact restrictions which would be reflected in a maximal amount of dancers in space, always based on the intensity of the movement, so there would not come to any exchanges of body liquids. After runs, we would measure the amount of CO₂ in the space and the performance itself needed to check more times by a person to assure if the distances between dancers and relation between the dancer and the audience are safe. I believe I don't have to mention there is no body contact allowed. The sensorial silence which was so present in the time of isolation was here as well. It was a weird mixture of finally being together but so restricted and not allowed to realize the previous ideas. The piece itself became the nostalgia of Futuralgia. The online research barley took place in the studio, some of the movement practices and quality stayed, but Futuralgia started becoming a mix of unexpected. Since the piece is still to premiere I will not talk further about it.

Internship with Bremen

Theater of Bremen allowed me and fully supported me with my internship. I feel very satisfied to be a part of it. The unusual experience of Artworld might be becoming something else as it was offered a full awareness and made my questioning about the future a bit lighter. I also write an article about my time to spend there, which is to be published by the theater soon. I will attach the link to it later.