

YOU FIGHT!

dossier summary

Project description	2
Visual material	5
Technical requirements	7
Partnerships	8
Contacts	8

Project description

statement

You Fight! is a performance about entertainment forms in the live streaming era and the way these technologies modify common notions of presence and reality.

themes

Our work focusses on the conflict between the virtual encounter and the space of human relations.

The virtual space is becoming a playground for amateur actors and voyeurs.

It's a role game structure, for money indeed. Social value in economical terms. We imagined a world where this home streaming- entertainment is grown, and everybody is working in a constant streaming of data, selling their representation as in a permanent game structure: working and fighting to reach more audience, more approval. In this context, the creation of virtual identities is the first step in a living process of a "gamification of reality".

But what's happening when we start missing the experience of the real gaze of the Other and the gaze on Ourselves? Can we escape from the economical tasks of selling our representation? Even though Narcissus is still loving himself through his brand-new black mirror...

synopsis

"You Fight!" is a home-streaming show, that takes place in a close future. Two women are challenging each other in a chess-boxing match, a sport created by the cartoonist Enki Bilal in the end of the '90s, in which players alternate a round of boxing and a round of chess. Within a ring made of laser lights, Kasparov and Deep Blue, the nicknames of the users fight. A big projection screen informs us about the match's development. This device also shows the interactions between the two players and the live streaming audience. We discover a world where you have to create home-amateur shows to make money, digital coins called Energy Coin, received in relation to the amount of follower's Likes.

The followers are the third character of the performance, constantly influencing the development of the game.

The two girls, constantly in competition, have to achieve a certain amount of Energy Coins in order to unlock their "freedom time", another virtual space where they can spend the money earned to buy other entertainment. However problems arise when they start to miss their audience, and Deep Blue

starts to lose Energy Coin through a lack of followers. How to reconquer your audience to survive?

This conflict incites something new in the relation between the two girls, the beginning of a real encounter, an exchanging of gaze and human feelings that had seemed buried for so long. Deep Blue and Kasparov start to ask themselves what they are fighting for, doubting the ethical values of their system.

This experience will open a wired game of consequences inside their little world.

technological
research

The practice of technologies is the central axis of the play, from which the dramaturgy was developed. The use of motion capture systems on stage allows to connect the sound to the performers movement. The key-elements are the gesture, the body position in the space, the internal physiological states. The goal of all these codified elements is to create a virtual body and a virtual habitat with a precise sound identity.

sound research

The absence of the spoken word elevates the sound as the main narrative and aesthetic matter. The musical research is articulated around three main narrative needs. At the beginning the sound is the Echo of the movement, as a diegetic sign able to give an intelligible impact in the relation between gesture and sound. During the work, however the sound assumes a more functional expression: the sound interaction is mobilized to keep the space of the absence of the words, therefore is a surreal spread of the emotional and psychological tensions of the characters. In the strictly musical parts the syntax is decoded by the motoric memory of the performers, and is composed as an open score, the single elements within being organized in a more defined sound form. In this case the diegetic gestures leave the theatrical conventions to create a fusion with the sound habitat on stage. The concert-form appears as the very height of a learning process of the creative relations between space, movement and sound information.

visual research

The visual apparatus works in deep synergy with the other elements presented before. Video has a narrative function as an interface and output of the game “You Fight” and contributes to creating the “magic box” where the performer’s acts providing visual feedbacks on sensors used by the performers themselves. The projection designs the space of the game through lines, shapes, colors, words and other visual elements attempting to create a possible future user interface available for users all over the living space. Besides the biggest interaction between performers and screens is the live view provided by two smartphones used by the performers as cameras with which

they film each other for their followers creating their narrations through the show. These elements are not just set-design elements, but signs providing meaning both for the audience and actors and changing the shapes of the space-habitat and the narrative events, thereby changing the performers relations.

Visual material

video

Presentation of a second study at
"Le Hublot" (Nice, France)
9 February 2018

<https://vimeo.com/243454056>
password: youfight2018



on stage photos





Technical requirements

Minimum stage space requested 500x500cm.

Carried by company

- 1x videoprojector
- 1x fog machine

Requested by host

- 1x videoprojector
- 1x projection screen 400x200cm
- 8x PC
- 8x PAR
- 1x mixer audio
- 1x light console
- 1x black desk 200x100cm

Contacts

Kokoschka Revival is an experimental theatre collective founded in 2013 in Milan. Its research is a dialogue between theatre, visual art and cinema. The different fields from which the artists of collective come from are reflected in the multilayered dimension of the company's production, which at the present day is constituted by theatrical shows, performances, experimental films and musical events.

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