

SUMMARY #1 AT:HOME:LIVE

8 November 2020

APOLOGIES & GREETINGS

Barbara Carvalho, Frankfurt festival

Montpellier Festival

Julia Varley via Jainana

...

SUZON: welcome, felt the need to keep connections within the Magdalena network and have meetings before the festival. Presented the festival team.

ELIZABETH introduced the idea of the FESTIVAL: to create an online space, to meet, to create new work, to debate our practices.

JILL talked about the BACKGROUND of the MAGDALENA project: 3 decades, around the world with festivals everywhere, a phenomena as done on no marketing budget!

Personally, she is inspired by a fund for musicians:

- How can liveness can be maintained and sustained online.
- What is about liveness that keep us engaged?
- How to bring liveness into the digital world? People cut off, get bored....

She wants Magdalena to be rigorous in its critique and questioning of what comes next to this forum and form.

The Round

- Helen Varley Jamieson, in Munich: worked for more than 2 decades online, which was a niche, and suddenly with pandemic, everybody rushed online! Was going to be on sabbatical but had then to work online. 2 new performances. Working on a new Upstage. Trying not to be too much at the computer as has a slip disc!

- Elizabeth de Roza, Singapore: She initiated the Magdalena Online festival. 'Embodied' practitioner/researcher, focus on liveness & embodiments. Curious of the sensorial responses too (touch & smell online?). She is transitioning from academic to be a practitioner.

- Leela Alaniz, Singapore: from Brazil: training/research & teaching: combination of ethnological theatre & decroux mime. Also worked 20 years in France, and is now in Singapore.

- Zoe Gudovic, Belgrade: life change after working 20 years in feminist movement as an activist (finding money, spaces, connecting people). Starts to live like artists with donation, unpredictable & challenging future, solo exhibition toilet artist <http://khbi5.kh-biennale.world/zoe-gudovic> - will continue fight online!

- Annie Abrahams, Montpellier: worked online for a long time With pandemic, continued 2 online projects in a very dense rhythm! Distant Movements & Distant Feelings, only performers (nobody is watching, everyone performs!). Wrote an article with Daniel Pinheiro <http://doi.org/10.16995/jer.67> - "Why is the use of videoconferencing so exhausting? An analysis on the demands" - lockdown 1h a day 1km away from her house & curfew after 9pm.

- Christina Papagiannouli, Cardiff in Wales: worked online for a decade. Only issue was time-zone differences before, now being in a lockdown or exiting a lockdown can change priorities of people

working together, while different countries have different rules...and working hours change based on different circumstances - DIY collection on doing arts research during a pandemic, which includes my short contribution titled what are theatres doing online? :

<https://www.theculturecapitalexchange.co.uk/wp-content/uploads/2020/06/Doing-Arts-Research-in-a-Pandemic-final-edit.pdf>

- Christa Mountain, canaries island: from USA. Trained in physical theatre in Massachussets & Actors studio in NY. The Women's Project with 7 women. Online private and groups coach in films. Director, but desires also to perform more because of the pandemic obstacles.

- Jill Greenhalgh: Walking and being in Nature. The radical change to do regarding climate change is to "STAY AT HOME" (insistence with pandemic), "BEING IN MY SQUARE MILE". Embracing what that means. Online fatigue but so much potential for connections. "To get on a plane now, would be the most obscene thing to do."

- Frederika Tsai (she/her) in Berlin: from Taiwan. She activates/supports her community of Asian performing artists at the beginning of their careers. Adjusting to the situations... Not independent anymore, works at coordinator and office manager of the Department of Dramaturgy at Maxim Gorki Theater

- Solange Akierman, Sao Polo: thankful for 1001 fires for which she started creating videos for the first time! Not familiar with technology but adapting. To continue the Magdalena Sao Polo encounters.

- Selena, Belgrade: had to go. typed in the chat: she is Zoe's colleague and assistant, drummer of an all female metal band. Artistic practices totally changed because of Covid, not allowed to do live concerts.

- Karla Ptacek, London: 45 years in theatre, worked in digital theatre with Helen between 2000-2007. Went back to an embodied practice, and now rediscovering the online skills that she now, such as making films.

- Sonja van Kerkhoff, north of NZ: first time connecting with Magdalena. Visual artist & Curator. Made 2 shows during pandemic <https://youtu.be/KayPhKEcdGQ> +

<https://sonjavank.wordpress.com/2020/06/08/including-islam>

This second show was shut down. Lived in the Netherlands for some time. Working on project NZ artists will take care of artworks from other countries. [Jana Korb responded: one of the german theater emergency funding programs is called #TakeCare]

- Deborah Hunt, Port Rico: from NZ. Very busy, kept contract by making videos posted online (learning curve). So many people get to see them... lot of exchange in masks and puppets world! Curfew, masks on, distancing but not slowing down because "Many people don't follow the protocols". Had to go...

- Jana Korb, Berlin: writing lots of grants, doing lots of cultural politics. Does not miss touring but missing performing. Create performance for public spaces, outdoor, which she strongly believe it is our future. Two new pieces, one is about consulting a trapeze artist, expert in confine space, as she lives on her trapeze.

- Shelly Quick, Dresden in Germany: first participated to Magdalena festivals in Singapore and Brazil. multidisciplinary focusing on theatre & installations. Feeling very isolated with lockdown,

continues writing and photography, but lack of space and interactions. How to bring liveness?
Grateful to hear other artists' experiences in the round.

- Karolina Spaic, Amsterdam: participated to many Magdalena festivals, at the 1st one in Cardiff, director for 30 years of the ZID Theater www.zidtheater.nl and www.explorenz.nl - Adjusting to the changes in order to continue working, onsite and online, just continue working, go on! Participate in a festival, where each day was different as planned.

- Linda Lyn Cunningham, UK: following the Transit Festival "hope in action" sparked an online project www.1001fires.org and a community work with a dinosaur character in the street(bringing shopping, medicines, entertaining...). Support from Magdalenas, not much transition as practitioner & researcher working with technology.

- Maggie Nagle, actor in Winnipeg Manitoba, Canada: first time connecting with Magdalena. Subscriber to newsletter for over a year, currently unable to work in the theatre. Curiosity & Interested in listening. Didn't work at all in the "regional theatre complex". Scared not be able in theatre space.

- Suzon Fuks, Meanjin (Brisbane): Documentary work cancelled, personal yoga practice continued, some consultancies about online platforms & dramaturgy for online works, organised with Lyn 24h online event "Reading the Nauru Files". Watched a lot online events at the beginning of the pandemic but not sure of impact on health. No corona in Australia for a week now, and 2 months in Queensland. Isolated because borders are closed and not allowed to travel.

DISCUSSIONS - Excerpts from chat

Karla: Is memory processed differently through online interactions? How to remember the quality and nuances of the experience, the dialogue, when it's not located to a live space and live embodied being.

annie: Memory hmmm it must be different, less senses involved

Jana: but there's our imagination...

Karla: I remember what someone said in the coat she wore, walking through the city. Online, its also framed and behind 'glass' - o a uniformity kicks in online,

Jana: but we also see the homes of many people, backgrounds becoming like expanded clothes...

annie: so somehow the body has to be activated behind that screen

Frederika Tsai when we have now so little audience, how could we make our work visible? When we have our performance online, how could we make this kind of performance accessible?

annie: Networking Frederika, or having big names or be satisfied with few

Jana Korb: for performance I usually do not have the patience to watch all these streamed performances...except when the technology really is part of the performance, that is something that is really exciting!

as an #AerialistStuckOnGround I have gone back to painting and visual arts a lot....

annie: Me neither Jana, also talks and panels are much more interesting when I can be active in the chat

NOTES from each breakout rooms' group

- audience needs to grow, experience of audience changes when interacting with online performance
- "intermedial audience", audience experience is mediated, new ways of behaving

- how is the connection between audience & performer?
- situation of not hearing audience laughter because they are wearing masks
- sign language gestures
- how to bring together live & online without losing live, & to embrace the online
- a lot of multitasking
- hybrid, transformation, new value system of how we look at online & physical presence. digital natives are used to this space
- digital natives and digital/non-digital bilinguals...
- transformation - how is it different from the physical space
- hybrid space
- opportunity to learn new skills, relook at own practice
- interested by intimacy & isolation, olden times with family listening to radio or watching only 1 TV
- what was interesting to watch, what wasn't, in terms of online performances
- who are the audience
- how to make things inclusive
- finding ways to do things together with the audience, actions & rituals
- how to keep liveness
- have conversations, panels, real debate
- a great funding opportunity is the #TakePart program in Germany:
<https://www.fonds-daku.de/takepart/> deadline 15.11.