

# YOU FIGHT!

**an hybrid theater-electronic music performance**

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# Project description

statement

You Fight! Is a theatre work, deeply ironical, on the excitement forms of the virtual space, and focused on the effects provoked by these forms in the space of human relations.

themes

Nowadays, the technological democratization and the automation increasing processes have permitted the development of tools that are simplifying the everyday life through the open source of big data. Networking, connectivity and mutualism are the key values. On the other hand these tools are reducing our interaction with reality and weakening the concept of presence as a form of “awareness” of reality. It seems that we’re losing the experience of the encounter, the event of the gaze of the “Other”. The virtual space is a space of reality, not another one. In the virtual space we can’t see more colors than in a real rainbow, but the experience of colors has different rules. Optimization is a new belief, speed the principal tool required, excitement is constantly offered and needed in the society of the “right of happiness”. In this context, the creation of virtual identities (what we are as users) is the first step in a living process of “gamification of the reality”. Transparency seems to be the new myth of the digital era, however it could be interesting to underline all the opacity-layers generated by this world-wide-transparent ghost.

The virtual habitat is founded on two rules: facilitation and excitement. This transparent ghosts is feeded with our excitement, our narcotic need of excitement through the best sensorial experience obtained in short time. The practice of sharing what we like and dislike is making the transparency-ghost spread what we are. Human beings have been always fascinated by the extension of themselves: the Narciso myth could be a symbol of our collective narcosis in social-networks-era. The transparent ghost is whispering us to improve the fascination of our image, and make it a seductive product for the “Other”. It’s a game-role structure, for money indeed. Social influencer, youtubers, bloggers, web cam girls, are producing value in economical terms. We’ve imagined a world were 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 agreement. We fight to get excite and get excited, it’s a mimetic and symbiotic process. 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 Narciso is still loving himself through his brand-new black mirror...

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synopsis

You Fight! Takes place in a close future, where two women are challenging in a chess-boxing match, a sport in which players alternate a round of boxing and a round of chess, created by the cartoonist Enki Bilal in the end of '90. The duel is between two users, nicknamed Kasparov and Deep Blue (archetypical names of the challenge man-machine), and the game is set in a ring made of laser lights. Behind the ring, a big screen is the output through which we can watch the match. Through this device the players could interact with the external world, always connected with their show-game in live streaming. We discover a world where you have to create home-amateur shows to make money, digital coins called Energy Coin, achieved from the amount of the followers like. The followers are the third character of the play, influencing constantly the development of the game and so the events of the stage. The two girls, constantly in competition, have to achieve to a total of Energy Coin to unlock their freedom time, another virtual habitat where they can consume the money earned buying other entertainment. The peculiarity of their home streaming- show You Fight! is music: they've many sensors that are connecting their gesture to sound, a kind of chess- boxing concert. Though the problems come out when they start to miss their audience, and especially one of the two girls, Deep Blue, starts to miss Energy Coin, therefore lack of followers. How to reconquer your audience to survive? This conflict pushes out something new in the relation between the two girls, the beginning of a real encounter, an exchanging of gaze and human feelings that seemed buried for so long. Exiting from their own autism, Deep Blue and Kasparov start to ask themselves for what their fighting for, putting in doubt all the values of their contemporary system. This experience will open a wired game of consequences inside their little world.

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technological  
research

The practice of technologies is the central axis of the play, from which the dramaturgy was developed. The use on stage of motion capture systems 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.

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sound research

The absence of the spoken word elevates the sound as the main narrative and aesthetic matter. The music research is articulated around three main narrative needs. At the beginning the sound is the Eco 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 assumed an expression more functional: 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 in which the single elements are organized in a sound form which is more defined. In this case the diegetic gestures come out from the theatrical convention to make on stage a fusion with the sound habitat. The concert-form appears as the very height of a learning process of the creative relations between space, movement and sound information.

The visual part has a deep synergy with the other elements presented before. First of all the video has a narrative function as an output of the game “You Fight”, on the other hand is an important lighting presence. The projection designs the space through lines, colors, words that are emptying and filling the shapes of the space. There are two video – projectors: one is pointed in zenith on the floor, and is a working sign for the actors, the other one is the frontal output to make the game intelligible for the audience. Therefore the video is not only a set-design element, is gathering many signs that are changing the shapes of the space-habitat and the narrative events, therefore the actors relations.

## Visual material

video

Presentation of a first study at  
“Le Hublot” (Nice, France)

29 June 2016

<https://vimeo.com/175082075>  
password: kasparov



on stage photos





## Partnerships

It's our intention to develop the work through new moments of development of the project nationally and internationally. At the moment the work could benefit from a first partnership by de "Le Hublot" (Centre Numériques Arts et Spectacle Vivant, Nice), at whose space it was realized an artist residency lasting ten days in June 2016, financed by the region Maritimes Provence-Alpes-Côte d'Azur. A subsequent phase of collaboration and support to the project is scheduled for spring 2017.

<http://www.lehublot.net>



## 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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