

SIP proposal

Francesca Fatichenti, Arielle Zilkha, Christof Hofer

1. Artistic activity

What is your proposed activity and what do you want to achieve by doing it?

- Within the next few months of research and rehearsal, we aim to create a 45 minute - 1 hour multidisciplinary, experimental, multimodal performance that experiments with pushing the boundaries of live performance and the theatrical frame.
- The final performance will be performed for an audience of 50 people in a theatrical space and involve audience interaction.
- We want to develop our practices as artists and collaborators, challenging our own biases and exploring new approaches in alignment with our current working methods.
- We want to create an ever-changing performance that acknowledges and challenges its audience in a meaningful way.

What is the aim or question that underpins your proposal?

- We aim to explore the development of humanity through time (historical/present/future) and changes of perception and practice ethics in relation to oppression.
- How do you create theatre that allows for meaningful transfer between audiences?
- We aim to explore and experiment with different frames of time (e.g. us in the physical space with the audience, the figures jumping between periods), and the relationship between the theatrical frame and the theme we are exploring; how can the concept be translated into an overarching metanarrative?
- How does distance between audience and representation influence their relation with it? (physical/ emotional/ ...)

How will you explore new ideas/concepts and/or processes in this activity?

We will explore these concepts through the following methods:

- Physical improvisation/experimentation, workshops led by different group members incorporating their individual styles/practices
- Personal research (theoretical and practical)
- Interviews with other practitioners and experts in the field
- Visiting performances, exhibitions, etc.
- Experimentation with technology and audience interaction
- We will undertake at least one company field trip to a relevant historical monument (currently considering Stonehenge).

Who is involved (list all ATP students involved in your project)?

- Francesca Fatichenti
 - Interested in: performing, movement, scenography, dramaturgy
 - Responsible for: Acting Coach, Physical Trainer, Scenography, Documentation
- Christof Hofer
 - Interested in writing, directing, performing, dramaturgy
 - Responsible for: Dramaturgy
- Arielle Zilkha
 - Interested in: performing, producing, music, dramaturgy
 - Responsible for: Choreography, Production, Music
- Iyas Duhaithem
 - Supporting member: video consultant, tech consultant

2. Audience engagement

Who will engage in your work? (Detail the people you would like your project will reach

- We aim to make the show accessible and inclusive to everyone (from 16 years old).
- Audiences who are open to new theatrical experiences and interested in contemporary performance.

Types of engagement. (Do you plan to involve audiences, stakeholders or partners, how will these help you achieve the aims of your activity?)

- The audience has some agency in influencing the final performance (e.g. choices made by the audience in the first performance will influence the events in the second performance).
- Reach out to organisations and artists that focus on oppression.
- We aim to include diverse perspectives on the topic of ethics in regards to oppression, in order to base our artistic practice on a broad range of experiences.

3. Making it happen

What are the main stages of your activity, and how will you manage these?

- Weeks 2-7 research (theoretical and practical) and rehearsal, generating fragments. Rehearsals led by different group members, all with the goal of generating fragments. We will create a schedule to map this period out clearly.
- By Week 8/9, we will display a draft of the show. We aim to have the dramaturgy and structure clear. This may not all be physicalized yet/open to refinement but we will have a defined plan of working going forward.
- July/August - refinement of individual/collective parts, working together as much as possible virtually and physically but focus on how everything fits together.

- Week before performance (w/c 21st) final rehearsals and refinement.
- W/c 28th- performances

What risks you have identified and how you will manage them?

- Dealing with sensitive matter: We will ensure constant discussions will occur within the group about these subjects.
- Sickness (absences) of one of us: Ensure membre is up to date with what happens and continue working regardless, with their contributions if appropriate. They can also suggest to work on something separately.
- Not completing the show: We created a plan for the rehearsals until the final performance
- Disagreement: We set rules for understanding each other.

Do you think your project needs consideration by RCSSD's ethics process?

- Yes: Consent form needed for conversations with external practitioners and organisations.

How far you have got with your planning, for example, what type of 'public form, interface or arena' are you considering?

- Camden People's Theatre for Format Festival - with the aim of continuing the life of the piece afterwards.
- The show will be designed for a basic theatrical space, so it can tour.

4. Budget

Any information you are able to give us about your budget (income and expenditure

- Term 3 : £150 (£50 per ATP student)
 - Group trip Eventual raw materials (clay)
 - Group trip
 - Contingencies
 - Costume/props (if needed)
- Term 4: £400 - £600
 - Projection and light (portable projector)
 - Simple scenography (if needed)
 - Sound
 - Costume/props

5. Documentation

How do you plan to document and monitor the progress of your activity?

- We will document each session in our Padlet working journal. Francesca will be in charge of coordinating this. We will rotate who is responsible for writing each week's diary.

- Additionally, we will keep a weekly Google Drive of pictures, videos and documentation, where media will be organised and grouped by session.

Describe how will you collectively realise the ‘Documentation of Live Encounters’ and what form it might take (e.g. web presence, blog etc).

- We collectively create a padlet
- With media footage and descriptions of sessions. We will document the process over July and August, as well as reflections of the final showings and audience responses.

6. Research

What is the artistic and critical context of your work?

- Postdramatic theatre
- Experimental theatre
- Audience interaction/immersive theatre
- Theatre of the oppressed
- Epic Theatre
- Theatre of the Absurd
- Projection performance

*Who is making work that in some way speaks to the work you’re making?
(an area of research or a particular theorist)*

Who are the key practitioners already working in your field?

- Milo Rau
- Christoph Meierhans
- Rimini Protokoll
- Romeo Castellucci
- Euripides Laskaridis
- Forced Entertainment
- Complicité

Provide a bibliography of all sources and resources.

- “The Aesthetics of the Oppressed” by Augusto Boal
- "Postdramatic Theatre" by Hans-Thies Lehmann
- “Global Realism – Golden Book I” by Milo Rau
- "Postdramatic Theatre and the Political" by Karen Jürs-Munby
- "Postdramatic Theatre and Form" by Claire MacDonald