

Selection of Master Project Journal

1st try-out - Choreomaniac seeds (October – November 2024)

1st October

Performance: being inside my head in a choreomaniac burst of over-productiveness.

Mozart sonata with live electronics behind to enhance dream-like, throwback ambience.

Contact someone!

I talked to Nicco, from jazz composition, and he has already a set-up with Max that can recreate something similar. Meeting with him next week to try out things and he wants to join the project.

What other music do I want to have? Private moment improvisation, contemporary... read more to look for keywords.

How can I link/include the idea of sense of danger in my performance? It is also linked with the theme of choreomania and it is from the start (Escape Room, holocaust literature, the Divine Comedy by Dante...) something that intrigues me.

3rd October

After the chat with Aun and Elle I got super inspired by their moodboards.

6th October 2024

After the open studio lots of thoughts have been running through my mind. Do I want to incorporate my own story in my performance? Do I want to make it close and light at certain moments? Space for laughter and “small talk” ambience. I have also been thinking about practicing movement for 1h per day, to create a space in which I can be as crazy and authentic as possible, and I can just move to music I hear that I really like. Also humming. What do I want my performance spaces to be like? What do I want the audience to take from it?

I had not thought about introducing movement in my artistic practice because I have never gone to lessons, but how important or necessary is it to come from an academic background on the matter in order to feel entitled to do so?

Curatorial meeting with Ron, Sigrid and Pietro

- *common concepts for performances: listening, space for reflection, communication or engaging with audience in unconventional ways.*

16th October 2024

Thoughts about the performance:

I broke my wrist 5 days ago and I have been thinking on ways to still do the performance or even include it as part of the performance.

There will be different seeds throughout it:

- 1 *Left hand Scriabin*
- 2 *Improvisation left hand*
- 3 *Movement*
- 4 *Reciting some texts*

I feel there must be a moment in which a bombarding of words/phrases should be taking place. Injuries: while playing the classical piece, intrusive thoughts about oneself and judgemental comments from others?

Ask questions to the audience (the person that is closest to Silvia's right hand needs to pay special attention. OR: everybody now looks around and identifies who is closer to Silvia's right hand. You all form a circle and leave this person in the middle.

It's probably just a horrible idea, but I'll write all my thoughts in case someday I wake up delusional and come up with a way of interconnecting it.

Repetitiveness, embodying, otherness, power.

Big concern: planning and rehearsing the changes from seed to seed versus improvising them too. How much of my performances do I want to be improvised? Think on different approaches by artists, as the one from Alexandra or the one from Nick.

Rehearsal with Nicco (17th October 2024)

Classical seed - his Max effect is very very cool, multiple loops. It is exactly what I was picturing

Improv seed: oscillators, sounds can be low, higher, fog effect, three notes available so can make triads, slow and faster, more and less intense, siren effect, metallic/spooky effect on what I play, also all channels synchronised together.

19th October 2024

I am also quite busy with trying to envisage how to shape the performance. There is a big doubt on whether to leave a big part of it to be improvised or whether it should be planned. It is true that documenting all the performance will allow me to analyse later the improvised shape and identify which elements, or what thoughts made me go from one place to the other, etc. I also loved how Alexandra experiences her process: she talks about her practice as being always exposed to chance and surprise, she does not rehearse her practice.

29th October 2024 - Rehearsal with Nicco 2

Setting up in studio 1. Working on prelude and nocturne together.

*Conceptually, I like the idea of giving the audience the illusion that they missed a bit of the performance, because I want to start the performance before the audience comes in and, once they do, they see that something has already started. But they have and have not missed anything at the same time: they occupy a space and encounter what it's there for the time they're there. We cannot be present in all places, always. **Acceptance and allowance of loss is crucial.***

*Form and shape of the 30 min performance: allow for improvisation, but clear seeds.
Order not decided!*

Seed 1: welcoming improv with spoken word (movement? Humming?)

Seed 2: Scriabin recomposed

Seed 3: poem reciting (?)

Seed 4: movement

30th October 2024 - Rehearsal with Nicco 3

What about reciting a text at the beginning and people are coming in while I speak? 3–4-minute text with general thoughts and when it finishes, I can start with instructions?

1st November 2024

I really need to do something about Valencia's catastrophe. It is my hometown, and some days ago, some huge floods killed many people and help didn't arrive until it was too late. My thoughts have been with the victims, all the volunteers and my family and my friends from the first day, which was on Tuesday. I can't sleep. I get obsessed with following the latest news and I am 24/7 following people's stories on Instagram. Politicians allowed the death of so many people by not alerting citizens with enough time in advance, when the meteorological alerts had been sent. They prioritised production and work over the lives of innocent people. This is also something that links very well with the over-productivity critique of choreomania, so I will rewrite the recited text on it.

6th November 2024

Day of the performance

8th of November 2024

Being exposed publicly singing and moving for the first time in my life has made me feel very vulnerable and insecure. After the performance, I had many mixed feelings: I was happy because I felt comfortable with the freedom of expressing through different means, but at the same time I was confronted with a lack of pianistic excellence. The reconstruction of Scriabin's piece was not as good as I had prepared for. There are many reasons for this.

Regarding the discussion with the audience, I think I could improve it a lot more for next time. This time it felt more like a public interview rather than me allowing the space for conversation. I got very inspired by Kélina's way of facilitating the conversation, so I'll give it a thought.

9th of November 2024 - meeting with Renee

Things that contributed to a collective interview instead of a dialogue session: only I had a microphone, my position, voice coming from everywhere...

For a good conversation: allowing space, everybody feeling invited to take part, take turns, listen to each other, step away when they speak. "My dream would be seeing you engage in a conversation between each other. I invite you to have a conversation amongst yourselves on the performance you just experienced"

How can a very heavy text be translated to movement voice and piano?

Expand expressive means!!!! Anger and vulnerability. Allow more space and go further in showing these in the movements, voice and piano.