

Chat block 5

00:46:26 Leticia Olivares: Really strong

00:47:07 Karin Ahlström: how was the stages of the workshop?

00:47:21 Karin Ahlström: I mean we can clearly see a stages

00:47:24 Karin Ahlström: on the performance

00:47:32 Karin Ahlström: like different paths

00:47:44 Leticia Olivares: How was the organizacion of dramaturgy?

00:47:50 Irlanda Mainou Montañéz: What did you guys feel?

00:48:00 Jill Greenhalgh: I was struck by how much fear there was in the anger and I found myself thinking of Cassandra. It was exhausting - I wanted it to stop and I ask myself wht

00:49:20 Olivia Nieto: Great improv and ensemble work! I like the sounds and fragmented bodies. Thank you for showing how my everyday feels like during the pandemic.

00:49:52 ***\$\$*/::: <3

00:50:22 Frederika Tsai: I'm also very impressed of your performance!

00:50:51 ***\$\$*/::: <https://www.bram.org/angry/women/>

00:50:58 Karin Ahlström: thank you !!!!!

00:51:02 %: Consensual hallucination

00:51:09 Leticia Olivares: yes, please!!I'll love to know the protocol

00:51:20 Bianca Mastrominico: To each performer: did you release some of your personal anger in this process and/or when (and how) do you think this became material for your improvisation?

00:51:39 %: No. I caught it

00:52:08 Romina Córdova carbonell: Me atrapo cada rostro, sentía confusión cuando todos hacían algo diferente a la vez, los murmulos, las voces, los rostros diferentes, la lengua los dientes, fueron muchos detalles. me contagiaron. Gracias!

00:53:20 Lauren Reinhard: I agree with Karin, it did feel like dance. It reminded me of contact improv (without the contact!)

00:53:52 Kordula Lobeck de Fabris: How much did the technique was a kind of "prison". Reducing the anger into the voice. I saw some escapes when you where doing actions with hands and fingers in front of the camera.

00:53:57 Karin Ahlström: yes!!! like contact improvement!

00:55:45 Jill Greenhalgh: I have always tried to teach my daughters to adopt assertion not anger - in this way they maybe have control. There is a quote I love 'men are afraid of women who are not afraid'

00:56:11 Boris Bezemer: thank you so much !! <3 i felt very engaged, i have never felt something like this, it felt really very high on energy and intense, i felt it was indeed like an orchestra or a dance group, but so personally addressed to me — probably partly because of this zoom setting that is familiar to me by now — i am wondering how you approached addressing your performance..... if the anger is addressed to something(s) or someone(s) specifically, or just the audience or the universe

00:56:22 Leticia Olivares: It's a kind of state of contamination

00:57:32 Leticia Olivares: the emotional state, i mean

00:59:12 Helen Varley Jamieson: thank you so much!

Reactions of some of the performers:

Sylvie: Il y avait peut être davantage d'écoute que pour le workshop. J'ai regardé la vidéo. L'émotion parcourait le groupe par vagues, par ondes et les mouvements semblaient se communiquer. Oui contagion. Quelqu'un a parlé de contagion. Contagion de la colère mais il y avait peut être une autre forme d'émotion diffuse qui nous prenait. Cette émotion semblait aller au-delà de la colère parfois.

Shelly:

I'm still thinking about our performance and what it means to explore women's anger, my anger, and also what it means to "perform" anger. If that is indeed what we were doing. The protocol of being present and listening made it seem more important to me to explore anger with the ensemble rather than perform it. I like that the "rules of engagement" were loose, but included the most important elements of doing anything on stage -- presence and listening -- It allowed our work to wander creatively, but with purpose.

Being asked to perform anger, as a woman, is so charged. For me it felt like being asked to break a taboo. It felt dangerous, but also tempting. I wanted to be honest, not drawn to showing anger, but exploring it. The dynamics between us were delicate. I didn't want to use my anger to hurt anyone, but at times I felt provoked and also provocative. I wasn't sure how to negotiate that -- I suppose that's similar to how I feel about anger in daily life –

Susie: I watched the films:

I was quite fascinated in how it looks different to how it feels as a performer. When I watch it I still get the sense of it being planned or practiced, which is really interesting.

Because I am used to being on stage with my fellow performers and connecting physically rather than remotely, it brings up (for me) a certain loss of control, and letting go of the usual things I use as a performer to be aware of the choir/ensemble. But I only became aware of this when I watched it.

I find it engaging to watch.

I am interested to see what will happen next.

I really enjoyed the quiet parts. I found them soothing and potent.

I am very interested in the question of text in this context. I chose not to bring my own text to this performance on this occasion. I am thinking about that.

Eugenia: thank you very much for the experience. It was wonderful!!!

I just wanted to ask you something but it wasn't possible during the festival for the short time we had. This is the question: why did you choose anger to work with? Have you done this dynamic with another emotion? Maybe Happy woman, sad woman, etc. And how did it work?

I am just curious because I am researching on how each emotion (rasam in the Indian theory) has a special energy and vibration.

Annie: Yes, I did one called On Love : here is the information (text, video) on that one

<https://bram.org/onLove/index.html>

I have been working on emotions since I started to work online around 1997. There is something specific on "fear" <https://bram.org/peur/girlsband/index.html> .

If ever they organise another online Magdalena, it might be nice to do another performance with the same group. That time deciding on a theme and a protocol together!

Karla: I enjoyed very much being swept up in group emotion then struggling to assert my own stream. The only rule I had given myself was to speak in French. Which I managed 90% of time. This was because speaking in another language makes me feel a bit more vulnerable: I've lost my mother tongue and may be out of my depth. Language won't save me. But then that other English voice said 'fuck you' and my instincts took over: 'no!! fuck YOU'.

Angry Women 2021

Two different performances prepared with 17 women in a 90 min. workshop. Magdalena Online Festival.

Annie Abrahams <https://bram.org/angry/women/index.htm>