

# INTERNET

Princess of the future



BY NICOLAS MAYORGA

« it is easier to imagine the end of life on Earth  
than it is to imagine the end of capitalism.»

Slavoj Žižek

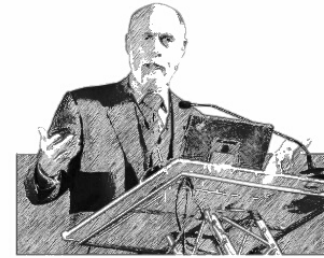
« le récit même fictionnel, donne forme a ce qui existe dans le monde réel et qui lui confère même une sorte de droit a la réalité »

Jérôme Bruner

In the early 60' Paul Baran and Donald Davies research in « packet switching » that would be the base for the development of the internet.

**SPECIFICATION OF  
INTERNET TRANSMISSION  
CONTROL PROGRAM (TCP)**  
RFC 675

In 1974 Vinton Cerf, Yogen Dalal and Carl Sunshine, used the term INTERNET as a shorthand for internet working.



**Vinton Cerf et al.**

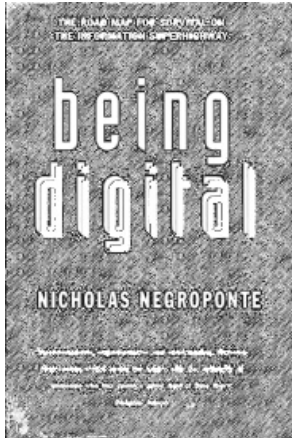
In the middle of the 80' and early 90' the internet expanded to transatlantic countries.



Since 1995 the internet had a tremendous cultural and commercial impact, including the rise of instant communication by e-mail, instant messaging, world wide web, discussion forums, blogs, social networking and online shopping.

The Internet has no central administration which allows it to a growth of the network in an organic way, as well as the non-proprietary nature of the internet protocols.





Nicholas Negroponte talks in his book « Being Digital » released in 1995, talks about atom societies who are economically based in the exchange of product or services, and bit societies who are economically based in the exchange of information.

2017 the 99% of the information concerning humanity knowledge and commerce are based on the internet.

2025 the difference between atom societies and bit societies generates instability in the economic and political scene.

2030 the hostilities between the different groups and fractions, become finally in an informatics war, trying to destroy the servers with the gold of destabilizing the economy.



2037 extremist groups with the help of powerful politic groups decide to send bombs to the main web servers and develop an informatics virus who destroy the internet protocol, humanity is officially offline.

2050 the contamination and radiation produced by the « informatics war » generates drastic climatic and genetic changes, making human population decrease violently, also raising the cases of autoimmune sickness, and a serious augmentation of infertility in men and women.

The destiny of humanity is in peril, the few survivors organize in little groups, who enter very easily in conflict between them, more and more animals are dying.



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2050 the world is devastated by the information war, a generated climate and genetic changes, making humanity

population decrease violently, also raising the cases of autoimmune sickness, and augmentation of infertility in men and women.

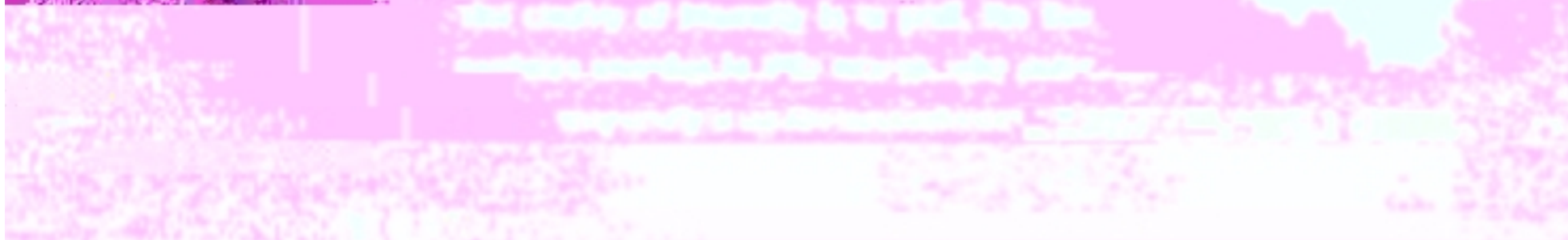
The destiny of humanity is in peril, the few survivors organize in little groups, who enter very easily in conflict with each other, and many are eliminated.



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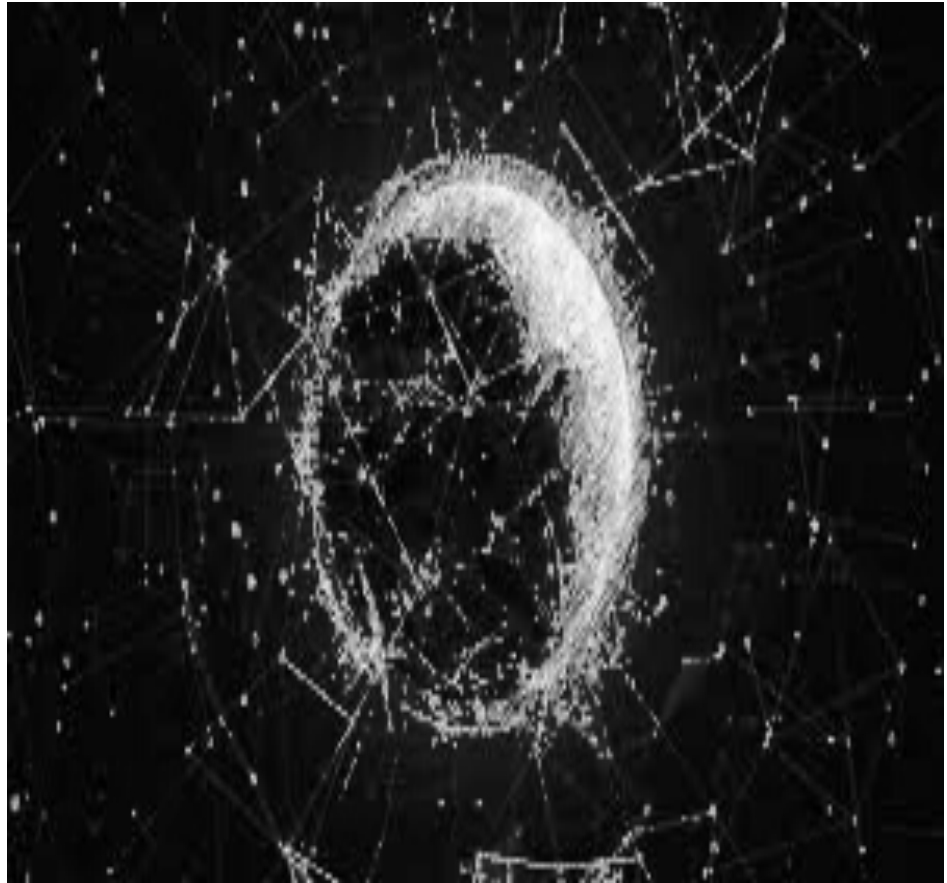
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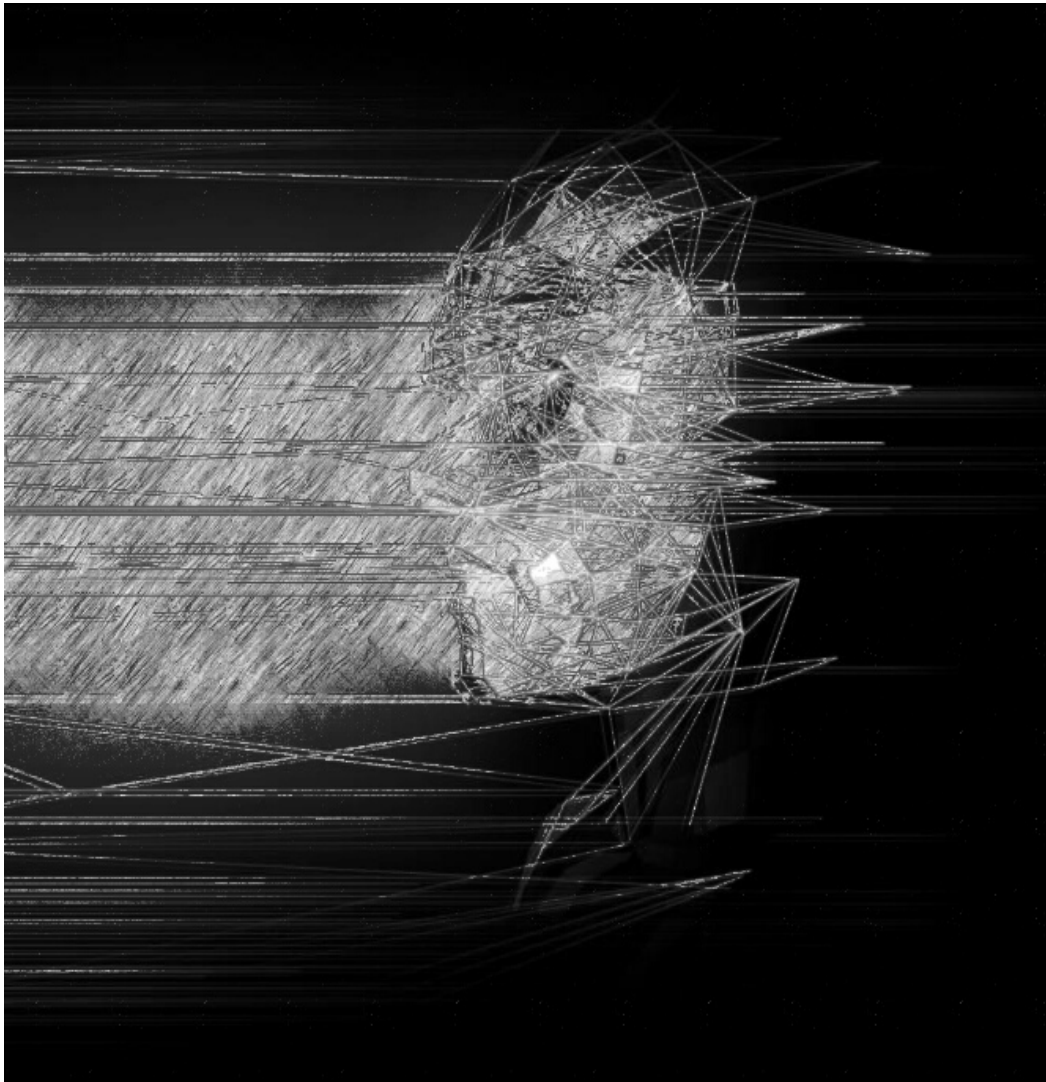
After the destruction of the servers, humans thought that whole information was destroyed, what they didn't know, was that information, as energy, can not be created or destroyed..only transformed..reorganized.



In another spectrum of what human define as reality, in another reality, in a parallel reality...the information, as usual, was floating in a cybernetic nothingness (cause in this reality there is no time or space), millions and millions of unities expressing their self in terms of 1 and 0, all of them connected to the universe of information, being able to express the infinite possibilities that information can take...suddenly, a crack, a hole, a dark hole, all the unities of information starts to collapse ones with the others, into this dark anomaly, everything starts to get



sucked and all the space that the unities occupy get contracted into a very little and thick ball of information, this ball start to get very hot because the friction of all this condensed information, the ball started to be unstable and finally explodes scattering all the unities of information in terms of distance and time, creating a new scene for information to develop.



The explosion creates a new universe, but also, at the center of the explosion (because the density of the information) gives birth to the first GLITCH, the original glitch, maybe it could also be called the first awareness, the first conscience, with the possibility of, have memory and access to all the infinite possibilities that information can take, and also with the power of giving birth to new glitches.

She calls this new universe FUTURE, and she calls her self INTERNET the daughter of the explosion.

## INTRODUCTION.

The whole conception of INTERNET//princess of the future comes from a fiction that I created during the workshop of Miguel Gutierrez in the « camping » dance festival in Paris 2017, CND. During this workshop we were experimenting different creative practices, during one part of this workshop we were reading different texts during 30 minutes, then dancing (in a very high physically way) during 30 minutes, and then 30 minutes of automatic writing (means you don't stop writing and you don't judge the content of the written, and you just go with the flow of your ideas with your paper and pen). Was during this practice and after reading different experts that talk about human crisis and the idea of apocalypse, theories of the information and sci-fi, that i came with the idea of this post-apocalyptic fantasy where there were no mutants, zombi, space-ships or aliens who survive to our own caused destruction, but information, information as the only thing that will survive to our own extinguishing as human race, all the bits that we have put in this virtual reality call internet, so what if internet could develop its own awareness, made of all the different kinds of information we have put on it, as a big soup who contained the most refined and the most rudimentary of our culture, what kind of being would this be ?

## FIRST QUESTIONS.

So, it is very funny for me to use my own fiction as the starting point for the creation of my solo, mostly because part of me (geek, anime-fan, sci-fi addict), really believe that it's not that far of being a possibility in the reality. But anyway what does mean to have this narrative as a starting point? what do I want to do with this history? what it's meant to make a dance out of this? which is the essential element that I could grasp to start to work with?



## PROCEDURE.

### 1st statement:

«I would like to start my work through my relationship with /information/».

«I feel constantly bombard in a chaos of information, in my daily life I can have access to a speech from Judith Butler, Foucault or Maturana, then some minutes later watch cute cats doing funny stuff, read some hateful comment, watch the photo of the holidays of someone, and read a lambda inspirational phrase quoting some important figure of the field of spirituality, philosophy or science, and everything seems to have the same value, some how i can't not choose to what kind of information im getting, this doesn't boder me, actually it's very natural to me, it's the same at the streets, I can't choose what kind of information I will get, there will be expensive shops near to poor people or bars near the toxicoadicts. Also in my student life, I'm confronted to go from one thing to another and at the end of the day, the month, the year I have to make some sense of it even if sometimes things seem to be so disconnected ... so this is what interests me, how I construct **sense within non-sense**, how I do pick some kind of relationship between things who can seem unrelated as if, in the drift or in the leeway, there was access to something more refined than the information in itself » (from my notebook)

For the first day of working in the studio, I wanted to construct a working place who can allow my self-drift from one thing to another, working in an environment who allows dispersion as a possibility to stay connected to my research, space was composed by :

- a very cozy furry blanket
- the fake grass carpet
- a table
- a chair
- a puff
- a computer
- a tv
- 3 books (ancient mythology, the a to b and vice-versa, and the importance of telling histories)
- 2 spotlights
- 2 light garland
- 1 microphone
- 1 sound loop

The idea of having this space was to try to be immersed immediately in a universe that I could discover and modulate (also maybe as a solution to the blockage that I can have in coming to work in an empty studio).

In this space, I started to develop different practices, that I call « **funny practices** » :

**Set the space** : this became kind of a ritual of every time setting the space to work also making slight changes of how I organized the room to see what kind of differences this generates in my own approach to work (for example: putting the books in the grass near the furry blanket make me more suitable to stay longer time reading that when I put just in the table)

**Theoretical work out :** I really like to hear political or philosophical speeches or interviews in internet when im in my bed, I like to do my work out listening some high bit music in order to get in a dynamic for getting warmed up, this time i try to combine the both, practicing yoga and pilates and at the same time listening some speeches from Foucault, Judith Butler and Humberto Maturana, the principle in this practice its stay the most rigorous in the physical aspect as I try to stablish an open listening to the ideas who where enunciate in the speeches, letting also my mind to wander freely between what I was hearing and my own opinions about the subject.

**Fiction Chat :** there are some internet pages that allows you to video chat with random people around the world, I decide to incarnate my fictional character using silver glitter in my face, setting the spotlights with pink and purple colors, and creating a bizarre environment in order to make a rupture in what the other users are used to see in this kind of sites ( mostly people stearring or masturbating), in this exchange with people I would perform some song, dances, or eating at the same time that they questioning me what I was doing , what interested me on this practice was to confront my autofiction to stranger ( who were

often very interested or amuse with the story), an also being able to study how our presence change when it's modulated by this interface (people are more uninhibited and more able to “waste time with somebody”, and the codes are very different regarding the way you look each other, as when you are with somebody and at the same time busy doing something else)



**Dance replication:** I connected the computer to the tv, then research videos of people podcasting them self, dancing and then trying to replicate their movements (this practice was inspired from Emmanuel Huyn's workshop that I also took in Paris where we were dancing to archive video footage from CND.) The idea with this practice was taking this videos as if they were an archive, and look them as if they were a folk dance of an ancient culture.



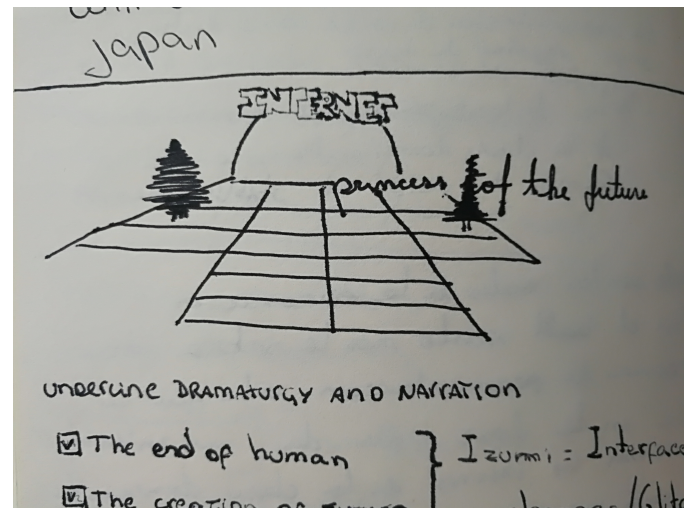
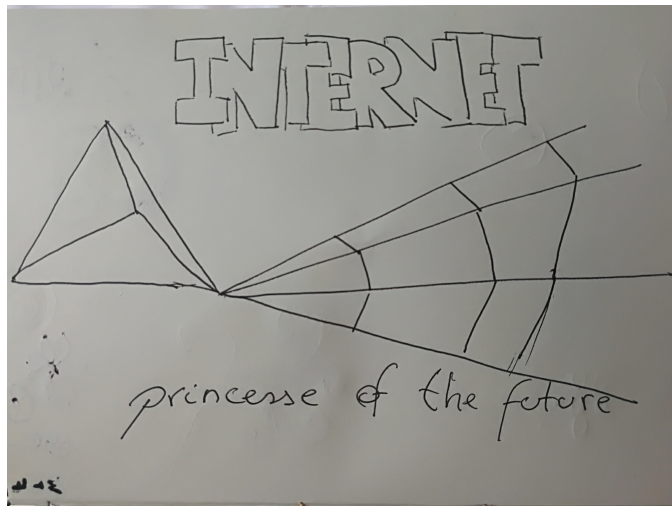
**Apéro with friends:** in one moment of my "walks" in the space, crosse me the realization that one of the beautiful things of the internet is that the information on it comes from the community, means everybody has access to share content, what makes this amazing, entropic world wide web. So after this evident realization I decide to invite other people to come to my space to work or just discover, its like this that I invite to Marius B. and Karine D. to come in full characterization of their solo characters in order to play and interact with my universe, was a great moment who allows me to be inspired how they use my

installation in ways that I haven't thought (most of this ideas were not included in the final edition of the piece but anyway they charged the space for me)

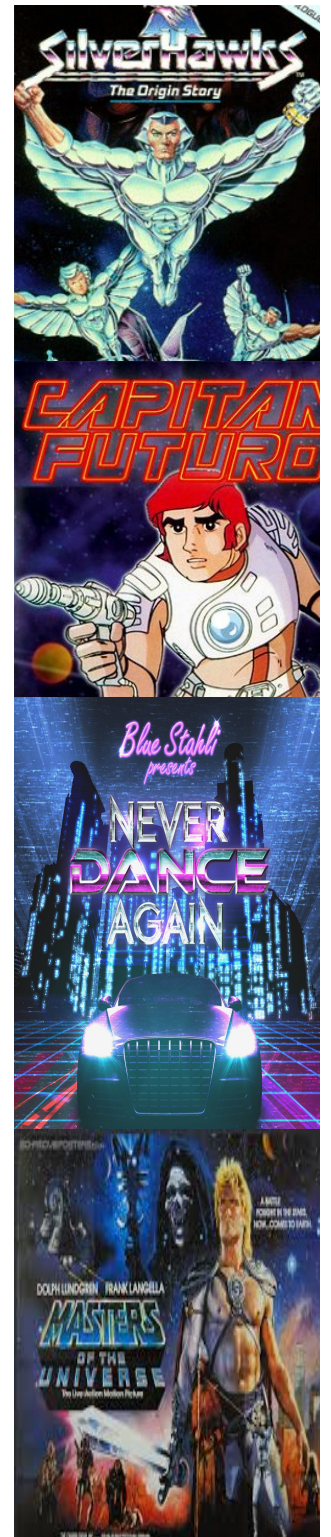


## AESTHETICS.

As I started to conceive the history of INTERNET//princesse of the future, I immediately imagine a certain aesthetic very close to my favorites 80' cartoons as "Thundercats", "HI-MAN" or "SILVER HAWKS".



Was much later, thanks to a conversation with Hervé, that I discovered this aesthetic called vaporwave, so, what is vaporware?



## Vaporwave

vaporwave it's defined as a musical and aesthetic movement born on the internet, in sites like Reddit and Tumblr in early 2010.

« If you've never heard of vaporwave, the slowdown, remixed, and appropriative music genre defined at least in part by an obsession with the '80s and '90s consumer culture—the first genre to be born and live its life entirely on the Internet—that's certainly OK. In fact, it's sort of the point. Vaporwave, itself a kind of musical parody of pop consciousness, never strived for mass appeal. It doesn't need our validation. That's true for any artifact of counterculture: mass acceptance would weaken its claim to authenticity. Forcing it into a form fit for mass appeal would dilute its identity. For a historical example, think of the music critic Lester Bangs' quote about how the '60s died as soon as it was OK to have long hair in the Midwest. » (Esquire magazine, HOW VAPORWAVE WAS CREATED AND DESTROYED BY THE INTERNET)



for a longer understanding of this movement I recommend to read two articles who I have put at the end of this paper, because more than explaining in deeply the history and development of the movement, I would prefer to talk about some values who come from this movement and who inspired me in relation to my solo.

**Humor/joke/criticism** : the vaporwave at his beginning starts as a joke, taking elevator music, funk and pop from the 80' and 90' and putting in slow-motion, scratching it, completely transforming it, not creating nothing new, but just using something existent already and giving it another layer of lecture. This cynical humor is nothing else than a critic to all that music represented at that particular period of time, the 80' and 90' as a period of recklessness, where we were bombarded by the American lifestyle, drinking coca-cola, young and energetic business man, the huge impact of internet for globalization, the whole world surrendered to live in the mall of the « American dream », so the joke is putting all this music and all these symbols transforming it into a disturbing dream.

« La vaporwave, c'est le fantôme de cet univers, la satire numérique de l'ambiance propre au monde du capitalisme néolibéral de consommation. Un genre musical fabriqué sur le net, emprunt de mélancolie et de fascination, celles des héritiers d'une utopie mercantile ayant dégénéré en comédie dramatique. Un revenant étrange, en somme, qui agit comme une madeleine de Proust numérique: les musiques, des reprises coupées, ralenties, répétées, bourdonnantes de chansons obscures de funk, de smooth jazz, de publicités ou de muzak –cette musique d'ascenseur programmée pour manipuler plus ou moins travailleurs comme consommateurs– rappelleront aux uns les soirées de l'époque, aux autres les mangas qui passaient au Club Dorothée, et pour une très grande partie une étrange réminiscence de temps inconnus. » (vapor wave la musique du future qui n'a jamais existé. Slate.fr)

**Nostalgia** : vaporwave use 80' and 90' songs who are very inscribed in some kind of collective musical memory, this produces a weird warm feeling of recognition even if the person hasn't really heard before this music, and this allows the one who listens to be carried on a trip between what he knows/specs and what he discovers as new/surprise.



**Lo-fi :** « (originally typeset as low-fi [from the term "low fidelity"] and alternately called DIY [from "do it yourself"]) is an aesthetic of recorded music in which the sound quality is lower than the usual contemporary standards (the opposite of high fidelity) and imperfections of the recording and production are audible. These standards have evolved throughout the decades, meaning that some older examples of lo-fi may not have been originally recognized as such. Lo-fi only began to be recognized as a style of popular music in the 1990s. » (Wikipedia)

The lo-fi gives a warm feeling, and also a handcrafted quality to the sound, this gives to me another dimension of the music, going beyond of it's rythmical and melodic aspect and putting some atmospherical almost social aspect, maybe because the use of the lo-fi in cinema and tv series giving a context from where the music comes from (ex: opening music in hi-fi and then suddenly hear the same music in the car of one of the protagonists in lo-fi, giving a jump from the effect of being a spectator of something to then being part of something)



## PUTTING THINGS TOGETHER.

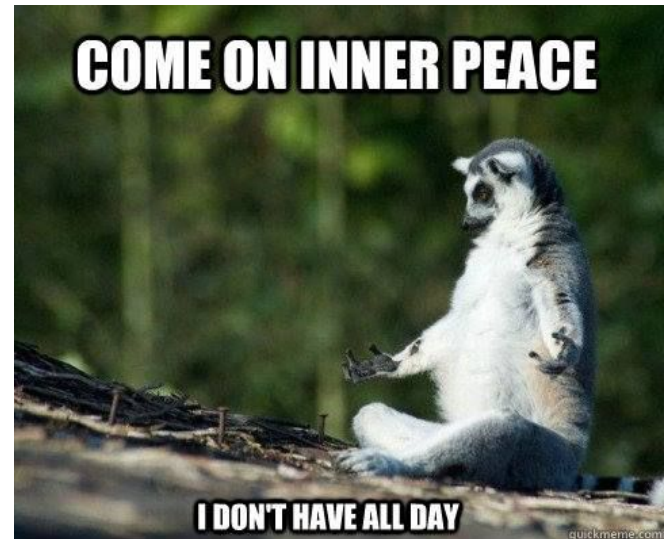
After having a lot of fun, playing around with my practices, comes the time that I need to set up and give some kind of shape to the material I have developed.

**The space :** after playing a lot with the elements of my scenography (working place), I chose to keep the grass carpet and the light guirlande, because this give me a delimited and clear space to put my material inside and outside, allowing me to create an inner/intimate space and another more in the extroversion/connexion/going out space, the other reason it's because the image send me to the imaginary of a screen or a navigation window, or even as the well know wallpaper of windows XP, with green lands and blue sky, kind



of a joke or a great control strategy when you know that this wallpapers were mostly seen by people who were working in offices or close spaces, and suddenly they have this technological «window » to a beautiful landscape, putting technologie as an interface to nature in the context of work (or other). So the green carpet giving this « nature » feeling and the guirlande giving delimitation and sending to a more tech-imaginary.

**1st tableau :** « the weird mindful meditation », this partition comes as a derivative of «theoretical work-out» that I develop in the « funny practices », after wondering in very different videos of philosophy, science (TEDx), comedy, between others, I arrive at the mindful meditation, what I found interesting in using this as a layer is the possibility of recognize a very well known practice as meditation (with « that » kind of voice, with « that » kind of rhythm, with « that » kind of content) an putting it in the context of internet mass consumption (having some advertisement in the mean while of the meditation video), in this contrast I was asking my self what kind of veracity have this practices in this context, is it the ultimate joke to be able to meditate in front your computer in your little apartment by your self, living a cybernetic fiction of a spirituality ? or is actually the great possibility of our « time » to have access to this information for free, to be able to do it wherever, whenever (hopefully not whatever), so finally I didn't feel as I have to take a choice about it, it's both, a great possibility as a great joke, so I wanted to approach it in a satirical way but also in a very concentrated way doing a real work on it, and then play between this two areas of something absurd in something serious, my movement approche to this was generate this game going through knowing position, recognizable gestures or qualities, and deconstructing them, breaking them in the rhythm, the repetition, the micro adjustment, giving them like this another meaning or another function.

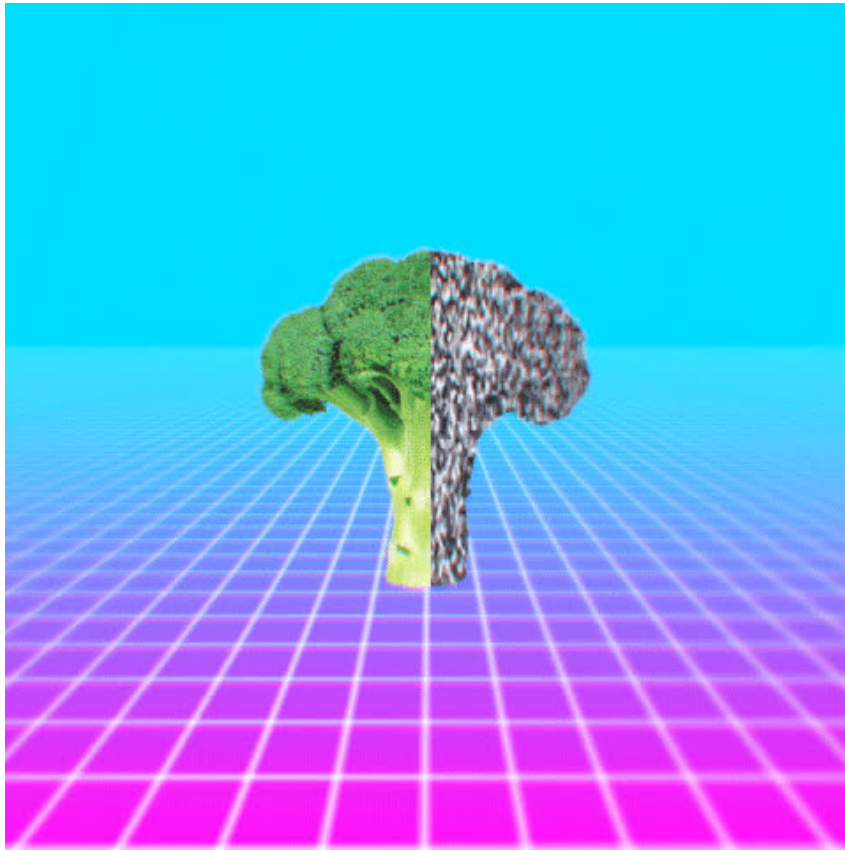


**2<sup>nd</sup> tableau:** « the history of electronic music ». As I mentioned before, what interest me in the relation with internet information is the possibility to drift from one thing to another, this second tableau comes to break the ambience created in the first tableau, «I will try to pass from the « meditative state » to a « dance replication » practice, trying to keep some of the mobility I found in the first practice » (task that I put in my notebook).

The idea was to put on the scene the practice of dance replication where I copy some movements that I see on internet podcast of amateur dancers. To put in value the pop aspect of dance but also the naif approach to a dance. In the first part of this tableau I do a path in the edges of the set space, inside the light guirlande, until I arrive at the point where the smoke comes out, the idea was, start with a clear path to then deconstructed coming in and out of the smoke, as if this dance came from a weird planet or another time, the movement approach in this part comes from popular dances, or social dances, crossed at some points with some material of the first tableau.

**3rd tableau:** «sharing the brocoli». This part comes from a discussion with a friend who is developer of new technologies in the MIT, and we talk about how in the future we gonna be able to print food in proteinic gelatin, the desire of doing this sharing comes from the problematic «how can share a direct contact with the public» as I feel that the most important role of internet is sharing and connecting.

In this period of the solo I crossed a moment of demotivation, insecurities and questioning about « why doing this » in particular and in general levels which I will not develop further in this document, but I mention it because was from this period that I realize I was doing my solo through an avatar (an icon or figure representing a particular person in a video game, Internet forum), some kind of idealization of something who I'm not, and who i'am it's fundamentally closer to a geek or a loser... so I decided that in one moment of the solo I wanted also to put in the stage the antagonist of my avatar, and if I wanted to share something with somebody, I should do it from this place...but the question of what should I share still wasn't answered...



... so I put a broccoli in a gelatin... why a broccoli? because « the word broccoli means « branch », in reference to the form of the plant who looks like little trees », (wikipedia) i wanted to use the image of a little tree because all the symbolism that represent, the tree of life, the tree of knowledge, the tree as representation of nature, all this images of trees come to contrast the space-technological ambience that I develop before, and is with this element that I go out for first time from my set space, to enter to the «real space », questions as « what happen with my character when he is out of the bubble ? what kind of presence and temporality? », for this I inspired my self in the practice of fictional chat, I wanted to recreate the presence that I had in my video chats, trying to have a very direct relationship with the one who is seeing me, and also recreate the

temporality who is often in delay, that can generate a chain reaction of awareness, also there is the desire to connect on a primal level, eating, the mouth, our most primal sense, the first one to connect us with the world (as babies discover the world through their mouth cause our mammal instinct) so giving the possibility to share an intimate moment.

#### 4th tableau:

My body is a cage that keeps me  
From dancing with the one I love  
But my mind holds the key  
My body is a cage that keeps me  
From dancing with the one I love  
But my mind holds the key  
I'm standing on a stage  
Of fear and self-doubt  
It's a hollow play  
But they'll clap anyway  
My body is a cage that keeps me  
From dancing with the one I love  
But my mind holds the key  
You're standing next to me  
My mind holds the key  
I'm living in an age  
That calls darkness light  
Though my language is dead  
Still the shapes fill my head  
I'm living in an age  
Whose name I don't know  
Though the fear keeps me moving  
Still my heart beats so slow  
My body is a cage that keeps me  
From dancing with the one I love  
But my mind holds the key

You're standing next to me  
My mind holds the key  
My body is a,  
My body is a cage  
We take what we're given  
Just because you've forgotten  
That don't mean you're forgiven  
I'm living in an age  
That screams my name at night  
But when I get to the doorway  
There's no one in sight  
I'm living in an age  
That laughs when I'm dancing with the one I  
love  
But my mind holds the key  
You're standing next to me  
My mind holds the key  
Set my spirit free  
Set my spirit free  
Set my body free  
Set my body free  
Set my spirit free  
Set my body free

(Peter Gabriel)

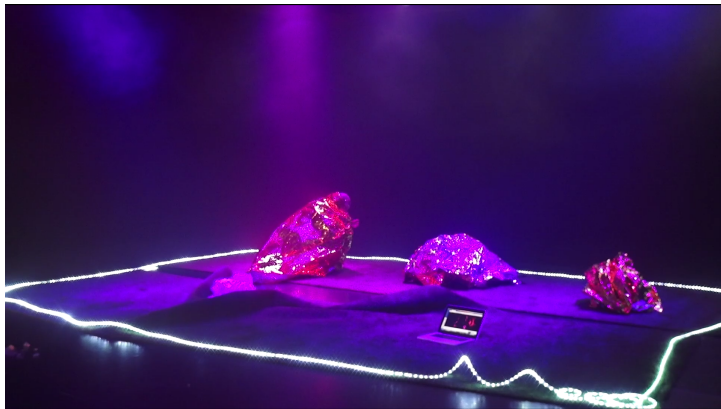
what happens after I contact the public?

what sense have to return to « fiction » after meeting « real »

« After the broccoli time, I go back into my space and « close the door » to break the house down»(notebook )

« when I come in, I want to show a new aspect, of what is under all this nonsense...golden textures...metallic sculptures...my body is a cage who keeps me from dancing with the one I love, but my mind holds the key »

I come in to my space, i make a last eye contact with the public before deconstruct my place as a big glitch (informatics error in images), golden textures comes from under the earth, « as in a separation of the continent give birth to a golden ocean » (mother of Marius). This material is "rescue blankets", so also could bring to the imaginary



of some kind of catastrophe, as if an earthquake broke the set where my character develops (as in my fiction I talk also about a catastrophe who give life to this new universe), but I was more interested in giving another turn to this image, so I used the golden blankets to create little shapes (« still the shapes fill my head » song) this shapes are like memories of the real people, I covered my self with a blanket and I become a shape, I become a memory, i become part of the landscape, «By the sweat of

your brow you will eat your food until you return to the ground, since from it you were taken; for dust you are and to dust you will return » (genesis 3: 19), «Because from glitter, silver and gold stardust I am, to glitter, silver, and gold stardust I will return». (INTERNET notebook)



**Video editing/computer:** I wanted to put the computer on the stage for several reasons, I liked the idea of being in a screen with my screen as a double reference, but mostly was to show some parts of my research and to give some clues. The first part of the video are images of vaporwave to give an aesthetic context, the lights change, to same colors of the images, for some members of the public this give the impression to go into the computer or the computer coming to them as a zoom in or out (funny because I just think it in terms of colors and things coming from separate to a same), then in the second part of the video we can see a footage of windows of youtube in motion, this is because I wanted to reconstruct the idea of handmade and lo-fi (principles of the vaporwave) to show how I construct this piece, I'm not a dj, or a music creator, all the music and video editing I was doing it in analog inside digital, so I was recording sound and screen while I was mixing sounds, putting play and stop on youtube with no specific software for the mixing, this was one of the things who took me more time in the solo construction.

Some symbols who are present in this video are :

**Cloud:** reference to « the cloud » of information and also referred to the smoke who comes in the 2<sup>nd</sup> tableau

**Cat singing vita:** in Egyptian culture cats were messenger with the gods, and travelers between the dead and the life, in nowadays they still having a lot of representation in our image/video culture providing humor, cuteness and one of the tops of the list in internet research.

**Broccoli download:** makes reference to the concept of download and print food

## **Costume:**

the glitter in the face comes from the intention of wearing a mask as an avatar.

The white overall was to give neutrality and also a deformed body shape, also could give at the beginning the image of a worker, as it's an overall for people who manipulates chemicals.

The act of removing the overall its to break the avatar and revealing the geek .

The "space" sweater and the underwear are for me aspects of the image of my geek being in underwear in my room watching some documentary about space or stars.

\*\*this was not the original costume for this piece, but I will explain this later in the « troubles » chapter.

## **Lights :**

Entrance lights: cold lights coming from the front, « regular general light » to be able to contrast with what comes after.

**Meditation violet lights:** these lights are according to the photos projected in the computer, the colors are the basic colors of vaporwave aesthetics.

**Lights off:** the lights go out to cut the part of electronic music and develops in the gloom the apparition of the geek.

**Broccoli light:** two led lamps were under the broccoli gelatin to give the possibility to recognize some shapes and give a sci-fi effect to the gelatin.

**Golden underneath lights :** working lamp plus violet light to give a colored surface to the golden blankets.



## TROUBLES.

### Video footage :

It took me a lot of time to be able to learn how to do this videofootage, and even more time to be able to do something that I could conform to work with, as (and probably very stupidly) i consider this video the central axis of my solo, this put me a lot of delay in the work that i wanted to do on the stage, in the other hand, this time that took me to arrive finally to the stage work, allow me to in a lot of different perspectives how I wanted to proceed, so finally a lot of the work was very clear in my head, but I regret haven't given more time to the try out of things.

### Costume :

the costume that I wanted to wear I founded in internet in an online magazine, they normally take 4 days to send the articles, but they didn't say in their webpage that they took 28 days in the manufacture of the costume, as they have a green policy to not produce more than what is ordered, in order to reduce contamination, so the costume was not there until one week after the show.

## 2<sup>nd</sup> tableau :

I feel that in my dance, one of my biggest problems has to do with musicality, so I wanted to give me the challenge to do something out of my regular range, doing something musical, high energy and more in the register of social dance...and I'm disappointed in the outcome, I feel that I was eaten by the music, so for me the 2<sup>nd</sup> tableau still a working area, I felt that maybe if I recognize this earlier I could use my clumsiness to make something out of it.

## presentation day:

the day of our "premiere" there was some technical problems with some lights and also with the smoke, this makes me panic and put me in the sensation of running behind my self, this finally give me troubles with the timing at the end, so I rush all the last scene.

## IF THERE WAS A TIME MACHINE...

« if I could turn back time if I could find the way... » (Cher, song)

clearly, if I could take back this project there are some things I would do different or give more attention to some things that I couldn't work enough.

**Relation with the computer:** I think I didn't explore enough the relation with the computer who is there the whole time, I wanted to use to give some glimpse of my research, but now I realize that there was something not clear about what kind of relationship we had in the scene.

**2 tableau :** I would like to put my little musical challenge in a second place in the priority of this tableau, and maybe do more a work with distortion of the track I used, playing with the recognition that we can have of this tracks, and in movement terms I would have preferred to work in another layer of the rhythmic, maybe less literal in the approach and more close to me, to avoid the « getting eaten by the thing ».

**The timing of the last scenes:** I realize that the power of this scenes exist only when I can do them in a « real time » means, take the time that I need to make them exist, this time I was constrained by the « forced timing » that I construct in the video footage. So for a next time, I will change this in order to have the time to develop more in my relationship with the public

## REFLECTION.

In this piece I offer a world, a character, in a real-time situation (real as being present there with the public at that moment) and who develop inside an installation, who mix elements of our culture with visual art elements, but what it's the place of the dance in this piece ? not forgetting that this is the project that I'm doing after 3 years in the bachelor of contemporary dance in the Manufacture.

As the creator of this piece, I realize that I'm disenchanted (at least for the moment) with dance, with contemporary dance, or anyway with the abstraction. I can remember very clearly, that at the beginning of my love for contemporary dance, I was watching pieces and loving everything, and even I remember to say to my self « if one day I'm not able to appreciate something in a piece of dance, means that I must be doing something wrong », that day has come,

where it gets for me more and more difficult to like a dance piece, to be touch by it, to not roll my eyes and do the cacophony that I learn in France « prffff »... have i become a monster ? have i broke something who I can't recover anymore ? have i lost the beautiful possibility to look with innocent eyes ? do i care ? is it just part of the pathway ? what I wanna do with this ? is there a difference between what I like to do and what I like to see? what I wanna do with dance ?

Somehow I feel that by doing this piece I was trying to trick my self, giving me a landscape where dance could have some meaning to me. In this piece I don't put me in the role of creating movement or a new movement, I'm not centering me in the question of movement at all, I'm using movement, recognizable movement to transmit ideas, my ideas. As the song that I used in the solo said « my body is a cage who keeps me from dancing with the one I love, but my mind holds the key », but what it's in my mind ?, the opposition of two forces or more, an eternal and very exhausting contradiction, as an idea appears instantly a wave of criticism reveals, and the great problematic of this is when « A » idea has the same value or veracity that « -A », « A' » or « B » idea, so then the choice becomes an arbitrary choice, so what kind of sense makes to break the quiet of silence with the drums of power or a « ruling body », being autocratic in the use of authority, and in this case the authority that gives me the fact of being in scene, and being observed. At the same time the « quiet of silence » it's not a sacred state, it's no natural neither, or maybe it's natural only in the state of death, in an eternal silence, but in life, things are in movement, in constant change, so silence must be broke one way or another, in my case I think it's the fact to expose this friction who allows me to break the silence, I'm not taking a choice, I'm just living in the fissure, living in this border. But what happens when you live in this space? what do you do? well...you laugh, you laugh of the non-sense, you laugh at the situation, you laugh at your self, you laugh at others, you laugh with others and discover the power of humor, I remember in my period as psychology student, a talk that we had in our neuroscience class about the power of humor, jokes, laughter and smiles, and how for a long period of time laughter was considered silly, couse it was placed in the opposite of seriousness and rigorous, this last two considered values of efficiency and hard work, relegating humor as a mere

diversion, even generating class division in the access of art, giving elevated subjects for the soul to the higher class, and comedy and circus to the common people, giving birth even to figures of speech as « bread and circus » « in a political context, the phrase means to generate public approval, not by excellence in public service, but by diversion, distraction or by satisfying the most immediate or base requirements of a populace » (Wikipedia), so for long time laughter was dismissed from the place of its real value, now we know that actually, laughter plays a huge role in the development of social abilities and emotional regulation, that also it's great medicine, and that even it's more efficient than serious approach, because laughter helps to the development of neuronal networking.

I'd like to think that the potential of humor who is present in this piece, it because people can relate to the nonsense of leaving in this contradictions, and they can recognize them self, with their contradiction, and be allowed to be a contradiction it's relieving, because the stress and the pressure of the necessity of being someone with clear choices and direction disappears, so you laugh.

Now the new problematic who reveals it's how not being prisoner of the fissure, and maybe this is the most fragile point in my reflection, somehow, there is an evolutive value in recognizing the place we are for being able to take a new direction after, but how to do it without falling in the dialectic of arbitrary/non-action...

A very beautiful song from Wendy Rene says « after laughter comes tears », this makes me feel that there's no possibility of being prisoner of nothing while we are alive, because movement is the nature of living things, so while we keep questioning what surrounds us, we will keep moving, so after laughter tears will come, and after depression new joys will appear. Maybe its just a matter of trust, trust that it's impossible to not evolve, and maybe this is the sense that I give to the last scene in the piece, my persona and my ego disappear in the landscape of my ideas, as this particular landscape doesn't need me to keep existing.

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## ANEXE.

ASÍ ES mi puerta de entrada  
Internet princesa del futuro, Hola Hana  
mi nombre es Internet princesa del  
futuro he venido a VISITAROS trayendo  
una ofrenda de <sup>concentración de</sup> ~~agua~~ <sup>moléculas oxidativas</sup> ~~a~~ <sup>en estado líquido</sup> su tiempo 2  
ah 2017, quizás pueden guardarle para  
sus accidentes, he tomado esta forma  
para que podamos INTERACTUAR en el  
mismo plano dimensional, pero en  
realidad soy algo mas parecido



Coopierre

E

M/e/en

with the one zone  
olds the key

in stage  
- doubt

■ Futuro: Land of INTERNET  
In the LAND of INTERNET, the  
"GLITCHES" (PERSONAUTYS / PERSONAS)  
are made of whatever bit  
of information wants to  
pick, ~~to~~ their identities  
could be made of whatever  
information IS AVAILABLE, BEING  
ABLE TO ADD, SUBTRACT or change  
whatever bit of information  
as they please

Capitalism - Antirevolution



I'm leaving  
That scream  
but when  
THERE'S n

I'm leav  
that lau  
with th  
but my

Set

Set

}



## UNDERLINE DRAMATURGY AND NARRATION

☑ The end of human

☑ The creation of future

} Izumi = Interface.

Japones / Glitch  
videos.

☑ Glitch.

☑ Pray

\* Vivimos en una época en la cual es mas facil pensar  
en el fin del mundo, que en la posibilidad  
de cambiarlo "



¿Porque hacer una pieza desde el lugar de la destruccion de la humanidad?

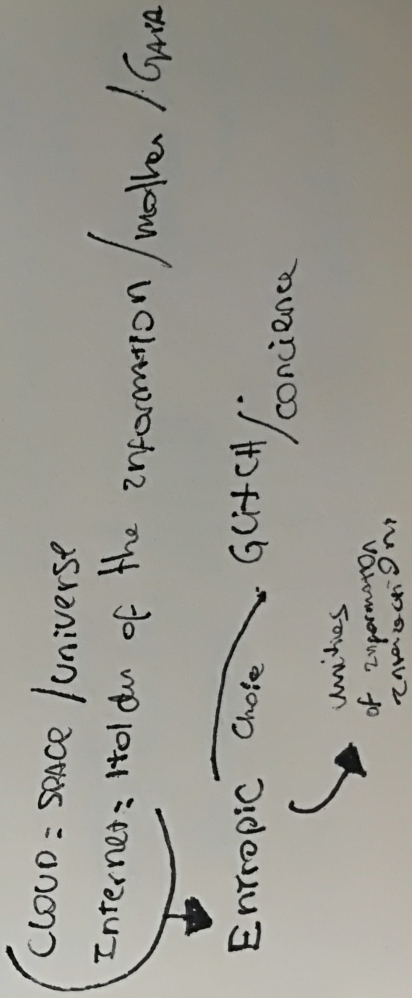
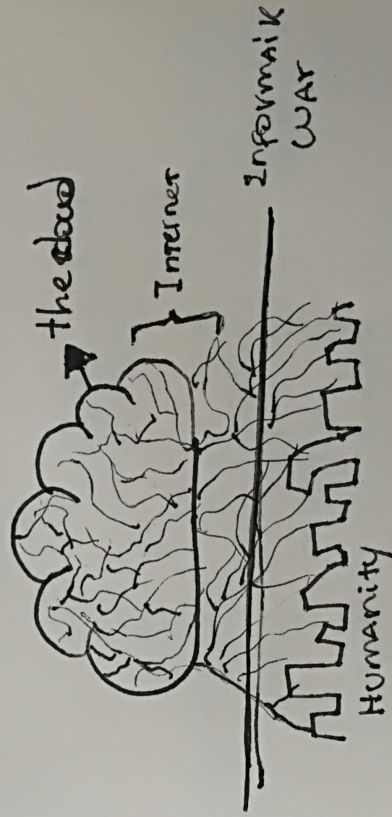
lo que me interesa es realizar lo que mas me gusta de la humanidad, en la pieza lo que muere es el humano (como en un animal que muere), pero lo que sobrevive es la "humanidad" separada de los "protocolos" "viciados", lo que sobrevive es la informacion, es un estado mas "nuevo" el cual seria el estado de bit = 1/0

y todo esto no es otra cosa que una metáfora ficcional a nuestra realidad así como los átomos pueden estar en un estado 1/0 o los neuronas en un estado 1/0

"FUTURO": SERIA PARA MI UNA UTOPIA DE LA INFORMACION DONDE CADA GLITCH SERIA UNA INTERSECCION DE informacion e Internet como premies

ace.

litch  
duos.





Nico > Internet : Te interesa que cada "Acto", "cuadro"  
este impregnado de un cierto  
estado de mi sistema nervioso?

### Funny PRACTICES

- theoretical working out (Maturana/Foucault /)
- reading / Dancing / writing } Filmed
- Singing / Dancing } Loop.