The body and democracy

Contemporary dance, technology and democracy.
Abstract

In this essay the research question; “How is the body movement defined in times of democracy due to technology? “will be explored. The process will include a theoretical research on the definition of democracy in relation to digitalization. The outcome of this project will be in the form of a performance with a contemporary dancer. The purpose of this project will be to invite the audience to question the limitations and freedoms the digitalized world imposes on our political system and our body movement.

Key words
Democracy, digitalization, contemporary dance, performance, social media, sustainability
Acknowledgments

This project was made during the last semester at my program Visual Communication in Linnaeus University, spring 2018. These three years at Visual Communication + Change has meant a lot to me intellectually and emotionally. The program helped me to understand complex problems that we are facing in our today society. I am highly grateful to all teachers who encourages me to explore my artistic visions and to keep on experimenting, when I did not dare to be different in my expressions. It helped me to find the voice in my art I am having today, which I am proud and grateful for.

An especially thank to Cassandra Troyan who has been a great support in this project who shared all her tips regarding performance and writing, who always answered my mails, even the weekends. Warm thank you also to Helga Steppan for her support and the artistic guidance. Thank you, Eric Snodgrass for your support and honest criticism that made me improve my work, but mostly for encourage me follow up my idea by using dance in this project.

Endless thank you to all the crew members during the filming of the performance- Michelangelo Miskulin, Aurea Romero and Felipe Botero. I could not have done any of this without anyone of you with all of your kind support and a great day with hard work.
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1.0. Introduction and background description

Today we live in a society where digital technologies are re-defining our relationship to the world. It is redefining our relationship towards communication, space and time. This new world has made it possible for millions more voices to be heard as our communication is no longer limited to geography, nor to political issues.1

Digital technologies are human-made tool that has as an impact on our lives both positive and negatively.2 But do digital technologies only embrace humanities or can it also have the power to polarize us? It is important to not see society and technology as two separate components as technology is a big part of our today societies function.

Traditional behaviour as face-to-face conversation become colonized by technology. By a globalization of a capitalistic system the social communication has transformed into a commodity as we started to pay for our ways of communicating.3

Before the technological revolution there was speculation that cyberspace would eliminate gender or racial correlation, as our body becomes irrelevant in the context of cyberspace.

This speculation is the opposite of how technology influences our society.4 Research has shown there has been gender inequality regulation on Google ads.5 Google was also accused in 2013 for racism as people with names that was correlated to black people were more likely to be shown ads that is related to criminal activity.6

How does these findings effect a democratic society in the

1 Z. Tufecki, Twitter and tear gas: The power and fragility of networked protest, United States of America, Yale University Press, page 331.
2 IBID, page 338.
4 Z. Tufecki, Twitter and tear gas: The power and fragility of networked protest, United States of America, Yale University Press, page 349.
5 Gibbs, Samuel, Women less likely to be shown ads for high-paid jobs on Google, study shows, Guardian, 2015-07-08. https://www.theguardian.com/technology/2015/jul/08/women-less-likely-ads-high-paid-jobs-google-study (accessed 2018-04-09)
physical world?

And how does a body's movement change in a democratic society due to the digitalization of the society, as it is under constant surveillance through digital tools.\(^7\)

1.1. Problem Description

As a design student within a program that strives for a sustainable future, I have chosen to explore in my final thesis a topic that concerns our contemporary and future society. Design is a big part of shaping the world today. My aims are to contribute to a more sustainable future and understand more in-depth the sociological changes due to our relation to technology.

Throughout observation I have noticed many people cover their camera by an object on their computer as they fear they might be observed by someone. This behavior is caused by revelations that surveillance has been done on citizens in order to gain power.\(^8\)

Private information of us from social media is being used as a commodity to manipulate or target us in the right way.\(^9\)

As a visual communicator and designer, I feel responsible on how my profession shapes this world.

Design and visual communication is a powerful tool in today society as physical interaction is being colonized by digitalization. Using the term “colonizing”, it refers to physical interaction between individual takes place more often on digital and social media platforms rather than physical indirect meeting.

By raising this question and open up for a discussion on how digitalization effects people. Designers and visual communicators has a responsibility to take consideration to this transformation digitalization bring in the physical world. What are the long-term consequences of these sociological changes both on the socio-political and psychological effects.

Being part of creating and designing platforms that contribute


inequality is being a part of designing an unsustainable future.

1.2. Aim

The aim with this project is to investigate how digitalization can disrupt democracy. These platforms do not always share the same political ideology in the physical world where it is being used.

By visualizing this work through contemporary dance I want to bring clarification through body movement how digital surveillance changes the bodies movement in a democratic society. Gabriele Brandstetter a professor in theater and dance studies writes:

> Also political are the dances and movements portrayed by those choreographers whose pieces deal with questions of power, hierarchies, law and justice, inclusions and exclusions.\(^\text{10}\)
> - Gabriele Brandstetter

1.3. Research question:

- How is the body movement defined in times of democracy due to technology?

2.0. Theoretical Framework

2.1. The rise of the digital world

Can you imagine how our society would be like if the technology would not exist?

Technology plays today a big role in order to maintain a functional modern life. It does not only play an important role for our network we have created globally through its unlimited geographical expansion, but also for governments and private institutions.

Traditional interaction with the physical world has become colonized by technological devices due to our digital overconsumption. There are three components that has have a great impact the digital connectivity and social construction- the

smartphone, Facebook and Twitter.

But these are sources that have only been around for the last twenty years. The first smartphone was launched 2007 meanwhile Facebook started up 2004 and Twitter 2006. 11

Technology has made it possible to create a global community since our connection is unlimited by the geographical measures. By the unlimited connectivity with the global community it has had an impact on our perception of time and space.

During the nineteenth and twentieth centuries, were also times when technology was a part of shaping the contemporary society, such as the telephone, radio and newspaper among others. What differs the twenty-first centuries technologies impact is the rapid speed it changed the society and the social sphere. 12

Public spaces worldwide are associated by various forms of power relations and social hierarchy belonging. This creates limitation for people of their access of a space due to power and political structures. The twenty-first centuries technology affected the way public spaces and networks were constructed as the technology changed and create both visibility and accessibility. This made a re-construction in the political and social sphere. 13

Example, if an oppressive nation caused an event that they do not want the public space to acknowledge, the citizens in these oppressive nation used technology and social platforms to inform each other. Hashtags has been one phenomena that helped oppressive citizens to spread real-time event that the governmental news kept from them. This has been seen in the Arab Spring uprisings. 14

The digital world allowed a new social political constructing in the digital network.

To the opposite of a physical and public space the digital network did not exclude people depending on their power status or ideological belief. What has been crucial in the digital technologies develop-

11 Z. Tufecki, Twitter and tear gas: The power and fragility of networked protest, United States of America, Yale University Press, page 69.
12 IBID, page 39.
13 IBID, page 39.
ment is that it creates possibilities for likeminded people to reach each other as the societal norm or the authorities might oppress them.  

Technology empowers the citizens’ ability to communicate and reach out to likeminded people, it can also work for authorities as a medium to control. The abuse of power can be expressed in forms as censorship and control of information in the mass media. Egypt, Tunisia and other Arab countries as authorities that has abused their power through technology by creating censorship and controlling the mass media. This creates a collective anxiety in the society and fear to have beliefs that contradict the governments as it can lead to punishment.

Humans are an evolutionary species that are depended on its group in order survive. The beliefs the group practice is often inherited by the surroundings as a survival mechanism. To censor or control peoples’ interactions will lead to sociological and psychological consequences.

The laws that are constructed in order to entertain a democratic system, values each indivual as equal.

How well does this democratic system function in relation to technology, as the platforms are most often not governmental but private owned. This private cooperation can choose to have a non-transparency in their regulation of how they function.

2.2. Democracy

In a democratic society, there exist fundamental rules that that is internationally guaranteed for the citizens. The system covers basic human such as free to their own beliefs and the freedom to exercise their own religious belief.

The other main core in a democratic society is that the citizens

15 IBID, page 43.
16 IBID, page 40.
17 IBID, page 48.
18 IBID, page 63.
has the right to choose their leader. It is important during elections that it does not only exist one party as a choice but a variation of political beliefs.

The laws that are constructed in order to entertain a democratic system, values each individual as equal. But how well does this democratic system function in relation to technology, as the platforms are most often not governmental but private owned. This private cooperation can choose to have a non-transparency in their regulation of how they function.

2.3. Digital platforms and discrimination

Facebook is one out of many companies who are non-transparency in how they function. It has been exposed that they collected personal data from millions of their users during 2014.

The information was collected without either permission from the users nor knowledge about such an event was taking place.

The information was collected in order to develop techniques to benefit President Trump’s campaign in 2016.

The information that was collected, made it possible to understand each individual on Facebook. By collecting personal interests, likes, political beliefs and so on, made it possible to design algorithm to manipulate and target information on each user.²⁰

2.4. Google, gender and racial bias.

According to a research group from Carnegie Mellon in 2014, came to the conclusion after their experiment that women are less likely to be shown high payed ads on Google. If you were a man, the chances were higher that an advert for a high payed job would be introduced to you. The research group made 17,370 fakes profiles that analyzed 600,00 adverts.

What is important to know in this research, that the group started these profiles that had no browser information previously. The Google ad system had nothing to target besides the knowledge of gender and basic information since the profiles was new with no browser history.


In 2014 *The Washington Post* made an article regarding the design of the algorithms on Facebook and Twitter. The article argued how the Ferguson protests were banned from the Facebook feed, meanwhile it was prioritising on showing the bucket challenge.

Ferguson was important because it was a protest against the shooting of an unarmed black teenager by the name of Michael Brown. The article argued on how social media as example Facebook has the power to choose what to expose for their user by their algorithmic design. The article claims Facebook does not want to relive how their algorithm works entirely, and question if they eliminate feed that has content \textit{racially charged protests, perhaps?}


As our world is transforming into a digital one, it is highly important to consider how these digital platforms effects a democratic society. Questions such as, is it possible that a disruption of a democracy can be caused by social platforms and who has the responsibility to prevent that particular disruption?

### 2.5. Digital Panopticon

Jeremy Bentham is a historical British philosopher who has had a big influence of how the society has been shaped today. Bentham’s philosophy regarding the human’s freedom and liberation within a society is a leading advocate. Bentham considered it was important for the human to separate themselves from restrictions form the state and the church and to have the freedom to themselves express freely.
One of the most famous work from Bentham is his work on the architecture regarding surveillance within prison called Panopticon.

Panopticon has a round design in its architecture as the watchman is positioned in the middle. The prisoners are positioned in cells while the guard is positioned in the middle. In the watchman position, there is light that is being casts on the prisoners' cells that doesn't allow them to know when they are being surveilled. This is design in such way to implement constant feeling of being surveilled in order to create a disciplinary behavior.\(^{23}\)

The French philosopher Michel Foucault continued to develop the theories of panopticon in his famous work, Discipline and Punish (1975).

*He describes the prisoner of a panopticon as being at the receiving end of asymmetrical surveillance: “He is seen, but he does not see; he is an object of information, never a subject in communication.”*  

Bentham is a clear example of how the feeling of a constant surveillance changes a humans' bodily movement in a society.

*As a consequence, the inmate polices himself for fear of punishment.*

*“The principle is central inspection,” Schofield tells me. “You can do central inspection by CCTV. You don't need a round building to do it. Monitoring electronic communications from a central location, that is panoptic. The real heart of Bentham's panoptic idea is that there are certain activities which are better conducted when they are supervised.”*\(^{24}\)  

What is the difference between example CCTV cameras and


panopticon? Or the knowledge that our private orientation within the digital world is being stored and abused? What difference a digital surveillance from a physical one?

According to me the digital one has more power rather than physical surveillance. A physical surveillance has power in relation to a specific space or individual, meanwhile a digital has not as clear boarders. It is linked more to the feeling that we are being watched. By always feeling watched the censorship of yourself becomes unscripted behavior as the feeling is dominating the behavior rather than the space or individual.

As Goldenfein suggests, the asymmetrical exposure of inmates in Bentham’s building is of a different order to how government bodies such as GCHQ conduct surveillance. In the panopticon the occupants are constantly aware of the threat of being watched this is the whole point but state surveillance on the internet is invisible; there is no looming tower, no dead-eye lens staring at you every time you enter a URL.


3.0. Dance and politics

The political climate such as neo-liberal capitalism can be observed in expression of artistic fields. Performance and contemporary dance is in this work used as a medium that has being produced and shaped by the political ideology of our contemporary society.

How the human body moves in a space is a construction and a response by the constrains of the power in the political exercise in the society. 25 Dance becomes a symbolic representation of a social hierarchical belonging. Politics and social-norms values are inscribed in our body that expresses itself through movements that are unconscious.26

26 IBID, page 53.
One interesting question that is being raised in the book Dance, Politics & Co-Immunity—“who owns our bodily movement?” The book speaks of the body in the ancient times as a supplement of higher authority such as God and the king. Is our movement a supplement and construction in favour and imaginary for the ones in power such as the kind and God?

But how are the bodily movements being defined in times of democracy? The choreography the art form chooses to express, is a visual express of the peoples’ relation to the space. 27

Jacques Ranciére, a French philosopher argues that politics Is a form of performance since they share similar components in their expression as art. Both art and politics demonstrate to give new perspectives and exploration in the human senses. He argues that art tries to give the audience a visual configuration, while politics does the similar but for the people in the society. Both strives to give the audience a new way of seeing or experience. By this Ranciére draws the conclusion that politics is a form of performance. 28

Dance can be used as a tool for protest. An act that uses its bodily movement as an instrument against the confrontation. The confrontation does not necessarily have to have a physical appearance, but it can be a symbolic representation of the antagonism. 29

Paolo Virno Italian philosopher writes about the connection between the political consequences Post-Fordism has brought in the society and human behaviour. Virno speak about two important aspects that is being limited and constrained by the capitalistic models— the cognitive behaviour and linguistic freedom. Being proletarian in a capitalistic society Virno makes a statement that they become deprived of their freedom and lose ownership of their linguistic and cognitive abilities, as they are in a constant mode of production labour. 30 Virno continues to speak of the importance of the human body and their movement during the Fordistic production. Without

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27 IBID, page 10.
28 IBID, page 23.
29 IBID, page 48.
30 IBID, page 63.
the synchronization of the human body with machines, the production would lose the effectivity since the machine is depended on the human body and their movement. This behaviour creates a foreign relationship between the body and the body movement.  

This theory is being represented and mocked by Charlie Chaplin in his movie Modern Times. Chaplin destroys an entire production because he is lacking understanding the relationship between the machine and the body- he enters a new body movement that is unfamiliar.

During the 20th century was a revolutionary time as the dance pioneers chose to liberate their body language and the pleasure from institutional as disciplinary grips. For them it was important to connect the inner and the outside body. It is important that the dance movements are a choreography of the inner voice of the human rather than from the institutional. By breaking the movement, the capital has constructed people gain back their ownership of their body and their movement a revolution has been made.  

Since the Fordism time civilization has changed dramatically and the societies relationship to the government. Governmental power does not execute any power indirectly towards the physical human body as previously. But how governmental power is being executed in our contemporary society is clearly different from the Fordism. During the Fordism humans had a close relation to the machines, meanwhile today they are replaced with artificial intelligence. How state execute their power has gone from physical appearance to a neurological relationship to the inner body.

### 3.1 Contemporary Dance

Before contemporary dance was established it was considered as a non-dance. The structured and expressed in the physical body of the dance differs from other dance styles. The dance is not a choreography created in favour for others pleasure but rather an expression of the inner voice of the dancer. Contemporary dance is minimalistic in its

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31 IBID, page 64.
32 IBID, page 65.
33 IBID, page 65.
bodily expression from the mental labour. The politics regarding contemporary dance argues that the choreography is created in such way to give an aesthetic and movement to an existing problem. As an existing problem within our society is being give a physical form and expression though the body, the choreography can be used as an instrument for deeper understanding. ³⁴

*It’s time to test whether choreography can be an instrument for thinking, rather than showing and reflecting thought. This requires that movement be granted a double articulation, as gesture and noise at the same time, as being issued by the body and not necessarily belonging to it.* ³⁵

### 3.2. Dance, commodification and fetishization.

How does an aesthetic as performance act within a world that has a constant surveillance on their citizens? Movements that are ruled and controlled by cyber platforms from surveillance that is shaped by economic and state power. The performance of the self in a neoliberalism, as Foucault said: care of the self.³⁶ Desire as it is important with profitable result³⁷ as it is important to invest in yourself, as Catherine Chaput calls it “neoliberal epideictic”.³⁸ Further in the book they argues on the aesthetic changes within dance in relation to the politics. How the dance aesthetics has transformed into a “powerful narcissistic capacity”.

By the term narcissistic capacity, Lepecki is targeting the new culture social medias has brought, such as obsession of selfies and as he says compulsive social-networking of narcissistic self-investment. ³⁹ All these self-investment is a result of a capitalistic that demands a constant mode of production. As the individuals are constantly producing commodities due to their relationship to technology.

³⁴ IBID, page 143.
³⁵ IBID, page 144.
³⁷ IBID, page 34.
³⁸ IBID, page 35.
³⁹ IBID, page 36.
Why does performance of dance become important in times like ours one might ask.

Performance is important in the aspect as it gives clarification through body movements as it question different societal relation. We tend to feel emotions that we cannot express. Dance and performance gives this unspoken language power by making it concrete through body movements. Designing a bridge between conscious and un consciousness in order to gain understanding. These body movements do become a language by its 'own unique relation to this issue. Performance can create dialogues as it is acting outside the normalized and static behavior of our everyday life as we are often not master of these movements. These movement can be seen as a commodification by a capitalistic and narcissistic system, as it demands a chorography that is desirable in relation to these political and economic systems. Performance breaks these grids and questions, what is your movements beyond these constrains.

As previously mentioned, the human interaction with society is seen as a constant mode production of commodity. The performance through dance re-shapes this defined mode and creates a singularity in their existence as a demonstration. Re-constructing an act with the body beyond the expectations from commodification and fetishization. To break and act against the imagination and psychological expectations the is reinforcing though the political and economic system.  

In times like our it is important not to only see the physical material as a commodity, but the way we act with our body.

“Dance’s deep relationship to scoring, or choreographing, exposes commanding and imperative forces not only embedded in the practice of choreography, but in the very logic neoliberal governmentality, what Michel Foucault, in the late 1970s, could discern as constituting the triangle “sovereignty, discipline and government,” held in place by security and implemented by what Foucault called “the conduct of others” (Foucault 1982: 794): an intriguing choreographic way to describe how power operates

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40 IBID, page 43.
intersubjectively in liberal (an neoliberal) governmentality. 41

The choreography becomes a visual tool that exposes the commands and disciplined from the authorities.

The dance and the movements becomes a protest against the expectations the society has on the individual. Expectations that is created by the economic and political system. They are often movements that acts in the way to be desired. But as the body acts through dance as a protest these movements creates new conditions, and are often considered by others as “badly danced”.42

It is important to not only see the physical material as a commodity in our contemporary world, but also the human body and the way we use it as a commodity that is linked to the narcissistic behavior.

The Choreography asks important questions in relation to power such as, who is the master of these movements?43

4.0. Design Process

In this project, my visuals have been inspired by theoretical frameworks framework, performance art, dance performance, field work and movies.

Eric Snodgrass has been the external tutor in this project. He has great knowledge in both the theoretical part as well for the artistic field. He introduced me to an important author and activist, Zeynep Tufekci. Tufekci has written work that gave me a deeper and better understanding regarding the problems of both internet and democracy.

Before my first skype meeting with Eric I was insecure of the chose I made to include dance since it could be to abstract if I did not communicate correctly. But after our skype session I felt confident as he gave me lot of inspiration and thought the idea was interesting to further develop. He recommended an important video that inspired me throughout my entire process that was called Mass Ornament and was made by an artist called

41 IBID, page 45.
42 IBID, page 90.
43 IBID, page 47.
4.1. Field Work

Here the focus has been to understand the political changes in relation to the body. I have through visual research analyzed body movements in different political ideologies. What common constraints can be found and expectations depending on the political ideology in this context? I used questions such as, how does a body act in mobilized context in oppressed versus liberated societies? If there is some visual founding found in oppressed nation, in what context and relation can they been seen in liberated societies.

4.2. Merce Cunningham & John Cage

Merce Cunningham is a choreographer who has a big influence in contemporary and modern dance. He is known for his experimental and interdisciplinary work. Due to his curiosity he developed a number of famous work that intertwined dance and technology. This work has specifically been influenced by Cunningham’s work in collaboration with John Cage called, How To Pass, Kick and Run and his work CRWDSPCR.

In the performance How To Pass, Kick and Run Merce Cunningham created the choreography while John Cage spoke the text during the performance. The performance is filmed black and white and is recorded at The Harper Theater in Chicago in November 1965.44

The performance takes place on a stage as John Cage who is the reader is position on left side of the stage. Cage is sitting down along with a desk that has a glass and a bottle of champagne. The scenography is clean as nothing is placed on the stage besides the lights on the sides. The performance starts by dancing with no sound in the background while a dancer explores the space of the stage. Shortly after Cage starts to speak as she continues to move.

For me it was important to observe how the dancer was moving while Cage spoke. How was these movement linked to the text, according to my interpretation was my curiosity. My curiosity was based on the

44 Merce Cunningham Trust, How To Pass Kick, Fall And Run, https://www.mercecunningham.org/index.
fact that also I wanted to use a text based manuscript for my performance.

In my work, it was important that the dancer interpret her movement based on my text as she would visualize feelings that are often abstract and unconcise for us.

Other important aspect I observed was how long was the silence from Cage from and how was the dancer orienting herself in the space during the silence? What movements were interesting during the silence and why?

To the left Merce Cunningham and John Cage to the right. 45

4.3. Yvonne Rainer

Yvonne Rainer is a choreographer and dancer. Why I chose Rainer as inspiration source is because she has a political agenda in her choreography similar to Cunningham. Rainer herself was inspired by Cunningham’s work as they both kept a minimalistic style and explored the dances relationship to music.

In a text from Yvonne Rainer, *The Mind Is a Muscle, Part I*, she speaks of important questions that is related to the body, the

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Yvonne Rainer dancing. Photographer Jack Mitchell, 1982.¹

movements and who is the master of these movements as I ask in my theoretical framework. Who has the power to decide who can dance and not.

The text starts with Rainer’s theoretical framework of the body movement tempo. What is the tempo of a dance and how slow can it be, what is the duration of it? 46

As Rainer asks what is dance? I relate her thoughts to my theoretical framework as I argue for using dance as a protest as re-creating movements that is not considered as “desirable” to the norm. As what is normally considered as desirable according to capitalistic society, it is constrained and choreographed by political and power structures, as in our contemporary time is linked to narcissistic behaviour. As I ask who is the master of the movements, so is she put in another context.

There is video on vimeo on Pat Catterson who is also a dancer that speaks of Yvonne Rainer’s influence. Two minutes and fur seconds in the video, Catterson speaks of how Rainer wanted to capture the “framing the ordinary and embracing the natural”.47 By acting naturally with the body without constrains we can start to see beauty of that.48

4.4. Joao Fiadeiro

Joao Fiadeiro is a performance who collaborated in this piece Este corpo que me ocupa (This body that occupies me) with Pauõa Caspao. The performance had premier in October 2008 at teatro Chao de Olivia in Portugal.

In this project Fiadeiro investigates the power relationship between objects and subject. Who is defining who, and for what reason. Why does this particular object occupy the other object? Reading about this project has helped me to ask question in relation to power. If higher authorities have the power of our everyday choreography in life, why and for what reason do this object occupy my subjectivity.

Fiadeiro continue in this performance to act as obsessed with

48 Yvonne Rainer ‘Trio A Pressured’ (1966-2011),
João Fiadeiro performance, Este corpo que me ocupa, 2008. Photographer: Patrícia Almeida. ¹

the object surrounding him. For me this is linked to the pervious theory that is linked to our narcissistic behaviour due to our digital obsession.

The performance starts with a plant being positioned on the floor with a laying down position. Text on describing the act is projected on the wall in front of the audience. The text is combining information as it also includes the subject’s thoughts and conversation he has with himself.

These thoughts reflect often on a paranoid state of mind to of his surroundings.

10 min and 32 seconds Fiadeiro get up from his position among the audience and stands on the stage, looking at the plant. As he is positioned with his face facing downwards on the plant a woman starts to speak as about Fiadeiro in relation to this space.

4.5. Charlie Chaplin

The movie, The modern times (1936), was in the early stage of this project a big inspiration. The theory of Charlie Chaplin’s relationship to the machines and the body was previously mention on the page 22 in this paper and mentioned:

This theory is being represented and mocked by Charlie Chaplin in his movie Modern Times.

Chaplin destroys an entire production because he is lacking understanding the relationship between the machine and the body -he enters a new body movement that is unfamiliar.

The movie is an interesting visual piece as it shows by an ironic approach the relationship the body has with machines. In the movie Chaplin works in manufactory production. His co-workers interact perfectly with the machines as they are in a mode of production. Chaplin on the other hand is struggling with his movements as it interacts with the machine. His body is unfamiliar with the relationship to the machines and this fast mode of production.

According to my visual understanding of the movie, Chaplin tries to visual the conflict that appears in the human movement as it tries to adapt a mode of production. This appears in the scene
when he is standing in front of the machine and do not understand how to work collaboratively with it. This results him destroying the production.

For me he is mocking with the political ideology capitalism, as the core of the ideology is based on producing material and gaining profit. In the scene as he eats while the machine is providing him food it starts to intensify the movement and Chaplin's facial expression relives an uncomfortableness. The people observing Chaplin and the machine has in my interpretation higher power as their clothing reviles a higher status. These men find his uncomfortableness not understandable as this piece of object (the machine) should provide something desira-

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1 http://chaplin.bfi.org.uk/resources/bfi/films/film_large.php?fid=59441&enlargement=b-fi-00m-lte.jpg
ble. In a capitalistic system happiness is linked to ownership and materialism.

This movie inspired me of movements that is big, round and static. Movements that does not have too much of variation. In one scene Chaplin leave his working space and enters a room away from the machines. Here he relaxes and his body sinks in as he breathes. He looks behind himself and walks toward the sink as he picked up a cigarette. When he decides to sit town, a screen lights up with his boss telling him “Hey, get back to work”. As he walks back to his working space, his body language change from his relaxing mode to the same movements he uses as he interacts with the machines.
Making The Performance

The design process
The Team

Aurea Romero

Josipa Pilipovic
5.0. My visual process

In this work, I chose to use dance performance as a visual tool that supports my work. In the performance. As mentioned in the theoretical work of contemporary dance, it is a dancing style that gives ownership to the dancer as it is an expression of the inner self. Movements that is designed as expression that represents emotions and feeling.

By using dance and the body I want to create a visual appearance to an abstract emotion we often feel towards example oppression, liberation and surveillance. Body language is a universal language that can be understood by everyone.

Movements are often unconscious as norms and values are in scripted in our body. But as we transform the unconsciousness to a mode of consciousness, the constrains that deprived our freedom can be recognized and activate a discussion regarding this issue.

The main core in the performance was the collaboration between the dancer and myself. It was important for the reason as the dancer had to interpret my manuscript I wrote for the performance. The manuscript is based on the theoretical framework this paper has that includes explanation of democracy, digitalization, surveillance and the bodies relationship to these three topics.

As I read the manuscript, she is supposed to interpreted the lyric by body movements as the body is an important medium of communication. Her movements are my way of visualizing a protest against the constrains the society has created. An act that seeks for a societal change though dance that re-constructs and visualizes how the body is used today as a commodity in our contemporary society and through the political system. Improvised chorography that encourages the viewer questions regarding desire, power relations obsession and liberation.

As I shaped the idea of creating a performance I made out a sketch of how I wanted to visualize the performance.
5.1. Planning the performance

After the visual research, these questions were raised that shaped the performance:

- How many dancers should participate
- Should I have sound, if so what kind of sound
- What environment do I want to record it in
- Should there be other objects visible and for what reason
- Improvisation of the dance or not
- Should I be visible in the video or not
- What visual movements can I communicate that is related to my theories and contemporary society
- What movements is representing democracy, oppression, surveillance

5.2. The team

The final performance was based on a group of four people who
work in a collaboration: Aurea Romero, Felipe Botero, Michelangelo Miskulin and myself. All four of us had different and important roles in this project.

- Aurea Romero is a professional contemporary dancer
- Michelangelo Miskulin professional film producer
- Felipe Botero a soundartist
- Josipa Pilipovic (me).

Two weeks before the filming the sound artist, film producer and myself meet up to clarify the visual approach. Michelangelo Miskulin was introduced to the idea and concept. I showed them both sketches as I wanted to visualize the set through the lens of a camera and how I imagined the sound to work in this project. During the meeting, I was open for their professional opinion regarding my ideas in order to achieve the best possible end product.

The sketch I drew that in the beginning of the process of this project. This was also the sketch that was shown on the meeting with the film producer and sound artist.

Aurea Romero and I kept in contact since the beginning of the project. She has had a very warm and open approach to this project as she understood the concept of my idea in the early stage. It was important that theoretical framework was expressed in the dance. I decided to send her an overview of the theories I have been using in relation to contemporary dance.

Five days before the filming she received the finished manuscript, as she could prepare. The manuscript is designed in such a way that it has four chapters:

Stage one: Introduction to democracy
Stage two: Introduction to technology and democracy
Stage three: Problematizing politics regarding technology
Final stage: Liberation

Despite the set frames for the filming it was improvised by everyone as we did not rehearse in advance together.
paus 10 sec Silence
(talk)
Could she imagine a society with no technology?
Electronic sound 3 sec and then stops, and then fades in again
These human-made tool
Paus
raise voice and the speed of reading music get intensified as the dancer. Dance should express a claustrophobic expression, stress and anxiety)
(talk)
Face-to-face conversation is colonized by technology.
She has become a stranger to her own body.
Her own body.
Her movement is in a constant change,
as she is adapting to the surveillance.
Music intensifies
(talk)
What is the definition of democracy in a digital world? A global society that is not owned by the people, but by an invisible authority in a vast system. They constantly see her, but she never sees them. They follow her in silence by Face recognition, check point, computer camera, iPhone camera, CCTV cameras, photometric, skin-texture analysis, terminal sensor. Hashtag I feel claustrophobic.
Music stops
10 sec pause. Dancer stops for a minute and slowly finds her orientation within the space by calm movements. No interaction with the camera.
(talk) spoken slowly and calm
Face recognition,
check point,
computer camera,
iPhone camera,
CCTV cameras,
Skin texture analysis
Manuscript for 3 april

Notes from myself and Aurea Romero, 3th of April during the filming of the performance.
pauses 10 sec Silence
(talk)
Could she imagine a society with no technology?
Electronic sound 3 sec and then stops, and then fades in again
These human-made tools
Paus
(raise voice and the speed of reading music get intensified as the dancer. Dance should express a claustrophobic expression, stress and anxiety)

(talk)
Face-to-face conversation is colonized by technology.
She has become a stranger to her own body.
Her own body.
Her movement is in a constant change, as she is adapting to the surveillance.

Music intensifies
(talk)
What is the definition of democracy in a digital world? A global society that is not owned by the people, but by an invisible authority in a vast system. They constantly see her, but she never sees them. They follow her in silence by Face recognition, check point, computer camera, iPhone camera, CCTV cameras, photometric, skin-texture analysis, terminal sensor. Hashtag I feel claustrophobic.

Music stops
10 sec paus Dancer stops for a minute and slowly finds her orientation within the space by calm movements. No interaction with the camera.
(talk) spoken slowly and calm
Face recognition,
check point,
computer camera,
iPhone camera,
CCTV cameras,
Skin texture analysis

Notes from Felipe Botero, 3th of April during the filming of the performance.
Felipe Botero, 3th of April during the filming of the performance.

Introduction

Music starts (2 min total) Example on sound and feeling
CRWDSPCR (2008) - Merce Cunningham Dance Company
One minute in the music, dancer starts dance ca 1 min.
Dancer stops, while music fades out. She is exploring her space in this digital sound with the physical world.
Silence 10 sec. No movement no Sound. Let the viewer interpret the what has been shown.

Democracy
Demo-cracy (read more slowly)
When we all are equal
Democracy
That protects our humans right
Democracy
When people choose their leader
Democracy
The right to their own beliefs
Paus
Democracy
But is this definition still valid?

Music fades in while I read
Paus 10 sec
(talk)
Technology re-defined our relationship to the world
To space
To time
To Communication

We entered a new world
With no geographical limitations
Millions of voices could be heard
They were heard
With no geographical limitations

Hashtag black lives matter
Hashtag all lives matter
Hashtag hands up don’t shot
Hashtag I can’t breathe
Hashtag bring back our girls
Hashtag Egypt

Manuscript for 3 april
This creates collective anxiety in the society and fear to have beliefs that contradict the governments as it can lead to punishment.

QUOTE from disruption of democracy:

There was this promise of liberation in relation to technology. But this was only the first step. As soon as the supressing nations was aware of what was going on in like Cairo the next day or so. So, the states were fearful of the people who develop too much dependency. So, they used the very technology not to inform the people but to control people.

(talk)
Is technology an instrument,
Instrument of redistribution of power for the once who has afforded to buy our thoughts.
Psychological strategies tactics to influenced her by their beliefs.

Weaponization of the internet as it being used to implement concepts and ideologies.
Weaponization as loss of integrity, loss of privacy.
What does integrity mean in a democracy?
What does integrity mean in a digital democracy?
What does digital democracy mean?

Music speed, dance in conflict

The music and the dancer are two representations for political ideologies in their conflicting mode. Here the music is raising its volume as it is trying to take control of her movement. She is unsynchronized as she is trying to liberate her from restriction. She will not be deprived by her freedom.

2 min
Music is intensified and speeded with electronic sound as the dancer is dancing slowly. They have to be contradicting each other as a representation of a conflict between digital capitalism and physical democracy. 2 minutes

She becomes synchronized to the music. Example: CRWDSPCR (2008) - Merce Cunningham Dance Company

Manuscript for 3 april

Notes from Aurea Romero and Josipa Pilipovic, 3th of April during the filming of the performance.
5.3. **The day of the filming**

The 3th of April everyone met at youth centre UNIK in Kalmar at 9.00 am. The youth centre was kind enough to lent us out their stage room between 9.00 am to 6.00 pm.

As everyone took their position and prepared for the filming, I handed out a printed version of the manuscript for everyone in the team. Before the filming Aurea Romero, me and Felipe Botero went through the different stages of the manuscript. It was important that it was understood what emotions was supposed to be evoked in these different stages.

As we sat down and discussed the details in the manuscript everyone wrote notes in order to know how to act during the rehearsal. During the rehearsal we had technical problems with the sound and I had to use my voice as an instrument that directed Aurea’s movements. After each session was recorded we continued to take notes in the manuscript where it needed to be more pauses or even delete text. I also picked out some movements I believed was representative for that specific moment. Aurea also said was she thought from her professional opinion what worked well and less good.

After four hours of hard work, we scheduled a lunch break as it is important to prevent hunger and low blood sugar in a collaborative work. One day before the filming I cooked food for everyone in the team and I brought croissants. This is also an important aspect to consider, preventing low blood sugar and hunger in collaborative and intensive day as it wood effect the team and production of the movie.

After eight hours of work we finished up with a happy feeling as we were satisfied with the collaborative work we have come to achieve together.
5.4. Film editing

Figure 1
In the editing of the film from the performance, I built the storytelling based on the manuscripts four stages. As I edited it was important to introduce the audience to topic by calm introduction. As the film projected Aurea’s exploration of the space, I wanted the audience to also have the opportunity to explore her body movement. In this stage of the movie I speak calm as Aureas movements are synchronized with my reading and my tempo.

Figure 2
After the introduction, I speak about different hashtags that has mattered for people in different political context. Here hashtags have been used as a movement to gain power through solidarity of sharing the hashtag. The movements of the body is inspired by the symbolism that can be seen in mass movements in protest. As every hashtag is being spoken out, each hashtag come up by its own individual film sequences.

Figure 3
In the middle of the movie my voice is intensified as Aurea’s movements are also fast and intensified. The movements represent capitalistic production and machinery. Here I chose to project three frames of the film as two of them differ from each other. Two of the frames from the right and left side are from the same sequences that are just mirrored as I wanted to keep focus on the middle one.

Figure 4
In the final stage of the performance Aurea expresses a more confident expression in her movement. This is symbolizing her taking back ownership of her movements. She will not be deprived by constrains as she is the master of her own movements.
6.0. Analysis

By the theories and research that has been gathered it is a clear statement according me that democracy has to be re-defined in relation to digitalization. The government is no longer the only authority influencing the society but also private cooperation. Private cooperation that owns digital platforms that has a big part of shaping the world we live in.

These social platform does not necessary have the same political philosophy as the physical world we live in. By clarifying this statement, the usage of digital platform influences citizens with two different political ideologies at the same time.

The digital platforms have gained so much power that is colonized traditional physical relation to the society. Visit to the library is colonized by a simple click on Google as it an easy vast system of information, just one click away. What happens when digital platforms as example Google influences information that contains racial bias and gender inequality?

It is the governmental duty to prevent such an influence in the society as it is supposed to protect their citizens from these discriminations. But is this private cooperation more powerful than government states? And for that reason, not being demand harder restriction in transparency on their business models?

Who carries the responsibility to clarify the influence and usage of digital platform in the manner that it does not disrupt a democratic order? Or is the question that democracy cannot function in times like ours, but that we need to re-design our political system in relation to this new modern society.

The human movement in the society is adapted and choreographed by the political execution in the society. People has a certain movement in liberated and democratic spaces. What we struggle with today, is how our liberated spaces are occupied by CCTV cameras or other tracking sensor of the human activity. Cooperation’s that owns digital platforms that tracks human activity though digital tools, uses the human body as a commod-
Commodity for the reason as the information is being sold further for third parties in order to know the strengths and weaknesses of individual in order to target advertisement or information in the best way.

This deprived liberation of movement is a question of democracy.

The performance in this project is important as it give a new dimension to visualized how the body has became a commodity in relation to the development of our digital world. It is trying to communicate the relationship between power, society and who is the master of your movements.

6.1. Conclusion

Designing and creating this performance has been a developing experience. I have gained back the knowledge how important the human body and our movements are. The body is an important tool that is used for many different psychological readings of the current state of mind of the individual.

This project made realize that sustainability is not about only fixing a physical material objects created by humans, but that even movements and the usage of our body can develop an unsustainable relation. This project was really about capturing the sustainability between sociological and psychological aspect of our contemporary society.

We designers need to deal with strategies for sustainable solution not only applied for visual communication, but problems dealing with more interdisciplinary complexity that approached sociological and psychological aspects.