

## Miller de Nobili | Residency Report – Choreographic Centre Heidelberg

### Hype the Pain

The residency at the Choreographic Centre Heidelberg marked the second phase in the production process of Hype the Pain, following directly after our residency at Theater Freiburg. Taking place in July 2025, it provided a focused environment that was essential for this stage of development. A major benefit was having both studio and accommodation under one roof, which allowed us to dedicate ourselves entirely to the creation process without the distractions or time constraints of commuting. Our goal for this period was to complete a first full draft of the piece, ready for refinement in the final rehearsal block before the October premiere at HELLERAU – European Centre for the Arts.

#### Week 1

The first week centred on refining our movement repertoire and exploring different movement stylistics. We developed unison sections based on specific gestures taken from our growing meme catalogue, as well as movements inspired by social media feeds themselves — from AI glitches to cat videos. The week also involved systematically counting and structuring this repertoire as a foundation for the work with music planned for the following week. In parallel, we held online meetings with our costume, light, and stage designers, preparing the visual and technical framework for the piece. In the studio, we used chairs as placeholders for later stage platforms, and we began prototyping stage props inspired by the political theatre of Brecht, protest culture, internet memes, and the tone of online comment sections. These props were tested directly within scenes to understand their dramaturgical and physical potential.



#### Week 2

The focus of the second week was to establish a coherent structure for the piece. We documented all existing material and approached it as a large puzzle, reordering and recombining sections daily in search of the most engaging dramaturgical flow. The presence of composer Gabor Halász in the studio proved invaluable. Working from the drafts we had prepared in advance, we were able to refine and expand the musical direction in close dialogue with the movement, creating a strong structural framework and developing a clearer sense of the work's sound world. This week also brought significant progress in defining how music and movement interact throughout the piece.



### Week 3

In the final week, we focused on refining the structure established in week two. Musical adjustments were made primarily at a structural level, and we worked intensively on transitions — both polishing those that already functioned well and experimenting with new ones. This process helped strengthen the piece's overall rhythm and flow, ensuring that each section connected meaningfully to the next.



### Conclusion

The residency concluded with a public showing of the full run of the first draft of *Hype the Pain*, including the planned audience entry situation. The performance was followed by a lively discussion, during which audience members engaged with curiosity and asked in-depth questions about our process and sources of inspiration.

Overall, the Heidelberg residency was a crucial step in the creation process. It enabled us to move from isolated scenes to a complete draft of the work, tested in front of an audience, and positioned us to take the next steps: finalising costumes, light, and other production elements in preparation for the final rehearsal block in October.