

Workshop Performing Working, for MA Scenography students at HKU, January 2024

Research Note

This was the fourth iteration of this workshop, which is conceived as a form of research. Earlier versions took place at IRAP, Hanze Hogeschool Groningen (2023), Bachelors Fine Art, Artez Arnhem (2023) and at the MA Scenography at HKU Utrecht (2023). The central research question is: What do people count as hidden, unpaid or inexplicit work in their lives, what skills do they need for that work and which working conditions can they create for themselves? At the same time, it researches, through doing and experimenting with the participants, a method of employing performance, and tools from performance such as the performance score, to do research, gain new insights into research questions and activate the body as a knowledge carrier/collector. A completely new step was that I invited a guest tutor, Noor Köhne, who, being an Alexander technique practitioner, could introduce an informed body practice. As this took place right at the beginning of the 3-day workshop, it brought us into a state of thinking-with-the body, that remained with us during the subsequent days, which was very helpful.



Report Workshop Performing Working

by Philippine Hoegen

with Noor Köhne

24, 25, 26 January 2024, at HKU

The workshop *Performing Working* finds its roots in the research with the same title: *Performing Working* looks at work through the lens of performance and at performance through the lens of work. Who are we when we work, and who are we when we cannot (anymore) work? What exactly is work anyway? Different forms of invisible work came under scrutiny, things that are not normally called work but do require time, energy and attention, such as the work of being sick or of caring for someone: what does that work entail and how is it performed?

During the workshop participants applied these

questions to themselves to find out what they can do for them in their life and work. We used performative and co-creative methods, focusing on the use of performative scores as a research methodology.

In order to expand our tools for doing research in a way that involves the body – thinking through the physical – the workshop was much enriched by the fact that we were joined by musician/performer Noor Köhne. Köhne also has a practice in Alexander Technique and in Osteopathy.

“How does the use of ourselves influence our research? How we tend to use ourselves is highly determined by habit. In this practice, we will see what we are without these habits.” Noor Köhne, talked about the design of our bodies by repeating evolutionary steps with us. She made us aware how, through imagination and tasks from outside, our body can expand into space or conversely shrink into itself. She guided us through concrete physical exercises to experience what the wish to explore does to our body.



REFLECTION

Beginning with the body in this very specific, engaging but easy and accessible way was brilliant. I think it's a huge improvement to the workshop if I compare it to other, similar iterations like the one in Groningen or the one at the MA Scenography last year. Attention to, and activation of the body remained present in the days after Noor's intervention which was helpful and valuable for the performativity that people were exploring.

Similar to earlier iterations, working with scores was great. From the workshop at Artez in September I had

learnt that it's important to go quickly towards making and doing, so the pressure cooker style score-making and immediately performing them was effective.

We took time for the individual research questions during the first day, working on precision and articulation as a group. The questions were actively addressed and developed during the whole workshop. Taking time to notate was important. It also made it possible for me to take notes, which means I have material for this report.

In Artez we experimented with participating while giving the workshop. This time, because of my physical condition, that was impossible, and I actually

think that's better. It makes it possible for me to closely observe what people are doing and how the workshop is going, and I can also create more traces/material to process the workshop so that it can contribute to my research.

The subject of 'transgression', which I tried to import from the Artez version of the workshop, didn't really work. The 'ethics of care' part was more apt for the interests of this group, even though there was still quite a lot of discussion/disagreement on how this theory or angle should be understood.

What I really like about introducing the notion of work and asking people to look at something they are busy with in their life as work, is that people don't fixate on

an already existing research question, but open up their research-curiosity or research-gaze towards other aspects of their lives. In the meantime, they are developing new tools for doing research that can be taken back to the research question they might be working on for their study or artistic practice. It both opens up or broadens the curious gaze, and creates awareness for the connections between all the different aspects of life, be they work, study, relationships etc., and how these are resonating with each other. In that sense, I think the workshop contributes to the conditions of studying and practicing as well as to the study or practice itself.

WORKSHOP PERFORMING WORKING

- to study is to work
- we all combine different forms of work
- what are the gestures of that work?
- what is the invisible labour in that work?
- what are the skills you have developed to do that work?
- what do they look like?
- scoring the skills / gestures
- performing the scores of the skills and the gestures
- what does the body know?
- what does the body need?
- what do you need to do the work?
- what can we do for each other in relation to those needs?
- what is not work?
- why?
- what happens when I call illness work?
- ...

Introduction to some preoccupations that informed the workshop:

On a societal scale, the 'problem with work'¹ is that everyone is exhausted, job security has been replaced by 'flex work', working from your bed even when you're sick, and always being available through phone/email are the norm.² Personally, I've been close to a burn-out, as an artist I am chronically underpaid and I have no work security.³ But my situation is privileged: I have access to work I like and can pay my way. Meanwhile billions of people are displaced, illegalised and barred from work, others have chronic or temporary physical/ mental conditions often caused by work. The 'problem with work' merits scrutiny not only from unions and medical perspectives, or corporate and social services, as these will want to fix you and get you back to work – often the same job that damaged you. And it asks for other than legal perspectives, as these cannot question the structures they are built on. It needs tackling without an agenda of productivity, with an open regard and embodied, intuitive and creative research methods. In short, it needs artistic research. Not because this will solve 'the problem', but because it taps into knowledges that are underused/repressed, by involving the body, harnessing intuition, experience and situatedness⁴, and activating and uniting a plurality of voices.⁵

1. Kathi Weeks, *The Problem with Work: Feminism, Marxism, Antiwork Politics and Postwork Imaginaries*, Duke University Press, 2011

2. Marguerite van den Berg, *Werk is geen Oplossing*, Amsterdam University Press, 2021

3. Sarah Jaffe, *Work Won't Love you back, How Devotion to Our Jobs Keeps Us Exploited, Exhausted, and Alone*, Bold Type Books, 2022

4. Annette Arlander, *Agential cuts and performance as research*, in *Performance as research*, edited by Annette Arlander, Bruse Barton, Melanie Dreyer- Lude, Ben Spatz, Routledge, 2018

5. Nirav Christophe, *Tienduizend Idioten; Poëtica, schrijfproces en pedagogie van het hybride theaterschrijven vanuit Bakhtin's 'Meerstemmigheid'*, Lectoraat HKU, 2018

Introduction Workshop Performing Working

“Considering all the work we do as a performance, what can be learned about what that work demands from us, how it shapes our sense of self, what we need to work in a sustainable and joyful way, and how we can support/be supported in that work? Will this create the necessary distance to work to contemplate what it demands from us and what we should demand of it?”

Applying this question to you, to us, and our situation here today: Who are we? We are students, artists, maybe we are also bartenders or baristas or a cleaner. I am a teacher today, but I'm also an artist, an activist, and a caregiver. You might also be a car mechanic or a dog walker, or a patient. Or perhaps you are occupied by mourning a loss, being in love or taking care of your body.

I would like to use the lens of 'work' – which we purposely won't define – to look at all/any of these activities, to bring to the fore what these activities entail, what they demand from us (and what we demand from them), and how we do them. What do we do physically for example? Which are the gestures we make, the actions, what do our bodies do? And what conscious or unconscious skills have we developed to do that work? What tricks did we come up with? Which short cuts, or faculties, or small things to make the work more enjoyable have we found?

We will work with and through 'scores', a tool used in performance which will allow us to grasp, share, make explicit and re-perform our findings.

PREPARATION:

Please think about a question or problem connected to your work (your research, your work as a student, as an artist, or any other thing you do that you would like to understand better by using the lens of work) which you would like to work on during this workshop.

Also please bring notating materials, whatever your preference is.

PROGRAM

Day 1: WEDNESDAY

Morning (start: 10.00)

The morning will start with a check-in including names and pronouns. Then Noor will take us through 2 warming up exercises. (*Exercises: arms and legs*)

Then all the participants will articulate a research question or problem connected to their work (your work as a student, as an artist, lover, caregiver, barkeeper, ... or any other thing you do that you would like to understand deeper by using the lens of work) which they would like to work on during this workshop.

LUNCH

Noor led the afternoon working session:

1. Lying down

2. Space through the senses
3. Notate

Short break

4. Augmented breath or collecting exercise
5. Individual exercise: Which posture does your research question provoke in your body? Noor works with everyone one by one, the group witnesses, and we all try the position after her intervention.
6. Notate
7. (If there is time): work individually or in pairs/small groups. Make a very short performance using as material any of the postures that appeared in the afternoon. In the performance, show the evolution from one posture to another.

Reflections and discussions.

Detailed notes of the day:

Re, she/her
Ro he/him
A she/her
T he/him
C she/her

Noor introduction:

We are organised by the environment. F.e. scent. Image of a sandfish lizard, scent determines how it moves.

We tend to be overstimulated. We close ourselves off against stimuli.

Clothes dampen our skin awareness.

Our default position is 'stand-offish', backing off, bracing.

But vertebrates are built to move forward, following the nose/head, the movers (limbs) reach out.

Limbs go out, head forward. reaching out into the environment.

Our noses and eyes have moved to the front.

Exercise 1: imagine the nose is on top of the head, feel that, imagine that.

Rotate 1 arm, as far as it will go, feel the opening, elasticity of the muscles, same for the other arm.

Muscles under the armpit, on the back.

Now go back to your habitual rib posture: arms have much less room to move. This impacts the breathing.

Exercise 2: Noor takes a volunteer, (nose is still "on the head"), takes him under the arm, lifts up from the armpit, holding it for him, taking the weight you would normally carry yourself. She puts her hand on shoulder and clavicle, and asks the participant to breathe here. Same on upper ribs back: breath there. Takes off the tension, creates space. Also breathe into the armpit. All places where there are ribs. The exercise gives the shoulder much more space.

Exercise 3: Walking around, pretending we have no arms, express/communicate through your breathing.

Nose is in front now.

How do the ribs feel? Relaxed.

Ribs are filled up with lungs. So position/movement of ribs determines breathing.

Let's look at the legs:

We have the habit of breaking/bracing our legs. Let's see if we can go back to extension.

Exercise 4: Bend over forward. Stop contracting the back muscles, the leg muscles (buttocks, hamstrings), instead lengthen. Now stand up straight, without tightening the leg muscles. Like a doll, being pulled up by a string.

Legs feel lighter.

Difficult, strong reflex to tighten.

Legs work a lot. Extra work. More than we need, because legs are actually *movers*.

Exercise 5: Tap the ball of the big toe. Think spring. Dance on the ball of the feet. Now on the heels, feel the difference (breaking/bracing). Then back to the toes. Perfect! Like animals. Springy walking through space. Then go back to habitual posture on the heels, bracing. Now go back to springing, forward movement, feel the whole environment, sense it, see and smell the other people, open nostrils.

Hopping, your head leads. Play with directing the hopping body with the head. System follows the head. Now, back on 2 legs, make the turn with the shoulders.

Now speed up the walk, imagine you're in the central station, no "mask" on: you want to connect with everyone, see everyone, everything. Feel the air movement in the room. Feel the skin of the foot soles.

We talk about standing and sitting straight without tensing neither collapsing. 1 hand on chest, one on belly: keep the same distance between those hands. Practicing what is a straight vertebrae.

Research questions:

Ro: helping other people to grieve. Mom lost her father, is in burn out, needing a lot of support, doesn't have time to grieve for him. Goes from stoic to emotion. Supporting also other people, like a friend who has long COVID, a friend who is moving to live alone after living together. The work/labour of supporting grief. How to do that work, what do I need to do that work, what does it demand? What are the skills you need to do this work?

A: What is work for me? Before: working in a restaurant, 60 hours a week. Now I'm studying. This is also work. Helping friends, taking care of others and self, also work. But what about leisure? So how to not work? Or how to do the work of not working, or the work of leisure? How to do the work of creating conditions for leisure time?

R: Observations on cultural differences. When I was back home, too many people around me, always people close by. While in NL prolonged periods of no one around. Pattern: After 4 months I dip, get too much in my head. Here, spontaneous meeting up is hard. How to deal with this? Mindless chattering,

bantering doesn't exist here. It has to be about something. Social encounters are very structured. How to do the work of being social? Of taking care of yourself within the social conventions of the place you find yourself in. Your needs are not aligned with the practices you are surrounded by. How to do the work of creating a sense of comfort, within the existing social practices of your current environments?

C: How to create a sustaining and sustainable artistic working practice that also offers financial stability. Using the artistic skills that I have. Break this question up so we can work on it in the workshop? Experience: imbalance between effort and what you get out, so at the end you're exhausted, and you can't enjoy it, also because it hasn't been rewarded. And the state of the body.

When to start the conversation on money? Leads to difficult conversations.

Lose sleep through stress.

Practicing protocols for conversations on money and when you bring up the subject? (To practice with that.) The work of taking care of self and body in unfair practice?.

T: How can I surprise myself in my own work? So that I inspire myself, am amazed, surprised. Research through, rather than for scenography. How can I do the work of surprising myself in my work?

Afternoon:

Lying on the floor, becoming aware of the body, spaciousness in the body. Then space outside of the body. Awareness of the room, space, others. Standing up, concentrate on the space between your left side and the wall, your front and back and the walls, right side the same. Expanding, extending your spacial awareness.

Game: exaggerate the movement of the person before you. Or introduce a new one, in which case the game starts afresh.

Exercise:

Which posture does your research question provoke in the body? We try to work beyond performing as in showing, towards showing doing or just doing. Noor works with everyone individually, doing different adjustments to bring the body into an attitude of openness, availability. Without blowing oneself up. Ready to stand up. curious. able to take in, receive. But self aware. We all test each other's postures.

Your postures are often determined by habit. But we are not our habits.

Thinking from a scenographic point of view, is also about inviting others in.

Day 2: THURSDAY

Morning

Check-in, reflection and a look forwards at the coming 2 days.

3 exercises / scores (*exploring the space, eyes closed, score 22. Following 1 person at the same distance, following 2 people in triangles, following eyes closed.*)

Discussion on: What is a Score?

<http://intermsofperformance.site/keywords/score/pablo-helguera>

[https://www.google.com/search?q=scores+yoko+ono&xsrf=APq-WBs7-](https://www.google.com/search?q=scores+yoko+ono&xsrf=APq-WBs7-e4YJO4A7Tv31R1JEQLmykirWQ:1643718436281&source=lnms&tbm=isch&sa=X&ved=2ahUKEWjH5YSswN71AhVMPOwKHSryBBUQAUoAXoECAIQAw&biw=1347&bih=645&dpr=2)

[e4YJO4A7Tv31R1JEQLmykirWQ:1643718436281&source=lnms&tbm=isch&sa=X&ved=2ahUKEWjH5YSswN71AhVMPOwKHSryBBUQAUoAXoECAIQAw&biw=1347&bih=645&dpr=2](https://www.google.com/search?q=scores+yoko+ono&xsrf=APq-WBs7-e4YJO4A7Tv31R1JEQLmykirWQ:1643718436281&source=lnms&tbm=isch&sa=X&ved=2ahUKEWjH5YSswN71AhVMPOwKHSryBBUQAUoAXoECAIQAw&biw=1347&bih=645&dpr=2)

<https://drive.google.com/drive/folders/1hfC4Nmqqw0mP8KwRK9urlB5QrnRRdBnE>

Another Version: Thinking Through Performing

https://drive.google.com/drive/folders/1oadfUrMEbAjUbIC8NHJz0qLrr7cRha5c?usp=drive_link

Movement exercise/score: *geometrical shapes in space.*

Super fast scores: we practice with scores in a pressure cooker style. You get 5 minutes to come up with a score that is somehow relevant to your research question, and 3 minutes to execute it. We perform these for or with each other.

LUNCH

Longer scoring assignment: everyone gets 10 minutes to make a score, designed to gather new insights/information on your research question. The score should be executed within 3 minutes, and should allow for a minimum of 1 person as audience. 4 minutes to rehearse.

Everyone executes their scores.

Followed by discussion and reflection: why did you choose this score? What did it do/what did you learn? How was it for the group?

Home assignment: Instead of collective reading, everyone listens to the podcast An Introduction to the Ethics of Care.

https://open.spotify.com/episode/4nVYq127f69rLkmiqHQY8x?si=9HCMKvwzT2m4bnGgCzVoCQ&utm_source=whatsapp&utm_medium=whatsapp&nd=1&branch_match_id=1278960618772382381&branch_referrer=H4sIAAAAAAAAAA8soKSkottLXLy7IL8IMq9TLyczL1jdlivg3LHXxzXRJAqB4rSXvIAAAAA%3D%3D

Other home assignment: Come dressed for work tomorrow. Work pertains to the work you refer to in your research question.

To finish:

Reflect / notate.

Check-out

Finish

Detailed notes day 2

Explore the space with your eyes closed

-in silence

-switch on your skin

-don't forget your nose

etc.

Walk around together in the space, choose a person, follow them at the same distance as the moment the word 'now' was spoken. Change to another person, now do the same with your eyes closed.

Q: what did we just do? Scores. We talk about scores, interpreting scores, and scores as a way to experience something.

We do the first score again, but now using the research questions: applying the score to your research questions.

(Modifications or sub q's: C, sub q, what is 'sustainable'. Ro: the work of supporting another person in a transition.)

3 min scores:

a: do nothing for 45 seconds

t: walk into the space like you don't know it

Ro: score about preparing a space then inviting someone into it and listening to them

Rh: note on the window, walk with someone, share a conversation

C: think of something that exhausted you, express with the body

reflection

walking shapes in space score

5 minute scores:

C: 2 pairs, hold/carry each other for 2 mins (and switch)

Interested in creating a durational act, plus working with the body in a duo. Paid attention to how the group divided and dynamics/decision making. Became very playful, was not expected. Which led to exhaustion. Care at the end was interesting.

Carrying the weight of your practice, how do you support another body, as though it is your practice.

Rh: notes with roles (audience/performers), performers sit in a cocoon, Ri gives them questions about best and worst days at school.

Gave herself a score to start: site specific: whoever smiles back at me, I ask if I can use their spot.

Thinking from exhibition design. Started talking with the artist/student. Conversation became the starting point for the score. Wanted to do the work for everyone therefore the notes gave everyone their role. 2 questions as conversation starters.

T 'I forgot about the audience'. R: first q was too difficult. and didn't invite a conversation, because it was one person talking the others listening.

T: 3 performers, walk into the general space (starting at the door by the elevators), take notes, make floorplans.

Wanted us to discover a space openly. Making floor plan/mind map is something I did before. Is about choosing what you want to put your attention to.

Interesting to see who focussed on people, other on shapes and the bee, or the shape of the space and which parts were accessible. A got surprised, by the bee, wasn't meant to be here. Also the dog caught attention. Anomalies become very important. Ri started animating things, started imagining scenarios around reality, entertaining self. Making floorplan works as a way to rediscover a space/place. Asking others to floorplan the space is a way to surprise oneself.

Ro: passed a score to 1 performer: give this string to 2 people, make them stand on 1 leg, don't let go, play with them but also support them.

Was about challenging as a form of support.

The string became the main character.

Respectful but playful execution.

Ph forgot the one leg.

Challenging is supporting, within certain parameters of what counts as challenge

physical makes it performative to do and watch

try to be precise but open in writing the score.

more difficult that I thought

A: sat 3 people on chairs, in front of a wall, task: write something about the wall and when you're done continue staring at the wall, don't let yourself be distracted. Audience could do what they wanted. Not working is allowing for a form of boredom

A lot of fun could happen with it.

Looks like working, but actually not, just staring.

Wasn't bored.

Applying work to things that aren't normally called work -> apply the 'look' of work to something that isn't.

The audience trying to distract -> audience was working!

Partly caused by the mood of playfulness. (why did we feel the need to interact/entertain? Cos of the given role. Prompt of 'audience can do what they want' is an invitation to play.)

Hard for the performers to resist the laughing (of the audience).

Be more precise but also open in creating a score.

Energy of the room is important.

Day 3: FRIDAY

Morning

The focus of this day will be the transgressive potential of applying the term work to things not normally called work, and on subverting notions of professionalism and self entrepreneurship: disconnecting work from that which is waged or that which equals a monetary relationship in order to redefine and re-understand what work is.

We will again work through performative scores to dig deeper into forms and practices connecting to this

transgressive potential, and to gather new information on research questions.

PREPARATION

Come to the workshop 'dressed for work': an outfit you have chosen/assembled that pertains to the 'work' that you are working on in the workshop.

Morning:

Check-in, warm up. Warming up exercise: hands together.

Then there is a catwalk presentation:

1. Lets first create the space together, what are the spacial and scenographic conditions you need for your catwalk? Where do you want the audience? etc.
2. Then let's do the catwalk.

COFFEE BREAK

-Presenting and talking about the chosen outfits. After discussion people are invited to adjust each others outfit, and exchange or share amongst themselves for the 'best' result.

Discussion on the podcast 'An Introduction to the Ethics of Care'.

Why? We are using clothes as props to better understand the daily performance of work, or how daily practices of work are performative, and when one becomes aware of this, one can easily play with it. Gaining agency, and exploring the potential for research or the gathering of insights/material through consciously and purposefully 'performing'.

-Reflection/notation.

For the afternoon: we can also choose to stay with the subject of Care. Or we go to transgression. See what the group is more interested in.

-group conversation: what is transgression? What does it mean for work? How does applying the term work to an activity that is not normally called work, have a potential for transgression? Which borders, norms or hierarchies do YOU want to transgress? Which are the confines that make it difficult for you to do your 'work' in a joyful and sustainable way? Which borders do you need to transgress to gain insights in your research question?

Transgression generally refers to discursive actions which cross boundaries or violate limits.¹² As Michel Foucault develops, **transgression** illuminates limits even as it attempts to destroy them: For instance, it highlights those discursive and material lines which separate, and thus define, the normal and abnormal, the healthy and diseased, the domestic and foreign.¹³ Transgressions which are permitted, or escape the notice and discipline of boundary-policing authorities, push the boundaries further (toward those resisting or away, depending on the eventual response of authorities).¹⁴ In other words, **transgression** redefines lines of distinction, giving new meaning to identities and social practices. **Transgression** thus shares a deep conceptual relationship to immanence, as that volatile force which ceaselessly attempts to consume, break down divisions, hybridize, or couple those elements which had been divided transcendentally.¹⁵

In common parlance, **transgression** is a violation of propriety. Such violations may be as simple as teenagers "making out" in public places, or as sophisticated as civil rights protests like the Freedom Rides, in which Whites and Blacks rode side by side on segregated buses. Transgressions are indiscretions that incur various reactions from the mildly normative (glares or sighs of disapproval from passers-by), to the brutally disciplining (facing violent arrest or fiery retribution from locals). Transgressive actions incite reactions due to their relationship to norms: Transgressions violate unspoken or explicit rules that maintain a particular social order. Yet, as scholars and practitioners have figured it, transgression's threat to social order runs deeper than violating the rules and expectations that govern what is normal.

Make groups for working together in the afternoon.
Then we introduce the afternoon program.

LUNCH

Afternoon

-Warm up: exercise shapes in space with variation:
work in pairs/threes.

Discuss in your group how applying the term work to an activity that is not normally called work, has a potential for transgression, individually or as a collective.

-Work with your group on a score around the research question of the day: "how does applying the term work to an activity that is not normally called work, have a potential for transgression". This is a score for a performance that you will do later in the afternoon. (Collective creating)

-quick discussion

-Rehearsing: trying the score out in space, adjusting the score / the performance / props / scenography according to what you find out in the rehearsal.

coffee break

-Then we all perform for each other. Max 10 minutes each. Those not performing are the audience. Introducing the Active audience roles!! (performing the work of spectating! Roles: observer, cheerleader, participant, scribe ... (to be filled on the day)).

group reflection, Check-out. Finish

Detailed notes day 3

Dressed for work/ work wear.
Presented during a catwalk

Ethics of care:

start: some studies, sexist, moral development, boys scored higher because based on masculine socialisation.

Carolyn Gillian.

Moral dilemma, Heynes dilemma, to steal the medicine or not.

Women are socialised differently, more conscious of the context, more as caregivers.

Awareness (or lack of) of who takes care along the way.

The trolley dilemma: never takes context into account. The autonomous, rational, disembodied figure is a fiction.

We are, instead, interdependent, relational, embodied and vulnerable.

Joan Toronto: the 'virtues' of the caregiver.

Self as a caregiver:

attentiveness: being aware, observant of the conditions of your context

responsibility: recognising that you have a role to play
competence: you need to have the tools and skills to be able to take care

responsiveness: responding to, not being ignorant of.

plurality: opposite of singularity, multiplicity, complexity, interconnected nature.

Discussion on what is care, different situations and dilemmas, specifically on competence.

Parameters for the scores for the final performance

- minimum one person audience
- sharable (notation)
- 5 mins
- related to the research q
- max 2 minutes to get to the location
- consider the question 'what do the participants get out of it'
- 2 mins for preparing the performers/or for the performers to prepare

We celebrated C's birthday with delicious cakes C brought.

We sang happy birthday, also on her exact birth time 14.41

Ria's score:

Get a paper,

Get a pen,

Get a stranger

Write me a letter together on how would you make each other comfortable.

Post/hand me the letter

Ro's score

Find another person

Travel through time together

Send me a postcard

T's score:

Collect a group of people

Explain the following score:

Go for a walk with these people

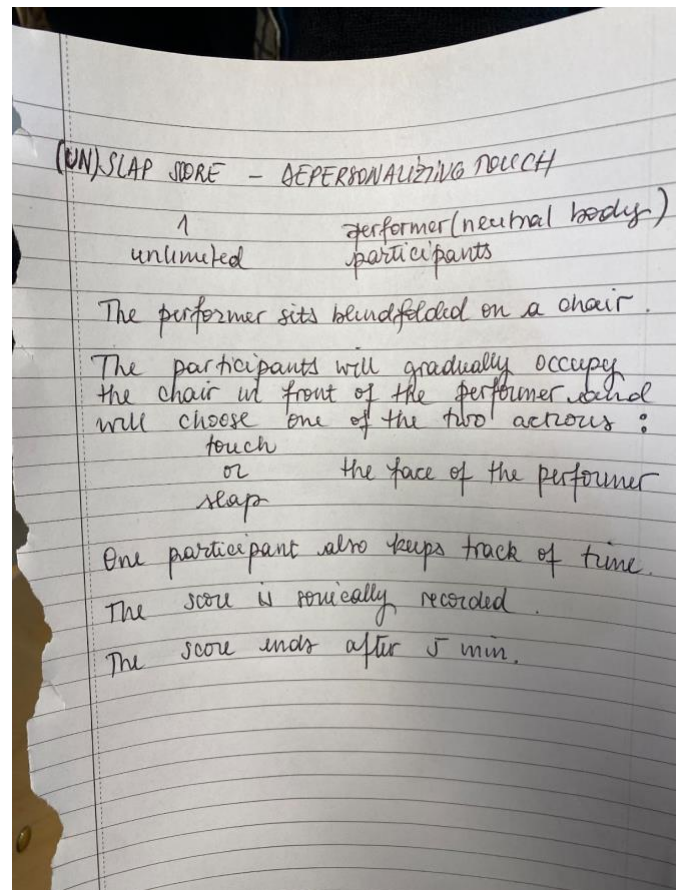
Set a timer for 30 seconds

Invite one person to start by talking for 30 seconds about a person, object, space or place you see/smell/hear/feel. This story can contain common knowledge, facts, but also personal interests or even lies. After 30 seconds someone else will take over and talks about another person, object, space or place

Repeat this last step as long as you want

Reflect with the group afterwards

If you like, you can send your outcomes to (email address)



C's score

Reflection: We discovered that something you offered with the intention of being kind or caring (offering a piece of cake to the blindfolded person) can turn rather violent, involuntarily (attempting to push the cake through her lips).

There can be release/relief when the thing you fear happens. When indeed someone slapped Cezara, she felt quite elated.

Thanks to the safety of the environment of the experiment, it was possible, interesting, exciting for C to do. She discovered things/had insights and enjoyed executing the score.

Quite uncomfortable for the participants.

A's score:

2 volunteers.

One of them will be blind folded and put headphones on, to soundproof, so the person can't hear anymore. The other one has his hands tied up together, and something to shut his mouth, so the person can't speak.

Together they have to prepare tea for the audience.

And serve it of course. Otherwise it's not good manners when you receive guests.

The rest can sit and watch, or can feel free to move around. But, no help towards the 2 volunteers.

Reflections Ph: an interesting meditation on not-working becoming laborious, by adding debilitating factors to an otherwise simple task.

Does that make the not-work work? Or is this simple gesture of care always actually a form of work?