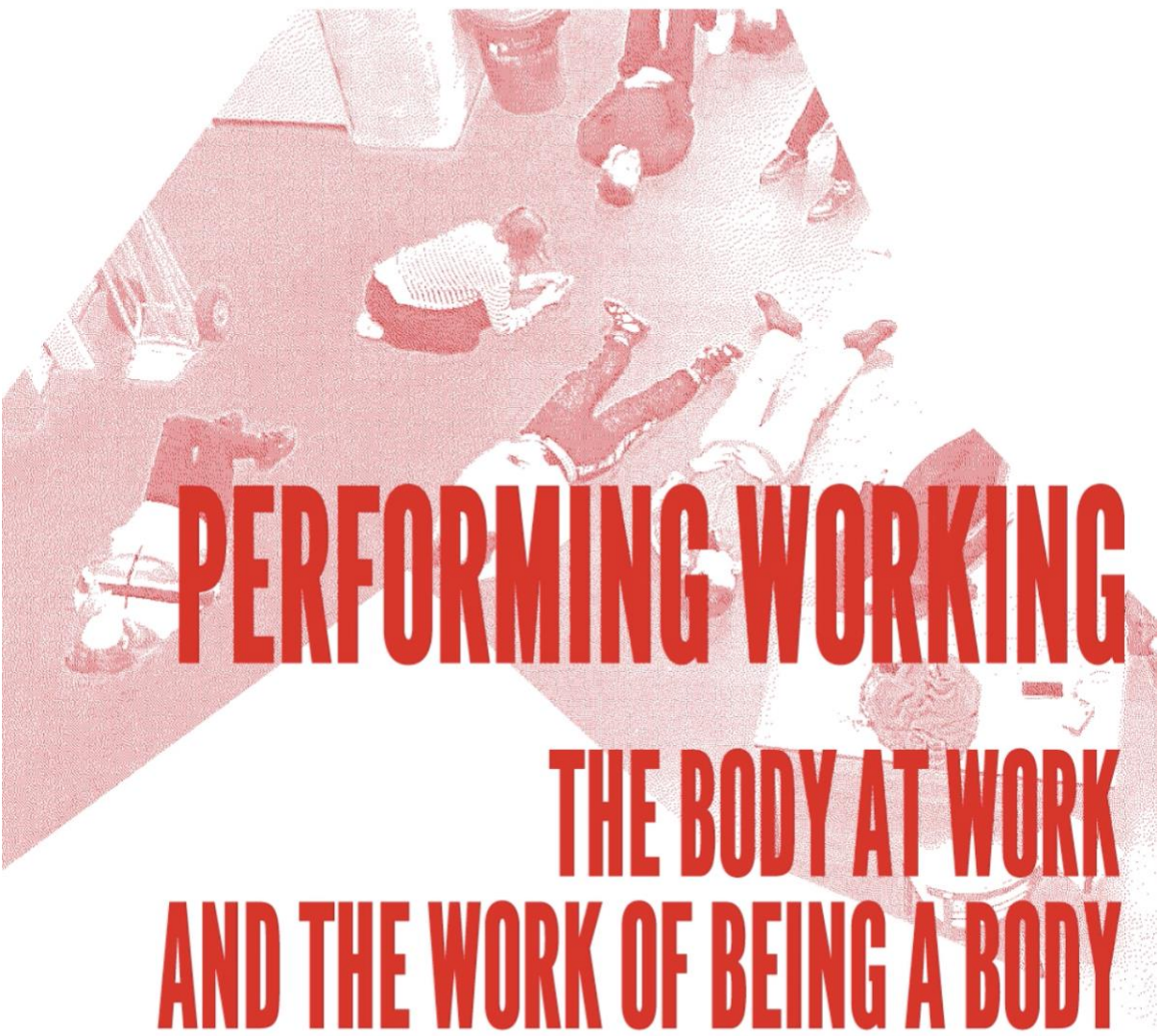


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PERFORMING WORKING THE BODY AT WORK AND THE WORK OF BEING A BODY

Coaches ■ ■ ■ **Philippine Hoegen & Laura Oriol**

THE BODY IS A MOVEMENT THE BODY IS A MOVEMENT THE BODY IS

Performing Working: The body at work, and the work of being a body.

October 24th, Eindhoven

14-16.00 hrs

What is the work of being a body? Taking time off to do things that the body enjoys, demanding working conditions that don't turn you against your body, being aware of the impact being a body has on its surroundings... all that and more is work. Let's do some work!

Summary description of the workshop:

During this workshop we will address, through exchange and practice, three aspects of what we understand is the work of being a body:

-Self care: Taking unproductive (or reproductive) time to take care of our bodies. Napping during the day (also at work), doing stuff that's good for your body, allowing it to speak (not making it your enemy), taking time off work to do that or demanding working conditions that don't turn you against your body. How to do this, and more importantly, how to do this together?

-World care: Taking responsibility for, or at least having an awareness of, our also having a second body*. How to do this?

*In *The Second Body* Daisy Hildyard writes: "Every living thing has 2 bodies. To be an animal is to be in possession of a physical body, a body which can eat, drink and sleep; it is also to be embedded in a worldwide network of ecosystems. When every human body has an uncanny global presence, how do we live with ourselves?"

The idea is that the way we constantly, wittingly and unwittingly, mostly involuntarily have an impact on our near and far surroundings simply by being present as bodies and living lives. This impact is what Hildyard calls the second body. A lot of the time you can't really do much about it, but being aware of it affects your sense of self, of your body and physical presence in the world, and maybe also your sense of agency, in a way.

-Working with and through the body: collaborating with the body, activating it as a knowledge centre, a knowledge catalyst, a research instrument, a partner in crime... How to do that?

Reflection post workshop:

L: each element could be longer, more expanded. Making more connections especially with the texts, to think together on those

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Ph: missing something that allows people to enter into/activate the body in a different way than thro the brain, imagination. Noor Köhne?

PROGRAMME

Through exercises, performative scores and texts that we read together and exchange on, we will explore this question in 3 different dimensions:

I: Self care: Taking unproductive (or reproductive) time to take care of our bodies. Napping during the day (also at work), doing stuff that's good for your body, allowing it to speak (not making it your enemy), taking time off work to do that or demanding working conditions that don't turn you against your body. How to do this?

ADDITIONAL QUESTIONS: HOW TO DO THIS TOGETHER?

BECOMING AWARE OF WHAT THE BODY NEEDS, ENTERING THE SENSORIAL SPACE, TAKING RESPONSIBILITY TO BE ABLE TO KNOW, TO BE ABLE TO ASK...

14h - Check in and introduction

14h15 - I. SELF CARE

Warm up score: Being is becoming score (PH) (10min)

Reading (PH) (5min)

Adoration (LO) (20min)

Offering the Collective Dreaming Score (5 mins)

15h05 - II: World care

Reading from *The 2nd Body* by Daisy Hildyard (10min)

Meditation - feeling the bacteria living in different parts of your body and how it allows you to interact with your environment (10min) (LO) - Move/speak from those bacterias (15min) (PH)

15h40 - III: Working with and through the body - Reflection on how we did this today.

15h55 - Check out

ELEMENTS:

Warm-up:

ANOTHER VERSION: *Thinking Through Performing*

SCORE

4 BEING IS BECOMING – *A score for the process of being*

Pay close attention to all external
physical stimuli perceived through
the senses (what you *touch, hear, see...*).

Do this for 15 minutes.

1. 5 mins Reading: ventriloquist text Ph, followed by a short score:



(Choose a part of your body, for instance your belly. Place your hands on it. Turn all your attention to it. Try to locate your consciousness in this body part. Take a moment to enter this state of mind, then allow speech to happen from this body part, using your mouth as its loudspeaker, like a ventriloquist.)

2. 20 mins: Exercise: The Adoration (LO)
3. Offer the score: Collective Dreaming. Explain possible adaptations. (PH)

6 COLLECTIVE DREAMING

– *Napping score*

For 2 or more participants.

Choose a place to lie down
in proximity to one another.

Take a coordinated 20 minute nap.

II: World care: Taking responsibility for, or at least having an awareness of, our also having a second body*. How to do this?

**In The Second Body Daisy Hildyard writes: "Every living thing has 2 bodies. To be an animal is to be in possession of a physical body, a body which can eat, drink and sleep; it is also to be embedded in a worldwide network of ecosystems. When every human body has an uncanny global presence, how do we live with ourselves?"*

The idea is that the way we constantly, wittingly and unwittingly, mostly involuntarily have an impact on our near and far surroundings simply by being present as bodies and living lives. This impact is what Hildyard calls the second body. A lot of the time you can't really do much about it, but being aware of it affects your sense of self, of your body and physical presence in the world, and maybe also your sense of agency, in a way.

1. Reading: Choose and scan some part of *the book 'The Second Body' by Daisy Hildyard. (PH)
2. Meditation on what it is to be cohabiting/cohabited with and by trillions of bacteria (LO)
3. Score: The Animal's Position, variation: speak from the bacteria's position. (Bring some pictures of bacteria. Webs of bacteria.) Try to embody, or create with our bodies the semblance of a web of bacteria. Figure it out together in the moment. Sense and imagine those entities connecting. Attune and be moved by, movement can come from that. And then we can speak from there.

23 THE ANIMAL'S POSITION – *A change of Perspective*

One person is the animal, a minimum of 2 people are needed as audience.

The person who has chosen to be the animal takes on an animal posture.

Make sure it's a posture that you can keep up for a while.

Take a moment to settle in the posture and to feel the animal in your body.

Then hold a monologue, speaking about whatever comes into your head.

III: Working with and through the body: collaborating with the body, understanding it as a knowledge centre, a knowledge catalyst, a research instrument, a partner in crime... How to do that?

15.40 Reflection on what we did, checking in if people could experience this as a way of bodily exploration of the ideas/subjects proposed, or tap into an embodied knowledge....

15.55 Check out.



Philippine Hoegen:

[Philippine Hoegen](https://www.philippinehoegen.com/) is a visual artist living in Brussels. Hoegen is currently a researcher and PD Candidate at the Professorship Expanding Artistic Practices, HKU, Utrecht with the project *Performing Working*. Working mostly with performance, Hoegen explores the ways in which we continuously create versions of ourselves, what triggers this and what their existence means for our understanding of 'self'. In the past 2 years, this has led her to focus specifically on how this functions in the contexts of work. Hoegen approaches performance as a way of thinking in which the physical is involved, a way to generate versions of the self and to activate those versions in research questions. Hoegen is also part of State of the Arts, an activist platform for the arts.

Laura Oriol (1988 FR/USA) Her practice is both multidisciplinary and research based. It roots in collective collaborations, practices of encounter, questions on participation, scenography and the design of environments that enable dialogues. Her mediums include performance, audio recording, podcasts, pedagogy, scenography, activism and writing. While he began her career with a dance and performance art practice, her masters at Kask & Conservatorium in Autonomous Design, allowed her to shift to working both collectively and through participatory forms. She is also part of State of the Arts (SOTA), a laboratory for activist/artistic. In collectives, she is particularly curious about practicing horizontal governance, imagining collaborative organizational structures that distribute power and include people's skills and limits as well as practice care.

• **Useful links (website link, Instagram and Facebook tags, other links)**

<https://www.philippinehoegen.com/>

<https://inbetweenlaura.wordpress.com>

<https://www.instagram.com/philippinehoegen/>

<https://www.hku.nl/onderzoek-en-innovatie/projecten-onderzoek-en-innovatie/performing-working-professional-doctorate>

<https://marres.org/en/program/training-the-senses-performing-work/>

<https://kunsthal.gent/en/events/what-is-work>

<https://apass.be/the-apass-book/>

<https://www.onomatopee.net/exhibition/another-version-thinking-through-performing/#:~:text=ANOTHER%20VERSION%3A%20Thinking%20Through%20Performing%20approaches%20performance%20as%20a%20method,the%20self%20within%20this%20multiplicity.>