



HEAR!
HERE!

Dialogue
and
listening
platform

**MOVING
TOGETHER**

**WORKSHOP #4
FOR TEACHERS**

w/ Geo Wyeth

Tue Jan 14, 5-7pm
4th floor B&C

WORKSHOP #4 MOVING TOGETHER

TUESDAY, JANUARY 14, 17:00-19:00

In this workshop facilitated by Geo Wyeth, we considered embodiment, lived experience and 'holes' and how that informs identity. Music and movement were central elements in the session. The workshop started with a performance by Geo, which offered an understanding of how a facilitator can show their work or something from themselves and in this way model vulnerability. You, your work, your identity are never outside of the classroom.

We then went on to do a series of exercises which were designed around making connections focused on elemental articulations of rhythm and gesture, using the body, voice and lived experience.

The exercises started as an introductory, playful way to get to know each other, after which they became more intense and more physical. This culminated into the last exercise where the participants were asked to journal their thoughts guided by a series of prompts read out by Geo.

Geo Wyeth is a performer who works in the realms of music, visual art and theatre. He's originally from the US, is a former resident of the Rijksakademie and has lived in the Netherlands for five years. He is one of the founding members of Tender Centre, a queer community space in Rotterdam. Geo has taught the elderly and given workshops in community centres, primary schools and art schools in both Europe and the US. He is currently teaching a course at the Dutch Art Institute on performance, spectacle and desire.



TAKEAWAYS

PLACE SWAP

Get the group to stand in a circle. Direct everyone to make eye contact with another person in the circle and swap places with them; get the group to do this a few times. Then you can use the following different iterations, always starting with eye contact as the indication that you will swap places:

- pretend the other person is someone you haven't seen in ten years (how would you greet them as you pass each other in the middle?)
- pretend the other person is someone you disliked from school
- pretend the person is your mother (you could also say family member/ figure rather than mother)
- pretend the other person is your boss who you're bumping into even though you've called in sick to work

SOUND BALL

Make eye contact with someone in the circle and throw a 'sound ball' to them. E.g. you throw the sound 'whoosh' to another person, they repeat 'whoosh' and then make a new sound that they throw to another person. Speed up as the exercise continues. When you fail to receive a sound thrown at you, or throw a sound to someone else, you are 'out' and must die very dramatically and fall to the floor. This exercise can also be done with words instead of sounds.





**MOVEMENT &
SONICS IN DIALOGUE**

EVENT #4

Tue Feb 4, 6-8pm
Sandberg Auditorium
3rd floor B&C

Do you wish you could do less talking and more moving?
What role could movement, physical theatre and sonic
meditation have as foundational work for group dialogue in
an art school? Join our experiment to explore this with us!

HH SCHOOLWIDE EVENT #4 MOVEMENT & SONICS IN DIALOGUE

TUESDAY, FEBRUARY 4, 17:00-19:00 (SANDBERG AUDITORIUM)

During this schoolwide event led by Iskra Vukšić, we did some of the exercises as designed by Geo. We started the session with a sonic 'greeting meditation' by Pauline Oliveros (see below). After the exercises we had a guided group conversation exploring questions such as:

How was this for you?
Does anyone want to share what they just wrote down? What role do you think these types of exercises might play in building the foundation for good dialogue? In what ways might we understand this type of work as communication and dialogue? What does healthy dialogue feel like to you?

Getting into our bodies was a refreshing change from how people usually work in the school. We ended up speaking about power dynamics between staff and students, which can be difficult to navigate as art schools often position themselves as having a 'flat' structure, but that is not necessarily the experience for students.

GREETING MEDITATION

(original by Pauline Oliveros, adapted by Iskra)

Let the room fill itself with silence; this is your starting point.

The meditation begins after you have read the entire meditation.

- Begin simultaneously with the others.
- Sing any note (pitch).
- The maximum length of the pitch is determined by the breath. Listen to the group.
- Try to locate the centre of the group's sound spectrum.
- Sing your note again and make tiny adjustments up or down, tuning toward the centre of the sound spectrum. Tune slowly, each time sing a long tone with a complete breath until the group is singing the same pitch.

When the group has reached a single tone, keep it for a couple of breaths. Then begin adjusting or tuning away from the centre to return to your original tone.

