

PROCESS B V R

“THE CURRICULUM”

LED BY PAZ PONCE

SINGAPORE

23.07.19

IN THE FRAME OF

DA:NS LAB

THEATER ESPLANADE

ANNEX STUDIO



PROCESS B V R

“THE CURRICULUM”

DESIRE:

CHALLENGE THE CONVENTIONS AROUND
SELF-DEVELOPMENT, PRODUCTIVITY AND
HIGH-PERFORMANCE CONVEYED BY THE
CURRICULUM VITAE TO PRODUCE A
DIFFERENT PORTRAIT OF OURSELVES AND
OUR CREATIVE PATH.

POTENTIAL FINDINGS:

NEW CONNECTIONS, IDEAS OF THE SELF,
POTENTIAL SYNERGIES AMONG OUR GROUP,
MATERIAL FOR A NEW PIECE

SKILLS TRAINED:

WRITING, WALKING & LISTENING

WORKSHOP PROPOSAL:

LET’S COMPOSE A COLLECTIVE CV BASED
ON THE AUTO-BIOGRAPHIES OF THE
PARTICIPANTS

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“THE CURRICULUM”

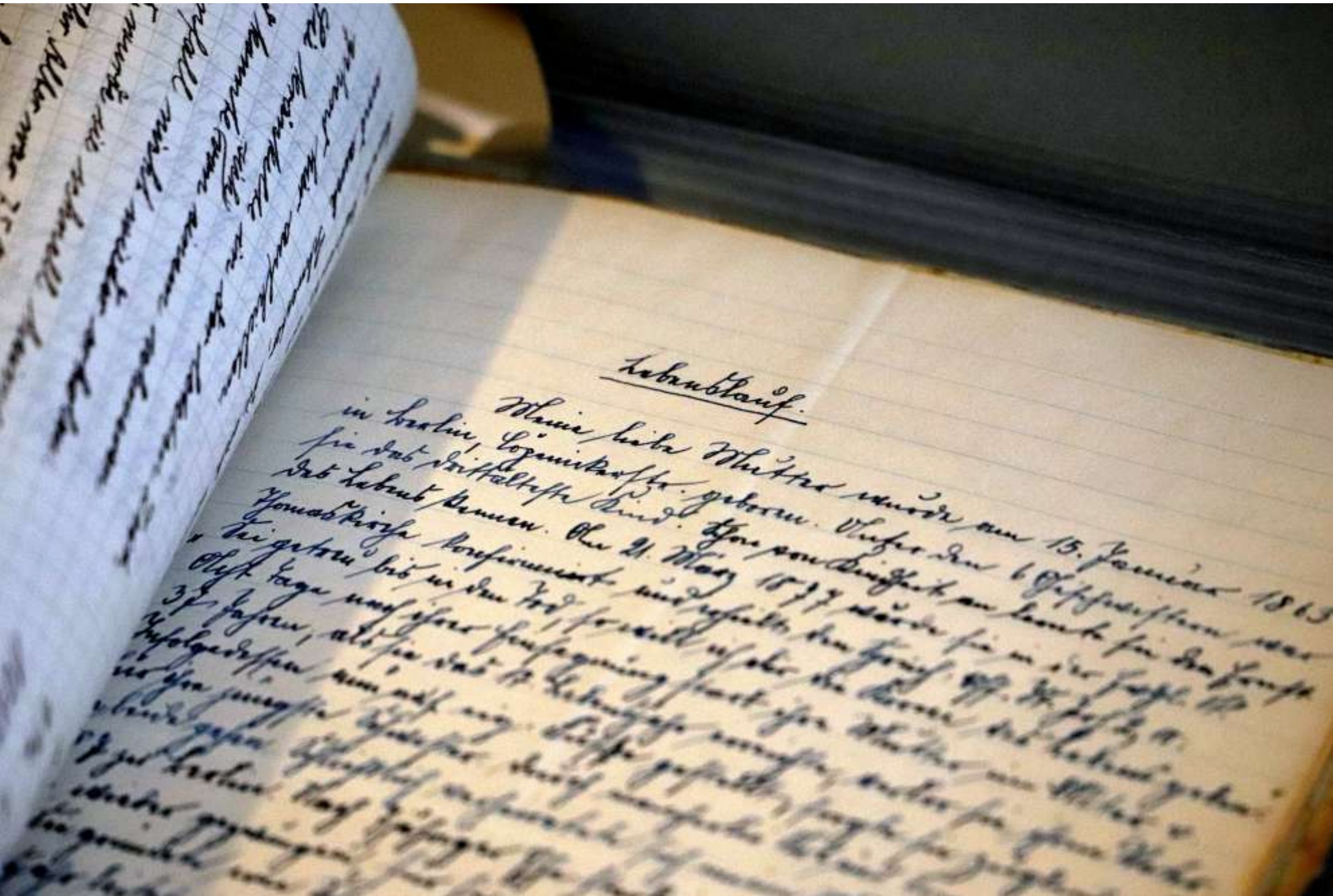
INSPIRATION / RESEARCH REFERENCES:

300 YEARS OLD COMMUNITY PRACTICE.
FUNERARY TRADITION FROM THE
HERRNHUT BRODERHOOD IN BERLIN
BÖHMISCHES-DORF (NEUKÖLLN).

DESCRIPTION:

EACH MEMBER OF THIS COMMUNITY, ONCE THEY START GETTING OLD, BEGINS A TEXT IN THE FORM OF A MEMOIR, WHICH WILL BE READ OUT LOUD BY THE PRIEST THE DAY OF THEIR FUNERAL. THE DOCUMENT IS CALLED “LEBENSLAUF”, WHICH TRANSLATES IN ENGLISH AS “THE CURRICULUM”. THIS PARTICULAR TEXT IS A TYPE OF AUTO-BIOGRAPHICAL GENRE, WHICH HAS CHANGED IN STYLE THROUGH OUT THE YEARS. CURRENTLY AN ARCHIVE LOCATED IN THE NEIGHBOURHOOD OF THIS COMMUNITY COLLECTS MORE THAN 300 YEARS OF “CURRICULUMS”, WITNESSING THE CHANGE OF VALUES OF A CERTAIN HUMAN GROUP. WRITTEN AS A PIECE WHICH WILL BE LISTENED AND PERFORMED IN FRONT OF A COMMUNITY OF PEERS, THE LEBENSLAUF IS A TRICKY GENRE, COMPOSED BY ASPIRATIONS, RETROSPECTIVE MEMORIES, LIES AND FICTIONS, EXACTLY THE SAME AS THE CURRICULUM IS UNDERSTOOD TODAY.



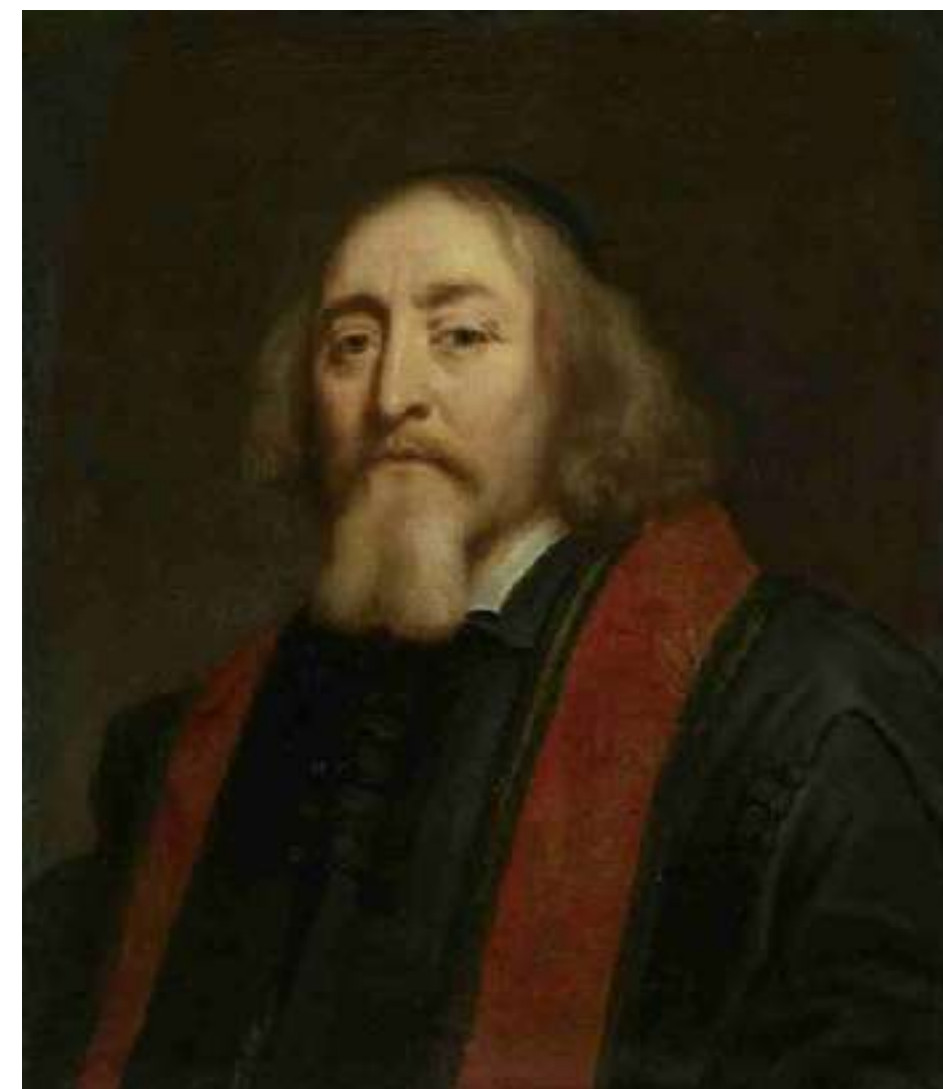
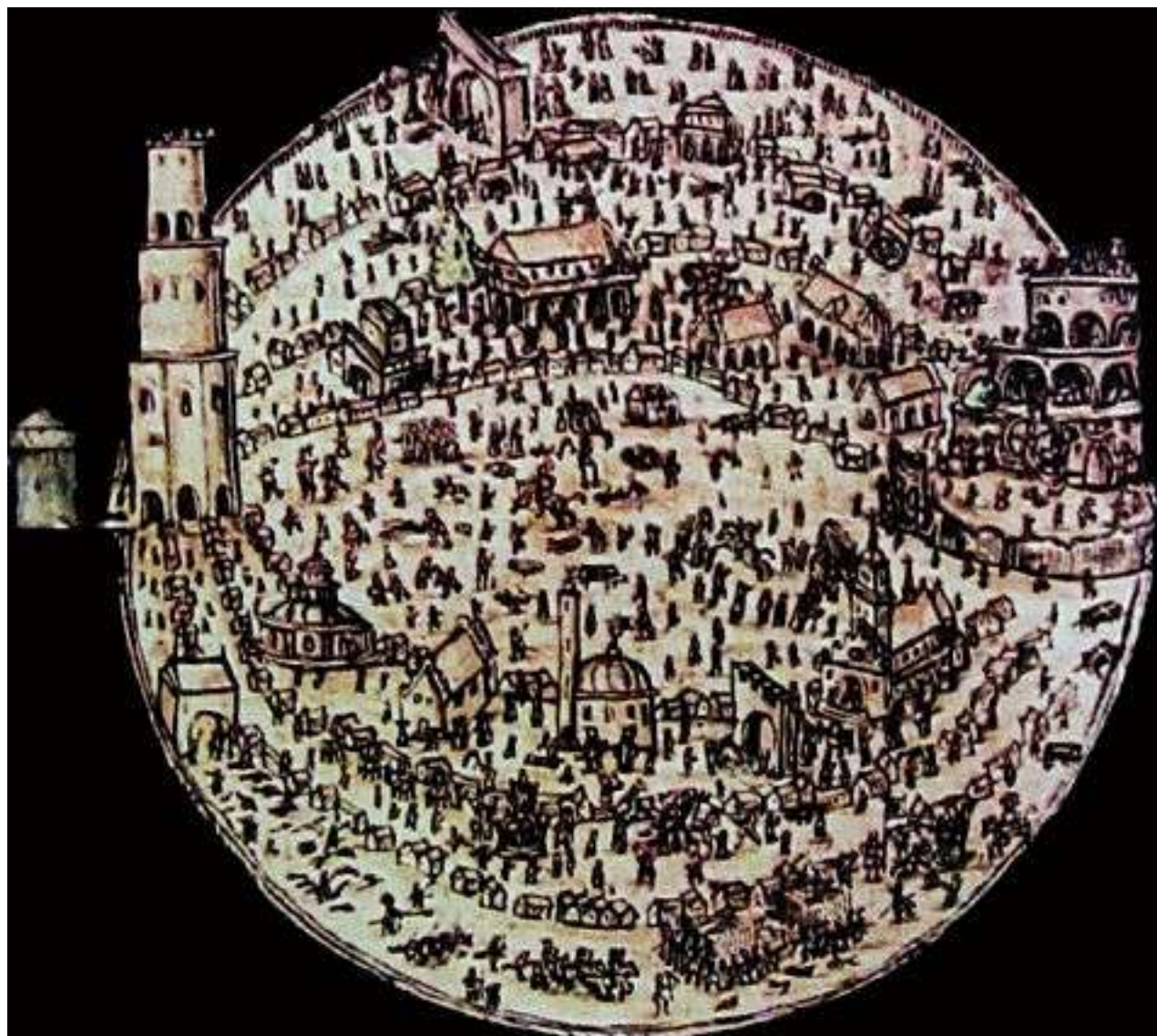


**museum im
böhmischen dorf**



THE LABYRINTH OF THE WORLD AND THE PARADISE OF THE HEART

JOHANN AMOS COMENIUS





THE DREAMERS PLATFORM For projects engaging dreams, public space & participation in art

October 12, 2017

THE DREAMERS: NEUKÖLLN



WORKSHOP WITH PAZ PONCE
&

ERAN EIZENHAMER _ 25.08.17

As part of understanding dreams as a story that you share in your everyday life relations, telling, listening and imagining through the exchange of dreams becomes a way of expressing yourself and a form of social gathering in itself. One of the aims of this workshop is to share dreams as a story, practicing a form of dialogue and the second aim is to reflect to which extent these stories have a part in your life, in the perception of the place you live and in the city. Participants of the workshop will later be invited to record their dream and add it to the oral archive published in soundcloud: THE DREAMERS.



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RESEARCH QUESTIONS:

HOW COULD WE SUMMARIZE OUR SELF-DEVELOPMENT INTO A SHARABLE NARRATIVE?

IS THE CV A USEFUL FORMAT TO COMMUNICATE TO OTHERS OUR LEARNING CURVE, ACCOUNT FOR OUR ACHIEVEMENTS, KNOWLEDGE, PROFESSIONALITY AND BOTH EMOTIONAL & TECHNICAL SKILLS? IF THIS IS A FORM OF NARRATION WHERE WE WRITE ABOUT OUR LIVES, WHAT ARE THE MOODS OF THIS STORY/SCRIPT? IS IT A CONFESSIONAL STORY, AN INTRIGUE NOVEL, A MORALISTIC STORY, AN ANTHOLOGY OF PROVERBS AND REFRAINS, AN EPIC STORY, A TELE NOVELA, A SERIALIZED NOVEL, A SCI-FI NOVEL, A DIY YOUTUBE INSTRUCTIONAL VIDEO, A GREEK DRAMA FOR A SINGLE PERFORMER AND A CHOIR, A MANUAL-BOOK, AN OPERA LIBRETTO, A TRANSLATION ACT, AND DECLARATION OF INDEPENDENCE PERHAPS?

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RESEARCH QUESTIONS:

HOW WILL THE OTHERS “READ” OUR SELF-MADE PORTRAITS? DO WE TELL ALL THE TRUTH? WHAT IS IT IMPORTANT FOR US?

WHAT VALUES DO WE WANT TO CONVEY? DO WE WANT TO SET AN EXAMPLE? DO WE WANT TO BE REMEMBERED? HOW AWARE ARE WE OF OUR OWN SELF-EDITING PROCESSES? HAVE WE FORGOTTEN THINGS ON THE PROCESS? WHO TALKS AND WHO LISTENS? IS THIS A MONOLOGUE, A DIALOGUE, A SOLILOQUY, A CHOIR PIECE?

WHEN DO OUR OWN BIOGRAPHIES START COLLIDING WITH / JUXTAPOSING TO / BLENDING WITH THE BIOGRAPHY OF ART-SPACES / CENTERS / PLATFORMS / INSTITUTIONS? DO THE STORIES OF THESE SPACES HAVE “MOODS” AS WELL? TO WHICH DEGREE THEY INFLUENCE US? IS THERE A WAY TO “BE SAFE”? WHAT PRACTICES ARE THERE TO REFLECT “CARE” BOTH IN OUR BIOGRAPHIES AND IN THOSE OF THE SPACES / GROUPS WE BELONG TO?

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RESEARCH QUESTIONS:

WHEN DOES THIS STORY STOP BEING ACTUALLY, OUR STORY? HOW MANY PEOPLE LIVE IN OUR CV? IS OUR CV A CROWDED BUS IN A HIGHWAY TO HEAVEN OR HELL, IF SO: WHO MADE AN IMPACT, WHO DID/DO YOU FOLLOW, WHO DID YOU FORGET, WHO DID YOU INTENTIONALLY FORGET? WHO HELPED YOU? WHO WHO WHO

WHO ARE YOU?

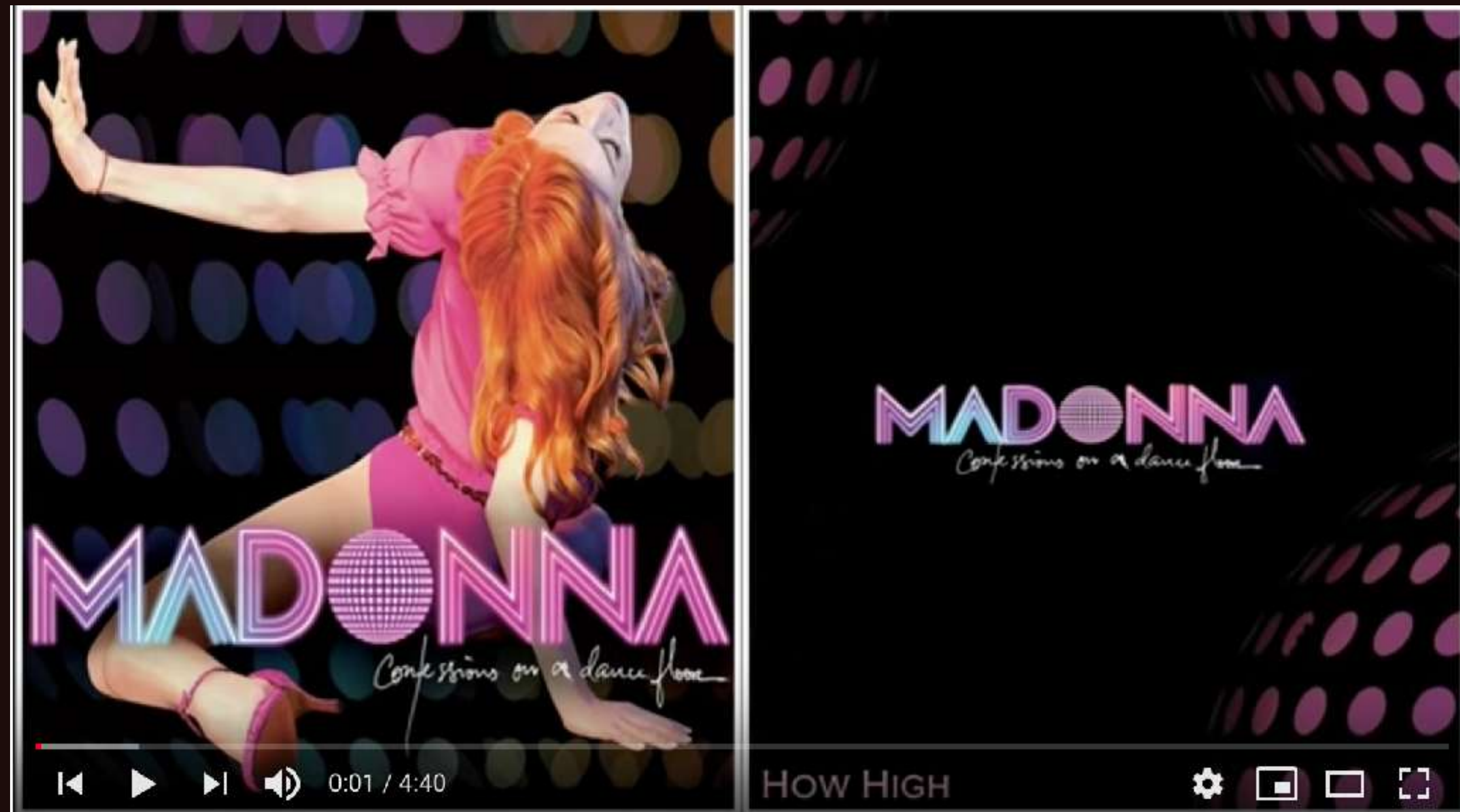
WHO ARE WE?

DO YOU CARE (ABOUT YOU / ABOUT US)?

ARE YOU LISTENING? ARE YOU PAYING ATTENTION?

ARE WE LISTENING? ARE WE PAYING ATTENTION?

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How High (MADONNA)

How high are the stakes?

How much fortune can you make?How high are the stakes?

How much fortune can you make?

It's funny

I spent my whole life

Wanting to be talked about

I did it

Just about everything

To see my name in lights

Was it all worth it?

And how did I earn it?

Nobody's perfect

I guess I deserved it

How high are the stakes?

How much fortune can you make?

Does this get any better?

Should I carry on?

Will it matter when I'm gone?

Will any of this matter?

It's funny

How everybody mentions my name

But they're never very nice

I took it

Just about everything

Except my own advice

Was it all worth it?

How did I earn it?

Nobody's perfect

I guess I deserved it

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How can we address the current changes in our societies and lives? Some say that we have come to inhabit the post-industrial condition—but what does that mean?

One thing seems certain: after the disappearance of manual labour from the lives of most people in the Western world, we have entered into a culture where we no longer just work, we perform. We need to perform because that is what's asked of us. When we choose to make our living on the basis of doing what we want, we are required to get our act together and get things done, in any place, at any time. Are you ready? I ask you and I'm sure that you're as ready as you'll ever be to perform, prove yourself, do things and go places.

Who is we? The group is ever-expanding. It is we, the creative types—who invent jobs for ourselves by exploring and exploiting our talents to perform small artistic and intellectual miracles on a daily basis. It is we, the socially engaged—who create communal spaces for others and ourselves by performing as instigators or facilitators of social exchange. When we perform, we generate communication and thereby build forms of communality¹. When we perform, we develop ideas and thereby provide the content for an economy based on the circulation of a new currency: information. In doing so, we produce the social and intellectual capital that service societies thrive on today, in the so-called Information Age. Accordingly,

eliciting individual commitment and competitiveness among employees.³ So which side of the barricades are we on? Where do they stand today anyway? When do we commit to perform of our own free will? And when is our commitment elicited under false pretenses to enforce the ideology of high performance and boost someone else's profits? How can we tell the difference? And who is there to blame, if we choose to exploit ourselves?

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A pamphlet for the exhibition
ART SHEFFIELD 08: Yes, No and Other Options
by Jan Verwoert



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A pamphlet for the exhibition
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In a high-performance culture, we are the avant-garde but we are also the job-slaves. We serve the customers who consume the communication and sociability that we produce. We work in the call centers and in the kitchens of recently opened restaurants in the burgeoning new urban hubs of the global service society. To provide our services we are willing to travel, so we go west to perform, we go north to perform. We are everywhere, fixing the minds, houses and cars of local customers wherever we end up staying because there is work available—and for as long as it's available. Living this life of high performance we are constantly facing two questions: “Are we (still) in charge?” and: “Are we (still) happy?” They are the questions of agency and the good life, and both are implied in the first question of political ethics: “How can we know what would be the right thing to do to make a better life possible for ourselves and others, now and in the future?”



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Workshop Idea:

LET’S EXPERIMENT IN A WORKSHOP WITH WRITING, WALKING AND LISTENING EXERCISES WHERE PARTICIPANTS EXCHANGE POSITIONS AND COLLECTIVELY CONSTRUCT A “CURRICULUM” WHICH WILL BE READ OUT LOUD IN THE END OF THE SESSION, BASED ON THE SKILLS, KNOWLEDGE, LIFE STORIES, INSECURITIES AND PROBLEMATICS AROUND THE TRANSMISSION OF VALUE IN TODAY’S SOCIETY.

DYNAMICS: LET’S MAKE TWO GROUPS /

GROUP “SOLO” / THOSE WHO AT THIS POINT CONSIDER THEIR DEVELOPMENT PATH FROM THE POINT OF VIEW OF THEMSELVES AS SINGLE ENTITIES.

GROUP “COLLECTIVE” / THOSE WHO AT THIS POINT CONSIDER THEIR DEVELOPMENT PATH MORE INTERTWINED WITH/ JUXTAPOSED TO / BLENDED WITH A LARGER WORKING ENTITY/STRUCTURE

STEPS: PHASE 3/ WHAT IS WORTH (TO BE ACCOUNTED FOR)?

1. QUICKLY! LET’S WRITE THE 5 SKILL- STORIES YOU JUST LISTENED TO (15 MINUTES)
2. SIT CLOSE TO THE PARTNERS YOU WALKED THE PATH WITH, HAVE THEM AT SIGHT, BUT WORK INDIVIDUALLY.
3. WRITE IN 5 SEPARATE PIECES OF PAPER ALL YOU REMEMBER FROM THE 5 SKILLS YOU LISTENED TO.
REMEMBER TO START EACH SENTENCE WITH “I REMEMBER...”
4. FINISH WRITING AND GIVE EACH WRITTEN MEMORY OF THE STORY TO ITS OWNER /

BREAK FOR LUNCH

STEPS: PHASE 4/ WHAT IS WORTH (TO RISK)? 45 MINUTES

1. RECONVENE: “SOLOS” STAY BY THEMSELVES AND “COLLECTIVE” GROUP GATHERS AGAIN.
2. HERE IS A LIST OF NEW INGREDIENTES TO HELP YOU ENLARGE / EXPAND / ELABORATE ON YOUR CV.
3. YOU CAN DECIDE IF TO RE-WRITE THE STORIES YOU ALREADY TOLD TRIGGERED BY THESE WORDS OR TO WRITE ANOTHER ONE YOU HAVEN’ T TOLD YET, OR TO FANTASIZE ABOUT A TOTALLY NEW ONE.
4. “SOLOS” WORK INDIVIDUALLY ON THE INGREDIENTS OF THIS LIST / “COLLECTIVES” PLEASE AGREE TO CHOOSE 5 WORDS YOU ALL IDENTIFY WITH AND WRITE YOUR STORIES ACCORDINGLY. PLEASE ALSO DECIDE WITH 10 WORDS YOU VETO FROM THIS LIST. VOTING IS NOT PERMITTED – YOU SHOULD AGREE.

RETROSPECTIVE MEMORIES, EXPECTATIONS OF OTHERS, ADVICES, SELF-EXPECTATIONS, EPIC STORIES: EARLY MYTHS & IDOLS, APPRENTICESHIP, INHERITED SKILLS, NEWLY ACQUIRED SKILLS, DESIRED-SKILLS-LIST, OBSOLETE-SKILLS, EMBODIED KNOWLEDGE, CONSCIOUS UNLEARNING, ASPIRATIONS, INSPIRATIONS, VISIONS OF THE FUTURE, HOPES, MIGRATION STORIES / MOBILITY MAPPING (TRAVEL LITERATURE), DISAPPOINTMENTS (THE FALL OF ICARUS), ACHIEVEMENT STORIES, TECHNICAL DESCRIPTIONS, MEMORIES OF DREAMS / DAY DREAMS / NIGHTMARES, RELEVANT & IRRELEVANT ENERGY EXCHANGES, LITTLE LIES, FICTIONS & FAKE NEWS, GOOD IDEAS, FAILURES, REALIZATIONS, QUANTIFIABLE SUCCESSES (DEFINE YOUR UNIT OF MEASURE), SELF-MOTIVATION SPEECHES, SELF-CONTROL, LOSE OF CONTROL, TIME VOIDS (DISCONNECTION WAVES), SPACE VOIDS (FEELINGS OF “VERTIGO”), FERMENTATION (ENERGY LIBERATION), CONSUMPTION, SPIRITUALITY (FEELINGS OF “UNITY”), MIRACLES (UNEXPLAINED FACTS), PRIZES & HONORABLE MENTIONS, EMBARRASSING EXPERIENCES, SELF-SACRIFICES, SACRIFICES-FOR-OTHERS, SERENDIPITIES/ SYNAPSES / SYMBIOSIS WITH OTHER LIFE FORMS, PARASITE ATTITUDES, PSYCHOGEOGRAPHY, PSYCHEDELICS, LOVE/FAMILY/FRIENDSHIPS, SICKNESS & DEATH, SELF CONFIDENCE, FORMS OF PRAY / FAITH / FORTUNE RITUALS, NEW MYTHS & IDOLS, ERASED OR/ AND MAGNIFIED MEMORIES (OF FACTS/EVENTS/PEOPLE/TASKS), EXHAUSTION & EXHUBERANCE PEAKS, ISOLATION MOMENTS, RE-CONNECTION MOMENTS (RESETING/STARTING ANEW STORIES), GRATEFULNESS, UNGRATEFULNESS, INNOCENT TRAPS, DIRTY TRAPS, HIDING STRATEGIES, SANCTUARIES OF THOUGHT, PHYSICAL MEMORIES OF PLEASURE & PAIN, PERSONAL DISCOVERIES, RE-DISCOVERIES, PROFESSIONAL CONTACTS, SOCIAL SUPPORT STORIES & LACKS OF SUPPORT ... ETC.

STEPS: PHASE 5/ WHAT HAS RHYTHM / 30 MINUTES

1. TIME TO GATHER THE STORIES! THOSE WHO HAVE FINISHED PLEASE USE MY COMPUTER AND FILL THE TEMPLATE CV WITH YOUR STORIES.
2. MAKE SURE YOU TYPE IN THE PAPERS BY YOUR LISTENING PARTNERS AND YOUR ADDITIONS (KEEP THEM ANONYMOUS).
3. WHEN ALL IS TYPED INN WE PRINT ALL STORIES SEPARATELY.
4. COLLECTIVE DECISION MOMENT PREVIOUS TO THE COMMUNITY READING OF OUR COLLECTIVE CV.
 - HOW DO WE MAKE A SINGLE COLLECTIVE NARRATIVE OUT OF THE INDIVIDUAL STORIES? (AN IDEA IS THINK OF “THE MOODS”
OF THE STORIES / THE SCRIPT)
 - ARE THERE REPETITIONS? WHAT ELEMENTS APPEARED MORE UNDERLINED? GO THROUGH THEM AND GROUP THEM IS ONE IDEA
 - WHAT ARE YOU/WE MISSING HERE?
 - HOW ELSE CAN WE CREATE RHYTHM IN THE NARRATIVE?
 - WHO WANTS TO READ OUTLOUD? WHO WANTS TO PERFORM SOUND? WHO WANTS TO MAKE A CHORUS? HOW CAN WE ENGAGE
OUR BODIES INTO THE (PERFORMATIVE) READING? (FEEL FREE TO TAKE IT TO YOUR REALMS OF EXPERTISE)

STEPS: PHASE 6/ OUTCOME/ 13 MINUTES

1. TIME TO GATHER AND READ & LISTEN TOGETHER TO THE “LEBENSLAUF”
2. TRADITION SAYS ITS A DOMESTIC SPACE WHICH GATHERS THE LISTENERS IN THE READING OF THE “LEBENSLAUF”, OFTEN A BACK YARD GARDEN. LET US DECIDE IF WE LIKE THIS IDEA – TO STAY PRIVATE, TO STAY IN OUR COMMUNITY – WE SHOULD THEN LOOK FOR AN ENCLOSED SPACE; OR IF WE WANT TO GO PUBLIC (STATEMENT) – WE SHOULD THEN LOOK FOR A SPACE WITH VISIBILITY. FEEL FREE TO CHOOSE / SUGGEST OTHER FORMS OF GATHERING FROM YOUR FAMILIAR CONTEXTS TO APPROPRIATE THIS FORMAT. ONLY ONE RULE: CONDITIONS MUST BE PROVIDED TO BE ABLE TO LISTEN WITH CARE AND RESPECT.
3. FIND SUITABLE SPACES IN THE PREMISES TO PERFORM THE OUTCOME.
4. PERFORM

THE END

FINAL DEBRIEF