

EXPLOSION OF SILENCE - a silent chorus by claudia bosse



1. REHEARSAL

sigmund freud park

1.oktober 2017

1. REHEARSAL

sigmund freud park

1st october 2017

alignment / warm-up

the participants disperse all over the park

a) everybody is standing with relaxed arms
no unnecessary movements
listen to one's own breathing
feel the feet on the floor. relax the muscles
feel the contact to the floor

b) standing and connecting with the centre of
your body to something or somebody in wider
distance

c) in position b) closing the eyes and listen.
fully concentrated on the acoustic

d) in position b) observing people and things
realizing their rhythms, staying quiet. there is
the possibility to move the head through the
eyes



occupying the space

movements are supplementary to the alignment, they are added to it

all the participants are spreading across the park
they are coming from different directions
you are taking a position. that means that you keep standing on a certain spot
you stay physically quiet, but active with the eyes. that means, you try to see everything, that the movement of your eyes allows you to see
try to concentrate, what surrounds you visually
after a few minutes you close your eyes and concentrate fully on what you hear
after a few more minutes we open the eyes again, turn around a few steps and do the same again

movements: gesture #1

left hand onto the eye
forming a hollow mould with your hand
first put the hand onto your eye, hold it, feel it
then, slowly let the tips of your fingers slide over
your eyeball
hold it, feel it
then let the fingertips slide downwards your face
keep your elbow relaxed.
the movement ends with the fingertips on the chin
hold it
slowly dissolve the movement



movement : gesture #2

the left hand is grabbing the right arm from the inside -
rather strongly
you put the hand on the left should, left hand onto right
shoulder
the movement can be done fast or slowly
hold it
the tension in the right hand on the the left wrist stays
hold it
slowly release it
can be repeated many times



speaking : whispering of one's own biography

speaking: that means whispering
the own biography as possibility
in the future tense
in one's own mother tongue

possible strategies of narrating:

- chronology
- memories
- events
- speaking about oneself in the 3rd person
- describing the surrounding
- following associations, that means it doesn't need to follow a chronology, you can jump in time
- defining moments
- convictions

everybody should mention one's heritage and occupation
earlier or later in the narration. and how one got to vienna.

speaking : process, groups

at the beginning everybody is spreading in space
everybody whispers her/his biography
before and while doing so everybody is connecting with somebody
this person doesn't need to look back or „connect back“
no pairs, but a network of connections
within this big group
everybody starts to whisper

then the choir gets separated into 2 groups
group 1 keeps on whispering their biographies, while group 2
goes through the park and listens to the ones who speak

what is happening by doing that?
how do i react, if somebody is standing next to me and is
listening to me?
how are the connections in space?



fotos: eva würdinger

EXPLOSION OF SILENCE - a silent chorus by claudia bosse

2. REHEARSAL

sigmund freud park + vkm
october 8th 2017

in the 2dn rehearsal we continued working on what has
been introduced in the 1st rehearsal

the allignment and gestures got precised and adapted
to the breathing

**please try to repeat and remember the movements
until the next rehearsal.**

posture A: standing / taking position

standing in space
open feet-muscles
released muscles
no unnecessary movement
exhaling through the belly button
listening to the own breathing, connecting
connecting the whole listening and seeing to
the belly button



posture B: connecting / creating a network

connecting with somebody

at the same time: anchoring oneself (alignment B)

finnding an axis in space

that helps me staying active and present



posture C: listening to the city's rhythms by the rhythm of the own body

standing positioned and released

closing the eyes

listening to the rhythms and noises of the city

posture D: observing

standing positioned and released

connected with someone in space, who is further away listening, seeing and observing everything consciously it's possible to turn the head, if necessary

following the ears or eyes

the body stays quiet

movements are supplementary to the alignment, they are added to it

movement: gesture#1 hand on the eye

standing, inhaling: hand moves to the eye
exhaling, inhaling, exhaling, the other eyes watches

inhaling, exhaling

changing the position with one ex- and inhaling

here again: breathing 3 times

in 3 more breathing: changing the position slowly

keeping the finger-tips on the chin, straight hand

eyes are awake

2 breathings

dissolving the movement with the breathing



movements: gesture#2

hand on the shoulder

inhaling: taking the right wrist with the left hand
(strongly) by inhaling again: putting the right hand on
left shoulder don't sink into the gestures
feet are connected to the floor
knees are not blocked
keep the position for 5 breaths dissolving the position
by exhaling



movements: gesture#7

turning with closed eyes

turning around the own axis with closed eyes -
to the right side.

the ears / the hearing lead the turning

as slow as possible

try to stay clear

movements: gesture #3

deforming the face

both hands into the face

ball of the hand into the face

by breathing you deform the face towards the nose

you form the skin of the face apart and towards each other

exhaling through the nose

inhaling towards the ears - 7 times

with opened eyes

keeping the shoulders and elbows relaxed

dissolving



movements: gesture #5

fist on the eye

the right hand forms a fist by exhaling
by inhaling moving the fist to the right eye
knuckles on the eye
the elbow is opened
the shoulder is relaxed
5 times in- and exhaling
lowering the fist during 2 breaths
the right eye stays closed
and deforms the face
fist underneath the chin
the thumb turned towards the throat
1 time: in- and exhaling
eye is open
stay in this position for 1 more in- and exhaling
then along 3 breaths
the fist slides along the body
pushes it slightly
lowers along the left side
chest, shoulder, arm
dissolves



movements: gesture #6 pruned angel

you catch the left wrist with the right hand
the hand is relaxed
through the elbow you lift the arms and open the elbow
until the left thumb is resting on the forehead
on the hairline
the left hand is relaxed
finger towards the nose
by inhaling and exhaling you lift and lower the shoulder in the
same position
5 breaths long: lifting and lowering
staying in the position for 3 breaths
by exhaling releasing the arms
inhaling: keeping the arms in front of the body
exhaling dissolving the hands



whispering-technique

exhaling through the belly button
don't take (inhale) too much air
concentrate on the exhaling
first of all exhale - before you inhale

you can keep the connection to a person
while you look to the person who is standing next to you and listening to
you
the axis in the space, that you create, can help you

sentences don't need to start with „I“

insist on the direction in space
that means: don't start to lower your whisper-tone as soon as there is a
person standing next to you
how should I react to someone, who is standing next to me?

a suggestion:
try to be available for yourself: physically and mentally
try to (imagine to) visit your own story

exercises (not necessary to remember)

walking in space

when one person stops, everybody stops

you position yourself

when one person starts to walk again, everybody starts to walk again

you try to arrive, where you want to arrive, fastly

walk again,

then stop and try to connect with somebody in space

start to whisper your biography

wieder gehen,



fotos: eva würdinger

division into groups

please try to remember if you are group 1 or 2.
that will be important at our rehearsal at praterstern.
thank you !!