

The TOOLCloud provides access to tools, scores, and practices and invites you to use and adapt them to your own work and practice(s).

PRACTICES OF ATTENTION

PRACTICES OF SETTING UP

WHERE: Decide on where you wish to undertake your live exploration.

Consider your needs, limitations and constraints - how the exploration will be shaped and changed depending on where you are in space and time.

WHEN: Decide a length of time for your exploration - set an alarm or name a timekeeper. Consider how to enter the field of exploration with intention. You could experiment with different lengths of time. How much time is required to create a level of attention and focus? How much time is too much - the point at which exhaustion becomes an obstacle or distraction?

HOW: Consider how you might need to warm-up, tune in or generally prepare yourself and the space before beginning the exploration itself.

HUMMING

Start to hum and at the same time sense into your vocal apparatus, including your spine. Notice that the vertebrae vibrate along your humming, some places clearer, some less. Start to play with pitches, volumes, different vowels and consonants, timbre and feel the tone of your voice. Tune these explorations

A. with movements or positions of your body the sound might generate (if they don't, you can also simply play with the sensation of movement and vocalizing as 2 co-existing «tracks» of sensation).

B. with anything else you hear in your environment. How does your sounding behave in relationship to sounds in the space you are part of? How far does this influence your relationship to the things/ other beings/ the space itself?

LISTENING

This listening practice features a selection of electro-acoustic works that showcase the range and diversity of this genre. The pieces vary in style, instrumentation, and approach, demonstrating the many ways in which electronic and acoustic sounds can interact and complement each other. Throughout the event, the listener is invited to engage with the music and explore the different sound worlds. Rooted in the awareness that social situations like a concert are never natural but represent designed, created or at least curated situations, this listening practice plays with its own constructedness and at the same time aims to facilitate a non-hierarchical being-with-others.

WALKING

Start walking. Slowly shift your weight from left foot to right foot. Observe the mechanics of balance and shifting weight. How does your foot unfold itself from the floor? How does it reach and touch the floor? Do you feel gravity? Stay aware of your back, your front, your left side, right side, the space above you, space under you, your flesh, observe where your awareness travels to, what path you take, be aware of what affects your walk. You can change to walking sideways or walking backwards.

TOUCHING

Start with touching your own body. Be aware that touch is always doing (touching) and receiving (getting touched) at the same time. Give in to the needs/ desires of your body: which body part wants to be touched and in which way? Which materiality or quality of touch triggers which kind of sensation, and eventually response? When does touch become movement?

Now, use touch in order to

A. connect your body to the floor

B. connect your body to the air around (first your own kinesphere, then from there into the <larger world>, which could be including other human beings and objects)

C. (in case human beings are present and available for touch) transpose your self-practice to touching and receiving touch with a partner. How do two bodies behave with each other? What triggers mentally, physically?

EVOKING PRESENCE

A. Evoke presence that starts from the rhythm of the breath, the blink of the eyes, the heartbeat, the swallowing, taking place in between the tension created by the negotiation between the here-now and the projection of an over-there, between the presence and the potential of a future.

B. Evoke presence that does not separate, but brings together body, energy, thought, state and emotion in a single unit of time.

«INVITATION TO ATTEND»

In her workshop «Invitation to Attend» Claire Cunningham shares methods and scores central to her work, opening up dialogues about where her choreographic practice, based on attending/attention and perception and practices learned from normative-bodied artists, meets with concepts of Crip politics – such as Crip time – and the phenomenology/lived experience of disability.

Through talking, moving, watching, listening and documenting in a manner accessible to each participant, engage in tasks looking at: attending to our own attention; the connection between movement and language; communication and consent; and the potential within these scores in gaining ownership (or re-ownership) over our bodies and for new modes of noticing, moving and improvising.

PRACTICES OF CONVERSATION

DRIFT`N`DIALOGUE

Drift'n'Dialogue invites participants to a dialogue that takes place during a stroll. The practice of walking and thinking occurs simultaneously as a continuum between the interlocutors. Both the route of the walk and the «thought path» are followed, without any objective or fixed outcome. Simply drifting, pulling, being lured or shooed away... Intuitively deciding – perhaps without even knowing exactly which of the two dialogue partners will decide because perhaps a path of thinking/ walking emerges only through joint negotiation. This allows new thoughts to form beyond the main place of action, on detours (also of the intellectual kind).

STILLNESS

Be quiet, close your eyes, find a comfortable, yet attentive position. You can be still or move at any time. Ask yourself: what is silence? Is it the lack of sound? Is it a state? Does it develop? Are there different kinds of silences and if so, in which way?

SMUGGLING

A trade through «unauthorised routes»... A purposeful movement of objects, substances and information between people in contravention to the relevant frameworks.

RELAYING (writing practice)

For the project outcome ARTicle we use the base concept of Relay as a writing method. This is to assure a multiplicity of perspectives and to test our method in various contexts. It means we move away from the idea of one author, and maybe even from co-writing, to instead try a form of dissolved authorship, where everyone's voice is heard but it is the words of no one. However, it still needs some organizing principle, which will be the role of the editor. The editor initiates the writing, gathers materials from collective discussions and writings to put a first draft together. The editor can ask for specific contributions from the others, or simply to get feedback on the draft. This will generate a first version of the text. This text will be passed on later from editor to editor, as a form of filtering that also allows the different texts to find a more similar tone. It will eventually land with one editor who makes the final version. There is one text for each category, which you find here on this Research Catalogue page. The texts will be accompanied by other media, such as audio, video and imagery (photos and/or drawings).

PLAYING

Playing is a negotiation of agreeing to, following or making up rules and often also challenging or bending these rules, or even cheating. Playing is practicing rules within a usually chosen and safe frame. This is obvious when observing young animals' play-fights as a preparation for the real fight, they will be confronted with as fully-grown animals. A playful attitude fosters learning capacities, aliveness, enthusiasm and certainly social skill building. In their pure form, both play and arts are free from product orientation in the economic sense of the term - and thus provide examples of social structures and dynamics other than neoliberal growth - oriented frames.

We practice playfulness by surprise: playing games. It could be any kind of game, directly related or seemingly unrelated to the project's context. We observe if - and if yes, how - a playful mind influences the course of our day(s).

We can sometimes also take each other's roles and keep working on our agenda, from the perspective of the playful alter ego and witnessing the others taking on other characters.

Maybe these interventions will only lead to having some fun, or gaining some energy (e.g. in the middle or end of the day) - reason enough to play! Or maybe relevant findings turn out as unexpected results of a game.

PRACTICES OF SUSTAINABILITY

SUSTAINING

Start from the word <to sustain> and create a concrete experience from it. This could be: to sustain a breath, a sound, a movement, a state etc.

From this very concrete experience identify its sustainability (e.g. how long does this breath sustain itself? When do you need to re-initiate? Do this with different examples, so you will have some things that end, some that exhaust themselves, some that keep running by themselves, some that need some intervention in order to sustain.

When is sustainability desirable, when even existential?
What are things and processes in (your) life that are sustainable?

Without having to answer these questions in depth, start to move in a way that feels both comfortable, yet also exciting/interesting, ideally in a very simple way.

Pursue this for some time while monitoring your sensations, feelings, thoughts and movements. Keep asking:

When am I losing energy and need to feed in new forces? Can I tell why this happens, and if so, could I change it (<close the energetic leak>)?

When do movement and sensation, feelings, thoughts generated sustain themselves? Can I tell why, and if so, can I benefit from this realisation?

When do I feel like gaining energy? Again: Can I tell why, and if so, can I benefit from this realisation?

You can do this by yourself or in relation with something or someone.

After the practise, see how maybe some of your findings might be applicable (directly or indirectly) to larger realms of society and life.

SLOW TRAVELLING

There are always countless reasons why - <this time>- not to take a train: the schedule, the effect on the body being in trains or busses for days, budget (ironically, within Europe slow travel is many times still more expensive than flying. Often to an extent that makes the choice unsustainable on monetary levels).

Deciding for slow traveling can create an attitude and a commitment that sets free a transformation of perception of time, space, body, social relations, and work.

Once accepting the duration given, <lost> time converts into <gained> time: When do I have so much time for myself in my everyday life? When can I read and write mails without rushing and - rare feeling - finish to-do lists thoroughly, read a book, news or listen to music? Simply look outside the window? Fall asleep for a nap whenever my body asks for it? Be in real time conversation with colleagues, friends and family members?

Short version:

Commit to your decision to travel slowly with full heart. Accept the long time frame that is ahead of you, and let <lost> time convert into <gained> time. Make use of and enjoy the gained time.

TUNING INTO WHAT IS ALREADY THERE / EC(H)O-TUNING

Enter a place, a moment and tune into what is already there (and was there before you arrived). Ask yourself: what do I bring to this place, this moment, this situation? What moves, shifts, what stays, gets even more fixed? What has disappeared beyond my perception?

What assimilates, what collides? How can I be respectful and mindful with what I meet, and contribute with what I bring in most possible constructive and fertile ways?

This practice includes a quite subtle and virtuosic negotiation of calibrating leading-following, reading the situation and - when allowed or needed - stepping in, making proposals, and seeing what is happening with it. A giving and taking, like in dancing or playing music together, with whom and whatever is present.

SLOWING THINGS DOWN

Slow yourself down by taking a walk.

BREATHING

Take a conscious, nourishing breath whenever you feel stressed, but also when you don't.

CHECKING IN

Ask yourself on a regular basis: what is sustainable for me in order to be most possibly alive, sensitive and productive during a session/day/week/month/term?
When do I feel energised? Can I tell where the energy comes from? How can I make it likely to feel energised again in this way the next time? When do I lose energy? Can I tell where, why or how I lose it? Can I prevent myself from losing energy again next time?

CLOSING THINGS

Make it a habit to consciously close things (your electronic devices, a conversation, a process, a project, etc.). The tendency to keep things open can cause feelings of being overburdened. And closing can be so satisfying and - from an artistic point of view - a beautiful thing to pay attention to (think of wonderful endings of your favorite novels, movies, pieces of music or dance...).

RECYCLING PILE

The sculpture which is part of the ARTwork included a recycling pile in which materials could be placed after being taken out of the sculpture. Any material that was removed thus wasn't deemed useless or used up but kept beside the sculpture to be reused in a shifting context. This allowed for another kind of negotiation. Materials could be brought in and out ongoingly. It clarified what was active and what not but also defined the objects not currently used as being in a process in relation to the space.

RELEARNING

1. We can use our bodies to try to relearn not just to look at the world, but to be part of it - dissolving the illusion of autonomy and separation from our surroundings without getting caught up in abstractions and theorising.
2. Evoke a presence charged with the past, but also emptied and rewritten every second by the information and variables we come into contact with.

LEERRAUM / Space of Elision

The Leerraum / Space of Elision as a gathering-place for music and dance, the (un)spoken word, the art of sound, the art of movement, for the in-betweens and passing overs, scores, scripts, performance and discussions is devoted to diverse explorations related to dance and music. Over the course of the week, artists, students, and teachers are invited to contribute to the workspace of creation, discussion, sharing. A location for a self-organised ... with technical equipment and assistance.

TAKING ACTION ON CONCRETE LEVELS

In dance, when we learn a movement, we move the movement right away. We learn through applying. Every movement creates sensation, which is the other side of the experience: I move - I sense. There is a reciprocal loop between doing and experiencing, and also a loop between the inner and the outer: I can also sense when you move, or something moves. With every action or position of my body, I position myself in the world, with every sensation I function as an antenna to receive the world. Both together give us agency to be part of what happens - or doesn't happen - and in which manner, when, and where.

This agency functions as a kind of ownership and emancipation: we co-own the situation and we co-create it. We have options to choose from: we can move or not move, we can choose to vividly calibrate between me and you/them/it - as opposed to fixing our position and my state, and labeling the other through my prejudices.

All this applies for any situation, be it private or public, casual or serious.

Doing, as opposed to only talking about, is one strength we experience in dance and artistic practice

BEGINNING AND ENDING

In today's life, frequently processes remain open. This openness tends to blur the frame of beginnings and endings, which bear the potential of supporting clarity, transparency, rhythm and cohesiveness in perception and communication.

Where/when do I experience a satisfying beginning and/or end of something?

When/where can I myself take responsibility to take/make/initiate a satisfying beginning and/or ending?

Beginnings and endings, need trust and honesty and a connection to oneself, acknowledging the nature of a process, with the entrance and exit of people in the space, and also with creating space for choices.

Prerequisite for this is respect for the timing of others.

PRACTICES OF FEEDING FORWARD / FEEDING BACK

RELAYING

Start with identifying one or several «in-betweens»: how can you make them concrete for you? Explore what you start to identify as an in-between e.g. a time span between two events, or a space between two bodies. Concretize by asking: what lives in this in-between? What is passed on, what stays in this space or time zone? What is my role in it? What do in-betweens have in common?

After exploring, maybe you become more aware of «in-betweens» in (your) life, and value what they have to offer, and what they do for us? And also perceive them as potential agents?

MEANDERING

This practice presents the idea of «relaying»/»meandering»— wandering casually without urgent destination—as a way of framing a conversational creation process that can help loosen control without being out of control. Through this method we implement a creation and learning process that is not only pleasant and rewarding but also leads to a concrete action plan.

This approach advocates letting go of control to allow insight to emerge through free-flowing conversation. It contradicts expectations about learning amongst teachers and students and raises fears of discussion degenerating into pointlessness.

WEAVING

A relay setting invented by one of the three student groups in the encounter in Copenhagen resulted in a rendering of a weaving process that addressed the presence and absence of representation and the intersection of technology and analogy. The arrangement chosen in Copenhagen combined the process of weaving with the technology of video. It showed passages of a «weaver» whose sounds or movements had produced the translated designs of the earlier «weaver», which in turn were translated by the current weaver into newly transformed patterns. The video and audio recordings created an acoustic/visual relay that highlighted sound and movement as catalysing creative material. It addressed the transformative nature of material - a video by musicians created through the translational designs of performers, in which they transformed the visual and aural codes applied to the material and translated them into sound and image, creating a feedback loop and the possibilities of communication.

In the frame of a seminar in Cologne (which served as an in-between event between the encounters in Copenhagen and Bukarest to filter the knowledge of the RELAY project into the curriculum in Cologne`s university) the setting was slightly adapted. While in Copenhagen video material formed the starting point for the transformation process. In this process analogue materials from students in Cologne served as the starting point for the transformational process. Students from Bucharest transformed the given analog materials into digital compositions and re-layed them to the Cologne group at the end of the seminar. The process invited to invest into the following questions: What potentials and scopes arise when we understand the materials as a starting point for scores? What dynamics and materialities unfold in the work? And how do composers deal with them in this function?

REVERSIBILITY

Keep your eyes on the page as you follow the instructions

There will be time to lift them

Don't rush. This can take 5 minutes, or more

Ease your gaze - Just focus as much as you need to be able to read these words

Relax your neck, jaw, and forehead

Rest your hands on the table or your thighs

Sink into sitting

Become aware of your skin touching the seat, your clothes, the air

Rest into the points of contact

Bring your attention to your right hand

Make a small gesture in the air and bring it back to exactly where it was before

Repeat the gesture, as precisely as you can

Once more

And again, and this time, as you bring your hand back, make it the exact reversal of the gesture

Pass through each point on the pathway that you inscribe in the air when you make the gesture

To become more precise, do this with just the very beginning of the gesture – begin and reverse

Bit by bit, increase the length of the movement, until you are doing the whole gesture again

GOING BEYOND POLARITIES / ENTERING A THIRD SPACE

Polarization is an obvious and substantial part of democracy's crisis. The resonating, calibrating body offers a key to overcome fixed opinions, roles and perspectives. The world is - most of the time - not only this or that, right or wrong, black or white. It is full of nuances, movements, layers and hybridity. It is full of surprises. Sometimes a third space is not a compromise, but a new constellation that could not be foreseen before an embodied exploration.

Opening up to resonance and calibration can be overwhelming, and even scary. How can we practice to embrace complexity, embrace even fear, and remain in resonance, trust and responsibility? How can we keep open the possibility that the other (position, opinion, identity, etc.) can complement and enrich our life, widen our horizon and deepen our insights?

We can practise embodied depolarisation by sketching three different fields in the space. A is the field to embody position A. B is the field to embody position B. Field C is the third space, inviting to overcome polarity. Usually, such structures are imposed to verbal discussions, however, to involve the body can reveal essential feelings, perspectives, and realizations that would remain hidden if only speaking would be at stake.

INTEGRITY IN NEGOTIATING RELATIONSHIP AND COMMUNICATION

In order to vibrate with someone or something, we need to be open, which to a certain degree means also to be vulnerable. In order to be open, we also need to be able to trust our sense of boundaries, and trust our ability to communicate these.

We can practice touch by asking: is it ok for you if I touch you (e.g. with my hand on your shoulder)? What do you feel while I touch you? What do I feel while I touch you? What do we feel after the touch has happened? Can the feeling of being touched also be generated without the trigger of physical touch (through saying a word, making a gesture, etc.)? When is something too close or too much for me? When not (close) enough? What other sensations and feelings come up during this exercise?

NEGOTIATING LEADERSHIP/ FOLLOWERSHIP

In times of global and societal transformation, co-leadership and co-operation is continually re-negotiated in collective and collaborative contexts and settings in order to enable or foster diversity of perspectives and participation.

We encountered and practiced principles such as:

Allowing situative leadership, which means that the one (or group) with the best competency, the highest motivation, or simply the most time and energy to take on responsibility for a role or a task in a group or a project. A fixed hierarchy instead can lead to stagnation of creativity's dynamics.

«Eco» instead of «Ego»: identifying what is best for the group and/ or situation, not for me only, creates a constructive and much more complex network of energies and possibilities, as opposed to short term benefits for individuals detached from a group or process.

Simple, realistic first steps, as opposed to paralysation and frustration due to too big goals.

A balanced calibration between letting things happen and making happen. Often giving space and time to a situation instead of imposing and pushing quick decisions, can offer much more differentiated solutions beyond an individual's capacities.

In dance, we practice these things on a daily basis, even though often rather subconsciously, on different levels. Do I lead my movement from my hand or from my spine? From the sensation of my skin, or my bones? Do I follow the impulses of the music? Or my dance partner? Am I leading a group, or melt into the flow of the collective of fellow dancers? Such questions are just a few examples of what can be at stake in dance. Once made conscious, the skills turning out of such practice can serve as a treasure of contributions to all sorts of situations beyond dance, especially in social and political contexts.

We can practice leader- /followership by setting and exploring scores.

E.g.: Person A is «1.voice» and moves in space without having to obey anyone or anything. Person B is «2.voice» and finds movements, positions and actions accompanying person A.

After 5 minutes we change roles.

CONNECTIVITY AND RESONANCE

Connectivity can be understood as a state of being tuned, like the tuning of a musical instrument: in order to connect to the context (other instruments, humidity, temperature etc.) the tuner tunes the instrument, which is never a thing to be done once and for good, but a constant re-calibrating process. In the case of many instruments (e.g. most string and brass instruments) this process continues during the act of playing (intonation).

Tuning is a contextual matter, however there is also the state of <being sound>, which is a state of <feeling right>, with oneself, or with oneself in the context of the situation.

Resonance can only be felt when I have the ability to feel myself, feel the context, and eventually myself within the context. This asks for the ability to listen, perceive, and also to proactively propose and try out (and correct myself, if needed).

It is this dynamic nature of connectivity practice that bears immense potential for our hyper dynamic era of polycrisis: the acknowledgment, facing and practice of (re)calibration.

States of detachment and disconnection are phenomena that have spread and grown tremendously during the last decades, and play a substantial part in mental health issues, especially depression: when I can not connect to myself or anything else, there is no sense for me to be. The same thread tends to lead to states of moral detachment, lack of empathy and egocentrism. They result from what one could call lack of tuning-capabilities.

Both classic and simple exercises that could be explored:

1. Take a partner, look into each other's eyes. Keep eye contact and move carefully through space. To which degree do I feel connected, to you, to myself, to the situation? Does it transform, develop, or stay stable?
2. Find a partner, and both close your eyes. Let your left pinky fingers find and touch each other. Allow the fingers to move or be still, allow yourself to follow them for 5 minutes. What happens to your feeling of connectivity?

We can take time to learn from moments of high connectivity and explore to transpose these to moments of lower or zero connectivity. We practise to acknowledge and admit states of lower connectivity and take humble starting points to give a chance for connectivity to potentially grow.

PRACTICES OF COLLABORATION

MENTORS RELAY (in pairs)

To give the participant a chance to discover a multiplicity of perspectives, we developed a transitional method for mentoring in the Copenhagen encounter. The mentors were paired up and visited the working groups and asked them how they would like to use the mentoring time. This allowed the participants to take responsibility for what kind of mentoring they needed, and that they would always get two different feedbacks from the two mentors. The following day the mentors would be paired up differently, ensuring both continuity and new perspectives as one of the mentors would revisit the same group, and the other would be someone they had not met.

RELAY content/space/content

In the Copenhagen encounter we set up an itinerant and nomadic work mode where the participants moved between three different workspaces. It gave the participants a chance to notice the situational logics of each context, as well as the time spent in the in-between moments of shifting spaces, creating small gaps and time pockets for the unforeseen.

RELAY content/form/content

In any artistic endeavor it can be productive to analyse the relationship between form and content. In the second encounter in Copenhagen we used the overall conceptual structure of RELAY to propose a working format. This in turn affected what sort of content was produced. The form of the projects became a content for thinking the structure of the event, which in turn produced a form that affected the produced content. This back and forth analysis of form/content creates both organisational efficiency and fruitful frictions.

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SCORES

TRAVEL SCORE A

You will be travelling today. Your surroundings will shift as you move through places and landscapes. Your attention will shift and drift with them.

At one point, take 10 min to do the following task:

Close your eyes. Notice what you hear.
Let your hearing drift until a sound makes you curious.
Listen to it for a while.
Write it down in one word.

Look up. Notice the first thing you see.
Let your gaze drift until it lands on something.
Let it stay there for a while.
Write it down in one word.

Adjust your position. Notice where your mind goes.
Let it drift until you want to stay somewhere.
Write it down in one word.

If someone you know is also travelling today – to the same place as you or to somewhere else – make a voice recording where you tell them something...

something? something!

The three words should somehow be included in what you say.

Send the recording to them.

Send a copy of this score as well if you want to receive something yourself, or to set off a chain of messages.

TRAVEL SCORE B

Today, you are travelling back. You have spent time with specific smells, sounds and people you might not experience again, at least for a while. As you travel and the environment shifts around you, you will begin to digest the past days.

At one point, take 10 min to do the following task:

Listen to a voice recording you received on your travels here, or remember something someone told you during your stay. Consider this an instruction to guide you in the task.

Close your eyes. Notice what you hear now.
Let your hearing drift until you feel the need to listen closer to something.
Listen to it for a while. Write it down in one word.

Look up. Notice the first thing you see.
Let it go and let your gaze drift until it lands on something else.
Let it stay there for a while. Write it down in one word.

Adjust your position. Notice how your body feels.
Observe your sensations until you want to stay somewhere.
Is this sensation still, or moving – how?
Write it down in one word.

Make a voice recording where you tell a receiver something... something? something!
The three words should somehow be included in what you say. At the very end of your message, name the three words in the order of the task.

Send the recording to someone who is also travelling today.
Think about how you want to spend your time during the rest of your journey. If possible, do it.

STARTING THE SCULPTURE

Find a place

room

area for a sculpture

Spend some time there

Go for a walk in silence in the building / neighbourhood

Set a timer to 12 minutes

Notice the environment around you

things that exist most places

things that are specific to this place

Pick something up that resonates with you

something left behind

borrowed

grown

When the timer goes off, return on the same route

Notice how the same things might appear differently

You may swap the object you picked up

Re-enter the designated space

Place the thing

The placement is informed by

material and immaterial properties of the object, in relation to

the space, in relation to

your body, in relation to

the other objects being placed

When all objects have been placed

Leave the sculpture and observe it as one entity

Repeat the score at another time

or go into an activation

TRAVELLING WITH THE TIME CAPSULE

Today, you are travelling with the time capsule
You might or might not have seen its contents
During your travels, prepare how to open the capsule
Tell your travel companions, or
 yourself, or
 a stranger,
 what is in the capsule
Tell what you remember
 what you think you remember
 what you imagine
without opening the capsule
When you have an idea or fantasy of what the time capsule contains,
consider the following:
 How will you carry the objects into their new space?
 What shape and direction will the time capsule have after being opened?
Let the material properties of the object/s inform you
Consider how you want the object/s to be seen
Focus on making smaller details visible
When you arrive at the destination,
gather everyone who will engage with the sculpture, to attend the opening
Execute the opening according to your plan
Let yourself be surprised

ACTIVATING THE TIME CAPSULE

Observe how the time capsule is opened and laid out
Spend time with it in silence
Find some part
 word
 shape
 object
 etc
 that you are drawn to
Imagine it as an instruction
Take the instruction with you for a walk
Set a timer for 12 minutes
 When the timer goes off,
 return on the same route
During the walk, find an object that relates to the instruction
Bring it with you to place it in the studio
Consider
 h o w a n d w h e r e
And place the object
 The time capsule is activated
 It is now a sculpture
Place your body in the sculpture
Consider
 h o w a n d w h e r e
Spend some time there
When you feel done – leave the room
Observe how the sculpture changes as you leave

ACTIVATING THE SCULPTURE

Enter the sculpture in silence

Activate the sculpture by

moving
adding
separating
merging
removing (recycling pile)

Body

movement
sound

are part of the sculpture

Play with precision

Play with bold choices

Observe how the sculpture changes as you leave

ACTIVATING WITH A POEM

Remember three words you received or experienced during your travels

Consider them a poem

Enter the sculpture

Let the poem instruct how you

move
add
separate
remove (recycling pile)
build
craft
write

Listen with all your senses to the constantly changing sculpture

After a while, receive three new words from the
objects

texts
bodies
movements
sounds
of the sculpture

Bring the words with you as you leave

ACTIVATING BY SENSING

Find some t h i n g
Enter the sculpture
Close your eyes and feel your feet on the ground
Listen to all sounds in the room
Sense the t h i n g you came with
 If it is an object, feel its contours
 If it is a movement, feel its texture
 If it is a sound, feel how it affects your body

Open your eyes
See the room and its contours
 textures
 affects
Close your eyes again
Change your direction and position
Repeat the above, until,
 (when opening your eyes)
you see the place where your t h i n g belongs
Place it there

DISTILLING THE SCULPTURE

Go for a walk in the sculpture
Let your attention drift along
Materials and Memories

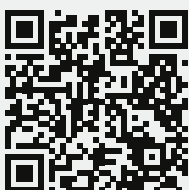
When you feel done
Retrace your walk
Pay attention to how you see differently

Leave, exchange and re-enter
Gather
Assemble
Write
Remove

One by one
Put the distilled sculpture into the suitcase

It is now a time capsule

Full RELAY ARTicle Online



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