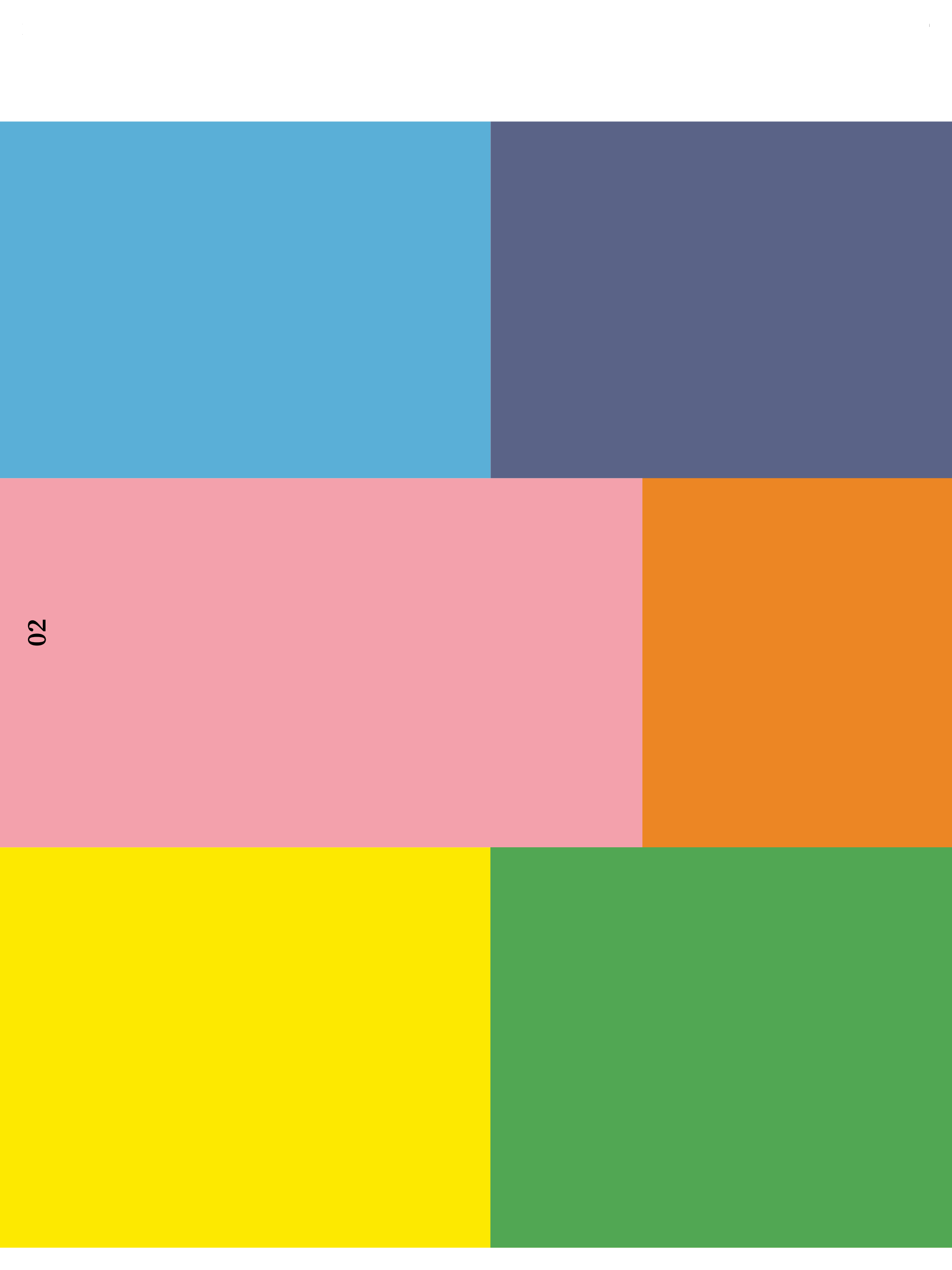


RE-PLAY/RE-MOVE

WITH MATERIALS



RE-PLAY/RE-MOVE is a series of workshops that consists of the re-enacting and re-playing of dance and art works.

The goal is not to copy or imitate the dance or art work, but to use it as a creative source for movement exploration.

RE-PLAY/RE-MOVE can be done at home, in school, before you go to bed, or when you have just woken up. It can be done with friends, parents, classmates and even with friendly animals such as rabbits, dogs, cows or goats. You can also invite objects, stuffed animals and furniture to play along. We, however, believe it is not wise to invite wild animals, such as elephants, lions or snakes and also wasps and mosquitos are not welcome. It is the best to find a place where you can move around, and also a place where you can get dirty: a gym, playground, an atelier are perfect. Not so good places are: toilet, shower or closet.

Put comfortable clothes on (no high heels or flipflops) that also can get dirty. If you are in a dance studio or gym, please put off your shoes.

It is important to start with the right mood: that is cheerful, yet serious. An adventurous mind is of course also very welcome. And yes, it is okay to have fun! In fact: we appreciate a sense of humour, and we like some strangeness and absurdness as well.

For the teachers:

Well, to start with, in the workshops you are not a teacher and you are also not teaching. You are a collaborator, a helper, a participant, a co-worker, a teammate, an assistant. There is no hierarchy: every-one has an equal voice (and this is also true for all the objects in space). We advocate a pedagogy of listening and radical dialogue.

Remember: every idea can be a brilliant idea. It can of course also be a lousy idea - but most of the times you don't know in front if something is lousy or brilliant - so just do it, and find out for yourselves.

In this workshop we re-visit dance and artworks that take objects and materials as the central starting point. The dance and art works are used as an entrance, a way in. The goal of the workshop is to explore different ways of moving in an experiential and creative way.

Artists and artworks referenced in this workshop book:

- Simone Forti: Arbitrary Objects
- Blankets I, II and III (Carolien Hermans, 2019; Bill Owens, 1971)
- Simone Forti: Slant Board, 1961
- Rebecca Horn: Finger Gloves, 1972
- Carolien Hermans: Stem, 1999

This time I also included two of my own artistic works.

In this workshop we are going to explore, together with the children, the creative interaction with open-ended materials. Many researchers have pointed to the value of open-ended play in early childhood (Piaget, 1962; Vygotsky, 1978; Bruner, 1990). Through creative encounters with open-ended materials, children can experience different ways of embodied sense-making.

Open-ended materials (also called loose parts) are materials that can be used in many, different ways: they can be carried, moved around, combined, taken apart etc. There are no specific instructions, no specific outcomes. Open-ended materials are more about process of exploration than about result.

04 The materials are open because they provide infinite ways to relate to them. Examples of open-ended materials are sand, water, blocks, pebbles, leaves, ribbons, buttons, cereal boxes, milk containers, egg boxes etc.

Actually, many things 'that we adults tend to view as items that need to go to the recycling bin are viewed as treasure in a child's hands' (Al Mansour, 2018, p. 118). Gibson's theory (1979) of affordances is relevant here.

Affordances can be defined as the relations between the particular skills and abilities of the player with respect to features and qualities of the environment (Malinin, 2019). Affordances are the action possibilities that are present in the environment, where the potential uses of a given object arise from its perceived properties, always in

relation to the actor's capabilities and interests' (Al-Mansour, 2018, p. 119).

In other words, the environment evokes certain movement responses in us. In daily life, affordances are highly functional and goal-oriented (e.g. a toothbrush has the affordance 'brushing your teeth') while in dance improvisation and play, affordances can be imbued with new values and actions (e.g. the toothbrush becomes a telephone or a baton/conducting stick).

Open-ended materials are materials that do not have a predefined quality or goal, but materials that are dynamic and fluid - and where sense-making unfolds during the playful interaction. Even more, open-ended materials also give room to imagination and fantasy.

There are plenty of materials available in daily life, that can be used as a starting point for movement creation. To mention some: mattresses, cardboard boxes, toilet paper, plastic tubes/bottles, bubble plastic, blankets, used clothes, chairs, egg cartons, newspapers, old magazines, rope etc. Be inventive. You can also go outside, take a walk with the children, and collect all kind of stuff on your way. There are also plenty open-ended materials that can be found in nature, such as leaves, branches, pineapples, shells, stones, sand etc.

Open-ended material carry multiple meanings – meanings that are actualized through direct interaction with the object or material.

Open-ended means ‘not having a fixed answer; unrestricted; allowing for future change’. There is no correct method or outcome, and so there is *no good or wrong*.

5 Children are invited to create their own narratives, together or alone, to discover the properties, possibilities and limitations of materials, and in this way *to learn about themselves* (in terms of what they can think and do). Children are invited to explore different kinds of meaning in *relation to the materiality of the world*.

SIMONE FORTI ARBITRARY OBJECTS

Arbitrary Objects is not a piece but a working method/ a movement practice that Simone Forti uses for her improvisations. The practice involves the use of arbitrary objects (that you find on the street or in the school) and that are then used as a starting point for the improvisation (Buckwalter, 2010).

‘With these improvisations, I’ll often have what I call an arbitrary object. It could be a washtub or clothing rack. I’ve used wooden boards. I won’t work directly with this object. It’s more like: “I need something. Oh, I’ll use that.” This arbitrary object adds a feeling of coming from left field’ (Simone Forti, 2018)

‘You seem to have this elemental response to things, which prompts improvisation, movement, play, and—’ (Simone Forti, 2018)

INSTRUCTIONS:

First of course, you collect arbitrary objects. This can be anything, most importantly it should be objects that you use in daily life. You can also ask the children to bring one object in the circle.

1. Children choose an object and perform a short demonstration using the item for a purpose other than its intended use. The idea is to use the prop in an original or humorous way. You can also ask the children to perform two actions with the object: an ordinary task and an imaginative task
2. Divide the children in smaller groups (groups of 3-5 children). Each group chooses at least 3 objects: let them first freely improvise and see what kind of play comes out of it.
3. Now let the children freely improvise and play with the objects.

GOAL:

- To trigger imagination
- To explore the transformation of an object (transforming from the actual to the imaginative)

REFLECTION:

- Let the children think about words such as imagination, transformation and metamorphose.
- Ask them to make a drawing in which an object is slowly transformed into something else.



*METAMORFOSE
LUUK SCHEERS*

BLANKET I:
ANIMAL BECOMING/CAROLIEN HERMANS
2017-2019

‘Take care of your animal body’ are the famous words of Steve Paxton. The concept of the animal body “refers to the presence of a being underlying the socialized self, a being underlying that part of the self which is expressed through verbal language, linear thought, and movement behavior appropriate to civilized spaces” (Lepkoff, 1998, p.1). In contrast to our culturally conditioned self, the animal self is a physical intelligence that consists of reflexes, instincts and primary movements – both learned and acquired. The animal body becomes accessible to us by play, as the energetic release of forces, weight and flow. The theme of ‘animal becoming’ is closely related to the theme of hiding and being invisible - since animals (more than human beings) are very good in hiding and blending in with their environment.

The blanket is here used as a tool to move through different animal states.

INSTRUCTIONS:

1) Becoming animal: the children use the blanket to transform themselves into different animal states. How do you move when you are eagle, a butterfly, an ostrich, a mole, a stork, a ray fish etc. Take care that the children don't just imitate an animal: they really have to become one, they have to use their imagination, to get in the skin of... The blanket is used here as a tool for animal transformation.

2) Use the blankets in a free movement improvisation. Work with the disappearance/appearance theme: hide and seek. You can use simple exercises: such as move to the other side of the room, while only your right hand (or foot, or head etc.) is visible.

GOALS:

- To explore with children the hide-and-seek game: to appear and to disappear;
- To stimulate imagination, associative thinking and different states of being;
- To enhance embodied sensitivity and bodily attention

INSTRUCTIONS/QUESTIONS:

1) Animal becoming: as a preparation for this exercise, you can make an inventory with the children how certain animals move. Search on the internet for funny video's.

For example:

- a running ostrich: <https://www.youtube.com/watch?v=kotWv4MCxN>),
- flying rays : <https://www.youtube.com/watch?v=cqNxco4xcpl>
- earth worm <https://www.youtube.com/watch?v=0Texxu3p7I8>

2) Explore what animal camouflage and why animals use camouflage. Link this to the theme of hiding.

3) In what circumstances do people use camouflage? (Look into military camouflage) Why do we hide? When do we hide?

4) Explore the tactile dimensions of a blanket (the fabric, how it feels), the kind of qualities it has (soft, comfortable, smooth etc.) and where we use it for (warmth, safety, to



BECOMING AN OSTRICH
CAROLIEN HERMANS



BECOMING A TURTLE



BECOMING A WILD PIG, BECOMING A RAY, BECOMING A FOUR LEGGED ANIMAL

BLANKET II:
BUILD A SHELTER
[BILL OWENS](#)

Some days when there is no one to play with I build Glenn a tent play house out of two chairs and two blankets.

1971

The children are going to build a tent house. Collect fabrics, textiles, blankets, plastic sheets, chairs, tables, rope, clothespins, tape etc. Furniture will serve as the foundation for the hut: chairs, tables, (cardboard) boxes, ribbon and benches are ideal for this. Sheets and cloths are draped over it. The tent houses are usually extremely ramshackle and collapse at every turn. Temporality is a characteristic of the self-made tent houses. Clothespins, rope, tape, even masking tape can be used to connect the sheets together and create an entrance that can be opened and closed.

The next step is to divide the tent house in different rooms, with different functions. Then the children are going to furnish the tent house (a bed, pillow, stuffed animals, cooking utensils, food) with whatever they can find. See what kind of natural play evolves out of it (sleeping, waking up, going out in the jungle to find food, a storm, being at war with another clan/tent house. Make photographs of the tent houses.

REFLECTION:

- Reflect with the children on the making process. How did they collaborate? How did they make the construction? Who made the decision? Who were the builders? Etc.

- [Look at shelters/ tent houses of homeless people:](#)

Discuss with the children how they feel about this. Is a tent house a home? Why and why not? Would you feel safe there and why (not)?

It would also be great to build a den/shelter outdoors, in the forest or in a park with natural materials.

GOALS:

- To build temporary houses, to learn something about temporal constructions
- To simulate social skills, collaboration and negotiation
- To foster decision making, problem-solving and motor skills/



BLANKET III: BUILD TINY SHELTERS

A second exercise within this theme, is the building of tiny shelters and tent houses, not taller than 20-30 centimeters. Provide materials such as fabrics, textiles, glue, foam, small wooden sticks etc. Let the children build their own tiny tent house or shelter. Imagine that you build a tent house or shelter for a gnome, or other small creature. Let the children write a letter to the creature who is going to live in the tent house/shelter. Tell this creature the story behind the tent house/shelter



STRANGE CREATURES - LUUK SCHEERS, 2011

REBECCA HORN
FINGER GLOVES
1972

In 1964, while a student at Hamburg's Academy of the Arts, Rebecca Horn suffered an acute lung infection after inhaling fibreglass particles, leading to a year-long stay in a sanatorium in Barcelona. She spent a year in complete isolation and this period became formative for her artwork. From her bed, she began sketching body extensions and prosthetics. Since this period, Horn develops body extensions and wearable sculptures – as ways to expand sensory experiences and to increase our kinesthetic sensibility.

Finger gloves consists of two black prostheses, each with five thin, rigid, metre-long 'fingers' made out of wood and fabric. Each prosthesis is designed to be worn on the hand of a performer, attached to the wrists with black straps:

'The finger gloves are made from such a light material, that I can move my fingers without effort. I feel, touch, grasp with them, yet keep a certain distance from the objects that I touch. The lever action of the lengthened fingers intensifies the sense of touch in the hand. I feel myself touching, see myself grasping, and control the distance between myself and the objects.' (in Vergine, 2000, p.115)

With the finger gloves, Horn tries to pick up objects from the floor. The body extensions seem to somehow struggle with the impossible; the extended fingers hopelessly search out spaces and objects but fail to control the unruly world.

14

INSTRUCTIONS:

Children are going to make their own body-extensions. Use all kind of materials such as flexible pipes, fittings, tie wraps, tape, cardboard, scissors, rope etc. Let them first make a drawing, before they start building it. Let the children also describe the function of the extension: such as being able to touch the two sides of a room, being able to touch the ceiling, being able to touch the floor without bending etc. When finished, the children are going to try out their self-built body extensions.

GOALS:

- to build, making, create and invent
- to enhance bodily awareness and to increase kinesthetic sensibility
- to play with the possibilities to extend the body

REFLECTION

- If you look at your own body, and if you know what it all can do (physically, such as walking, running, standing, jumping, rolling, balancing and so on), what would you like to add to that? (for example: flying, living under water, being able to see myself without using a mirror, being able to see from my back, hearing with my toes etc.). What would you be able to sense (smelling a rose from a distance etc.) in what kind of way?
- What kind of body extensions do we already use in daily life? Make a list together. Think of: glasses, hearing aids, a car, a walking stick, ice skates or roller skates, flippers, skis but maybe also a hammer, a saw or a vacuum cleaner?
- You all made your own body extensions, and you tried them out. Did it work? What would you change if you would re-make it?

SIMONE FORTI

SLANT BOARD

1961

Slant Board consists of [a] 45-degree angle usually made out of two [plywood] boards with rope along the top. Two or three performers move from side to side and up and down the inclined plane in a very task-oriented way.

INSTRUCTIONS:

Use the movable wall rack (climbing wall) that is part of the equipment in the gyms of elementary schools. Use this as a slant board. Use ropes and put mats on the ground for safety. The children first explore different kind of movements in relation to the wall rack: climbing, descending, finding a pose, wrapping yourself up, sliding through, crawling, hanging, counterbalancing etc. Make a list of actions, and then pour these actions in a movement score or choreography.

Remember: there is no competition, this exercise is about movement exploration.

You can eventually make a whole parkour in the gym, together with the children. Climbing in the wallrack, jump over a series of hula hoops, walk over a small bench, slide down on a mat, climb under a chair etc. Use wall-bars, benches, ladders, hurdles, horses, bars etc., i.e. the traditional resources available in any physical education gymnasium but you can also incorporate other objects such as mats, hula hoops, trampoline, chairs etc. Imagination and safety are the only limits. The movement tasks should be developmentally appropriate and safe, but also challenging.



GOALS:

- To stimulate physical activity and gross motor movements (coordination, speed, power, agility and balance);
- To learn to face challenges, and to learn to cope with some level of psychological and physical risk (but always within boundaries, safety comes first). The parkour provides opportunities for children to manage risk-taking and develop self-efficacy, self-confidence, and self-esteem.
- To develop social skills, to work together and help each other.
- To enhance problem-solving skills, i.e. to overcome the obstacles and physical challenges.

Parkour was introduced by David Belle in the 1990's. It derives from the French word *parcours*, which means route or course. It is also known as the art of displacement, which portrays the ultimate goal of this activity: go anywhere you choose, challenge yourself (Fernández-Río & Suarez, 2016, p.281).

CLOSING DOWN:

Let the children lie on a mat, close their eyes, while they re-enact the parkour in their imagination (you guide them with your words and descriptions). Close off with a mindful exercise.

Stem is a performance that takes the exploration of the space as a starting point. The performer moves through a labyrinth. She encounters real but also non-real obstacles as she finds her own way through this imaginary landscape.

INSTRUCTIONS:

The cylinder cardboards can be used to create pathways and trajectories in space. Place them in space (you can get them for free in a carpet store!), and make a labyrinth, a maze. Children have to find their way, by creating several pathways, playing with entrances and exits, and by exploring different types of actions with the cylinder cardboards (surfing around, crawling under, jumping over....)
(Antilla & Sansom, 2012).

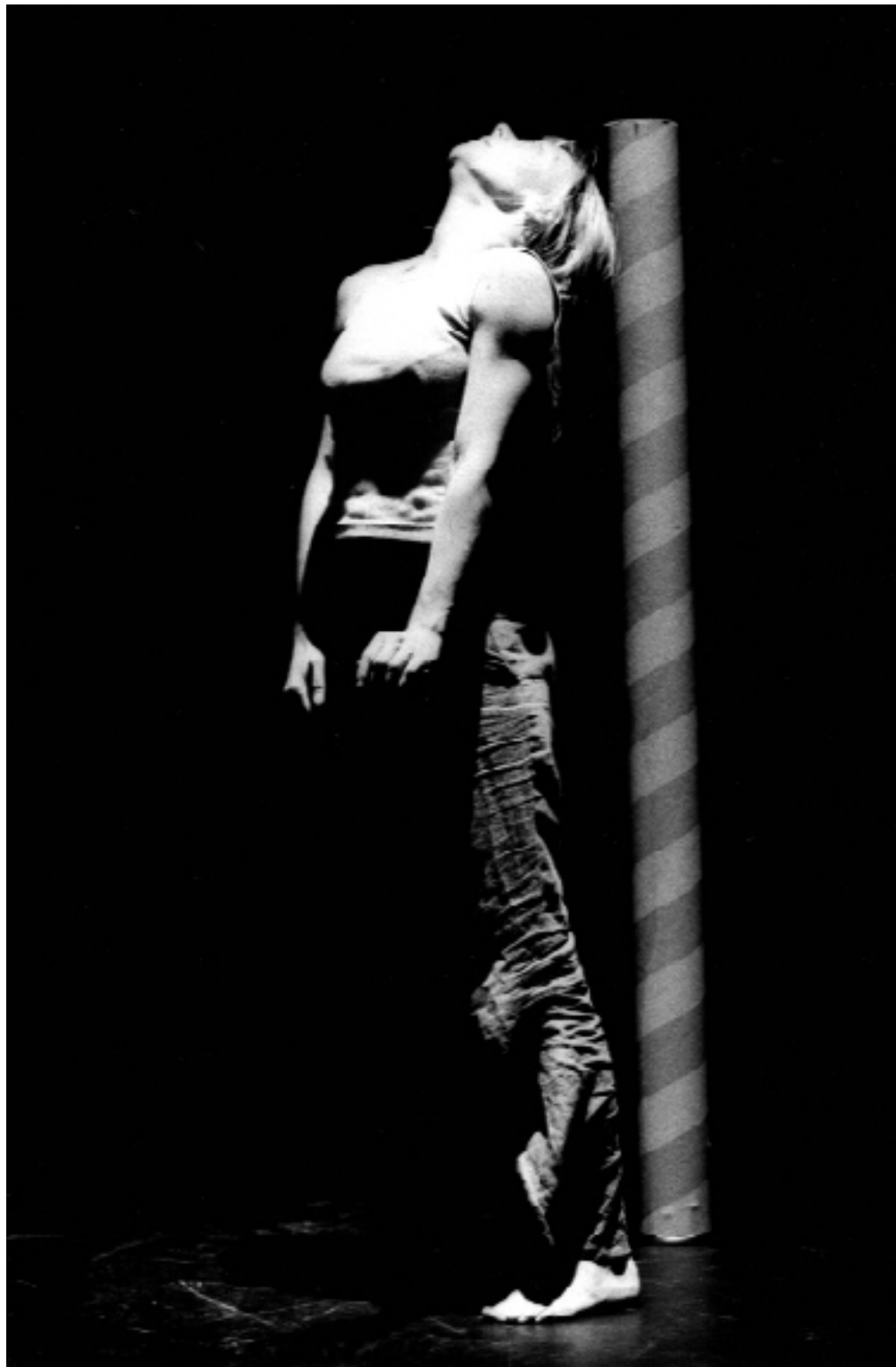
GOALS:

- To explore all kind of possible interactions/ affordances of the cylinder cardboards ;
- To play and discover in an embodied way the concepts of entrance and exit;
- To develop a parcours: to kinesthetically/kinetically map the surrounding space
- To foster visual-spatial awareness in terms of pathways, passages and trajectories.

QUESTIONS:

- Dive together into the concept of a maze/labyrinth: what is it, how does a labyrinth/maze work? Connect it to the feeling of getting lost: ask if children ever got lost, how did that feel?
- Invite the children to make their own labyrinth: they can draw a labyrinth, but they also can make a labyrinth by using paper clips, small stones or yarn.





CAROLIEN HERMANS, *STEM*, 1999

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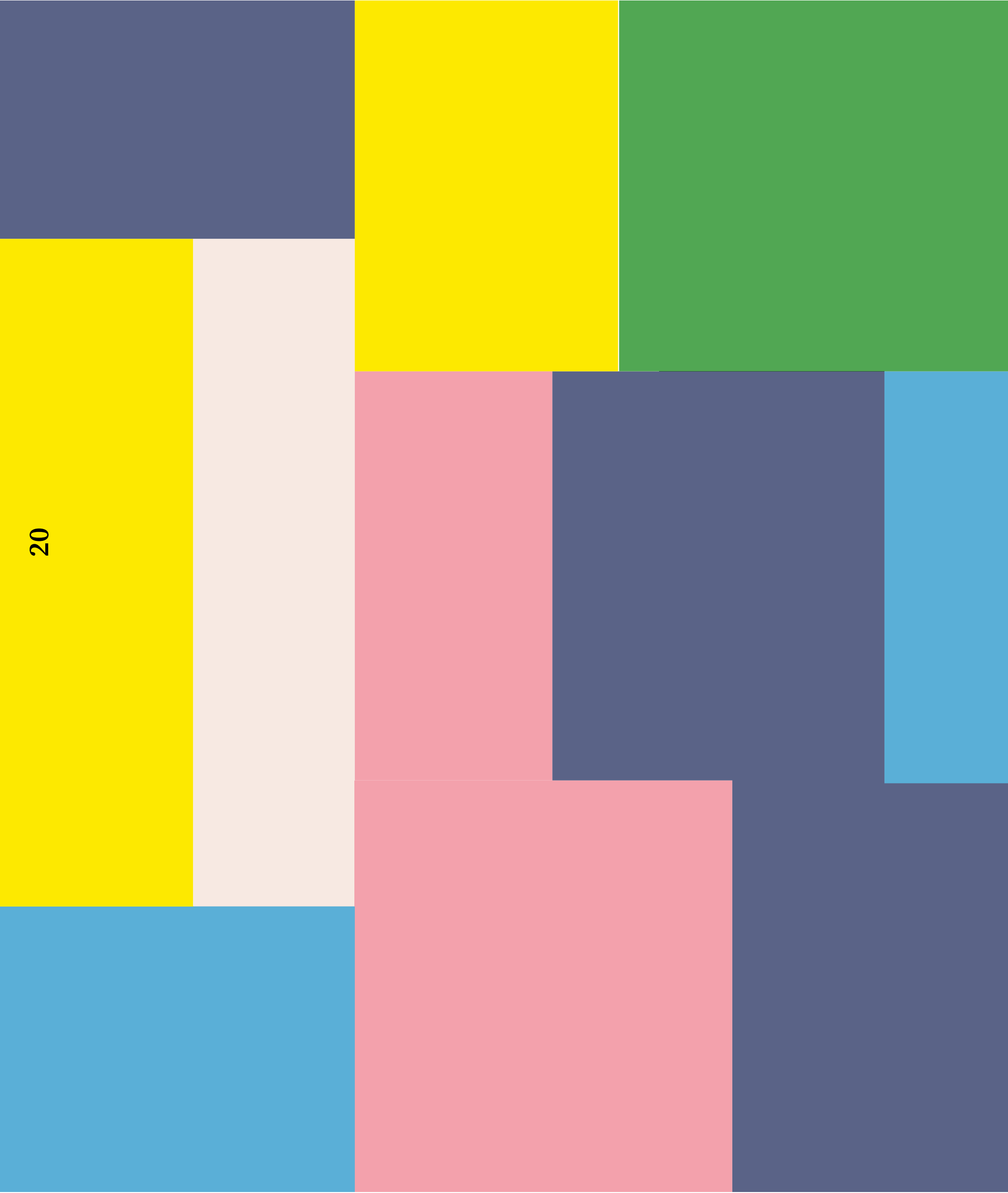
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20

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