

K: Entering something from the body (a memory) is not emotional than entering from choosing the memory first.

G: and B agree. A not really

B: This time I specified a particular memory. Last time was more blurry. Now I had a particular moment

Gw: were you making conscious choices while working?

B: I don't know. Sometimes yes and other times I was so immersed so I don't know

Gw: Things we've discovered. A particular image, moment is helpful. Observing the body. It can be more detached if you actively choose the memory. Imagining the place and really going there. Amplifying and going into the space as an analogy for life where you carry everything with you. Spatial.

- If we carry the 5 elements of trauma or happiness with us all the time, how does this affect us being together? We carry stuff with us all the time. What happens if this catches us in our interactions with one another. What's the reaction? What interactions come out of this being in a particular mode? How do you interact with what is present? How do you stay with you while going along? Is your state changed?

- Choose a memory or sense one, to start with. Explore in the body and spatially with the potential that it could be an interaction stay with the body and see how you are affected. Be ready to the fact that the person you're approaching might not be ready. What's intruding is something that's coming up in the role of the dancer and their interaction to the work, like in the case of A who's private murkys have been veering almost in the opposite direction from what Gw is proposing in terms of philosophy of the self and materiality. //