

- AFTER LUNCH -

- Should we start by creating a sensation? Maybe ignore this for now.
- Compose with each other. Are you curious of each other?  
Do you compose the space together? Can we name what we see?  
When you come into contact: how do you stay in your story?  
Keep relating to the sensations arising in your body. What is the physical feedback? Stay with what your own body is sending you way. Remind ourselves of the process sensation-memory-amplify - sensation-memory-amplify. Keep associating.
- Associations that happen through composing the space (proximity distance relation in space). Start having a sense of spatial awareness.
- Allow that to be an impulse.
- How do you arrive in the space. Maybe a choice on where to be is the starting point.
- Repetition: what is it capturing your attention? Repetition is a means to sensing.
- Start with movement. What grabs your attention? What's the sensation? Where is it? What does it remind you of?  
Go with the attentions. It has an effect similar to amplification but is not yet the tool of amplification chart per se.
- Be intuitive/impulsive/conscious of your placement in space.  
Howhere is it going to begin

- Session 2 -

Round 1

Writing associations, body, memories, space-time

Round 2 memory score (How do I generate the sens. of that memory)

Round 3 looping without a pause

memory - FEELING - SENSATION  
WORK FROM THE SENSATION

/// The effect of this last talk is clearly palpable. Everybody is finding new ways, sensations; even is granted to less known places. There's also much more spatial composition, even though it sometimes inevitably is deprioritized. Before writing, dancers are dazed, not sure they can recall what was what just now. Pens