

ONE

FOUND / OBJECT

The object connects to voices, bodies and to other objects.

Begin with a set of objects, similar to those found in a painting or drawing studio and used for still-life drawing. Avoid flat, 2-dimensional objects, photographs, work-on-paper, or letters. Avoid electronics, phones, accessories or devices. The objects should be general and familiar, common and everyday: *a vase, a seashell, a basket, a hairbrush, a teapot or teacup, a salt shaker, leather gloves, a bell, a hammer or wrench, a beaded necklace or a brooch, keys, a toy car, a man's shoe, etc.*

Begin the exercise by handing each participant an object.

Look at the object, hold it, feel its weight and texture and take note of its features: colour, shape, size, weight, texture.

Describe the object. *How is it used? What is it for? Does it remind you of anyone, anything, or anytime?*

Pass the object to someone else, and receive a new object. Hold it. Repeat.

Choose a word for each object. It could be its name: *keys, hairbrush, seashell*. It could be an associated word: *house, hair, beach*.

Repeat the word out loud, over and over, moving from object to object: *house-house-house; hair-hair-hair; beach-beach-beach*.

This is *chanting*.

A chant is a group of words repeated in unison.

After a few rounds, gently stop.

Think of a gesture for each object. Gestures are movements that convey meaning. *Is it a pair of gloves? How about waving hands in the air? Is it a teapot? How about pouring tea?* The gesture for *hat* might be to signal tipping the rim; for *key* it might be to turn the wrist a few times; for *seashell* it might be to mime holding a shell up to one's ear. Gestures may repeat, for example, the gesture for *brush* might include three long strokes with the arm, as though brushing someone's hair: *brush! brush! brush!*

Gestures can include sounds. For example, the gesture *phone* might be to lift a hand to the ear and say *ring ring!* The gesture for *candle* might be to lean in and blow, *swooooo!*

Create a flow, moving from one gesture to the next. Repeat several times.

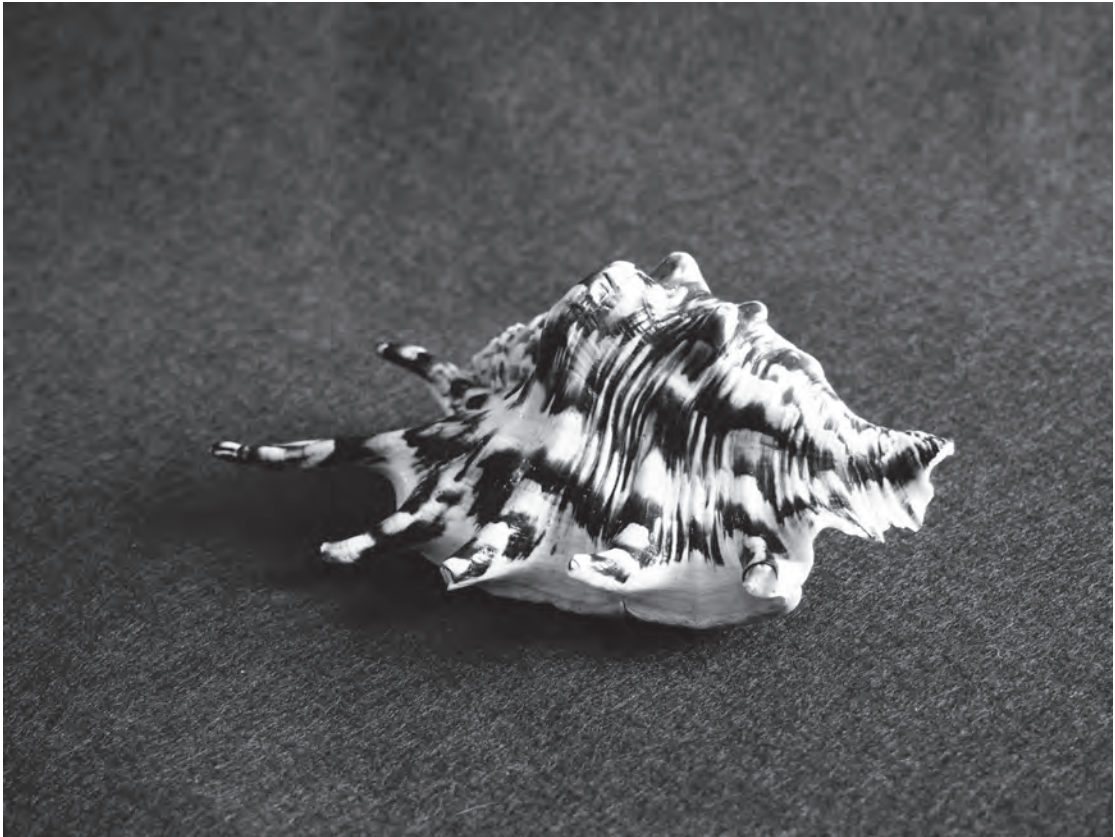
















TWO

MUSCLE / MEMORY

It is not necessary to think; the body knows what to do.

Begin with a set of around eight phrases that each describe a familiar activity: *rocking a baby, pouring a cup of tea, blowing out birthday candles, answering a telephone, writing a letter*. The phrases are short, simple, and direct. The gestures will come automatically. The partners sit facing one another with a table beside them, i.e. with the chairs turned so that the table is to the right of one person and the left of the other.

One partner says a phrase out loud.

The second partner thinks of a gesture to demonstrate the phrase.

Allow this to unfold.

When finished with around eight phrases, repeat the exercise, this time with the partners switching roles; the second partner says a phrase and the first partner makes a gesture.

When both partners have had a turn saying phrases and making gestures, try to remember all the gestures together. One person might be more of a leader. Not every gesture may be remembered, maybe only one or two. The partners move through the gestures, remembering them together and reflecting on what just took place.

Answering the telephone

**Blowing out candles on a
birthday cake**

Pouring a cup of tea

Rocking a baby to sleep

Saying a prayer

Sewing with a needle and thread

Washing the windows

Writing a letter

SEVEN

SHAPE / SHIFT

The brain holds all the traces of past actions.

Each person has one sheet of paper, a brush and paint.
The exercise begins with each person painting a square.
After each person finishes painting a square, exchange papers
so that each person has their partner's painting of a square.

The exercise continues.

Each person changes their partner's square into a triangle.

After the partners finish changing the square into a triangle,
exchange papers again, so each person has their original sheet.

For the last step, change the triangle back into a square.

