

MICRO VERSUS MACRO

Come close
Look at an object, a work, an element of nature

See
Go in
Notice detail

If other possible images arise, let them fall into your seeing journey
Travel a pathway of one detail folding into another

Now open up a distance

How does your seeing, your noticing change?
What do you take in, what is in focus, what becomes blurred?

Play with your gaze
from near to far
far to near

EMBODIED CATCHING

Settle into the space, the room, the interior, the site
Begin noticing simple gestures, movements

Catch one, make it yours
Then
let it go

Catch another, and another

Then catch into another part of the body,
or with another type of energy, in another direction

Taking a bold gesture and make it whisper

Taking a subtle movement and expanding it
like a shout, or a yawn

Has your relationship changed to this space, with this space,
with other elements in the space?

Do you now feel more a part of the space?
an embodied sense of belonging?

OBSTACLE

Create an obstacle
Setting limitations around a movement, a task

A simple movement
Perhaps:
from standing to lying on the floor, but inserting a limit
moving slowly, moving quickly
leading with the head, or the arms, or the chest
by rolling, turning, or folding
creating pauses along the way
with a specific quality, such as expansive
or intimate

Perform the task with this obstacle in mind, in body.
Stay in the predicament.

What has your body learned? What have you noticed?

LISTENING SEEING NOTICING

How can we shift our noticing?
Highlighting our hearing, our smell, our touch, our seeing, our taste?
Can we tune up the volume on one, whilst lowering another?

Enter into a space,
open, closed/ exterior, interior/ with light, in darkness, etc.
Now, focus on your hearing, close your eyes, noticing the sound, the sounds
those that are loud vs. those that are almost hidden,
collaging/ orchestrating one into the other

Allow images and sensations to flow in your mind, within your body

Now, slowly open the eyes, tune into your sight, noticing small
details, opening to the landscape before you
Allow new images and sensations to emerge

Next, focus on touch, close your eyes once again and shift your
attention to your hands
touching the wall, the floor, other

Shift your attention to other parts of the body
touching the chair, the ground, other

And so on

How does one sense, shift into another? Are images that arise similar
or different? How can we listen with our eyes, see with our touch?
Expanding our noticing of the world, a sensorial topography.

DAILY PRACTICE: THROUGH A PERFORMATIVE LENS.

Rooted in the varied modes of performance by artists within
the exhibition, *Stagings. Soundings. Readings. Free Jazz II*, these
explorations will unpick activities and strategies to stretch our
daily embodied and sensory awareness. Participants will experience
various performative modalities and discover how to translate
thoughts into movement. Moreover, through play and tuning in to
somatic (soma = body) knowledge, the overriding exhibition theme
of climate change can be proactively dialogued and questioned.



EDUCATION
ACTIVITY CARDS

“AN EXPERIENTIAL PALETTE”

Are you consciously aware of your body? Do you notice your body when working on the computer or talking to a friend? Our bodies house our physical and mental self, yet do we really pay much attention to them on a daily basis? We have the potential to expand our *embodiment*, body and mind as one. How can we begin to put this into practice?

The series of exhibitions and performance pieces in *Stagings. Soundings. Readings. Free Jazz II*, curated by NTU CCA Singapore, will stimulate us to reflect upon our relationship to our own bodies, not through thoughts alone, but with body-based experiences. Through scores, games, experiential workshops, and the activity cards provided, concepts of body, space, and time will be explored. The works within the exhibition and the concepts therein can be interpreted and understood in multiple ways. There are thus also numerous different ways for us to reflect upon and perceive our bodies and everyday experiences.

Play with limitations of specificities, such as:

Body...subtle shifts of state or gesture

Space...where and how in relationship to others, to architecture, to elements in nature

Time...length of duration of pause, of an activity

If we learn to be more in touch with our bodies as a *daily practice*, we will become more in tune with our own senses, those of others, as well as the natural world. Heightening our embodied sensitivities are necessary steps in bringing balance and harmony back into our own lives and our relationship to nature; moreover to encourage a proactive voice to stimulate necessary change for our immediate and not so distant climatic future.

EXPLORING THE ACTIVITY CARDS

“AN EXPERIENTIAL PALETTE”

by artist and educator Kelly Reedy
and choreographer Susan Sentler

Encounter the works in and outside of the gallery with all your senses. Tune into your body, becoming a porous vessel, merging *body in environment* and *environment in body*. Opening *body/space/time, configurations/constellations, proximity/distance* in relationship to objects, spectators, and self. Notice a cognitive change or shift... move into *embodied awareness*. Practice daily.

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IMAGE UNFOLDING INTO DANCE

Imagine a tree, an ant, a wave, a cloud...

Creature, phenomenon of the natural world

...discover its essence, a sound, a movement, in relationship to the image

Listen for the rhythm inside your body.
What does it conjure?

Now close your eyes –
...tune into the rhythm...move...add a particular voice, a particular sound....

Become

...an image unfolding into dance.

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ACTIVE CONFIGURATION

Working with the following states

standing, sitting, kneeling, laying

Begin in one

pause

Notice your choice...the folds, the posture, the gesture, the gaze

Breathe into it

Intentionally shift into another

pause

Notice the change

Embody simple ‘states,’ not decorative, taken from the ‘everyday.’
The duration of the pause can and should vary.

Play with different facings used, different distances/proximities to others, gaze/seeing is open, generous.

Now allow something that moves in the room be a trigger for you to make a shift in state

a person, a sound, a light

How does your change in state, in configuration, alter your perception?
Take time to notice

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SLOW WALK

Take a walk

slowly

Move through the whole of your body, floating your head, flowing through the river of your spine, massaging fully your foot with the ground

Push through the metatarsal with each step

Breathe into the walk

Open your seeing, like a walking lighthouse,
take in your peripheral gaze

Now

Walk backwards

Breathe into each step, each contact with the ground
Liberate the whole of the body

Pause

Has the space you journeyed in changed? Magnified? Opened?

Go for another walk

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POSITIONING

Position yourself distant to a work, an object, a plant

Notice what you see, how you see

Now change your position

Align yourself in very close *proximity* to the piece

Becoming a part of it, merging, morphing with it

Breathe

...noticing any changes in perception, in relationship

This time change your bodily position

laying

sitting

squatting

How do you relate now to the work/object/plant?