

being-with-choreo-graphics

a toolkit for a practice of presence and attention based on a set of conditions for movement, writing, reading, making, being, creating and reflecting.

Intended to provide a structure to enable creative practice, this toolkit invites you to follow a four stage process that includes:

- I - prepping for practice
- II - attuning to the senses, the environment and warming up
- III- Scores for exploring materials and environment
- IV - Documenting and reflecting

You are welcome to use as much or as little of this as you wish; follow it strictly or loosely, or simply just read it.

For more information:

being-with-choreo-graphics.com

/ Prepping: environment & timeframe

Decide how long you will dedicate to your practice. You may set a timer for that amount of time.

Choose your environment (domestic, natural, urban, architectural, interior, exterior, indoors, outdoors, large, small).

Although sometimes, practice can also happen spontaneously and in an unplanned manner (at breakfast table or while you are getting dressed or having a shower).

How will you know you are practicing?
How do you decide what to keep and what to leave?

/ Prepping: materials and tools

This is a practice that is welcoming of working with what is at hand in one's chosen environment.

It is best suited for living environments rather than neutral ones.

Encourages noticing, acting on and handling of objects, materials and things found around.

It welcomes chance and visitors both human and non-human.

Other suggested materials include scribing materials (i.e. pens, pencils, but not limited to), surfaces (i.e. paper, but not limited to), audio-visual capturing devices such as a mobile phone.

A notebook and pen are recommended for reflection.

/Attuning to the senses and environment

breathing

either sitting lying down or standing
take some time to connect to your breathing

arrive in the space you chose to practice on

close your eyes

take 3 deep breaths
in through the nose
out through the mouth

feel your belly and chest rise fully
as you breath in
and lower down
as you breathe out

now return to your normal breath
without forcing

count down from 10 to 1 on your out breaths
then count down from 10 to 1 on your in-
breaths

do as many cycles of this counting as you need

until you feel your mind settled and your body
is fully relaxed and heavy in contact with the
chair or floor

open your eyes and slowly take in the space.

walking

bring your attention to the space you are in

walk anywhere in the room

notice
the light smells shadows sounds

edges

objects

corners

where have you come from
where are you going

change your pace

alternate between moments
of stillness and walking

walk side-
ways backwards

swing your arms

allow visual and aural impressions come to
you without searching

observe the space in your mind and your body
as you walk

find a place to stand still.

grounding

feel the ground under your feet/ body
define the limits of your ground for the
duration of this practice

it may be that you place a large sheet of paper
on the floor to work on

or you define a shape with twigs or pebbles if
you are working outdoors

or you mark a space on the wall with post-its

even if your markings are imaginary it is
important that you have a defined space to
anchor and frame your practice as it happens.

/ Scores for live exploration and experimentation

looking

with the eyes on the back of your shoulders
with the eyes on your knees
with the eyes on your hands
with one eye

wandering

in out around over above and in-between, and...
with your eyes, hears, tongue, limbs
mind

turning

to the rhythm of your pulse.

listening

in out with to for
...your body moving...other {bodies} moving...
...yesterday...
... the next second...
...the next minute...
...the next hour...
...tomorrow...

following

follow the sense of smell
follow the sense of touch

tracing

your body
whole
parts
other bodies
whole
parts

nudging

one word toward another
with your elbow
with your nose
with your eyes
with your breath

reading

a word
a sentence
a paragraph
a page
a book
very slowly
backwards
upside down
inside out

(un)Folding

to (separate)Connect (exclude)Overlap (detach)Contact (reveal)Conceal

expanding

create space

/ Capturing notating tracing documenting

Drawing
 Assembling
 Mark-making
 Writing
 Notation
 Voice (ing)
 Sound recording
 Video recording
 Photography

/ Echos

Can you feel the echo of what you have made in your body and mind?

Use automatic writing to map it out. Writing here is understood as an automatic activity (just as breathing and as walking are). Don't worry about complete sentences or correct grammar, write in whichever language(s) is (are) most accessible at this time; a list of words, squiggles or marks, welcome what flows automatically from the mind and from the body, no editing or judgement, but instead follows the curiosity and flows automatically just as the breath.

Set the timer for 10 mins and write continuously without stopping to think about what to write, without forcing, but simply observing and following your curiosity.

/ Knowing what was made

Look at things made, watch videos back, read writings, listen to recordings.

How does it feel?
 What does it suggest?
 What are the qualities?
 What was not captured?
 Where is the attention drawn to?

How is your understanding of your chosen environment?

How is your awareness of your own physical, mental and emotional patterns?

What to keep?
 What to leave out?