



ANOUK'S PROPOSITION

By Ana Stegnar

Saturday 2 June 2012, Rosas Studio 4, Brussels

frame: the IDOCDE local workshop

participants: Marian del Valle, Iñaki Azpillaga, Florence Augendre, Ana Stegnar, Charlotte Darbyshire, Flako Rojas, Eva Maes.

duration: 1h

background/source : the exercise is based on Lisa Nelson's Open Principles

My associations are partnering work, Feldenkrais, SRT breathing exercise, Body Weather

SITUATION: everybody is in the same space, studio space basically

INSTRUCTION: 'for the next 7 minutes do whatever you are doing by putting attention to your breath'

OBSERVATION: people do different things: waking in circles, meditating, lying on the floor

I feel a like a caress from inside, a relief, I immediately enter a kind of softness. I have to go to the toilet. There, little sounds, vocalizes and almost yawing coming to my mouth. I feel that it is too quickly finished.

SITUATION: we make couples, both eyes closed, one person putting both hands on the body of the other person

INSTRUCTIONS :

'The MOVER can move or stay still. The LISTENER is listening with his/her hands.'

'The MOVER and the LISTENER are connected and autonomous in the same time.'

'Tuning to each other'

'Stillness is very important'

'The listener doesn't want to disturb'

OBSERVATION: Marian THE MOVER, Ana is the LISTENER

_____From now on I will focus only on what happened in the couple: Marian-Ana, there will be no more observations of the whole space, neither of other couples_____

SITUATION: Marian is moving slowly and often moving very few, mostly on the floor. Ana keeps all the time both hands on Marian, changing sometimes.

INSTRUCTIONS :

'Follow your interest'

'Hands listening to what is happening inside'

'Getting in touch with the internal movement'

As she moves I feel like a wave, a living organism, tissues speaking, like music.

I am trying to perceive what is happening deeper in her tissues, sometimes I don't feel anything, getting board sometimes. I perceive clearly the heat, she has very warm hands, the arms are chilly, different density of different tissues fascinates me.

SITUATION: the same: Marian is moving slowly mostly on the floor. Ana keeps all the time both hands on Marian, changing sometimes.

INSTRUCTIONS :

'The LISTENER opens the eyes'

after some time 'The MOVER opens the eyes'

'Which possibilities it open the fact that you have eyes open?'

after some time: 'Observe the way you finish'

I am really there for here, evolving through her dance.

CHANGING ROLES

OBSERVATION: Marian THE LISTENER, Ana is the MOVER

The hands on my body help me to soften, to relax, a very poetic travel begins. After a while my imagination goes wild, it's so liberating to have eyes closed. Allowing. Theatrical forms appear (imitations) when I open my eyes. I feel really good, porous, in the same time independent and strong, I trust myself, I am allowing myself to be guided by my imagination that becomes movement. It's great, liberating, and yet, not locked inside me, but in communication with the others and with the room.

Marian's voice:

Anouk gives a description of the exercise. There are two roles differentiate: the listener and the mover. The first one is using the hands to listen the other's body moving.

I wish to begin taking the mover role; I want to feel the hands of the listener in contact with my body's movements.

During the experience:

As a mover: I move very slowly, in the stillness there are plenty of movements. My partner, ana, has warm hands, she touches very carefully different parts of my body, and I feel some of them more intensively than others, for example the space between shoulder's plates. During the exercise, my relation with time change, like a suspension, the time stop. When I open my eyes I don't feel a big difference.

As a listener: I have difficulties to follow the movement of the mover, Ana; she moves too quickly to be able to follow her movements with close eyes. When she is in stillness we are in interaction.

After the experience:



Anouk explain the sources of her exercise, is coming from Lisa Nelson's work with perception. Other persons find other connections for the exercise, like exercises to work with blind people, or exercises **to develop perception** coming from *body weather*.

Documenting the exercise: questions and reactions from the group:

- Questions **about sources:** is important to give the references, where come from the exercise, and what is the best moment to give these references?
- **About stillness:** (Anouk's voice) stillness is useful, is not a wanting but letting go
- How to improve the exercise?
- **About documenting** (Ana's voice) the exercise: how to documenting the quality of an exercise? What kind of description looks like "objective"?
- **About the process** involve in the exercise. (Eva's voice) a tentative of description, documenting the teacher attitude while is teaching: the proposition begins with a "starting point", the score. The proposition is structured using oppositions: listener/mover; stillness/movement; open eyes/close eyes, etc. After the first explanation, during the exercise, the teacher (Anouk) redefines the parameters of the exercise in response to what is going on, in reaction to "crisis" (like a misunderstanding). After the experience the teacher can redefine the exercise in response to the reception of the exercise.

- **About documenting** (Anouk's voice): Documenting the kinesthetic experience through a drawing.
- **About the process of documenting** (Eva's voice): To explore the spectrum between "objectivity" and "subjectivity". (Ana's voice): Which vocabulary use? Which chronology?
- **About parameters** (Marian's voice): What parameters are relevant in each exercise?
- **About stimulation** (Florence's voice): What the exercise stimulated? Which qualities of the teacher are necessary to transmit correctly, as best as possible, the exercise? The voice, the rhythm, the words used; the body position?
- **About documenting** (Marian's voice): From how many points of view the documenting can be done? From the student's one, from the teacher's one, from the exterior observer one, others?
- **About documenting** (Iñaki's voice): How to collect the documents? How can we put them together?
- **About documenting** (Flako's voice): How to document the physical sensations? The feelings of the body? Does the document replace the experience? How to deal to document the complexity of the experience?
- **About sharing** (Charlotte's voice): What to do with intimacy?
 - Ah.....
 - the relief
 - the ecstasy
 - the comfort
 - the insatiable curiosity
 - the delight
 - yum, I can taste it
 - the tastebuds of my skin
 - the cells all over in & out
 - everywhere breathing
 - expanding and contracting
 - nourishing themselves
 - delicious
 - lifes-force
 - listening through the hands sensing the pulse, the rush, the warm deep blood the sinewy tendons, the loyalty of the steady heart
 - the warm cushion of an armpit the power & dense mass of muscle, delicacy of finger tips, earlobes, arc under toes. a racehorse, I could reside in this world forever. Could die happily here. But can I live here?

Charlotte describing her experience during the Anouk's exercise

- **About sharing** (Marian's voice): What we want to share when we are documenting? For whom we are documenting? There is some information that we prefer to keep secret, or only for some initiates?
- **About documenting** (Charlotte's voice): Does the document add something to the experience? Has the education document something specific?