

Attention

Recalibration

Kim Kaborda and Julia Wagner

Use these instructions for self-organized workshops to train your senses, explore your territory and your role within it. Have fun! Please feel free to share your findings, works and thoughts with us via info@juliawagner-portfolio.de

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Stimulate

The workshops in this category are designed to sensitize participants for the stimuli of their environment. Through simple exercises, the environment should be perceived as a space of possibilities. They awaken the creativity of the participants without the need for manifestation.

Open End

When you are at a place for the first time, everything is new, you have to get your bearings first. That can be exhausting, but this fresh look often reveals details that you might simply pass by later. With time you get used to your environment and focus on what you need, to manage everyday life. Routines and behavior patterns are established, the same commute to school, to work, and friends. We want to take new paths! When you're no longer travelling to arrive, the journey becomes the goal and the route a revelation.

Find a common starting point - your basecamp - and set yourself up. Then each of you comes up with one or more (not mutually exclusive) locomotion patterns as well as triggers for the patterns that can be carried out during a walk. It is about directing the focus on our environment and the living beings in it. Depending on the location, these patterns will be different. In the city, for example, you can adapt to them from crossroads, fellow human beings and non-human city dwellers. This will create a route that you would normally not take. If you are in a wilder environment, let the residents of this area guide you, use time indications or regular turning points as route finders. Let the locomotion patterns make the decisions for you! It is important that you do not know where you will end up. Write the patterns on pieces of paper that you collect and shuffle so that everyone can draw one or more related tasks. Define a time to meet up again and you're good to go! Swarm out and move according to your locomotion patterns. Please pay attention to your safety. Document what catches your eye so you can use it later in the zine. You can also document your path.

Keep an eye out for an object that could symbolize your path. This symbol can represent a feeling, a perception or the atmosphere. Bring it with you.

When everyone has returned to the basecamp, talk about your meanders. Tell the group how you perceived the path by using your chosen symbol as a starting-off point. What did you notice? Did you experience the environment differently than usual?

Hike Fiction

The world is the stage for your imagination. From the bench you are sitting on, you can watch a woman lift a car to rescue a child. Giraffes and elephants pass through the orchard along the way, and in the forest you watch a family of monkeys swing from branch to branch. A large dragon ravages your town, breathing fire. And the people around you don't notice any of this, because it only happened in your imagination.

For this workshop, choose a hike or walk that suits everyone in the group. Choose a story and put it in your backpack. Whether it is a book or a short story is up to you. It should be exciting and accessible for all of you. Along your way, you will collectively choose reading stages. Everyone is allowed to make suggestions! When you have arrived at such a reading station, everyone can get comfortable. Sit, stand, lie down: try out different positions. One of you reads a passage from the story. The others may turn on their imagination. Picture that the story takes place here, right in front of your eyes. What do the characters look like? And where are they located? When the chapter, paragraph, or passage is over, keep on walking. Along the way, you can share ideas, because for sure you'll all have different ways of situating the story in the here and now. Perhaps you will even find clues and traces that the characters from the story have walked along here? Look for new reading stages from time to time and, if possible, a different group member will read aloud.

Document the locations so you can use them later in your zine. Feel free to get creative with this: Whether it's a sketch, a photo, or a dot on the map.

You can also do this game spontaneously if you don't have a book with you. In this variation, each of you is the storyteller. The first person thinks of a heroic character. Describe them well, because they will accompany you on your way! What does your hero*ine do? Is there an obstacle that needs to be overcome? Someone else may then continue the story, and so on. The audience may imagine the story in the storytelling stage, as described above.

Record

The exercises in this category help the participants to concentrate on their environment by asking them to observe individual elements in it. With the aim of translating the sensory impressions in their own way for their fellow human beings, they promote a creative exchange between the participants.

Outside Acting Club

Sometimes the world seems like a huge theater play in which everyone performs their part. But who wrote the play? And who made up the roles? In fact, in certain places we are expected to behave in certain ways. Standing at the bus stop usually means waiting for a bus, in the library we are quiet, and when visiting grandma we are polite and helpful. Roles also differ according to the cultural context. In Germany, a person who slurps soup at the dinner table is considered to be rude. In China, on the other hand, that person is simply enjoying their soup. Some roles are quite important to make our coexistence fair and safe for everyone, while others have become socially acceptable in a culture over the decades. To better understand the connection between our behavior, the origin for it, and space, let us suggest the following exercise.

First, decide on a stage. Whether it is a busy square, a clearing or a lonely parking garage is entirely up to you. The important thing is that you all feel comfortable. First, examine what is happening around you. Slip out of your own role and just be observers. Pay attention to who is using this place. What objects, people, and other creatures are present? How do they behave? What is your natural behavior in this environment?

When you have observed enough, begin to depict your natural behavior in this place without a verbal cue to start, but at the same time. You will notice each other's behavior and join in. Only when everyone in the group has had enough time to portray their natural behavior, do you start portraying characters you have previously observed, again without any cue. Try to figure out what roles your group members are playing. You can also each take on a second role. But make sure that it is clearly distinguishable from

the first one. When you have completed your presentation, return to an observing position and remain silent. Little by little, the other group members will join you. Then gather and share: Who played which part(s)? What was it like for you to take on roles other than your own in this place? What did you observe and feel?

Now you are experts on how this place is usually used. What happens when you go against the general expectation? This friendly rebellion can be as small or large, loud or quiet, as you feel comfortable with. Anything goes, but be careful not to put anyone in danger. Try different approaches. When you are ready, gather again and discuss: How did it make you feel to go against your instincts and the expectations of those around you? Did it change your perception of the place? Were you perceived differently by the environment and creatures? Can you explain why people don't normally behave the way you just did? Note what is important to you and don't forget to document your actions if you want to use the experiences later for your zine. Found objects can speak for the place, as well as photos, sketches, or notes. If you're in the mood for more theater, check out Augusto Boal's "Exercises and Games for Actors and Non-Actors." There you will find specific exercises for all the senses

Nature is a Poet

Your surroundings have a lot to say. Day in, day out, birds are holding poetry slams, the sounds of the streets are reciting Dada, and the wind is playfully describing the shapes of the trees and houses. All the beautiful poetry, however, is fleeting. Become the spokesperson of your neighborhood or forest, and capture what would otherwise be lost.

Find a place where you can listen without being disturbed. Listen for a few minutes to what is happening around you. Close your eyes, if you like. Birds chirping and highway noise, rhythmic footsteps and other sounds, soak it all up. Focus on separate sounds, try to locate directions and make connections. Take your time to really arrive at the place.

Some things are difficult to describe, but fortunately there are many ways to capture diffuse impressions and keep them for others. Language and text is just one of them.

Record (see glossary) in your own way what you hear. Everything is possible! Bring in your associations and feelings. Think about what forms of writing you can think of. Do you describe classically, romantically, abstract, crazy, or in a serene way? Whether you rhyme or write prose, create word pictures or in the

spirit of Dada, reject any form in order to work completely freely, depends on your impressions and inspirations.

At the end, you can present your impressions to each other. Share your individual ways of looking at the environment. Did you describe the same sounds? How do the descriptions differ?

Bird Noticing Class

In the concert of the city, between the rustling of the trees, your thoughts and conversations, some of the virtuosos are often neglected: the birds! In this workshop we will devote ourselves to their ballads.

Find a place where you will be undisturbed. Now find your calm by getting into a comfortable position and open your senses to the sounds around you. Close your eyes and pay attention to the melodies of your environment. Which sounds are human-made? Which ones are louder, which more in the background? Which direction are they coming from? Once you get used to the soundscape, focus on the sounds of birds. Can you hear their songs? Do they sound excited, happy or loud? Focus your thoughts on their tunes and open your eyes again.

Try to note down the conversation between the birds (see the glossary for tips on notation). When you have heard and noted enough, put your focus back on your entire environment. You can stretch briefly, speak to the other group members, if they have also returned from their observation, or simply turn your nose into the sun and continue to listen to the ballads of the birds.

Now it is time to compare your notations. Pay attention to the different ways of representation, can you recognize which tunes your friends recorded? Can you identify individual birds based on their songs?

Collect

Workshops in this category direct the participants' focus to their surroundings by encouraging them to gather material and inspiration. Shapes, colors, structures and sounds are brought into closer focus through creative exploration.

Your Ever Growing Archive

Trees offer us shade on a hot summer's day. They produce fresh air. Gray cities are filled with life because of them and from their wood we produce furniture or paper. And yet, sometimes we are unable to see the tree for the woods. We want you to go on a tree quest to learn more about the trees in your environment! How many different types of trees can you find in your neighborhood? You can facilitate these workshops in the city as well as in the forest.

Before starting the hunt, distribute the roles. There are many different ways to document trees (tips can be found in the glossary). You are a team of researchers consisting of different experts, each of whom makes an important contribution to your archive. Pack your bags with the necessary materials and tools.

Once you have reached your expedition area, take a wide look around. Try to get a first overview. Are there many of your research objects here or are there a few that you can focus on? What structures are emerging on the ground? Take different perspectives and let it all sink in.

Along the way document as many different tree species as possible. You can split up, move alone or in a small group, but try not to lose sight of each other.

Since everyone has chosen their own method, you will end up with different perspectives on your environment and complement each other. Show each other your findings and examine them for related impressions. Investigate together what you have collected and classify it, for example by type of tree or by location. Can you name some of the tree species? Have you collected a tree species more than once? To archive also means to preserve for later use, so make sure to document everything and preserve it for any future investigations. The focus of this workshop is your field trip and your encounters. It is not important to have a complete archive. You can use your archive later in your zine.

If you want to continue using your finds, experiment with the shapes, patterns, and colors to create collages. Both collages about single tree species or different structures, flowers and so on can complement your archive.

If you have a meadow orchard or other natural meadows in your area, you can also create an archive of wild herbs!

Copy & Paste

The world is full of colors and shapes! We can find beauty in grandiose landscapes and cities, but also in the small details surrounding us. This workshop we would like to dedicate to the beauty inherent in all shapes and colors of our environment.

You can do this exercise during a walk or hike or choose a specific place to search for exciting shapes and colors. Before you start, slow down your movements, get into discovery mode so you don't pass by the details out of a habit. For each step you take, focus on one element of your environment. Only when you have perceived the object in its entirety you move on to the next step.

Try to maintain this kind of intentional exploration. Keep your eyes open and look for different objects that interest you because of their appearance, location, or meaning. They can come in any shape: flat as a leaf, small as a pebble, short as a long-used pencil. Be sure to treat your surroundings with respect, which means to take, if possible, only loose elements and not to leave larger traces. You can also photograph or sketch structures or shapes that cannot be taken. Store your finds safely in containers or in case of plant specimens, maybe between the pages of your notebook. Enjoy your walk and look forward to engaging with your found treasures.

After your walk, it's time to sift through your treasures and compare them. What did others find that you missed? Were things collected more than once? What do you like the most? Now you can think about how you want to get creative with your finds. You can have a lot of fun with a copy machine!

If you have access to a copy machine at home or at a copy shop, make sure your finds are dry so you can put them on the machine's glass. Now experiment with the shapes and textures you have on hand. Layer the elements on top of each other, next to each other, combine them in different variations. You can also print on already printed paper again with other motifs. And don't forget your photographs! The copy machine, usually reserved for invoices or texts, becomes a creative tool today. You can do the whole thing in color if those are important to you, but even in black and white your findings will be able to unfold their effect. See if you can use scrap paper for this to curb paper consumption. This can result in exciting compositions.

If you don't have access to a copier, you can print your found objects onto paper using acrylic paint. To do this, paint them and stamp with them or use them as a stencil. Play with repetition, overlapping, different colors and empty space.

Show each other your results, exchange ideas about the experimentation. When you're done you will surely have something for your zine.

Under the Rainbow

Ink has been a vehicle for human thoughts for centuries. Love poems are composed, doctoral theses are written and ideas are sketched out. The discovery of this technique 5000 years ago in ancient Egypt made it much easier to record and distribute knowledge. Today we know ink mostly from small plastic cartridges in blue or black for our fountain pen or our ink-jet printer.

By making your own ink, you can extract the colors of your environment. Making foraged ink is magical, because no outcome is like the other and many factors influence the result.

Before you start, focus on the colors that surround you. Which do you see? Are they synthetic or natural? Sometimes the colors have a meaning. Maybe you can discover a color scheme?

There are no limits to your creativity, almost everything you find along the way can produce color. The more extraordinary your finds, the more interesting the results will be. You can use all the parts of a plant and the different elements of the same plant even produce different colors! Oxidizing metals such as copper, or ashes, coal and other materials are perfect to experiment with as well. The best objects for making ink are often hidden in places that are easily overlooked. Collect at least a small handful of each type and separate them into containers by type.

When you get back home, you can start your very personal experimental kitchen. Most finds can be turned to ink by boiling. Put your material in an old pot you will not be using for cooking after and cover it with water. Caution: If you cook a plant as a whole with its berries and leaves on the branch, you will get a different result than if you were to cook the individual parts separately. Turn on the stove and wait. To test whether your ink is ready, take a piece of kitchen paper and let it soak with ink. Let it dry. If you like the color strength on the paper, your ink is ready, otherwise keep it on the stove. If the water in the pot runs out, just add more. If the ink is still not ready after a long boil, let it sit in a dark place overnight.

Some finds, such as coins, dissolve their color when they are stored in water for a long time. As soon as the desired color is achieved, you can filter out any excess particles with a coffee filter or cotton cloth. The inks last a few weeks to months, depending on the type. When you find mold on the surface, you can

simply remove it. If you put them in a jar with a few whole cloves, they will last even longer.

You can use your ink with a brush, pen or pipette. Some react with each other when mixed. If you add pH-changing liquids like lemon juice, you will get even more surprising color results. Let your creativity and experimentation run free!

Finding Resonance

The world is made up of sounds and noises. Some are beautiful, some are shrill and strange. There are human sounds, those produced by machines, or by animals and plants. Even the wind contributes its part to the concert.

Find a place where you would like to examine for musical elements. Let your body come to rest and focus your thoughts completely on the sounds that are surrounding you. Try to isolate individual sounds. From which direction are they coming? Follow them for a while. Who or what could be causing them and what impact do they have on the rest of the concert? Do you recognize rhythms and melodies in the entangled noises? What sounds are you causing? Your footsteps are also part of the orchestra you are listening to. What other rhythms can you contribute?

When you arrive at an appropriate place, become more active! Look for sounds and rhythms in the objects around you. Find surfaces, structures and objects that you can use as instruments. Collect instruments and play them together. How does your playing change the environment? Remember that you are not soloists, but are a part of your environment. This also means being respectful of other voices and sounds. It is not about being as loud or as fast as possible, but about creating a harmonious coexistence.

Spread out and start communicating with each other through rhythms. From one direction chimes a wooden sounding rhythm, from the other a monotonous hammering on steel. Try to create more sounds by handling your instruments in different ways. You can clap, tap, drum, wave, and whatever else you can think of. Together you will form a melody that will constantly change as more people join in and out with their found instruments, a non-verbal conversation. Do you stay in one place or can you move around in this constellation?

Document your instruments. If you like, you can also document your rhythms via audio or video. Present each other your instruments and figure out together how else you could use them.

Analyze

In this category, the aim is to examine, classify and **understand** impressions and circumstances in an empathetic way. The goal is an unbiased examination of situations and living conditions of other earthlings.

My Friend the Tree

Friendship is a relationship based on affection, sympathy and trust. Good friends are loyal and good listeners. You can have fun with them, experience adventures and share secrets. Friends support each other and grow together. They accept each other for who they are. You can share all these qualities with a tree. But don't expect them to give back the same way your human friends do. The tree remains a tree. You will quickly understand that your friendship is different from your human-to-human friendships. The tree is there for you in their own way, you can trust them. They are patient and can help you collect your thoughts.

But making friends isn't always easy. It used to be so simple when we were little, but as grown-ups we sometimes have a hard time finding friends. That's why we want to give you a little support. First of all, you have to take your time and choose a tree that seems friendly. We recommend for everyone to choose their own tree so as to not distract each other.

Sit next to your tree. Reflect the tranquility of the tree in yourself before getting to know them better. Take a good look at your friend to be. Try to understand what it means to accept this tree for what they are. You don't share a common language, so get to know them in a different way. What does their bark, size and foliage tell you? What sounds are they making?

Every living being has their own experiences, stories and problems and also their own way of communicating them to you. Record (see glossary) what your new friend has to tell you. You can record it in the form of a profile, a story, a dialogue, a sketch or whatever else comes to your mind.

When you're done, think about how you and your new friend can support each other. What does the tree and their relatives do for you? How do you benefit from the tree? And how can you behave so that the tree benefits from you as well?

Before saying goodbye, you can get more personal. Tell your friend about yourself. Entrust them with a secret. Even if you don't share a language, it can feel good to confide in a friend.

After you and the tree have listened to each other, meet up with your human friends again. Tell them about your new acquaintance. You can also visit your new tree friends one after the other and introduce them in person.

Even after the workshop, you can stop by your friend from time to time to find out how they are doing. Surely you have a lot more to tell each other.

On Track

If our surroundings could speak to us, they would be able to talk about a world before our time. About natural phenomena and human evolution, about unique thunderstorms and the first carriages. Sometimes we can at least conclude from the tracks on the path in front of us or the banana peel on the edge of the parking lot that other people or even living beings and machines have been here before us. So there is definitely a form of communication that allows us to interrogate our surroundings for their history: track reading.

Tracking requires perseverance and patience, which is why we'll start by taking the speed out of our movements. The slower you move, the more you can see. To avoid missing a clue, start by moving in slow motion. Give each step enough time.

Now spread out at your own pace over a collectively defined area or walk along a path, searching the ground and surroundings. Do you find any clues that someone has been here before you? You can document them photographically or as a sketch if you want to show them later in your zine. How old are the traces you identified? What do the traces reveal about their creators?

If you want to go even further back in time, see if you can find any traces that indicate major human or non-human intervention. What do they reveal about the evolution of the place? How far in the history of our planet do they reach back? Feel free to document them for your zine.

Afterwards, come back together to show and explain the tracks to each other. Maybe two tracks found independently of each other make one bigger picture. Together, you sometimes come up with completely different stories.

Before you leave the site, be aware of your own tracks. Are they just footprints? Did you flatten the grass you were sitting on?

Document them so they can be compared to the tracks you have already found. Make sure that your tracks do not have a negative impact on your environment.

Interpret

This category invites to creatively interpret the found environment and the life circumstances contained therein. Particular emphasis should be placed on discarding the anthropocentric view and proceeding with (appropriate) empathy.

A Daisy's Utopia

Dreamers change the world. Every single one of us is capable of dreaming, which is why thinking about other realities or a better future has accompanied mankind for quite a while. A Utopia is a place that does not exist. There are already many descriptions of countries and cities where life would be more fantastic, more digital or even more difficult than those we know. Let's try to put ourselves in the shoes of other living beings and imagine their ideal world. It is important to mention that we cannot simply transfer our own needs onto our environment, but have to try to understand the peculiarities of our fellow earthlings to better understand their views. Maybe this can help us make the world a bit more worth living in for everyone.

Sit down and look around you. With which creatures do you share the view? Who can you make friends with? We are surrounded by insects, plants, birds and other animals, each with their own needs. Which creature speaks to you?

Try to put yourself in the shoes of your new friends. How would they imagine the future if they could dream? Write down this possible future! In what form, whether as a science fiction story, play, poem, letter or perhaps as a drawing is up to you. Which protagonists do you find in your story? Maybe you play a role in his perception, but maybe the existence of mankind is completely irrelevant. Sometimes there is a fine line between a eutopia, a

good place (glossary) and a dystopia, a frightening future, sometimes the same story can be both, depending on who is telling it. Present your utopias to each other and exchange ideas about them.

Paint with your Environment

Nature is the most relevant creator and best known artist. Her work is often imitated but never matched. Instead of mimicking her, we will collaborate with her.

Before you start, prepare to work with your partner. We call this exercise "Freestyle Tai Chi". Fan out. Start by standing like a tree, not tense or fidgety, but calm. Notice how your breath becomes deep and calm. Now try to react softly but in a controlled manner to the movements in your environment. These movements can be as big or small as you feel comfortable. For example, experiment with imitative and responsive gestures. The other group members also belong to your environment. How do their movements affect you and your flow? Slowly come to rest again and return to your interpretation of a tree. Keep the connection to your environment.

Let's start making some collaborative art! How you proceed now is entirely up to you, but we would like to provide some guidance. You could adopt an observing position, a searching motion or just go wild. Inspiration can be found in all things around you. Try different methods without committing yourself immediately. Found treasures and your surroundings can be used as tools, canvas, material and paint. Nothing is forbidden or wrong! Try creating the largest or the smallest work there is. Invite the other beings around you to cooperate. This could be other group members, strangers, trees, bushes or animals. Please make sure to handle your surroundings with care. Consider which part of your work is the artwork. Is it a process or a performance? Are you creating a sculpture or a painting? Does your work live through change or is it a timeless piece?

When everyone is ready to share their artwork, it's time to curate an exhibition. Think about how and where you want to exhibit. Present your work to each other and exchange ideas about your methods and compositions. Don't forget to document them or take them with you. Or you could leave them to be enjoyed by passers-by?