

WORKSHOP REPORT - September 19 2014  
Workshop – 1 – 4pm  
234 West Main St. Salisbury MD  
Performance / Public Intervention – 5.30 – 8pm  
Salisbury downtown plaza Third Friday art walk

Motion Sculpture movement workshop & Motion Sculpture Movement Installation  
“Attack of the Killer Stripey Tubes” performance / public intervention – a community event hosted by Salisbury University Art Galleries.

Participating in the workshop were:  
Tara Gladden, David Gladden, Clarisse Young, Pat Petersen, Cori Beardsley, Nancy Mitchell, Dakota Saulsbury, Kaitlyn Case, Kent Kondo, Sally Molenda, Eric Shuster.

Introduction

Vibrations

Joint Spirals

Breath - (adding shape & stillness)

Transfer of Weight - (adding shape & stillness)

Exploration of body-shape alteration with stretchy fabric tubes & balloons.

Public intervention/performance installation:

**“Attack of the Killer Stripey Tubes”**

The overall arch of this workshop was: to release tension and energize the body (Vibrations), to open up and free the body for full range of motion (Joint Spirals), to expand and stretch into space (Breath), to connect with the earth for stability (Transfer of Weight). As well as these physical goals – each exercise encourages creative exploration of motion and form. The focus eventually centered on Shape and Stillness with slow motion transitions. This led to preparation for the performance “Attack of the Killer Stripey Tubes” by exploring possibilities of distorted / augmented human form inside long stretchy fabric tubes and the introduction of balloons to achieve this rather mutant anthropomorphic effect!

During the two and a half hours performance installation time, each performer was at liberty to take breaks as needed – they could also choose to work together in groups or pairs, or to “go solo”. They were encouraged to interact with members of the public and with structures on the street.

Over the course of the workshop, we stopped briefly to check in and discuss how everyone was doing and share experiences of each exercise.

### **Summary:**

This was a community group mainly consisting of students. There were also professionals and retired career workers in attendance – so there was a mix of ages and abilities. None of them were trained dancers – although some had experience with dance or yoga classes. Most were interested or involved in the arts.

What struck me about this group was their courage and enthusiasm – not only to try something new and unfamiliar, but also to then go immediately out into the street and totally get into the spirit of public performance! It was such an enjoyable experience for all of us.

**Feedback:**

As I do not have a record of the discussion during the workshop session – I have asked participants if they would write to me with their comments and feedback:

Tara Gladden

Occupation(s) – artist, educator, curator/gallerist.

- Interest / Experience in the arts in general: I am a singer/interdisciplinary artist with a little movement training and a lot of body awareness, interested in integrating movement into my work.

- Workshop comments & feedback: This was a very accessible, well structured workshop. The exercises were very well sequenced and it was flexible enough to appeal to and be suitable for all levels. Claire did a very good job of creating an atmosphere of open, safe space which made me feel comfortable in the context. I also think the length of 3 hours worked well.

- Performance (Stripey Tubes Public Intervention / Installation) comments & feedback.: This was a fun and challenging Performance. I felt well prepared for the experience after going through the workshop in terms of working with the stripey tubes and having the movement vocabulary to feel confident in the delivery. I wonder how things might have been different in terms of energy for performance had the workshop and performance happened over the course of 2 days.

- Conclusion & any other statements, ideas, comments, questions etc: I both participated in and programmed this workshop. As a result, I was there and have gotten a good amount of feedback about the experience; all of which was very positive. I have run into people who participated in this workshop over the course of the past couple months and can say with confidence, that the concepts presented in the workshop resonated in a deep way, made a lasting impression on the participants, and it was a positive experience for most if not all involved.

David Gladden

Profession: Assistant Professor of New Media Art at Salisbury University

Interest/Experience: At Brooklyn College, where I earned my MFA in Performance and Interactive Media Arts, I learned movement exercises, theatrical strategies, and performance art concepts. I tried various techniques and was exposed to many ideas. I am currently a performance artist, as well as a painter, sculptor, video artist, and teacher.

Workshop Feedback: I enjoyed the workshop immensely. I found it engaging, intriguing, meditative, and immersive. I thought the workshop and instruction was of great help for the participant to be successful in the performance and public intervention. The event was a lot of fun and my students also enjoyed it.

Performance Feedback: The performance/public intervention was interesting. Some people treated me as if I was not human. They poked and prodded me, or they said strange things. Other people embraced the strangeness of me as a living sculpture, and thought that we added a strong visual and mystical presence to the downtown festival.

Conclusion: It was such a treat to have such a great, bonding experience with a diverse group of people: students, faculty, artists, and community members.

(BTW – I also would like to mention about David, that while at Brooklyn College, he studied performance with Vito Acconci)

Pat Petersen

Occupation: Retired, former County Finance Director and federal auditor

Interest: I have always loved ballet and liked modern dance, so much so that when I turned 35 I took "Adult Beginner Ballet" for the first time. What a revelation! The simplest things are the hardest, and some of the most spectacular things aren't. In any event, it quickly became apparent that I was not cut out for ballet, but that didn't stop me from enjoying the class for 3 years. I took what I learned and applied it to watching ballet companies at the Kennedy Center with a much greater appreciation for what goes into making the dance. Thank goodness for DVDs - I can always enjoy watching Baryshnikov and Nureyev any time I want!

Workshop Comments and Feedback: I found the workshop very informative and very stress-less. As a 64-year-old non-limber person, I wasn't sure if I would be able to do everything I was asked to do, but the way you conducted it put me at ease - basically, just do what I was comfortable with within the parameters of the exercises. An example - sitting on the floor is difficult for me (poor core strength) so the second time we got on the floor I just sat on a chair instead and did the breathing exercises there. Another example - when you asked for feedback, you were very receptive to what the participants were saying. And when I found that one side of my body responded differently than the other, that was a revelation! The breathing exercises were the most helpful to me, centering me for the upcoming performance.

Performance Comments and Feedback: I loved the chance to perform. Kids were the most fun - either they were scared or delighted, and I felt both reactions went into making my performance a "success." I did have one problem - since I have poor balance (that darn core strength issue coupled with a bad foot) I wasn't able to hold the positions as long as I "should" have - my performance was more of a very s-l-o-w-l-y moving performance, shifting weight, bending, stretching, etc. I know in the workshop we held our positions longer, but I wasn't able to do it that way. However, the very slow movement worked for me.

Suggestion: In the workshop, when we were slow walking, I was able to "dis-focus" and concentrate on my body (not my sight) by taking off my glasses. When everything is a blur, I find that I latch onto what I can control, which in this case was breathing and feeling the floor. Could you think about giving people something that would distort their vision (3-D glasses, maybe?) that would (1) force the focus to body/breath, and (2) possibly prepare them for the lack of vision when they are in the stripey tube?

I would do it again!

Kaitlyn Casey  
Student

## Interest/Experience in Graphic Design and Photography

Workshop Comments: I did have a little bit of a prior commitment beforehand so I wasn't able to be there for the complete workshop. From what I was able to attend, I thought it was interesting and went well. I haven't been apart of something like this before so it was a change up. The music was very calming and so were the exercises.

Walking from one end of the room to the other in slow motions while creating different shapes using our arms and legs allowed me to be free and let go of some of the stress and tension that had been built up from some of my classes. It also helped me prepare for the performance in creating different, relaxing moves instead of being stiff.

Performance Comments: This was really interesting and I liked it. I usually tend to be on the shy side when it comes to performing in front of others but I liked how this allowed us to be hidden from the public. That wasn't the only reason I liked it though. Being in the tubes and creating the different shapes was beautiful and it was fun to walk around the streets. You would make a pose and freeze for a while and it allowed for a good interaction between the performer and the public.

Conclusion: I was glad I was able to be apart of something like this. It was different and it felt good to be able to explore performance art. I'm more into digital photography and design on the computer so it was a nice switch from what I'm used to. Thank you for allowing me the opportunity to be apart of this.

### My name is Clarisse Young.

I'm currently employed at perfume world.

My dream is to start a career where I can dance and move around everyday. I'm working on creating a yoga, ballet, and palates workout style and someday I hope to incorporate Tai Chi aswell. I want to open a wellness center where people learn how to naturally and holistically heal themselves and get in tune with their trinity (mind, body, and spirit) and find my and help others find their perfect balance in life.

I love dancing and singing for fun. I've been a cheerleader. I've done performance arts in high school, our chorus program involved a lot of dance as well. I've taken a few ballet lessons most recently. I love music. I love making sound at all. I play piano and love making different rhythms.

Claire's workshop changed my whole perspective on movement and bodily control, and through the Web (physical not virtual web), my entire life. I received such a sensation of renewal and freedom. The more control I gained over my muscles, particularly through my breathing, the freer I felt. The workshop opened my eyes even wider to the power of even, deep, and intentional breathing. If you completely relax, you end up with more energy, as if the more energy you release the more you receive. As if you're breathing in divine source energy. I believe with a clear and focused mind you are. She taught me how to more efficiently practice moving meditation.

To me the stripey tubes represent the way everything is connected. All of the forms of art are connected to one another and life itself is art through the eyes of the artist. A human can be a moving sculpture because of the natural sacred geometry we are already made out of. It allows you to experience on a more literal level that you are part of a bigger picture. All parts equally important and dependent on one another. Claire shows you how to observe that you naturally are already a work of art. You must listen to your body and you can demonstrate this to yourself and come back to the present moment and feel absolutely rejuvenated.

Claire's workshop was truly a life changing and perspective broadening experience. I'm extremely grateful to have been a part. It was a very dreamy and enjoyable day.

Corinne Beardsley

- Occupation(s) - Sculpture and Ceramic Professor

- Interest / Experience in the arts in general - & in movement / performance:

I am a dancer- leading improvisational dance classes- 5 rhythms style. I am not a trained dancer, but have been to a few "Sweat your Prayers" dance group

- Workshop comments & feedback:

The workshop was wonderful and got me to open up in new ways. I hadn't slowed down my movements before, and felt each dimension of their movements with my breath. It was experimental moving yoga. I felt so much of myself moving and opening up. New forms developed, I felt myself connecting the vision of what I saw my body doing connecting with the movement. Controlling the breath with my gestures, thinking about the expressiveness of the movement, and the beauty of shapes between transitions. The warm up of shaking it all out, focusing on separate body parts felt so good too. It was a powerful and transformative workshop for my dancing practice.

- Performance (Stripey Tubes Public Intervention / Installation) comments & feedback:

I did not participate in the performance too much. Putting on the tube felt constricting to the openness and freedom I just experienced in the workshop. Those I saw wearing the tubes looked awesome, but personally I just wanted to dance freely. I could have challenged myself a bit more to overcome that feeling.

- Conclusion & any other statements, ideas, comments, questions:

The music from the workshop was perfect too, having that trancy beats directing us was a treat and felt very in sync with the whole experience.

Eric Shuster

- Occupation: musician (percussion), music educator at Salisbury University

- Interest / Experience in the arts in general - & in movement / performance: interested in performance and visual arts. As a percussionist, I use a great deal of movement in performance. I find myself sensitive to the idea of movement in performance as both a technical and creative/artistic element.

- Workshop comments & feedback: I entered without expectations or a real knowledge of what was happening. I'm friends with the organizer, Tara Gladden, and I trust the things that she programs. I found the atmosphere fairly welcoming. It helped that I knew a lot of the people. The soundtrack was very good. I liked the room except for the large windows made me feel a bit self conscious. Still, I was able to loosen up fairly quickly and maintain that state of being.

- Performance (Stripey Tubes Public Intervention / Installation) comments & feedback: I did not participate in the performance...I suppose I didn't feel comfortable with what I took to be an exhibitionist nature of the work. I didn't have a strong feeling about working with the tubes during the class. Perhaps it was because my tube only went around my torso. I did enjoy watching some other folks in their tubes.

- Conclusion & any other statements, ideas, comments, questions: Despite not taking part in the performance I very much enjoyed the class. Thanks for all that you did!

Kent Kondo

Occupation: Student

Interests: Graphic Design, Music Composition, Painting, Photography  
Experience in movement / performance: Little to none

Comments: The whole experience was relaxing, and I found myself in a very serene state the next day. Unfortunately, that serenity left me the day after that. The workshop taught me to feel in touch with every change that was happening in my body while doing the movements. The initial warm-up exercises I also found very effective in its introductory purpose. I was also struck about how it was better to not move at all than to do little fast movements that attracted attention -- that in a way, not attracting attention was the best way to garner the most interest. There is certainly something poetic about this approach.

I enjoyed the climactic approach to the performance itself, starting with the workshop's beginning, shaking the ankles and such to loosen up, (with our movements gradually getting more and more artful with each exercise) all the way to the donning of the stripey tubes, and taking that intimate experience within the workshop into the outside world, or in our case, the narrow streets of Salisbury.

One particular experience that was interesting was that a little child about the height of my waist came up and kicked me in the shin, and the child was then scolded by the mother and told to "go apologize, right now!" The child I think was able to enjoy the interactivity of the motion sculpture and appreciate it as a work of Art, more than the parent, who still considered the form a human being, to be respected with space. It was odd how I was glad I got kicked in the shin, and probably one of the few circumstances in my life where that will be the case.