

Live Tapestries

An Encounter with OVERLAP: Life Tapestries

The Concept:

How do we relate to artwork? Is there a physical response to a work of art as well as an emotional feeling? How can we connect the two?

In *Live Tapestries* we become the artwork. Partners work together and find a work of art that they've been assigned in the Overlap: Life Tapestries exhibition. One person in the pair will be the Sculptor, and the other will be the Sculpture. Our Sculptor looks at the artwork in front of them and considers how it makes them feel, details they notice, and/or what they think the artwork is saying to them. But, instead of using their words to explain, they use motion. The Sculpture is their canvas, and they instruct them to move their bodies into a pose of the Sculptor's choice that embodies how they feel.

The Materials:

Two titled papers per each artwork.

A container for the titled papers.

Instructions.

A sprinkle of creativity.

The Directions:

- 1.) Separate your group into sets of pairs
- 2.) Each pair draws two slips of paper from a nearby pile. These slips of paper have the title and artist of an artwork in the exhibition. They do not have an indication of what the work looks like.
- 3.) The pairs look through the gallery to find their first artwork.
- 4.) There will be two sets of pairs (4 people total) per artwork (depending on the amount of total participants).
- 5.) The pairs designate one person the "sculpture" and one the "sculptor"
- 6.) They engage in the activity. The sculptor must reflect with the piece to decide how to pose their sculpture. They may explain their reasoning as they sculpt or after. Either way, communication is necessary for this activity because they must explain to their partner how to pose themselves.
- 7.) The sculpture must reflect on why they're posed that way in relation to the art (do they agree? Do they feel a connection to the work? A greater understanding?)
- 8.) After performing the activity, they find their second work. Their roles reverse, and they repeat the activity.

- 9.) The facilitator has idea cards that say things like “Pose them how the work makes you feel”, “What do you notice about the composition?”, etc. They hand out these cards/verbally ask them to pairs that may be unsure or stuck. Therefore, the facilitator must be monitoring during the time of the activity.
- 10.) After all pairs have finished, they are called to gather in a larger group. A larger discussion is had based on the experiences in the different roles and what they thought about the work. Encourage others who had the same artwork but a different viewpoint to express their idea as well. How different are the ideas regarding the same piece of artwork?

Questions for Facilitator:

How do you feel when you see this artwork?

What does the artwork look like?

What does it make you think of?

What characteristics can you replicate?

How can you express this with your partner’s body?

What can their arms or legs do to replicate how the art makes you feel?

Adaptations:

If the students are unable to stand or move in certain ways, they can “sculpt” twice or use a method where they still can participate.

