Appendix 1: Description of the 8 MinDArT sessions

**The 10 principles of the sessions**

-Nature as context to provide a resource rich foundation that explores the linkages of natural environments to cognitive well-being.

-Engaging all or precise senses to increase understanding of and communication about the world around us.

-Repetition to help us to ‘slow down’, encourage fine motor skills and to become a form of meditation.

-Familiar actions and skills to engage ‘body memory’, assist recognition and maintain fine motor skills for as long as possible.

-Awareness of ‘Graphic Indicators’ of dementia in the design of the programme, such as; regression, perseveration, simplification, fragmentation, disorganization, distortions, perceptual rotation, overlapping configurations, confused perspective, the presence of short scattered lines, and lack of detail.

-Creating ‘beauty’ through strategies of colour, texture, organization, media etc. to give increased levels of satisfaction. While remembering that ‘beauty’ is relative and can have many results.

-Versatile outcomes for each activity, in order to value individuality and avoid frustration.

-Valuing the work done

-Drawing as a form of communication

-Providing a new opportunity for positive sharing between the person with dementia and their caregiver. Emphasizing drawing’s ability to reveal, create discussion and give new understanding.

**Structure of the sessions**

Each session follows the same structure. Each session is for 90 minutes, timing of each activity varies within this weekly but routine is always maintained.

N.B. Session One: is half an hour longer as the group introduce themselves to each other.

 Session Eight: you have the option of a shared morning tea or lunch to ‘round-up’ the

 Programme, therefore time would have to be added on at the end of the session.

**Before the session**

We encourage the group to have a meeting point and then we walk all together to the studio where the sessions are held. This time of welcome is an essential moment of care and is prioritized.

Social aspect:

Waiting time before the group should allow participants to find themselves in a friendly place.

Emotional aspect: Encourages warm contact (greetings, hugs, handshakes, smiles ...), relaxation and pleasure.

Cognitive aspect: The waiting time before the session is necessary for all participants and especially for the most reluctant. Indeed, activities offered outside the home are often experienced as anxiety and are mostly forgotten from one session to another (especially for weekly sessions). Thus, the fact of being in a friendly place, always the same, allows to re-contextualize the space-time dedicated to care sessions: familiar places, faces, warm exchanges and so forth.

**Beginning of session**

(participants seated on chairs grouped in a circle)

Welcome to each member of the group in a circle and nametags are given out. Followed by a discussion of previous session and the digital application that the participants have used at home.

**Introduce the context**

The whiteboard is used and a few keywords are put up, followed by a tailored activity for the session that will engage the senses, introduce the context and relax the participants.

**Material drawing activity**

(participants seated at tables grouped together for maximum sharing)

Drawing in different ways, using a variety of materials connected to the context and the drawing gestures/ connections being targeted. This might be one activity with different stages or two or three.

**Mural**

Each week the drawings produced are put up on the mural in the studio. This provides: a ‘memory’ reference of the previous sessions; shows how each week’s drawings interrelate; reinforces the nature context of the programme; but most importantly produces a sense of contributing, achievement and valuing the work being done.

Please refer to visual references at the back of the course book to know where to place the week’s drawings. In the session the drawings are placed temporarily on the mural with blu-tac for speed and later after the session with PVA glue.

**Digital drawing activity**

The participants continue onto the digital application that has been prepared for the particular session. This connects to the material drawing, context and principles of the session but also familiarizes them with the programme before they go home with the tablet.

**End of session discussion**

(participants seated on chairs grouped in a circle)

The participants regroup in the circle where they were welcomed and are asked for some words they would use to describe the session, these words are written up on the whiteboard.

**End of session activity**

The participants do a 5 minute activity that engages their senses, relates to the session that they have just experienced and relaxes them before they go home with their tablets. Name tags are collected and tablets distributed.

**Home**

The participants can access at any time the digital application of the session on their tablets. Reinforcing the principles of the session and providing relaxation.

**Preparation**

**General set-up**

-Place the MinDArT direction signs up

-Sign on the door saying MinDArT

-Provide parking coupons and maps

**Room set-up**

-Make sure room is warm

-Discussion/ welcome area set-up with 10-12 chairs placed in a circle,

-Whiteboard positioned in the corner and whiteboard markers

-Sound equipment available and working

-Mural is displayed on the wall

-Camera for photos of work and mural

-Name tags on a side table ready to be given out

-Water and glasses available

**Drawing set-up**

-3 tables placed together to form a large table (8 chairs)

-2/3 tables to the side for equipment and material etc.

-always have glue, scissors, blu-tac etc

-a table for tablets with multi-plugs for charging

**Each Session**

Each session has specific preparation and materials. This has been included in the session schedule. There is also the visual references and templates for materials in the back of the course book.

**Sessions**

**Session 1: Time**

Slowing down and coming back to the senses (touch, smell, hear, see)

**Artists Reference:** Vincent van Gogh, ‘Milpatjunanyi’: the art of telling stories in the sand, Eileen Perrwerl, Vanuatu Sand Drawings, Andy Goldsworthy, Richard Long, Michael Heizer, Ryōan-ji in Kyoto, Atsuko Tanaka, The Sona (singular: lusona) storytelling art used by the Chokwe people of Angola, Zambia.

**Preparation**

Mural (size at least 3 metres by 2.4 metres)

-Substrate either thick paper or canvas that has been gessoed

-Draw and paint in general landscape

-big bottles of blue, red, yellow, black and white acrylic paint (this will be used again later in the programme)

-variety big paintbrushes

-Consider how to attach it (metal eyelets allow you to quickly hang up for each session)

Session

-Printout of a Van Gogh landscape to explain mural

-Context materials ready, seaweed (wet)on tray,

-8 plastic A4 or larger (with blue laminated A4 at the bottom) containers

-Semi-dry sand (best when sand is from the beach as it has the odour and is fine)

-Shells or pebbles

-Zen rakes (a variety for sharing)

-Dry and wet cloths available for hands

-16 x A2 shaped dark blue cartridge ovals

-8 x pottles of glue with brushes that can be seen on the dark blue paper

-Tablets charged and tested for ‘Touch Scape’

Sound

-Wave and seagull sounds

-Artlist: Exploration, Kyle Preston. 13.30

**Before the session**

Group meets before the session at an agreed meeting point, before walking all together to the studio where the sessions are held. This time of welcome is an essential moment of care and is prioritized.

**Beginning of session: (about 45 minutes)**

Welcome to each member of the group in a circle, introduce yourself and then each participant introduces themselves and nametags are given out.

10 principles of MinDArT

-Nature as context to provide a resource rich foundation that explores the linkages of natural environments to cognitive well-being.

-Engaging all or precise senses to increase understanding of and communication about the world around us.

-Repetition to help us to ‘slow down’, encourage fine motor skills and to become a form of meditation.

-Familiar actions and skills to engage ‘body memory’, assist recognition and maintain fine motor skills for as long as possible.

-Awareness of ‘Graphic Indicators’ of dementia in the design of the programme, such as; regression, perseveration, simplification, fragmentation, disorganization, distortions, perceptual rotation, overlapping configurations, confused perspective, the presence of short scattered lines, and lack of detail.

-Creating ‘beauty’ through strategies of colour, texture, organization, media etc. to give increased levels of satisfaction. While remembering that ‘beauty’ is relative and can have many results.

-Versatile outcomes for each activity, in order to value individuality and avoid frustration.

-Valuing the work done

-Drawing as a form of communication

-Providing a new opportunity for positive sharing between the person with dementia and their caregiver. Emphasizing drawing’s ability to reveal, create discussion and give new understanding.

N.B. Sharing and conversation happens throughout and we have fun!

Mural Explanation

Discuss the importance of the mural (refer to introduction section) and how Vincent Van Gogh believed very much in the human connection to nature and the drawing rhythms’ that surround us. (show image of Van Gogh Landscape)

**Introduce the context (about 15 minutes)**

Participants touch and smelling seaweed, and listen to the sound of waves and seagulls.

Discuss the memories of the sea

Use whiteboard for this week’s keywords: slowing down, senses (touch, sound, smell)

**Material drawing: Stage 1 (about 25 minutes)**

The participants are asked to become aware of posture and their supports.

Sound is played and participants are encouraged to use their fingers in the sand to make patterns/ drawings.

Progress to using miniature ‘zen garden’ rakes, shell placement, (possibly drawing with water) and continue.

N.B. The drawings can be patterns or figurative. The goal is to slow down and use repetition.

Participants wipe hands

**Material drawing: Stage 2 (about 15 minutes)**

This is the same principle as above but this time we draw with glue on dark blue paper, sprinkle sand on the glue and then shake off the sand to leave traces/ drawings.

**Mural**

Research assistant add the ‘sand patterns under the water’ to the mural.

**Digital drawing (about 20 minutes)**

Participants are encouraged to use the ‘Touch Scape’ Application.

N.B. We anticipate that participants will need to familiarize themselves with the tablet at each session but even more so the first session. Take time to explain how to turn on, off, use as a group.

**End of session discussion (about 5 minutes)**

The participants regroup in the circle in front of the whiteboard and are asked for some words they would use to describe the session. These words are written up on the whiteboard. Suggestions: tactile, relaxing, fun, absorbing etc.

**End of session activity (about 5 minutes)**

Sitting down become aware of posture, encourage participants to sway bodies and clap hands on legs (like Samoan dance) while listening to wave sounds and seagulls.

End session: collect nametags, escort participants out etc.

**Home**

The participants are encouraged to access the ‘Touch Scape’ Application at home.

Organise tablets/ names ref: Number etc. Talk about charging them if any problems e-mail.

**Session 2: Breath**

Slowing down, connecting our body gestures to breath for the first time while exploring the meditation of repetitive straight and curved drawn line.

**Artist Reference:** Richard Long, Agnes Martin, Ruth Thomas-Edmond, Judy Millar, Vincent Van Gogh, Pierre Bonnard, Albrecht Dürer, Leonardo da Vinci, Victor Vasarely and Dorothea Rockburne

**Preparation**

-3 x different printouts of grass

-Context materials ready, odour of cut grass, grass to touch

- A1 cartridge paper already placed at each place on the drawing tables.

-8 graphite sticks ( 1 on each A1 above)

-8 medium light green markers

-8 thick dark green markers

-8 pairs of scissors

-Sellotape(s)

-Numerous tracing paper strips (A3 length) attached with sellotape to strips of vertical grass rows

-Numerous tracing paper strips (A3 length) attached with sellotape to strips of curved grass rows

-Numerous green paper strips (A3 length)

-Tablets charged and tested for ‘Line Scape’

Sound

-Artlist: For there’s a Mighty Captain in These Turbulent Seas, The Soundkeeper, 5.23

Depth Perception, Michael FK, 8.01- tested app 2

**Before the session**

Group meets before the session at an agreed meeting point, before walking all together to the studio where the sessions are held. This time of welcome is an essential moment of care and is prioritized.

**Beginning of session: (about 10 minutes)**

-take tablets, put on the table, charge if necessary

-Welcome and introduction of the members of the group, nametags

-Discuss last week and the ‘Touch Scape’ digital application.

**Introduce the context (about 15 minutes)**

Discuss last week: working with sand, refer to the mural on the wall.

Use whiteboard for this week’s keywords: time + breath, gesture, line, big, small

Discuss the wave and swaying gestures we used last week and demonstrate this with your arms. Participants are encouraged to do the same.

Discuss,“is this relaxing?” and how this week we will work with gestures again but we are going to add breathing and body awareness.

Ask participants to become aware of posture and their supports. Feet places equally on the ground and hands are on their thighs. They are taken through exercises in stages that explore straight line body movements.

-Lifting up and down one side at a time:

toes, foot from the ankle, leg from the knee,

fingers, hand from the wrist, arm from the elbows, arm from the shoulder

-Repeat but this time include breathing. Up…inhale, down….exhale. Encourage participants to close their eyes.

Discuss reference for this body movement: Tai-Chi

**Material drawing: Stage 1 (about 20 minutes)**

N.B. Might be easier to stand for the below

On a sheet of A1 paper participants are encouraged to make vertical marks with a graphite stick while breathing.

-Inhale while moving graphite stick to the top of the sheet, exhale while making the mark downwards. Repeat several times.

Discuss how these movements are relaxing and indeed if you repeat they become more relaxing.

Continue drawing using the same method but making the strokes smaller in length and more repetitive. Then reverse by making the marks larger and so forth.

Discuss how we find vertical line in nature everywhere, ask for examples of this.

Now get the participants to smell the grass odour (don’t tell them what it is). Discuss what they think it is.

Then participants touch grass and look followed at the 3 different images of grass (lawn, close up and grass in wind). Discuss how these are all an organization of line.

Observe and discuss their A1 drawings, comparing them to grass.

Discuss what would happen to the ‘grass lines’ in the wind. They are then asked to draw with their graphite stick a curved line ‘in the wind’ across their pages while breathing. Repeat scale adjustment of their drawn line as before.

**Material drawing: Stage 2 (about 20 minutes)**

Participants are given each:

-A few tracing paper strips (A3 length) attached with sellotape to strips of vertical grass rows

-A few tracing paper strips (A3 length) attached with sellotape to strips of curved grass rows

-a light green markers

-a thick dark green markers

Sound is played.

Participants are encouraged to with draw vertical strokes along each line, looking at the differences of no wind and with wind (demonstrate if necessary).

N.B. Encourage folding and responding to the double layering. Tape needs to be available.

Then the participants are given:

-numerous green paper strips (A3 length)

-a pair of scissors each

Encourage their use and say there no right or wrong response/ use…just see what you feel like, where your mind takes you etc.

**Mural**

Research assistant add the ‘sand patterns under the water’ to the mural.

**Digital drawing (about 15minutes)**

The ‘Line Scape’ application.

**End of session discussion (about 5 minutes)**

The participants regroup in the circle in front of the whiteboard and are asked for some words they would use to describe the session. These words are written up on the whiteboard. Suggestions: grass, repetition, curve, meditative, sound etc.

**Ask about allergies for next lesson !**

**End of session activity (about 5 minutes)**

Sitting down become aware of posture, encourage participants to sway bodies and clap hands on legs (like Samoan dance), then go through the vertical movements (small to bigger) with breathing as in the context part of the session.

End session: collect nametags, escort participants out etc.

**Home**

The participants are encouraged to access the ‘Line Scape’ Application at home.

**Session 3: Body**

Slowing down, connecting our body gestures to breath for the second time while exploring the meditation of repetitive circular line (free, contained and symmetrical)

**Artist Reference:** Tony Orrico, Max Gimblett, Sol Lewitt, Esther Ferrer, Eva Hesse, Denisa Lehocka and Pacific dance

**Preparation**

-1 printout of orange marigold.

-1 printout of sunflowers

-Context materials ready, berry juice and 8 small disposable cups or some strawberries to eat (depends on season). We want to evoke ‘summer’

-A1 cartridge paper already placed at each place on the drawing tables

-16 graphite sticks ( 2 on each A1 above)

-A4 piece of paper with a hole cut out of the middle

-8 orange/ golden ovals, shaped liked marigolds.

-8 green paper strips to be sellotaped on as stems for the marigolds

-8 ‘sunflower centers’ with grids drawn in the middle

-8 sunflower petal shapes ready for the grid circles to be placed and attached to

-8 4b pencils, pencil sharpeners and erasers

-Tablets charged and tested for ‘Circle Scape’

N.B. 8 sunflower stalks painted on mural so ‘sunflowers’ can be stuck on top

Sound

-Samoan music ‘Le Aute Samoa’ hand gesture dance (Alice-Ann Levitoa reference)

Artlist: Sunday Afternoon, Loya 3.10

Sansara, Michael FK, 4.16

**Before the session**

Our group meets before the session at an agreed meeting point, before walking all together to the studio where the sessions are held. This time of welcome is an essential moment of care and is prioritized.

**Beginning of session: (about 10 minutes)**

-take tablets, put on the table…charge if necessary

-Welcome and introduction of the members of the group, nametags

-Discuss last week and the ‘Line Scape’ digital application.

**Introduce the context (about 15 minutes)**

Discuss last week: working with grass/ line, refer to the mural on the wall.

Use whiteboard for this week’s keywords: Time + Breath + Body, circular, symmetry, large, small, unlimited, contained

Discuss how we have worked with upward and downward gesture while breathing.

This week we will work with gestures again but we are going to add circular and symmetry movements (large versus small, unlimited versus contained).

Participants are asked to become aware of posture and their supports. Feet places equally on the ground and hands are on their thighs. They are taken through exercises in stages that explore straight line body movements.

-Lifting up and down one side at a time while breathing (up…inhale, down….exhale) :

toes, foot from the ankle, leg from the knee,

fingers, hand from the wrist, arm from the elbows, arm from the shoulder

Encourage participants to close their eyes.

Repeat but this time participants are taken through exercises in stages that explore circular line body movements.

-Lifting up and down one side at a time while breathing (up…inhale, down….exhale) :

foot from the ankle, leg from the knee,

fingers, hand from the wrist, arm from the elbows, arm from the shoulder

Encourage participants to close their eyes.

Discuss the freer movements versus the more controlled

Repeat again but this time participants use both sides of their body:

foot from the ankle, leg from the knee,

fingers, hand from the wrist, arm from the elbows, arm from the shoulder

Encourage participants to close their eyes.

Discuss how they felt using symmetry of these movements.

Discuss reference for this body movement: many cultures use gestures eg; last week could be seen as China, Tai-Chi and in the Pacific we have Samoa, hand dance.

Participants do Samoan hand dance, music ‘Le Aute Samoa’ (Alice-Ann Levitoa reference)

**Material drawing: Stage 1 (about 10-15 minutes)**

On an A1 page participants are encouraged to explore the same circular arm movements breathing by drawing with 2 graphite sticks on a page placed on a table in front of them. First a medium circle with one arm, then the other, then a circle that is bigger than the first two, then a smaller circle (inside the first) with one arm, then the other… discuss how this connects with their initial body movements (freer/ versus controlled) and then finish with using both hands in a freer way.

N.B. Might be easier to stand for this

Discuss how the participants felt

Now work on making the circles small (scribbles) in a limited area on their page.

Artist reference: Sol Lewitt.

The facilitator then places an A4 piece of paper with a hole cut out of the middle over the top of one of the participants drawing/ scribble drawing. This will act as a ‘mask’.

Discuss how we see circles in nature and introduce the idea of circular within the heads of flowers.

**Material drawing: Stage 2 (about 15 minutes)**

Show an image of a marigold flower and discuss how it looks a little like our ‘scribble drawings’ with the mask over it.

Show an image of a sunflower and discuss how the centre of the sunflower is more ‘organised/patterned’ than the marigold. Explain this is what out two drawing activities are about today: the more organic circular versus the organized circular.

Now give out the small to medium orange/ golden ‘marigold flower’ shapes and pencils and suggest that they start in the middle and work their way out with circles. Emphasis though that there are not right or wrong solutions.

Sound is played.

When participants are finished they are each given a paper strips sellotape on as stems for the marigolds.

**Material Drawing: Stage 3 (about 10-15 minutes)**

Now discuss how we are going to move on to the sunflowers centres (which are more structured and controlled), referring again to the image of the sunflower.

Hand out ‘sunflower centers’ with grids drawn in the middle. Explain how the idea is to try and make your circles respond to the squares (possibly to draw a circle in each square), encouraging them to explore repetitive movement while listening to the sound. Emphasis again that there are not right or wrong solutions.

Sound is continued

**Mural**

Research assistant add the ‘marigolds and sunflowers’ to the mural. N.B. The sunflower circles are placed into the prepared sunflower petal shapes and then placed on painted stems on the mural.

**Digital drawing** **(about 10-15 minutes)**

The ‘Circle Scape’ application

**End of the session discussion (about 5 minutes)**

The participants regroup in the circle in front of the whiteboard and are asked for some words they would use to describe the session. These words are written up on the whiteboard. Suggestions: summer, warm, colour, etc.

**End of session activity (about 5 minutes)**

Become aware of posture.

Participants do Samoan hand dance, music ‘Le Aute Samoa’ (Alice-Ann Levitoa reference)

End session: collect nametags, escort participants out etc.

**Home**

The participants are encouraged to access the ‘Circle Scape’ application at home

**Session 4:** **Mind**

The breathing suggestion drawings: slowing down and connecting to the moment, by concentrating on breathing and where our mind can take us.

**Artist reference:** Mark Rothko, Helen Frakenthaler, John Constable and Wassily Kandinsky

**Preparation**

N.B. There is a different table arrangement as the participants are working in pairs. I table per pair with a chair on either side.

On each table there is one of the below:

-4 x A1 watercolour sheet

-4 x medium plastic container filled with clean water

On each table there is two of the below:

-8 x clean big brushes,

-8 x straws (consider thick and thinner straws)

Other materials:

-3 x different blue dyes

-other sized brushes and containers on reserve

-4 x hairdryers positioned on side tables ready to dry the drawings/ paintings (noise is obtrusive so position well, possibly in a room next door if you can)

-8 x white markers

-8 x grey markers

-Tablets charged and tested for ‘Colour Scape’

Sound (painting)

Artlist: Winds of Change, Instrumental version, Narrow Skies, 2.51

Ember, Michael FK, 4.06

Heavenly Spaces, Ben Potter, 3.28

Sound (tracing)

Artlist: In the clouds, Be still the earth, 3.58

Ember, Michael FK, 4.06

**Before the session**

Our group meets before the session at an agreed meeting point, before walking all together to the studio where the sessions are held. This time of welcome is an essential moment of care and is prioritized.

**Beginning of session (about 10 minutes)**

-take tablets, put on the table…charge if necessary

-Welcome and introduction of the members of the group, nametags

-Discuss last week and the ‘Circle Scape’ digital application.

**Introduce the context (about 10 minutes)**

Discuss last week: working with circles/flowers, refer to the mural on the wall.

Use whiteboard for this week’s keywords: time + breath + body + mind, wind, memory, imagination.

Discuss and demonstrate how we have been working with movements: swaying, vertical arm movements, circular arm movements and how we connect this to breathing.

Today we are going to come back to this breathing but by using diaphragm breathing.

“Lets become aware of our posture, feeling relaxed in our chairs. Now place one hand on your upper chest and the other just below your rib cage. This will allow you to feel your diaphragm move as you breathe. Breathe slowly through your nose so that your stomach moves out against your hand. The hand on your chest should remain as still as possible. Now exhale through your mouth, feeling your stomach moving in. Again, the hand on your upper chest should remain as still as possible. Lets repeat this….etc”

N.B. Alternatively you could also place both hands just below your ribs slightly crossed over and then when you breathe in through your nose your fingers would move in and when breathing out your fingers would be pushed out.

Explain breathing is very good for relaxation but also for what we are going to do today which is breathing through straws! The group moves to the set-up tables.

**Material drawing: Stage 1 (about 40-45 minutes)**

The participants are asked to sit a table that is already set-up for the pair activity

The Participants are asked to wet the piece of paper thoroughly with the big brushes and water.

Sound is played (painting).

The facilitator then walks around and starts to put blue ink on top and the participants are asked to blow through straws to make the ink move. This process of ink and blowing is repeated again and again until the participants feel it is ‘finished’.

N.B. -The facilitator changes the inks during this time to create more visual interest

 - Some participants may want to tip the paper to make the ink run.

When the have finished the participants move the paper to a side table and blow dry it. This is part of the drawing process!

Then the participants move back to their table with their work and are asked to consider what they ‘see’. What are they imagining? This is like when we look at the clouds, stars, or rain on the window. The participants are encouraged to discuss what they see with each other.

Different sound is played (tracing).

The participants are then given felt-tip pens (choice between white or grey) and outline/ trace what they see.

N.B. They might not see anything and can draw what they like.

**Mural**

This is different this week. The pieces of papers are gathered and admired, as a group and the facilitator explains that they will be shaped and added to the mural later to create different strata’s of the sky.

**Digital drawing** **(about 10-15 minutes)**

The ‘Colour Scape’ application

**End of the session discussion (about 5 minutes)**

The participants regroup in the circle in front of the whiteboard and are asked for some words they would use to describe the session. These words are written up on the whiteboard. Suggestions: colour, wet, dry, fun etc.

**End of session activity (about 5 minutes)**

Become aware of posture. Repeat diaphragm breathing. The facilitator might prefer to go with the alternative option noted below.

“Lets become aware of our posture, feeling relaxed in our chairs. Now place one hand on your upper chest and the other just below your rib cage. This will allow you to feel your diaphragm move as you breathe. Breathe slowly through your nose so that your stomach moves out against your hand. The hand on your chest should remain as still as possible. Now exhale through your mouth, feeling your stomach moving in. Again, the hand on your upper chest should remain as still as possible. Lets repeat this….etc”

N.B. Alternatively you could also place both hands just below your ribs slightly crossed over and then when you breathe in through your nose your fingers would move in and when breathing out your fingers would be pushed out.

End session: collect nametags, escort participants out etc.

**Home**

The participants are encouraged to access the ‘Colour Scape’ Application at home

**Session 5 :** **The connecting drawings 1**

Connecting time, breath, body and mind with pattern

**Artist reference**: Surrealists (Entopic Graphomania), Tacita Dean, Susan Hefuna, Emma McNally and Tim Ingold (wayfaring and transport line).

**Preparation**

-8 x A3 laminated dot grids

-8 x black paper circles with white paint splattered on them (have 8 spares)

-8 x black whiteboard markers

-Wet wipes

-8 x white felt tip pens

-Tablets charged and tested for ‘Link Scape’

Sound Material Drawing: stage 1

Artlist: Amistad, Luna pool, 3.44

The Inner Pattern, Bedroom, 4.02

Sound Material Drawing: stage 2

Artlist: Remember, Sean Williams, 2.47

In the clouds, Be still the earth, 3.58

The Abused River, Bedroom, 3.58

**Before the session**

Our group meets before the session at an agreed meeting point, before walking all together to the studio where the sessions are held. This time of welcome is an essential moment of care and is prioritized.

**Beginning of session (about 10 minutes)**

-take tablets, put on the table…charge if necessary

-Welcome and introduction of the members of the group, nametags

-Discuss last week and the ‘Colour Scape’ digital application.

**Introduce the context (about 10-15 minutes)**

Discuss how we connected last week also by imagining forms in the sky, refer to the mural on the wall. This week we are going to re-look at this idea through patterning and specifically through use of dots and lines

Use whiteboard for this week’s keywords: time+ breath+ body+ mind, connections, pattern, dots, line.

Discuss how we are going to start now by connecting our bodies and minds ready for these connections by using ‘Progressive Muscle Relaxation’

“Lets think about our posture, rest our hands on our legs, listen to your breathing and relaxing your body. Listening gently to our bodies.

Now lets think about our eyes, lets ‘squeeze’ the muscles around our eyes and hold for a few seconds, then gradually release the tension slowly and feel the relaxation seep through your body. Keep breathing slowly and evenly until your eye area feels completely relaxed.

Now lets think about our neck and shoulders. Increase the tension in our neck and shoulders by raising our shoulders up towards our ears and hold for 15 seconds. Slowly release the tension as you move your shoulders back down. Maybe move your shoulders back and forward as they are coming down, maybe even rotate your neck slowly. Notice the tension melting away.

Now lets think about our arms and hands. Slowly draw both hands into fists, hold and release. Then draw our hands again into fists but this time pull your fists into our chest and hold for 15 seconds, squeezing as tight as you can. Then slowly release your fists and arms. Notice the feeling of relaxation. Place our hands back on our thighs.

Now lastly, lets think about our feet. Slowly, increasing the tension in our feet and toes. Tighten the muscles as much as you can. Then ever so slowly release the tension. Notice all the tension melting away. Continue breathing slowly and evenly.

Enjoy the feeling of relaxation seeping through your body. Continue to breathe slowly and evenly.”

**Material drawing: Stage 1 (about 20 minutes)**

Hand out a A3 laminated dot grid and a black whiteboard pen to each participant.

Encourage the participants to think about how to connect the dots with their markers while listening to the sound. They can use the wet wipes to change, start again the drawings. Emphasis that there is now right or wrong.

Sound is played (Material Drawing: stage 1)

Discuss as a group the variety of results.

If time allows encourage the participants to do more patterns on the laminated dot grid.

**Material drawing: Stage 2 (about 20-25 minutes)**

Discuss star constellations and how when we look up into the sky we are making connections, imagining line etc.

Each participant is given a black circle with white paint splattered on it and a white pen.

They are encouraged to connect the points that appeal to them. This is not necessarily a representative drawing but rather an "absorption" in the activity. Everyone will do it at different speeds, so some people could use two sheets and one could just use one. If time permite they might want to ‘fill-in’ some forms.

Sound is played (Material Drawing: stage 2)

Discuss drawings and comment etc. What emotions do we feel when we watch a starry sky, rain fall, etc. In the same way, what emotions and sensations do we feel when we look at our drawings?

**Mural**

Research assistant add the ‘star constellations’ to the mural.

N.B. If participants have done more than one they take the others home.

**Digital Drawing (about 10-15 minutes)**

The ‘Link Scape’ application

**End of the session discussion (about 5 minutes)**

The participants regroup in the circle in front of the whiteboard and are asked for some words they would use to describe the session. These words are written up on the whiteboard. Suggestions: varied, stars, imagination etc.

**End of session activity (about 5-10 minutes)**

Become aware of posture. Repeat ‘Progressive Muscle Relaxation’

“Lets think about our posture, rest our hands on our legs, listen to your breathing and relaxing your body. Listening gently to our bodies.

Now lets think about our eyes, lets ‘squeeze’ the muscles around our eyes and hold for a few seconds, then gradually release the tension slowly and feel the relaxation seep through your body. Keep breathing slowly and evenly until your eye area feels completely relaxed.

Now lets think about our neck and shoulders. Increase the tension in our neck and shoulders by raising our shoulders up towards our ears and hold for 15 seconds. Slowly release the tension as you move your shoulders back down. Maybe move your shoulders back and forward as they are coming down, maybe rotate your neck slowly. Notice the tension melting away.

Now lets think about our arms and hands. Slowly draw both hands into fists, hold and release. Then draw our hands again into fists but this time pull your fists into our chest and hold for 15 seconds, squeezing as tight as you can. Then slowly release your fists and arms. Notice the feeling of relaxation. Place our hands back on our thighs.

Now lastly, lets think about our feet. Slowly, increasing the tension in our feet and toes. Tighten the muscles as much as you can. Then ever so slowly release the tension. Notice all the tension melting away. Continue breathing slowly and evenly.

Enjoy the feeling of relaxation seeping through your body. Continue to breathe slowly and evenly.”

End session: collect nametags, escort participants out etc.

**Home**

The participants are encouraged to access the ‘Link Scape’ Application at home

**Session 6 : Connecting drawings 2**

Connecting time, breath, body and mind with familiar skills: thread (sewing).

**Artist Reference:** Esther Ferrer, Denisa Lehocka, , Eva Hesse, François Morellet, Marie Cool and Fabio Balducci

**Preparation**

-8 x A1 piece of cartridge pieces of paper placed on the tables (1 at each participant’s ‘place’)

-8 lengths of grey string placed on the above cartridge (1 at each participant’s ‘place’)

-8 x cardboard radiating pattern circles (refer resources)

-8 x gradated blue cardboard circles (refer resources)

-8 lengths of blue wool

-Tablets charged and tested for ‘Dot Scape’

Sound Material Drawing: stage 1

Artlist: Circle, Instrumental version, Luminar, 3.51

Icicles, Yehezkel Raz, 3.09

Sound Material Drawing: stage 2 and 3

Artlist: Slumber, Vis Major, 5.55

Sun Dog, Bedroom, 3.13

Reflection in the Lake, Alon Peretz, 2.10

Circular Breathing, Ben Potter, 2.29

**Before the session**

Our group meets before the session at an agreed meeting point, before walking all together to the studio where the sessions are held. This time of welcome is an essential moment of care and is prioritized.

**Beginning of session (about 10 minutes)**

-take tablets, put on the table…charge if necessary

-Welcome and introduction of the members of the group, nametags

-Discuss last week and the ‘Line Scape’ digital application.

**Introduce the context (about 10-15 minutes)**

Discuss last week connecting points as stars, refer to the mural on the wall.

Use whiteboard for this week’s keywords: time+ breath+ body+ mind, dots, circle, linking, imagining, familiar skills

Now introduce circular patterns in nature through the below visualisation technique

(Water, sun radiation, cobwebs, snowflakes context)

“Become aware of your posture, your seat, your supports, sensations on your body

Lets breath in and out, in and out.

Taking our time, forgetting the rush to get here, lets listen to the sounds of the room for a while and when you are feeling relaxed, gently close your eyes. Keep listening, keep listening carefully, ask yourself what you can hear…now when you are ready journey with me to the forest in summer, to a clearing where you can picture yourself sitting on the grass, leaning up against a tree, next to a pond. The grass is soft under your body, and you feel it softly with your fingers, you listen and listen again …you become aware of the cicadas and the gentle hum of the insects busily but quietly at work. You relax. Now you start to picture the sky cloudless above you, a beautiful blue expanding forever…seeing and hearing the trees swaying/ rustling in the breeze above. You cannot but help to want to start to sway a little too. As you picture the leaves… you start to notice details, for in the branches there are dancing lines, lines connecting … cobwebs glistening in the sunshine. Hypnotic with their radiations, capturing the light, ever so delicate, so fragile. As you are thinking about these cobwebs you realise you can feel the sun on your face, the warmth seeping through your skin, your smile gently and your hands relax. Breathing, breathing slower and slower as you relax. Breathing in the smells of summer, the grass, the forest, the water. Now listen even closer, can you hear the gentle pooling of the water as the stream ever so gently enters the pond? The water radiating ever so gently till they disappear. You notice this again and again the radiating circles of the water disappearing. Circles everywhere…circles of the sun, circles of the cobwebs and circles of the water making you relaxed in the warmth and softness of the grass. Stay in this scene for as long as you like. Notice how relaxed and calm you feel. Enjoy the feeling of relaxation as it spreads throughout your entire body, from your head to your toes. When you are ready, slowly open your eyes, …how do you feel?”

**Material drawing: Stage 1 ‘The line dance’ (about 10 minutes)**

There is simply a grey length of wool (it could be a string) lying on a white sheet of A1 cartridge paper. The participants are encouraged to think about the length of wool as a drawn line that they can move around in response to the sound playing. A dance of line.

Sound is played (Material Drawing: stage 1)

Artist reference: Marie Cool and Fabio Balducci

https://www.youtube.com/watch?v=Uy\_o-WCq2Cc



**Material drawing: Stage 2 (about 15minutes)**

Give each participant a cardboard radiating pattern circle. Ask the participants to listen to the sound and see how they want to respond to the circle, holes and wool in front of them. The implication is the radiating lines of a cobweb, however as before there is not right or wrong response.

Sound is played (Material Drawing: stage 2 and 3)

**Drawing: Stage 3 (15 minutes)**

Give participants a gradated blue cardboard circle. The participants do as above, again there is no right or wrong response.

Sound is played (Material Drawing: stage 2 and 3)

**Mural**

Research assistant adds only the material drawing stage 3 to the mural. The participants can take the other one home.

**Digital Drawing (about 10-15 minutes)**

The ‘Dot Scape’ application

**End of the session discussion (about 5 minutes)**

The participants regroup in the circle in front of the whiteboard and are asked for some words they would use to describe the session. These words are written up on the whiteboard. Suggestions: sewing, cobwebs, water etc.

**End of session activity (about 5minutes)**

Participants are given a length of wool that they are encouraged to wind around a few fingers and then to unwind. Repeat. Encourage the participants to close their eyes. Experiment further if time allows.

End session: collect nametags, escort participants out etc.

**Home**

The participants are encouraged to access the ‘Dot Scape’ Application at home

**Session 7 : Connecting drawings 3**

Connecting time, breath, body and mind with familiar skills: organized nature (gardening and rotation)

**Artist Reference:** Andy Goldsworthy, Elizabeth Thompson, Tony Orrico and Takahiro Kurashima

**Preparation**

-2 x nature tables of dried, pressed and fresh leaves. Ranging in size, shape and colour. These have a covering over them until the activity starts.

-8 x a square piece of paper sitting on a piece of thick cardboard or foam with a cut-out leaf form in cardboard (each participant will have a different shape) pinned to the middle.

-a big set of watercolour pencils spread around the different participants.

-8 x a medium painting brush for each participant

-8 x water containers filled up.

-8 x scissors

- 8 x A5 yellow or brown pieces of paper

-hand cream (with perfume and without for people with allergies) placed on a tray

-Tablets charged and tested for ‘Rotation Scape’

Sound

Artlist: Solitude, Sid Acharya,2.19 A moment of light, Moment of Now, 4.20

Lyssna, This patch of Sky, 2.46

**Before the session**

Our group meets before the session at an agreed meeting point, before walking all together to the studio where the sessions are held. This time of welcome is an essential moment of care and is prioritized.

**Beginning of session (about 10 minutes)**

-take tablets, put on the table…charge if necessary

-Welcome and introduction of the members of the group, nametags

-Discuss last week and the ‘Dot Scape’ digital application.

**Introduce the context (about 10-15 minutes)**

Discuss last week, working with dots and ‘sewing’ in circles… linking, reminiscent of cobwebs and radiating water. Refer to the mural on the wall

Use whiteboard for this week’s keywords: time+ breath+ body+ mind, linking, rotation (cycle), familiar skills

Become aware of your posture, your seat, your supports, sensations on your body, scanning the body quietly. Breathing in and out, repeat.

Discuss how today we are going to explore relation with a piece of paper.

Hand out an A5 yellow or brown piece of paper to everyone.

-Discuss how we can hold it and blow on it to make it move…repeat etc.

-then we are going to scrunch it up in our hands

-then we are going to flatten it out on our legs

-repeat

-finally, we are going to hold it and blow it away …like we can our stress

Discuss if this remind us of anything in nature or a season? Write up on whiteboard: autumn

**Material drawing: Stage 1 ‘Nature tables’ (approximately about 10 minutes)**

Reveal the set-up nature tables to the participants. Everyone gathers around one to introduce the activity of leaf classification.

Discuss what is on the table and the different qualities present: smell, texture, shape, colour, size, etc.

Then split the participants into two groups and ask them to work together to organize ‘somehow’ what they see in front of them. Remembering that there is no ‘right’ or ‘wrong’ result.

Then ask the two groups compare and discuss what they have done.

Summarise by discussing how we like to organise and classify, comparing this to gardening. Drawing too is organising, and can be very pattern based.

**Material drawing: Stage 2 (about 25 minutes)**

Now the participants move to the drawing tables where they have a square piece of paper with a cut out leaf form in cardboard pinned to the middle. Watercolour pencils are spread around the tables.

Encourage the participant to trace around the shape with a watercolour pencil of choice and then move the shape slightly and repeat the task. Continuing until they have created a circle with the shape they are tracing. A type of ‘spirograph’ exercise.

N.B. The participants can change colours as often as they like.

Sound is played.

Then each participant is given a paintbrush and container of water and encouraged to wet the lines they have created with the paint brush to make a water colour effect. They may also like to ‘fill-in’ spaces in this way.

Participants are then given scissors to cut out their creations.

**Mural**

Research assistant add the drawings to the mural.

**Digital Drawing (about 10-15 minutes)**

The ‘Rotation Scape’ application

**End of the session discussion (about 5 minutes)**

The participants regroup into the circle in front of the whiteboard and are asked for some words they would use to describe the session. These words are written up on the whiteboard. Suggestions: nature, leaves, pattern, watercolour etc.

**End of session activity (about 5minutes)**

Ask the participants to look at their hands (upside and then palms of hands) …what are they thinking? What does it remind them of? Suggestions: leaves, veins of leaves etc.

Suggest that like leaves we can sometimes think that our hands are soft or dry, discuss what we do when our hands are dry? Do we find this relaxing?

Give out the hand cream to participants, giving them a choice of which one to use. Then explore together how we put on the hand cream, how we like to smell it, our gestures, how we find it relaxing. Ask the participants to be aware of their posture and breathing. Encourage closing the eyes to rejuvenate their skin and themselves.

End session: collect nametags, escort participants out etc.

**N.B. warn that next session is messy! Discuss possibility of a shared lunch/ afternoon tea for the end of the programme.**

**Home**

The participants are encouraged to access the ‘Symmetry Scape’ Application at home

**Session 8: Connecting drawings 4**

Connecting time, breath, body and mind with symmetry/ mirroring

**Artist reference:** Andy Goldsworthy, Richard Long, Bridget Riley, Giuseppe Penone, Rorschach test (inkblots), Judith Ann Braun and Pacific tivaevae

**Preparation**

-8x A1 cartridge on top of the tables

-2 sets of 8 x A2 cartridge that has been folded in half

-8 x plastic containers with paint covering the bottom of them (N.B. Each one is a different colour and the containers must be big enough to fit your hand into)

-Spare paint for top up of containers if needed

-8 x art shirts

-Numerous felt-tip pens

-4 at least hairdryers ( 2 per table on the side)

-8 x scissors

-Handwipes

-Bags of dried leaves

-Tablets charged and tested for ‘Symmetry Scape’

Sound (Material drawing: stage 1)

Artlist: Empyrean, Michael FK, 5.50

Sound (Material drawing: stage 2)

Artlist: Dawn, C3NC, 2.40

Standing, C3NC

Heavenly Spaces, Ben Potter, 3.28

Morning Clouds, Moment of Now, 3.06

**Before the session**

Our group meets before the session at an agreed meeting point, before walking all together to the studio where the sessions are held. This time of welcome is an essential moment of care and is prioritized.

**Beginning of session (about 10 minutes)**

-take tablets, put on the table…charge if necessary

-Welcome and introduction of the members of the group, nametags

-Discuss last week and the ‘Rotation Scape’ digital application.

**Introduce the context (about 10 minutes)**

Discuss last week, nature, leaves, rotations (cycles), watercolour etc. Refer to the mural on the wall.

Use whiteboard for this week’s keywords: time+ breath+ body+ mind, Autumn, symmetry and fun!

Discuss how because this is our last session, it is a great time to go through the body movements that we have done so far.

Become aware of your posture, your seat, your supports and sensations of your body. The facilitator encourages the participants to close their eyes, to breath in and out slowly and then leads the group through a body scan.

Next the facilitator encourages the participants to open their eyes and do the below:

1. Waves/ sand…swaying the body and clapping your hands on your thighs
2. Grass/ line …lifting your arm up and down with breath
3. Flowers/ sunflowers/circle…one arm and then the other…as well as the Samoan dance
4. Then while going back to the swaying discuss how we did other relaxation techniques, visualization, winding wool and scrunching of paper, blowing away leaves, and hand cream. Imagine having the hand cream and the movements you would make. Finish.

**Material drawing: Stage 1 (about 5-10 minutes)**

The participants then go to the tables where there is a white A1 cartridge on top of the table in front of each participants place.

Sit down and they are asked to place both hands on top. We talk about how last week we compared our hands to leaves (hand cream etc). Now how are hands like to move in symmetry…go through some exercises while listening to below sound.

Suggestions: hands together on their side, then opening up the hands, turn hands downwards, using just your finger tips, slow versus fast movements etc. Then encourage everyone to simply respond with their hands and symmetry to the sound being played.

Sound (Material drawing: stage 1) is played.

Remove the A1 cartridge when finished.

Artist reference: Judith Ann Braun



Judith Ann Braun

**Material drawing: Stage 2 (about 30 minutes)**

Drawing and Printing half and whole forms to make symmetry.

Give out an A3 cartridge paper that has been folded in half to each participant and the prepared paint

Sound(Material drawing: stage 2) is played.

Participants open up the paper to see the folded crease and they start printing their hand/ gestures by placing their hand in the paint and placing on one half of the paper, folding it closed, rubbing the paper to transfer the image and opening up again to see what they have formed. They continue to add until they feel that they are finished.

N.B. Each participants colour is different as they might want to swap with each other and have the hand wipes ready! If the facilitator thinks there is time they can do a second one, but encourage them to put the crease of the paper horizontally that time.

Then the participants start blow drying their work on the side tables set-up.

When they are finished they come back with their work to the drawing tables and the facilitator talks about how we need creatures for the mural. Discuss how they can look at what they have created and maybe seems different forms. Suggestions: creatures that fly, swim, have four legs etc.

The participants then draw on their paintings with colour felt-tip pens and cut out forms according to which ‘creature’ they are creating. Again emphasis that there is no ‘right’ or ‘wrong’ response.

**Mural**

Research assistant add the ‘creatures’ to the mural.

**Digital Drawing (about 10-15 minutes)**

The ‘Symmetry Scape’ application

**End of the session discussion (about 5 minutes)**

The participants regroup into the circle in front of the whiteboard and are asked for some words they would use to describe the session. These words are written up on the whiteboard. Suggestions: folding, creatures, imagination etc.

**End of session activity (about 10 minutes)**

Facilitator askes the participants to become aware of their posture, sensations of their bodies, breathing, and slowly closing their eyes to listen.

Then while the participants are listening a pile of leaves is created in the middle of the circle.

Each participant opens their eyes and is given a few leaves from the pile and when instructed blows them away one by one.

Final fun activity, the participants encourages to walk into the leaves, kick them around, dance etc because this is drawing!

Artist reference: Stomp

Because it is the end of the programme today it is a good time to get some feedback.

**Specific Questions:**

How would you describe MindArt to others

Describe YOUR OWN experience  of MindArt

What benefit if any, do you see in in MIndArt and why?

**Shared lunch or morning tea** (if this has been organised)