

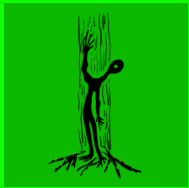
Practice Skills

Cultivating Response-ability

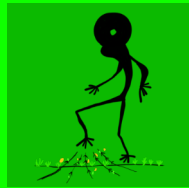
*Hand drawings, annotations, stories
and responses.*

*The practicing skills are not rules,
definitions, not closed, but represents
an openness, different ways we
humans respond to other nonhumans
in our daily lives, and a way of
practice by which we all can imagine
the new stories and responses.*

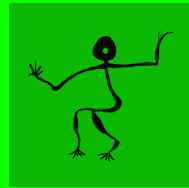
Handbook



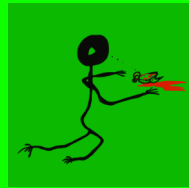
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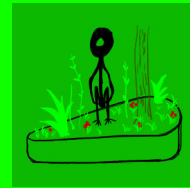
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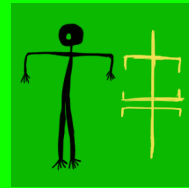
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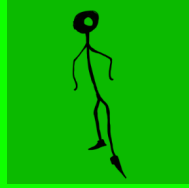
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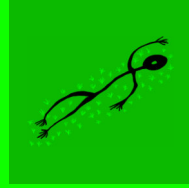
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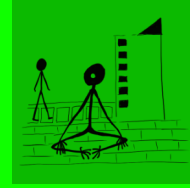
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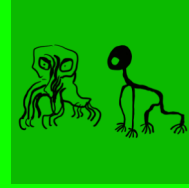
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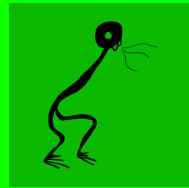
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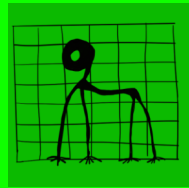
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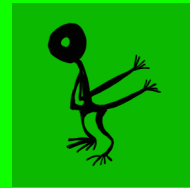
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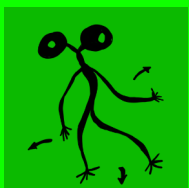
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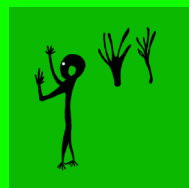
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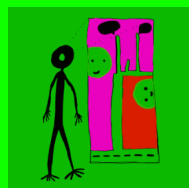
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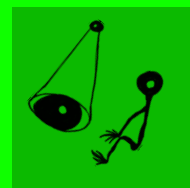
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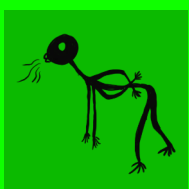
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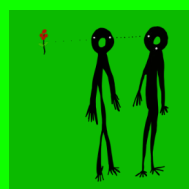
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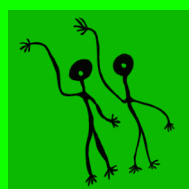
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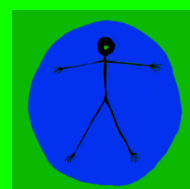
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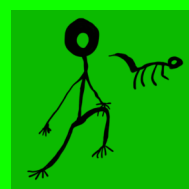
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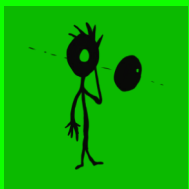
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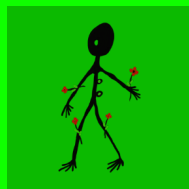
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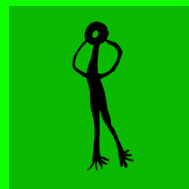
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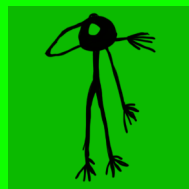
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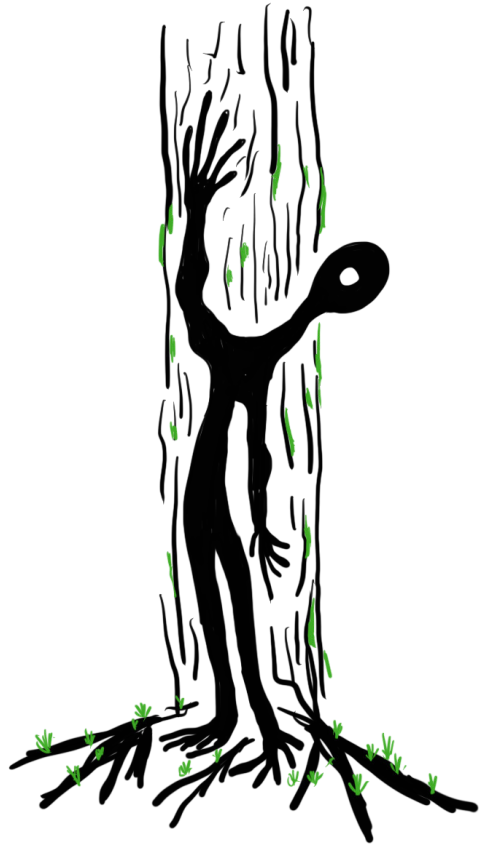


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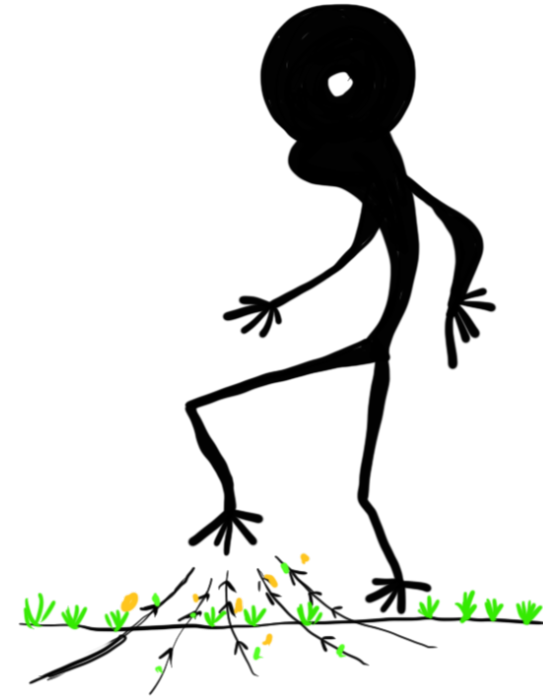
Texture Fitting



1

If your hand chooses to cater to the texture or shape of another object, its tip will first touch this foreign body. Then the two textured surfaces involuntarily fit together, as if two porous skins were testing each other out. Then your body internally is also transmitting the greeting given to each other.

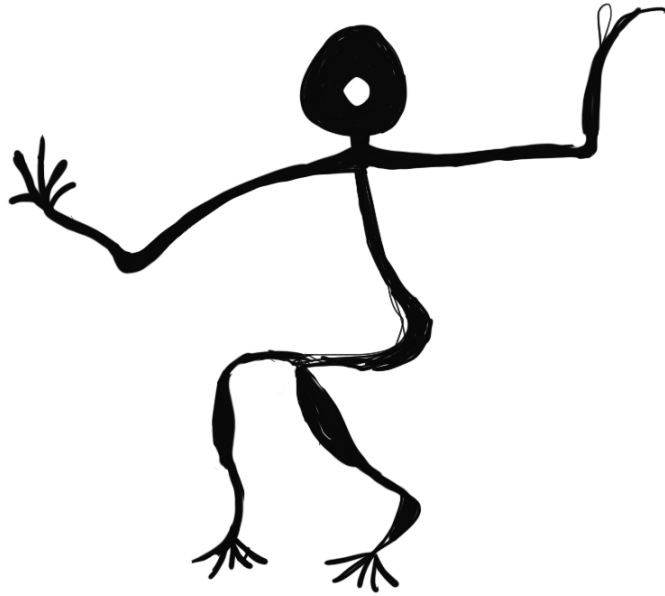
Breathing Feet



2

The feet without socks and shoes can feel the site's information more directly than when wearing shoes. For example, the dangerous gravel, the bumpy man-made roads, etc. They awakened perceptions while touching my feet, and this brief connection would also lead me to question: How would the oppressive force of my body feel to these grasses, stones, and other non-humans? As I continued to try, the speed of body movement and the frequency of contact changed, and each contact between my feet and the ground was like each fresh, pulse-like beat, profoundly feeling each other.

Becoming Plants



3

Imagine yourself as a plant in a forest, involuntarily unfolding outwards in a vast ethereal atmosphere, as if photosynthesising and breathing, while being more sensitive to the fact that the other trees in the forest are responding to you.

Breathing Feet



4

Let our hands and feet confuse our perception of their inherent functions, observe their similarities and differences, and constantly touch, constantly transmit signals, and feel the agency they perform as part of the body, and observe the results of their actions.

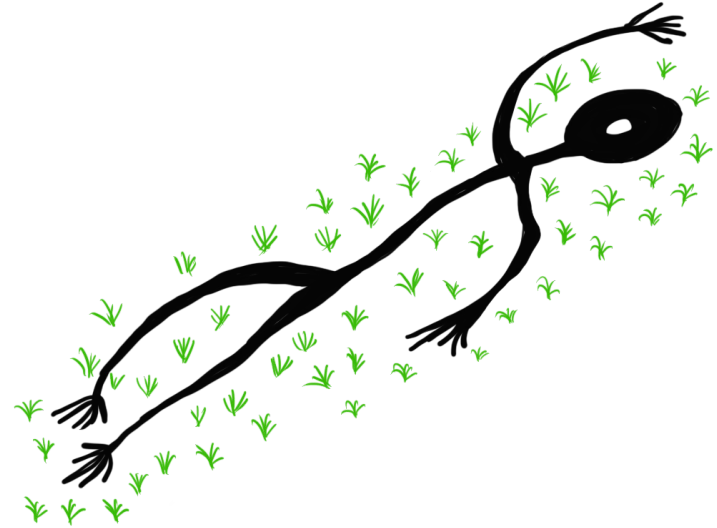
Falling



5

Letting the feet slowly approaching the ground, feeling the sensation of falling and the feelings generated by gravity (the earth's attraction). The earth, like a participant, has a frequency that mimics human walking, rising, and falling. It is as if part of the energy around the earth flows in and out from my feet with alternation. Walking gently while the various abilities are at rest so that the best sounds can be heard.

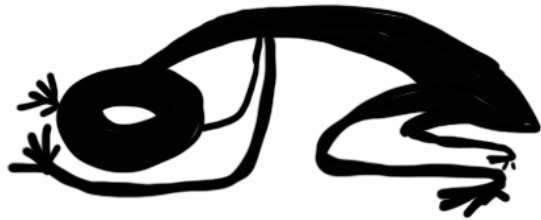
Strange embrace



6

When you sink deep into the grass of the city, you feel the interaction between the body of the grass and yours, like a strange embrace, where human and non-human are integrated in close proximity, listening to each other's breathing and whispering secrets to each other.

Down to earth



7

Rushing to the earth, stretching out the ears and hands to touch directly, the body and the earth as close as possible, feeling the impact. The view from above is more like a symmetrical figure, with the body becoming vivid and constantly changing.

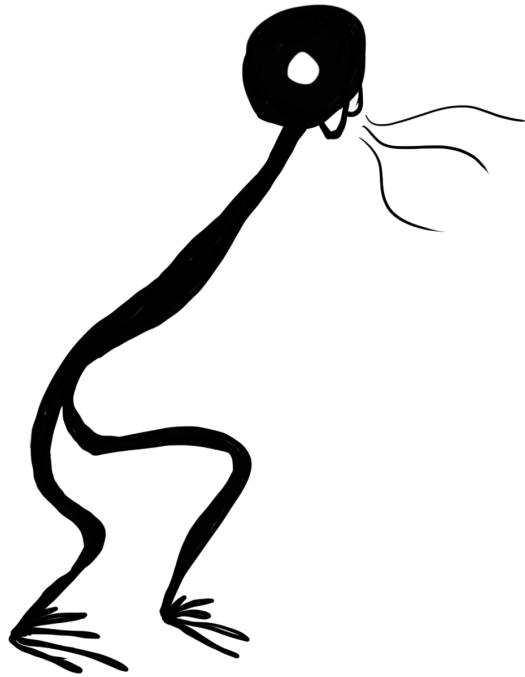
Color and shape



8

The eyes collect the colors and shapes of the world while noticing that their bodies are also exposed to the environment, exposed to the eyes of other humans and non-humans, emotions, and the body, changing through tension and contraction.

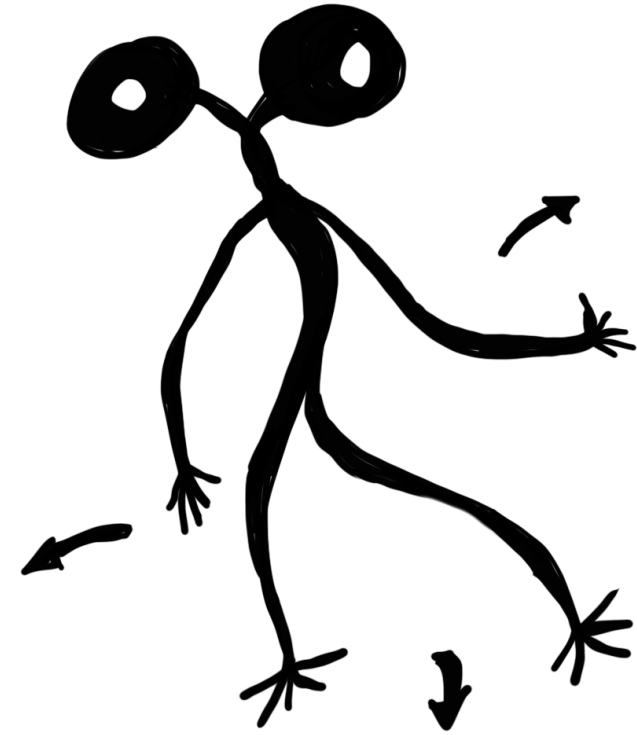
Exchanging air



9

The nostrils and the transparent air wrapped around our bodies are exchanging information at all times, through inhalation to verify the temperature, humidity, changes in the level of danger in the environment, etc. The same carbon dioxide produced in our bodies becomes a nutrient for other plants, which gives us the oxygen on which the animals depend as a gift.

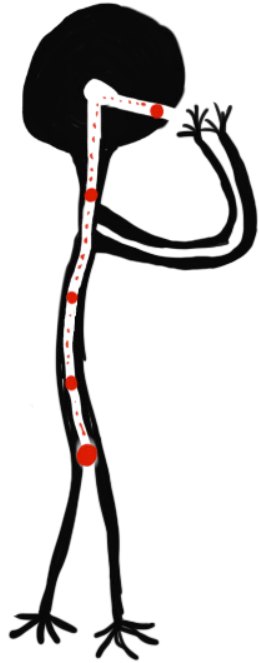
Get Lost



10

Let yourself get lost, let your body be completely exposed to this unknown environment, turn off all electronic devices that can help locate you, open your animal senses by looking for everything alive in the landscape of your environment; clues may be the outline of a building, the twittering of a bird, your own intuition, etc.

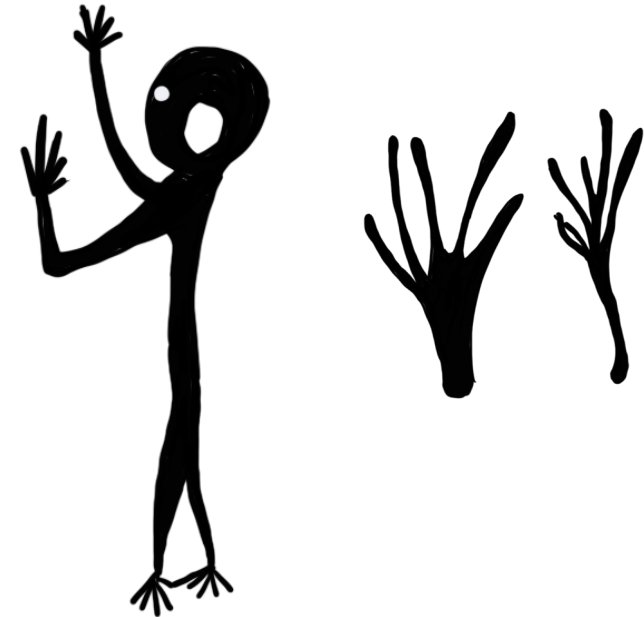
Another body's taste



11

Chewing and swallowing allow me to feel an object from another perspective, to tear another body through my teeth and coat it with saliva and other fluids that eventually enter my body and blend with my taste. What am I tasting? Could it be a mixture of the things I have eaten? And who comes to eat me?

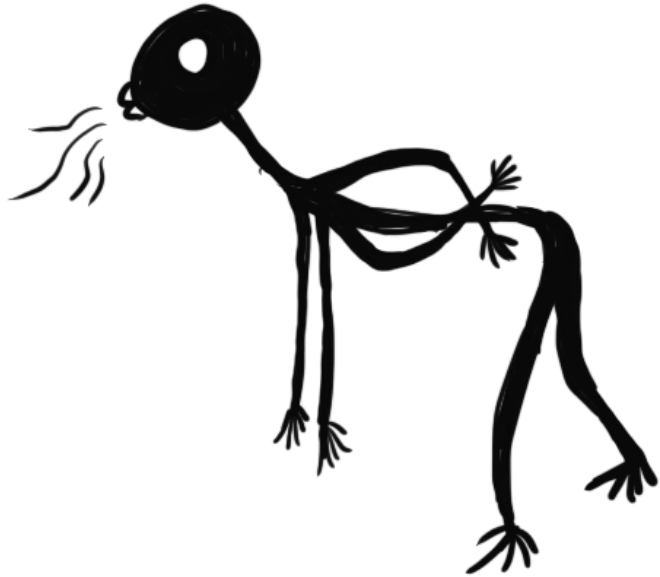
Capturing air



12

keep your eyes on your hand and observe its intention to contract and expand along the folds of the palm, like breathing, and feel the air flowing in and out of your hand. Relying mainly on the hands to feel the invisible air and trying to capture it, to shape their invisible bodies, while the human body is changing with the hands, like an improvised dance.

Finding odour



13

Running with only the nostrils open and the arms down, and then again holding the arms on their backs. Experience the power of holding your body on your feet and constantly adjusting your balance to combat changes in the environment.

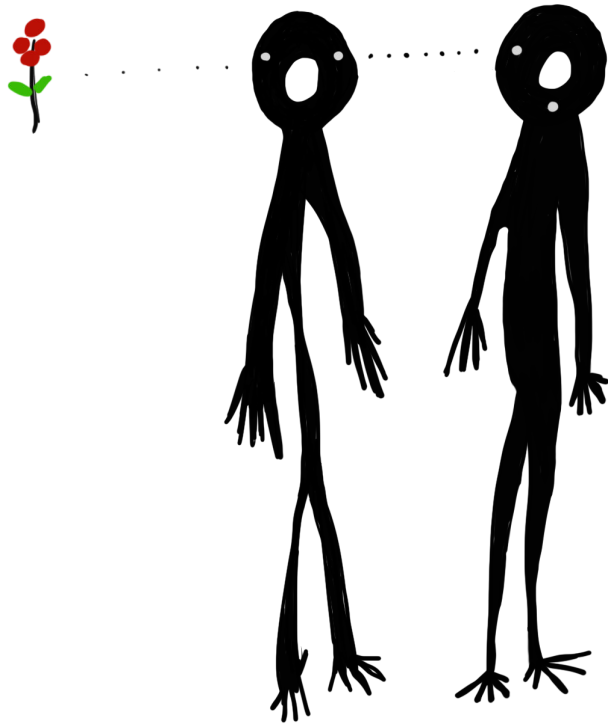
Attaching



14

Attaching to a nonhuman body for breathing, becoming its second organ, constantly contracting and expanding.

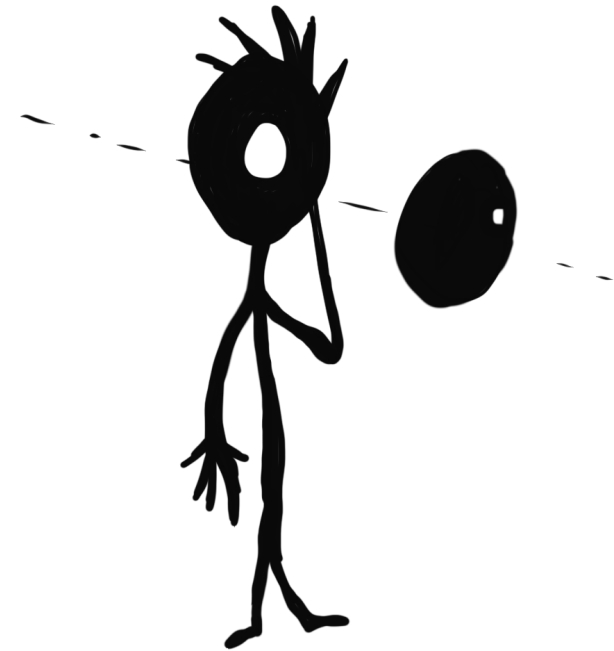
Staring



15

Staring intently, facing the object head-on, nostrils flared, body leaning forward, not just seeing with the eyes, but with the whole body. The muscles begin to tighten, to remain in a state of high alertness yet relaxation, not fear.

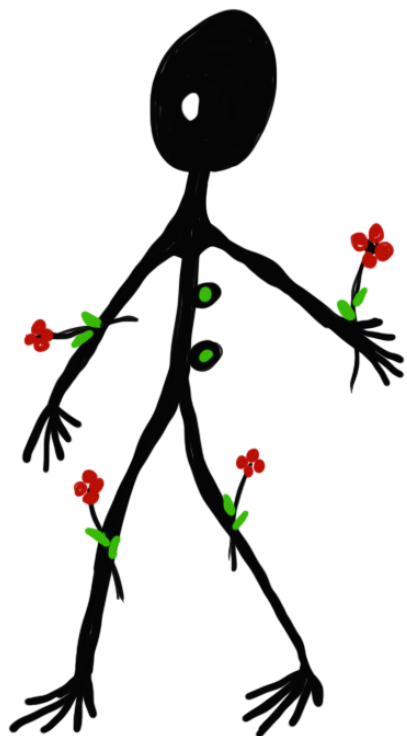
The angle of vision



16

Shielding the eyes and switching the angle of the vision. The independent perspective of the two eyes means the thickness and depth of an object are split, and the senses are dismantled and brought together through the cooperation of alternating eye and body angles, thus superimposing multiple senses and recombining them into a dynamic unity. The life force of an object is then revealed.

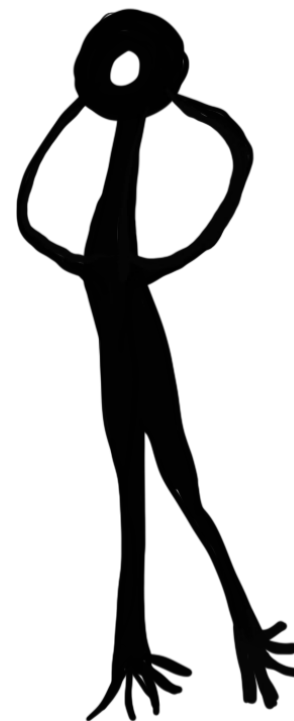
Caring resonate



17

Carry some kind of non-human object, either dead or alive, such as an egg, a stone, a flower, etc. Put it around your body or inside your bag (non-human object also), you both move and breathe at the same time, you "resonate" with each other again and again, your destinies are linked and you suffer the fragility of life together.

Something Happening



18

Close your eyes, listen, and feel what is happening around you, and catch it, follow it, and then respond. The body may shake or go towards the object, while feeling and looking for the rhythm of light, appearing and disappearing in the darkness.

Mourning



19

To mourn a dying or dead life, this empathetic mourning or perception is not merely a cognitive process, but is drawn to the incredible energy of the other, which becomes a feeling that sees the other as a subject, a way of entering the other's body and mind, a way that helps us better understand the other.

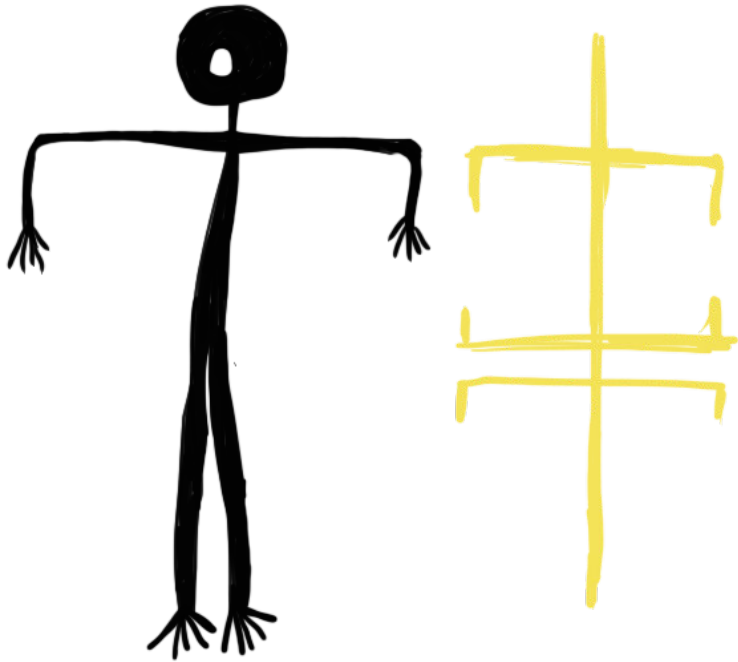
City's Landscape



20

Busy city life leads us to care little about the landscape and the presence of non-humans in our cities, even to the point of destroying and killing them. Choose to be in their company! Stand among them! Take their position to awaken human attention and concern, recognise and respond to the presence of 'ourselves'.

Becoming artifacts



21

Become some kind of artefact and imagine what they are trying to say? The body tries as much as possible to imitate them and observe how other humans react when they see us and respond. I prefer to understand interaction here as a communicative ability, a means of transmitting information across space and time; of informing each other of current feelings or thoughts, even if they are different species or beings.

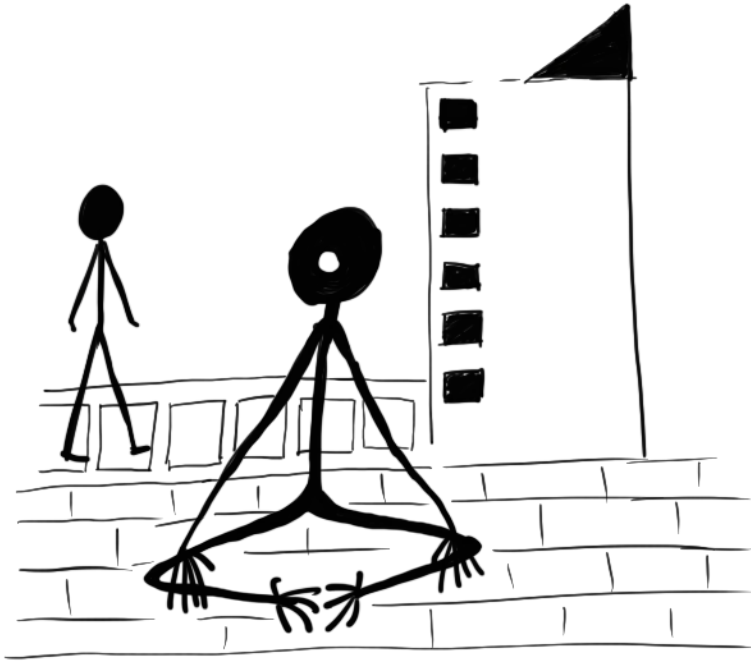
Meditation 1



22

Go to a place where there are fewer humans and more non-humans to meditate and feel the different elements that exist around you. All the elements became body languages, the spiders, the trees, the squirrels, the lichen, whose tensions began to resonate with my body, some materially, some spiritually, thus creating a sense of betwixt and between precisely this gap in a vivid exchange, moving back and forth between my body and the other's, input and output, interference and transference.

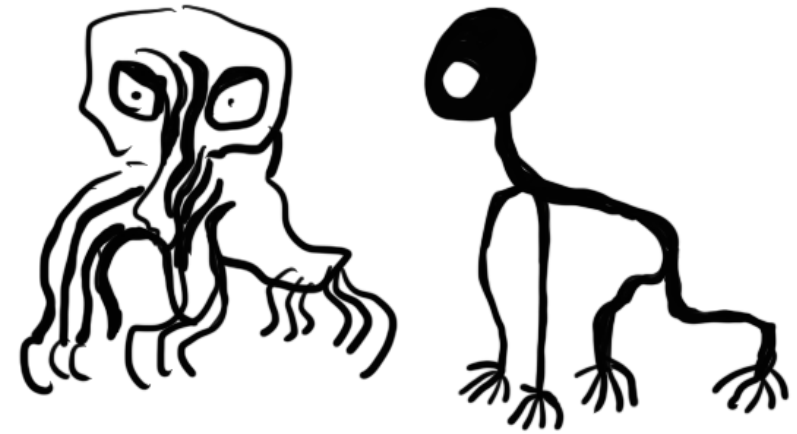
Meditation 2



23

Go to a place where there are more humans and fewer non-humans(plants and animals) to meditate and feel the different elements that exist around you. Observe how walkers react to you and respond to them, finding an unfamiliar sense of closeness in a familiar environment.

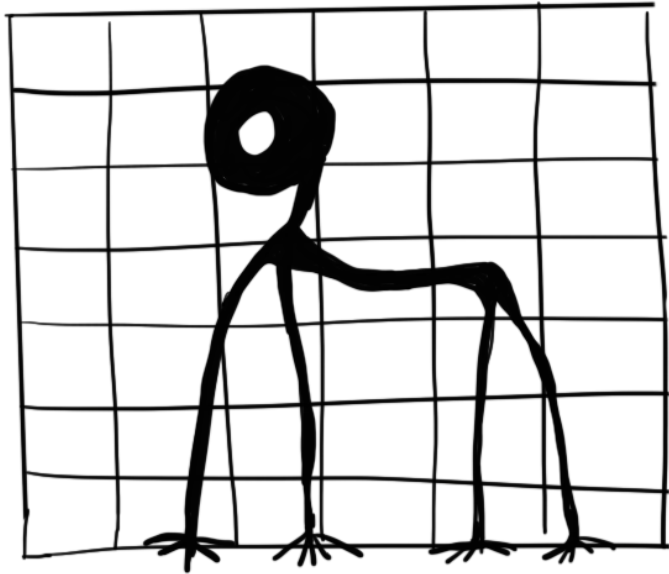
Becoming statue



24

There are many sculptures in the city, which are motionless but full of energy. To imitate and be one of them, to see the world through their eyes and to be reminded of the presence of these non-human beings.

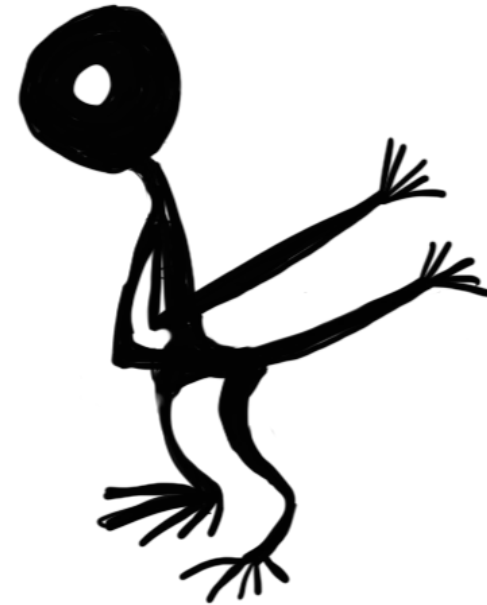
Zoo's actor



25

The zoo is more of a hybrid, a cross between humans, animals, nature, and man-made things, a huge widening chasm that absorbs all sorts of complex feelings, sadness, anger, happiness, numbness. Chose to hide in a corner and try to experience what it was like for the animals to be watched, growing restless, afraid of the excessive attention!

Becoming pigeon



26

Becoming a permanent resident of the city, imitating a pigeon searching for food on the road, people can't ignore the presence of elves in the city!

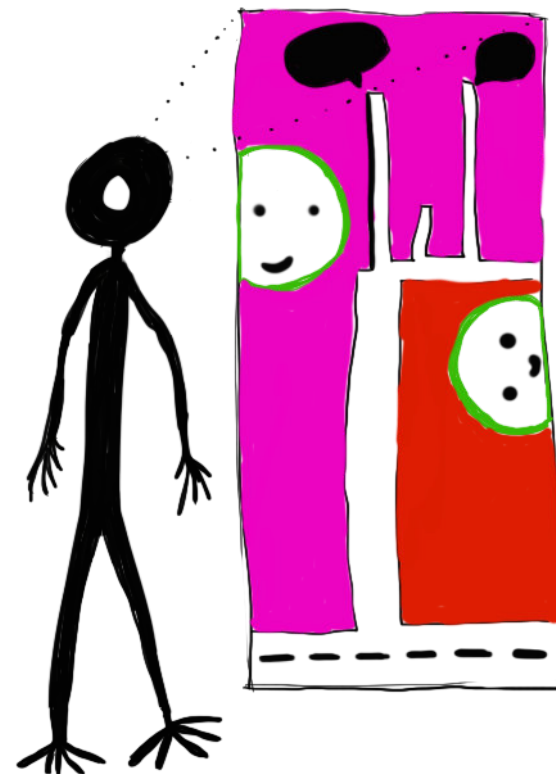
Shuttle



27

Keep your eyes locked on objects floating in front of you and try to touch or avoid their bodies, and experience the thrill of this accelerated collision by running and riding other vehicles.

Imagining an image



28

Choose an immediate image and stay for a few minutes, using your imagination and giving the scene more of a story, such as a house gently leaning against a nearby tree as the wind blows, two little doves in a tree discussing which place to go to get married, etc.

Appearance



29

Notice the appearance of certain unconventional non-humans, such as clothes that are suddenly caught outside in a wardrobe, an object that is suddenly hit by light, which in a certain context will stand out as showing more agency and energy than we would notice in our daily lives.

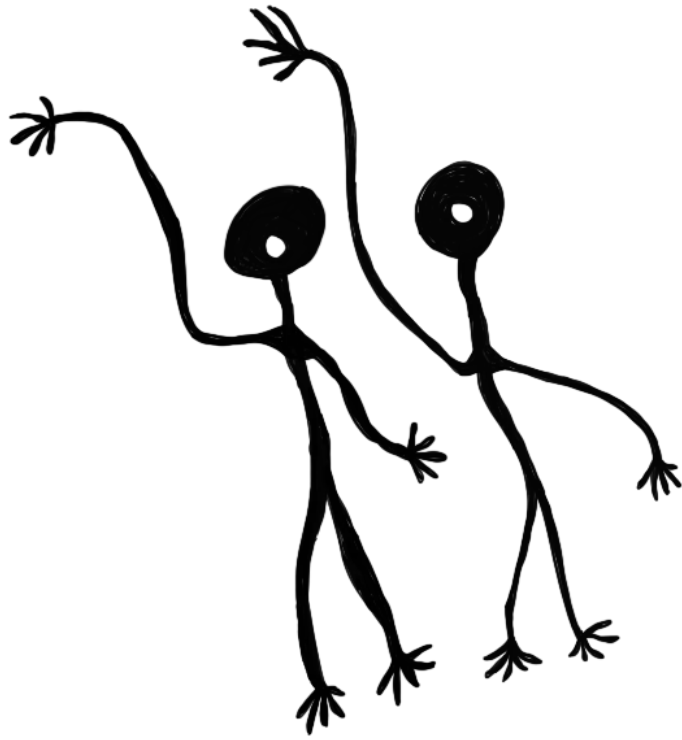
Becoming stone



30

Imagine yourself as a stone and feel an inner binding force required to be a stone, keeping your body still for a longer period of time.

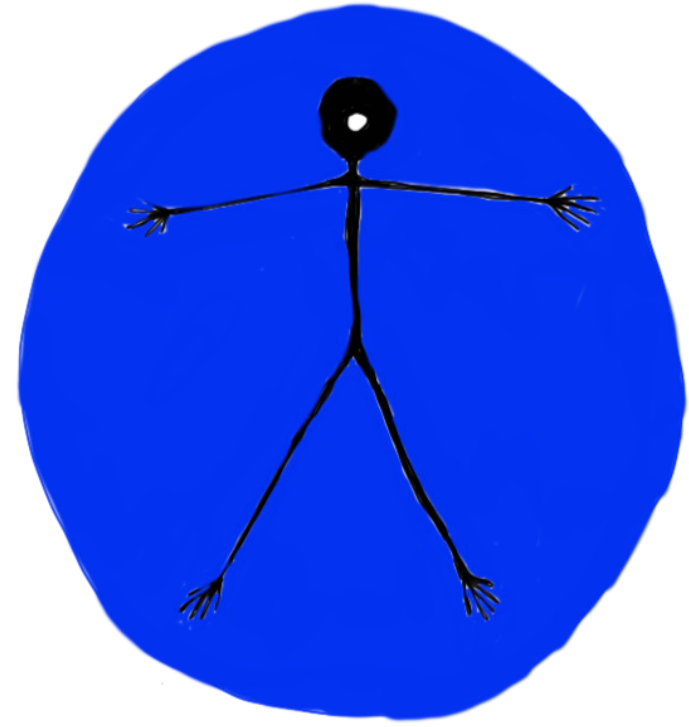
One by one



31

Enhancing interaction with a person encourages them to connect more with you and respond to each other and generate the same actions, creating a larger pool and energy to influence the next target.

Ruled



32

Put yourself in dangerous nature, in different "hierarchies", plants, rocks, animals, etc., and let the humans who think they are at the top feel the power of nature, for example by taking part in parachuting, hiking, walking in the desert.

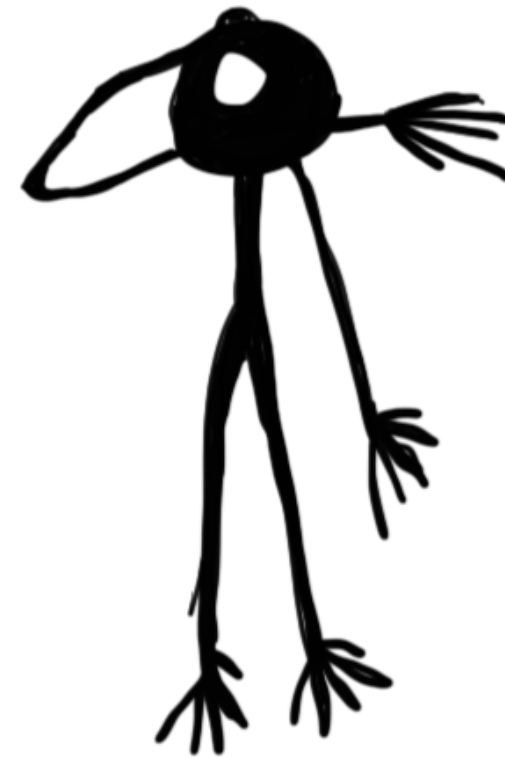
Tracking



33

Choose an animal's guide at random, in the city, or in the forest, and follow him, slowly, observing the movement of his feet, experiencing his nervousness and excitement, and responding to it.

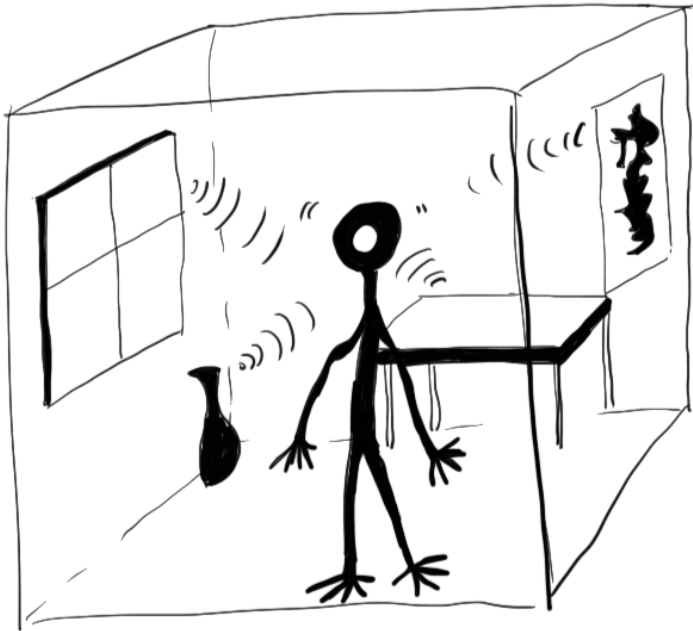
Eating yourself



34

Trying to taste some parts of your body may sound a bit ridiculous, but it does work! For example, breaking up certain foods and smearing them on different parts of the body, then carefully tasting them and observing this one act.

Interior friends



35

Re-feel the interior you are in, touch the walls, the columns, watch some of the furniture that you don't normally care about and observing that they are looking at you in the same way, the intimacy and the strangeness at the same time. Shake your body strongly in an enclosed space to create a strong contrast and observe the reactions of other objects and respond to them.

Re-design



36

Today's artifacts are more human than human, and design represents the state of our species. What we need to know is that every material or other non-human we use, together with our intentions, forms a more prominent, open, indeterminate "agency". Gather all the unexpected objects around you, twigs, masks, stones and any other forms, discover their power and redesign them, build them and form a new collection of human and non-human beings.

**'O-human,
Buy it for everyone you know'**