

IDOCDE Symposium on Contemporary Dance Education

IMPULSTANZ July 27-29 2018

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Jasmin Canuel in *Lungsong* R & D. Photograph by Yin Chi Lee.

Now more than ever, it's time to engage and connect, to question everything. Most importantly, it's time to dance. (Dance Massive, Melbourne 2017).

You are here

I am here

We are here

We are here but we are also elsewhere

In the air

In clouds of data

In particles of dust

Rising into the atmosphere, the thermosphere, the mesosphere

The breath you just exhaled has already travelled beyond your kinesphere.

Its traces are moving through the air as I speak, spreading, dispersing, travelling, migrating to places unknown and known, from proximate to distal ends of the earth.

So, though I am here, some element of me, is also present in the dispersed traces of these *elsewhere's*. Elsewhere's that are physical, virtual, conceptual and incorporeal.

For New Zealand Māori the word for this expanded concept of breath is the same as the word for air, wind and aura: *hau* or *ha*. *Ha*, even saying the word requires that I release my breath to the air. *Ahau* marks my identity as *self, being of the air*. So that when I ask after you: *kei te pei ahau?* I am asking how you are in your breath and atmosphere¹.

Hau is intangible, invisible, yet it contains an aural quality, an auratic presence. For philosopher Walter Benjamin, aura is that which cannot be reproduced, which marks the uniqueness of presence². Aura is also the *one-timeness* of an experience, the situation in which we encounter something that cannot be reproduced as document, archive or trace. It might be also what New York choreographer, Moriah Evans, proposes as an 'energetic halo'³. The vibration of energy as expanded breath or aura that marks our vulnerability, our incorporeality and impermanence. But that might also be perceptible and manipulable if we pay attention to it?

In this talk I propose a philosophy of breath as providing an alternative perspective on our living relations, countering discourses of foundational ground, territory and field, dominant in Western histories of the subject and made explicit in statements like:

Know your ground

Make your stand

Hold your ground

Take up your position

Political standpoints rely upon language which privileges positionality, fixity, stability. However, this privileging of groundedness, of terrain over atmosphere, has led, according

¹ Maori Dictionary <http://maoridictionary.co.nz>

² Benjamin, Andrew (2005) *Walter Benjamin and Art*. New York: Continuum.

³ ImpulsTanz Workshop 23-27 July 2018.

to French feminist philosopher Luce Irigaray, to the 'forgetting of air'. In her critique of Heidegger's *Being and Time*, Irigaray suggests that though we all know how to breathe, we neglect to breathe 'consciously', connecting between breathing and other spheres of human life and political action⁴. For her, the conscious practice of breathing offers a non-hierarchical mode of exchange providing the basis for a non-essentialist politics of sexual difference and environmental awareness.

Remembering air involves remembering our debt to the maternal body for it is our mothers' bodies that breathe first for us, creating the ground for our autonomy through our first breaths. A culture that remembered air would be one in which exchanges between natural and cultural spheres reveals their interconnection and mutual dependence. This figuring of breath-body-atmosphere problematizes binaries that have traditionally structured Western notions of subjectivity between body and spirit, language and materiality, masculine and feminine.



Photograph by Kasia Pol

⁴ Irigaray, Luce (1999) *the Forgetting of Air in Martin Heidegger*. London: Athlon Press.

Working *with* the invisible flows of energy that swirl beyond the edges of my body as entanglements of breath and air, what is the potential for staging a benign rebellion against the ‘slow violence’ of environmental destruction and siloed late capitalist thinking?⁵ I propose that the breath-body-atmosphere matrix may also offer a basis for a political orientation through dance practice. An orientation that aligns with what Naomi Klein discusses in *This Changes Everything* as the urgent need to shift power relations enabling a culture of renewables:

There is no doubt that moving to renewables represents more than just a shift in power sources but also a fundamental shift in power *relations* between humanity and the natural world on which we depend. The power of the sun, wind, and waves can be harnessed, to be sure, but unlike fossil fuels those forces can never be fully possessed by us.⁶

A politics located in our commitments, values and actions, in the movements we are towards, concerns not so much who we are, but how we are here living through our actions. Conceiving our presence as premised upon the aerial dimension of moving in 360 dimensions of space, with a changing relation to gravity, shifts awareness into the space between us and around us and potentially around the world. So that here, becomes local, regional, global and virtual, inside and outside, *at the same time*.

Coming from Aotearoa New Zealand, a land mass on the edge of the South West Pacific, relations with the sky are omnipresent. When the early Polynesian navigators saw New Zealand in the distance the land was covered in thick particles of atmosphere, clouds. A woman, Kuramārōtini called it Aotearoa, the land of *the long white cloud*. A place that is defined by the clouds that gather over its islands.

But clouds are presumed not to offer the basis for practical thought. *Head in the clouds* is a denigrating expression in English that means to be vague or to be lost in thoughts that are

⁵ See Nixon, Rob (2011) *Slow Violence and the Environmentalism of the Poor*. Cambridge: Mass.: Harvard University Press.

⁶ Klein, Naomi (2014) *This Changes Everything: Capitalism vs. the climate*. New York : Simon & Schuster, p394

ungrounded by reality. When we attend to breath and atmosphere, its multi-directionality, we are confronted with an ambiguity of presence, an indirectness. Yet having a feeling for clouds, noticing the air we breathe and displace in our movements, might be a vital gesture for attending to *how we are here*.

For Māori, *hau*, the trace presence of someone is felt after they have physically moved on and is carried in ancestral presence⁷. The Maori expression - *the past is before us* - speaks to the genealogical ways that we are present: always with the past, walking into it, seeing through it, part of it, in the present and the future. Giving attention to the quality of breath and air between us (both of those present and our ancestors who are always with us), evokes *arohanui*, love. We express hospitality in sharing our breath in encountering with others. In New Zealand a Māori welcome includes a *hongi*, the sharing of breath through the pressing of noses, signifying out connection. Through *hongi* – pressing noses together – we embrace in an exchange of the *ha* or breath of life.

Bringing attention to breath is also in Te Reo Māori the word for love: *Aroha* [*aro – attention & ha – breath*].⁸

As a non-indigenous artist working with indigenous artists I am confronted by the question, daily of where are my ancestors? How are they brought with me in being here, through my *ahau* / my presence, my actions? What legacy do I leave in relation to my colonial ancestral past?

Here in Vienna, an Imperial city, the past is everywhere. In the architecture, in the choreographing of our movements through the city, in what is buried beneath us, in the visible and invisible presence of past lives. This is a city that carries meanings for me as a dancer whose genealogy is informed by the Vienna of the 1930s as my first breaths as a dancer were taken in the studio of Shona Dunlop, a dancer who trained here with Gertrud

⁷ Best, Elsdon, *Spiritual Concepts of the Maori: The Hau*. <http://nzetc.victoria.ac.nz/tm/scholarly/tei-Bes02Reli-t1-body-d2-d3.html>

⁸ Korero with Whaea Raewyn, Rauhoto Marae 7th April 2018.

Bodenwieser (b. Wien 1890, d. Sydney 1958) in the 1930s and helped her to escape Nazi persecution in 1938.

Gertrud Bodenwieser performed her first solo recital in 1919 at the Wiener Konzerthaus as part of an exhibition organized by the Hagenbund group of Secessionist artists. Entitled *Dances-Grotesque* the evening comprised short expressionist solos; *Silhouette*, *Hysteria*, *Spanish Dance*, *Cakewalk*, *Burletta* and *Grotesques*. These solo explorations were developed in future years into dance-dramas which through allegory and parody criticised fascism – *Demon Machine*, *Cain and Abel*, *the Masks of Lucifer*. Through her expressionist choreography Bodenwieser bore witness to and represented the disintegration of the humane values in an era of political totalitarianism and war.

Stylistically however, Bodenwieser and her dancers were strongly influenced by the cultural and intellectual milieu of expressionism in the visual arts, theatre and literature in Vienna prior to World War II, as well as the body kultur of the Weimar period, particularly through the gym exercises for breath and relaxation developed by Bess Mensendieck⁹.

Politics was inside and outside the studio of Bodenwieser: Hanny Exiner described how they were 'engaged with the world around them, it was the Vienna of Freud, a dynamic period' (Exiner, 1994)¹⁰. Hilary Napier's notebooks discuss intellectuals of the time such as Courdenhove-Kalergi who were calling for a pluralised Europe. For Bodenwieser, dancing was a way to contend with a 'world full of problems and fight'. As well as representing a counter-critique to fascism in her work, desire, sensuality and the spectacle of emancipated womanhood were strongly in evidence in her repertoire.

⁹ See Brown, Carol (2017) 'Entangled histories, part 1: Releasing the Archive'. *Journal of Dance & Somatic Practices*. Jun2017, Vol. 9 Issue 1, pp.57-74.

¹⁰ Hanny Exiner (born Johanna Kolm) was born in Vienna in 1918 and studied dance under Gertrud Bodenwieser from the age of four. Continuing to dance throughout her school years, Johanna completed a four year diploma at the Wiener Akademie für Musik und Darstellende Kunst (the Vienna State Academy for Music and Drama). At the age of 19, Johanna joined Gertrud Bodenwieser's dance company and toured Europe, South Africa and America. Retrieved July 2, 2018, from <https://xnla.gov.au/nla.party-466162>.



Shona Dunlop-MacTavish in Gertrud Bodenwieser's *Cain and Abel*, Sydney 1941. Photograph by Margaret Michaelis.

For Bodenwieser and her dance students, the studio did not exist apart from politics. The art of dance, she stated, 'brings to our notice facts of the greatest ethical value'.¹¹ Political theory was introduced to students through Bodenwieser's lectures and work emphasised ethical, collective engagement in the 'great problems for humanity'. At the same time her studio was subject to political forces which ultimately annihilated its presence here in Vienna, disappearing its radical avant-garde offers for dance. But perhaps spawning future dance movements – in New Zealand, in Colombia, in the UK, in the Philippines and Australia – in the diasporic traces of her practice as dancers from her company fled and migrated.

In addressing the question of how we are here, I ask:

How do we build critical relationships and collaborations through embracing the studio as a site of political engagement that resists forgetting the history of those who danced before us?

¹¹ Bodenwieser, Gertrud (1926), 'Dancing as a factor in education', *The Dancing Times*, no. 194, November, p. 169.

*How do we embody the documents of others as **living archives** that provide spaces not just for a politics of survival, but for plenitudinous becomings, so that my being here is not trampling on the presence of others who came before us, or not leaving space for others to join?*

How do we resist being accomplices to histories of repression?

What enables us to bear witness, to listen and receive the breaths of the past?

2

We are living in a world that is in a state of chaos and emergency, facing climate catastrophes and humanitarian crises. Our ancestors' actions through colonialism, globalisation, and the burning of fossil fuels have had a huge impact on the Earth and Atmosphere that surrounds it. To the degree that we have become a geological force in our own right. We have created the epoch of the Anthropocene. Devouring our own life support systems, living in turbulent political times. There is a sense that politics is broken. We desperately need to find renewed ways to organise and collectively change.

*What can dance do to affect change? If as humans we *are* a force of nature, as dancers we are a *conscious* force of nature.*

LET'S BREATHE TO THAT

As dance workers we do not exist in a vacuum, our air and breaths are not sealed off from others. Our actions, through studio practices and processes, anticipate a future that cannot be known in advance, but upon whose unfolding, our *kinesthetic tuning* depends.

As dancers we operate through flexible relations with the world, passing from one imbalance to the next. This reflexive mobilisation of the body can generate a sense of

vertigo. Mark Franko describes this as ‘a sense of being in the midst of a crisis, a break, a rupture, even a loss and a prospect at the same time’.¹²

Might dancer’s ability to work in unstable systems have something to offer the world at a time when we are, as Naomi Klein describes it, in a state of ‘collective vertigo’, affected by daily shocks?¹³ What is the capacity of dancing to operate as a gathering force, to activate our conscious awareness of how nature courses through us, and in the process to practice a dance politics through the performance of joyful, anarchic and open-ended disruptions?

How might the dance studio and our dance practices in being here, together in this shared air and in sharing breaths, prepare us not just to meet the world but to be part of its transformation?



How do we enact, through *aroha*, attending to breath and air, our embodied agency and critical voice *at the same time*?

¹² Franko, Mark in Clayton et al (2013), 'Inside/Beside Dance Studies: A Conversation: Mellon Dance Studies in/and the Humanities' *Dance Research Journal* 45: 3, pp5-28.

¹³ Klein, Naomi (2017), *No Is Not Enough: Defeating the New Shock Politics*. London: Penguin.

At a time when Mother Earth is screaming at us, how might dance practices enact living relations:

between politics and poetics of relation

between nature and culture

between embodied poetics and resistant politics

between sensuous and strident forms of address

between human breathing and planetary breathing

between cosmological thinking and dancing

I propose a 'radical dramaturgy' of atmospheres, a 360 dramaturgy defined by our place in the air and atmosphere that emerges from attending to how we are here and breathing. Somatic awareness of breath allows us to attend to our bodies and the bodies of others including the bodies of animals and plants. Martha Eddy described:

conscious attention to the breath when exhaling, inhaling or holding the breath results in feedback from muscles, joints and the tactile sense through the nose. Each phase of breath awareness can lead to a specific body-mind connection with slightly different significance in healing or doing or learning.¹⁴

However, somatics as a field often stays within its own embodied horizon, without addressing the history of political thought and the movements that course through us as operations of power.

The body is in constant exchange with atmospheric systems.

But it is not just mammals that breathe.

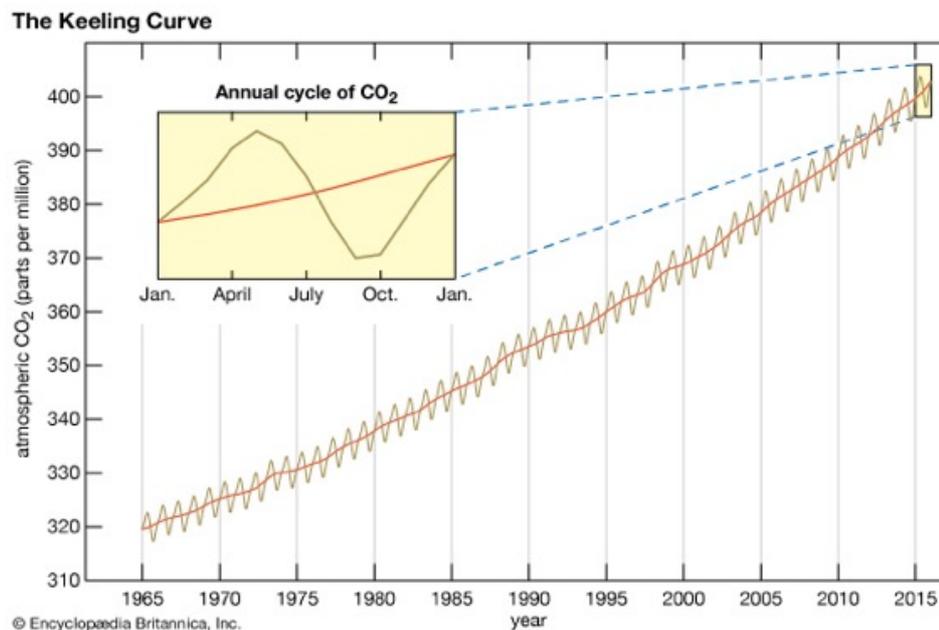
Planets and the Earth breathe too.

¹⁴ Eddy, Martha (2017) *Mindful Movement: The Evolution of the Somatic Arts and Conscious Action*. Bristol, UK; Chicago, USA: Intellect, p.15.

The earth's atmosphere is involved in daily diurnal breathing (sucking in CO₂ and exhaling oxygen). This occurs over a larger timeframe over a year and across the seasons. However with climate change and rising temperatures this pattern is changing, rising each time to a higher level of CO₂ as we burn more fossil fuels.

We asked a scientist to describe for us the diurnal breathing of the earth

He described a frightening curve, the dramatic pitch of the Keeling curve:



In attending to breath as political gesture we make connections and we develop experiments linking my breath with yours, our breaths with the earth's, human breathing with vegetal breathing.

In *Lungsong R & D* the science of the atmosphere together with indigenous and other non-Western conceptions of the breath shape a choreographic system. Seven performers - Māori, Pākehā and Iranian – based in Auckland and Taupo create and exchange breaths in protest and lament as they contemplate and confront climate chaos. Singing a new dialect, a 'babble' of syllables and movement, they unite in rituals and protests. Drawing on Maori martial arts, Persian vocals and with a somatic-punk attitude they shift between realities, take on different identities, inhabiting virtual avatars, they become environmental warriors who travel through solar and data dust clouds. They sing and howl from the edge of the

world, and the thresholds of seven heavens. They enact a performance cosmology that sings into the air between here and there; Auckland and Tehran, Taupo and Vienna.



Emilia Rubio, Maryam Bagheri Nesami & Ria Paki in *Lungsong R & D*. Photograph by Yin Chi Lee.

An ethics of breathing in *Lungsong* locates air as matter, inspired and exhaled in a world that is shared with other humans, other species and plants.

This project draws its inspiration courage from women’s protest movements throughout the world, that activate our aerial bloodstream in confronting injustice and gender violence – from Red Square to Buenos Aires to New York to Tehran. In protest movements around the world, dances of breath-body-atmosphere become a gathering force, animating collectives into otherwise unthinkable mobilizations.

In *Lungsong* workshops we experiment with different cultures of breath: Wushu Martial Arts from Taiwan; Persian sufism; Bulgarian throat singing; Maori martial arts; Taonga

Puoro; and yoga asanas. Through vocals and gestures, we travel from one place to another, resisting *the forgetting of air*.

Working with climate change scientists in Lauder, recordings of the atmosphere's compositional change provided become an immersive sonic texture in this work.

Breath activates shifts between dimensions, choreography takes place in the spaces between land, air and atmospheres.

Māori contemporary dancer, Kasina Campbell describes her process:

To tune into the energy that is being emitted around me is important to how I move through the creative process... I focus on drawing inspiration and guidance from my ancestors. This is integral to the way in which I engage in every project I work in.

Through tracing the traditional practices within my culture, I am able to walk through spaces with an open and clear heart and mind. As Māori we acknowledge our *Wairau* or inner spirit to lead us to full contemplation and to heighten our senses. When this happens, it allows for clarity of the mind to explore the paths of the cosmos unearthing channels to the universe. To feel the space, you are standing in shift through your breathing is an incredible sense that I always aim to achieve.

Maryam Bagheri Nesami from Iran describes breathing fully, wholeheartedly as a woman, is denied in a culture where 'humanity is tightly connected to patriarchy'.

Ria Paki, joining our workshops by skype wrote:

I felt a part of the breathing and movements in which the body responded and dissolved itself through the cycle of being reborn with every breath.

As a way to connect body and spirit, past and present, self and other, nature and culture, and North, South, East and West, breathing is a gesture, but also a fundamental ontological ground of dance as corporeal action and incorporeal proposition.

The history of modern dance is premised on the rediscovery of the role of breath as the initial impuls for dancing. Women pioneers, their ribs and torsos freed from corsetry were able to expand their breaths, opening three dimensionally into the space around them. The studio became the site for attending to breath as the initial impuls for dance. However within traditions of Euro-American dance, the studio is also typically understood as a site of withdrawal from the world of appearances. There I practice cellular breathing (Bonnie Bainbridge Cohen), I explore core-distal connectivity (Bartenieff fundamentals), I practice changing the direction of breaths (Feldenkrais). In it I concentrate, I contemplate and I accumulate energy through kinesthetic tuning that starts with attending to breath (allowing me to be here). Though I recover a culture of breath in the studio how might this translate into a politics?

This studio which is a bare volume, a space of potential is never neutral, it solicits from me habitual behaviours as well as limits for action and acting in the world. It can also become an institutional space attached to the logics of Western imperialism and to the siloed thinking of disciplines.

We are here, but for whom is the door open?

Whom do we invite to our dance, to be part of our sharing of air and breaths?

What cultures of breath might force us to think and move differently?

The dance studio is a professional habitat, a place for the acquiring of disciplinary techniques and knowledge, a refuge from the social choreography of the everyday and a place for corporeal enquiry, physical play and embodied experimentation. But what does a studio, with its conventions for practice and enquiry in contemporary dance, enable and what might it conceal, or even disavow? How do we bring Politics and poetics into the studio through critical and creative practice of documentation? For Michel Foucault, the intellectual's role is not to report on the truth but 'to struggle against the forms of power that transform us into its object and instrument.'¹⁵ The political anatomy of a 'discipline' can

¹⁵ Foucault, Michel (1972). 'Intellectuals and Power: A conversation between Michel Foucault and Gilles Deleuze' *L'Arc* 49, pp3010.

be seen to mold the postures, attitudes and sensibilities of those who are subject to it. Politics can be understood as an ongoing process of struggling against forms of power that subject us. In resisting power we need to as Donna Haraway states, 'stay with the trouble'.¹⁶ In considering the political potential of dance, an emphasis on corporeal creativity through practices of breathing dislocates agency as the property of a discrete, self-knowing and contained subject.

I counter critiques of the studio and its characterisation as hermetic and solipsistic (Lepecki 2006) by looking beyond its architecture to what is enabled by an encounter with a space of the present that is open, as a place of events that is elemental and virtual, that is mediated by air and virtual ancestors. The open studio can be considered as a place of events where the world enters and where a reworlding through remaking can happen. The studio, understood as a potential space through the medium of air, becomes an exposed field, ready to receive, waiting, a place of events. It can be invented an infinite number of times, according to its atmospheres, but it can also be prepared for certain kinds of actions in the world that navigate between the poetic and the political. That reveal our commitments and ethics.

In paying attention to not just how we **are here, but also what is not here and who is missing**, the political anatomy of our discipline becomes clearer.

How might the studio of the contemporary dancer be a heterotopic atmosphere enabling co-creation, co-existence, co-presence and the space to navigate our way towards a shared existence? How might we *breathe-with* to engage in an ethics of partnership with the environment and each other?

A critical approach to studio practice cannot ignore its historical ground in colonial structures of power. The flattening of the ground to create the dance floor; the enclosure of air to construct a container that is not subject to turbulent weather outside; the

¹⁶ Haraway, Donna J. (2016) *Staying with the Trouble: Making Kin in the Chthulucene*. Duke University Press.

openness or closure of the studio walls to the outside of the weather and politics. The power from outside that forces its way in.

In June 1937, a young English dancer, Hilary Napier, was here in Vienna, rehearsing with Gertrud Bodenwieser. Her diary described what we cannot forget:

The open backed lorries rolling in with soldiers sitting like wooden dolls facing each other – sitting at attention! The next day when I went to Hollander Saal (that was where Bodie had her private studio in the Konzerthaus), it was full of soldiers (German) who had been billeted there. I fetched all my stuff and rang Bodie and Lisl.¹⁷

Napier describes her realisation that the dance company was finished. Bodenwieser was removed from her position as Professor of Dance at the Vienna Staatsakademie für Musik und Tanz. Her career was over and her story and the stories of the artists who fled with her was to continue elsewhere. What remains of the traces of dancers' breaths that once animated this city and who were violently removed by political forces? In dancing-with their patterns of breath-body, through welle, impuls and upsurge, might we also release the breaths of their mostly disappeared archives?

Two weeks ago in Adelaide I met Eileen Kramer, one of Bodenwieser's first Australian dance company members. A 103 year old dancer who continues to choreograph and perform in Australia, when I told her I was coming to Vienna to talk to you about political breathing she said 'will you discuss vaginal breathing'? Madame would like that. She always said, 'the mouth is like a crimson wound'.

The studio, understood as a volume of air, must pursue its potentiality as an exposed field, ready to receive, as a place of events. It can be invented an infinite number of times, according to its atmospheres but it can also be prepared for certain kinds of actions. As creative workers we are invested in *the art of the possible*. Political action has to do with the

¹⁷ Napier, Hilary (1938) Vienna Diary. Possession of the author.

possible and the unforeseen, it is not something we consume, rather it is what changes us through the communication of its principles. To borrow Hannah Arendt's phrase, it means 'being exposed to the presence of others.'¹⁸ Dance involves being exposed to each other at a corporeal level. It is this exposure through encounter that makes us vulnerable.

Dancing the political through joyful acts of rebellion means pulling down fences between ways of working, resisting hierarchies (in subtle and obvious ways), questioning power structures, celebrating difference and fluidity over normalization and control. It means making space for chaotic, permeable and leaky practices and ways of understanding the body from the periphery to the centre and from inside to outside. It means celebrating rowdy, inspired, mobile, fluid, surprising, intent, bent, queer, non-conformist, inclusive approaches to dance making and research. Within the current crises we are experiencing it means raising awareness, making ourselves heard and visible.

We are On Air

The sphere of breath; and the sphere of atmosphere

In the age of the kakosmos

It is not just humans whose breathing is challenged by the pollution caused by burning fossil fuels it is also the earth.

He said: We have changed the sky.

The rain will not keep falling just the same.

In some places it will fall so torrentially as to drown whole nations.

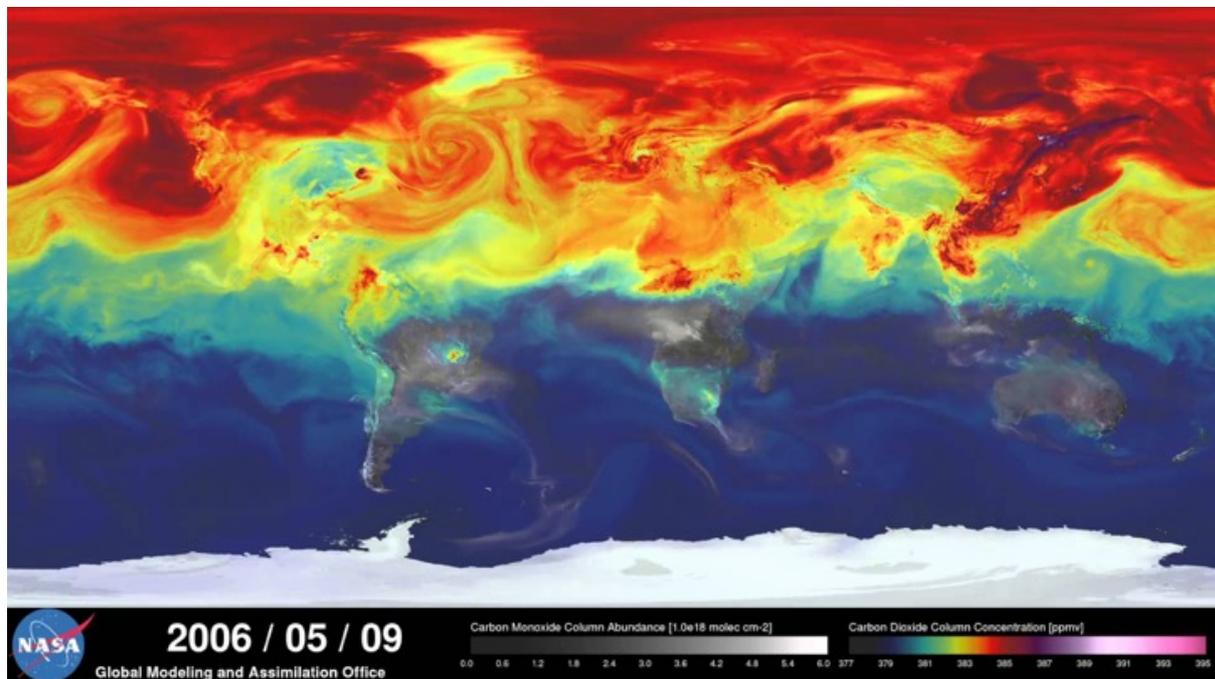
In others it will fall so little as to starve them.

WE ARE Watermarked by weather.

¹⁸ Arendt, Hannah 1998) *The Human Condition*, University of Chicago Press: 1998, 132.

Weather-watching and climate predicting does not belong to scientists alone

What is this changeable atmosphere between us?



Do we have a language for its volatile touch?

DO WE HAVE A LANGUAGE FOR the breeze?

How does the wind write the earth?

The air you just exhaled has already spread far and wide beyond you

The CO₂ from a breath you took last week may now be feeding a plant on a distant continent, or plankton in the frozen sea of Antarctica.

In the coming months all the CO₂ you just exhaled will have dispersed around the planet.

*we are all breathing the
same air*

*your breath becomes another's
their breath becomes yours*

one breath following the next, until there are no more

the task of the choreographer working for the affirmative powers of dancing becomes something else: not the diagnosis of conditions of subjection, but the bursting open of potentialities for assembling (in) collective joy. In this sense, the work is not necessarily one of making a work of art, but of un-working the parameters of art making to allow individuals to assemble in a collective in which no one is master, yet all retain a certain degree of knowledge, daring, and the total capacity to give (oneself).¹⁹

In this talk I have focused on the transcontextual potential of the breath-body-atmosphere matrix to enact a politics of engagement with **how** we are here and propose some of the issues that we might share a commitment to being here **for**. In discussing my recent research with Kasia Pol, *Lungsong*, I have given an example of an eco-genealogical practice of inter-cultural breaths for generating a choreographic system that seeks to engage breathing as political, poetic and playful action. Through considering cultures of breath, the philosophy of breathing with Irigaray and what a contemporary politics that addresses how we are here might look and feel like, I have proposed 'breathing-with', breathing to remember, and breathing to open living relations on a personal and planetary scale.

I encourage you to take a deep breath, to open your heart and mind to the potential space that is cultivated in our breathing together, in an atmosphere that is shared, porous and that can resist appropriation. I suggest that we direct our breaths – *aroha* – towards the things we love and are passionate about, but that we do so with care and conviviality through an ethics of paying attention and raising awareness in the wider contexts within

¹⁹ Lepecki, Andre (2016) *Loving Dancing*, p.4

https://www.moma.org/d/pdfs/W1siZiIsIjIwMTcvMDEvMDUvNHBS5cHRpNW5ma19KZXJvbWVhZCZlYXNzYXlRmUuYWxfMV81LnBkZiJdXQ/JeromeBel_Essay_Final_1_5.pdf?sha=2a7c4e7669083599

which we live beyond the dance studio walls. I also suggest that we remember the struggles that proceed us being here – for women’s and gay rights; for liberation from tyranny and fascism; for the right to live well; for justice and equality; and for environmental rights. The rights of the earth, the air we breathe, the atmosphere we live in, the waterways that support our life. That we remember how to struggle, resist and collectively empower the present with our breaths, voices and movements, *past, present and future*.

VIDEO: <https://vimeo.com/272655311>. Password: Lungsong²⁰

²⁰ Maori have a long tradition of natural holistic health practices that have been handed down through the generations. The waters and clays of Wairakei near Taupo were highly valued by Maori for their healing powers and therapeutic benefits. Here Ria Paki sings a waiata in the silica terraces of Wairakei.