

THE RHYTHM OF NATURE

RHYTHM OF OBJECTS
RHYTHM OF RAIN
RHYTHM OF AIR

Workshop script

THE RHYTHM OF NATURE

Authors:

Rhythm of Objects:

Paweł Michno

Aдриanna Michno

Michał Przybyła

Rhythm of Rain:

Tatjana Christelbauer

Rhythm of Air:

Felix Arjona

Editing:

Po:ruszeni Stowarzyszenie Artystyczne

Design:

Sabina Strzelecka



You are free to:

Share – copy and redistribute the material in any medium or format for any purpose, even commercially.

Adapt – remix, transform, and build upon the material for any purpose, even commercially.

The licensor cannot revoke these freedoms as long as you follow the license terms.

Under the following terms:

Attribution – You must give appropriate credit, provide a link to the license, and indicate if changes were made. You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use.

No additional restrictions – You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits.

Notices:

You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation.

No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material.



Questions for reflection



Excercises for dancers



THE
RHYTHM
OF NATURE

RHYTHM OF OBJECTS

Contents

Introduction	6
Rhythm	9
Harmony	12
Architecture of the body in space "Rhythm of Objects" & Rudolf Laban's	15
Movement Analysis	16
Movement Recycling	24
Recycling in Material Creation	24
Recycling in Dance and Art	25
Recycling Movement in Relation to Human Anatomical Structure	26
Movement Recycling in Relation to the Stages of Recycling	29
Movement Recycling in Improvisation and Dance Composition	30

Introduction

The workshop titled "Rhythms of Objects" was the second of three sessions within the "Rhythms of Nature" project, co-financed by the European Union.

The workshop, divided into three thematic parts, included:

Rhythms of Objects (choreographer - Paweł Michno) - approx. 6 hours

Recycling Movement (choreographer - Paweł Michno) - approx. 6 hours

Body Architecture as an Object (choreographer - Michał Przybyła) - approx. 6 hours

The introduction to this stage of the project work involved a visit to the Copernicus Science Center in Warsaw. The Copernicus Science Center (CSC) in Warsaw is an interactive science museum offering exhibitions, experiments, presentations, and workshops aimed at educating and popularizing science among visitors.

Inside the Copernicus Science Center, numerous interactive exhibitions cover various scientific fields such as physics, chemistry, biology, astronomy, mathematics, and more. The exhibitions are designed to encourage experimentation, exploration, and the discovery of various scientific phenomena through hands-on experiences. We decided to utilize these interactive exhibitions to experiment with movement, allowing stimuli received through sight, sound, or touch to naturally pass through the bodies of dancers. This approach gave a completely new dimension to experiencing the exhibits.



The exhibitions presented at the Copernicus Science Center served as inspiration for further exploration by dancers and choreographers during the workshops in the dance studio.

Dancers and choreographers participating in the project workshops examined selected objects in terms of shape, surface structure, and physical properties. They analyzed geometric patterns, lines, pro-



portions, and textures of objects to use them in creating original movements, sequences, and dance compositions. Objects helped them define the boundaries of the dance space, create focal points, indicate movement directions, or pose challenges for exploring the space around them. The shape and structure of objects influenced the creation of spatial relationships between dancers, objects, and the environment. Objects served as obstacles, connection points, elements of interaction, or elements that defined spatial relationships between dancers in the resulting dance composition.

Tasks given to dancers during the workshops influenced their somatic processes, and consequently, their movement and the creation of dance compositions. Each object could inspire unique sensations, interactions, and movement creativity in dancers. Exploring and studying these possibilities can provide teachers and choreographers with new tools for working on dance composition.

Working with these objects during the workshops also aimed to explore rhythms within these objects. Rhythm is a sequence of repeating elements over time and can occur in both the auditory and visual form of objects. In the context of sound, objects such as musical instruments, machines, tools, or everyday items can generate sounds with a specific rhythm. For example, drum beats, the typing

of a typewriter, the buzzing of a phone, or sounds produced by striking different objects can create rhythmic sound sequences.

Similarly, visual objects may also possess rhythm in their structure or repeating patterns. For example, repeating lines, shapes, textures, or motifs in an object can create a visual rhythm. Examples include rhythmic repeating patterns on fabrics, architectural designs, or recurring elements in the design of objects.

Rhythm in objects can influence our perception and experience of them. It can evoke a sense of order, repeatability, harmony, or dynamic movement. Objects with rhythmic structures can also affect our perception of time and space. All these sensations and impulses can serve as tools for building and exploring unique dancer movements and creating dance compositions.

Rhythm

Rhythm is a regular sequence of repeating elements or events that create a structure in time. In nature, objects may exhibit rhythmic patterns. Perceiving rhythm often depends on human perception and interpretation. We can recognize rhythm in various objects and phenomena, but it does not imply that objects themselves possess a consciousness of rhythm. While the concept of rhythm is often associated with music and human perception of sound, it can also be applied to other fields. Each object has its unique structure, shape, and physical properties. By examining these objects, we can identify a certain characteristic in which we can perceive rhythm, inspiring the creation of movement. We are not referring to the rhythm we hear but the rhythm that emerges in the structure and shape of the examined object. Just as every geometric figure (circle, square, triangle) has its rhythm, each examined object can provide rhythmic inspiration. This can manifest through a shape resembling a geometric figure or through the characteristics of the surface structure, providing rhythmic inspiration.

Artists involved in various art disciplines have utilized rhythm as a source of inspiration in their creations. Inspirations derived from the rhythms of objects can be observed in the works of architects, set designers, choreographers, visual artists, sculptors, and other creators in the visual arts. In visual arts, the rhythm of objects can be achieved through the repetition and sequencing of elements such as lines, shapes, colors, or textures. For instance, repeated lines or shapes can create a rhythmic arrangement that captures attention and imparts a certain energy to the composition. The rhythm of objects can be regular, repetitive, or asymmetrical, creating various visual effects. The rhythm of objects in visual arts and architecture is crucial for the perception and reception of the work. It creates dynamics, order, harmony, and coherence, influencing how observers experience space and composition. The rhythm of objects can be subtle, dynamic, monotonous, or asymmetrical, introducing diversity in visual and architectural experiences.

EXERCISES FOR DANCERS:

Object Improvisation:

During this part of the workshops, each dancer was asked to perform a dance improvisation inspired by one of the exhibits presented during their visit to CNK. Dancers chose an object from the exhibit, observed its visual elements, and reflected on the emotions it evoked. They identified the inherent dynamics, considering lines, textures, and overall movement. Exploring personal associations, dancers connected the object's presence with their well-being.

Using these insights, dancers created dance improvisations, embodying the rhythm, structure, and form of their chosen objects. The workshop concluded with group sharing and discussions, where dancers articulated connections between their movement choices and visual elements. The exercise integrated sensory experiences, encouraging a connection between visual observations and kinesthetic expression. Dancers explored the capacity of their bodies to express visual art's dynamics and energy, promoting a deeper understanding of artistic interpretation. The group dialogue facilitated a collective exploration of individual perspectives, fostering a collaborative learning environment.

This exercise is a good task to begin with as it facilitates a multidimensional exploration of dance and visual art, encouraging dancers to embody the essence of the exhibited objects. It not only enriched their movement vocabulary but also deepened their appreciation for the interplay between visual aesthetics and the dynamics of dance. The shared experiences created a sense of unity within the group, fostering a collaborative and reflective atmosphere.

Mindful Perception:

Working in pairs, dancers were required to perceive each other's natural rhythms, serving as inspiration for creating movement. Natural rhythms could include the heartbeat, pulse, breath, eyelid closure rhythm, or rhythms perceived in the anatomical structure of the body. This exercise stimulates dancers' mindfulness and sensitivity to each other, developing the ability to perceive impulses from their surroundings. These exercises promote the integration of body and mind, which is crucial in the somatic process and in movement creativity. Being outdoors, connecting with nature, and harmonizing with the surrounding environment can aid in integrating physical, emotional, and cognitive aspects of movement. The impact of nature on the somatic process, movement creativity, and the dancing body can be subjective and dependent on individual experiences. For some dancers, nature may serve as a primary source of inspiration and a deeper connection to movement, while for others, it may have less significance.





Geometric Improvisation:

In this exercise, dancers were tasked with choosing one of the geometric figures characterized by a specific rhythm (e.g., circle, square, equilateral triangle, isosceles triangle, rectangular triangle, rectangle, etc.). The rhythm of the chosen figure served as inspiration for movement creativity, stimulating different parts of the body, eliciting various kinesthetic responses, and influencing how the dancer interacts with space, other objects, and fellow dancers. During this exercise, we could observe the impact of different rhythms on each other by observing dancers' movement interpretations. Additionally, we could explore the influence of rhythms on each other and the possibility of their coexistence and collaboration in a shared space.

Working with rhythms was an intriguing introduction to this part of the workshops. Dancers from different countries sought a way to communicate without using words, relying on movement communication, or the language of the body. Each of them, working based on their chosen object and the rhythms it provided, attempted to establish a shared dynamic and quality of movement with the other workshop participants. This way, unique movement compositions were created, often very coherent, revealing understanding and a shared character. Despite the different objects that served as inspiration for the dancers, they could unite in movement and draw inspiration from each other. Each of them remained a unique individual, yet an essential part of the cohesive plastic image created by human bodies.

The use of these exercises in the first part of the workshops helped build a collaborative atmosphere among dancers from different countries, operating in different native languages and employing various dance techniques. Thus, a kind of intercultural dialogue emerged, contributing to the establishment of an atmosphere of trust and understanding among dancers and choreographers.

Harmony

Various rhythms of objects can create harmony, especially when they are appropriately organized and complement each other. Harmony in the context of rhythm means that different rhythms resonate with each other, forming a coherent and balanced whole. In the realm of rhythm, harmony can be achieved through synchronization, contrast, or interdependence among different rhythms of objects. For example, different rhythms can be harmonious if they share a common pulse, tempo, or meter. They can also create harmony if they are interdependent and complement each other, giving the impression of completeness. Harmony in the context of different rhythms of objects can be achieved through composition or a shared narrative. Different rhythms can be organized in a way that creates structure, sequences, or interactions among them. They can also create harmony if they collectively tell a story, convey a theme, or evoke moods.

In dance, harmony between different rhythms of objects can be utilized to create diverse and rich movement compositions. Dancers can explore various rhythmic patterns and relationships, leading to the creation of harmonious movement within a group or in relation to the stage environment. However, it's worth noting that the concept of harmony is subjective and may vary depending on the context and preferences. What is harmonious to one person may be perceived differently by another. In artistic creation, the exploration of one's own vision of harmony and the investigation of how different rhythms of objects can interact, creating cohesive and beautiful experiences, are essential. Undoubtedly, the pursuit of harmony (as well as intentional disharmony) in creative work can add value and serve as a valuable tool for choreographers and dancers.

Many choreographers utilize improvisational techniques based on rhythms derived from surrounding objects or the rhythms and shapes of theatrical scenography. Some choreographers who have worked with rhythms of objects include:

Merce Cunningham

Cunningham experimented with various sources of sound and rhythm in his choreography, including rhythms generated by objects. In his renowned work "RainForest" from 1968, Cunningham utilized an installation made of silver helium balloons created by artist Andy Warhol. The choreography incorporated sounds generated by the movement of the balloons and other objects on the stage, influencing the rhythm and movement shape of the dancers. Cunningham also explored collaborations with musicians who used diverse percussion instruments, including everyday objects, to generate rhythms in their musical compositions. These rhythmic improvisations influenced the creation of movement and choreographic composition in Cunningham's work. Incorporating the rhythm of objects

into Cunningham's creative process aimed to discover new sources of sound and rhythm that could inspire the creation of dance movement.

Martha Graham

This American choreographer and dancer was a significant figure in the history of modern dance. Her works often relied on abstract forms and shapes that influenced her creativity. Graham frequently drew inspiration from abstract and organic forms in nature, as well as shapes and structures of objects. Her choreographies often reflected these shapes and forms through the use of gestures, body positions, and spatial composition. An example of a choreography where Graham utilized shapes of objects is her renowned work "Lamentation" from 1930. In this choreography, Graham used a special elastic costume that enveloped the dancer's body, elongating it and creating an abstract shape. The shape of this costume and its impact on the dancer's movement were significant elements of the choreography, expressing emotions and the theme presented in the dance.

Pina Bausch

The German choreographer was known for creating choreographies based on abstract forms and shapes. Her works were often inspired by the shapes of objects and their interaction with the dancer's body. Bausch explored various movements and gestures that reflected these shapes and created visual compositions on stage.

"Woodland": Premiered in 2002, this choreography explores rhythms and shapes associated with nature, including trees and their parts. Dancers use wooden props like branches or trunks to create rhythmic dance compositions.

"Structure and Sadness": Premiered in 1989, this choreography explores rhythms and the construction of objects' forms, as well as their connection to emotions and internal states. Dancers use various props such as wooden beams or metal structures to create movements and compositions reflecting these structures.

William Forsythe

An American choreographer, often explores the shapes of objects and their impact on the movement of dancers. His choreographies frequently involve abstract forms and geometric shapes that influence the composition of movement. Forsythe encourages dancers to explore different shapes, lines, and proportions, creating dynamic and unconventional compositions.

"Paper Concert" - Choreographed by Anne Teresa De Keersmaeker, premiered in 2009. In this choreography, De Keersmaeker explores the rhythms and forms of paper as a building material for dance movement. Dancers use sheets of paper, cutting, folding, and manipulating them to create rhythmic compositions.

"ReWire" - Choreographed by Crystal Pite, premiered in 2014. In this choreography, Pite utilizes the rhythms and structures of electrical wires and cables as inspiration for creating a dance composition. Dancers manipulate and integrate with these wires, creating movements and gestures that respond to their rhythms and forms.

Ohad Naharin

An Israeli choreographer, is known for his creative approach to movement, which he calls "Gaga." In his work, he uses diverse shapes and forms, both visual and kinesthetic, as inspiration for creating movement. Naharin's dancers are encouraged to explore different shapes of the body, lines, and spatial dimensions, leading to the creation of extraordinary compositions.

The mentioned artists are just a few examples of creators who explored the rhythms of object shapes in their works. Different approaches and styles can influence how artists integrate object shapes into their choreographies and compositions, leading to diverse visual and kinesthetic experiences for both dancers and audiences.

The rhythms of object structures can serve as the foundation for creating dance compositions in dance theater performances. Utilizing the forms and structures of these objects to generate movement and composition creates unique visual and kinesthetic experiences that enrich the spectrum of possibilities in the art of dance.



Architecture of the body in space

The workshops were devoted to the issue of the architecture of the body in space, the body as a spatial, movable and static object. The group worked under supervision on improvisation through visualizations, as well as based on Mary Overlie's movement practices regarding the relationship of body-body, body-architecture, body-shape/trace/pattern.

During the workshop the group used movement analysis according to Laban to introduce the issues of time, dynamics and rhythm. They looked at choreographic tools and somatic practices to create movement individually, in duos and in a group. The last stage of the workshop was work on instant composition, in which dancers were focusing on creating space using all previous tasks.

In the beginning of the workshop we started with an opening circle to have a brief conversation about the main topic of the workshop to give the group a general view on the work ahead.

It's important to create a safe space where people feel included, where they can share their reflections and ideas as well as suggest new tasks and co-create the workshop (15 mins)

The body in the context of dance and movement is often perceived as a sculpture, except that it is a living, dynamic and expressive sculpture. Movement and dance use the body as artistic tools to create beauty, additional communication and empowerment.

In dance, the body is the main proper expression. Body movements such as lines, shapes, dynamic spaces, gestures and facial expressions are used to exploit narrative, innovation and ideas. The dancer's body becomes an instrument through which the artist creates a presentation or communicates with the audience.

Creating a sculpture, the dancer's body is a three-dimensional figure that can be shaped, modeled and manipulated in space. Dancers use their body to create different shapes, measures, means and lines to apply their artistic actions.

The dancer's body is also trained and perfected to allow for control, precision and fluidity in movement. Through physical and technical training, dancers develop their body activity, strength, flexibility, coordination and endurance, which allows them to further improve and effectively move.

An important aspect of body sculpture in dance is also its relation to space and other bodies. Dancers explore the space around them, with movement and gestures to interact with outside and other dancers. Through choreography and improvisation, an image of gradual development and patterns in which bodies interact with each other and with the environment.

The body as a sculpture in dance and movement is therefore not only a carrier of technique and lifting, but also a medium that creates beauty, communicates with interest and discovers new forms of artistic realization.

“Rhythm of Objects” & Rudolf Laban’s Movement Analysis

The first task of the “Rhythm of Object” was based on Rudolf Laban’s Movement Analysis and improvisation through visualization. The Laban Method is a comprehensive system of movement research, description and analysis. Laban developed this method in the 1920s in an effort to understand and register the diversity of human movements and their relationship to emotions, thoughts and intentions.

Visual improvisation is a method in which dancers use imagination and visualization to generate spontaneous movement and create choreography on the fly.

Visualization plays a key role in this form of improvisation. Dancers use mental imagery and imagine various images, scenes, emotions or concepts that inspire their movement. They can visualize shapes, lines, spaces, textures, colors or other visual elements that become the impetus for creating movement.

Movement improvisation using visualization can take place both individually and in a group. Dancers can use music or sounds as an extra stimulus to enhance their visuals and creative imaginations.

This form of improvisation can be used as a tool to explore movement, discover new words, extend techniques and develop individual creativity. It gives dancers the freedom to experiment, discover their unique style and express themselves through movement. Movement improvisation using visualization is also often used as a training and pedagogical method. It can be used in the creative process, when creating new choreographies, in workshop sessions and dance classes to develop the imagination, intuition, spontaneity and interpretation skills of dancers.

This form of improvisation can be very personal and subjective as it is based on the inner experiences, visions and interpretations of the dancer. It is a way to develop artistic sensitivity, a deeper connection with your own body and expressing your authenticity through movement.



TASK I

The first movement improvisation exercise that combines visualization with the context of nature's rhythms (45 minutes)

1. Find a space: Find a quiet and open place to exercise where you can move freely. It can be a park, forest, beach or even a spacious interior or exercise room.
2. Open your senses: Start by momentarily focusing on your senses. Close your eyes and listen to the sounds of nature, feeling the touch of the wind or sun on your skin, sensing the scents in the environment. Allow yourself to be fully immersed in your sensual experience. If you are in an enclosed space, recall these sensations from your memory.
3. Visualize the rhythm of nature: When you are ready, begin to gently shift your body weight between the right and left sides of your body and between the front and back. This can bring to mind various rhythmic elements of nature. It can be the sound of waves, the murmur of leaves moved by the wind, birds singing, the clatter of rain or the heartbeat of nature. Imagine these sounds as rhythms that permeate your body and inspire movement.
4. Introduce the movement: Starting from the feet, slowly move according to the visualized rhythm of nature. You can explore different tempos: natural, free movement, word-motion, fast-motion, impulse and impact;; strength and lines of movement, depending on how you interpret the rhythm. Imagine that you are one of the elements of nature that resonates with its rhythms.
5. Develop improvisation: Expand your movements and experiment with different parts of your body. Create a map of your body in which each element can move individually and autonomously or together, creating a movement collage. Feel free to interpret the rhythm of nature by creating your own movement sequences. Use visualization as a driving force for your movement and allow yourself spontaneity and creative freedom.
6. Explore space: Use space to create various dynamic motion compositions. You can wander, spin, arrange yourself in various shapes or react to the surrounding elements of nature. Allow yourself a deep connection with the natural context that surrounds you. Be open to the energy and movement of other people in the group.

The next step in the first exercise is to focus on the factors of movement as a tool for shaping the body as an object. Use Laban's Motion Analysis, specifically its 4 factors: time, space, effort and flow. These factors relate to the quality and nature of the movement, such as speed, strength, direction, size, tension, and fluidity. The analysis of these factors allows for the study of different styles of movement and expression. Let the dancers explore each of these elements sep-

arately, and then as a collage and any combinations created from them, moderating the exercise by adding new elements one by one. (15 minutes).

The conclusion of the first exercise is a conversation about this experience and sharing reflections on the movement, space and relationships that have developed (10 minutes)



1. *What impact did the various elements of nature used in the visualization have on the body and its movement?*
2. *What new images of nature appeared during free movement improvisation?*
3. *How has the space around you changed?*
4. *How to use movement factors to create choreography?*



TASK II

The second exercise of the workshop is "**Bodysculpting**" (20 minutes)

The group sits in a large circle, one person is in the middle - the dancer inside the circle will become a moving sculpture/moving object. By marking a point in space with a hand and a verbal message,



the task of several people from the group will be to form the dancer into a shape in which he must stop, e.g. a person from the group marks a point in space with his hand close to the floor, saying: right elbow. The dancer must get as close to the point as possible and freeze there. The action is repeated 3 or 4 times. After forming the dancer who is frozen in position, we ask the question: What are you? How do you move? What moves you?

The shape of the body, its form and sculpture create an image in the person's head and suggest how to move and use space. The dancer begins to move like „something“ that the body is shaped-like. Movement can be stimulated by additional questions and conversation with the dancer during his improvisation, using the aspect of the rhythms of nature or the properties of this “body-object”.

This exercise encourages the visualization of the body as an object and the expression of movement based on these visions. It is a way to connect with nature, feel its energy and express it through your own body. Remember that movement improvisation is an extremely personal experience, so let your imagination and intuition guide the dancer.

TASK III

The third exercise of the workshop is “Body sculpting in space” and consists of several stages that will be developed successively: individually, in duets, in groups. (60 minutes)

For this exercise you need a piece of paper and a pen.

Write 25 different body parts on the left side of the paper in a column. They can be repeated. It is important to consider whether it is, for example, a right or left elbow. They can also be very specific parts of the body, such as the little toe on the left foot, the right eyeball, etc.

For each body part on the right, write a number from 1-27. They can be repeated, but you need to use more than just one number. It is not necessary to use all the numbers, because there are more of them than the body parts listed.

Show a drawing of a space consisting of 27 points. Task for each person: write their body into space using the “map” they made on their piece of paper; do it like this - connect the dots using your body.

Using Laban's motion factors, let the group use different rhythms, strengths and dynamics to make the movement of the object appealing to them.

Each person, after creating their moving sculpture, presents the movement material in front of a group of 2 or 3 people at the same time.



The summary of the first stage of this exercise is the presentation of the material and a conversation about what they produced, what they observed, what images formed in their heads and bodies. (10 minutes)

In the second stage, "Body sculpting in space", individual movement materials will be confronted with others in duet activities. Each person finds a partner to act with, with whom they create a duo based on their individual movement materials. This meeting is a form of conversation and movement dialogue. At this stage of work, you can modify the rhythm and dynamics of movement of your movement material to suit the needs that will arise during the creation. You can use pauses and stops, speed up, slow down or use organic elements and images of nature. An important aspect of this task is to pay attention to how these activities influence each other, resembling the natural environment and the processes that take place in it, creating a coherent whole and the cycle of nature. (30 minutes)

An important element of this stage is also the presentation of the duos and the conversation about the actions they took to put together their own movement materials, as well as how they communicated with each other, what movement strategies they put on their concept (10 minutes)

In the third part of this task, the encounters of moving objects, it is important to try out a new movement strategy with new partners. In the form of an open movement space, using their own movement materials, people meet and dialogue with each other through improvisation. These meetings are dynamic, changeable, and free. Bringing the image of the changeability of nature and its unpredictability, let the group explore these meetings and various possibilities of working with their material, which, when confronted with others, creates new, unique schemes and images each time. For this task, you can use the rules of the "speed dating" game, in which the time for the conversation is very short and predetermined. The whole group dialogues in twos at the same time, making changes and making decisions at a given moment how they move, change partners and how they modify their movement statements. (30 minutes)

In conclusion of this exercise, it is worth talking about the differences between all 3 stages and how the new tasks and strategies affected the body and movement, as well as individual, pair and group work. It is also worth recalling the topic of organic and inorganic as elements of nature, how man affects the natural environment and how nature affects man. The dialogues that arose during the quest bring up the issue of the elements of nature, the elements and how they interact and are dependent on each other. If new ideas and ideas for developing these movement materials come up during the conversation, follow the group's energy and look for new strategies and solutions together. (15 minutes)

"The Rhythm of Objects" & "Six Viewpoints"

TASK IV

The last exercise of this workshop is to expand your perception into space using Mary Overlie's "Six Viewpoints" method. The "Six Viewpoints" method is based on identifying and exploring six basic aspects of movement and space in dance. They are: space, form, time, emotions, state and movement. Overlie believed that being aware of these points of view could help dancers and performers create a more authentic and expressive movement.

In earlier exercises, elements such as: movement, form, state (understood as the quality of movement), emotions (understood also as history, logic, narrative), time (understood as rhythm, dynamics, speed) were used. In this concluding stage, it is important to focus on space, which Mary Overlie understands as 3 possibilities: body to body relation, body to architecture relation, body as pattern in space.

Body related to body (10 minutes)

1. Moving freely in space, the group creates images and relationships.
2. The space can be changed in any way, moving in any rhythm and shape.
3. You can change the levels in which the body moves.
4. An important element is stopping and pausing to create new situations in which other people find themselves and adjust to what exists.

This stage of work allows you to free yourself from a very limited thinking about space, because there are infinite possibilities that body-to-body relationships create. This stage brings to mind ecosystems that create and change, they are living tissue that exists in its own time.

Body related to architecture (10 minutes)

Moving freely in space, the group creates images and relationships

The space can be changed in any way, moving in any rhythm and shape.

You can change the levels in which the body moves.



An important element is stopping and pausing to create new situations in which other people find themselves and adjust to what exists.

The intention in moving and changing places is what is around: floor, walls, windows, ceiling or if it is in another space: objects and objects around.

This stage of work allows to illustrate the relationship between what is organic in the body and what is inorganic outside it. This type of relationship brings to mind the image of the dependence of living tissue, a moving object on architecture, i.e. something artificially created by man. This task becomes a human-nature relationship.

Body related to the pattern it creates (10 minutes)

1. Moving freely in space, the group creates images and relationships
2. The space can be changed in any way, moving in any rhythm and shape.
3. You can change the levels in which the body moves.
4. An important element is stopping and pausing to create new situations in which other people find themselves and adjust to what exists.
5. The intention in movement is to pay attention to what patterns a moving body creates in space.
6. The space is defined by the paths and paths that the body takes during its movement.

This stage of work allows you to create a map of how all elements of nature intersect with each other to form a single whole, how our actions in real life leave a mark and how they affect what is happening around, but also how nature affects our everyday life.

All three stages of working with space through relations are the basis of instant composition, i.e. a tool for creating through improvisation. The conclusion is to create an open movement space in the form of a jam session, where all people can explore any relationship. In this last stage, it is important to return to all the previous elements of the workshop: work with dynamics, rhythms, the body as a sculpture and an object, meetings and dialogues, individual movement materials, relations of the body in space (10-15 minutes).

The closing conversation summarizes all exercises and stages of work, and also gives the opportunity to share the participants' reflections, so as to be able to deepen the experience from the perspective of others (10 minutes).

Movement workshops, during which the secrets of nature's rhythms were explored and their potential in movement was discovered,

were an experience full of visualization, improvisation and a deep connection with the surrounding world. During these workshops, the potential of how the rhythm of nature can become a guide, inspiring bodies to create beauty and expression, was explored. Through visualization, the group immersed themselves in the sounds, smells and touches of nature to find hidden rhythms. Using the body as an instrument, the group found themselves in space, sculpting lines, shapes and dynamic compositions. She used movement factors such as pace, force, direction, and flow to increase awareness of the body and express the deepest emotions. The visualization of the rhythms of nature allowed for movement improvisation, where there were no restrictions, only the free flow of imagination and creativity. They choreographed on the go, exploring different styles, gestures and sequences, discovering their own unique movement narratives. By merging with the surrounding natural context, they became one of nature's rhythms. They became the waves on the sea, the murmur of the wind, the rustle of the leaves. They felt their bodies resonate with the pulsating energy of the world, creating unforgettable moments of connection and expression.

Movement Recycling

Recycling is the process of transforming and reusing materials that would originally be considered waste. The goal of recycling is to reduce waste, conserve natural resources, and minimize negative environmental impacts. This process involves collecting, processing, and transforming used products or materials into new ones.

The primary stages in the recycling process include sorting, shredding, processing, and manufacturing new products. Recycling can involve various materials, including paper, plastic, metal, glass, or electronics. It plays a crucial role in sustainable development and environmental protection by reducing landfill waste, conserving natural resources, saving energy, and decreasing greenhouse gas emissions associated with new material production.

Recycling can be categorized into two types:

Upcycling: This process involves transforming used, worn, or unnecessary items into products with higher aesthetic or utility value. Unlike recycling, which involves processing materials into lower-quality products, upcycling aims to preserve the original value of materials and give them new life in a form that is more valuable or useful. Upcycling often engages creativity, as designers and artists seek to breathe new life into items in an original way, creating unique and unconventional products. Examples of upcycling include turning old clothes into new fashion designs, using worn furniture to create new and unique projects, or transforming items like old pallets or cans into designer utility objects.

Downcycling: This process involves transforming materials into products of lower quality or value than the original materials. Unlike upcycling, which aims to increase the value of materials during reprocessing, downcycling can lead to the degradation of material quality and loss of value. Examples of downcycling include processing paper into lower-quality paper or cardboard, where paper fibers are shortened, and processing plastics into products of lower quality and durability than the original materials. While downcycling is a form of recycling, there is concern that it may lead to the loss of material value and an increase in waste volume.

Recycling in Material Creation

Recycling can be utilized in art in various ways, both in the context of creating materials and in artistic expression. Here are a few examples of how recycling can be incorporated into dance and art:

Creating Props and Costumes: Instead of using new materials, dancers and artists can use recycled materials to create props and costumes. These can be items found in thrift stores, textile materials

from recycling, or even everyday objects that can be transformed into original props or set pieces.

Integrating Recycling in Choreography: Choreographers can draw inspiration from the concept of recycling, creating dance compositions that reflect themes of waste reduction and renewability. This may involve movements symbolizing the recycling process, such as decay, regeneration, and transformation.

Designing Eco-Friendly Exhibitions: In exhibition and installation art, recycled materials can be used to design eco-friendly displays. Examples include using recycled items as set elements or creating installations from reclaimed materials to emphasize the importance of recycling and ecological awareness.

Utilizing Sounds from Recycling: Sound artists can use recordings of sounds generated by recycled materials, such as shattered bottles, metal objects, or plastic packaging. These sounds can be transformed into interesting audio effects and musical compositions, serving as a sound backdrop for dance or multimedia arts.

Creating Eco-Art Installations: Artists can design installations from recycled materials that highlight environmental protection and recycling issues. These installations may utilize various reclaimed materials, such as plastic bottles, paper packaging, or metal elements, to create an impression and impact on the viewer.

Recycling in Dance and Art

The utilization of recycling in dance and art can be inspiring, contributing to greater ecological awareness. It is also an expression of creative exploration, innovation, and the artistic ability to convey important social and environmental messages.

Here are some renowned dancers who have worked with recycling:

Pina Bausch

A German choreographer known for creating innovative performances often incorporating recycling elements in set design and costumes. Her works combine dance, theater, and visual elements, with recycling influencing her aesthetics.

Akram Khan

An award-winning British dancer and choreographer who blends ethnic dance traditions with a modern style. He frequently uses recycled materials like fabrics, everyday objects, or props to create socially impactful movement compositions.

Compagnie Kafig

A French dance group founded by Mourad Merzouki, specializing in merging hip-hop dance with various styles and techniques. Their performances often incorporate recycling as part of set design and costumes, creating original and dynamic shows.

Urban Bush Women

An American dance group founded by Jawole Willa Jo Zollar, focusing on social and cultural themes in their performances. They often use recycling as part of their work, both in set design, costumes, and artistic messaging.

Rosas

A Belgian dance group founded by Anne Teresa De Keersmaeker, known for innovative dance compositions. In their work, they experiment with various elements and techniques, including recycling, to create extraordinary and expressive performances.

Recycling Movement in Relation to Human Anatomical Structure

The concept of “movement recycling” can be applied to the anatomical structure of the human body. This refers to the use and transformation of natural movement patterns inherent in our bodies to create new movements and compositions.

Throughout our lives and movement experiences, we develop specific movement patterns resulting from our anatomical structure, such as the muscular, skeletal, nervous, and joint systems. These movement patterns are used for daily activities like walking, running, or lifting objects.

Recycling movement involves consciously utilizing and modifying these natural movement patterns to create new movements. It may include exploring different aspects of movement, such as dynamics, tempo, strength, and flexibility. By experimenting with different combinations and modifications of these movement patterns, dancers and artists can create unique and innovative movement compositions.

Recycling movement based on anatomical structure aims to harness the natural movement abilities of the human body and adapt them to create new artistic expressions. It is also a way to broaden awareness and understanding of one’s own body and discover the movement potential inherent in our anatomical structure.



EXERCISES FOR DANCERS:

Fragmented Choreography Exploration: Dancers learned a choreographic fragment in jazz dance technique. Jazz dance is characterized by significant isolation (polycentrism of movement) and the use of rhythmic diversity in movement (polyrhythm). With the choreographic fragment at their disposal, dancers subjected it to recycling. They first broke down the choreography into individual movement sequences based on rhythm and the placement of movement in the body. Subsequently, they cleaned the movement and gave it a new quality by translating it into their natural movement. Finally, dancers recombined these elements in their unique ways, creating a new movement composition.

Group Composition Task: Dancers worked in groups of four, utilizing the movement compositions created in the previous exercise. Starting with learning the same choreography, they individually processed it to produce a different, unique movement composition. Working in four-person groups and juxtaposing these compositions revealed common elements. Observers in the room noted a harmonious coexistence among these diverse compositions, despite their inherent distinctions. This harmonization was particularly noteworthy, showcasing the adaptability and coherence of the dancers' individualized expressions. The dancers, executing their choreographies in the presence of others, experienced a sense of comfort, allowing for a seamless coexistence of multiple, distinctive compositions. This



exercise not only facilitated individual creativity but also demonstrated the potential for shared elements to contribute to a unified artistic expression within a group dynamic.

Movement Recycling Based on Body Construction: Dancers were tasked with creating movement sequences by focusing on the work of individual body parts. Additionally, they analyzed their body's movement based on muscles, skeletal structure, joints, or tendons. This allowed for the observation of changes in movement quality and their impact on the dancers' well-being. The movement generation exercise facilitated the creation of movement with diverse dynamics, volume, and quality. However, this exercise was not solely about physicality; it incorporated mindfulness and a deep internal focus. Incorporating mindfulness practices, dancers cultivated an acute sensitivity to their physical and emotional states during the movement generation exercise. This mindful exploration became a crucible for the creation of diverse movement experiences, characterized by dynamic variations, shifts in volume, and a rich tapestry of movement qualities. By consciously channeling their focus towards specific anatomical elements and being attuned to their internal responses, dancers expanded their movement vocabulary while fostering a deeper connection between body, mind, and artistic expression.

Interdependence in Group Dynamics: This exercise shifted the focus towards the collaborative dynamics among dancers. This exploration aimed to understand how individuals within a group mutually influenced one another, particularly when honing in on distinct movement qualities rooted in their chosen movement center. The exercise operated as a dynamic crucible, extracting a myriad of movement patterns and qualities from each dancer, all the while maintaining a sense of natural cohesion.

By working collaboratively and emphasizing different movement qualities based on their chosen movement centers, dancers uncovered a symphony of interdependence. The extracted movement patterns not only revealed the individuality of each dancer but also demonstrated their ability to synchronize and harmonize within the collective. This exercise underscored the potential of group dynamics to enhance the richness and complexity of movement compositions, showcasing the seamless integration of diverse movement qualities within a collaborative framework.

These exercises aimed to encourage dancers to explore and recycle movement in innovative and unique ways, contributing to the development of diverse and expressive choreography. They also fostered a sense of collaboration and shared creativity among the dancers

"Movement recycling" in dance, concerning the anatomical structure of a dancer's body, refers to the utilization and transformation of natural movement patterns derived from the dancer's anatomical structure to create new movements and compositions. A dancer's

body has its unique proportions, range of motion, strength, and flexibility. Anatomical features, such as bone length, muscle strength, joint flexibility, or specific morphological characteristics, influence the dancer's movement possibilities. Movement recycling in dance, considering the anatomical structure of the dancer's body, involves the conscious use and transformation of the natural movement capabilities of their body to explore different styles, techniques, and movement forms. Dancers can experiment with various combinations, adapt movements to their body proportions, develop an individual style, and express themselves through unique movement combinations. Movement recycling in dance is a process of discovering the movement potential inherent in the dancer's body and utilizing it in the creative process. By examining their anatomical structure, dancers can better understand their movement possibilities and limitations while simultaneously creating new movements that are unique to their own body and artistic expression.

Movement Recycling in Relation to the Stages of Recycling

The application of the concept of recycling in dance and movement creation provides a fascinating field for artistic experimentation. Aligning individual stages of recycling with the process of creating movement allows creators to conduct a complex analysis and transformation of natural movement patterns. Here's how each stage of recycling can be translated into the movement creation process:

Collecting

In the context of dance, collecting movements can refer to observing and understanding natural movement patterns. Dancers can explore daily gestures, spontaneous movements, or even traditional dance techniques to gather diverse elements for later transformation.

Sorting

This stage may involve analyzing collected movements based on various parameters such as dynamics, tempo, direction, or intensity. Dancers meticulously sort movement elements, identifying their distinctive features.

Evaluating

In the context of movement creation, evaluation means selecting specific movements that seem most interesting, expressive, or potentially subject to transformation. This is also the moment when dancers may contemplate the meaning of the movement and its potential impact on the audience.

Renewing

The process of renewing movement may involve modifying selected elements. Dancers experiment with different interpretations of movement, adding new accents, changing tempo, or introducing improvisational elements. Renewing movement is a moment of creative transformation.

Transforming

The most crucial stage is transforming movement. Dancers modify selected elements to create something entirely new. This may include changes to the structure of sequences, experiments with body shapes, or even the integration of different dance styles.

Releasing

After transformations, the releasing stage follows, where dancers present the created movements freely and authentically. This is the moment when the recycling of movement transitions from the creative process to the presentation phase, maintaining originality and uniqueness.

By applying the stages of recycling in the movement creation process, dancers have the opportunity to explore and create innovative dance forms, while paying homage to natural movement patterns and their evolution.

Movement Recycling in Improvisation and Dance Composition

In the context of improvisation and dance composition, recycling movement becomes a fascinating area of artistic exploration. Improvisation based on the recycling of movement allows dancers to freely use existing movement patterns while subjecting them to real-time modifications and transformations. This dynamic approach to improvisation can lead to spontaneous and original forms of expression derived from natural movement abilities yet simultaneously unique and unpredictable.

In the process of creating dance compositions, recycling movement offers artists the opportunity to experiment with temporal, spatial, and dynamic structures. Using existing movement patterns as a starting point, creators can manipulate compositional elements such as sequences, rhythm, tempo, and contrast. Recycling movement in this context becomes a tool for constructing deep, multidimensional dance narratives.



THE
RHYTHM
OF NATURE

RHYTHM OF RAIN

Contents

Introductory notes	33
Introductory sequence, Guided imagination	37
1st unit: arts_ environment_ sustainability policy nexus	42
Dwelling-in prelude: The Rhythm of Rain in Sustainable Development	42
Engaging with Hundertwasser's environmental ecology	51
2nd unit	54
The Rhythm of Rain symbolic interactions, multilingual settings	54
Drop-motives: multilingual dialogues in motion	67
3rd unit	69
The rhythm of nature in humans & environments: relational impacts	69
Addressed environmental issues: acid rain, air pollution	84
Assessment tool:	89
Performance lecture, guiding questions to The Rhythm of Rain	
Appendix	91
References	98

Introductory notes

The script part “The Rhythm of Rain” for the project E+ “The Rhythm of Nature” overall topic Environmental Education in Dance Arts was written by Tatjana Christelbauer. The presented insights grounded in research and practice on the interface of dance & fine arts with cognitive humanities, relational pedagogy, and international relations, have been further developed and piloted within the E+ project activities with project team members, including responses from engaged students, dance teachers, researchers, blind high school students, and professional dancers during the virtual meetings and on-site workshops titled “Let’s Rain” in Vienna 2022-2024. Sensing human life within a cyclical rhythm of nature, the script part provides guiding insights and practices that may support understanding of the complex relational system and its impacts on humans and environments.

Guided by the visionary art of the Austrian-born painter, environmental architect and activist Friedensreich Hundertwasser¹ who campaigned for a life in harmony with the laws of nature (..) as its guest², the script enables entry for the engagement in environmental education with an ethical approach, which aligns with the “call upon concerted efforts towards building an inclusive, sustainable, and resilient future for people and planet” as it has been proclaimed in the United Nations Sustainable Development Agenda2030. Sustainable development is also a core principle of the Treaty on the European Union. With 17 sustainable development goals (SDGs), it aims for an economic and societal transformation, integrating all three pillars of sustainable development – economic, social, and environmental. The SDGs are universal, creating responsibilities for all countries³.

How it translates in dance arts?

With a symbolic interaction (Mead, G. H. 1934)⁴ approach to translation, situated in dance and fine arts, the script proposes multilingual attempts for achieving the ecological balance, with a green transition, between now & then. The Rhythm of Rain as an overall, connotative metaphor (Ricoeur, 1984)⁵ may enact the relational awareness and the shift in mindset, while moving the creative spirit of responsibility⁶, that can resonate with individual imagination within a collective meaning. A somatic approach to rhythm as an embodied system (T.

1 Friedensreich Hundertwasser Webpage: <https://hundertwasser.com/en/ecology>

2 Notes from Hundertwasser Peace Treaty with Nature, point 5,6: https://hundertwasser.com/en/texts/friedensvertrag_mit_der_natur

3 Weblinks UN Agenda2030: <https://sdgs.un.org/2030agenda>, 17 SDGs: <https://sdgs.un.org/goals>, EU: https://commission.europa.eu/strategy-and-policy/sustainable-development-goals_en

4 Source: Mead, G. H. (1934). *Mind, Self, and Society*. Chicago, IL: University of Chicago Press.

5 P. Ricoeur (1984): “The Rule of Metaphor” and “Time and Narrative”, vol. 1: https://www.eleqta.org/documentation/en/Paul_Ricoeur_Time_and_Narrative.pdf

6 Paraphrased the Hundertwasser idea of “the individual movie” connected with the responsible individual. Source: https://hundertwasser.com/en/texts/zum_transautomatismus

Hanna⁷) grounded in individually lived experience (M. H'Doubler)⁸ allows the development of a nuanced understanding of the interplay between internal bodily rhythms and diverse external rhythmic patterns, as emotionally generated flows of energy in interaction. The methodology includes structured trainings inspired by Modern dance, Classical Ballet, and contemporary dance techniques, ensembled with somatic practices, such as guided imagination, body mapping and respiratory sequences for unfolding self-awareness, regulatory ability to act carefully, and thinking with a cloud while synchronizing multiple somatic systems and exerting control over balance in interaction. Insights are composed with "droplets from diverse situated knowledges" which may inspire to engage and overcome epistemic and other barriers for entry, ensemble, compound, rain, and further arise and ensemble, within novel compositions. References with web links are provided for more in-depth further reading and research. Teachers and students, choreographers and composers engaged in somatic practices, dance, fine arts and music, environmental humanities, STEM, but also practitioners from politics, diplomacy, health care, and all those interested in artistic research and practice may engage and get inspired for creating art projects in contribution to sustainable development process. The scientific essay to this workshop series written by the scientific reviewer Dr. Michael Kimmel, is included in the appendix together with exercises created by participants in the virtual workshop sessions "Let's Rain ^<..

7 Somatic movement, embodiment by Thomas Hana Weblink: <https://somatics.org/training/about/hanna>

8 Source: Applied on the concept of rhythm as in methodology of M.H. Doubler <https://www.frontiersin.org/articles/10.3389/fpsyg.2022.866805/full>



©Tatjana Christelbauer

° Art_Science_Policy practitioner: engaged in research and practice on the interface of dance, fine arts, somatic practices with cognitive humanities and international relations

° Dance arts: Martha Graham & Alvin Ailey Contemporary Dance School NYC, Member of the Modern Dance Company Smiljana Mandukic; lifelong practice, research, and performance in Vienna and international; conference speaker, performance lecturer, fine arts & multimedia installations.

- ° Master of arts in sociology: identity politics, cultural diplomacy;
- ° former employee as consultant for intercultural education and social integration at the Lower Austrian Government education department (1992-2020) as Intercultural pedagogue, trainer, speaker: Iku-Bi2030 learning model, Children Rights, Human Rights in Education, Gender & Diversity;
- ° Dipl. Museum educator, cultural mediator: Hundertwasser's art in sustainable development, KPH Krems; Projects in collaboration with Austrian Cultural Forums (ACF) and Libraries abroad.
- ° Dipl. Public relations Manager, Cert. trainer for Wellness/Fitness/Nutrition; AMC Academy Wien
- ° Dipl. Corporate Health Manager, Harvard Health Academy CHWP
- ° ACD-Agency for Cultural Diplomacy association founder and president, project manager, trainer in ERASMUS+ projects; ICD Berlin conference speaker & manager; Program director for Young Leaders Forum (2009-2017)
- ° Performance and performing artist: multimedia dance projects dance arts diplomacy, artImpact2030
- ° Dance section with Pedagogues from Croatian Theater of Youth & Music school (5 years): piano by blind teacher Bahrija Krupic, vocal solo, choir, solfeggio /Bihac, Bosnia and Hercegovina;;
- ° Austrian SDG awarded for the Orange Feather Initiative in 2022 <https://www.acdvienna.org/orange-feather-initiative/>; Ambassador of ecological society "Unski Smaragdi"; Fini Dance Award

Contact: t.christelbauer@gmail-com

Weblinks: <https://www.tatjana-christelbauer.com/en/portfolio> ,
<https://www.acdvienna.org/>

Cordial thank you to Ada & Pawel Michno for their kind invitation to

join this journey as a partner in the ERASMUS+ project "The Rhythm of Nature", to Felix Arjona and the Spanish partner team, all participants and supporting partners: Vienna Institute for blind BBI, KunstHausWien, DSCHUNGEL Wien, OKTO community TV GmbH, Gallery Photon, Dance studio Moveon Vienna, and the Hundertwasser Private foundation Vienna, Dr. Andrea Fürst for her supportive corrective

Cordial Welcome ^ Herzlich Willkommen to new guests, let's rain ...

Introductory sequence: guided imagination

WORKSHOP

Regentropfen ^ kapljice ~ raindrops



With this exercise, we'll dive into the imaginative world of raindrops, clouds, and the rhythmic dance of precipitation. Let's rain is a call for coming together, while exploring how being a part of a larger system in the cyclical rhythm of nature matters. Closing eyes may enact imaginative journey.

Follow the guided imagination sequence (5-10 .. minutes, hours, ..):

Imagine, it's raining ...

How is the sensation? What appears in your mind?

How would you describe the sound of rain and it's rhythmic pattern?

Imagine yourself as a raindrop. How is it embodied? Where is it situated?

Close your eyes and imagine yourself as a raindrop high in the sky. How are you formed?

What is your standpoint? As you twirl in the air: in what rhythm are you moving? Explore the freedom of movement as a solitary raindrop.

Forming the Cloud, thinking with a cloud, raining:

Now, imagine the wind as a long breath, taking you with. Find other raindrops around you, form a cloud. What kind of cloud is it? How does it feel to be part of the cloud? As a droplet part of the cloud, synchronize your movements while sharing the space with other droplets and explore the transition from cloud-droplet to a single raindrop. How does the rain start?

Reflect on your experience as a single raindrop while moving together with other droplets as a gentle or a heavy rain shower

Choosing Your Landing Place:

As a single raindrop, choose a place to land. What is the rhythm of your motion, how you land/drop/or fall? Imagine refreshing and rejuvenating the earth. How does it feel to nourish? Or you may fall on some other place, such as on some umbrella, a palm of a person, a flower, an ear of a cat, ... falling carefully ... Becoming a part of, breathing with, ... Where is the place? How it resonates with you?

There are endless opportunities to play with variations. Take a moment to immerse yourself in the significance of your droplet's journey.

Transforming into Air, arising:

Now, envision yourself evaporating, transforming from the liquid drop into the air. Feel the sunbeams raising you toward the sky, feel the uplifting energy. How does it feel to ascend back?

° Repeat and reverse the journey as a cyclical experience. Explore the difference when changing in tempo and the dynamic, intensity and volume of your movements, and reflect on how it influences group performance. Create diverse movement sequences and patterns for falling, for rising in the air, forming a cloud, raining ... Make a journey, discover new landscapes ... attempt carefully, Experience being a good guest and host, while dwelling in ..

A sunshower experience

Imagine how winds accompanied blow the raindrops from a faraway rainstorm to place you landed, where there are no clouds, but the sun rays shine through and the raindrops are twirling in the sunshower ..

Reflect, extend: Gather for a closing discussion, share your insights, experiences, and reflections on the rhythmic exploration of rain and its symbolical experience in individual and in group performance. Reflect on experience by drawing, writing your rain-story, creating a song, music composition, ... Research the water cycle, and how raindrops and clouds form, creating your own experiments while applying scientific insights in artistic expression to gain evidence for creative attempts, play with your imagination reflect on sensations, embody, ensemble, compound them within a cloud, rain ...

Engage, associate, ensemble while imagining and listening to recorded sounds of rain in diverse modalities.

Use the weblink below, search for more rain sounds, compose, play, imagine ... https://soundcloud.com/search?q=rain%20sound&query_urn=soundcloud%3Asearch-autocomplete%3Ad997d124cb-8140f7a0585cdf67a7f344

Guidelines for moderated entry

The insight in this script encompasses a wide range of methods to appeal to different learning styles and enable individual entries to the topics, which then ensemble in dialogues of two partners, trios, quartets, ... followed by the group performance. Sensorial awareness is enacted through imaginative, visual, acoustic, linguistic, and tactile methods. A variety of guiding modalities enables entries for diverse shaped bodies, brains, and hearts, as each component is adaptable and can be translated in various expressional forms for children, youth, adults, seniors, people with an impairment such as when working with blind. The overall focus is given to inquiry into relational aspects of humans with and within diverse environments, and their relational impacts. Considering the evidence of art practices to enact multisensory awareness, which remains an essential virtue for balanced interaction, the script advocates the urgent need for actors from artistic fields to engage in preventing rising violent acts toward the human world and nature at the global scale, as a matter of each one and of manyones.

Guide for moderators

Inquiry-based learning enables generating knowledge experience, which allows multiple entries and diverse emphasized understanding of the subject and topic of inquiry. A moderator's role is a guiding one, as it can be played by each participant, when previously prepared or improvised, by using open questions to enact inquiry. The purpose of inquiry-based learning guidelines in this script part is to provide guide for thriving multiple abilities and competencies, such as in communication, STEAM and steam⁹ while inspiring, guiding for experience to understand, to translate, to align, to ensemble, to compose, to ensemble with diverse patterns, breath with, and rain, within diverse situated environments. A moderator may introduce the single droplets from the script starting with guiding questions and/or insights, to the topic for inspiring and enacting reflection and imagination, to enable individual understanding of engaged participants, then flow into collective experience, and ensemble diverse patterns, carefully, while becoming with, breathing with ..

Guide for individual entry:

Situate introduced topics, and insights within a particular context, translate them into your practice, explore while reflecting on previous experiences, imagine otherwise, ensemble and compose together, align, advocate for improvement, and propose solutions.

Ideokinesis¹⁰, biomimicry, metaphors coined for enacting moral imagination,"¹¹

Ideokinesis is a concept that emphasizes the connection between imagination, movement, and perception in physical experience. Developed by Mabel Elsworth Todd, it revolves around the idea that mental imagery and the concept of movement can directly impact physical performance. In the context of the living metaphor of the *rain rhythm*, ideokinesis can be employed as a creative approach to enhance sensorimotor insights through a biomimetic source, which enables self-experience as a part of nature and the nature as a mentor for *rainforcing*, rather than damaging life sources, spaces for encounters, and relationships. According to P. Ricoeur¹², metaphors play a pivotal role in invoking moral imagination, as they provide vivid and symbolic images that guide ethical reflections when pre-

9 Acronym: ScienceTechnologyEngineeringArtsMathematics STEAM, also in this script translated in the context of the overall topic, small letters "steam" means: the vapor into which water is converted when heated, forming a white mist of minute water droplets in the air

10 Read more about the ideokinesis in the practice of Eric Franklin: https://sallytrask.com/?page_id=16 , Book: <https://www.barnesandnoble.com/w/dynamic-alignment-through-imagery-eric-franklin/1101129103>

11 Read more about the Biomimicry as proposed by Janine Benyus: <https://biomimicry.org/janine-benyus/>

12 Sources: Ricoeur, P. (1991). The creativity of language. In M. J. Valdes (Ed.), A Ricoeur reader: Reflection and imagination (pp. 433-482). University of Toronto Press; Ricoeur, P. (1978). Imagination in discourse and in action. In A. T. Tymieniecka (Ed.), The human being in action. Analecta Husserliana (7 vol., pp. 3-22). Springer. Searle, J. (2004). Mind: A brief introduction. Oxford University Press

ceded in imagination. The use of metaphors in *Wor(l)ding*¹³ play is aimed at enacting multiple imaginative reflections through practical encounters with others, and re-orient toward shared understandings of broad terms such as “sustainability” and “care.” Gender awareness matters.

“Thinking with Clouds” urges us to experience interconnectedness, while proposing practices for “thinking with the matter”, for developing the ethics of care of one and of manyones, within.

“Let’s Rain” prompts conscious and intentional acts for the common good, thinking planetary.

“Droplet Acts” guides us to imagine the cumulative impact of individual acts.

“Lungwings” and “Heartbreath” encourage deeper self-awareness by a process of exhaling negativity for healing. These metaphors, grounded in moral imagination, inspire ethical reflection and guide toward a positive and collectively balanced interaction, while breathing with, raining ...

Framed flow: The structured composition of sequences for practice is optional, as it may limit the creative journey, but it may reinforce committed play, while enacting conceptual, imaginative, and expressional form in the cognitive process and its embodiment in interaction with and within, and guide to sync, and rain ... Recommended is to combine irregular flow pattern for the inquiry with structured composition of guiding insights, thus enable free creative motion for embodied cognition within a contextual frame: technics and somatic practices for harmony in dialogue with irregular rhythm of diverse patterns, while resonating, situated within one common cloud.

Competencies promoted: creative thinking and acting, assertive communication, STEAM, policy learning, environmental ecology, social ecology, sustainable development, art4science, raining ...

Assessment modalities:

1. Self-assessment through reflective notes on introduced insights with exercises for the practical experience, composed in a written, oral, or other expressional form, which will help verify the advancement and the quality of knowledge gained, through its implementation in further practices.
2. Final performance lecture, public presentation: including insights from the script, situating them within a related local or international frame and raining them, in harmony with the laws of nature ...

Code of Conduct

The script may inspire and guide for further encounters while following the laws of its nature as a guest, as the most insights are protected under diverse licenses. Therefore, is recommended to respectful-

¹³ The term *Wor(l)ding* describes a method for a multilingual language play created by Tatjana Christelbauer. Weblink further details: <https://www.tatjana-christelbauer.com/en/worlding>

ly treat the copyrights of the intellectual property.

The script part is licensed under the CC BY-NC-ND 4.0 DEED <https://creativecommons.org/licenses/by-nc-nd/4.0/>

Images of Hundertwasser's artwork have been exclusively provided for the use in this script by Hundertwasser Private Foundation Vienna and are under the copyright of the Hundertwasser Private Foundation©2024 NAMIDA AG, Glarus, Switzerland.

UNIT 1

Dwelling-in prelude

Engaging with arts in sustainable development; Hundertwasser's environmental ecology arts_environment_sustainability policy

The term *sustainability* dates back from *sylviculture* (or forestry, a concept of sustainable forestry, introduced in the work of Hans Carl von Carlowitz's „Sylvicultura Oeconomical from 1713.

Later, in the Report from 1987 "Our Common Future"¹⁴, the UN Commission on Environment and Development (Brundtland Commission) provided a definition of sustainable development as development that "meets the needs of the present without compromising the ability of future generations to meet their own needs". In 2015, the United Nations proclaimed Agenda 2030 as a call upon concerted efforts toward building an inclusive, sustainable, and resilient future for people and the planet. The UN Agenda 2030 with the 17 Sustainable Development Goals, offer the most practical and effective pathway to tackle the causes of violent conflicts, human rights abuses, climate change, and environmental degradation¹⁵. Sustainable development is also a core principle of the Treaty on European Union and a priority objective for the EU's internal and external policies¹⁶. Guided by the note of the former Austrian minister of education and science, and advisory board member of the Institute for Cultural Diplomacy Berlin ICD Dr. Erhard Busek, who promoted arts "as a matter for a common understanding of other (cultures)" and have supported arts in cultural diplomacy practice and education, the script proposes inquiry-based learning with practices from arts, in dialogue with sciences and policy for a comprehensive understanding of sustainability while, "the treaty will not make changes, it is a matter of education."¹⁷

How is the notion of sustainability understood and how is it translated in arts? How can arts engage in the sustainable development process?

Applying the three pillars of sustainability, as promoted in the UN Agenda 2030, this script proposes multiple entries for the inquiry, with an overall approach to arts in dialogue with sciences and policy, aimed to provide diverse pathways for understanding of the term



14 Weblink Report PDF: <https://sustainabledevelopment.un.org/content/documents/5987our-common-future.pdf>

15 Weblinks: UN Agenda2030: <https://sdgs.un.org/2030agenda> , <https://www.un.org/sustainabledevelopment/development-agenda/>

16 Weblink source: [https://commission.europa.eu/strategy-and-policy/sustainable-development-goals_en#:~:text=Sustainable%20development%20is%20a%20core,Sustainable%20Development%20Goals%20\(SDGs\).](https://commission.europa.eu/strategy-and-policy/sustainable-development-goals_en#:~:text=Sustainable%20development%20is%20a%20core,Sustainable%20Development%20Goals%20(SDGs).)

17 Dr. Erhard Busek Quote: https://www.wikidata.de-de.nina.az/Erhard_Busek.html ICD Berlin Profile: <https://www.culturaldiplomacy.org/academy/index.php?Dr-Erhard-Busek>

sustainability as the ability to practice “life in harmony with the laws of nature (..) as its guests¹⁸, as guided by the visionary art of the Austrian-born painter, environmental architect and activist Friedensreich Hundertwasser¹⁹,

Such an attempt at relational ethics, from the human perspective as “guests” of nature is extended with the experience of hospitality as a shared “happiness of dwelling in nature, which is balanced by the happiness of dwelling the nature in one’s own”²⁰, throughout a two-fold ethical awareness may be enacted and may guide to interact as such & such: 1. acting within (a guest droplet- thinking), and 2. acting with, being a part of (cloud-droplet- thinking), framed within an inclusive conception, that accommodates both- the human and nonhuman components of the greater life system.

How are the laws of nature experienced in arts? What it takes to learn “behaving as a guest”, and how is the hospitality of nature experienced? How may art practice enact balanced relational coexistence?



For the entry to inquiry for understanding the laws of nature, the first unit invites to imagine, reflect, embody, and communicate the individual experience of nature, while situating the notion of nature within diverse environments and shedding light on encounters from an ecological relational perspective that may enable a holistic view to humans and environments in interaction. The guiding insights are extended with workshop sessions, which can be introduced within 2-hour sessions and single sequences, as well as a long-term projects. The content can be adapted to various scales of diverse situated learning and practicing experiences. The structure in the script may be experienced as a dance on uneven grounds, while thinking with diverse matters, raining ...

Objectives:

entries for basic understanding of the nexus arts/science/policy and the symbolic interaction as an approach to translation of the embodied meaning, situated within diverse cultures and environments, for understanding of complex relational systems as initial ability to rain with

Art_science_policy nexus: fine arts, dance, environmental humanities, sustainability policy

Learning sources: policy papers, guiding insights from Hundertwasser art, weblinks for further research in web, situated in the plain

¹⁸ Notes from Hundertwasser Peace Treaty with Nature, point 5,6: https://hundertwasser.com/en/texts/friedensvertrag_mit_der_natur

¹⁹ Friedensreich Hundertwasser Webpage: <https://hundertwasser.com/en/ecology>

²⁰ Paraphrased the notion of Paul Ricoeur on linguistic hospitality “where the pleasure of dwelling in the other’s language is balanced by the pleasure of receiving the foreign word at home, in one’s own welcoming house”. P. Ricoeur provides a concept of translating experience as an act of encounter among foreign and one’s own. The aim is to enable “a sympathetic understanding of the Other”. Source: P. Ricoeur: On Translation. 2006: 6, 10. Routledge. Note from author

text and in the footnotes, ensembled on a Big Way, rained ..

WORKSHOP

Engaging with arts in sustainable development: peace treaty & the language of nature



Guiding insights

Inspiring examples of ecologically responsible art practice and activism are given in the heritage of the Austrian-born international artist *Friedensreich Hundertwasser* (1928-2000)

Ecology is the touchstone of Hundertwasser's sensitivity to art as a matter of life in sync with the laws of nature. His immense respect for nature aroused in him the desire to protect it against the attacks made on it by humans and industries. Hundertwasser began his involvement as an ecological activist with manifestos, essays, and demonstrations, which were later followed by architecture models that he used to illustrate his ideas of afforestation of the roof, tree tenants, as well as by architectural shapes, such as eye-slit houses, or the spiral house. Next to public tree plantings around the world, he planted over 150,000 trees in his valley in New Zealand with the help of farmers and construction companies. In the early 1950s, he entered the field of architecture. Hundertwasser also worked in the field of applied arts, creating flags, stamps, and coins, as well as several postage stamps for the Austrian Post Office and in other countries. He also designed stamps for the United Nations postal administration in Geneva on the occasion of the 35th of the Universal Declaration of Human Rights and for the European Union, have initiated and supported efforts to oppose nuclear proliferation among other activist initiatives. In his art, Hundertwasser campaigned for an environmentally conscious life, and conveyed the "paths to the development of the creative powers in every human being." He wrote numerous art manifestos, gave lectures, and designed environmental posters in favor of nature conservation, against nuclear energy, for saving the seas and whales, and for the protection of the rainforest. One deliberate example is the *Peace Treaty with Nature*²¹, written in 1983. In the point 1., Hundertwasser wrote:

"We must learn the language of nature in order to reach an understanding with her".²²

Imagine, and translate the meaning in your art practice:

What is the language of nature, how nature speak to you, in what language, with what sensations?

21 Webpage Peace Treaty with Nature: https://hundertwasser.com/en/original-graphic/847_a_hwg93_peace_treaty_with_nature_14#:~:text=PEACE%20TREATY%20WITH%20NATURE%20The,on%20for%20its%20own%20survival.

22 Ibid.

HUMAN-NATURE RELATIONAL AWARENESS

Read the note of Martha Graham²³, reflect on, how it resonates with your experience of humans and nature:

"I did not want to be a tree, a flower or a wave. In a dancer's body, we as audience must see ourselves, not the imitated behavior of everyday actions, not the phenomenon of nature, not exotic creatures from another planet, but something of the miracle that is a human being."
Martha Graham

What can we learn from nature, to optimize our relations within diverse environments?

How can environmental ecological awareness help shape social-ecological awareness?

What does it mean, to be "a miracle", as a human being?

What it takes to act miraculous?

Imagine your miraculous self, while thinking on current global matters: what would you make otherwise, how?

The UN Agenda2030 has been translated into over 30 languages. Its concept for sustainable development aims to prevent the depletion of natural or physical resources, ensuring their long-term availability. Comprehensive changes are needed, starting with a mindset and behavioral patterns that have led to the exploitation and destruction of nature, resource competition, and a °drought in the human spirit. According to French philosopher Luce Irigaray, "the new humanity will only be reborn from the body, heart, breath, listening, speech and mind—and this will materialize through an exchange of relational gesture."²⁴ The idea of planetary intimacy (Irigaray)²⁵ could guide transformative changes in thought and action, with a dwelling sense of raining with and within ... The spirit of Irigaray's feminist ecology is not confined in the divided autonomy of humans and nature but related to some common and greater "oneness" in life, together.

How is "sustainability" understood in the practice of individuals and diverse communities?

What inspiration can be found by the example of Hundertwasser's environmental activism, to engage with dance arts to raise awareness on environmental challenges?

The evidence of dance arts in sustainable development discourse has been recognized by UNESCO and has been included in the UN-

²³ Read about the mother of Modern dance, engaged artist on political stage of her time, Ms. Martha Graham: <https://marthagraham.org/history/>. Note from author: proposed insights are grounded in personal experiences deriving from dance arts education, research and practice on which sources is reflected within diverse new contexts.

²⁴ Source: Škof, L. Democracy of Breath and Fire: Irigarayan Meditations. SOPHIA 61, 117-133 (2022). <https://doi.org/10.1007/s11841-022-00911-6>

²⁵ Sources: Breathing with Luce Irigaray: <https://dokumen.pub/breathing-with-luce-irigaray-9781441115485-9781472547965-9781441145765.html> AS Wheeler Thesis: <https://eprints.nottingham.ac.uk/11386/1/415716.pdf>



ESCO document *“Towards 2030: creativity matters for sustainable development.”*²⁶ There are several initiatives from dance arts engaged in sustainable development.

Such initiatives have been started by ACD-Agency for Cultural Diplomacy association with the aim to provide a platform for encounters, dialogues, project development and dissemination of good practices from dance arts on the nexus with political sciences in the sustainable development process.²⁷

Inspired by acts of historical figures, such as Martha Graham, Gertrud Bodenwieser, the initiative is aimed to enact the spirit of new generations for engagement and contribution to sustainable development, while speaking with an embodied language, such as the Austrian born dancer, choreographer and pedagogue Gertrud Bodenwieser demanded in 1922, in the magazine *Die Moderne Welt*:

*“The hot breath of our turbulent times should finally be expressed in a revolution in the art of dance in Vienna too.”*²⁸

Participants in the ERASMUS+ project *“The Rhythm of Nature”* have created an ArtManifest²⁹ which has been presented on the occasion of the annually celebrated *European Day of Languages*³⁰ under its motto *“United in Diversity”*, and aligned with the UN SDG action #unite, while engaging with diversity of expression in dance arts on matters:

“What matters in the world, how it matters with me and my social environment, and how dance arts may matter in the sustainable development process”.

26 Source: <https://unesdoc.unesco.org/ark:/48223/pf0000246746>

27 Weblink: ACD dance arts cultural diplomacy: <https://www.acdvienna.org/acd-dance-arts/>

28 Source: <https://www.mdw.ac.at/spielmachtraum/artikel/gertrud-bodenwieser>

29 Webpage: <https://www.acdvienna.org/w-%C3%B6-eu/le-moon-erasmus/edl-23/>

30 Webpage Council of Europe EDL: <https://www.coe.int/en/web/language-policy/european-day-of-languages>



Let's dance, let's rain, let's breathe together,
learn & practice diversity of languages in dance arts
following the rhythm of nature

GLOBAL WEEK FACTS

We, the students and teachers, participants in the ERASMUS+ project
"The Rhythm of Nature" are celebrating
European Dance Language Diversity,
inspired by the Rhythm of Nature in all society
exploring the rhythms of rain
while practicing, integrating, learning to rain
in diverse linguistic territories,
exploring the rhythms of objects while
integrating, shaping or changing, co-constructing, moving with, moving in and out, being on,
shaping, relating with, contrasting, creating, re-constructing
exploring the rhythms of air while breathing with,
holding on, parting, moving with, opening long wings,
telling, listening, practicing, playing
together, we are acting for kids as our community shared value concept
while practicing dancing as a form of life practice,
that opens space for encounters, help us transform conditions and realities,
allow us to share our responsibility, as a human ability to feel & to allow pain,
but also enables us to raise while practicing skills, to lead but also to follow, to jump over the leads,
to dance & to dance with ...
committed to the United Nations Agenda 2030
and the European Union sustainable development priorities
we are setting of actions to make a leap step toward peace and shared prosperity

These are education supports development of
the world, cultural, emotional and technical skills
& competences, dance language diversity is
an indispensable source of future & innovation

These are education and practice
supports health & wellbeing of
inter-generational units

Partnerships are essential for our
shared prosperity,
promote proper collaboration
enable international collaborations
with leading & or local partners for
the cause of engagement

These are education & practice as
a continuous practice of peace
which generates life, constantly
renewing, sharing, rights and
responsibilities, creating
opportunities,
actively engaging in and
contributing to more just &
peaceful relations cultures

Partner: www.erasmusplus.eu
with www.erasmusplus.eu



Image Nr. 3 Artmanifest, created by participants in the ERASMUS+ project "The Rhythm of Nature" during the mobility meeting workshop organized by project partner Centro de Creación Coreográfica de Andalucía in Sevilla, Spain

SITUATE, ENSEMBLE, RAIN IT TOGETHER:

Engage in research and discussion on the topic of sustainable development. Read the UN Agenda 2030, read the *Peace Treaty with Nature* following the weblink³¹, and apply in your practice while finding a path that resonates with a *metter*, situated within a larger scale, within one or more sustainable development goals (UN SDG).

Ensemble your thoughts while reflecting on what matters in your dance environment, propose acts for improvement, compose a document with notes on important ethical pillars to be aware of, engage in your local community, shed light on some environmental issue that matters to you, and raise awareness about. Compose your statement while including diverse forms of expression in terms of language, sign, and media in a balanced way, provide meaningful and inspiring notes, *rain it together* with your colleagues, enable multiple entries and ensemble diverse voices, such as from science, policy, and arts, connect with international partners to improve conditions.

31 Ibid. 12,13

Imagine otherwise, think with 3 pillars of sustainability to situate your experiences and views:

- a) economic pillar: consider balanced use of resources in terms of space, articulation, form of expression, and rhythm.
- b) Ecological pillar: reflect on how your practice matter in interaction, cause no damages, "rain together" to purify, not to poison;
- c) Social pillar: reflect on your practice within a social environment, engage in local and international initiatives which are supporting improvement of relational cultures and balanced coexistence. Document your activities, rain it across diverse media, ensemble, inspire ... *play in flow*, but seriously, practice responsibly, care, think with a could ...

Explore if, and how "The best moments in our lives are not the passive, receptive, relaxing times . . .

The best moments usually occur if a person's body or mind is stretched to its limits in a voluntary effort to accomplish something difficult and worthwhile" (Csikszentmihalyi, 1990)³².

WORKSHOP

Ecological Balance, dance on uneven ground

Art_science_policy nexus: fine arts, environmental humanities, language policy

Objective: understanding the notion of ecological balance in symbolic interaction as a form of intercultural communication

Introductory entry

As the study of balanced relationships between living organism and their environments, ecology has been applied in various scientific disciplines and fields of study, such as in cognitive sciences and arts, with focus on relational impacts between humans and diverse environments.

Situating the notion of balance in the practice of arts in dialogue with sciences and sustainability policy, the script proposes inquiry into ecological balance within relational modes of humans in symbolic interaction within diverse environments through embodied practices, which inspire reflecting on how interactions are enacted, proceeded, and regulated, and how these interactions may affect society and the environment as a whole entity. Thinking with metaphor "the rhythm of rain" as a *living metaphor*, may enact the shift in the mindset and the modes of thinking, that demand imagination and animate reasoning to be sustained creatively, while rhythmical-

32 Applied from the Csikszentmihalyi, Mihaly's concept of Flow, integrated within a Serious Play Method, applied in arts practices and education for structured play while reflecting, creating, choreographing, ... Source: "Csikszentmihalyi, Mihaly. (1990). Flow: The Psychology of Optimal Experience." Journal of Leisure Research, 24(1), pp. 93-94. In: <https://positivepsychology.com/mihaly-csikszentmihalyi-father-of-flow/>
<https://www.tandfonline.com/doi/abs/10.1080/00222216.1992.11969876>, Serious Play: how it all began: <https://ijmar.org/v5n4/18-025.html>



ly engaged in dialogues, aligning with, assembling a cloud, compounding, thinking with a cloud, and raining, then arising again ...

For the entry, imagine the *thirty green potted plants, on the ship, whose leaves swayed with the rhythm of the waves, as if they were dancers.* (..) ³³

For a guidance, explore the *melody to/off your feet* while standing/walking/dancing on an *uneven walkway*³⁴ situated in a multilingual linguistic environment.

How is the rhythm of that melody experienced? How is your awareness of space enacted through your feet? What part of your feet is the most active? In what part of your feet is the most weight situated while walking, or turning a pirouette?

Make inquiry, research about the feet anatomy, learn about your inner body, connect.

Now, imagine an uneven walkway in the passage as a sensory path in your body on which the shift of weight proceeds while listening or reading something in a foreign language.

Experience how the same meaning translated in diverse languages can enact different states of matter and embodiment, while imagining the motional path on an uneven walkway, as described by Hundertwasser, explore the happiness of translation (Ricoeur): "The uneven walkway becomes a symphony; it is a melody for the feet. The walkway makes the whole person vibrate."³⁵ Hundertwasser



*What it takes to dance on uneven ground?
Imagine, experience, reflect on sensations
guided by Hundertwasser's note on uneven walkway and the melody for the feet
What melody appears in your mind?
How is the rhythm of that melody?
Explore the sensation
"the whole person vibrating"
Try barefoot, then put your shoes on,
explore diverse qualities while stepping with a whole foot, by tipping with the toe, balancing on one leg, eyes closed, ...*

Image nr 4 Tatjana Christelbauer:
Hundertwasserhaus, Vienna

³³ From Hundertwassers comment on his painting 772 Regentag in Siam: "I began this painting on the high sea and finished it in Thailand. On board the Regentag we had about thirty green potted plants whose leaves swayed with the rhythm of the waves as if they were dancers. It is the view from the wheel in the pilot's cabin towards the bow. The round leaves are those of "Ligularia tussilaginea," from the Isle of Elba.(from: Hundertwasser 1928-2000, Catalogue Raisonné, Vol. 2, Taschen, Cologne, 2002, p. 600) https://hundertwasser.com/en/paintings/772_regentag_in_siam_670

³⁴ Paraphrased to Hundertwassers note on "Uneven ground as a melody to your feet"

³⁵ Read the whole text: https://hundertwasser.com/en/texts/der_unebene_boden

How is ecology experienced in communication?

The notion of language ecology (Haugen, 1971)³⁶ in this exercise is applied in dance and fine arts, while situating the spoken and written language variety, as culturally embodied expressions of humans and nature, as guests in dialogues within diverse environments. From the language policy perspective, such a dialogue can be experienced as intercultural, when, "In a general sense, the objective (of intercultural dialogue) is to learn to live together peacefully and constructively in a multicultural world and to develop a sense of community and belonging. Intercultural dialogue can also be a tool for the prevention and resolution of conflicts by enhancing the respect for human rights, democracy and the rule of law."³⁷

In a linguistic environment, a relational imbalance can take various paths, ranging from regenerated relationships to annihilation- total damage, and destruction.

How can policy documents help maintain the relational balance in communication?

European linguistic landscape consisting of more than 200 languages has been recognized by the European Union as a shared cultural property of European peoples. In 2001, the European Year of Languages the Council of Europe proclaimed the annual celebration of the European Day of Languages (ETS) taking part on September 26th under the motto "United in Diversity".³⁸

The general objectives of the European Day of Languages are to draw attention to Europe's rich linguistic and cultural diversity to encourage multilingualism and support intercultural understanding, thus contributing to the appreciation of all languages and cultures, making people aware of the benefits of knowing multilingualism, to promote individual multilingualism and to motivate people in Europe to learn languages throughout their lives.

How it matters and why? How do me, you, we, care about, with what practices?

Discuss with your colleagues, reflect on experience of language use and how it resonates in dance arts.

A treaty is a binding formal agreement, contract, or other written instrument that establishes obligations between two or more subjects of international law. The rules concerning treaties between states are contained in the Vienna Convention on the Law of Treaties (1969)³⁹. Another approach to law with the notion to "life in harmony with laws of nature (...) while behaving as a guest" and a Peace Treaty with Nature, has been proposed by Hundertwasser

36 Concept developed by Einar. Haugen 1971. Source: <https://www.sciencedirect.com/science/article/abs/pii/S0388000115000352>

37 Source: Council of Europe: https://www.coe.int/t/dg4/intercultural/concept_EN.asp

38 Weblinks: European Day of Languages <https://www.coe.int/en/web/portal/26-september-european-day-of-languages> SprachenWeb project: <https://www.acdvienna.org/w-%C3%B6-eu-sprachenweb/>

39 Treaty explanations, documents UN: https://legal.un.org/ilc/texts/instruments/english/conventions/1_1_1969.pdf, <https://treaties.un.org/>, UNESCO: <https://www.unesco.org/creativity/en/2005-convention> EU: <https://rm.coe.int/16802f5aff> Legal aspects of Multilingualism: https://www.europarl.europa.eu/RegData/etudes/BRIE/2017/595914/EPRS_BRI%282017%29595914_EN.pdf



Explore in the following sequence:

HUNDERTWASSER 847 PEACE TREATY WITH NATURE. A MULTILINGUAL LANDSCAPE EXPERIENCES

Objectives: this sequence makes an adjustment to further experiences with balance and linguistic diversity as sources for individual inquiry and for group discussions.

What rules and regulations are needed to improve balanced relations among humans and environments? What treaty can you make for your own balance and for peace with nature?

Read, and pronounce:
FRIEDENSVERTRAG MIT DER NATUR
PEACE TREATY WITH NATURE
TRAITE DE PAIX AVEC LA NATURE
SHIZEN TONO HEIWA JYOYAKU

Explore:

How is the artwork of Hundertwasser "Peace treaty with Nature" composed: of what rhythmical patterns, colors, lines?

How is the notion of "The Peace treaty with Nature" embodied in the artwork?



Image nr 5: Hundertwasser 847 A, PEACE TREATY WITH NATURE, Woodcut 2 in the portfolio JOY OF MAN, 1983, © 2024 NAMIDA AG, Glarus, Schweiz, ©Private collection JOMA

TRANSLATE & SITUATE, ENSEMBLE, RAIN IT TOGETHER:

- What language in the title of the artwork is most familiar to you? Now notice the single terms: what term enacts your imagination and curiosity the most? What appears in your mind when thinking of "peace" "treaty" "nature" and the whole name of the artwork together in various languages?
- Situate the names of the artwork within four different styles of dance or improvise and create 4 different movement patterns. Create movement phrases inspired by the artwork, for each language. Play with rhythm, while assigning the numerical value to the length of your movement sequence. Shift from one language to another while shifting the weight in the meaning as it matters to you, such as from one leg to another, from one hip to another, challenge your space-position relation by changing from a straight standing position to bow or sitting, lying, leaning on one side. Create a melody to the composition of the artwork. Include more sensations, to explore the artwork as an environment, be a guest. While practicing diverse techniques, practice in the way as a care of self and your next.
- Now close your eyes and keep moving on⁴⁰ uneven walkaway. *How does it feel under your feet?*
- *Can you move faster?* Notice what appears in your mind while moving with your eyes closed.
- Imagine or find a place outdoors, reflect on your balance and how the shift of weights in your body adjusts motional quality, while knowing how balance is embodied, practicing ...

What it takes to dance on uneven ground/floor? How is the sensation changing when jumping? What it takes to make a jump? Does the floor make an acoustic response?

Try creating sound - floor melody-and rhythmic patterns in the motional sequence while changing the volume in your steps, jumps, ... Now apply it in a contact improvisation with a partner, as a form of dialogue on an uneven walkway.

How is your dialogue structured? Who is leading, and who is following? How are the movements resonating, what is the topic of your dialogue? Explore the law of nature in your dialogue: how is it ruled? How you find agreement (or not), and make a point? Have you explored a discord, and if so, how you find a balance? Keep the uneven ground-experience in your mind ..

Reflect, align, compose: How was your experience with the shift of weight and balance of the body in motion by this exercise? Play further with a rhythm and the shift of weight with a partner, align with



40 The notion of care in this script is situated in concepts of the practice of self-care, mainly in the sense of M. Foucault (Source: https://monoskop.org/images/0/03/Technologies_of_the_Self_-_A_Seminar_with_Michel_Foucault.pdf, with gender approach in the concept of Luce Irigaray <https://www.tandfonline.com/doi/full/10.1080/08164649.2019.1605492>, T. Hana, <https://somatics.org/training/about/hanna> . Look for more detailed insights for your inquiry. Note from author

the group, compose a still picture inspired by Hundertwasser's artwork. What does "peace" mean for you? Explore the shift of weight in stillness. Add voices, draw your dance dialogue story, find more forms for expressing your experience. Create a treaty for your communicational culture in a dance community, make an agreement on essential pillars to be respected, include ecological aspects related to your natural environment and the place where your education, practice, research, performance takes part. Improve the conditions while aligning with, assembling, making agreement upon shared values, interests and needs.

While walking on uneven ground, I feel the melody of my feet composed of the 26 bones and 33 joints, vibrating across my body. A melody played by palanges bones in my toes ..."
(Mon, participant in Let's rain workshops)"

"Moving on an uneven ground with eyes closed made my movements uncertain, subsided, while caring about if I may step on someone's toes, or collide, ..." Antonia, participant, Let's rain.. ws)



Uneven ground challenge,
with and without eyes closed
with participants in the workshop
Let's Rain, Dschungel Wien studio1

UNIT 2

The Rhythm of Rain symbolic interactions, multilingual settings

Addressed environmental issues: relational cultures

Art_science_policy nexus: dance, fine arts, linguistics, language policy

Objectives: In this unit, the rhythm of rain guides us through linguistic environments, while exploring how linguistic environment may have impact on relational balance

WORKSHOP

L-cloud: °Regen ^ rain ~ luvia ≠ deszcz = kiša ...⁴¹

Addressed environmental issue: social environment, linguistic diversity

Objectives: In this workshop, we explore the metaphorical meaning variety of the term rain imbued with mood and memory, evoked by pronouncing the term in various languages, while a multilingually embodied form of communication, and how language liberates its meaning into thought by embodied translation.

The rain theme brings into play exploration triggered by listening to or imagining rain rhythms while pronouncing the term "rain" in various languages as an impulse for the creation of bodily movement sequences in various dynamics. Sensorial awareness of "rain" in its variety of dynamics, forms, components (such as drops), cycles, and elements is explored in its interpersonal communication potentials. This experimentation is designed to later inform a creative team process in which a group of dancers produces novel choreographic forms. In addition, associative and emotive dimensions, such as emotional states or memories connected to rain and symbolical implications of terms in various languages are used to widen creative potentials of participants concerning their expression and communication with each other.

The embodied language viewpoint explains why the body is sensitive to linguistic expressions and can be infused with meaning. For example, it can explain why speaking about rain can trigger immersive imaginations of rain and shed light on why words are very effectively used to instruct movements, in dance contexts and others. A multitude of somatic practices works with imagery that is encapsulated in verbal instructions and that "unfolds" in the locus of the body.

⁴¹ Workshop developed in the years 2002-2012, adapted in this script with further exercises. More details: <https://www.tatjana-christelbauer.com/en/newpage1c6522bc>



Excerpts from scientific essay written by Dr. Michel Kimmel, scientific reviewer in the project⁴²

Methodology

Articulatory phonetic exercise, guided imagination, an attempt to “translation as a challenge and source of happiness’ in the practice of ‘linguistic hospitality where the pleasure of dwelling in the other’s language is balanced by the pleasure of receiving the foreign word at home, in one’s own welcoming house” (Ricoeur, 1997)

Entry guide

The study of embodiment in dance can provide insight into how the body influences cognitive processes, including memory recall and language comprehension, especially in a multilingual setting. Through the exploration of bodily articulation and gesture in relation to spoken language and memory, dancers can gain a deeper understanding of the interconnectedness of body and mind. Ultimately, this can lead to a greater appreciation of the role of embodiment in dance and its potential to influence adaptive behavior in various domains of life.

This unit invites to explore the sounds of “rain” in a multilingual setting, while developing a systematic verbalization of what they intuit or what their bodies “know.” The articulatory phonetic exercises help to deepen their connection to the movement and sound, enhancing their awareness of their own bodily sensations and the sensations of others in the group.

The exercise focuses on investigating how embodied cognition can be extended through a shift into another language in a multilingual setting, to recall and reconceptualize personal memories, be they traumatic or pleasant. A kind of *linguistic turn*, that enables self-reflexivity

The research methodology uses a mixed approach that combines bodily movement composition, articulatory phonetic exercises, thought experiments, and contact improvisation, as tools for experiencing how *linguistic ecology*⁴³ can be practiced within a multilingual environment. This exploration seeks to re-imagine, renew, release, recreate, and revitalize conditions that challenge the role of embodiment in emotional language, ecology of language is a framework for the study of language as conceptualized primarily in Einar Haugen’s 1971/72 work, where he defines language ecology as “the study of interactions between any given language and its environment” Additionally, the exercise seeks to explore the emotional-enacted self-regulatory aspects in embodied cognition gained through

42 The full text of the scientific essay written by Dr. Michael Kimmel is included in appendix of this script. Note from author.

43 Science article: <https://www.sciencedirect.com/science/article/abs/pii/S0388000113000958>

rhythm and sound, as challenges, and sources for happiness which may positively influence the alignment in interaction within diverse linguistic environments.

In his works "The Rule of Metaphor" and "Time and Narrative", vol. 1, Paul Ricoeur speaks about the productivity of linguistic imagination **"that generates / regenerates meaning through the power of metaphoricality by way of stating things in novel ways and, as a consequence."** Ricoeur (1984)

While situating the metaphor of rain in a multilingual environment, the meaning may re-generate in a multiple novel embodiment.

Guiding questions:

While thinking with the rain, what (images) appears in your mind?

How is your body feeling?

How is rhythm embodied in rain? How do you experience the translation of the term "rain" while transferring the meaning into another linguistic landscape? How can the use of codes and signs endorse the creative attempts to language as an embodied meaning?

Explore:

Pronounce the term „rain“, in various languages while reflecting on the following qualities:

1. **respiration:** aligned with initial movement and situated in balanced breathing enacted by a motive, aim, effort;
2. **phonation:** aligned with volume and dynamics, situated in the voice and bodily movement, intentionally balanced or imbalanced;
3. **articulation:** create embodied patterns enacted with phonetic sensation, while marking a pathway moment in which the transition of meaning proceeds and the shift of weights grounded in one language is enacted, thus the balance in motion is gained; punctuate the meaning of a single movement (even a breath) while including a still point and/or repeating it with a same dynamic;
4. **translation:** make notes to your multilingual "rain" experiences while creating an orthographic pattern consisting of signs for the movement phrase you created for each "rain" attempt while pronouncing the term in diverse languages and embodying the sensations. Explore creating emotional codes: use tilde " ~ " a spiral movement to superimpose the common meaning of the two diverse movement phrases created for two diverse phonetic sensations of "rain" and compound them; make an identifier for a particular movement or phrase in each language.

How to do so? Try with a simple hand gesture, palm open, put both arms on your hips, palms closed. Reach out with your arm toward some point in the space, in the upper sphere, open your palm. Now, imagine a raindrop falling into your palm, contract your palm, and make it "cupped". Now, repeat the first movement, then use the tilde

(spiral) shape while moving your arm with the cupped palm back to your hip, Repeat the phrase on one count as a unit. Change the spot and the sphere in the space. Use another arm and then both arms while moving together in a synchronized pattern, then change the tempo while moving one arm after another, also changing the part of the body on which the palms are "landing". Compound the movements into one sequence.

Note from science for your imaginative experiment and translation in embodied interaction:

*In still air, the terminal speed of a raindrop is an increasing function of the size of the drop, reaching a maximum of about 10 meters per second (20 knots) for the largest drops. To reach the ground from, say, 4000 meters up, such a raindrop will take at least 400 seconds, or about seven minutes.*⁴⁴

Now, imagine yourself practicing a fall consciously, as in technical dance training. How much time it takes to make it? What form of the fall are you practicing? How do you arise again? Explore, while sensing your fall with the fall of a raindrop. Add a rhythmic pattern, then speed it up, slow down again, how each movement unfolding within the phrase. Imagine, being a droplet in a rainfall. Explore the variation of your fall while thinking the rain and the raindrop in diverse languages, within diverse environments. Have you experienced different qualities in bodily sensation in terms of rhythm, flow, or some other components? Practice and explore diverse variations, reflect on the balance, the shift of weights, the transition from the standing position to your landing position on the ground, and explore it with your voice. Take those experiences in interaction with your colleagues and in daily life communication. Thinking with rain, while sensing the communication, remember to practice, reflect on, and balance your speechdrops, before falling, harming, or poisoning. Explore the practice of falling and arising while thinking with rain, with raindrops, with the cloud, with the ground you fall, then evaporate again, ... explore the miraculous journey with happiness, of a good guest.

How to hold on and prevent potential harm in communication, not tell? Imagine, imagine the consequence, think with the cloud, rain .. Imagine all the playful phrases in the stillness of your body. Subside all the movements to one point.

Shift: Reflect on your bodily sensations, emotions, and imagery associated with rain when pronounced in diverse languages.

Create, translate, compound, compose, and articulate: create a bodily movement sequence initiated while pronouncing the term "rain".

Repeat the movement sequence in different tempi (slow, medium,

44 Source: <https://gpm.nasa.gov/resources/faq/how-fast-do-raindrops-fall>

fast) and in diverse dynamics (soft, moderate, sharp).

Reflect on how changing the tempo (slow, medium, fast) and dynamics (soft, moderate, sharp), alters the expression of your rain story.

Reflect on your voice while pronouncing in diverse languages: moderate a simple ballet exercise or some other sequence for the practice, while changing the tone and length in your voice, notice how it may impact the rhythm and dynamic in the movement of your engaged participants. Care about the balance and disbalance, when is it changing? How it matters?

Play with your voice and enact diverse rhythmic patterns.

Reflect on the underlying pulse (beat) while pronouncing the term; ensemble with partners, compose a cloud with a harmonious rhythmic pattern, then challenge its tempo, volume, intensity, density, rain ...

Shift the weights in your movement sequences while turning, changing the pointing matter, ...

References for further research, reading, inquiry:

Superposition principle:

1. <https://study.com/academy/lesson/superposition-theorem-definition-application-examples.html>
2. The Penguin Dictionary of Physics, ed. Valerie Illingworth, 1991, Penguin Books, London
3. Superposition, Science article, linguistics: Linguistic turn by Kenneth Masong: "Metaphor, Poiesis, and Hermeneutical Ontology. Paul Ricoeur and the turn to language. PDF: <https://philpapers.org/archive/masmpa-4.pdf>

WORKSHOP

Column, Spiral. Drop: linguistic environments

Introductory session to motives from Hundertwasser's art for the inquiry-based dance dialogues in environmental education

What are the main causes of the climate change?

How it applies in human relations, when translating the causes in dance dialogues?

Introductory guide

Hundertwasser was inspired by the diversity of natural landscapes and cultural expressions from across the world for his artworks and lifestyle. In addition to German, his mother tongue, Hundertwasser learned English, French, and Italian, and spoke some Japanese, Russian, Czech, and Arabic. His pictorial world often incorporates spirals, waves, and other dynamic elements that create a visually engaging and harmonious composition of diverse materials, patterns, structures, colors, and shapes. From the variety of his artworks and



the motifs in his paintings, the Column, Spirals and Drops are sensed as the three most resonating with the topic of communication in this script, as these motives are symbolically connected with essential components: rhythm pattern, motion, and multilingual composition. The idea of “resting & meeting points” in Hundertwasser artworks symbolically resonates with the overall aim of introduced insights and guiding exercises in this script, to provide tools for sensorial awareness within diverse environments and balance in motion, that may have impactful effects on relational cultures in term of ability to practice a peaceful co-existence as a source for mutual well-being. In Hundertwasser’s architectural philosophy, columns⁴⁵ serve in a multiple function. In this script, the Column embodies the idea of embodied ethics connected with 3-pillars of sustainability and the 17 UN SDGs, while reminding on aspects and components in our motional interaction, which may be considered as essential, for a balanced coexistence while considering consequences before acting, preventing damage, subsiding the tension, shifting the weights in perception, while thinking with the cloud, being a part of it carefully, as a single drop ...

Experiencing Hundertwasser’s Column: a comment of a blind student who attended my outdoor dance workshop at Hundertwasserhaus in Vienna:

*“When I imagine how something makes me feel, I think twice before making the next step.
By touching the Column and following the structures and lines on*

45 Hundertwasser notes on Columns: https://hundertwasser.com/en/texts/die_saeulen



Image nr. 6: Dance session “the Rhythm of Rain” with participants in the workshop E+ project “The Rhythm of Nature” at the Hundertwasserpromenade



Image nr. 7: dance walks with blind students by Hundertwasserhaus Vienna

it, I moved with, it felt like becoming a part of a story, dancing with figures. While on uneven ground, it requires more awareness while walking. The Column supports me to hold on and then make the next step."

The Spiral motive

The spiral form represents a natural, organic form that can be found in many living organisms, such as seashells and plant growth patterns. It is often seen as a symbol of growth and renewal.

The spiral motive in nature is characterized by a specific mathematical proportion (approximately 1.618, so, not "round") and is often associated with the golden ratio, a mathematical ratio commonly found in nature such as by raindrops and snowflakes. Raindrops can take on a teardrop shape, which is a type of spiral form. The golden ratio can also be observed in the branching patterns of snowflakes, which exhibit a six-fold symmetry and a fractal-like structure. (It takes about 100,000 evaporated water droplets to make a single snow crystal)⁴⁶. When the golden ratio is applied as a growth factor, it results in a specific type of spiral known as a golden spiral, which is a logarithmic spiral. Hundertwasser's vegetative spiral retains a sense of balance, harmony, and visual appeal through its unique and unconventional variations in the irregular rhythmic patterns, emphasizing a more dynamic motion and free-flowing aesthetic.

The natural spiral is characterized by the property that it gets wider by a factor of the golden ratio for every quarter turn it makes, while Hundertwasser's vegetative spiral includes interruptions and still points, that enable a kind of *entschleunigung* in the motion as Hundertwasser proposes:

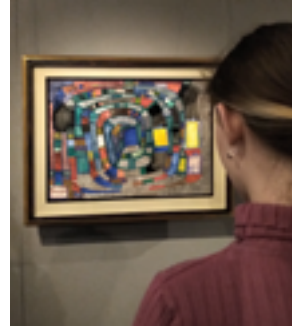
"The spiral, as I see it, is a vegetative spiral, with swellings, where the lines become thicker and thinner, like the rings of a tree trunk, but with this difference, that they do not lie within one another, but form a coil. (...)"⁴⁷

In the spiral you will arrive at bulges that seem like lakes or clearings. The open spaces within the spiral have been filled in with small fields that add up to form a cross within the spiral."⁴⁸

⁴⁶ Read more about in the article: <https://www.mcgill.ca/oss/article/environment-you-asked/it-true-no-two-snowflakes-are-identical#:~:text=Every%20snowflake%20is%20formed%20of,flake%20is%20truly%20singularly%20matchless.>

⁴⁷ Source: https://hundertwasser.com/en/texts/die_spirale

⁴⁸ Source: An excerpt from Hundertwasser's comment to his painting with the spiral motive "The Big Way": https://hundertwasser.com/en/paintings/224_le_grand_chemin_163



"Experiencing Hundertwasser's Spirals" Image nr 8, 9: Dance session with participants in the E+ project "The Rhythms of rain" at the KunstHausWien Hundertwasser Museum led by Tatjana Christelbauer

How is a spiral form situated in dance arts?

The spiral form is aligned with organic movements, initiated by breath, between inhale and exhale sequences which can be practiced and associated with other movements, such as in dance syllables created by Martha Graham. Watch the Spiral-syllables created by Graham in a YouTube video, explore the exercise, create your spiral-syllables inspired by Graham and by Hundertwasser's vegetative spiral. Imagine Graham's spiral as a grammar, technique, then release in the V-spiral. Compound variety into a phrase, form a "coil" together with a partner, notice diverse sensational experiences, practice, apply novel experiences in your further practice ...

<https://www.youtube.com/watch?v=E8p9Fpyv4ng&t=50s>

EXERCISE

Golden ratio, the Fibonacci sequence, for the organized rhythm of the motional spiral

Guiding insights from modern dance and mathematics, including the standpoints⁴⁹ as a matter of the balanced motion

The *Golden Ratio* is often linked to the *Fibonacci sequence*⁵⁰, where each successive number is the sum of the previous two numbers.

Watch the YouTube video, on the Fibonacci sequence exploring the intersections between the Fibonacci sequence/golden ratio, and the human body, both in nature. Movements create their own harmony, like the harmony found in nature. Each next value (number) is a sum of the previous two (values) numbers. Starting from zero, the sequence goes as 0, 1, 1, 2, 3, 5, 8,.. This video experiments with movement, dance, shape, and line.

<https://www.youtube.com/watch?v=IEn1MzgKfZc>

Explore: Try a combination of the patterns inspired by the Fibonacci

⁴⁹ Attempt to Standpoint theory (Haraway, Harding). Read here some notes: <https://blog.zhdk.ch/trans/situated-knowledge/>, <https://iep.utm.edu/fem-stan/> Look for more insights in-depth, reflect in your practices, rain ..

⁵⁰ Read more about in the scientific articles: <https://www.theguardian.com/music/2009/oct/15/fibonacci-golden-ratio>, <https://math.temple.edu/~reich/Fib/fibo.html>



sequence with an exercise from classical ballet, such as *tendu coupe jeté piqué*. Repeat, create a rhythmical pattern, add voice.

Now, create a spiral movement sequence, while moving only with your arms, or the upper body, "isolating" one part of the body. The combination of stillness and motion while isolating a part of the body, may challenge your bodily balance, so try to shift the weights, such as on uneven ground.

°Create a rhythmic pattern inspired by the Fibonacci Sequence and find your Golden Ratio balance in the core of the body, then shift to some other part, explore an imaginative path such as by an apostrophe above your head which holds you, or a drop on your finger that initiates the motion of your arm. Now walk, imagine a cloud on your head, walk across clouds, explore diverse qualities of the motional sensation, feel the ground/floor, reflect on experience, what matters when thinking about the quality of your movement, what role plays the ground/floor, the form, the material, the place, the form- even, uneven, ... What moment/place is experienced as the most balancing standpoint?

Extend: The basic "spiraling" position consists of rotating the spine approximately 45° around its vertical axis, so that a dancer facing the front of the stage would have their shoulders aligned with the "Via Triumphalis", an imaginary line parallel to a corner-to-corner diagonal of the stage.

Now watch the YouTube videos on "Spiral" syllables created by Martha Graham in which "the first spiral exercise uses opposition of the upper torso against the lower torso to maintain the center of the spiral for deep contractions into and up from the floor. In the second exercise: spirals move around the axis of the spine. The weight centers between the legs. The base of the throat centered over the pelvic center maintains a perpendicular through the core of the body throughout the exercise."

<https://www.youtube.com/watch?v=wX0jkc4wMI8> (in English)

<https://www.youtube.com/watch?v=9sfUx6YceKI> (in French, another example)

Explore: impose the Fibonacci order on your musical rhythm, organize your motion, create dialogue with a partner in a structured environment, while using the spiral as an initial movement in a double direction- toward the center and from the center. Think with Hunderwasser's vegetative spiral. Include "o" quantity for a still moment, breath, include voice to punctuate and to extend the bodily motion, create exercises for your further practice while using the quality learned by introduced examples. Make note on your experiences, practice, improve, ...

The straight line become a symbol of destruction, limitation, imitation, godless and opposite of the spiral motive, which symbolizes life cycle:

"The spiral is the symbol of life and death. The spiral lies at that very point where inanimate matter is transformed into life." Hundertwasser

Explore: Discover the very point where the spiral lies, while in motion.

„In 1953 I realized that the straight line leads to the downfall of humanity. The straight line is something cowardly drawn with a ruler, it is a line which does not exist in nature, which is the rotten foundation of our doomed civilization.“⁵¹

"The straight line is godless and immoral. The straight line is not a creative line, it is a duplicating line, an imitating line. In it, God and the human spirit are less at home than the comfort-craving brainless intoxicated and unformed masses.“⁵²

Hundertwasser

How this translates in the laws of nature and dance arts, in which we find harmony in the structured geometry? What is meant by "straight line" in Hundertwassers note?

Explore, translate: Reflect on your experience with symbolic attachments connected with a "straight line", and explore while using both, the straight line and the spiral in the bodily movement.

Look for the spiral harmony inside your body, while shifting weights in your movement by breathing.

Create a dance meditation inspired by the spiral in dance and as a motive in Hundertwasser's art.

How it rains together? How is harmony in dance arts experienced? Reflect while moving: how is the structure and the frame of your dance practice formed? What makes geometry meaningful and needed in dance? How is the motional spiral experienced within a straight-lined dance space?



*"Nature is the greatest developer of art."
"Rhythm is a fundamental fact of life, the key, indeed, to the universe."
Anna Pavlova*

Image nr.10
"Vegetative spine" Tatjana Christelbauer
Captured at the ground by Hundertwasserhaus, Vienna. Inspired by "growing life from stones" as commented by Hundertwasser in his biography

⁵¹ Source: Hundertwasser Art center NZ: <https://www.hundertwasserartcentre.co.nz/about/hundertwasser/the-world-has-not-improved/>

⁵² From, Hundertwasser "Mouldines Manifesto against rationalism in architecture": https://hundertwasser.com/en/texts/verschimmelungsmanifest_gegen_den_rationalismus_in_der_architektur#:~:text=The%20straight%20line%20is%20godless,brainless%20intoxicated%20and%20unformed%20masses

Experience, Explore, include, translate, in your practice:

This exercise encourages a conscious exploration of weight shifts, symmetry, and balance in dance, drawing inspiration from the mathematical elegance of the Golden Ratio.

Entry: Find your place and position in the space

Imagine shining light sparkling from a raindrop. Start in a Neutral Position: begin by standing with your feet shoulder-width apart, weight evenly distributed on both feet. This is your neutral position.

- **Initiate Movement:** Shift your weight slightly to one side, perhaps lifting the opposite foot off the ground just a bit. As you do this, imagine you are in the initial stages of the Fibonacci sequence – a small, subtle shift.
- **Expand the Movement:** Expand the movement by gradually shifting your weight further to the side. This can be accompanied by an arm movement or a change in the direction of your gaze. As you do this, think of the Fibonacci sequence expanding, much like the growth of numbers in the sequence.
- **Find Symmetry:** After reaching a certain point, reverse the movement. Shift your weight back to the center and then to the opposite side. This represents the symmetry found in the Golden Ratio.
- **°Repeat and Refine:** Repeat the exercise, gradually increasing the range of motion and experimenting with different arm and hand positions. Be attentive to the fluidity of the movement and the balance between the two sides of your body
- **Express with Music:** Practice the exercise with music. Allow the rhythm to influence the pace and dynamics of your movements. Try to synchronize your shifts in weight with the beats or pauses in the music. Practice, improve, ventilate your movements, practice, embody, explore the happiness of translations while imagining otherwise, dance, rain ..
- **Freestyle Exploration:** Once you feel comfortable with the basic exercise, allow yourself to freestyle and explore variations. Embrace the concept of balance in motion inspired by the Golden Ratio while expressing your unique interpretation. Extend while exploring the balance as on uneven walkaway with open rhythmical sensation of the Hundertwassers V-spiral in flow. Connect diverse approaches to the spiral form, rhythm and its embodiment, reflect on your experiences of balance, shift of weights, transitions, and the sustained rhythmical cycles, including the still point, while breathing in, ventilating, resting, dwelling with the space ..

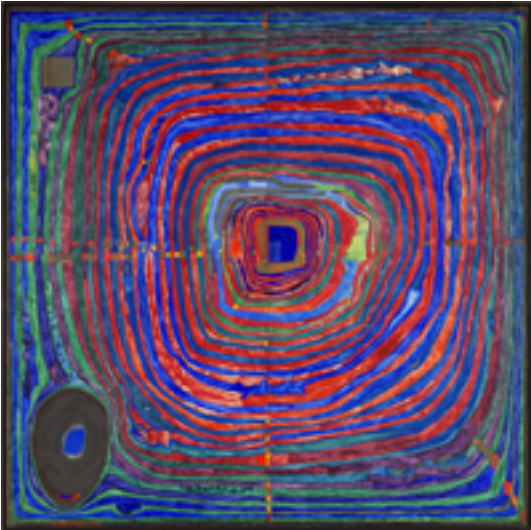


Image nr 11: Hundertwasser 224 The Big Way, Mixed media, 1955
© 2024 Namida AG, Glarus, Switzerland

Dance meditation sequence to Hundertwasser's Big Way

Hundertwasser comment about the work: THE BIG WAY" (oeuvre 224)

„Because of the human scale of this spiral, it seems like a human trap of sorts.

I started out exactly in the middle, pushing the spiral a bit further outward each day.

The complementary colors red and blue make for a powerfully vibrating tonality. The open spaces within the spiral have been filled in with small fields that add up to form a cross within the spiral.

I also had in mind the circular form of hopscotch that kids play and that's called "Snail's Hopscotch" in German (the French call it jeu d'oie). You start hopping and gradually move toward the center, until you miss a field and have to start all over again. You advance and are forced to retreat, just like in real life. Compared to the other images, this one allows for an additional way of viewing, as you do not have to look at it as a whole. Starting in the middle you can follow the entire course of the spiral with your finger or your eyes and become aware of how narrow the path often gets, how its colors change and what obstacles there are on the way. In order to follow the course mechanically you need to allow yourself several minutes at least. Among other things, you will arrive at bulges that seem like lakes or clearings. At the same time, the whole thing resembles a giant coiled-up snake that is digesting a few living beings it has just swallowed. The image is also likely to induce a feeling of dizziness in the viewer. When viewed from a distance, the image as a whole becomes the inside of a long hose seen in perspective, that leads into the blue sky." (Hundertwasser, 1955)⁵³

⁵³ From: Hundertwasser 1928-2000, Catalogue Raisonné, Vol. 2, Taschen, Cologne, 2002, p. 291. <https://www.hundertwasser-kalender.de/poster-and-art-prints/the-big-way-224>

Engage:

Take a motive of the Hundertwasser's vegetative spiral for a dance meditation. Imagine your "Big Way" and explore the artwork as a composition of sequences. Make a spot on one single motive. Start in the middle, follow your imaginative path on a spiral, hold on by a "bulge", and think about "obstacles" on your way, if any. Change your viewing point, and shift to some other part of the spiral. Dance on a new path, explore hopping, such as Hundertwasser mentioned playing Snail's Hopscotch, in his comment on the artwork. Try some other play from your childhood on the "Big Way". How is the sensation? Create an end when so far, until the next attempt.

Explore the numeric movement translation:

Use the number of the artwork title "224" for creating the measure in your rhythmic pattern.

How is the numeric value ensembled? What quantity is in and for what movements would you take the single quantity? Repeat the single movement in the number of a single quantity, ensemble with the next and the next, compose them into a phrase. Relate the numeric value to a motive in the artwork.

Include imaginative lakes or columns on your way to create a resting moment. Just as natural systems require periods of rest and renewal to maintain balance, communication patterns can benefit from pauses, moments of reflection, and opportunities for feedback and adjustment.

Note: The translation of the numeric value into the numeral word enables a shift in the perception while situating a value into a matter. Explore the example of embodied cognition with the rhythmically patterned movement, while seeing one number consisting of the three units as a unity in diversity in term of unity by common sense in a diversity of expressional forms. Engage with partners, ensemble, align by a shared matter, think with the cloud, rain....

Associate, align, ensemble, compound, rain, ...:

Add a sound, include voice, create a story, draw your spiral together with a partner ...

Extend: Think with the Columns

Think with Columns, as with the 3 pillars of sustainability as messengers to hold on, to imagine what matters and how it matters for you and may have impact on your next.



Nr.12: Hundertwasser Raindrop

Drop-motives multilingual dialogues in motion exercise

EXERCISE

Kap u mreži⁵⁴ ^ Drop into Grid

The exercise is inspired by Hundertwasser multilingually titled artworks and his comments.

Objective: playful exploring rhythmic patterns in a multilingual dialogue, widening kinesthetic imagination, fostering creativity and foreign language learning, guiding for further research through bodily movement on embodied rhythmic patterns found in the excerpt from Hundertwasser's comment to his artwork 922 DROP INTO GRID while reading the title of the artwork in all three languages and the quote: **"In every drop of water there is an infinity of life."**

Follow the weblink to read the comment of Hundertwasser to his artwork

https://hundertwasser.com/en/paintings/922_drop_into_grid_804



Image nr 13: Hundertwasser Drop into Grid
922 Drop into Grid, Mixed media, 1990
© 2024 Namida AG, Glarus, Switzerland

54 Translation of the artwork title in Croatian for a playful imagination. Note form author

- *Engage, imagine, explore, create, exchange, compose, extend:*
- Interpret the meaning, get inspiration for a dance dialogue.
- Read and pronounce the artwork title in all three languages as originally titled:

DROP INTO GRID

TROPFEN INS RASTER

UNE GOUTTE DANS LE GRILLAGE

- **Embody:** repeat reading in each language and create rhythmic patterns and a movement sequence.
- **Play** with rhythmic patterns and movement sequences, while creating one for each language.
- **Compose the story** together with partner in a dialogue, while each of you performs a sequence, then create a longer phrase together while composing all 3 parts from each of you into one sequence.
- **Create further variations,** add more language translations, create sound, record your story to the artwork, name your story while including a multilingual title. Situate within a cloud, make a thought experiment on your matter in the story, while thinking with 3 pillars, embody, experience the happiness of translation, be a good guest.

Reflect on experience:

In what language was the reading and creation of the rhythmic patterns and movements most inspiring, and in what languages were it challenging? If so, what could be the reason?

Describe your experience with the creation of the movement sequences: in what language you could move most freely and in what language have you experienced tensions/if so ..

Share further observations and reflect on your dialogue with a partner.

Document your creations: record movements, make photography while looking for detail that captures the rhythm, write a story, ...

Sources and weblinks for further research:

Wilson JM and Henley M (2022) Experiencing Rhythm in Dance. *Front. Psychol.* 13:866805. doi: <https://www.frontiersin.org/articles/10.3389/fpsyg.2022.866805/full#:~:text=Rhythm%20is%20an%20inflection%20of,the%20space%20creates%20the%20dancer>



UNIT 3

The rhythm of nature in humans & environments

Art_science_policy nexus: dance arts, linguistics, health policy

Addressed environmental issues: acid rain

Social environment: relational violence in communication

Health: mental health, circadian rhythm, cardiovascular disorder

In the face of climate change and environmental degradation, it is essential to recognize the interconnectedness between humans and environments, and their relational impacts on health and wellbeing.

How it matters, and why?

The degradation of the environment due to climate change and industrially caused pollution has significant consequences for human health, leading to respiratory diseases, cardiovascular problems, mental health issues, and other ailments. Climate change is increasingly having stronger and longer-lasting impacts on people, which can directly and indirectly affect their mental health and psychosocial well-being, as reported in the WHO Policy Brief from 2022.⁵⁵

According to the results of an international survey conducted by UNICEF⁵⁶ and the Gallup Institute, in 21 countries in the summer of 2021, 19 percent of young people between the ages of 15 and 24 often feel depressed. In Austria, 18.2 percent of 10-19-year-olds suffer from mental health problems.

24% of children and adolescents in Austria show at least symptoms of a mental illness in the course of their young lives. These include suicidal thoughts, non-suicidal self-injurious behavior, depression, anxiety, and aggression." Cardiovascular diseases are among the most common diseases worldwide.

They are the most frequent cause of death in Western countries with around 45 percent and in developing countries with around 25 percent of all deaths. Around 17.3 million people worldwide die every year because of cardiovascular disease. In Austria, cardiovascular diseases are the main cause of death in women over 65 and men over 45, with 47 percent of women and 38 percent of men citing cardiovascular diseases as the cause of death. The gender differences are based on both biological and psychosocial differences.⁵⁷In ad-

55 WHO Policy brief on climate change impact on mental health: <https://iris.who.int/bitstream/handle/10665/354104/9789240045125-eng.pdf?sequence=1>

56 Source: <https://unicef.at/news/einzelansicht/die-psychische-gesundheit-von-kindern-und-jugendlichen-steht-auf-dem-spiel/#:~:text=Hier%20zu%20Lande%20leiden%2018,zumind-est%20Symptome%20einer%20psychischen%20Erkrankung>

57 Source: <https://www.sozialministerium.at/Themen/Gesundheit/Nicht-uebertragbare-Krankheiten/Herz-Kreislauf-Krankheiten.html>

dition to factors such as anxiety, pressure and stress, lack of exercise in turn leads to a threefold increased risk of hypertension. The increasing long-lasting burdens of fear, pressure and stress in childhood and adolescence are also associated with an increase in blood pressure. A collection of useful recommendations for the prevention of cardiovascular diseases can be found via the Health Portal Austria ⁵⁸

Engage in research:

How is health care supported in dance arts education? How is health policy regulated in your country? How is mental health related to physical health? How it matters in your daily life and art practice? How it matters while seeing in aspects of diversity, such as gender... Research about cardiovascular system, get inspired for an art project

Translating act: *"It's not just saying, it's action. The law calls it an act, I believe."*⁵⁹

How to engage and improve health conditions?

Studies have also shown that being in nature has a positive effect on our bodies by reducing cortisol levels, muscle tension, and demands on our cardiovascular systems (lowers heart rate and blood pressure). Being out in nature often may lead to lower rates of heart disease.⁶⁰ Furthermore, according to the World Health Organization WHO report "Art & Health 2019"⁶¹, the beneficial impact of the arts on health and well-being could be furthered through acknowledging and acting on the growing evidence-based art practices. "Bringing the arts into human life through activities such as dancing, singing, visiting museums and concerts offers a new dimension in terms of improving physical and mental health," says Dr. Piroška Östlin, acting WHO Regional Director for Europe.⁶²

The *speech acts* may lead to impactful actions.⁶³

This shift in our perspective from one of exploitation and disregard for nature to one of deep reverence and care consciousness has profound implications for human health and wellbeing.

Engaging in efforts to understand relational impacts between humans within diverse environments, promotes a sense of purpose, connection, and meaning in our lives.

It fosters a deep sense of responsibility for each one and for man-



58 Webpage: <https://www.gesundheit.gv.at/krankheiten/herz-kreislauf/herz-kreislauf-erkrankungen-vorbeugung.html>

59 Source: (CS Peirce 5.346) in: Ekkehard Martens: Introduction. In: Ekkehard Martens (ed.): Pragmatism. Selected Texts. By Ch. S. Peirce, W. James, FCS Schiller, J. Dewey (= Universal Library. 9799). Reclam, Stuttgart 1992

60 Source, article: <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC8125471/>

61 WHO Report Arts & Health 2019 weblink to download: <https://www.who.int/europe/publications/i/item/9789289054553>

62 Source: YouTube video speech: <https://www.youtube.com/watch?v=rUQIFZJySYA&t=3s>

63 Learn more about Speech acts in the works of J. Austin: Video: https://www.youtube.com/watch?v=Ocp_1f6GuUA; P. Ricœur: L. Wittgenstein: <https://daily.jstor.org/wittgenstein-whether-speech-violence/> Gender approach von J. Butler performative acts: <https://www.youtube.com/watch?v=Bo7o2LYATDc&list=PLudCuZLRsoFHAFSYXUE48IPOf4N9DQ4gq>, research more, it is a complex matter for inquiry

yones, to act in a balanced motion, and responsible use of resources- as „guests, following the laws of nature“, for now and then.



Image nr 14: Hundertwasser "Each Raindrop is a Kiss from Heaven"
690 A SAVE THE RAIN - EACH RAINDROP IS A KISS FROM HEAVEN, Offset print in 6 colors with metal embossing in 4 colors, 1983© 2019 NAMIDA AG, Glarus, Switzerland

WORKSHOP

"Each Raindrop is a Kiss from Heaven" Hundertwasser's environmental activism, arts & health

Introductory guide

In 1983, in cooperation with the Norwegian Ministry of the Environment, Hundertwasser designed a poster for the Norges Naturvernforbund (Norwegian Nature Conservation Association) as part of the campaign "Acid Precipitation - effects on forests and fish" with the idea of drawing attention to the threat to nature from "acid rain" that damages nature and the environment and causes forest dieback. The full sentence on the poster reads: "Save the Rain. Each Raindrop is a Kiss from Heaven."⁶⁴ The poster was presented on Norwegian television on October 13, 1983. For this poster, Hundertwasser received the "Ekoplagát 84" award in 1984.

Open questions for research and discussion, tasks for artistic engagement:

- *What environmental challenges may have an impact on your health and wellbeing*
- *Drawing from the WHO report on "Art & Health 2019," how do artistic practices contribute to physical and mental health? In what ways can dance be a powerful tool for improving overall wellbe-*

⁶⁴ Source: https://hundertwasser.com/oekologie/690_a_apa106_save_the_rain_-_each_raindrop_is_a_kiss_from_heaven_1742



ing, both individually and collectively?

- *What else can be supportive for health and wellbeing? How is health care regulated in terms of opportunities to get a cure?*

Explore: Complete the quote of Hundertwasser with your sensation of the raindrops:

"Each raindrop is ..." Create an art poster using collected notes on raindrop and make photographs of dance movement sequences inspired by the rain and its impact on human health and the environment.

Hundertwasser promoted health & well-being in his art & architecture. In the Austrian province of Styria, in Bad Blumau⁶⁵, Hundertwasser designed unique thermal SPA. With its healing spring, the Rogner Bad Blumau has the strongest and most mineralized thermal spring in the entire thermal and volcanic region which provides multisensorial experiences and architecture in harmony with the laws of nature. A favorable place to visit.

Exchange: Discuss environmental challenges from your experience in your local community and its impact on health & well-being. Support some local and global campaign that resonates with your values. Sign the petition, create an art project with local and international partners that will support the awareness raising and bring impactful results. Research about how health care is regulated, and how is natural environment included (or not) in wellbeing-care?

Create, connect, compose: Instructions for the Environmental Challenge Poster Creation:

Collaborate in groups or individually to create an environmental challenge-poster that highlights the challenges in your local community/dance school and add your responses on how dance arts can help improve conditions and /or help raise awareness on addressed environmental issues.

"I just want to find the way out for everybody without destroying anything

To create a kind of evolution which hurts nobody, really nobody.

Based on it already exists and gradually find its transition to something better"

Hundertwasser⁶⁶

Extend:

Create a parable with the notes of Hundertwasser on water and raindrops, while situating the notes in science, arts, and policy, compounding the notes with a climate-threatening act and its ecological matter, to convey a moral lesson. Sustainable Development Goal 6

⁶⁵ Rogner Spa Bad Blumau designed by Hundertwasser Webpage: <https://www.blumau.com/en/arrive-and-discover/architecture.html>,

⁶⁶ Source: Regentag-Rainy Day video movie on YouTube: <https://www.youtube.com/watch?v=OZnq9074Mbl>

declares the importance of achieving “clean water and sanitation for all”. *Did you know that 2.2 billion people globally do not have access to safe water at home?*⁶⁷

How does it matter to you and in your local social environment and community?

Translate in your practice, while reflecting on water use, sanitation, and how water matters to you, add a numeric value with sustainable development goals, while connecting the SDG 6 (clean water and sanitation) with SDG 4 quality education (while situating in arts education) and SDG 12 for the environment. Now connect with more SDGs, such as SDG 17 if you consider partnerships for problem solving, SDG 16 if your matter is situated in policy communication and law, make inquiry, rain ..

Hundertwassers notes:

“In every drop of water there is an infinity of life.”

“ Save the Rain. Each Raindrop is a Kiss from Heaven.”

References, weblinks for further research:

United Nations Agenda 2030: <https://sdgs.un.org/2030agenda> ,

Videos: <https://www.un.org/development/desa/indigenouspeoples/focus-areas/post-2015-agenda/the-sustainable-development-goals-sdgs-and-indigenous/videos-2030agenda.html>

United nations SDG6: <https://sdgs.un.org/goals/goal6> ,
<https://www.un.org/sustainabledevelopment/water-and-sanitation/>

Inspiring dance project: <https://www.waterisattractedtowater.com/participate>

WORKSHOP

The Rhythm of Rain, Circadian Rhythm

Addressed environmental issue: rainy weather, circadian rhythm

Objectives:

Exploring the rhythm of rain as a cyclical natural phenomenon & its influence on circadian rhythm.

Reflect on, and further investigate the relation among (rainy) weather, circadian rhythm and its influence on their daily life rhythm and well-being.

The exploration of the cyclical movement and rhythmic patterns of

⁶⁷ Read more about global challenges related to water: https://www.onedrop.org/en/news/everything-about-the-sustainable-development-goal-6-clean-water-and-sanitation/?gad_source=1&gclid=Cj0KCQiAz8GuBhCxAARIsAOpzk8xbLwwoW_hplIXUoGflfSoGaUqXXr0JskO7a35Yx-4IFPdbpqBvmxEMaAobxEALw_wcB



rain as a natural phenomenon, will be then applied in bodily movement sequences and synchronization of diverse rhythmic patterns, tempi, and dynamics.

Understanding the rain cycle as a part of the water cycle and learning how by acid rain pollutants can be removed through natural processes of precipitation.

Learning materials: guiding insights & questions: video, sound, mixed media

Explore: *What is circadian rhythm? How is the rhythm performed by nature? Share examples*

Engage: Watch the YouTube video from OxfordSparks on circadian rhythm: <https://www.youtube.com/watch?v=2BoLqqNuqWA> and by NASA "The water cycle and how does rain & clouds form": <https://www.youtube.com/watch?v=zBnKgwnn7i4>, <https://climatekids.nasa.gov/cloud-formation/>

Introductory insights for further discussion

Weather can affect the human body's internal clock, or circadian rhythm, which regulates sleep, and affects mood. The cyclical character of the circadian rhythm

Rainy weather can have diverse effects on the rhythm in human daily life.

Hundertwasser described his feelings about the rain as follows: 'On a rainy day, the colors begin to glow; that's why a cloudy day - a rainy day - is for me the most beautiful day. (...) When it rains, I'm happy. And when it rains, I know that my day is beginning...'

What effects may have the rainy weather on your circadian rhythm and mood?

Encourage self-reflection and exchange of experiences related to rainy weather and its effects on their mood, energy levels, and daily routines and investigate how nature performs rhythmic patterns, with a specific focus on the rhythm of rain in diverse modalities and tempos.

Sources for further research, reading, listening, watching, exploring:

Circadian Rhythm: <https://www.sleepfoundation.org/circadian-rhythm>

Rain sounds: <https://www.youtube.com/watch?v=HJVp-sVndwQ>

Weather influence on mood, scientific article: <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4018827/>





WORKSHOP

sessions with somatic practices:
guided respiratory exercises, dance meditation

HEARTBREATH, LUNGWINGS, FEATHERFLOW

Objectives:

In this workshop session, we explore the rhythm of nature in humans & environments through respiratory exercises, accompanied by guided imagination.

The experience of the *vivid anatomy*⁶⁸ through imaginative visualization of the inner body landscape enables connecting with the inner organs responsible for breathing and thereby strengthening the connection with the invisible parts of the body, and fostering an overall experience of the self within the surrounding environment. Respiratory exercises introduced in this session are aimed to inspire for further practice and by interests, further research in neurosciences, for more comprehensive learning and understanding of the functioning of our breathing system. Somatic practices⁶⁹ introduced in this script part are aimed at proposing exercises that will holistically support resilience, as the ability to cope with challenging life experiences mentally, emotionally, and physically, while reflecting on and being aware of our human vulnerability, as ability to sense, to response, to resonate ... taking care, breathing with ...

Introductory insights

Out of the breath ...

What is resilience?

As defined by the United Nations, resilience means the ability of a system, community or society exposed to hazards to resist, absorb, accommodate, adapt to, transform, and recover from the effects of a hazard in a timely and efficient manner, including through the preservation and restoration of its essential basic structures and functions through risk management.⁷⁰

How it matters in art practices?

Over the past two decades, innovations incorporating the arts and health have been used to enhance physical and emotional support for resilience and wellbeing in communities, complementing and supporting therapeutic, rehabilitative, and preventive efforts, in-

68 Method of Eric Franklin. Swiss dancer, pedagogue and founder of the Franklin method. <https://franklin-methode.ch/>

69 The term "somatics" was coined by professor and theorist Thomas Hanna in 1976 to represent a field of movement studies and bodywork that foregrounds the internal physical sensations, perceptions, and experiences of the body.. <https://somatics.org/training/about/hanna> Somatic practices, ecosomatic approach to resilience, read more about: <http://wellnesscke.net/downloadables/AbriefhistoryofSomaticanddance.pdf> , <https://iadms.org/media/3599/iadms-resource-paper-somatic-studies-and-dance.pdf> <https://pubmed.ncbi.nlm.nih.gov/28936167/> , <https://www.wayofbelonging.com/ecosomatic-practices>

70 Source: <https://www.undrr.org/terminology/resilience>

creasing awareness of health, and contributing to emergency preparedness (WHO,2019 Art &Health Report)⁷¹

Applying a somatic approach in dance arts education is aimed to ensure a healthy and holistic approach to dance. The exercises in this unit are composed of diverse situated understandings of the importance of respiratory practices.

Being out of breath while turning, jumping, ... The integration of the somatic breathwork in performing dance arts professional training is aimed at supporting breathing regulation while emphasizing the connection between our physical sensations and emotional and mental states.

dance training may be reduced and prevented, when the ability to balance breathing improves.

Guidance with quotes from the two Modern Dance pioneers: Gertrud Bodenwieser (1890-1959) and Martha Graham (1894-1991):

Breathing, the continuous rhythmical communication of our body with the outside world, is used as a means of expression, and each of our movements has to be carried by breath. It animates the life of the torso, in which the heart–age-old symbol of love and pain–is embedded.

(Bodenwieser & Cuckson, 1970, p. 81)⁷²

“Dance is breath made visible”

(...) “In the end, it all comes down to the art of breathing.”

Martha Graham⁷³

Reflect on your experience with breathing, as described in the quotes of Bodenwieser and Graham: n Budweiser’s quote, breathing is described as the “continuous rhythmical communication of our body with the outside world” and is used as a means of expression.

How do you interpret the idea that each movement is carried by breath? How does this view of breath as a communicator resonate with your experiences in dance?

According to Martha Graham, “Dance is breath made visible,” and she emphasizes that “in the end, it all comes down to the art of breathing.”

How does Graham’s perspective influence your understanding of the intimate connection between dance and breath? In what ways do you believe breath becomes visible in dance?



71 Source: <https://www.who.int/initiatives/arts-and-health>

72 Source: webpage <https://ausdance.org.au/articles/details/improvisation-a-continuum>

73 Source: Martha Graham “Blood Memory” (1991). An Autobiographie: <https://archive.org/details/details/bloodmemory00grah>

According to Gertrud Bodenwieser, "The breath animates the life of the torso, where the heart, a symbol of love and pain, is embedded."

How does this imagery resonate with your understanding of the torso, heart, and breath?

Considering Martha Graham's emphasis on the "art of breathing," how do you view the breath as an artistic element in your dance practice? How does conscious attention to your breath contribute to the artistic quality and expression of your movements?

Both quotes highlight the essential role of breath in dance.

How do you integrate the concept of breath into your practice?

Exchange experiences and good practices with respiratory exercises and create some weeks-long projects on the topic of respiration, create dance choreography inspired by quotes from Martha Graham and Gertrud Bodenwieser. Name your work in relation to breath and respiration.

Practice, breath, breath with ...

WORKSHOP

Guided imagination, respiratory practices for somatic resilience

Guiding insights: Airy

Breathing is a spontaneous act, but the practice of conscious breathing, can help regulate our stress levels, improve focus and concentration, and promote a sense of calm and relaxation. The practice includes external breathing, internal breathing, and regulating breathing through breath holding by guided imagination. It is essential to hold, and stop the flow of breath between the sequences of inhalation and exhalation exercises (between 5-10 seconds) in order to activate internal

breathing - ventilation - which increases attention and the ability to 'decelerate' from feelings of stress and tension. According to the teachings of Hatha Yoga,

"If the breath is uneven, then the mind is restless, but if the breath is still, the mind is also still, and the yogi gets the power of stillness. That's why you should hold your breath." (Hatha Yoga Pradipika)

According to the Tummo meditation method⁷⁴, which was practiced by Tibetan monks as early as the 11th century, the body temperature is increased using certain breathing techniques so that the 'bad thoughts and feelings 'burn away'.

With images of internal organs, such as: Lungenflügel ^ lungwings, and alveoli, the visualization of the internal body landscape is guided. Staying active mentally through guided imagination will prevent



74 Source: <https://news.harvard.edu/gazette/story/2002/04/meditation-changes-temperatures/>

or reduce eventually occurring tensions in the body while holding the breath.

Heartbreth .. Lungwings ... airdrops⁷⁵ guided imagination sequence

Guiding sequence from science to explore:

The breathing rhythm is measured through a Respiratory rate (RR) of 12-20 breaths per minute.

The resting heart rate ranges from 60 to 100 beats per minute. A normal heart rhythm is called a sinus rhythm. The name "sinus" rhythm comes from the fact that the normal heart rhythm arises from the sinus node - the heart's natural pacemaker.⁷⁶

Explore your respiratory rate:

How many breaths (in and exhales) can you count in a minute? Can you hear your heartbeat?

How is your breathing rhythm patterned?

Experience:

Start in a sitting or in a standing position, keep your eyes first closed, then repeat the exercise with your eyes open, to widen experience and reflect on differences in your awareness connected with imaginative and auditive awareness with/and without including visual perception. Take a deep breath through your nose on 4-6 counts, imagine the air moving inside your brain, expanding throughout your both brain hemispheres, and then traveling across your lungwings ...

Note: It is essential to stop the flow of breathing in this exercise between the sequences of inhalation and exhalation, to activate inner breathing - ventilation - which increases alertness and the ability to 'decelerate' by feelings of stress and tension. Staying active while holding the breath for 3-4 seconds through active imagination, will prevent tensions in your body, which can occur spontaneously when "blocking" the breathing cycle inside of the body.

Engaging with facts from science & policy:

The air we breathe is the continuous connective path among humans and nature, a relationship element in communication, which connects the inner, with outer spaces through breath, and is an essential source for life. The air quality⁷⁷ is closely linked to the earth's climate and ecosystems globally. Producing and burning fossil fuels such as coal, oil, and natural gas creates air pollution that harms our health and generates toxic greenhouse gas emissions that drive climate change. Greenhouse gases are part of Earth's atmosphere. The

⁷⁵ Wordplay created for Featherflow meditative respiratory practice: https://www.meinbezirk.at/landstrasse/c-regionauten-community/federfuehrung-perovodjstvo-koerpersprache_a4924141

⁷⁶ Source: Heart Foundation: <https://www.heartfoundation.org.nz/wellbeing/managing-risk/how-to-check-your-pulse-heart-rate>, <https://www.hrsonline.org/>

⁷⁷ Read more about the Air quality and its importance for human life in a colorful digital book of NASA: <https://www.nasa.gov/stem-content/the-air-we-breathe-picture-book/>

greenhouse effect is the process through which heat is trapped near Earth's surface by substances known as 'greenhouse gases.'

*Imagine these gases as a cozy blanket enveloping our planet, helping to maintain a warmer temperature than it would have otherwise. Greenhouse gases consist of carbon dioxide, methane, ozone, nitrous oxide, chlorofluorocarbons, and water vapor. Water vapor, which reacts to temperature changes, is referred to as a 'feedback', because it amplifies the effect of forces that initially caused the warming.*⁷⁸

How it matters in your life and local community?

How does human breathing proceed?

A typical pair of human lungs contain about 300 million alveoli, providing a total surface area for gas exchange of between 70 and 80 square meters.

At complete rest, the typical adult male exchanges approximately 0.5 L (500 mL; 400 mL for female) of air per breath (tidal volume) at a rate of 12 times per minute, resulting in a minute ventilation rate of about 6 L of air per minute. Scientific evidence is that pollution exposure can induce a variety of serious mental and physical health problems in adults, including anxiety, depression, and neurodegenerative disorders., as well as aggression, irritability, impulsivity and loss-of-control in humans, mice, and other animals.⁷⁹ According to World Health Organization WHO, household combustion devices, motor vehicles, industrial facilities and forest fires are common sources of air pollution. Pollutants of major public health concern include particulate matter, carbon monoxide, ozone, nitrogen dioxide and sulfur dioxide.⁸⁰

How the air pollution matters in sustainable development?

Sustainable development goal SDG3 target 3.9. 1, calls for a substantial reduction in deaths and illnesses from air pollution. SDG 7 target 7.1. 2, aims to ensure access to clean energy in homes. SDG target 11.6.2, which aims to reduce the environmental impact of cities by improving air quality.⁸¹

How air pollution matters in dance education and practice? How is the level of air pollution where you live? How do you know that air is polluted, by what sensation?

You can use the European Air Quality Index App, translated in 24

78 Source: NASA: Imagine these gases as a cozy blanket enveloping our planet, helping to maintain a warmer temperature than it would have otherwise. Greenhouse gases consist of carbon dioxide, methane, ozone, nitrous oxide, chlorofluorocarbons, and water vapor. Water vapor, which reacts to temperature changes, is referred to as a 'feedback', because it amplifies the effect of forces that initially caused the warming.

79 Source: Science article: https://www.erichmuehlegger.com/Working%20Papers/crime_LA_november_2019.pdf

80 Source: WHO: https://www.who.int/health-topics/air-pollution#tab=tab_1

81 Source: WHO: Air pollution, Health regulations <https://www.who.int/teams/environment-climate-change-and-health/air-quality-energy-and-health/policy-progress/sustainable-development-goals-air-pollution#:~:text=SDG%20target%203.9.,to%20clean%20energy%20in%20homes>

languages, to understand more about the measured air quality.⁸²

Guided imagination:

Imagine how air moves across the left and the right lung wing, while crossing the 150.000 000 alveoli while holding your breath. Imagine how alveoli start glomming in a color (by your choice).

How is the air flowing across your body: polluting, ventilating, ...?

Now breathe out and exhale through your mouth on 8 counts. Listen to your heart rate - is it slowing down by exhaling? Open your arms slightly on-site and contract your palms while Imagining raindrops falling inside. Now inhale again on 4 counts, bend your knees, hold your breath for 4 seconds, and imagine the raindrops in your palms pulling your arms and palms together. Now close your arms and palms together, finish the exercise, open your palms, and let raindrops dance out ...

EXERCISES

Circular breathing group exercise: nose-cheeks-mouth in Continuum Breathing technique used by musicians, who play wind instruments to produce a continuous tone without interruption. It is accomplished by breathing in through the nose while simultaneously pushing air out through the mouth using air stored in the cheeks. The exercise is furthermore inspired by glass-blowing artisans how they transform the raw materials into a glass, at around 1,320 °C, observed in a Glass Imperium Museum, in Weigelsdorf, Lower Austria.

Lens breathing single exercise with a Feather blowing from the palm toward an image or object positioned in space from various distances, which encapsulates an adventure into the dynamics of the breath. The exercise is inspired by the breathing of lenses in photography, learned in collaboration with art photographer Dino Rekanovic, in the Gallery Photon from Vienna, to explore how human breathing magnifies images at different focusing distances to the image of the Orange Feather positioned in the upper space of the exhibiting place.

Breathing in a foreign language

Single exercise while pronouncing the term "rain" (or some other term) and a sentence in a foreign language. Explore, notice your breathing rhythm and the length of breath, a ton of your voice

Explore differences with a stressful topic, while saying something in your native language, then shifting to another language, and saying the same content .. Reflect on your emotional state, notice possible differences, and release from tensions or higher tension ... Exercise and embody your note while combining diverse dance techniques as diverse forms of languages.



⁸² Weblink download: <https://www.eea.europa.eu/en/newsroom/news/european-air-quality-index-app>

Breathing with the world, gender approach, planetary love

One of the most current challenges worldwide is grounded in communicational violence. How it matters to you? Gender-based violence is a global concern. Femicide (killing of women), generational violence, and structural violence (such as unequal pay and unequal rights). Review in your local community how is gender policy communicated and implemented in practice. What roles, rights and responsibilities are regulated and how? Breathe in a foreign language, breathe with, engage.

Guiding examples for your inquiry:

dance project *Árvore da Vida 2030* .. inspired by Hundertwasser's painting variation *Hommage to artist Schröder* *Sonnestern's Moralische Praxis*

<https://www.acdvienna.org/acd-dance-arts/wienmodern-dance/%C3%A1rvore-da-vida2030/>

Orange Feather acts 25/11⁸³: Austrian SDG awarded initiative in support to UN Women initiative *#orangetheworld#unite* in ending violence against women and girls and all forms of relational violence
<https://www.tatjana-christelbauer.com/en/orange-feder>



Image nr 15:
breathing with the world Let's Rain & Orange the World workshop with Vienna participants in the project "The Rhythm of Nature", led by Tatjana Christelbauer. Featherflow act against violence

83 Info: Kunst Haus Wien Hundertwasser Museum: <https://www.kunsthauwien.com/en/>
"Orange Feather Initiative" artistic response in support for ending and preventing further violence against women and all forms of violence: <https://www.acdvienna.org/orange-feather-initiative/art4orange-the-world/>.

Translate, extend: reflect on your experience with respiratory exercise, in particular on the rhythm of your breathing: what tempo and what volume you have reached while counting to 4 by inhaling and holding the breath and to 8 by exhaling? Play with various rhythms and tempi, use your own imagination to locate the airflow in some inner part of your body, and connect with that part more attentively. Move the air across and follow the imaginary path. Include your imaginative experience in some dance exercises.

Watch the video with a spiral breathing exercise created by Martha Graham and performed by dancers who are trained in Graham's modern dance technique, following the weblink to YouTube video: <https://www.youtube.com/watch?v=E8p9Fpyv4ng>

References for further readings and research in neurosciences:

Lungs, breathing: <https://www.nhlbi.nih.gov/health/lungs/breathing-benefits>

How our brains create breathing rhythm is unique to every breath article neuroscience UCLA:

<https://newsroom.ucla.edu/releases/how-brains-create-breathing-rhythm>

Research in neuroscience article: How Breathing shapes our Brain: <https://neurosciencenews.com/breathing-brain-21796/>; YouTube video on Brain functions: <https://www.youtube.com/watch?v=pRFX-SjkkpKWA>

Research paper: The Dancing Brain: Structural and Functional Signatures of Expert Dance Training: <https://www.frontiersin.org/articles/10.3389/fnhum.2017.00566/full>

What breathing does for the body? Article: <https://www.nhlbi.nih.gov/health/lungs/breathing-benefits>

FEATHERFLOW: EMBODIED BREATH EXERCISE

Introductory guide, objectives:

Guided meditation and movement with an imaginary or real feather on the palm release creative energy but also conducts attention, encouraging participants to connect through sending and receiving the feather as a form of creative dialogue. Depending on the location, need, available time, purpose, etc., the playful exercise can last from a few seconds to a few hours.

Created in the 1990-es as a tool for the playful non-verbal communication among children from migrant families in Lower Austrian Kindergartens, later extended as a breathing ritual and starting exercise in dance workshops the *Featherflow-exercise* can be practiced as an individual exercise or in a group, all ages,⁸⁴ and professions, including blind, to explore movement using the feather. It can be adapted as needed to accommodate different levels of mobility and ability.

⁸⁴ Read more about the Featherflow exercise following the weblink: <https://www.tatjana-christelbauer.com/en/newpageee571b45>

Materials: a feather (down) light to be blown from a palm, real or imaginative one, used to visualize embodied breath and serve as a source for the self-guided motion, playful respiratory exercise for individual and group practice.

Take a walk near a river and look for a feather on the shore or in the grass. Usually, in places where ducks and swans are regular inhabitants, feathers lost from their bodies are easy to find.

Start exercise in a sitting or in a standing position, close your arms in the front of your torso, keep both hands slightly cupped together (imagining) holding the feather among your palms (such as by praying hands); Breathe in through your nose and start blowing and following its path from one hand to other, up and down.

Structured exercise:

- Begin by holding the feather in one hand, with your arm extended out to the side. Take a deep breath and focus on the feather in your hand, noticing its texture and weight.
- Slowly start to move your arm in a circular motion, allowing the feather to glide through the air. Imagine that you are painting a large circle in the space around you with the feather.
- As you move, sway your body gently from side to side, allowing the feather to guide your movements. Imagine that the feather is your embodied breath, and you are initiating and following its path.
- After a few minutes of circular motions, explore moving the feather in a figure-eight pattern.
- Imagine that you are weaving a beautiful tapestry with the feather, follow the image with your bodily movement. Embody the meaning. The change of the motional pattern may include the change in the tempo of the movement, while changing the volume of the breath by exhale movement.
- Finally, hold the feather in both hands and bring it close to your face. Take a deep breath and focus on the bright color and delicate texture of the feather. Slowly blow the feather back and forth between your hands, feeling its weight and texture as you go.

Variation sequence: exploring the laws of nature in science with featherflow syllables: Newton's Law of Motion

Featherflow exercise to explore the principle of the 1st Newton's Law of Motion.

- **Inertia** – "An object at rest will remain at rest unless acted upon by a force; an object in motion continues in motion with a constant velocity unless acted upon by a force." This allows us to understand how breath as initial movement can be consciously used as a force to move an object, such as a feather.
- The 2nd Newton's Law of Motion: **Acceleration**. "The Acceleration of an object as produced by a net force is directly proportional to the magnitude of the net force, inversely, proportion-



al to the mass of the object, and occurs in the direction of the net force." Je larger the force applied to an object, the faster it moves. Now explore how the size and weight (of a feather) – by using the breath and it's rhythm pattern, to demonstrate the wind-when it blows strongly enough, the feather might change its original path. Use the fan to explore the force from outside .. If more feathers are enacted, it can be explored how varying masses (rhythmically) affect each other's speeds through the impact of the force (wind-breath-speech)

- The 3rd Newton's Law of Motion: **Action and reaction.** "For every action, there is a equal and opposite reaction, the mutual actions of two bodies upon each other are always equal, and directed to contrary parts." Using the Third Newton's Law of Motion, we can illustrate how feathers create a ripple effect throughout its surroundings. Stand in pairs, representing a pair of clouds, that interact with each other, while blowing a feather to each other, with a long pffff sound ... Each time by a speech-sequence-act, a feather falls onto one of the engaged participants, they respond by creating ripples through their body and arms to signify the wave propagated by the falling feather.

Through this activity, participants learn about how actions generate reactions in dynamic systems.

By combining these three principles through dance movements, students can gain insights into the natural world around them. It demonstrates how science and art co-relate in helping better understand the complex concepts.

References for further inquiry:

European Space Agency (ESA): Learning to live with the laws of motion https://www.esa.int/Science_Exploration/Human_and_Robotic_Exploration/Astronauts/Learning_to_live_with_the_laws_of_motion

NASA: Newton's Laws of Motion: <https://www1.grc.nasa.gov/beginners-guide-to-aeronautics/newtons-laws-of-motion/>

YouTube video: Newton's Laws of Motion explained for children <https://www.generationgenius.com/videolessons/newtons-laws-of-motion-video-for-kids/>

ACID SPEECHDROPS

Engage, experience:

What can be identified as poisoning in communication? How it applies in bodily movement?

Objectives: The metaphor of "acid rain" can be used to explore how negative or harmful communication patterns can erode and damage relationships.

Symbolical implications of terms such as "acid raindrops" "cloud of



acid drops” are used for exploring the ways in which negative or harmful communication patterns can erode and damage relationships,

The embodied language viewpoint can explain, why speaking about acid rain as a metaphor for relational conflicts in communication can shed light on how metaphors can be effectively used to instruct movements, in dance contexts and others.

Adapt the topic of acid rain in bodily expression and verbal communication, while using the “acid rain” in symbolical form for research on what is poisoning in verbal and in non-verbal communication and how awareness about identified “poisoning particles” can be optimized. Working with symbolic meaning can widen creative tool-fund and open further imaginative spaces for creative experiments, which may result in novel findings for the improvement of the expressional and articulatory quality in the practice of communication such as through dance training, choreographic performance and by other forms of a collective practice.

Reflect on experiences in communication, following the guiding questions:

What are the causes of conflicts in communication from your experience? What is identified as „poisoning” and what can serve as a “purifier”?

In terms of connecting these ideas with symbolic interaction in dance, the metaphor of “rain” can be incorporated into dance movements and choreography to explore the themes of purification and cleansing. By embodying these concepts through movement, individuals can better understand the impact of their communication and the importance of diversity awareness.

Explore, engage, extend:

Participants are divided in 2 colons, in the opposite corners of the space.

By starting signal (can be made by wooden sticks -clap or some other instruments by choice), 2 dancers run across space, then meet in the center, where they “attack” each other’s by an acid rain-inspired movement, then both dancers falling to the ground. Continuing, until the whole group of participants is on the ground.

Explore in a dialogue of one poisoning, other purifying actors, play in a contact improvisation, reflect on experience, look for transition, shift in perception, think with a cloud, think with a ground, rain ,..

By understanding the rain cycle being a part of the water cycle and learning how by acid rain pollutants can be removed through natural processes of the precipitation, we learn to purify communication and avoid pollutants.





Image nr.16, 17: "The Rhythm of Rain" workshop Dschungel Wien, "Acid rain & I-cloud" exercise

References, weblinks for further research:

Water cycle resources by NASA: <https://gpm.nasa.gov/education/water-cycle>

Acid rain facts by Safe Water org: <https://www.safewater.org/fact-sheets-1/2017/1/23/acid-rain-fact-sheet>

Variations

Forming an interlinking metaphor for life

Inspired by the artwork of Hundertwasser "A Metaphor for Life"⁸⁵, applied science in dance dialogues

Aim: improving communicational cultures, preventing violence, articulating standpoints, thinking with the cloud, raining ...

Subject: Condense- from gas to the liquid ^ Imaginative liquid turns into a gas, flow in communication, standpoint compound, v-spiral sequences evaporation⁸⁶, condensation, precipitation

Guiding scientific insights

"Evaporation is the process by which a liquid turns into a gas."

When the process of "turning" is perceived as a process of transforming, from one form of matter into another- from liquid into gas. According to science, it is the only state of matter with a definite volume but no fixed shape.

When the molecules of the liquid collide, they transfer energy to each other based on how they collide. When a molecule near the surface absorbs enough energy to overcome the „vapor pressure“, it will escape and enter the surrounding air as a gas. When evaporation occurs, the energy removed from the vaporized liquid will reduce the temperature of the liquid, resulting in evaporative cooling⁸⁷.

85 Source: https://hundertwasser.com/en/text_detail?&articles_id=59

86 Read more about the purification: https://www.freedrinkingwater.com/water_quality/experiment1-purification-watercycle.htm

87 Sources for further reading and inquiry: <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7235219/>, <https://www.scientificamerican.com/article/chilling-science-evaporative-cooling-with-liquids/>

Translate into embodied dialogue:

Explore how nature regulates pressure, tension, and imbalance, in interaction with your colleague, and/or a group of people. Evaporate. Play the process of evaporation in an embodied dialogue. Explore how a matter transforms when the bodily movement reduces its intensity and cools down. Exchange experiences with your colleagues on their cooling-down practices and how it matters. Imagine and explore the “vapor pressure” as a matter of your energy flow, and breathing rhythm, while dancing, speaking, and “colliding” with someone. The exercise may inspire further inquiry into the science and laws of nature, for understanding matters in human interaction. Thinking with rain, as a form of embodied cognition in symbolic interaction, enables multiple entries for experiencing diverse natural phenomena, through artistic expression. Compose a set of phrases to the topic inspired by the process of evaporation situated in (a tensed) human interaction, present and share your good practice and experience, be a good guest, and prevent further harm in relational cultures.

Scientific source for further inquiry:

Science metaphors: <https://science-education-research.com/teaching-science/constructivist-pedagogy/making-the-unfamiliar-familiar/science-metaphors/>

Emily Armstrong, Lāwurrpa Maypilama, Yungirra Bukulatjpi, Dorothy Gapany, Lyn Fasoli, Sarah Ireland, Rachel Dikul Baker, Sally Hewat & Anne Lowell (2023): A flow that comes when we’re talking: water metaphors for exploring intercultural communication during early childhood assessment interactions in a Yolnu (First Nations Australian) community, *Journal of Applied Communication Research* on: <https://www.tandfonline.com/doi/full/10.1080/00909882.2023.2222163>

Cloud forming, science doc:

https://www.weather.gov/media/zhu/ZHU_Training_Page/clouds/cloud_ams_presentation/Clouds.pdf

NOTE ~ THE GREEN TRANSITION

Entry: *How do you sense the colour green? How do you understand ‘transition’ in the sense of bodily movement and how is it performed when situating the term in a cognitive process?*

Reflect on your experiences, explore in your practice, embody the colour green in your movement while associating with some sensation, and/or life event evoked while thinking the green.

Explore the symbolic meaning of the color green in sustainable development politics:

‘Climate change and environmental degradation are an existential threat to the European Union and to the world. To overcome these challenges, the European Green Deal is Europe’s new growth strategy, which is aimed at making Europe climate-neutral by 2050, boost-

ing the economy through green technology, creating sustainable industry and transport, and cutting pollution. Turning climate and environmental challenges into opportunities will make the transition just and inclusive for all.⁸⁸

How it matters for one and for manyones?

How is the Green Transition approached in arts?

Engage, explore, ...

The script proposes practicing motional shifts, while

imagining, re-imagining, practicing balanced flow as a droplet,
while thinking with a cloud

thinking with matter, raining

To understand the numerical value, try the Footprint Calculator⁸⁹

do not forget the melody to your feet while balancing on uneven

ground follow the Simple guide by The United Nations to engage,

<https://www.un.org/sustainabledevelopment/takeaction/>

practice thinking with the cloud, ..

practice life in harmony with the laws of nature,

play seriously with diverse patterns,

*rain solely if there is no cloud in view, become a miraculous guest of
nature*

rain ..

88 Source: European Commission: https://reform-support.ec.europa.eu/what-we-do/green-transition_en

89 Weblink to footprint calculator United Nations: <https://www.un.org/en/actnow/facts-and-figures>

Assessment tool: Thinking with the cloud, raining ..

Performance lecture on environmental matters, while situating matters in relational ethics, engaging with arts, science, policy in sustainable development, as proposed and guided with the script "The Rhythm of Rain"

What is a performance lecture?

The format suits for multimedia, interactive presentations of matters and findings, statements, proposals, and other forms of engagement, on the nexus of arts, sciences, and policy communication. Engage in further research about the format, and/or create another format for your presentation
Examples from the practice ⁹⁰

Guiding questions

What matters in your life and how it rains ..?

What is rhythm?

How is the rhythm of rain embodied in your mind and body?

What appears in your mind when pronouncing the term as rain, Regen, kiša ..?

What does ecology mean to you?

How do you interpret the term sustainability in your life practices?

Have you experienced the happiness of translation in this journey?

What matters for you the most when reflecting on this journey across the script and how it matters?

How you will communicate it, with whom, in what rhythm, and with what languages?

How can environmental education be integrated into dance arts education, research & practice?

Why it matters to engage & include diverse actors and practices in sustainable development education and politics?

What it takes to behave as a guest of nature?

Have you explored balancing on uneven ground, experienced the melody to your feet, and explored the whole person vibrating?

How can relational cultures among humans & among humans within diverse environments be improved through art practices? What it means for you to care, to think with a cloud?

What inspiring examples can you find from art history and contemporary art in your local community?

⁹⁰ weblink to performance lecture with Antonio Fini, in collaboration with the Vienna Institute for Slavic Studies and the 9th Vienna district "Rain... Regen ^ ": <https://www.tatjana-christelbauer.com/en/newpage1c6522bc>



Engage, reflect on learned experiences, and compose your performance lecture in the rhythm of rain ..
breath, balance, care, practice, rain, rain together, act ...

In his speech from 1949 at the Schloss Leopoldskron in Salzburg, Hundertwasser expressed his thoughts on the mission of art as follows: 'Art must fight with us; art must be an ally of mankind. The world was never so turbulent as just now and art should not escape or flee this world.'⁹¹

Engage, rain .°<^

91 Source: Article: <https://www.architectural-review.com/essays/reputations/friedensreich-hundertwasser-1928-2000>

Appendix assembling with, raining with

Scientific essay

1.1 ESSAY: *Embodied cognition as a framework for practice & pedagogy* by Dr Michael Kimmel (Cognitive Science Hub, University of Vienna)

INTRODUCTORY REMARKS

The aim of this project is to explore, through a set of practical exercises expounded in a later section by Tatjana Christelbauer, how rhythmic patterns are created through bodily movement, gesture, breath and articulating sounds. Tools of practical experimentation in dance workshops are proposed, in which embodied movement, breath, and speech articulation rhythms are explored in a multilingual setting. An example is the simple “Featherflight” exercise which explores embodiment of one’s breath while following a feature blown across space. In addition, the rain theme brings into play exploration triggered by listening to or imagining rain rhythms. Sensorial awareness of “rain” in its variety of dynamics, forms, components (such as drops), cycles, and elements is explored in its interpersonal communication potentials. This experimentation is designed to later inform a creative team process in which a group of dancers produces novel choreographic forms. In addition, associative and emotive dimensions, such as emotional states or memories connected to rain and symbolical implications of terms such as “acid raindrops” “cloud of acid drops” are used to widen creative potentials of participants concerning their expression and communication with each other.

How the applied exercises of this project work and why they are effective - i.e. by which basic mechanisms in the body and the mind they operate - can be clarified through the lens of basic research in a growing research field known as embodied cognitive science. In this introductory essay a framework of concepts and ideas from this field is sketched, with a main emphasis on the question of how language and the body are influence and shape each other. This brief overview will highlight aspects from my own prior research in cognitive linguistics and related fields, but will begin with a broader contextualization of the wider research area of embodied cognition.

Meaning beyond the abstract and symbolic

Let us begin with broader philosophical reflections by asking how meaning relates to our embodied nature as organisms. Western culture has for many centuries privileged meaning that is abstract and symbolic (Gibbs, 2005). The mind has been viewed as the prototypical locus of meaning, to which the body is subordinate or whose “instructions” it carries out. The intellectual abilities our schools put a premium on reflect this orientation; being oblivious to the body is not a mere trend of philosophizing or a problem of a select few

theorists, but is representative of a bias of our culture and era. A frequently cited “culprit” in this regard is René Descartes (who thought of mind and body as separate) but historical roots of this philosophy hark back to Christian antiquity and its deprecation of all things bodily. A Cartesian view gives rise to many problems and is now met with increasing resistance.

The critics recognize the body as a central locus of cognition. Perspectives on embodied cognition have been developed, e.g. in phenomenology (Merleau-Ponty, 1962), linguistics (Lakoff & Johnson, 1999), enactivism (Varela et al., 1991) cognitive philosophy (Clark, 1997), robotics (Brooks, 1991), and social cognition (De Jaegher & Di Paolo, 2007). All embodied cognition views emphasize the deeply integrated nature of body and mind, the fact that they mutually shape each other, and that the body possesses intelligence in its own right. Thus, the body’s ability to perceive and act is central for “thinking”, rather than standing at the periphery. Cognition is never encapsulated in the mind or brain. Perception is reduced to input for the mind, rather than an active process, and action is reduced to carrying out instructions coming from the mind. This is a very neuro-centric view indeed, which misrepresents how body and mind are equal partners. In addition, the body has its unique experiential dimension, which can be reflexive when we become aware of our bodies, but also exists as a more subtle backdrop, in an emotive pre-reflexive dimension of somatic experience “tints” our relationship to the world. Maurice Merleau-Ponty (1962) speaks about the primacy of perception for self, knowledge and experience, which Sheets-Johnstone (1999) turns into a primacy of action. Thomas Csordas (1994) speaks of the (culturalized) body as existential ground of meaning.

Experts who make music, dance, theater, or move in other ways have for a long time realized that there is something deeply wrong with being oblivious to the body. Unsurprisingly, numerous embodied cognition themes have emerged in somatic pedagogy, even *avant la lettre*. For instance, the Feldenkrais method is a noteworthy precursor to a systemic embodied view of sensorimotor learning (Buchanan & Ulrich, 2001). In music pedagogy Dalcroze, Orff or Kodaly incorporated movement as approach to learning, thus correcting against the prior over-intellectualization of the field (Juntunen, 2017). In recent times, music pedagogy has additionally drawn attention to how a learner interact with the external world in self-organized ways (van der Schyff et al., 2018). A central emphasis is that interacting with things, spaces and others offers rich resource for self-development and learning. For example, learning by interacting during free improvisations builds on genuinely embodied, and participatory forms of creating meaning (Laroche & Kaddouch, 2014).

Ideas from embodied cognition are equally important for explaining what mechanisms make pedagogic strategies useful to begin with. The use of language to create new movement potentials is a case

in point. For a Cartesian it will be hard to explain how the meaning of words – prima facie something of the mind – can affect the body. Taking embodied meaning seriously is important to explain why music, speech or dance can affect us emotionally and in visceral ways. Moreover, it becomes hard to explain how the body can be a medium of experimentation and creativity on the assumption that cognition is encapsulated in the mind.

Embodying language

A central question raised by movement exercises in our context is how words affect the body in the first place, a question that has drawn broad interest since the 1980s. If language is a symbolic medium where arbitrary signs stand for something, how can language connect with the body at all? There are areas in embodied cognition research claiming that even such forms of meaning that we normally regard as abstract are, at least partly, rooted in our bodily experience. This claim has emerged in response to what is sometimes referred to as the “symbol grounding” problem. Symbols need to link back to experience at some level to be meaningful to us.

Linguistic embodiment researchers claim that the meaning of words is not abstract, but analogue to experience itself. The psycholinguist Rolf Zwaan (2004) is representative of this when he states that “language is a set of cues to the comprehender to construct an experiential (perception plus action) simulation of the described situation”, in which the person is an immersed experiencer. So language comprehension evokes traces of actual sensorial experience. On the one hand, a key function of language is to convey what we perceived (color, shapes, dynamics, etc.) and enable others to share in our own experience of the world (Winter, 2019). But there is more to embodied language: Philosopher Mark Johnson (1987) and linguist George Lakoff (1987) demonstrate that even abstract expressions trigger basic sensorimotor activations in us. We often think of life as if it were a path, theories as if they were upright structures, emotions as if they were forces, of time as if it were a spatial trajectory. These matches between abstract ideas and embodiment are known as so-called “conceptual metaphors”. Given that a core component of emotion are bodily feelings, emotion language also shares in this embodied meaning (Kövecses, 2000).

Following this approach, linguistic meaning originally emerges from embodied experience (and words can therefore re-trigger such experience when they are heard). Language thus creates percept-like simulative scenes in our mind, using images that can be perspectivized, dynamized, gradually enriched, or developed into something more complex (Langacker, 1987). This provides a clue to how composing words (or words and other cues, see below) can create complex novel effects together.

In view of what was said, the embodied language viewpoint explains why the body is sensitive to linguistic expressions and can be infused with meaning. For example, it can explain why speaking about rain can trigger immersive imaginations of rain and shed light on why words are very effectively used to instruct movements, in dance contexts and others

Enriching somatic experience through words

A multitude of somatic practices works with imagery that is encapsulated in verbal instructions and that “unfolds” in the locus of the body. Examples include traditional practices like Yoga, Qigong, Tai Chi, and various forms of meditation; 20th century pedagogies add to this, e.g. Ideokinesis, Body-Mind Centering, Feldenkrais’ Awareness Through Movement, the Franklin Method, Skinner Releasing Technique, or Alexander Technique. In sports and dance research, experiments and neuro-science methods have confirmed the effectiveness of verbally cued imagery for purposes such as movement learning, rehabilitation, and many others (Simonsmeier et al., 2021).

What specific processes allow language to “alight” on the body as McIlwain and Sutton (2014) have phrased it, is a more complex question that requires a very process and context sensitive approach. When somatic practitioners use verbal instructions they understand the words in light of the body’s current position in space and what it can currently do, as well as a backdrop of task instructions, personal preferences, and acquired body habits. According to Kimmel and colleagues (Kimmel et al., accepted) this requires a complex sense-making process in which body and words are reciprocally adapted before word can resonate in the body. Also, the body cannot be seen as a passive “target” or receptacle for words, it is a performative medium. Sometimes the body follows the words, but how words are initially interpreted may also follow the body, and much of the time, both kinds of processes occur at once.

Somatic teachers use metaphors and analogies a great deal because they provide a catchy integrative image for something complex, encourage creativity, or because they express something difficult in terms of something easily recognizable. A tricky, but important question to explain is how these metaphors or analogies can affect the body, as they evidently do. What makes figurative forms of language use tricky to explain is that they use “non-body-formatted” expressions. Although a body can be likened to a tree, a ship, mist, water, a ball, a tower, and many other things, but when we imagine these things, they are inherently very different from the body. The expressions are used in a derived fashion. To make sense of metaphor and analogies features must be found that can translate to the body (Gentner, 1983; Lakoff, 1993). Thus, hearing “your body is a tree” benefits from schematic aspects such as verticality, similar trunk/torso shape, or how parts are connected that can be equally recognized in the felt body and the imagined tree. Other aspects such as imag-

ining growth, swaying in the wind, the skin being like a bark, or sap flowing inside can add to this. However, this always requires a selection of fitting aspects, as many aspects of the source image will be discarded (because they do not fit in general, or because the person finds them unsuitable or not interesting at the given moment) and it in many cases it also requires “figuring out” how the image may be made sense of.

The broader implication for somatic pedagogues is that linguistic expressions, whether literal or figurative, do not simply “just mean” – they always require active sense-making in a personal, interpersonal, ecological and task context and possess a range of possibility. On part of pedagogues, this suggest utmost sensitivity to (a) the many ways in which just about every image can be understood – each person will do so differently to an extent – and (b) the personal background, skill and motivation of the user that shape this. In also suggest paying attention to how working with images and working with the body itself interleave and shape each other.

Why rhythms matter

Rhythms are realization form of physical energy over time. They constitute a primordial form of embodied meaning. They are fundamental in phenomena as diverse as diurnal rhythms, hormonal and growth rhythms, social bonding and mating rhythms, speech, dance, and music rhythms, and so on. Rhythms are also a central cultural medium of expression.

Rhythms are fundamentally experienced as changes over time, as reflected in words such as “pangs” or “rush of excitement”, musical terms such as *ostinato*, *crescendo*, or *diminuendo* or even fanciful expressions, such as a “rollercoaster of emotions”. In other words, they are akin to contours in which some intensity changes over time. Psychologist and psychotherapist Daniel Stern (2010) explores this topic in his work on so-called vitality affect contours. These emerge as structures of pre-reflexive embodied experience, which derives from what an infant can experience as a ‘felt sense’ or ‘forms of feeling’, and on which later forms of meaning build. These dynamic forms of vitality are gestalts with features such as movement, force, temporal contour, space and directionality. Important layers of creative and aesthetic activity build on these forms of dynamic vitality. Examples include the idea of “kinetic melodies” in movement, as dance philosopher Sheets-Johnstone (2007) emphasizes. Contours also exist in music. Music theorists Jin-Hyun Kim and Uwe Seifert (2007) suggest that expressive forms of music that express “forms of vitality” give rise to aesthetic experience of music. Finally, contours also exist in speech articulation and other body articulations such as gesture or dance.

Another central idea of embodied cognition is that different forms of expression are interconnected. For example, a well-known scene

in Disney's *Fantasia* explores how sounds and abstract shapes can aesthetically connect in a receiver, as did somewhat earlier artists in Kineticism. In cognitive science, this phenomenon is called multi-modality. To provide another example, gestalt psychologist Köhler (1933) experimented with associations people easily make between words and object shapes. The word MALUMA immediately makes people associate something soft and round; the word TAKEETE something sharp and incisive. Note that these are nonsense words, so no semantic meaning can associate them with the shapes. Rather, it is the way our mouths move when articulating the words or the mental contours we imagine when we read them that form a connection with our visual impression. These effects result from the fact that contours and other embodied schemata as something than spans sensory modalities. Among other things, this means that different expressive media, especially seen (dynamic or static) shapes, heard sounds, seen movements and felt inner movements, can create very similar effects on a person.

Aesthetic and performative contexts exploit this to interconnect different modalities of embodied meaning. For example, a study by Yasui (2023) revealed that a dance instructor coordinated her own body movements with onomatopoeias using sound stretch, pitch and volume change, and voice quality and used onomatopoeitic prosody to highlight the features of body movements in a choreography. Similar transmodal features can be exploited in the inner experience of speaking itself, that is, by feeling the articulators in action and breath streaming, and by skilfully "shaping" this.

Rhythms as effects of interaction

The rhythmic dimension is a field in which the importance of thinking beyond centralized neural control has been more effectively demonstrated than anywhere else (Kelso, 1995; Thelen & Smith, 2004). Movement rhythms apparently emerge through tight systemic interactions between the brain, the body, and task in its ecology. How these interconnect in rhythms follows specific dynamic laws. For instance, a quadruped such as a horse when it speeds up will organize the feet organize in several optimal patterns known as walk, canter, trot, and gallop with sharp transitions from one or the other - and something similar will happen when two individuals carry an object together.

The rhythmic dimension is also a manifestly social one. Rhythms interconnect and bonds us from early childhood on, but also explain why we may not get along (De Jaegher, 2006). Think of how when a hectic person begins to imperceptibly stress us out or how people whose temporality, we do not share are difficult to work with. Social cognitive scientists have referred to synchronized rhythms as a kind of social glue or something that can smooth interactions, whereas (Sebanz et al., 2006) de-synchronization often goes with social incoherence. Human are built for being susceptible to an implicit, sub-

tle rhythmic contagion. Many a social interaction begins with rhythmic sharing, before more complex forms of social sharing happen (Tollefsen & Dale, 2012). Being together in time with others creates its own specific patterns in ways that are larger than what any of the involved individuals desires (Laroche et al., 2014). It is true that rhythmic attunement can be actively worked with in skilled ways, e.g. by bodywork therapists (Kimmel et al., 2015) which is, importantly, a skill of working with the larger system.

The implication for practice is that rhythms can be produced from the inside of a person, but also instilled by how different factors of a situation connect. This suggests that somatic pedagogues cultivate sensitivity to working with the ecological system as a whole, and carefully preparing and nudging this system, rather than a top-down approach that would try to “control” this system. It highlights the value exploration in an inner and outer ecology, recognizing its potentials, and working with this.

AUTHOR BIO

Dr. Michael Kimmel is a cognitive scientist with a focus on embodied, enactive, embedded, and extended approaches to cognition. His range of interests spans interaction and joint improvisation in dance, martial arts, somatic therapy, partner acrobatics, and crafts. He also works on skill theory, co-creation, as well as complexity reasoning and specializes in tools for reconstructing tacit and embodied knowledge. Until ca. 2013 he worked on metaphor and imagery within a cognitive linguistics context and is now coming full circle in a project on “soma-language”, which will address the interface between semantics and body experience.

Webpage: <https://embodied-creativity.univie.ac.at/project-staff/michael-kimmel/>

Related Project Webpage: <https://www.tatjana-christelbauer.com/en/newpage1c6522bc>

References

- Brooks, R. (1991). New approaches to robotics. *Science*, 253(5025), 1227-1232.
- Buchanan, P., & Ulrich, B. (2001). The Feldenkrais Method: A Dynamic Approach to Changing Motor Behavior. *Research Quarterly for Exercise and Sport*, 72(4), 315-323.
- Clark, A. (1997). *Being there putting brain, body, and world together again*. MIT Press.
- Csordas, T. J. (1994). *Embodiment and experience: The existential ground of culture and self*. Cambridge University Press.
- De Jaegher, H. (2006). *Social Interaction Rhythm and Participatory Sense-Making. An Embodied Interactional Approach to Social Understanding, with some Applications for Autism [Dissertation]*. University of Sussex.
- De Jaegher, H., & Di Paolo, E. (2007). Participatory sense-making: An enactive approach to social cognition. *Phenomenology and the Cognitive Sciences*, 6(4), 485-507. <https://doi.org/10.1007/s11097-007-9076-9>
- Gentner, D. (1983). Structure-Mapping: A Theoretical Framework for Analogy*. *Cognitive Science*, 7(2), 155-170. https://doi.org/10.1207/s15516709cog0702_3
- Gibbs, R. W. (2005). *Embodiment*. Cambridge University Press.
- Johnson, M. (1987). *The body in the mind: The bodily basis of meaning, imagination, and reason*. University of Chicago Press.
- Juntunen, M.-L. (2017). Embodiment in music teaching and learning. *Musiikkikasvatus* 01 2017 20, 117-126.
- Kelso, S. (1995). *Dynamic patterns: The self-organization of brain and behavior*. MIT Press.
- Kim, J. H., & Seifert, U. (2007). Embodiment and Agency: Towards an Aesthetics of Interactive Performativity. *Proceedings SMC'07, 4th Sound and Music Computing Conference, 11-13 July 2007, Lefkada, Greece*
- Kimmel, M., Irran, C., & Luger, M. A. (2015). Bodywork as systemic and inter-enactive competence: Participatory process management in Feldenkrais® Method and Zen Shiatsu. *Frontiers in Psychology*, 5(Article 1424), 1-23. <https://doi.org/10.3389/fpsyg.2014.01424>
- Kimmel, M., Schneider, S., & Fisher, V. J. (accepted). "Introjecting" imagery: A process model of how minds and bodies are co-enacted. *Language Sciences*.
- Köhler, W. (1933). *Psychologische Probleme*. Springer.
- Kövecses, Z. (2000). *Metaphor and Emotion. Language, Culture, and Body in Human Feeling*. Cambridge University Press.
- Lakoff, G. (1987). *Women, Fire, and Dangerous Things: What Categories Reveal about the Mind*. University of Chicago Press.
- Lakoff, G. (1993). The Contemporary Theory of Metaphor. In A. Ortony (Ed.), *Metaphor and Thought* (2nd edition) (2nd ed.). Cambridge University Press.
- Lakoff, G., & Johnson, M. (1999). *Philosophy in the flesh: The embodied mind and its challenge to Western thought*. Basic Books.

- Langacker, R. W. (1987). *Foundations of cognitive grammar*. Stanford U.P.
- Laroche, J., Berardi, A. M., & Brangier, E. (2014). Embodiment of intersubjective time: Relational dynamics as attractors in the temporal coordination of interpersonal behaviors and experiences. *Frontiers in Psychology*, 5. <https://doi.org/10.3389/fpsyg.2014.01180>
- Laroche, J., & Kaddouch, I. (2014). Enacting teaching and learning in the interaction process: "Keys" for developing skills in piano lessons through four-hand improvisations. *Journal of Pedagogy*, 5(1). <https://doi.org/10.2478/jped-2014-0002>
- McIlwain, D., & Sutton, J. (2014). Yoga From the Mat Up: How words alight on bodies. *Educational Philosophy and Theory*, 46(6), 655-673. <https://doi.org/10.1080/00131857.2013.779216>
- Merleau-Ponty, M. (1962). *Phenomenology of perception*.
- Sebanz, N., Bekkering, H., & Knoblich, G. (2006). Joint Action: Bodies and Minds Moving Together. *TRENDS in Cognitive Sciences*, 10(2), 70-76.
- Sheets-Johnstone, M. (1999). *The Primacy of Movement* (Vol. 14). John Benjamins.
- Sheets-Johnstone, M. (2007). Kinesthetic Memory. *Theoria et Historia Scientiarum*, 7(1), 69-92. <https://doi.org/10.12775/ths.2003.005>
- Simonsmeier, B. A., Andronie, M., Buecker, S., & Frank, C. (2021). The effects of imagery interventions in sports: A meta-analysis. *International Review of Sport and Exercise Psychology*, 14(1), 186-207. <https://doi.org/10.1080/1750984X.2020.1780627>
- Stern, D. N. (2010). *Forms of Vitality. Exploring Dynamic Experience in Psychology, the Arts, Psychotherapy, and Development*. Oxford University Press.
- Thelen, E., & Smith, L. (2004). *A Dynamic Systems Approach to the Development of Cognition and Action*. MIT Press.
- Tollefsen, D., & Dale, R. (2012). Naturalizing joint action: A process-based approach. *Philosophical Psychology*, 25(3), 385-407. <https://doi.org/10.1080/09515089.2011.579418>
- van der Schyff, D., Schiavio, A., Walton, A., Velardo, V., & Chenero, A. (2018). Musical creativity and the embodied mind: Exploring the possibilities of 4E cognition and dynamical systems theory. *Music & Science*, 1, 205920431879231. <https://doi.org/10.1177/2059204318792319>
- Varela, F. J., Thompson, E., & Rosch, E. (1991). *The embodied mind: Cognitive science and human experience*. MIT Press.
- Winter, B. (2019). *Sensory Linguistics: Language, perception and metaphor* (Vol. 20). John Benjamins Publishing Company. <https://doi.org/10.1075/celcr.20>
- Yasui, E. (2023). Japanese onomatopoeia in bodily demonstrations in a traditional dance instruction: A resource for synchronizing body movements. *Journal of Pragmatics*, 207, 45-61. <https://doi.org/10.1016/j.pragma.2023.02.002>
- Zwaan, R. A. (2004). The Immersed Experiencer: Toward an Embodied Theory of Language Comprehension. *The Psychology of Learning and Motivation*, 44, 35-62.

Contribution of participants in the workshops Let's Rain led by Tatjana Christelbauer to the ERASMUS+ project "The Rhythm of Nature" final presentation

ARTIST-BIO

Nadja Reifer, a bioartist with a background in communication research and design, is dedicated to exploring unconventional viewpoints on nature, technology, and the unconscious. Her bioart PhD-project, "Interspecies Incubation", aims to shift traditional human-centered incubation theories into collaborative interspecies assemblages involving diverse participants. These participants encompass the many-headed organism *Physarum Polycephalum* (slime mould) and machinic apparatuses. Nadja's artistic practice blends diverse media to craft immersive installations and performances that incorporate organic matter, living organisms, and algorithms. These elements not only serve as materials but are vital co-creators of the artwork. Inspired by alchemy and science fiction, Nadja Reifer's PhD-project challenges anthropocentrism, opening doors to alternative perspectives and new sensory experiences.

EXTRACT FROM THE ARTWORK

Interwoven echoes: Becoming slime on ice
(VIDEO is available online)

This artistic performance is part of the PhD project 'Becoming Slime - Interspecies Incubation', which not only makes tangible new narrative forms of symbiotic interdependence with other species and matter, but also undertakes a theoretical re-evaluation of incubation theories, using the transformative quality of slime to challenge human supremacy. The fascinating and often ignored realm of slime serves as a metaphorical key that offers deep insights into the complex entanglements of the human and the more-than-human. Although slime is commonly perceived as repulsive, it contributes significantly to the ecological balance, for example in the form of slime moulds. The slime produced by these organisms plays a crucial role in soil life, facilitating the distribution of nutrients and promoting fertile humus.

The connection between the critique of human superiority and the perspective of slime raises profound questions in the creative process, emphasising not only the rational aspects but also, and more importantly, the unconscious. The study of incubation emphasises that the unconscious and unpredictable phases of creative ideation are closely linked to the symbiotic interdependencies and dynamics of slime. The project challenges conventional notions of human superiority and proposes relational approaches that position humans alongside other entities in a shared ecosystem.

The creative process of this project has resulted in a series of interspecies incubation reactors that aim to make the interwoven incubation processes tangible in an artistically speculative way through a collaborative dialogue between mechanical and biological beings.

These reactors serve as communication interfaces between rational machine learning systems (AI), the unpredictable biological subconscious of slime mould (*Physarum polycephalum*) and human data. Each incubation reactor contains a culture of slime mould, which uses biodata sonification to measure surface vibrations as the mould grows, and converts this data into MIDI signals, which in turn are translated into rhythmic music.

The focus is now on the improvised dance performance on ice mentioned in the title and the attempt to use these self-made interspecies incubation reactors to create an immersive realisation of the contamination of the embodied unconscious by the slimy rhythms of slime moulds. Through visual and acoustic stimuli using light and sound effects, a diffractive mapping on the ice of slime mould growth is intuitively reinterpreted by touching the ice surface with the body and skates. These movements on the ice create performative traces that mimic those of the slime mould inside the reactors.

At the same time, the dance movements on the ice were inspired by Hundertwasser's visual artistic expressions, which were discussed in the Let's Rain workshop led by Tatjana Christelbauer. In these formal expressions he integrated interruptions into the ERASMUS+ project "The Rhythm of Nature" final presentation in Vienna 06.03.2024

apparent visual flow. These serve as metaphors for stops in the human-centred flow and create moments of conscious reflection and deeper connection with the more-than-human. The overall aim of the performance is thus to create profound encounters with different species and materials within the unique incubation environment, permeating the subconscious with captivating interspecific rhythms. The aim is to cultivate empathy and heightened awareness, particularly in the context of artistic dance, in a networked, co-emergent environment.

Majid Sarnayzadeh Dubai, United Arab Emirates

I am pleased to write the description to be a part of the project. As a member of Asian Shakespeare association, Performance Studies International, and International Federation for Theater Research, For designing the workshop to the topic of rhythm of nature I got inspired by works and the workshop of Tatjana Christelbauer "Let's rain" which took part on 21st of January 2024, 5-7 pm CET. Especially the materials about the concepts of rhythm and its patterns found in the metaphor of "rain", which were presented in the virtual workshop raised my curiosity to apply the methodology in my practice. In addition, we had email dialogue about our previous projects and shared our understanding and the experiences related to the ERASMUS+ project "The Rhythm of Nature. Environmental Education in Dance Arts". Finally, by aligning my previous experiences with the insights that I have received from Tatjana Christelbauer, I designed the workshop to share the great creative aspects learned in the "Let's Rain", workshops and the ERASMUS+ project, "The Rhythm of Nature. Environmental Education in Dance Arts" to artists in Dubai, ti-

tled as following:

Body Expression In The Rhythm of Nature

Inspired by "Let's Rain" virtual workshops of Tatjana Christelbauer in contribution to ERASMUS+ project "The Rhythm of nature. Environmental Education in Dance Arts"

Sunday, 24th of February 2024. 9 am-11:30 am / Art Bazar, Dubai, United Arab Emirates

Timetable of the workshop day

1	Welcome and introduction of participants	10 min
2	A short dialogue about nature, sustainability and arts	10 min
3	Warming up bodies	15 min
4	How we understand our body in the rhythm of nature? With focus on inspiring from rain, and doing the Kargah Theater exercises ¹	35 min
5	How is the rhythm of rain embodied? With focus on the image of rain in the Iranian cultural memory and mind	25 min
6	Break time	15 min
7	Eurythmy, Baran (rain in Persian language) and body movements Working on the letters related movements in Eurythmy system	20 min
8	Finding our body expression in the rhythm of nature Creative and free physical exercises to make a creative embodied image of nature	20 min

Artist Bio

Kargah Theater & Movement Theater & Performance Researcher, Theater Director.

Hormozgan University of Medical Sciences Teacher of Creativity and bioethics.

University of Isfahan MA, Philosophy of Science; University of Hormozgan.

Bachelor of Science (B.S.), Applied Mathematics

Contact: majidsarnay@gmail.com

Javor Bračić, pianist

The Art of Listening sequence

Guided by methodology introduced by Tatjana Christelbauer in the script "The Rhythm of Rain ..", in contribution to the ERASMUS+ proj-

ect "The Rhythm of Nature" public presentations with the following note:

Listening to music, as an unfolding experience, that create a sensation of uncertainty while surprising, or resonating with one's embodied sensations

(as described in a borrowed excerpt from the note of the Croatian composer Dora Pejačević to her compositional work): "(...) I see in the mirror of my feelings the driving force in the form of beloved beings, and thousands of memories emerge like water lilies on the smooth surface of a lake. In this infinity, feelings are followed by thoughts, and there I contemplate my best, for all that is good and great grows from love.(...)"

Source: Nova Akropola (in Croatian)

The Art of Listening

is a uniquely interactive conversation-concert that takes audience members on a collaborative quest for musical meaning. Both accessible to beginners and engaging to experienced music lovers, each session of this workshop-style concert takes the audience on a deep dive into the rich inner world of a chosen masterwork.

Sequence: Listen piano compositions of Dora Pejačević (1885-1923) Flowers' Life, Op. 19 (1905): I. Snowdrops II. Violets VI. Red Carnations VIII. Chrysanthemums

<https://www.youtube.com/watch?v=99TieAihVMU> (up to 21'28)

Listen to a short musical performance of your choice. Reflect on your impressions and interpretations. Exchange with a colleague. Engage in inquiry about the composer, and the topic played, and experience nature in classical music. Exchange your impressions in a dialogue, embody, and create a movement phrase. Then, listen to the same piece again, but with the acquired knowledge and experience, the audience perceives it more clearly and interprets it differently - with a deeper understanding and a sense of intimate connection.

Artist bio

The Croatian pianist Javor Bracic [YA-vor BRA-chich] was praised by New York Concert Review for "deep, genuine musicianship and an outstanding technique" at his Carnegie Hall debut recital. He has given recitals all over Europe and the United States, as well as in China, Ecuador, Chile, and South Africa. His performance was broadcast on WQXR in the McGraw Hill Young Artists Showcase, and his debut CD album Tribute to Haydn was released by Labor Records. He is the first prize winner of international piano competitions Luigia Stramesi and Citta' di Minerbio in Italy, Les Rencontres des Jeunes Pianistes in Belgium, Zlatko Grgosevic in Croatia, and New York Concert Artists' Carnegie Recital Debut Audition. Collaboration with Tatjana Chrsitelbauer in Vienna, Austro American institute 2014 "Zitternd .. in Be-

wegung .." Duett: Tanzsolo, Piano
Contact, webpage: <http://www.javorbracic.com/>

"I called the painting Eye Balance. It is an eye suspended anatomically by its tendons, but it can also mean something different, something entirely different. I worked a bit faster on this painting."
(from: Hundertwasser, Buchheim Verlag, Feldafing, 1964 and ed. 1973, p. 40)



As Hundertwasser expressed in his 1957 text "The Grammar of Seeing", when viewing works of art, the "grammar of seeing" should be expanded from its set of rules, the imagination should be stimulated, and associative images should be evoked in the viewer.
And no two pictures are the same ...

Hundertwasser
366 BALANCE OCULAIRE III, Mixed media, 1958
© 2024 Namida AG, Glarus, Switzerland

Thank you for visiting, practice seeing also otherwise, think with a cloud,
be aware of your time as a guest, keep in touch, take care,
rain ... ^<..



THE
RHYTHM
OF NATURE

RHYTHM OF AIR

Technical and methodological approach for dance pedagogy and composition in relation to environmental protection, climate change and sustainable development.

Author: Félix Arjona

CONTENTS

Introduction	108
Exercises for Dancers	109
1st Day - Body·Sound·Mapping and Katsugen Undo - Part 1	109
Introduction to Body·Sound·Mapping (BSM)	111
BSM - BDM Device Application - Part 2	111
BSM - BDM Device Application - Part 2 / Phase 1	113
BSM - BDM Device Application - Part 2 / Phase 2	115
BSM - BDM Device Application - Part 2 / Phase 3	116
BSM - BDM Device Application - Part 2 / Phase 4	118
2nd Day - Movement Research Resources for Stage and Choreographic Composition	119
The Small Dance or the Journey of Tension-Attention. Ecology from Movement	119
The Mutant Body	121
The Fan	122
Bibliography	123

INTRODUCTION

The workshop called 'Rhythm of the Air' is the third of 3 sessions within the 'Rhythm of Nature' project co-financed by the European Union. This third session is carried out in collaboration with the Andalusian Agency of Cultural Institutions.

For reasons beyond the organization of this project, the session in Seville was reduced to 2 days. In any case, the timing was adjusted to this new temporality and the program developed smoothly and harmoniously for all parties involved in the project.

As the choreographer coordinating the session in Seville, it seemed necessary to me, and obviously due to the theme of the project, to create a space of connection with nature. And even more so when one of the proposals for the workshops takes place within a research framework that takes place in nature.

For me it was evident that in order to know what nature needs and how this need needs to be heard so that it can serve as an engine of change, it was essential to make contact with it and feel part of it. To access this knowledge not as something that comes from something external to us, but as something integrated into our consciousness and our experience of nature, of the natural that is already in us.

In this way, to recognize and experience the rhythms of nature, and in this case, the rhythms of the air, not as something strange that must be incorporated but as something that is accessible and can be experienced in our everyday life.

I was interested in creating a space where the rhythms are part of our total and compositional experience because our perception and our senses are awake and sensitive and in direct relationship with the natural environment.

To do this, I considered it necessary to contextualize the proposal with a series of questions that could help the group of dancers to reflect and consider what was their relationship with the theme of the project and nature in general.

At the beginning of the project, I used the following questions in order to introduce the group of dancers to the contents of the project:

- *What do we understand by the Rhythms of Nature?*
- *What rhythms can you recognize and make visible in nature?*
- *What elements form these rhythms?*
- *What do you think an artist/choreographer's relationship to the rhythms of nature might be? How does he/she relate to it? How is he/she affected by it?*
- *How does a dancer/choreographer respond to the rhythms of na-*



ture?

- *How does he/she respond to things known or unknown?*
- *How does he/she read and respond to instructions from the environment?*
- *How is the body's dialogue with this experience?*
- *How is the creative process or composition in relation to the environment?*
- *What are the channels that the dancer.a / choreographer.a uses in relation to the atmosphere in which he/she is situated and moves?*
- *What practices derive from our relationship with nature, and how can they lead us to a greater understanding of our relationship with the body, movement and the environment itself?*

EXERCISES FOR DANCERS



Since I was aware of my participation in this project, one of my strongest desires was that at least part of the activity in Seville could be carried out in nature. That is why we started the activity in the Alamillo Park, right next to the Centro de Creación Coreográfica de Andalucía, where we were able to develop the proposals carried out in the park.

This proposal was divided into 2 days of workshops:

- 1st DAY. Body Sound Mapping (6 hours approx).
- 2nd DAY. Movement research resources for scenic and choreographic composition (6 hours approx).

1st Day: Body·Sound·Mapping + Katsugen Undo¹

Part 1. Warming up through energetic practice and movement. Katsugen Undo.

For the 1st day of activity I chose to start with a body and movement warm-up in nature using the practice of **Katsugen Undo - Regenerating Movement**. This practice of Japanese origin based on the Seitai culture, focuses on the release of blocked energy in the body through spontaneous and natural movements.^{2 3}

The reason for using this practice in this context is due to the relation of this practice with certain aspects that seemed to me fundamental for the context where the proposal is developed.

1 https://es.wikipedia.org/wiki/Haruchika_Noguchi

2 <https://seitaibarcelona.com/katsugen-undo/>

3 <https://www.facebook.com/BioSeitai/videos/katsugen-undo-y-danza-qu%C3%A9-es-parati-el-seitai-y-su-pr%C3%A1ctica-fundamental/1114087502396629/>



Some of these are:

- The release of blockages and restrictions.
- Natural and spontaneous movement.
- Instinctive movement.
- Relaxation.
- Breathing.
- Do not consciously interfere during practice.

The purpose of including Katsugen Undo prior to the practice of Body-Sound- Mapping was to prepare the body for a purer and more honest type of sensory response to the auditory stimuli perceived in the moment.

For this, the liberation of psychophysical blockages, a state of relaxation through breathing and the physical availability that this practice brings is fundamental to enter later into a purer and more neutral perceptive state, with all the senses active, especially the sense of hearing.

All this, added to the possibilities of movement that originate from the mobility of the spine that Katsugen proposes, allowed us to immerse ourselves in an expressive quality that broke with usual patterns, offering us a deeper listening to our body and its potential to respond, self-regulate and adapt to the needs of the environment.

Part 2. Development of the methodology used in the proposal 'Ritmo del Aire'. in Seville. Application of the Body-Sound-Mapping device.



Introduction to BODY·SOUND·MAPPING through the SOMA&Play project

To create a specific methodology for the proposal Ritmos del Aire in Seville, I based on the experience gained in the last 4 years in the management and organization of the event '**SOMA&Play. Research and creation through movement, contact and improvisation**'. (S&P).⁴



Foto: Alesa Papa for SOMA&Play 2022

⁴ <https://somaandplay.weebly.com/>

Since the origin of this event, we have been proposing a space for research in a natural environment, Ria Formosa, Tavira (PT), and whose approach coincides with the characteristics of this project, Rhythms of Nature. It is precisely in the context of S&P, where would be born what later would be the main methodological and research proposal for the activity of the project Rhythms of Nature in Seville, Rhythms of the Air.

During these 4 years of 'S&P' we were able to focus and deepen in 4 different themes, such as '**permanence**', '**transit**', '**reciprocity**', '**regeneration**' and a potential theme for a 5th edition '**symbiosis**'. In each of these proposals the objective has been to create a series of experimental proposals in laboratory format for the encounter between artists, who wish to investigate and question about the body and movement, in the boundaries that unite creation and the performing arts with symbiotic personal relationships, responding to the need for interaction and mutual support that seeks a sustainable and equitable development for both parties, and in relation to nature.

It is as a result of these annual events and the experience gained with the groups of participants and the different research proposals we experimented with, that I came to the creation of the **Body-Sound-Mapping** device.

In a 1st definition **Body - Sound - Mapping (BSM)** acts as a device of instantaneous composition of organic and sensorial character that uses sound as the main trigger of impulses and engines of movement in-situ, using the body and the relationship with the sound of the environment, and the internal-external space to that body, as the map where to trace routes within a body territory that unfolds in space as scenic territory.

After having been put into practice on several occasions, we updated its definition as,

'Body-Sound-Mapping is an experimental device of instantaneous composition in motion that works through in situ auditory perception of nature sounds and their resonance in the body'.(5)

The combined perception of these sounds creates random sound atmospheres that are manifested in a natural (and imaginary) physical territory, which acts as a bypass towards the improvisation of movement and composition in space. This vibratory flow of sounds is translated into somatic-sensorial bodily processes that result in movement impulses. The body functions as a resonance box for the sounds of nature generating a somatic effect that is translated into movement by the performer.

During the BSM experience, the scenic composition and dramaturgy are 2 constants that happen simultaneously through the performer/s

(depending on whether it develops in a natural or scenic context). The physical body acts as a vibrational resonance box of the sound frequencies heard in the adjacent nature generating a qualitative effect of the movement and a state of mind.

This translates into an improvised choreographic creation and composition that depends on the location of the performer in the (delimited) space, the auditory capacity in the perception of sounds, the proprioception and spatial relationship, the mixture of sounds (volume - intensity - harmony) and the sensory and expressive capacity of the dancer to 'interpret' the sounds and compose in the scene.

This choreographic creation/composition occurs in several phases depending on the natural environment where it takes place and the time available for it. Below I list the most basic and experimented so far, but they can be modified and adjusted to different contexts and/or natural environments:

1st Phase. Active listening and sound mapping.

In this 1st phase we gather the group of dancers in a specific point of a natural environment, in this case it was a park (it could be a natural park, forest, river, path, valley or mountain, etc) that meets conditions that favor an active, clear and precise listening of sounds coming from nature, even if they can be mixed with other 'non-natural' or artificial sounds, generated by other elements outside nature, such as the sound of a cell phone, cars, airplanes, etc.

If possible, with the help of a map of the area, either on paper or through some other device (tablet or mobile), we seek to find our exact location on the map, and from there we ascend zenithally to recognize the territory around us, observe what is the natural environment around us, what we see around us that digitized image, a river, a lagoon, a beach, trees, a path, etc; although sometimes we will also find other artificial elements.

It may help us to delimit in some way the scope of that territory without the need to use a specific distance, it would be enough to have an idea of the closest environment. Our hearing capacity depends on many factors, so in case we want to be specific with the distances of the auditory field we want to cover for the proposal, I suggest that we take about 15 m, because depending on what conditions we are in, the more distant sounds are usually more difficult to locate in space.



Part 1. Active listening (10 min approx).

We lie on our backs on the floor, close our eyes and breathe, paying full attention to actively listening to the sounds of our environment.

It is common that, at the beginning, we encounter some interferences for active and full listening to the sounds around us. Normally, for this, we need to quiet our mind and enter into a state of full awareness where mental silence also serves as the blank paper where the score of sounds will appear. This full attention is refined as we immerse ourselves in listening and we are able to recognize a wide variety of sounds that occur both in points of the territory that are attached to our body and in areas far away, from small insects that approach or come into contact with our body, such as the sound of the waves of the sea or the top of the trees moved by the wind.

It is particularly interesting to note that during the time we dedicate to the active listening of these sounds, some of them do not remain in the same place all the time, but can move to different places and levels of the territory, making us participate in the true three-dimensionality of sound and its possibilities of generating a random effect in its perception and effect on our body.(8)(9)

Part 2. Territorial mapping of the sound (10 min. approx).

After finishing this first listening and as a representation of the map that we have delimited (albeit at an imaginary level), we try to draw on sheets of paper that serve as a territorial framework, our location and the approximate location of the origin of these sounds and the emitter of that sound.





It is customary and advisable to share with the group the drawings made and compare the differences between some drawings and others, between the different experiences obtained, the differences in the auditory abilities of each student and their representation on paper.

Normally this first experience turns out to be a first immersion in the depths of our auditory perception, which returns us to a calm and receptive state of mind and soul, opens the doors to awaken our sensitivity in our other senses, making us more permeable to other types of experiences that go beyond our everyday life.(10)

2nd Phase. Active listening and incorporation of sound.

1st Part. Active listening (10 min approx.)

In this phase we return to the beginning of the previous phase, placing ourselves face up on the floor, closing our eyes and breathing, while we begin to actively listen to the sounds that appear around us. During this part our listening is already more attuned, so we can perceive the sounds of the environment with much more clarity and precision than in the previous phase.

Part 2. Incorporation of Sound (10 min approx.)

In this Part 2 we are going to try to locate the sounds in our body. As if it were a map, now we want to feel in which parts of our body we can locate the different sounds we hear. In this new task, we do not try to do it randomly, at our whim, but we sharpen our listening to recognize in which part of our body that sound may be resonating. That is, not only do we want to give it a physical place in our body that may have an orientative spatial relationship with respect to the place of origin of the sound, but the body would act as a vibrational resonance box of those sounds also within our body.

In this way we understand that every sound we perceive can produce a mood effect in our body that affects our psyche, our emotional state, and therefore evoke images and possibilities of movement.



It is very common that from this part the barriers of the physical begin to disappear and the students begin to have a deeper perception of their relationship with the whole - environment. The difference between the internal perception of the body and the external begins to blur and it is no longer experienced as a separate part of the territory that is perceived but as one more element that forms the whole of the natural phenomenon around.

3rd Phase. Active listening, somatic sound and movement research.

Each time we advance a little further in this research proposal, it is advisable to pause to assimilate the sensations experienced, leaving enough time to return to a state of rest, where we can balance ourselves again, and at the same time, not too long to be able to continue receiving the echoes of the experience lived and to continue deepening them. If we open a space for the word and share our sensations with the group, we will try that this space does not last for too long too much, so as not to prolong or awaken the mental activity too much, and to remain as much as possible in the attention of our sensory activity. Later, at the end of the whole process, we can emphasize the details of the experience through the exchange of group dialogue.

Part 1. Active Listening.

In this 3rd phase, and as we did in the previous phase, we return to the beginning of the 1st part of the 1st phase, to active listening. On this occasion, and after having repeated this part 2 times previously, we can reduce the time we spend on this part, because it is easier to enter into this pattern, the doors of sensory awareness are already open.

Part 2. Incorporation of sound and/or the somatics of sound.

The same happens with the 2nd part, which we can now call the somatic of sound. Once we have experienced the incorporation of the sound in the previous phase, our body keeps a sensory memory, we are aware of the existence of a memory of the sound that remains lodged in the body and the psychosomatic processes that take place when we incorporate the sounds into the body, we locate them in a specific part as a result of the vibrational effect that the sound has in the body, in those parts. Although this may vary for each phase, the perception we have and the bodily sensations are already awake and active, so access to the experience of these sounds does not



require the same time interval as in the previous phase, and we can spend more time to get into the effect at the level of our psyche, our emotional states and what they evoke in our imagination and possibilities of movement. How it awakens our desire to move and at the same time, to be moved.

Part 3. Motion research.

In this 3rd and new part we go into the investigation of movement. If we were already lying on our back in Part 1 in the practice of active listening and then we moved on to the somatics of sound in Part 2, in this 3rd part we want to give continuity to the process of Body-Mind-Mapping research by activating the motions of our body through the impulses we perceive, whether these come from a direct response to the somatics of sound (vibrational sensation of sound + the affectation of the soul) of sound in our body or from a desire to - move or be moved- responding to an imaginary, a way of evoking a movement that responds to the score of sounds that appear and we perceive from the natural environment.

At this point, we allow the experience to unfold avoiding the intellectual activity to intervene, and favoring the dancer to become more of a medium, a channel of the dance, which expresses itself through its body, a kind of 'danceity', which occurs through the body. The eyes can remain closed and it is common that the dancers begin to move and move occupying other levels of the body.

The research field is extended, not only to the whole body in a state of rest, but also to a new body situation where other natural phenomena of the biomechanics of the body appear, such as the force of gravity.

It is typical of this part of the research process that the dancers discover a type of mobility different from the usual and at the same time familiar to the mechanics of their own movement language. It is quite common for dancers to find themselves immersed in a kind of trance where a new corporeality appears and a new message to decipher that has little to do with the more familiar dynamics of modern or contemporary dance, but becomes a body of research where they are drawn by curiosity, observation and even self-contemplation.

4th Phase. Active listening, somatic sound, movement research and instantaneous composition.

As if it were a natural phenomenon, in this 4th Phase we go even deeper into the experimentation of this dance, of this device of movement research that is Body-Sound- Mapping from an ecocentric point of view. This means that as dancers in an experience close to a natural state, the most devoid of a deliberate mental activity,



lose their conditioned human identity, to form and feel part of something bigger, which is the Nature that surrounds them, and in this way, even transcend their corporeality.

To the extent that we can listen to the group and how this research process has been developing, we will see if it is necessary to pause between the 3rd and 4th phases, or if we can continue the 3rd phase to reach the 4th phase described below, without interrupting and restarting the whole process again.

In case of a pause, which could help us to integrate what we have experienced, the order of realization would be the same as in previous phases, being able to be a little shorter in each part, since now the dancers would be much more sensitive and active for the participation in each of the parts, the content to explore is much fresher than at the beginning and the doors of sensory awareness have already been open for a long time.

In that case, we will omit the description of the 3 parts that were given in the previous phase, in order to focus on the 4th part of this 4th, and last phase, the instant composition.

Part 4. The instant composition.

Once the dancers have experienced the 3rd part and investigated the movement possibilities derived from it, and even with their eyes closed, the dancers begin to investigate movement, it is possible that many of them have already incorporated and explored mobility on other levels of space. It is for this reason that due to the perceptive and psychosomatic state in which the dancers find themselves, they have already produced in a spontaneous and random way, some kind of instantaneous composition, which is still focused on the auditory perception and that contemplative state that we reach when we remain in this research for a prolonged period of time.

But, this investigation of movement and sound does not end here, we want to delve a little deeper into the possibilities of an instantaneous composition that allows us to develop a proposal of creation that transits between the concepts of scenic action and that shows a love towards nature, sustainable development or the regeneration of ecosystems.

That is why, if we go a little further in the proposal, and in order not to lose that state of channeling that the dancers have reached, we suggest that they can open their eyes little by little, perhaps until they are toned enough to begin to perceive their environment (now adding the sense of sight), but not so much as to make them disconnect from their bodily and auditory sensations. That is to say, that the sight does not occupy the main role within the senses that stimulate the movement, and at the same time enough so that they can car-



ry out wider displacements in the space avoiding to hit themselves with other companions. Moreover, this intoned way of looking includes a perception of the environment that continues to create this sensation of connection with everything around them, which we had achieved before with listening. In this way, the possibility of creating a sort of instantaneous choreographic composition in relation to the group and the perception of the natural environment continues to maintain this **'union with the whole'**.

Note: It is very possible that with the time and space necessary to repeat this proposal or to make it stay longer in each of its phases, we will observe that patterns and qualities of movement common to all the dancers originate. The possibilities to create an instantaneous choreographic composition proposal are amplified and so is its potential to be shown to an audience as a scenic project. This potential scenic act is thus visualized as a symbiotic act of exchange and mutual support between the dancers and their dance in perfect relationship with nature.

2nd Day: Movement research resources for performing and choreographic composition.

Small Dance (or the tension-attention journey), mutant body (dancing wrong or the movement you wouldn't do), and the element of the fan.

All the following research proposals were applied in order to obtain a final sample of all the dancers who participated in the activities.

Part 1. Small Dance or the journey of tension-attention. Ecology of movement.^{5 6 7}

In this first research proposal we try to create a type of corporeality different from the usual. Starting from the awareness of our breathing, the verticality of the body and the force of gravity, we want to observe our body and the structures that support this verticality, and how this structure allows the body not to yield to the weight, losing its balance and falling to the ground.

In this sense we want to achieve an almost contemplative state of our body and the situation it occupies at that moment, and thus bring our attention to the tensions that are generated at that moment.

5 <https://vimeo.com/19001115>

6 <https://cargocollective.com/sharingmovement/the-small-dance>

7 <https://soundcloud.com/the-amam/audio-recording-of-steve-paxton-guiding-the-small-dance>



If we understand that in order to stay on our feet it is necessary that there is a certain physical tension that allows us to sustain the structure of verticality and that this tension implies a specific energetic use, we are looking for a way for this energetic use to occur with such organicity that allows us to maintain our balance without this not only producing wear and tear but also serving as an energetic recycling.

To this end, we propose to be attentive to several elements such as:

- Breathing.
- Muscle, fascia or ligament tone or tension.
- The bone structure that occupies each body situation
- The combination of the 2 previous ones, tensegrity.

Taking into account these elements of our physicality, the exploration begins with the liberation of those tensions that are present in our body and that we do not need to maintain the structure that occupies the body at that moment. Through breathing and the execution of very small movements that release the tension in the body, we can do different parts of the body. We get this tension to travel to another part of the body to be released, to regain balance in the verticality with a new structure.

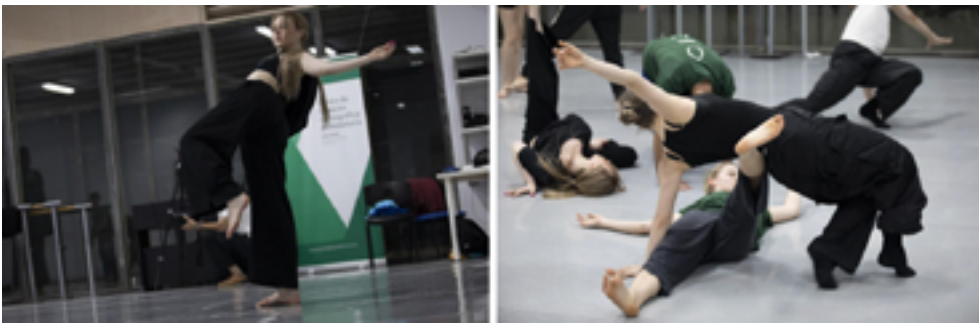
At the beginning these movements we make are very small, almost invisible, but as we discover new tensions in our body and during the transit where the tension travels from one point to another, we may feel the need for these release movements to be broader, generating stretches in different parts of the body that may resemble other more everyday ones, such as those we make when we wake up in the morning.

It is very common that during this exercise we progressively increase the speed of execution of each release movement and other reactions such as yawning or sighing appear, which is usually a sign that the dancer is entering a state of deep connection with his/her body, with the needs to release tension and find a balance and an organicity of movement that responds more to bodily sensations than to a previously deliberate action.

We can say that in short, we enter into a somatic dance of sound that reveals its own nature through the expression of the body through the resulting mobility.

Part 2. Mutant Body.

After having explored mobility within the parameters proposed by Small Dance, mutant body proposes an exploration of movement from 2 concrete guidelines, dance badly and do the movement you would not do.



In the first one, the guideline, although it seems simple, proposes a place of research that challenges our concept of what is good or bad dancing in 2 aspects, the idea we have of what is good or bad dancing (for others, an audience, a jury, etc), and our idea of what is good or bad dancing, for us. In any of the 2 aspects, the proposal tries to find a way to hack the internal authority that evaluates what can be good or bad dancing according to our criteria. In this case, it is common that the dancer needs a time of reflection on many occasions, to find the sense of the proposal, and usually they do not seem to understand or suppose a great challenge.

In the second, this pattern, which also seems simple, invites us to experience another mobility that helps us to get out of our common movement patterns, takes us out of our comfort zone of our bodily expression and pushes us to unveil another mobility, more spontaneous and novel, throwing ourselves into an expressive space that can move between emptiness, the comic and the childish.

In either of the 2 patterns and in the combination of both it is easy to enter into a movement improvisation that can be contagious by resonance with the other dancer-bodies, and new rules of the im-

provisational and scenic game emerge, and forms of relationship that transform the bodies, as if they could mutate and change not only their form or appearance, but also their dramatic and corporal expression.

Part 3. The fan.⁸

In this last part of the workshops I introduced an element, the fan. One of the most typical and traditional accessories in our region, the fan serves to cool us when we are in a hot environment. This complement was ideal to accompany the theme of our activity in Seville, Rhythm of the Air.

After having experimented with the previous proposals and having succeeded in creating a concrete corporeality and mobility, the fan introduced a new layer in the dramatic composition where the dancers played to build new roles for the expression and interaction between them.

The introduction of this new element became a fun and even comical way for the group of dancers to facilitate the relationship between the potential characters that appeared while interacting with the element and with each other. This element of the fan that we added spontaneously, gave rise to an interesting mix when dancing and composing in space, a corporeality resulting from the combination between the traditional and the modern that inhabited the cultural diversity of the group and that was gradually revealing its own rhythm of the air with which we ended this last session in Seville.



⁸ <https://es.wikipedia.org/wiki/Abanico#:~:text=Un%20abanico%20es%20un%20instrumento,est%C3%A1%20en%20un%20ambiente%20caluroso.>

Bibliography:

Consciencia Sensorial - Charles V. W. Brooks

Anatomía Emocional. La estructura de la experiencia somática -
Stanley Kelemann

O lugar onde a terra descansa - Ailton Krenak

THE RHYTHM OF NATURE

po:ruszeni
STOWARZYSZENIE ARTYSTYCZNE


Junta de Andalucía
Comunidad de Turismo,
Cultura y Deportes
Agencia Andaluza de
Medios Culturales


ACD
Agency for Cultural Diplomacy


Funded by
the European Union