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BODY IN CRISIS

CUERPO EN CRISE

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The reason I wrote my first book, an exploration of how certain territories of the body have been traditionally debased and underdeveloped in Western culture was because I needed to understand more about the obstacles that I constantly encountered and suffered as a dancer, movement teacher and choreographer.

In that same book and in order to establish yet another necessary terrain of expressing in words the experience of movement, I also wrote about many movement experiments and dance creations that I had directed with my dance company during many years of research and practice.

My dance creations can be seen, and my book, *Cuerpo Como Territorio de la Rebeldía*, downloaded from the blog or facebook page of my dance company Aktion Kolectiva: www.facebook.com/aktionkolectiva, www.aktionkolectiva.com

As a continuation of that research, I am presently writing a book, which deals with how to help remedy the problem of how we approach the body. This time outside the domain of my particular aesthetic interests which are very widely explored in the work I have done with my company Aktion Kolectiva. The following conference is an extract of this recent investigation.

PROJECT VIDEO HERE - HOGAR DULCE HOGAR- www.youtube.com/aktionkolectiva

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BODY IN CRISIS

This short video opens a multimedia event that I created, called *La Rosa Mutilada*. (*The Mutilated Rose*). Here we see the body in crisis, the house collapsing on top of the defenceless body represents not only the woman's home, but the world around her and the actual state of *body*. The house is in the process of demolition. The body struggles to stand, buried and suffocating beneath the grey dust and ruins, flesh and bones pinned down under bricks and stones. This work continues in a live performance where we see the same woman to be in reality a fragile frenetic figure, never still, in perpetual movement, constantly attempting to fulfil a myriad of roles: the faithful wife, the good mother, the socialite, the seductive lover, the fitness queen, the efficient administrator, the perpetual entertainer. No time or space for silence, no possibility to listen and to communicate from a vital place, no time or space to be consciously with herself or with others. The body eventually collapses. What was beautiful, natural, vital, becomes epileptic, schizophrenic, psychopathic.

In my book *Cuerpo como territorio de la rebeldía*, we discover how the theories that divide body and mind, and that have been adopted by Western society have seriously limited and castrated the possibilities of the individual's development. Two outstanding examples are Christianity, where the body is envisioned as sinful and Cartesian thought where the body is conceived and analysed as a mere machine.

In both these systems, the physical, sensual and instinctive body is despised, considered to have a negative impact on spiritual and intellectual development, which, according to Descartes, occurs in a precise area of the brain, separate and autonomous from the rest of the body.

Maybe because of such historically negative attitudes towards the body we only become aware of it when we are sick or when someone dies, only in the absence or malfunctioning, do we reflect upon the extraordinary nature of our body and *wellbeing*.

Both ideologies continue to have enormous influence on the Western psyche. In my own work, over the past 35 years, from the outset, I instinctively connected with this unloved body, this body in crisis, and became dedicated to exploring and using it in my dance creations. In the early eighties it was shocking to confront and project such bodies onto the Caracas dance scene. Dance concerts were understated, polite events, whereas in real life the city was wildly choreographic- alive, vibrating,

highly kinetic, emotional, and the pagan-religious rites equally volatile and explosive. Nonetheless, movement as conscious exploration and expression in the arts had a very limited camp of action and reach.

Now, maybe we could argue that within postmodern thought the body achieves a new liberation and protagonism, no longer bound or controlled by absolute dogmas that failed to bring about the promised personal and collective utopias. Now, aided by the technological revolution, there occurs a new valuation of subjectivity and personal interpretation. A propagation of personal fictions replaces the absolute truths of modernity in a world which now values more than ever before, diversity and plurality. But have we really escaped the traditional manipulation of our body/mind ? Are we using technology to deepen self-knowledge, and to connect more profoundly to others and to the world? Or are we trapped inside the programs, applications and menus, which mainly entertain and distract us? And is the terrain of intimacy and the senses also being manipulated mostly for entertainment and commercial gain? Can we differentiate between a hedonistic and decadent subjectivity as opposed to a vital, intimate and ethical sense of self?

Today, thanks to our electronic devices, we connect so easily and quickly to everyone and every kind of information. We can see what is happening all over the world, at the precise moment of its occurrence. But how are we processing this bombardment of audiovisual information? Do we even begin to process it? Or are we simply addicted to watching the next novelty that appears on the monitors, eventually giving the same value to everything- no value at all. The audiovisual experience dominates the culture, often narrowing our vision to the monitor and the menus in front of us, a number of body senses and receptors become redundant. Are we really more connected with ourselves and with the world? Are we really taking advantage of the new technology to be more creative, intelligent, tolerant?

Perhaps the TV is a good thermometer of how we perceive and project the body. We witness here the obsession and marketing of the youthful energetic glowing bodies who entertain and seduce, and who never grow old, or the firm hard bodies of the latest sporting idols, moving like jaguars through a sea of green, accompanied by admiring fans. Alongside these seductive, glamorous and costly venues there are other scenes: ordinary people, lying patiently in hospital beds, surrendering themselves voluntarily to the knife, waiting to be cut open and stuffed with silicon, like pigs and

turkeys, in an attempt to maintain youthful appearances. Equally, death, sickness and madness are themes of mere entertainment. We see many programs both fictitious and real, of murderers, psychopaths and their defenceless victims, dangerous twisted bodies doing nasty deeds, and then there is the revealing eye and mirror of reality TV, where banality abounds.

On a more intimate note, when we feel exhausted, on the verge of collapse or riddled with pain, we will pay high prices for someone to guide us out of our bodily dilemma. Take pills that anesthetise, or in the hope of bettering our circulation, go to sweaty overcrowded gymnasiums so that someone can tell us how to stretch our bodies in mechanical ways. Maybe we will chose other kinds of drugs and stimulants that also help to circulate emotions, thoughts and muscles that are normally repressed and immobile. If we are lucky, we will leave the stress of the artificially imposed timetables and the concrete repressive spaces of the cities. Perhaps inside nature, we will connect to other living phenomena, and maybe in this way calm the agitated breath, allowing the body to recover, to repair itself. Most probably when the crisis has passed we will forget once more about the nature of *body*.

The tortured, fragmented, often female body, features strongly in my choreographic fictions. Unfortunately, in real life and inside formal dance programs we often encounter similar characters. Contrary to the essence of art practices, which should use the bodily senses in profound, vital ways to communicate the personal and collective experience, in mainstream dance the ideal is often a hyperkinetic, hyper-flexible virtuoso with a corresponding weak, and fragmented psyche.

MOVEMENT AS ART, MOVEMENT AS LIFE.

Because of the enormous prejudices in relation to the body in Western thought and the predominance of the concept of the divided mind/body, we had to wait more than 2000 years until the beginning of the 20th century, for the birth of the modern dance art form. Here, for the first time, movement investigation and expression are considered mainstream artistic pursuits. Nonetheless, even today, highly influenced by the historical legacy of the moving body used only as a tool for entertainment and virtuosity, formal dance education often refuses to incorporate strategies of body exploration which could lead to the development of a profound body wisdom. This can only be

achieved by a deep and necessary listening, a cultivated self consciousness, and an eventual self guiding.

Simultaneously with the rise and interest in physical culture and the official modern dance movement, and to counteract the debilitating effect of many dance training strategies and other body practices, appears another field of experimentation: somatics, inspired by the Greek word *soma*, or the “total body.” These practices aim to counteract the violent and unconscious aspects of many movement practices. It is only in 1976 that Thomas Hanna, one of its pioneers defines “*somatics*” as the study of the self from the perspective of “the art and science of the interrelated processes of consciousness, biological functioning and environment.” These studies have been pioneered by various individuals during the past 100 years, each creating different methods of action and reflection. All of them place emphasis on the individual’s lived experience, encompass and give equal value to the physical, spiritual and psychical dimensions of each particular body.

In recent years the principals of somatic education and yoga have been of great interest to me, not only as an inspiration and a means of providing many broken dancers with new tools to enable a new appreciation and appropriation of the body, but also to apply these strategies of reflection and practice for any *body* - for every *body*.

Beyond the realm, and consideration of spirituality in abstract, metaphysical or physical terms. I am presently interested in developing concrete practices and theories which enhance our experience of our body/mind, and as a result our perceptual capacity as applied to ourselves, to others and to the world in which we live. Practices that enable us to use in a more profound and creative manner the vital organism which is the human body.

The aim is to create personal empowerment and independence. I am convinced that connecting with and developing our particular body knowledge connects us with our organic and natural intelligence. As a result, makes us more alert, sensitive and connected to all other natural phenomena. This is a real and effective base and perspective from which to develop our particular physical, emotional and intellectual potential, which in turn leads to greater self awareness and personal independence, and this we can apply to whatever our paths in life.

And so *EXPLORING THE BODY CONSCIOUSLY* is a program created initially out of personal dissatisfaction at traditional dance education and dance educators. It has now expanded because I consider this and similar types of programs to be necessary and pertinent for all educational institutions at all levels.

Today I coordinate a group of teachers of this program at the Unearte, (the National University of the Arts in Caracas,) where it is obligatory for all students pursuing a degree. Here future painters, audiovisual artists, actors, musicians and dancers all come together to explore and to investigate around the experience of body. I am at the present also assessing a group of students who have decided to apply the basic concepts of this program in a popular sector of town at pre school level-children 4 and 5 years old.

One of the aims of the course is to transform traditionally presented scientific knowledge of the body, which is usually stale and impenetrable, in a vital and meaningful way. Maybe one day we will all perceive as beautiful, the expanding and contracting of the lungs, the pulsating of the blood rushing through the veins, the contraction and expansion of a beating heart. The ligaments and tendons which bind the bones, which enable movement, movement the primal requisite for all life. Can we at the present time even visualise the components and systems which we are made of? The eyes, the ears, the bones and muscles, the basic stuff that we use to make art? Do we care how it all works? Why should we understand, do we even want to?

In the course we embark upon a journey of self exploration, experimenting practically and analysing consciously many territories of the bodily experience. Often referring to traditional concepts of anatomy and kinesiology, we soon understand that these scientific concepts are not just data on the printed page but the basis for vital and concrete actions of the body, which make us move, feel and think. The aim is to understand the body as a constantly transforming organism that is continuously processing our inner and outer life, and how these processes determine and affect our multiple states of consciousness, the myriad of feelings that we experiment, and the complexity of all intellectual and abstract thoughts that enter our minds.

MICROCOSM AND MACROCOSM, SCIENCE AND SENSIBILITY, AESTHETICS AND ETHICS

Let's start at the very beginning.

In order to establish a certain context for the body, and to widen our knowledge, we take a look at the universe and the very first life forms on earth. We discover that scientists like artists have fruitful imaginations, inventing creative fictions when confronted with the unknown. Sometimes developing theories, based more on speculation than unquestionable fact. We also find some poetic denominations, such as white hot fog, black energy, brown dwarfs, stars and planets.

Supposedly the universe began as a compact mass and a white-hot fog, and is forever expanding. The planet earth was formed from a mixture of cosmic dust and fog that circled the sun (which itself is a focus of burning hydrogen), and due to a lowering of temperature, vapours in the atmosphere produced torrential rains that eventually formed the Earth's oceans. Water is a rare substance in the solar system, without which life is inconceivable. It seems, therefore, that life on Earth appeared due to continuous climatic changes in the atmosphere, which caused a never ending reaction of chemical combinations and substances.

After approximately 3 billion years of these climatic and chemical changes the pre-cellular DNA string emerges, (the basic blueprint for the living organism), floating and feeding itself inside the chemical soup of the first oceans. A billion years after this the cell develops, enabling the DNA now to be more protected and more easily nourished.

The strands of DNA contain chromosomes which contain the genes, that determine every characteristic of the developing organism. The more complicated the living organism the more chromosomes and genes. All life forms are made up of the same chemicals: nitrogen, hydrogen, oxygen and carbon, with each organism containing different proportions. And at the very essence of all living things exists the primordial DNA which connects everything to everything.

And so, according to science, we are born from stardust and the chemical soup of the first oceans, and every living thing contains DNA, which is with us until the time of death. Also, all things are in constant transformation and adaptation in relation to the environment. We see how each

organism develops for itself and at the same time integrates and works inside the greater ecosystem. We see how plants use the sunlight and the CO₂ that animals and humans expulse to generate energy, and they in turn expulse oxygen that humans and animals need to survive.

The DNA string determines so much of our behaviour, links us to all other living phenomena and at the same time provides us with a unique sense of self, giving us all the essential tools and skills to defend and evolve our organism.

Each human body system develops with a specific function and at the same time there exists the interdependence of all the body systems; finally the interdependence and interaction with the world. All this for basic survival. Life wants life and is constantly searching for the best way to process it.

This biological reality and scientific digression has obvious ideological and philosophical applications.

We must get interested in our bodies, attempt to fully use and appreciate them, like this maybe we can begin to reverse the traditional apathy and resistance which exists; and also become more articulate and comfortable talking about them. Working to get these new concepts of body in the schools and universities is important so as to eliminate the traditional division and hierarchy between scientific thought and artistic expression. Only when we make the connection between objective scientific principals and the subjective, sensorial perceptive experience of living can we hope to reverse the still predominant ideology and duality of Cartesian thought, where objective scientific thought is deemed superior to the experience of the senses. This has been instrumental in maintaining the body as docile and malleable, divorced from it's intrinsic power, indifferent and detached from problems that should concern us all.

When we make the connections between emotions, intelligence and intuition/instinct, we achieve a new knowledge and the body learns to know how to help itself. We become less dependant on others, an ethic arises from the very tissues we are made of, an ethic and respect based on nature, perpetuating and developing the inner life force of our own bodies. We cultivate a new understanding and connection with ourselves, others and the world around us. We learn to feel what we should or should not do, what is needed to achieve a sense of *well being*.

In this way perhaps we will begin to question if outward appearance is really worth more than inner contents. And if cruelty and violence to others and to the earth for individual gain and personal pleasures is ethical behaviour.

MAKING THE CONNECTIONS

Physiology and spirituality

Our senses exist, initially, to inform and allow us to process and transform elements that are necessary for our survival. To move us toward objects that will nurture us, and away from harmful environments. The emotions, feelings and perceptions that we experience are palpable conscious states that occur to us, generated by chemical and physical changes that the body experiences when this detects changes inside itself or from the outside.

Emotions, feelings, ideas and actions are the body's natural response to all inner and outer stimulus, tools for us to be alive and in the world, to process the occurrences, to communicate with others and the environment, solve problems and move on.

The physical and chemical state of the body is therefore interwoven with our changing states of consciousness, and vice versa. A diabetic or a drug addict will quickly verify this theory. If too much or too little sugar (which provides energy) gets into the diabetic's bloodstream, his cells will not receive the necessary chemicals they need to provide energy for optimum body functioning. Alarm signals will be sent to his brain and this will affect him on various levels; emotionally he might feel irritable, anxious, even angry, physically he may lack coordination and energy, and mentally his thoughts will dwell on negative images and ideas provoked by a body on the verge of collapse and the sense of impotence that this invokes.

This equation also works in reverse. If we consciously create conditions where we are emotionally, physically and mentally content, the physiological state of the body will improve. With a body relaxed and feeling no threat, the muscles will have a natural tone and the heart will beat calmly and regularly, the oxygen one breathes enters the blood and then the body tissues without any problem, and so the electrochemical processes and body systems will also work optimally. In this state, the

message that gets to our consciousness is that all is well, our senses will be more open, and large amounts of information will be received from the environment to be transformed into images and ideas which we might communicate and share with others. Feeling no fear or repression we will probably venture to express ourselves fully and a sense of comfort and tranquillity will permeate the body. All this promotes further physical openness, relaxation and more creative and benign thoughts.

Likewise, If I am in a situation where I feel fear or hostility I will probably retreat and recoil into myself, my body will be rigid and my muscles tense and contracted. The oxygen will now enter my body with much more difficulty, and the physiological processes will be under stress, the blood pressure and tension will rise, thus exerting extra pressure on the heart. The tension in the muscles will also block the communication of the neural pathways within the body; all this will send alarm messages to the brain. I may become restless, awkward, nervous, and feel the need to take flight. Probably feelings of impotence, anxiousness, anger and paranoia will accompany this particular physical and chemical body state.

We also can learn from the biological processes of homeostasis. Even during sleep the body is adjusting, repairing and regulating itself, so that on waking we will function optimally. The intrinsic, fundamental knowledge contained in the DNA has the body working every second of our life, often at unconscious levels. Even when we mistreat our bodies, which we often do, the organic intelligence will work for its repair.

The body/mind is our first reality. We are in the world because of it. The biological processes and our states of consciousness are entwined and manifestations of that reality. When vital organs stop functioning, we are dead—no mind, no consciousness. There is no brain without a body, and no functioning body without a brain.

The lower brain for example is involved in basic movement patterns. If these are badly developed the higher brain will have to help it resolve these problems. Like this, the higher brain will lose energy for the more complex and sophisticated processes that it is capable of. General education programs ignore and neglect this reality.

At 5 years old they will enclose us in our metal desks and encourage us to develop the mind, emphasis on the mathematical, logic even abstract capacities of the mind. Billions of years of evolution

to develop the sophisticated senses that we have, and now, during at least a decade, and just when our bodies are growing, we will be made to sit hunched at our desks.

By understanding and developing more deeply our sense perception and kinesthetic faculties we will not only improve our practical capacity for resolving mundane tasks and problems of basic survival, but also deepen our perception, appreciation and possibilities of action in the world.

We can use our eyes so as not to fall down a hole, a practical action in a basic survival mode; to observe a work of art or even create it ourselves, which is an intellectual, sensual, aesthetic, conceptual experience. Similarly with movement: we can move to get closer or get away from things, make gestures to express and communicate emotions and ideas to someone or dance or make abstract movements and, just like any other art form, express our very essence and spirituality.

Understanding and developing movement possibilities and the different sense perception modes of our body should be an essential part of education in every stage of our development and indeed in every moment in life. When the motor capacity and the senses are compromised, we are not fully in the world and the general vitality, intelligence and efficiency of the body is weakened. Depriving us of energy in everything we attempt to do. Thus we become more easily frustrated and feel impotent in dealing with the inevitable tasks and problems of life.

REFLECTIONS ON CONSCIOUSNESS

To be or not to be

About knowing that I know . . . and about why we do nothing about the body in crisis

Man is the only species that supposedly knows how to observe and reflect on himself as he lives. The brain has taken millions of years to reach this highly complex level. Anthropologists still speculate upon when exactly in the evolutionary process the neocortex- the part of the brain with the most sophisticated, complex brain functions, including self-observation -starts to develop. When we transformed from Homo erectus to Homo sapiens. The latest theories say the brain expanded to acquire this new self-awareness during a period of many intense and rapid climate changes. Certainly, if we

refer to our own experience, we see that in times of great crisis, we instinctively become more capable in order to survive and can solve problems more rapidly and effectively than usual.

The element of conscious learning is one of the key factors of the course. When we become aware of the terrible injustice that the body has undergone throughout history, it is difficult to understand why the body itself, which it seems is always looking to optimize its possibilities, has been so docile and easily manipulated.

It's hard not to ask why historically there was not a more generalized rebellion against this repression and abuse of its natural powers? And why, even today, if the body/mind is more capable than any other species to observe and correct itself, why don't we pay more attention to it? Why do we—probably—take much more care of our cars and houses than we do of our body?

In part, our own biology gives us a certain answer ... let's see:

For reasons of survival, our body knows how to lie to itself. Our consciousness can ignore and block certain signals that the body produces, for example, when excessive physical or emotional pain is experienced the brain can automatically focus on another target, real or imagined, thus allowing certain impulses and information to remain outside the range of awareness. In this way, a person has a greater ability to resist and fight against great adversity. A wonderful attribute of the nervous system to help the body in its fight for survival!

Unfortunately, in our culture, our education and traditions, this natural ability of the body, which exists to benefit our mental and physical health, has been manipulated. Voluntarily and without thinking, we now use this ability to suppress many of the bodily emotions, feelings and knowledge that, if listened to, could guide us to experience life in a more profound way.

Educated to ignore and avoid some of the more uncomfortable feelings, we get used to suppressing many body signals and easily adopt the culturally conditioned view of our bodies, which is orientated toward comfort and superficial pleasures. Gradually, many of the nerve pathways providing vital information begin to close, and we lose some of our organic knowledge, We lose our ability to listen and connect intelligently to our own bodies, and with this the possibility to learn how to help ourselves. And so we become more fragile and dependent on the ideas and actions of others, and, without knowing why, we probably start to feel that something is missing in our lives.

Now, contrary to the innate nature of the body that is always looking to heal itself (remember homeostasis), we have acquired in the West many habits that actually work against these self-healing processes. Sometimes we are taught to engage in a lot of activity, to produce and consume many things, without taking into account or being sensitive to the difficulties that this causes to the body. We may often reach a point of collapse or fall ill on account of overwork. Again, the body's way of telling tell us to stop and listen, to rest. We must learn to *be* fully with our bodies before thinking about *doing* so many things with it.

The body is very resourceful and will resolve many obstacles for us, even at an unconscious level (homeostasis), but by consciously and voluntarily applying ourselves to deepen our knowledge of that body, we can better our understanding of it and how it functions.

We can improve and alter some of the processes occurring in the body. In this way, we may diminish certain levels of stress and exhaustion that are so common to us all.

In order to exist and evolve, the body is in constant dialogue with the information generated from both inside and outside itself. In ETBC, we make a special effort to be more attentive to our bodies' responses with respect to the information received by them, creating new mental maps related to the sensing and moving processes and to self-perception, Consciously exploring and appreciating these processes allows us to live more fully in our bodies and therefore participate more fully in the world.

Connecting deeply with ourselves, we might also sense the actual biological (DNA) and emotional connections that bind us with the rest of the natural world. And we may perhaps help diminish the states of alienation and fragmentation, so predominant in our contemporary world.

Artists have always connected and worked with the body senses, in very deep and conscious ways, painters with the visual sense, musicians with the auditive sense, and dancers with movement. Objectifying and communicating the knowledge of the senses consciously through the works of art they have inspired humanity throughout the ages. The idea is now to evaluate and find new ways to bring the artistic sensibility more firmly into general education and to end the fictitious and debilitating division between the scientific and the artistic territories. Maybe in this way the arts might start to resonate more widely inside the general culture and not just to an educated elite.

Nowadays society continues to promote and encourage values that make material gain and individual comfort a priority. An effect of this is that the investment in entertainment wildly outweighs the investment in more serious art projects. We see how all over the world economic concerns and not humanistic ones often determine government policies and individual action. These often turn a blind eye to crimes against humanity and the destruction of natural resources.

Understanding and using more fully our own body, we not only begin to empower ourselves for all the tasks in life but we will discover new meanings and connections that affect the way we view the world. Reflecting on personal nature leads us to consider more deeply and constructively the nature of others and the world in general

As a way to finish this conference I would like us to imagine that we are actually participating for a moment in a session of ETBC...

We enter the working space and today we encounter a life size skeleton in the centre of the room, we walk around it, touch it, observe it. Someone brought some home made lungs and put them inside the skeleton's ribcage and someone else a piece of aluminium foil to represent the diaphragm. This causes quite a bit of amusement, a few people check the anatomy books to make sure that the lungs are placed where they should be. We walk around the space now, the task is just to breath, hands on the rib cage, feeling it rise and fall with each inhale and exhale. Now we stand still and close the eyes. We are sensing and feeling our own breathing. What do I hear? Can I feel where and when the air enters the nose or mouth? Can I visualize the route it takes to reach the lungs. When I inhale do I feel more than the lungs expanding under the ribs, maybe I also feel some movement in the organs in the lower abdomen, or maybe there is no feeling or visible expansion at all, but then other images come into my mind. There is no judging, no having to do this or that in a certain way, there are only tasks and each body will find its own way, and also it's own way to make conscious the moment. The task is now to get to the floor slowly in three stages, still with the eyes closed, still conscious of the breathing. Have to lower the body slowly, how will I do that? What movements do I make to get there. Is it easier to lower myself on the exhale or the inhale. I am now on the floor, the task is to relax, to let go of all tensions. Where in my body do I feel more tense? I adjust my position, the breath also helps relieve the tension. I find myself listening to the sounds outside my body, the muffled sound of the city, a car

alarm. I return to my own breath. I am told to roll onto my belly...so how does that now feel... breathing while lying on my belly and not on the back...

After maybe 30 minutes of guided tasks with the body. We will go to our journal and simply write about the experience. Poetically, practically, metaphorically...from any angle that comes to mind...a mind informed by the experience of embodying the concept of the day. And then we maybe talk about the experience in small groups or all of us together. If someone wants to share some thoughts about what just happened to them they will.

After a small break we will now come together to continue studying the principal focus of the day; *oxygen and the respiratory system*. This time from an informed scientific viewpoint, we might refer to books, videos and posters. Someone may have prepared a detailed exposition. At the end of this part of the class, one of the musicians talks about her experience of using the air in singing, she offers for the next class to guide us in some vocal exercises. I ask for another group to investigate and bring material on how the body makes sounds. The physiology and practice of vocalisation will form apart of the next session.

Here we see how scientific theories transform into a vital living and consciously explored reality, and how the simple act of breathing can become the starting point for creative movement and vocal exploration, and can equally provoke an articulate scientific or poetically written paper.