

Fine Tuning the Art of Noticing

**A practical study to explore attention, awareness and presence
in a dancing body through practice and performance**

**Detta Howe
MA Performance: Dance
Independent Research Project
University of Chichester
November 2011**

Contents

Introduction: page 1

Chapter 1: page 4

Chapter 2: page 14

Chapter 3: page 20

Chapter 4: page 29

Bibliography: page 34

Appendix (DVD): page 38

Introduction

The Context The Reasons The Intention

The story of this research begins (and ends) with the body. We all own a personal container of bones, muscles, blood and fibres. I use mine in my work, teaching contemporary dance technique classes, choreographing, performing, and outside of that, as a transporter to get me from an A to a B, hopefully on time and prepared for one of the above. After 20 years of use in my career, I struggle to remember many moments where I have stopped and acknowledged just how remarkable the body is and how much of its capacity to sense, feel and learn passes most of us by unnoticed. This paper intends to unfold a journey of recognition, realisation, reassessment and reworking of a dancing body with the intention of fine tuning the art of noticing.

The spark that ignited the beginnings of this investigation came from a period of research and development with freelance dance artist Matthias Sperling, designed to unwrap, shake up, unsettle and explore what was then my working practice. Unsure where this would lead and what I might find along the way, I tentatively began a new chapter in my dance career.

In the summer of 2010 Sperling and I worked together for two weeks where he introduced me to his dance practice, influenced by the work of Deborah Hay. We explored notions of listening to feedback from the body and working with many questions to stimulate, challenge and trick the mind to allow the body to experience a sense of release and letting go of habitual movements. Sperling spoke of this work as offering ‘...the difference between wearing a mask and inviting being seen... an embodied research, a helpful lens to notice things that you may not have noticed before.’ (Aug, 2010)

In one of our practices, Sperling questioned whether, ‘I was seeing or appearing to see?’ This thought resonated and rebounded in my mind repeatedly as we practiced together in the studio and as part of my continued solo journey. As a consequence my seeing both internally

and externally has been altered beyond recognition. I will attempt to record the phenomenal change I have experienced in my dance practice as a result of my dancing with new eyes, explaining how my refreshed vision has led to my re-experiencing living and being within the dancing body.

I have chosen to explore, illuminate and share my investigation in a dance performance that will form 50% of this study. The chapters enclosed will act as a guide to navigate the reader through this varied and insightful journey. Each chapter, I hope will trigger a curiosity within you to notice, listen, receive and respond. By doing so you may sense colours, sounds, shifts of motion and new connections forming at a cellular/bodily level, and as part of your dialogue with the outside world.

To contextualise and provide support for my practice I have chosen to define early phenomenological thought to offer the shift of thinking from cold hard scientific fact towards the notion of qualitative, bodily experience as a way to learn, develop and grow. This will form the majority of chapter one, but will begin with an exploration of the body, what it is to know the body and to be aware of it. This will be considered structurally and then phenomenologically, enriched with writings and discussion to introduce the concepts of the lived body, being and seeing. The story will deepen in chapter two as the complexities of accessing the lived body are unwrapped, exploring awareness and being present opposed to being unaware and absent. Chapter three will chart these findings through the process, development and creation accumulated in my new work 'seeing, being...being seen'. Exploring what it is to see and how that alone has affected my practice, as well as discussing what it is to have an awareness of being in the dancing body in both set and improvised material.

By reflecting on the work undertaken I will attempt to highlight discoveries and experiences encountered within both practice and performance in chapter four and as a resolve to this paper.

This research will take the form of an heuristic investigation, where not only my ‘...knowledge (is) extended but the self of the researcher is (also) illuminated.’ (Moustakas, 1990, p11)

Clark Moustakas continues to describe heuristic research

Where whatever presents itself in the consciousness of the investigator as perception, sense, intuition or knowledge represents an invitation for further elucidation. (Ibid, p10)

This thought compliments my thinking and reveals a clear relevance to my practice as research.

It will also be auto-ethnographic in nature, divulging the experiential phenomena from within the process by way of articulating motion and sensation in words, in an attempt to shine light on the physical investigation.

As I begin to write I realise what a journey I have experienced so far, importantly noticing and embracing the unknown and giving time to allow awareness and newness to arrive through my listening to the body. As a result of my altered interactions with my mind, body and environment I have a renewed respect and understanding of the dancing body, a fresh approach and curiosity about what it means to be present within a dance work, and a reinvigorated interest in performance.

I realise that I am only on the cusp of further discovery, but here I would like to share my first steps towards what I can only explain as a journey back to seeing and being.

Chapter 1

The Body Being Living

Life is carried out inside a boundary that defines a body. Life and the life urge exist inside a boundary...If there is no boundary, there is no body and if there is no body, there is no organism. For every person that you know, there is a body...one person, one body; one mind, one body...

(Damasio, 2000, p137/142)

As a dancer an understanding of the body is essential, however it was not until the beginning of this research process that I began to realise how much of my movement had become absent from my consciousness. For most of us in our everyday lives, we rarely need to think about how to get out of bed, to clean our teeth, to eat, to walk. This movement becomes so habitual that it is almost unconscious and only requires attention when, for some reason, a part of our body may not be functioning efficiently. Only then do we need to think how we might clean our teeth with our left hand now that the right is broken, or how to navigate walking when recovering from a pulled muscle or break of a leg. On these occasions, for a moment in time, we are transported back to the beginnings of our motor memory, almost as a child who has yet to understand balance and coordination. They will on many occasions fall over and bump into things before neural connections are made to support motor development until it becomes learnt, habituated and then forgotten again whilst the child embraces the next challenge. In *The Body Speaks*, Lorna Marshall (2001) suggests that

Most of the time, we are totally unaware of what our body is doing. Patterning takes us out of contact and we have no sense of what is physically happening moment by moment. (p11)

I had begun to notice that I was losing contact, I had developed a tendency to 'embrace the next challenge' rather than acknowledge and experience the one I was in. I realised that to move away from habit, patterning and diminishing awareness, I needed to 'fall over and bump into things' again, to reawaken both my dancing and everyday body.

In this chapter, the intention is to bring awareness back to the body, briefly discussing function and structure before expanding on phenomenological thoughts determining the lived body and embodiment.

Before I begin to flesh out some of the ideas above, as I write and you read, let us take a moment to notice our living bodies and focus our attention on the spine from the lower back up to the neck. Are you aware of areas that feel tight and held, especially in the shoulders, neck and lower back? If we direct our attention to these areas and take a moment to breathe and lengthen, is it possible to ease and loosen the tightness. You may have been unaware that you were holding tension, as that part of your body was absent in your thinking. Your mind was set on reading as mine was set on writing. However, just a moment's awareness has altered my posture and breathing and now I feel ready to begin...how about you? I will return occasionally to you as reader and me as writer just to notice and bring to the fore our breathing and awareness. By doing so, I will introduce the notions underlying my practical research and offer a physical engagement within this writing. These moments will be written in italics to highlight their difference within the text.

Let us now consider what we are made of. The body is a mass of living, pulsating, colliding cells constantly in motion and renewing themselves every seven to ten years of their existence to ensure healthy functioning. These cells amass to create our bones that are connected via muscles, tendons and ligaments which form the skeleton and structure of our body. This enables us to rise and fall, move forwards and back and perform any number of articulate actions. Within the protective case of our bones we have our vital organs, including the heart, lungs, liver and kidneys, the stomach and digestive system, all of which work without our conscious awareness. They are controlled by the brain via the spinal cord, which is known as the central nervous system. The function of this system is to traffic information to and from the brain, constantly informing and responding to the needs of the body. We also have a

peripheral nervous system, where impulses from the central nervous system stimulate muscles and glands, which is how our skeletal system is informed. As human beings we also have a mind, making us capable of intelligent thought. Through our minds we are able to perceive, reason, access our imagination, memories, emotions and make choices in terms of who or what we might attend to. [online, acc 26.9.11] This heightened state of intelligence allows humans the opportunity and freedom to develop relationships, greater knowledge and make choices, all increasing the potential for nourishment and growth of both mind and body. An example of choice might be to focus attention towards a physical activity, or one might favour the option to feed the mind through mental or environmental stimulation.

These suggestions however, may imply that external factors alone stimulate the mind, but in his book *'How the Body Shapes the Mind,'* Shaun Gallagher (2005) explains that before we are born, in the environment of the womb, '...our human capacities for perception and behaviour have already been shaped by our movement.' (p1). Gallagher reveals that

Prenatal bodily movement has already been organised along the lines of our own human shape...in ways that provide a capacity for experiencing a basic distinction between our own embodied experience and everything else.' (Ibid)

As Lorna Marshall (2001) suggests

It is the body that actually lives our life. Our mind may plan and process and recall, but it is the body that directly experiences the reality of the world. (pxxi).

Thus laying grounds for the argument that '...embodiment shapes the mind,' which is an underlying feature throughout this research.

Before adding substance to the collaboration of the mind and body and highlighting the work of the phenomenologists, it will be useful to elaborate on the highly documented theory laid down by Rene Descartes in 1641 as a basis to contextualise earlier separatist thoughts and to use as a bench mark of comparison for this research.

For Descartes, thought meant existence and in his book *Meditations* he states

I am not this assemblage which is called a human body. The 'I' that exists is not a bodily person but a thinking person who knows through pure 'intellection' and not through sensation.

(Ross, cited Kleinman, 1986, p18).

Saul Ross (1986) continues to explain that with the mind Descartes believed there was 'certainty' and 'truth' but that the body could be 'open to doubt' as he felt information from the senses could be deceiving. (Ibid, p19)

So it would seem as Ross describes, that Descartes viewed the human being as having two distinct substances (Ibid, p20) or as I imagine, as having two individuals in one body. The first being the thinker (the mind), working with real time, exactness, truth and certainty, the second, the do-er (the body), responsive to sense perceptions, but only a carrier and transporter for the private mind. (Ibid, p19) Without trusting and responding to physical sense perceptions received from the external world, the body in Descartes view does not develop through learning and education believing that '...the mind is essentially complete at all times'.(Ibid, p21)

Here would seem an opportune moment to introduce and explore the revolutionary thinking of the philosophers who suggested the need to shift away from scientific fact with its accepted truths that could be analysed, debated, accepted or discarded. Phenomenologists proposed a move towards an acceptance of matter and the belief that qualitative learning can be an essential part of growth, creating the notion of a '..non-dualistic ontology,' and '...the possibility of a total man, united.' (Kleinman, 1986, p13)

I will introduce the work of three early phenomenologists whose work has formed a basis of reference throughout my practical research. The enormity and subtle distinctions of their individual thoughts are quite overwhelming, but as I have continued to read and practice I have noticed how, one main concept from each philosopher has stayed with me and become

part of my process. I will highlight these areas alongside a broad explanation of phenomenology in an attempt to illuminate what it is to 'be' and how to access and articulate the notion of the living, experiencing body.

Philosopher, mathematician and later phenomenologist Edmund Husserl describes phenomenology as '...a science of essences...' [online, accessed 10.09.11] Highlighting phenomenology as an inquiry into the pure field of evidence, '...a return to the things themselves.' Husserl reacted against representation and nature in favour of the 'flowing life of consciousness as it occurs....human experience in its original form.' [online, accessed 20.09.11]

Husserl's philosophy looks toward an inner depth or core of an object or phenomenon, a clarity of vision, engaging with '...a transcendental consciousness in and through which the regions in question get constituted with the objectivity which belongs to them.' (Macann, 1993, p63)

To enhance his ideas and to experience the true 'essence' of an object or experience Husserl introduced the concept of 'bracketing' or 'epoche' in which memories, thoughts, desires or beliefs in relation to a particular phenomenon would be put to one side, out of mind, leaving a clean, pure, uncluttered experience and true apprehension of what is there.

Within my process I have attempted to 'bracket' my dance history, experience, training and habits in order to (re)discover the essence of my moving body, to explore with clear eyes and fresh skin what it is to be a functioning moving being and consequently, what this may or may not add to my dancing/performing body.

One of Husserl's students and assistant between 1920 and 1923, Martin Heidegger, began to distinguish his own path, rejecting the idea of subjects, objects and essences and made reference to simply being, perception and awareness. Christopher Macann (1993) explains that Heidegger

traces the taken for granted meaning which attaches itself to the being of the various entities encountered in day to day life back to the unitary structure of Being from which they all originally emerged. (p63)

Whereas Husserl believed that there is a core essence of a thing, a tree for example, Heidegger would say that we would perceive the tree through our interaction between our perception of the tree and the tree itself.

In his book *'The Body's Recollection of Being,'* D.M. Levin (1985) explores Heidegger's early and later work in which he emphasised the human being, interestingly described as '...closest to our understanding, and yet also the farthest.' (p27) Heidegger's thinking took

...being itself to illuminate our approach...emphasising our capacity for openness, responsiveness, attunement, waiting and letting be. (Ibid)

Macann (1993) simply states, that for Heidegger, 'To be human, is in some sense, already to understand what is meant by being – by virtue of simply existing.' (p64)

Heidegger's work therefore caught my attention as it brings the term awareness to the fore, noticing what we perceive in relation to where we are and what we are doing, the pure and simple perception of what is seen and felt. This is an area that I have been trying to access within my practice, being aware of my perceptions and responding in motion to my noticing of what is perceived from both my internal and external environment.

Influenced by the work of Husserl and Heidegger, French philosopher Maurice Merleau Ponty led us to further discover our sense of 'corporeal being...deepening the experience of our own embodiment'. (Ibid, p63) Merleau Ponty it would seem has taken ideas from both Husserl and Heidegger, referring to essence, perception and existence but moving away from the spiritual towards a more physical approach to the notion of experiencing and being.

Macann (1993) explains that like Heidegger, and I would include Husserl,

Merleau Ponty is exclusively committed to the exploration of the originary realm'...seeking 'the immediacy of an experience before it has been transformed by science and common sense'. (p206/169)

Levin (1985) continues to define how Merleau Ponty's notion '...articulates a corporeal schema which roots the human body as a local opening and clearing in the multidimensional field of being.' (p66)

Merleau Ponty makes reference to how his

...body is made of the same flesh as the world...and moreover...the flesh of my [the] body is shared by the world... (Cited in Levin, 1985, p139, p66)

It is Merleau Ponty's descriptions in the references above that reconnect us with the natural world as he illustrates his concepts using language such as 'roots,' 'clearing,' 'opening' and later referring to '...unfolding like the bud of a flower.' (Ibid, p66) Also his reference to the 'flesh' of the body and the 'flesh' of the world all suggest a more physical, visceral connection between the body and being and its relationship with both the internal and external environment. It is this physical engagement and embodiment of what is seen, noticed and experienced that I am continuing to explore within my dance practice.

With Merleau Ponty in mind I would like to take another moment for the body as we sit together. Focus on our 'roots' and our 'flesh,' notice the connection of our feet on the floor and allow our attention to travel up the legs to the pelvis. You may find it possible to give more weight to the chair in which you're sitting. Let your attention travel up the spine to the head, the tip, or 'bud of your flower and imagine a sense of opening from the base of the neck to the top of the head. Explore this journey from root to tip with an awareness of the breath for each part of the journey. You might like to try this standing also to get a true sense of your height and the support that the ground can provide for your structure. Little muscular effort should be required to maintain the sitting and standing positions so try to be aware of

tightness and excessive holding. Enjoy your weight and allow your 'flesh' to release into the floor.

Levin (1985) writes, with Merleau Ponty's

...retrieval of the elemental flesh...we can at last begin a truly ontological discourse concerning the body, for this is the first time in western philosophy we can work with a notion of embodiment which recognises its...openness as a basis for our organs of perception, gesture and movement. (p68)

Here, connections with the moving, thinking, intelligent body can be seen to take shape suggesting a shift away from the spiritual/transcendental phenomenology of Husserl towards a more physically grounded, embodied approach.

Levin explains that, 'embodiment is...the only opportunity.... given to learn the poetry of mortal dwelling' (Ibid) and in this respect states that we have two options, either to 'seek' or to 'avoid.'

Either we seek, or we avoid a motility more deeply in touch with its elemental field of sense and purpose...either we seek or we avoid an existence moved by truth of being, committed to the continuation of its unfolding as a topology for our dwelling. (Ibid, p103)

I have chosen to seek, to stimulate my flesh and to discover new content within my frame, allowing evolving, latent and emerging newness to come to the surface. To inform, rejoice and combine with the old, to invite, gather and share with the new. I have chosen to use my body as a vessel for this research in an attempt to embrace true embodiment, true being and encounter a new depth of seeing. Instead of leading from the top down, I have chosen to reverse my life's pattern, working from the bottom up and from the inside out. Beginning by listening to the body, having a conscious '...kinaesthetic awareness of my body in action' (Gallagher, 2005, p143) in an attempt to redress the dualistic tendency that was beginning to form.

When I started to listen and notice at the beginning of this research process I could almost feel connections being made and re-wiring occurring in my brain in response to conscious bodily practice, which reminded me of a thought from Blakeslee and Blakeslee (2007). They describe a young mammal as it moves around in its formative stages acquiring ‘...feedback from its own bodily movements...’ providing ‘...meaning to what it sees.’ (p14) I have also experienced a new awareness and a new sense of being and seeing as a result of the feedback received from this new approach to thinking and learning.

Both Sandra Horton Fraleigh and Maxine Sheets-Johnstone have written extensively about the phenomenal experience of dance which here helps to cement together early philosophical thinking with the art of dance and provides further support for aspects of my research.

Sheets-Johnstone (1966) describes the living experience of the moment of dancing as

...totally engaging in that moment in time and space, allowing freedom of what lights up to truly be noticed, experienced and recognised and used to inform and teach my body new possibilities, connections and relationships. (p12)

This thought sums up my entire practice, listening, noticing and learning from a moment of movement. She continues that dance

...is a living vital human experience as both a formed and performed art: the experience for both dancer and audience is a lived experience. (Ibid, p29)

Fraleigh (1987) supports this point suggesting that

...affirmation of bodily being is a potential value for both the dancer and the audience, because they share the dance as body. (p55)

The importance of the audience mentioned above highlights an area of my research that has always been at the forefront of my thinking. Taking me back to my first studio practices with Matthias Sperling where he introduced ideas of inviting the audience to see and allowing

them to become curious within the dance rather than just presenting them with an idea. The concept of both performer and audience member experiencing their own being and presence is something that I have continued to explore within my practice and hope to discuss as part of my reflections of the performance in Chapter four.

For this practice and my new work, the aesthetic look of the movement is not the main intention, but to invite the audience to share my exploration with the body is essential. The outcome maybe fruitful, it may not, it maybe interesting, it may not. It is not so much about product and completion but about learning and development, to encourage my mind and body to experience a new level of engagement and realise other possibilities.

Chapter two will look further into the concepts of the lived body, being and awareness and will hopefully begin to recognise something that is not always apparent in a dance performance, or any performance for that matter, which is presence. Examining writings from a variety of artistic and somatic practitioners, the enigma and potential of the body will be explored in more detail in the continued attempt to develop and inform my expanding curiosity and excitement about the potential of our living form.

Chapter 2

Awareness Presence Absence

When you become conscious of Being, what is really happening is that Being becomes conscious of itself. When Being becomes conscious of itself – that's presence.

(Tolle, 1999, p81)

For many I would suggest that the notion of awareness is to be aware of something in the external environment. I have recently discovered however an awareness of an internal landscape which has opened up a whole new aspect of the perception and understanding of my body and the connection and participation of my body with the external world.

To unwrap some of these ideas, this chapter will introduce the concepts of awareness and presence using a variety of sources, referring initially to those who explore the body with a view to health and healing through somatic practices. Highlighting the early work of Mabel Elsworth Todd who emphasised anatomically based, visual imagery to enhance a freedom and release in the body and Linda Hartley, a Body Mind Centering practitioner. BMC was introduced by Bonnie Bainbridge Cohen in the 1960's as a method to re-educate and re-pattern the body, using images, feelings, sensations and intuitions of the organs and cells, to enable the ability to direct awareness to every part of the body. Reference will then be made to those that consider the positive affects of awareness in performance practice. This will include the work of Louise Steinman who has focussed on the development of an authentic voice through listening to the language of the body and Lorna Marshall, who explores the relationship of the body and its role in performance. Marshall (2001) encourages listening to and engaging with the body to introduce '...alternative ways of being physically present.' (p30). Meredith Monk and Phillip Zarrilli feature in the discussion to further explore habitual patterning and the evident change through practice, from the mind controlling the body to the body becoming a teacher and facilitator to the mind. Thereby, reversing the too often

experienced master/mistress role that Cartesian thinking would side with and many people today still live by.

But first to highlight some of the many books written about the body, discussing what can be learnt from it as a thinking, knowing, speaking phenomenon.

Mabel Elsworth Todd was a seminal figure in the development of Ideokinesis, a process of using imagery to enhance attention, engagement and change, deepening awareness and releasing tension in the body. In *The Thinking Body* in 1937 she wrote

Muscles respond instantly to thought and appropriate action takes place.....to recondition, an image must be formed and movement encouraged in the direction of the desired vision. (p281/282)

This indicates that our thinking, informed by images can lead us to movement and potential change. This change can then feed back to our thoughts and possibly inform or connect cellular information together. With an awareness of this informative cycle, our body's receptors, like blotting paper dipped in ink, will increase in size becoming more open and porous allowing for absorption, growth and understanding to take place. With this enhanced attention, the mind and body remain alive to what is actually happening and respond to being, rather than accepting and giving in to the habits of the past.

This conscious awareness requires effort and commitment. It is all too easy to fall back to recognised patterns in which we lose contact with the immediate physical engagement. Louise Steinman (1996) wrote in *The Knowing Body*

Becoming conscious of our structure, becoming conscious of our movement habits and bringing them to the attention of the conscious mind, allows us the opportunity to change our patterning. (p18)

To attend to my new found curiosity, I simply began to listen to my body. As Lorna Marshall (2001) suggests, 'listening to the body helps you to feel what wants to happen.' (p34) To achieve this she continues that you need to

...remain in a state of gentle curiosity. Involved in seeing what might emerge as you work, constantly asking yourself questions...simply become intrigued by the possibilities within you... (Ibid, p11)

As I began to work in this way, I initially experienced a feeling of anxiety; would I hear anything, would I like what I heard and what would my response be? With each new day and each new practice I noticed more feedback filtering to the surface allowing more information to become apparent. As I learned to relax and wait, so the depth of my learning and responding grew. A sense of freedom slowly began to emerge and a strong recognition of being inside and working with my body evolved. I became gradually more conscious of what it is to be aware, almost having a sense of reawakening. As Linda Hartley (1989) writes, I was finding that

...as I explored ways of making deeper contact with my body, my body was teaching me a new awareness of myself.' (pxxii) I also noticed that although this learning was a '...leap into the new and strange...' it was also '...a return to what we (I) already knew deeply... (pxxi)

(This idea of returning to the already known will be discussed further in chapter 4.)

My developing research of ideas and thoughts concerning the practice of awareness led me to the work of director, actor, author and teacher Phillip Zarrilli whose research and self cultivation involved a '...discovery of the mind and body through practice.' (cited in Banes and Lepecki, 2007, p182) He explains how his sporting history had shaped his mind and body, describing his 'sports' body as the '...objective or neutral biomechanical, physiological body observable from the outside...' a thing to be '...mastered...'. (Ibid, p182) Zarrilli then went to India where he studied Kathakali dance drama and the martial art,

Kalaripayattu. Here, he shares details regarding his training but ultimately recognised how his body was tense and his mind engaged with the ‘...aggressive attempt to control and assert...’ his will. (Ibid)

It took him many years to understand and change the relationship he had formed of his mind and body. Through the discipline of his new training he was able to consider ‘...engagement in the present, not toward an end or a goal’ and able to ‘...enter a state of readiness and awareness...’ (Ibid, p183) beginning to find as Robert Benedetti surmised ‘...a stillness at the center...’ (Ibid, p181)

My reasons for briefly explaining Zarrilli’s transition from mind over body to body over mind, is that it has a similarity to my journey but also, I would suggest describes many dancers. Those that work towards the aesthetic of shape, line and ‘mastering’ of the steps, accessing a surface experience of the motion, rather than exploring all of those areas with an attention and awareness coming from within. I would propose the more internal/holistic approach to our development may potentially remove an ‘aggressive’, competitive ‘doing’ of a movement towards a more gentle and subtle ‘being’ within it, accessing a depth of learning which may then inform and feed the body. Zarrilli cites the work of Jacques Copeau who wrote that an actor and I would add to this, a dancer’s experience of embodied awareness should involve every moment being ‘...accompanied by an internal state of awareness peculiar to the moment being done.’ (Ibid, p190) I would suggest, allowing the movement to initiate a deep internal resonance and thereby enhancing engagement and understanding for both the performer and the audience.

Through my practice based research, as well as becoming more in tune with my dancing mind and thinking body, I was struck by how much of my attention to movement had been erased, how much of me had become distant, absent but thankfully, now returning. As I became immersed within the practice of noticing and listening, I heard, felt and saw with more clarity,

all details of which must have been previously there but absent due to my lack of attention.

Drew Leder (1990) has written in depth about the absent body, where he questions

‘...corporeal absence...’ asking why the body, as a grounds of experience...tends to recede from direct experience.’ (cited in Banes and Lepecki, 2007, p49) Leder continues

While in one sense the body is the most abiding and inescapable presence in our lives, it is also essentially characterised by absence. That is, one’s own body is rarely the thematic object of experience. When reading a book or lost in thought, my own bodily state may be the farthest thing from my awareness. (Ibid, p49)

Let us now take another moment to notice ourselves physically. How much have we lost due to our engagement with the work at hand? Notice the front surfaces of your body; be aware of the contact your skin and clothes make with the air. Also, take a moment to look forward and notice everything in front of you, 180 degrees of vision, front of space and front of body. Now take your mind to the back surface of the body, the parts of you in contact with your chair and the parts that have space around them. Now imagine you have eyes at the back of your head and see the space behind you, without turning to look, allow the back space to inform and absorb into your body. Try to sense both front and back at the same time as you allow the head to turn very slightly from right to left, first leading with the ears, then the cheeks and finally with the nose and at the same time, notice your breathing.

Do you feel more present now than you did five minutes ago? Do you have a stronger sense of awareness of the whole of you?

Leder’s work details four layers of bodily awareness, the surface body, the recessive body, the aesthetic inner body-mind and the aesthetic outer body, which serve to illustrate his idea of a ‘...depth or verticality associated with our deep visceral experience.’ (cited in Banes and Lepecki, 2007, p59). The words ‘verticality’ and ‘deep visceral experience’ enhance both, my understanding of his philosophy as well as my developing ontological awareness, as I

ventured deeper into my physicality and being. Through conscious bodily practice, I began to uncover new information, layer by layer adding further dimension to the surface body I recognised at the beginning of this process.

My research has given me an insight into work of work of Meredith Monk, who for thirty years has worked with music and movement in films, on albums and in live performances and has always been concerned with the potential of art to break down habitual patterns (Erlich, 1997, p70) She describes these as problematic

...as the pattern is not conscious. (What) she has discovered (is) that finding the essence often means doing less rather than more...leaving a lot of space so that an audience can feel themselves in a strong way, as well as the experience they're having. (Ibid, p71)

These thoughts connect closely to the discoveries made in the process of my practice and I hope are evident within the piece created to support this writing. My work is also attempting to relate to American poet and songwriter Allen Ginsberg's belief that

...if you can show your mind, it reminds people that they have a mind. If you can catch yourself thinking, it reminds people that they can catch themselves thinking. If you have a vivid moment that is more open and compassionate it reminds people that they have these vivid moments. (Ibid, p144/5)

I will bring this chapter to a close with a thought from Moshe Feldenkrais (1981) who developed a lifetimes work under the heading Awareness through Movement, a training that I have reintroduced to my practice as a result of my research journey. He writes '...the feeling of being alive relates to the awareness of growing to be oneself.' (p96) In the next two chapters, I intend to chart the progress of my journey in which I will share how I have grown to become more at one with myself and how I have experienced and continue to experience the lived body in the practice of dancing as well as in every day life.

Chapter 3

Practice Awareness Improvisation

Where you are when you don't know where you are is one of the most precious spots offered by improvisation. It is a place from which more directions are possible than anywhere else.

**Nancy Stark Smith
(cited in Albright and Gere, 2003 p246)**

Prior to this research, my desire to create, move and perform always began with seeking or encountering a piece of music that would lend itself to my thoughts and ideas or would suggest something to me. I would then listen to it to make sure I heard every nuance; beat, accent and chord change and had a clear idea regarding its structure and phrasing. A negotiation between the sound, the movement and the idea, would evolve, all working closely so that it became possible to hear the music in the body, see the movement in the music and potentially grasp a sense of an intention, although this was not always important or necessary. After many successful years working in this way, the need for something else arose around the time I met Matthias Sperling. I became aware of an emptiness, a hunger for something new, and after taking a moment out of life's pattern, I realised how my working practice was in need of attention. Until this point, music from the outside was used to help design and shape the body. Although present and intent, my attention was outside of what was really happening, a carrier rather than a conduit. Time was necessary to reconfigure what movement meant to me, how it evolved and how I was going to continue on my dance pathway in a manner that would nourish my new found appetite.

It was through my work with Sperling that the seed of awareness and noticing was planted, which has now taken root and is growing in strength and understanding. There were many questions offered as part of the studio practice we shared which were absorbed through the mind and into the body, listening, perceiving and almost tasting them before responding in

some way. It was here that I began to truly hear my body and acknowledge it as a living organism. Instead of just looking, I was beginning to see, instead of just hearing, I was beginning to listen and instead of just touching, I was beginning to feel. In short, my senses had been reborn.

In amongst a barrage of 'what if's?' I began to ask myself the questions, 'what if my dancing took a dive back into the body...what if I listened to the body, in the same way I listened to a piece of music, trying to hear every nuance, beat, accent and chord change? Taking time to notice the subtleties and complexities of my structure and form and allowing this knowledge to inform my creative process. So, my work began, discovering my internal symphony. At first, I was unsure what I would hear...would it be obvious...how would I know when to begin? Before, I allowed music to fill my bones, now I had to wait for my bones to sing their own song. It took time but eventually I began to hear quiet melodies, on occasion booming operas but most often quirky abstract moments from a concerto. Each would explore a different movement potential or quality and would suggest possibilities that may not have been available within a given musical score.

To enhance and enrich my reawakened fascination with the body I participated in classes and workshops with a variety of practitioners to encourage and stimulate my learning. I would like to share the work of four of those experienced to provide a foundation, before plotting my own process which has developed and taken place before, during and after these experiences.

In a weekend workshop with Soto Hoffman I experienced Ideokinesis for the first time, which, as mentioned previously is a way of using imagery to deepen awareness and release tension in the body. Hoffman (2011) explained that the aim was to get closer to the central axis of the body and to lower gravity to allow the joints of the body to be free. This work was experienced with a partner who helped direct and locate attention to encourage freedom and release of motion, enhanced with imagery to deepen the process. For example, one idea was

to imagine a marble in the belly button sinking towards the floor. With the help of the weight of a partner's finger to give the sensation required to support the image, the intention was to release and lengthen the lower back. He often spoke of re-programming to find a new freedom in the body which leads to freedom in the mind, which leads to freedom of the person. (2011) In these classes I became conscious of the expansiveness of the skin and experienced my first physical association with Leder's notion of verticality and deep visceral engagement. I noticed a sensation of security and calm rippling from my core, warming, softening and opening my pores, experiencing a strong sense of my inner world responding to given thought and sensation.

In a class with Andrea Buckley, we played with ideas I had already begun to explore in the studio. As with noticing presence and absence in the body, I had begun to play with ideas of seen and unseen. Although we can only really see that which is in front of us, it doesn't mean that behind us disappears. In Buckley's class and in my own practice I would begin to work with seeing in front at the same time as perceiving or having a sense or trace of what was behind. Thereby creating a sense of volume and wholeness to my being and vision whilst standing, walking and dancing, offering the potential for more possibilities and choices.

Nicole Piesl worked for many years with William Forsythe before developing her own somatic practice. Her work focuses on both the inner and outer environment and how one permeates through the other in a constant giving and receiving cycle. How, through our senses we connect with the world and how this helps us to orientate both inside and out. Her work, highlighting for me, the power and pulsation of sight, layers within the body and in particular the notion of orientation, place and being within oneself as well as in the space. Although at times uncomfortable with some of the material in these sessions, I recognised how my depth of physical learning was allowing me to experience uncertainty with curiosity and honesty,

and as a result noticing a sense of freedom and a resolve that something was changing, although, unable to articulate quite what that was.

Finally I would like to spend some time discussing the work of Malcolm Manning and the classes he developed under the name, Awareness, Presence, Perception (APP). Manning has a background of improvisation, contact improvisation, is a fully trained Feldenkrais practitioner and has since developed his personal pedagogical approach to increase awareness through the body. Manning's classes always begin with walking and with noticing. He will guide the walker to notice and think about the bones, structure and function of the walk and introduce ideas to help develop an awareness of the complexities involved in an activity that most find effortless and rarely give a thought. My interest in the skeleton deepened with Manning's work. In his class he invites the student to look at a skeleton and uses visual images to highlight specific areas of the body, constantly reiterating, that if we change the perception of ourselves, this will effect a change in our bodies. For example, he asked us to imagine our feet had only two joints whilst walking, then 26 joints and then 1000 and to notice how this thinking changed the perception and function of the walk. I noticed a more fluid and thorough use of the foot develop as the thought of more joints were introduced and noticed the sound in the room change from being quite heavy to almost unnoticeable. Thus, placing a thought changed the perception of the body and consequently had an impact on the outcome of the motion. This work brought to my attention the bones and structure of the body and emphasised noticing and seeing. Through walking, I realised possibilities and freedom, discovering enjoyment from an activity so simple, with each step edging closer towards the beginning of further movement knowledge

All of the teachers mentioned have developed a practice that continues to evolve through constant curiosity and fascination about the body, its movement potential, the ability to engage both internally and externally and what it means to be present. I am at the beginning

of a process in which I am cultivating and nourishing a new approach to my dancing body, both as a teacher and a performer. To explain this in more detail I will introduce the developing process and thinking behind my practice.

My Practice

To begin a practice I will often start by lying on the floor channelling my breath to every part of my body; bones, joints, blood, skin, hair, muscles, teeth and nails and notice the living mass that is the human body. Engagement at this level would then enhance every moment of my warm up, changing it from a routine pattern of exercises to a phenomenal awareness of the capacity and complexity of the structure of the body. I have spent many hours walking as a place to allow this development of thought to deepen. Listening, noticing, reaching, shifting, softening, deepening, acknowledging how the whole body walks, the legs, arms, ribs, sternum, head, pubic bone, feet and shoulder blades. This was not confined to the studio, I would also notice and listen to my everyday walking, making a mostly unnoticed event, become something quite special and alive. Thinking at this level and noticing the effects on simple activities such as lying down and walking, I then begin to allow the body to take the lead, as if the conductor for my orchestra, each instrument or part of the body waiting, listening and responding when required. As a result of this exploration, I began to acknowledge the importance of improvisation as a place for discovery and now an essential feature in my new work. If asked ten years ago however, I would probably have leaned towards the school of thought that believed improvisation was for the studio where the ideas for a piece were created, processed and defined before it came to be placed on the stage for an audience to see. At that time I would have agreed with Victoria Marks who placed ‘... great value on being an author who stands in the wings while other people do the dancing.’ (cited in Albright and Gere, 2003, p135). I began to realise in this process however, the importance for

me to be the author on stage and for the audience to witness the writing of the material as it happened. I wanted to experience an unknown with the audience, a place where both they and I could become curious and find something new together. Allowing whatever happens to be fresh, raw, unprocessed, possibly unrefined, truly original material.* Working in this way, it became clearer to me that I was becoming aware of my whole self whilst performing and felt that engaging in a moment in time with a particular task, the audience were able to capture a more honest picture of who they were seeing. In a workshop with Malcolm Manning (2011) he shared a thought from his teacher Simone Forti who believed that if committed to a task ‘...you are able to see through the performer and notice what they are interested in...’ and that with improvisation ‘... the hope is that there will be magic, but if not, at least the audience will see you work.’

This new approach to my dancing has been a huge challenge both mentally and physically, not only due to embracing something new but acknowledging how difficult it is to cut through the old; the habits, the history, the choreographed/trained me in order to experience a new world of sensation, awareness and being. My practice has now veered towards establishing deeper connections with my body to access and respect both its simplicity and complexity and the possibilities therein. By attempting to find an openness and release that will allow more freedom of motion, I am continuing my interest and discovery of what Manning described as ‘...the root of the physical investigation.’ (July 2011)

After a year and a half of exploration, although still very much a novice, I have created a piece of work, called ‘seeing, being...being seen.’ Here I will briefly discuss the sections within the work before reflecting on the performance in the concluding chapter.

My Piece

The first two sections of my work have material that is set, although the practice that underlies the performance of the material is very much fluid. There are questions posed prior

to each performance and therefore, although the movement may visually look the same, there will be an essence of something new each time which will change the flavour and taste of the material and will (re)engage my curiosity in a way that hopefully also engages with the audience.

The first section aims to evoke sensations, through the experience of listening, smelling, touching, hearing and seeing and hopes that the audience will have some kind of sensate response to the material.

It allows time to establish a sense of being and seeing for the performer and hopes that the audience will also relax into their own being and just see. Time is spent on the floor to sense the whole body connection with the ground beneath as well as the sky above. There are moments of reference here from watching a baby lying on his back in a pram. I noticed his vision and how he took in the whole world with his huge innocent uncluttered eyes, absorbing every inch of colour and texture, responding to sounds, completely entranced and stimulated by the world around him. Within this section I attempted to notice with the same uncluttered eyes, remaining present to sensation and responding in a way that was honest for this particular performance. To give an example of my attention to noticing, there is a moment where my face is close to the floor and my body twisted but still in connection with the floor. My eyes take in the close proximity with the ground attempting to see beyond, softening and deepening. I am also aware of the back of my head and the vastness of the space above. I notice my hands and feet and attempt to release tension as well as acknowledging the distances between them. I become aware of the weight of my body on the floor and try not to resist and make myself lighter but to give in and make myself heavier, all of which takes place in a matter of five to ten seconds of a twenty minute piece. I am reminded of a thought from Manning who described this kind of noticing and awareness like trying to 'catch the rain

in a bucket,' (2011) an impossible task as the ideas keep coming, as does the rain, you may catch some raindrops but miss many others.

In section two, my horizon changes as I chose to sit on a chair facing the audience, allowing them to see me as much as me to see them. Often when we sit, we limit our vision, rejecting the sky and the ground and that which is behind us, aiming for what is ahead. I tried to maintain a connection with the back, front, above and below as I engaged with the audience very much in a dialogue of sharing. Here the work challenges both performer and audience to simply see and be seen. For both it is an opportunity to realise a sense of presence and being, noticing a moment together in which the performer invites the audience to share a fragmented journey with the intention of posing questions rather than providing answers. For the performer it is an opportunity to explore the concept of being seen with an audience, noticing whether their physical presence will have an affect on the awareness of self, which will be discussed in chapter four.

A choice was made in the latter half of section two, to use a piece of music. This was debated, thrown out and brought back a few times before deciding that it was a necessary component within the work. It provides a moment of reflection of the works I have choreographed before, a dip into my historical bracket to notice how my current thinking has affected this understanding and how it now feels within the context of this new piece of work. It offers a transitional moment where more questions are offered and a short narrative unfolds which allows the audience to share another moment of curiosity, searching and vulnerability.

The third section of the piece begins and ends standing, again altering the horizon and the possibilities for seeing and responding. In this section I play with the unknown. I follow a

simple structure, within which anything can happen depending on my responses to listening, noticing, sharing and questioning the space and the orientation of the audience.

The intention here is to explore where I am at this stage of my research. This is not to tell the story of my journey or to portray a picture of who I am at this point, but to explore a practice within the performance which may allow me and the audience to have a clearer picture of myself through my engagement in the moment. Here, by choosing to sit with the audience I invite them to see me without the safety of the fourth wall, with nowhere to hide, allowing a dialogue to unfold in which I listen and respond to our combined unspoken stories. The aim is to be present, aware and responsive to the body and the space, within a framework of suggestion and propositions which alters with every performance.

With every studio practice I discovered something new about my body, about how I listened, what I heard and how it affected what I did. It has never been the same twice. By remaining present and awake to the exploration of the work, I find new layers, make new connections, remain open to new sensations and as a result, learn more about the body, the work, myself and the lived experience of the performance/practice moment.

In the following conclusive chapter, I will attempt to reflect upon the performance of the work, to articulate and share this lived experience.

Endnote

Nancy Stark Smith helps to explain here that something is original ‘... because its origin is in the current moment and because it comes from outside of our usual frame of reference.’ (cited in Albright and Gere, 2003, p246).

Chapter 4

Performance Reflection Discoveries

**...it is when the magician lets himself be captured by the magic
that his audience will be most willing to join him.**

**David Abram
(1997, p58)**

The fruitful pleasure of this research has been the opportunity to re-find my body, to reconsider my being-ness and to take this information into the experiential realm of performance. The difficulty however, is to capture, explain and describe the experience, which is a recognised problem within phenomenological investigations. Is it possible to enrich others with the same embodied experience as mine? Each individual will have their own interpretation and understanding of how words transfer into movement. Consequently, at times I have struggled to find the appropriate language to do justice to the physicality of the practice and performance of my new work. I can only attempt to share my findings with the reader and hope that through my perceptions and descriptions, a sense of what it is to rediscover a sense of living, being and seeing will become clearer.

Reflection on the Process

The practice undertaken has without doubt fine tuned the art of my noticing and listening to the body. Acknowledging the complexity, depth, but also simplicity of the body's potential if only allowed to 'be' in its current alive state. Due to my heightened sensitivity, continuous engagement and curiosity, the expanse of my skin seems to have grown, as if every pore has doubled in size, acknowledging sensations that before went by unnoticed. My eyes have also developed their ability to receive; I believe they now see, rather than appear to see, as suggested by Sperling in the introduction to this work. In an article by Lisa Nelson (2003) called '*Before Your Eyes*,' although referring to her relationship with the lens of a video

camera, some of her descriptions clearly connect and resonate with some of my findings. For example, she explains that to support her new vision, her body had ‘...assumed stillness’s it hadn’t experienced before,’ continuing that ‘...what (she) was looking at funnelled deeply into (her) body, seeming literally to hold it up.’ (p5) I too became aware of stillness’s and the deep physical sensations that accompanied true seeing and used this to inform my decision to move or not. Sometimes the choice not to move was to allow the physicality of the seeing to rebound within my still body and also for an outside eye to either notice their seeing or acknowledge the seeing of another. Like the lens of a camera, I have developed the ability to zoom in and out, independently and together enriching the quality and depth of what I notice. My studio practice has allowed the opportunity to re-learn and to move away from habitual responses and, with the change of habit came a change of self. A world that had been hidden and underexposed was now on the surface of my skin, almost giving my form new colours and textures. Vulnerability accompanied these new tones, which both enriched and frightened my moving being, at times unable to move, at others unable to stop. Sometimes questioning whether I was doing enough, did I need to do more, the urge to please and impress tempting me back to what I knew worked before. However, with conscious practice, new found belief and understanding, I allowed my enriched cellular landscape to transform my dancing body, exposing a new world of sensation and possibilities which I investigated within the making and performance of ‘seeing, being.’

Reflection on the Performance

On June 21st 2011, I first performed the work at an informal studio sharing at the Creation Space in The Point, Eastleigh. It was in this first performance that I became aware and overwhelmed by the vastness of the moments I was sensing. It was also the first experience of exploring the work with a real, rather than imagined audience. The external environment now

assumed an intense physicality, the presence of many other living organisms, all made of the same matter and experiencing a moment in time together.

At last, in this and the later performances at the University of Chichester I could share the work and invite the audience to experience my curiosity and exploration of the unknown, confronting myself as a performer and sharing parts of me that even I didn't know. For the first time I could sit next to people and sense their presence, responding to the poetry that they evoked, allowing that to affect the outcome of my responses. I enjoyed the disruption, the unease and uncertainty that accompanied this moment as I became both audience and performer, crossing the proscenium, breaking conventions and allowing the viewer to experience a new proximity in which they may notice an enhanced sense of my presence as well as their own.

In this final section of the work I was so present in the doing, with fleeting, unplanned sensations and utterly spontaneous responses that there was little room to reflect on the moment. This made me feel so present as to be almost absent, as if an 'embodied absence' were possible, a state where the mind is so immersed, that there is nothing else, total corporeal giving to each second of motion, fulfilling every cell of the body.

I was surprised by how settled I became at this moment in the work, how a sense of arrival, almost a home coming oozed through my being. I realised at that point, how unsettled I had been in the more structured material. As if unnecessary time and energy were spent trying to remember and possibly recapture, rather than truly being able to listen and having the freedom to wait and respond. In the final part of the work it seemed my body had been given permission to settle into a place where it could rest, explore and just 'be.'

I had often heard the notion of a 'return home,' but not really understood what that meant or how it would feel. My experiences within this work however, have brought me closer to

home, experiencing a sense of freedom, with an undercurrent of vulnerability, excitement and curiosity to see where it will take me next.

These reflections support the heuristic element of this study, the ‘illumination’ of myself which has resulted through ‘...the feeling of being alive,’ as suggested by Feldenkrais in chapter two. (1981, p96) The new territory I have explored has encouraged a comfort in vulnerability and not knowing, and in doing so has allowed my surfaces to soften and dissolve into a place that provides strength and offers support when needed. Awakening and uncovering unknown layers which have revealed the potential for growth in both my dance and life practice.

This paper began with a look back at the early phenomenologists in an attempt to grasp the importance of living and experiencing as pivotal to our growth and understanding. Now, almost 100 years later, I have attempted to embrace Husserl’s clarity of vision, Heidegger’s perception and being and Merleau Ponty’s embodiment and physicality of a moment of movement. Although on more than one occasion, the canon was reversed, as the intensity of the physical, took me back to Husserl’s essences. A place which I can only describe as a transcendence, a spiritual sensation where I must have defined clarity, touched physicality, found true freedom in mind and body and recognised living ‘being.’ These moments carried both pleasure and fear simultaneously. Gaining strength from the sense of freedom on the one hand but, by disturbing the known, the safety net that had been in place for so long was now unsettled, challenged and possibly no longer required.

I now own a new body and consequently an enriched and informed mind. The matter of my being has been ‘unwrapped, shaken up and unsettled,’ I have ‘fallen over and bumped into things,’ what was once a sketch has now been filled with colour.

In his book *'Attunement through the Body,'* Shigenori Nagatomo (1992) would describe this transformation as an 'uncovering' of the 'accidental dust.' (pxxi)

With the remnants of this thought echoing, I can begin to take hold and own my renewed state of presence in the world, as my blanket of dust settles elsewhere.

From this point, I intend not only to notice what I see but to truly 'see' what I notice, attempting where possible to avoid relentless doing and to embrace simply being, encountering new depths of physical understanding as both my life and dancing body continue to discover unexplored pathways.

One last practice

Let us finish this paper with a practice that might summarise some of the physical sensations encountered along the route of this research. We have engaged with three areas of awareness so far, becoming aware of our breath and the length of the spine, noticing the front and back of the body and the front and back of the space, as well as our root to tip connection. I wonder now whether it is possible to recapture each of those moments and work with them together at once as we stand up. Is it possible to become aware of our length, weight and volume, the air around us, the ground under our feet and the distance between the feet and the head at the same time? The sense of the skeleton being lightly supported through minimal muscular effort, light and free and responsive to the motion of walking, as we ease through the space, a light body in motion, aware and responsive to both internal and external landscapes.

Enjoy the moment.

Bibliography

- Abram, D. (1997) *The Spell of the Sensuous*, New York: Vintage Books
- Albright, A.C. & Gere, D. (ed.) 2003 *Taken By Surprise*, Connecticut: Wesleyan University Press
- Banes S & Lepecki, A (ed.) 2007 *The Senses in Performance*, New York and London: Routledge
- Blakeslee, S. & Blakeslee, M. (2008) *The Body Has a Mind of its Own*, New York: Random House Publishers
- Blom, L. A. and Chaplin, L. T. (1982) *The Intimate Act of Choreography*, USA: University of Pittsburgh Press
- Blom, L.A. and Chaplin, L.T. (1988) *The Moment of Movement: Dance Improvisation*, London: Dance Books Ltd
- Brook, P (1968) *The Empty Space*, Middlesex, England: Penguin Books, Ltd.
- Burrows, J. (2010) *The Choreographers Handbook*, London and New York: Routledge
- Butterworth, J. & Clarke, G. (ed.) 1998 *Dance Makers Portfolio – Conversations with Choreographers*: Centre for Dance and Theatre studies
- Cohen, B.B. (1993) *Sensing, Feeling, and Action*, California: North Atlantic Books
- Cohen, S. J. (1974) *Dance as a Theatre Art*, London: Dance Books Ltd.
- Collier, G. (1972) *Art and the Creative Consciousness*, New Jersey: Prentice-Hall Inc
- Damasio, A. (2000) *The Feeling of What Happens*, London: Vintage Books
- Daly, A. (2002) *Critical Gestures: Writings on Dance and Culture*, Connecticut: Wesleyan University Press
- Ehrlich, D. (1997) *Inside the Music*, Boston and London: Shambhala Publications
- Elsworth Todd, M. (1937) *The Thinking Body*, New York: Paul B. Hueber Inc
- Feldenkrais, M. (1981) *The Elusive Obvious, USA: Dr. Feldenkrais*
- Fell, J.P. (1979) *Heidegger and Sartre: An Essay on Being and Place*, New York: Columbia University Press
- Fletcher, A. (no date) *The Art of Looking Sideways*, Phaidon Books.
- Fraleigh, S.H. (1987) *Danced and the Lived Body: A Descriptive Aesthetics*, USA: University of Pittsburgh Press

- Gallagher, S. (2006) *how the mind shapes the body*, Oxford, New York: Clarendon Press
- Gallagher, S. (2008) *The Phenomenological Mind*, London and New York: Routledge
- Gendlin, E.T (2003) *Focussing*, London, Ebury Press: Random House
- Hagen, S. (1997) *Buddhism, Plain and Simple*, London: Penguin Books
- Hanna, T. (1979) *The Body of Life*, Vermont: Healing Arts Press
- Hartley, L. (1989) *Wisdom of the Moving Body*, California: North Atlantic Books
- Hay, D. (2000) *My body, the Buddhist*, Connecticut: Wesleyan University Press
- Hay, D. (1994) *Lamb at the Altar*, Durham and London: Duke University Press
- Husserl, E. (1989) *Ideas pertaining to a pure phenomenology and to a phenomenological philosophy, Dordrecht/Boston/London: Kluwer Academic Publishers*
- Kleinmen, S. (ed.) 1986 *Mind and Body: East meets West, Illinois: Human Kinetics Publishers, Inc*
- Kohak, E. (1978) *Idea and Experience: Edmund Husserl's Project of Phenomenology in Ideas I*, Chicago and London: The University of Chicago Press
- Lakoff, G. & Johnson, M. (1999) *Philosophy in the Flesh*, New York: Basic Books
- Levin, D.M. (1985) *Body's Recollection of Being*, London: Routledge and Keegan Paul
- Macann, C. (1993) *Four Phenomenological Philosophers*, London and New York: Routledge
- Marshall, L. (2001) *The Body Speaks*, London: Methuen Publishing Ltd
- Merleau Ponty, M. (1962) *Phenomenology of Perception*, London: Routledge and Keegan Paul Ltd
- Nagrin, D. (1994) *Dance and the Specific Image: Improvisation*, USA: University of Pittsburgh Press.
- Pollack, B (ed) 1959 *The Art of Making Dances*, by Doris Humphrey, London: Dance Books Ltd.
- Preston-Dunlop, V. (1998) *looking at dances: a choreological perspective on choreography*, London: Verve Publishing
- Proust, M. (1983) *Remembrance of Things Past*, Vol 3, London: Penguin Books
- Sartre, J. P. (1958) *Being and Nothingness*, London: Methuen & Co.Ltd

Schon, D. A. (1987) *Educating the Reflective Practitioner*, California: Jossey-Bass Inc

Sheets, M. (1966) *The Phenomenology of Dance*, Madison and Milwaukee: University of Wisconsin Press

Steinman, L. (1986) *The Knowing Body*, California: North Atlantic Books

Tolle, E. (1999) *The Power of Now*, USA: New World Library

Welton, D. (ed.) 1999, *The Body*, USA: Blackwell Publishers Inc

Zarrilli, P. (1995) *Acting (Re) Considered*, New York: Routledge

Online

Hay, D. What if...? Excerpts from a lecture on the performance of Beauty [Online] available at: <http://www.youtube.com>

Accessed: 15 August 2010

Nelson, L. (2003), Before Your Eyes, Contact Quarterly dance journal, vol 29 (winter/spring) [Online]

Available at: <http://blog.aspern-seestsdt-at>

Accessed: 25 September 2011

Wozny, N. (2006) Dance Magazine, Somatics 101, July, p24 [Online]

Available at: <http://barbaramahler.files.wordpress.com/2010/08/somatics>

Accessed: 4 November 2010

Websites

www.angelfire.com/md2/timewarp/merleauponty.html

www.angelfire.com/md2/timewarp/husserl.html.

www.deborahhay.com

<http://en.wikipedia.org/wiki/mind>

www.som.org/NewPages/Newsite07SOMNavigation/TheMind.hml.

www.youtube.com

Talks

Crossing Borders – Siobhan Davies Dance Studios

Potter, L and Smith, S. (2010) *Performers Perspective*: London

Warby, R. (2010) Performance Practice: London

Etchells, T (2010) Lillian Bayliss; London

Performances

Roz Warby (2010) The Linbury Theatre: London

Rachel Krische (2010) The Basement: Brighton

Move (2010) The Hayward Gallery: London

Jonathan Burrows and Matteo Fargion, (2010) Lillian Bayliss Theatre: London

Trisha Brown festival as part of Dance Umbrella (Autumn 2010)

Appendix – DVD of ‘seeing, being...being seen’