CULTIVATING CULTURE, ENVIRON-MENTAL BODIES: body weather and guattari's three ecologies

INTRODUCTION

In an increasingly homogenous and global world we can see the effects of post-industrial capitalism through the dilution of difference and the standardization of subjectivity. Amongst this quagmire of sameness - body weather, as an open investigation into the body and as a performance training - I will argue, stands to create spaces which foster singular subjectivities, which affect, what Guattari calls, the mental, social and environmental ecologies.

Ecology as a word was first coined by the German Zoologist Ernst Haeckel, at the end of the nineteenth century. Okologie, Haeckel's original spelling, reveals to us the etymology: deriving from the Greek *Oikos* – house, dwelling, place habitation and *logia* – the study of, thus the study of habitation. Today it is defined in the New Oxford English Dictionary as: "the branch of biology that deals with the relations of organisms to one another and to their physical surroundings" (Anon., 2001). For Ecologists, a healthy ecology is one in which there is the most diversity of species, in a defined location. In is interesting to note how the term itself has spawned an increasing number of related disciplines with an 'eco-' prefix: eco-feminism (Ruether, 1992; Warren, 2000), eco-phenomenology (Brown and Toadvine, 2003), eco-sophy (Guattari, 2000; Næss, 1989), eco-literacy (Capra, 1999; Capra, 2000), eco-criticism (Bleakly, 2000; Garrard, 2004; Kerridge and Sammells, 1998), eco-politics (Coleman, 1994; Conley, 1997) and eco-poesis (Hrebeniak, 2007). Are these eco-logical modes of thinking born out of the eco-nomic concerns that have dominated the social field since the industrial revolution? The politics of this I will discuss later, for now let us note the increasing interest in ecology from performance practices in recent years; there are many examples interrogating the relationship between nature, environment place and performance practice. Perhaps Schechner's *Environmental Theater* (Schechner, 1994) set the ball rolling. *Staging Place: The Geography of Modern Drama* (Chaudhuri, 1995) and *Ecologies of Theatre* (Marranca, 1996) are quick to follow. *Site-Specific Art* (Kaye, 2000) and *One Place after another* (Kwon, 2002) both play a role in defining site-specific art. At the turn of the Millennium there are a series of books from English academics and practitioners. 'Theatre/Archaeology' (Pearson and Shanks, 2001) looks at archaeology as performative, and site-specific performance as an archaeology of place. *Performing Nature* (Giannachi and Stewart, 2005) offers different approaches to intersections of ecology and the arts as does *Nature Performed* (Giannachi and Stewart, 2005). Most recently *Performance and Place* (Hill and Paris, 2006) brings together a collection of writings by artists and scholars that explore the sites of performance, and the relation to the performances themselves. Baz Kershaw's latest book *Theatre Ecology* (2007)….[Explores….etc…]

Throughout this dissertation I intend to foster an ecology of writing; exploring the practice of body weather in relationship Guattari's concept of ecosophy – an all encompassing understanding of ecology that includes political and philosophical dimensions of human activity as well as an environmental ecology. My aim is to show how body weather as a practice is political and socially affective in the wider cultural field. The catalyst for wanting to bring body weather into the same context as Guattari's thought was a small booklet on which Min Tanaka and Guattari collaborated; Kousoko to Zen-en: agencement '85 (1985). Available in Japanese language only, this item was produced in very small numbers, and is consequently a rare collectors item. The time constraints of a full-time MA, mean although I have been able to successfully locate a copy, I have not had the time or resources to be able to translate it, and therefore I will not refer to it explicitly. However, the mere fact of its existence is evidence enough for me to believe that there is some fruitful ground to be covered by thinking about them in relation to one another. There are other markers that point towards a shared interest that will be teased out in the third section, but bringing a philosopher and dancer together, begins a healthy and diverse ecology of thought.

Body Weather can be seen as an investigation and open exploration into "what a body can do" (Deleuze, 1990: 255) and what it is capable of. Through a series of rigorous training exercises participant individuals are encouraged to become sensitised to the micro-perceptions of their own body and milieu. Body weather understands 'a body' as an environment within a larger environment; a permeable and constantly changing weather system that affects and is affected by the larger weather system around it. The notion of 'weather' is viewed to be an unpredictable, dynamic ecology of relations, temperatures, engergies, intensities and flows, that pass through, and occur both inside and outside of the body.

It is difficult to write about body weather, as it is any movement practice, for the dancer can dance faster than then pen can write. Given that body weather understands a 'body' as porous osmotic entity that is in a perpetual state of change and flux, any attempt to write it seems to fix it, stop its flow, to shoot it down. Body Weather is about sensible bodies, by which I mean bodies that are able to sense. It is about perception and how we perceive. It is about transformation; through dialogue, being in relation to other bodies and through an infinite number of becomings. Throughout this paper I will refer to a number of first generation of body weather practitioners, who are still active today, this includes: Katerina Bakatsaki, Andreas Corchero, Tess De Quincey, Hisako Horikawa, Stuart Lynch, Oguri Naoyuki, Christine Quoiraud, Min Tanaka and Frank van de Ven.

The fact that body weather resists writing is perhaps why there is such little writing, especially academic writing, about it as a practice. The most prominent body weather scholars are those in Australia; Peter Snow (1995; 2002; 2003a; 2003b), Stuart Grant (2002;

2003a; 2003b), Gay McAuley (2000; 2003; 2006), are those who have contributed most to the field and this is largely due to their involvement with Tess De Quincey's TripleAlice Project (De Quincey, 2000) which took place in Central Australia and brought together, writers, artists, botanists and other speacialists[1]. De Quincey Co.(De Quincey, 2002a) is also based in the Department of Performance Studies at the University of Sydney, often training in the Rex Cramphorn studio. The proximity of De Quincey to the University has produced a dialogue with academics that has been mutually beneficial. Oguri, in Los Angeles runs the Body Weather Laboratory USA, his long treks through the Joshua Tree National park have been the focus of a film *Height of Sky*, directed by Morleigh Steinberg (2007) , bringing the practice to an audience who may not otherwise encounter a live performance. Oguri is also written about by Meiling Cheng (2000) but this single article the closest contact with an academic discourse. In Europe, there is a lively dialogue with theory but it usually sits outside institutions. Despite Katerina Bakatsaki teaching at Hogeschule Uttrecht and at the SNDO, Amsterdam, and Stuart Lynch teaching at the Holberg Film and Theatre School, Copenhagen, these sessions are taught as part of a performance training, and the focus is on bodies training for performance, and not reflecting upon what the wider implications of such a training might be. Frank van de Ven has instigated theory inspired projects based *OU[DA]PO* (2003) upon OuLiPian notions of structure and constraint in the context of dance, as well as exploring the theories of Deleuze and Guattari in *How to make yourself and (dancing) Body without Organs* (1998), but it is a dialogue with theory and theoreticians that is for the bodies engaged in the project which do not feel the need to be qualified by 'the academy'. Karen Vedel in Copenhagen (who was also involved in TripleAlice) and Claudia Flammin in Paris and are the only persons to write about body weather in a European academic context (Flammin, 1996; Vedel, 2003)

Among the first generation of body weather practitioners working today, Min Tanaka and Tess De Quincey have most notably made their writing and reflections upon their practice public [REFERENCES]. Perhaps this is also the reason that their work has been written about most widely. Their writing sits on the page as a tangible entity that academics and other writers can grapple with. From their writing we can quote 'straight from the horses mouth'. I do not believe that other body weather practitioners are against writing per se, but perhaps they might see body weather practice as a different kind of writing in itself: a writing with the body, a "Haiku in the flesh" (Cheng, 2000). Paradoxically it was the very fact that body weather seems to elude words that drew Frank van de Ven (one of the practitioners most actively engaged in theory), to body weather in the first place. He describes seeing Min Tanaka dance:

---

[1] TripleAlice was an event that took place for three intensive periods over four years, there is extensive documentation of this project held at the Department of Performance Studies, University of Sydney. See also: (De Quincey, 2000; McAuley, 2003)

"The main impression was that I was looking at this man, or at this body, who was moving for an hour and a half and I was looking very intensively and I really wondered what was going on and why it drew my attention so much but…there came no words to go with the experience and that irritated me very very much. I got really angry why I didn't have any words to describe what was going on, even though it pulls me so much and I think that's where the interest is born" (_ev_íková, 2002)

Because the very nature of body weather resists writing it demands a different kind of writing, acknowledging this, my intention is that this dissertation will be an ecology of writing itself. My exploration will consist of four components: First, I intend to introduce body weather to those who are unfamiliar with the practice; placing it within an historical context, suggesting possible routes into how we might understand it as both an open investigation into bodies and as a performance training. Second, I will introduce the theoretical framework, which will draw upon Félix Guattari's *Three Ecologies* (*Les trois ecologies*). Guattari's notion of an ecosophy will allow me to explore the mental, social and environmental affects that pursuing such a practice as body weather might have upon collective subjectivities, notions of culture and our very being-in-the-world. Thirdly, I will explore the relationship of Guattari's thought to the founder of body weather Min Tanaka, drawing upon more of Guattari's oeuvre as well as Tanaka's own writing, to further develop an understanding of body weather and its implications in the social and cultural field. Finally I will undertake a personal meditation upon my embodied experience as a participant in the Icelandic Body/Landscape[2] workshop, relating it back to the theories outlined above. I expect this assemblage of writing will function to impart the experiential physicality and embodied experience of the practice; it is not a writing of scientific veracity but one that strives to open up ideas that relate to a poetics and ethics of the body.

---

[2] Frank van de Ven, one of the leading body weather practitioners describes how "body/landscape is just body weather outside of the studio – its as simple as that" (2008).

CHAPTER I: BODY WEATHER

Developed by Min Tanaka and his company *Mai Juku* company in the early eighties; Body Weather is a practice that was born out of Butoh[3]. In 1984 Min Tanaka declared himself "a legitimate son of Tatsumi Hijikata" (1986: 155). Before Tanaka encountered butoh he did Bon-Oduri[4] and played basketball, he was a member of Hiraoka's modern dance company for eight years. Yet it was first seeing Kazuo Ohno perform around the beginning of his twenties that sent Tanaka on his own trajectory, he was so strongly influenced by Hijikata and Ohno that he decided that: "I shouldn't study with them. I decided to keep my own research because I wanted to know 'what is dance'" (Stein and Tanaka, 1986: 144) and so Tanaka embarked on his own journey, to find his own dance, along with a series of international practitioners, and in 1978 he started Shintai-Kishokenkyo-Jo, hereafter referred to as Body Weather Laboratory.

In these early years the work took place in the suburbs of Tokyo, in 1981 Tanaka started the performance company *Mai Juku* and began to give workshops for dancers. In 1982 he co-founded and opened Toyko's first non-profit, artist run experimental arts space *Plan B*, in Nakano, Tokyo and in 1985 acquired the body weather farm in the village of Hakushu, in the Yamanashi Mountains, about two and half hours from Tokyo. The property is still a working farm today, and every summer accepts approximately twenty-five artists/dancers who are invited to spend forty-five days, training, farming and exploring the question 'what is dance'? In 2007 Tanaka decided to open these workshops again after terminating them in 2000, because "participants were using the experience as a career step to make business our of it" (Tanaka cited in Kato, 2007), which was not the intention of the workshops at all. It was this same question 'what is dance' and its consequent research that was the foundation upon which body weather was created by Min Tanaka and members of the *Mai Juku* company. *Mai Juku* was active from 1981 until 1998, over these years new members would join, old members would leave. In 1995 he founded *Dance Resources On Earth* (*DARE*), a multi-disciplinary institute for the research and collection dance material from folk to avant-garde, from Japan and abroad. *Mai Juku* toured widely across Japan, Europe and the USA. In 1998 it became assimilated into Tanaka's new performance company *Toakson,* he describes the reason Mai Juku ended in an interview:

---

[3] Butoh is a Japanese Dance that came about after the bombings at Hiroshima and Nagasaki in August 1945 It's original form was Ankoku Butoh, literally meaning 'dance of utter blackkness' or 'dark dance'. Based on the novel by Yukio Mishima - *Kinjiki* (Forbidden Colours), performed by Tatsumi Hijikata and Yoshito Ohno in 1959 is generally accepted to be the first performance of butoh; it outraged its audience with the murder of a live chicken, its homosexual and erotic undertones and its violent imagery. Today butoh is less easy to define, there are many different strands of interpretation. For further information please see (Fraleigh, 2005; Fraleigh, 1999; Kurihara, 2000; Maro, ???????; Stein, 1986; Vermeesch and Tanaka, 2002; Viala and Masson-Sekine, 1988)

[4] Bon Oduri is a Japanese folk dance performed outside in concentric circles.

> "The institutionalization was bothering me, so we dissolved. My motivation for forming
> Tokason was this: [The name] is a fictional village [Plum Arcadia, in English] that
> comes from a book of essays [by poet Issui Yoshida], and in this village, we have no
> choice but to live our own way. It's the individual's responsibility to make
> everything work versus [being] part of a big organization [where] you depend
> on someone else." (quoted verbatim from Looseleaf, 2001)

The political imiplications of individual responsibility in part of a big organization I will explore later in chapter III. Today Min Tanaka continues his research and farming in Hakushu, but other practitioners are spread across continents, offering weekly training sessions whilst pursuing their own work: Frank van de Ven and Katerina Bakatsaki run the *Body Weather Amsterdam*. Oguri in LA, runs the Body Weather Laboratory USA, Tess De Quincey works with a consistent group of associate artists, under the title of *De Quincey Co.* in Sydney, Australia. In Copenhagen, Stuart Lynch directs the newly formed *Perfume Collective*. Andrés Corchero collaborates with Rosa Muñoz in Barcelona does not refer to his practice as body weather, but it is extremely influential in his work as a choreographer and teacher. Hisako Hirokawa and Christine Quoiraud work more independently as solo artists, collaborating with various individuals and constellations of people at different times.

BODY/LANDSCAPE (ICELAND[5])

In the history of *Mai Juku*, much of the research and training would take place outside, it therefore seems no surprise that many of the body weather practitioners today are making work both inside and outside of the studio.
The body/landscape Iceland workshop took place between 20th – 26th June 2008. Frank van de Ven was inspired to work in this field, through an intensive 30 day workshop in the Ardennes region of Belgium with Ryszard Cieslak, a former actor of the Growtowski Theatre Laboratory. It was a strong experience that led him to pursue this type of work, which eventually took him to Japan, where he joined *Mai Juku*.
Christine Quoiraud, had been doing body/landscape work in France and Frank joined her a few years after its inception. They did workshops in Itaxxasou, [CHECK INTERVIEW] van de Ven continues to run an annual workshop in Itaxxasou, as well as having organised a number of workshops with Milos Sejn, with whom his has been collaborating on body/landscape projects for the last 10 years. They met when van de Ven was performing in Prague as a member of Mai Juku and formed a relationship when Sejn did the set design for a piece the Frank was choreographing. Most notably the pair has worked on the Bohemiae Rosa project, which was a bi-annual series of body/landscape workshops spiralling around Prague since

---

[5] The body/landcape workshop took place in Iceland from theh 20th – 26th June 2008 It was run by Frank van de Ven and Milos Sejn, and organised by Solla Bergstein and Erwin van de Werve.. I was able to attend due to an Overseas Study Grant from the AHRC.

1995 (Sejn and van de Ven, 2008). In recent years they have begun working in Ireland: Kilarney 2006, Leitrim 2007 and Aaron Islands 2008. This year marked the first workshop in Iceland.

Over the course of this dissertation I will draw upon my experience of body weather which includes work with Tess De Quincey, Stuart Lynch, Frank van de Ven and Katerina Bakatsaki, but the dissertation will be grounded in my experience of the Body/Landscape workshop that took place in Iceland, June 2008. The structure of the workshop was anchored around a trek from Landmanalaugar to Thörsmork. Each day would involve around 15km of walking, exercises en-route and time for personal projects, Chapter IV explores a personal response to the workshop in more detail. First, I will outline the broader practice of Body Weather.

BODY WEATHER: THE TRAINING

It was in the late seventies out of the varied and often vague ideas about butoh that Tanaka had a desire to develop a clear approach to training. This and his long-standing interest to explore the notion 'what is dance', gave birth to body weather as a practice. It is a system that sees the body as a constantly changing environment within a much larger environment. Although it was born out of butoh – a performance practice, body weather is not necessarily only a training for performance but a training for anyone who wishes to explore their body, and its relationship to space. As a consequence Body Weather workshops are not attended only by dancers Oguri explains how in the BWLUSA, in Los Angeles they have had:

> "artists, dancers, psychologists, arts programmers, actors, scientists, filmmakers, singers, musicians, designers, photographers & architects and are internationally and ethnically diverse -- Middle Eastern, Asian, European et. al." (Oguri, 2008)

The training consists of exercises to cultivate awareness; awareness of the space, speed, shape, condition, temperature and density of the body and its environment. Tess De Quincey's describes that it aims to generate a conscious relation to the constant states of change – both inside and outside [of the body]. In developing sensitivity and cultivating awareness, an "intelligence of the body is exposed" (2002b: 2) This intelligent body is what Min Tanaka might describe as 'a thinking body'. This 'thinking body' is acquired through rigorous training that proposes that the body let go of its habitual, daily body, whilst maintaining a conscious awareness of the new patterns that might result in trying to shed that everyday body. Through this conscious awareness it encourages the body to be aware of the full range of possibilities that lie before it and not to always choose the same tactic, or tread the same ground in coping with the physical conundrums proposed. The training is based on three sections of work, the MB, the manipulations and other sensitivity work.

MB

Tanaka coined the term *Shin-tai* (mind-body) rather than *Viku-tai* (flesh-body) (Tanaka, 1986), which has the dual meaning of Mind/Body (MB) and Muscle/Bone (MB)[6]. It consists of a series of exercises performed in lines, to a soundtrack with a clear beat. It works on isolating body parts, and orientation in space as well as having a cardio vascular trajectory, warming up into a hot sweaty body, working it, and then cooling down. Often, though not always, the MB begins by walking in lines, at various speeds in order to assess the condition and quality of the body at that particular moment. Areas of tension, stiffness, the depth of the breath, areas of expansion or release, are all mentally noted. Soon after, the leader proposes movements which the group follow, flowing behind in lines.

Exercises are composed of actions in different parts of the body at different rhythms and speeds, and can be combined in almost endless variations. Often a pattern will be established in the legs, and then that will performed again including the arms, working in unison or opposition with the legs, or alternating between unison and opposition.
For example, one such exercise might have the legs pattering, lifting the knees in front of the body. A specific rhythm will be established it could simply be 1-2-1-2-1-2-1-2, moving alternate legs in time with the music, or it could be more complex, taking four steps in time with the music and then doing eight steps double time, before repeating the cycle: 1-2-3-4-123456781-2-3-4-etc. At the same time the legs are moving in this manner the arms are expected to be held out to the sides and parallel to the floor, one hand is flexed; fingers pointing towards the sky, the other hand points the fingers to the floor. And these arm positions also alternate on the beat 1-2-1-2-1-2. On top of the legs and the arms the head is to look in different directions on each beat. 1-(look left) 2-(look right) 3-(look up) 4-look down. After travelling the length of the room the pattern will change or a new variation will be introduced. This means that the mind cannot settle into a fixed rhythm or approach it has to constantly negotiate new territory. It cannot make associations between the movement of the hand and the movement of the leg, or if it does it must be aware that this association will be undermined with the next exercise proposed.

Each practitioner will lead the MB in their own way, but it always follows the trajectory of warming the body, working a hot body and cooling it down towards the end. As the MB begins to wind down the movements become slower, some movement are proposed that bring the participants onto all fours walking like a camel, a lizard. Sometimes the exercises will move into work with eyes closed, and there is a general sense of the body slowing down, cooling down and again, assessing the condition of the body, what has changed, or come to light.

---

[6] Throughout the paper I will reference Cartesian dualisms such as Mind/Body, Nature/Culture, Inside/Outside, it is not my intention to reinforce such a dualist way of thinking, but to identify them so as to quickly move beyond them.

The MB functions to draw attention to the internal spaces of the body, the relation between different parts of the body and between different bodies. Although the exercises proposed often require a deep attention, there should also be an awareness of the group body. Of your potential within the group, to change the energy. It is this realisation of potential, of the individual to impact upon the ecology of the training situation that I believe has a political significance, which I will explore further from the end of the second chapter onwards.

MANIPULATIONS

After changing into a dry set of clothes having sweated during the MB. The second part is called the 'manipulations' and consists of working in pairs to a very strict pattern of seven sequences. One person lies down and is mostly passive, sounding a 'ssh' sound on their out breath so that the manipulator can breath in time with their partner and maximise the stretch for the full length of the out breath and in the empty breath, the stillness between breaths. The second person manipulates the first through a series of movements that could be said to have echos and traces of other practices such as yoga, shiatsu and acupuncture. As Stuart Grant describes, the manipulations during De Quincey's TripleAlice project functioned to:

> "release flexibilities, potentialities and energy flows which…soften, open, prepare and make their bodies available to meet, sense, measure and take up the textures, speeds, shapes, rhythms, weights, densities of the atmospheres of the place in the afternoon session." (Grant, 2003a)

They are not only designed to create a more flexible body for the passive participant but they are also an opportunity for the observer to have a chance to explore another body in all its otherness, how it works, and how it differs from there own. Each day participants are encouraged to work with different partners so bodies are constantly learning from each other, changing the ecology of individual bodies and consequently the group body. It is not body weather's intention to create a certain type of ideal body. It is simply offered as a proposition to explore that body as it is, in that moment.

OTHER WORK

The third part of the training Tanaka refers to as 'workshop', De Quincey call it 'groundwork'; it is the most diverse and proliferating area of body weather. Perhaps the reason a common name has not been established is simply because the number and diversity of exercises that fall under this third category is extensive This area of body weather encourages exploration and so it is the area in which many of the *Mai Juku* company have developed their own investigations. There are countless combinations of exercises, which could be included in this heading and they will not be covered now. It might include exercises with such names as 'giving wind', 'bag of bones' or 'bisoku' (slow movement); exercises that are designed to investigate our sensitivity and perception that might include: feeling your way along a cotton

thread with your feet, leading your blindfolded partner through a series of sensory experiences, task based improvisations that are concerned with moving through space at very precise speeds, 1mm/second or 1cm/second for example, or placing different speeds in different parts of the body. Essentially it is exploratory, laboratory style work that is about heightening our perception, awareness of self and our habitual movements. Noticing them so that we might change them. I believe that this awareness of the patterns and habits that are ingrained in our body, can be a catalyst for changing our habits and patterns; the beginning of a breaking away from the everyday.

THREADS THAT RUN THROUGH

Although, I have outlined these three sections of body weather it is not necessarily the case that each part will be worked through in each session, sometimes there is no MB, sometimes the manipulations begin the work. In this sense the broad base of the work, as described above can be put together in any order that is appropriate, and often they will be worked upon in the midst other 'everyday' work; farming at the body weather farm, walking in body/landscape workshops. I would now like to briefly outline a few attitudes or approaches that are encouraged, or discouraged, whilst training.

A common trait in body weather is that notes should not be taken during the sessions, only after. This is particularly pertinent to the 'manipulations' section where there the seven sequences are very precise in nature. The idea is that the knowledge is always embodied not learned from a script. To write it down and fix it in words is to not apply your attention to the present moment and what is lived in that body at that moment.

Another common characteristic that is forbidden, or strongly discouraged is drinking during the training, particularly the MB. The MB works the body into a hot state, and it is believed that drinking water alters the body's internal weather very quickly, which can be a shock to the internal organs, and so it is preferred to wait until the body has been taken through the whole cycle of the MB, and cooled down before allowing any fluid into the system. It is also possible that this rule comes from a desire to train the body's stamina. Many of *Mai Juku's* performances were physically intense, performers could not drink during whilst performing and not drinking during training was a way of preparing the body for that experience.

Feedback is almost always encouraged after having completed an exercise, under specified time constraints. Feedback is given under a structured system. Usually, if working in pairs, one partner will have a minute to feedback their experience, while their partner actively listens without speaking, and then the roles will be reversed for one minute. The idea behind this structure for feedback is that participants are forced into distilling the experience very quickly and articulating it within a very short amount of time. This encourages the speaker to recall moments of intensity and clearly articulate them without having the luxury of time to waffle. It

also means that the listening partner can focus on really listening without feeling the pressure to respond. This structure is strongly enforced on occasions and not so slavishly adhered to in other situations but the idea of active listening and precise, concise feedback is always encouraged. Occasionally the working groups will then be pulled together for a whole group discussion, in which the groups can present their most relevant impressions. This method of feedback and discussion allows for many individual voices to be heard, and in doing so gathers an assemblage of experiences and approaches that can then be fed immediately back into the work. It is almost an articulation of the group subjectivity, which I believe has political implications. There is no top-down hierarchy imposed to say, this is what this exercise should do, or this is how it should make you feel; an exercised is proposed and then there is a discussion about what it does, how it makes you feel and the responses can be infinitely varied and multiple. We might say that this approach encourages a healthier ecology, or more diverse group body.

Working blindfolded is also common, engaging in a new activity, or repeating familiar exercises without sight. This requires a different sensitivity; when working blindfolded with another body I cannot make assumptions about that body that I might unconsciously make if I was working with an particularly fragile or elderly body. If touching is my only way of knowing what that body is capable of I have to work sensitively. I have to listen through my touch. I have to notice when the body reacts to my touch, what is not enough what is too much. The touch will tell me. At the same time I have to be aware of the consequences of my actions on the other parts of the body. If I am pulling the arm, I have to imagine the effect that is having upon the shoulder, the spine, the neck. I am, in part imagining myself into that body, through the surfaces where we meet. Occasionally having done exercises, or even the manipulations blindfolded this feedback is done with the blindfolds remaining on. Working with a loss of sight allows us to focus on the event that is taking place between the bodies working together without the distraction of visual information. This capacity for imagining myself into the other is crucial becoming aware of how my body affects or is affected the other bodies it finds itself in relation to. The awareness can remain, with a blindfold or not, in a body weather session or in everyday life.

CHAPTER II: GUATTARI'S THREE ECOLOGIES

A prolegomena to Guattari's Three Ecologies.

There is no doubt that we have reached an unprecedented moment in human history, the industrial revolution has led to a situation which has accelerated the changes in the earth's atmosphere. There is no doubt that the earth will be able to cope with any changes, the earth will carry on regardless, but whether humans will have a place in the earths future remains to be seen. Having been the species whose desire for a better way of living has been the catalyst for these changes there has come to be an ever-widening debate about how we view nature, and how much it is a culturally constructed concept. Guattari does not concern himself with focusing on the disparity between Nature and Culture, but drawing upon philosoper Kate Soper's informative essay *Nature/'nature'* (Soper, 1996) I briefly outline various approaches to the Nature/Culture debate to situate Guattari's argument within the wider field.

The Nature/Culture argument is a problematic one. Those who sit on the 'nature' side of the fence, Deep Ecologists, eco-phenomenologists, argue for nature's inherent value, they argue that we as humans have come to regard ourselves as the dominant species and this has caused untold damage to the planet. What is called for, they argue, is an integration with nature that sees us as just another species among many. The social constructivists would outline several problems with this arguuement; first although we may be one species amongst many, it is our species that through our industrial and materialistic culture has brought about profound changes in the ecology of the planet. This points towards another problem; to use this dualist frame of 'humans vs. nature' is to homogenise the whole of humanity, ignoring the cultural diversity that exists between cultures, countries and smaller divisions of social groupings. We cannot say that humanity as a whole is responsible for the state of the planet when some parts of humanity are more responsible than others.

The social and cultural constructivists sit on the 'culture' side of the fence, believe that nature is a cultural construction; it is worked, developed and cultivated by human activity. Nature has been farmed, landscaped and shaped for human needs and desires leaving no Terra Incognita, or undiscovered land. Through writing and art we have engendered certain attitudes and approaches towards nature, and thus, nature is a political configuration that exists only in the chain of the signifier. However, this approach also has much to answer to; to say that everything is a cultural construct denies any objective ground for challenging formal notions of culture and what is or isn't 'natural'. Secondly, there is no denying that however culturally constructed our reality has become we are still biologically dependent upon the ecology of the planet. Nature is not only a cultural construction but it is the physical reality that prefaced our culture, before human history began approximately 2,000 years ago.

I would like to place myself in the in-between of these two arguments. A standpoint that recognises that few, if any, parts of the world have been left wild and unchanged by human intervention of some kind. Since the industrial revolution, catalysed by the developed western world and becoming increasingly global, humans have been responsible for changing the eco-system of which we are biologically a part of. We humans, in our many cultural and social groupings, are one species amongst many non-human, non-animal living entities. It is human culture, at least some human cultures, that have caused these changes and it is culture that will have to change in order to bring about new solutions to the current state of affairs. Will we be able to reach a situation where culture is able to respond to nature? That remains to be seen but Guattari would never use this dualist terminology, because for him nature and culture are as indivisible as the three ecologies of which he speaks.

The three registers of Guattari's *Three Ecologies* are; mental, social and environmental ecology. Guattari spends the least amount of time discussing environmental ecology and this puts him on the side of cultural constructivists, because he believes an environmental change is only possible through changes in our culture; the development of new subjectivities, singularities and a-signifying bifurcations. Subjectivity is understood as distinct from a subject, rather it is seen as a collective assemblage of enunciation. Singularity is not about individuality but about being singular, it is understood as a single point, often a catalysing event, which can be almost imperceptible but has enormous repercussions. Bifurcation is a breaking away, the rupture, or branching off that leads to new subjectivities. Guattari is particularly interested in how these bifurcations occur and how we might create conducive spaces and situations to allow them to occur. Of course there is not much time for culture to undergo the seismic shift necessary, these things happen slowly over the course of time, and yet we have reached an unprecedented moment in human history that requires immediate action. As Journalist and Author Bill McKibben notes: "It is the contrast between the pace at which the physical world is changing and the pace at which the human society is reacting that constitutes the key environmental fact of our time" (2003: x). I believe that Guattari's Three Ecologies offers some potent suggestions of new ways of thinking and being in the world, a new art of living, which I now wish to explore.

Les trios écologies

Félix Guattari is probably most famous for his writings with Giles Deleuze; *Anti-Oedipus (1984), Kafka (1986), A Thousand Plateaus: Capitalism and Schizophrenia* (2004) and *What is Philosophy?* (1994) Yet he has also collaborated with Antonio Negri (1990), Min Tanaka (1985) amongst others, as well as writing a wealth of material alone. Labelled by the French Press as 'Mr Anti', his writing had an impact not only in the field of psychoanalysis, but politics, philosophy and ecology as well.

I will focus here on *The Three Ecologies* that was first published in France 1989, but not translated into English until 2000. It is a relatively short piece of writing in which Guattari gives a compelling analysis of capitalism and a striking manifesto for a new way of thinking. He argues for an ecosophy that focuses as much on mental and social ecology as the environment itself. It should not be confused with the ecosophy of the Deep Ecology movement.

Ecosophy, as outlined by Arne Naess (Sessions, 1995) of the Deep Ecology movement, views nature as separate from culture. It believes that humans are one strand of life in the web of connections, and sees nature and other non-humans as inherently valuable. It implies a holism and a return to a more sustainable way of life. Although the deep ecology movement is looking forward to the twenty-second century, proposing a radical re-altering of environmental value, attitudes and action. Its dualist approach involves humanity coming together, realise the damage that we have caused and consequently change our ways of living. Deep Ecology's ecosophical approach is focused on the environment, on becoming green and a sustainable approach to living. Guattari does not allude to Deep Ecology at all in *The Three Ecologies*, but to avoid confusion I thought it necessary to clarify the two different understandings of the same term. Guattari's ecosophy sees nature and culture as inseparable, a complex set of relations in which constantly changing difference needs to be fostered; difference of power relations, difference of thoughts, different subjectivities. He favours this constant movement over a univocal solution to the current state of affairs. He does not believe that we should base our action upon old, outdated systems, conventions or methods, but that we should respond to the present as we experience it. Guattari's ecosophy focuses primarily on human subjectivity and a mental ecology that he sees as inextricably linked to social relations and the physical environment.

Guattari is constantly blurring the boundaries and drawing connections across each of the three ecologies; he likens the mutant algae that populate the Dead Lagoon in Venice to our Televisions being populated with degenerate images. He likens displaced families from New York to the dead fish of our environmental ecology because "men like Donald Trump are permitted to proliferate freely, like another species of algae, taking over…raising rents, thereby driving out tens of thousands of poor families." (Guattari, 2000: 29). His concern is that "it is not only species that are becoming extinct but also the words, phrases, and gestures of human solidarity" (Guattari, 2000: 28). He states that:

> "A response to the poisoning of the atmosphere, and global warming due to the greenhouse effect, is inconceivable without a mutation of mentalities, without the advancement of a new art of living." (Guattari, 1996b: 202)

MENTAL ECOLOGY

" There is an ecology of bad ideas just as there is an ecology of weeds." (Bateson, 1972)

The Three Ecologies is prefaced with the above quote from the ecologist Gregory Bateson and allows Guattari to outline how he believes that Capitalism and the mass media have created a homogenised and passive society; through producing a series of 'bad ideas' that spread like weeds and placing "on the same plane of equivalence: material assets, cultural assets, wildlife areas, etc…"(Guattari, 2000: 20). Through the mass-media, tele-visual communication and techno-scientific developments Guattari believes that we are in a situation where our brains have been colonised and we are prevented from thinking. His proposition to remedy the situation is to encourage new subjectivities that will be perpetually reinvented and reconsidered.

Guattari's mental ecology operates on a different geography to the physical world and is not as simply as mental/physical, mind/body, but a complex arrangement of colliding subjectivities. It is similar to Bateson's 'ecology of ideas', which cannot be contained in the psychology of the individual, that organises itself into "systems or 'minds' whose boundaries no longer coincide with the skins of the participant individuals." (Bateson, 1979: 339) But Guattari's mental ecology differs from Bateson's ecology of ideas; Bateson sees action and enunciation as part of an ecological subsystem called 'context', whereas for Guattari the context is always formed by a rupture in the systemic 'pretext'. In short, Bateson believes action to be a part of the context, Guattari believes that we create the context. So, if we create the context how can we create a proliferation of good ideas? Of course this question begs us to ask, what we define as 'good' and 'good' ideas for whom?

> "Rather than tirelessly implementing processes of censorship and contention in the
> name of great moral principles we should learn how to promote a true ecology of the
> phantasm, one that works through the transference, translation and redeployment of
> their matters of expression" (Guattari, 2000: 38)

For Guttari his notion of the phantasm was developed with Deleuze and for them it is the imagining of the non-being, it is not actual, but it is real, consciousness is not of-something, it is-something. For them it never realised in the actual, it is always on the horizon, out of reach and for Guattari a true ecology of the phantasm is the gateway to the virtual, which he does not understand as technological, but as ideas, concepts and subjectivities that function as assemblages, those which operate on plateaus outside the architecture of our bodies. Guattari observes that although it is possible to repress certain fantasies the negative and destructive phantasmagorias also need to find modes of expression, to be abreacted and worked through "in order to re-anchor existential territories that are drifting away" (Guattari,

2000: 38). He believes that violence and negativity are not inbuilt traits in the human essence but rather products of complex subjective assemblages that are constructed and maintained by multiple assemblages of enunciation. He lauds Sade and Céline as the writers of mental ecology, because both of them, more or less, managed to turn negative fantasies into quasi-Baroque ones. This is the kind of approach that is needed, the alternative for: "Any persistently intolerant and uninventive society that fails to 'imaginize' the various manifestations of violence risks seeing this violence crystallized in the Real" (Guattari, 2000: 38). If any type of subjectivity and singularization is allowed to develop without censorship, then we must ask how these subjectivities are born. Guattari believes that new subjectivities can occur anytime. He recognises that Freud allows space for this potential in sessions through engaging patients in free association or interpretation, but because these strategies are employed in public institutional settings Guattari believes that they fail to take into account the production of 'primary' subjectivity. He less interested in scientific veracity but more interested in a-signifying points of rupture " – of denotation, connotation and signification" (Guattari, 2000: 37). The question remains how, how does the break or bifurcation happen? Guattari suggests that although we might trace the break back to ritual, initiation ceremonies, conjuration, family therapy these fail to reveal the full extent of what is happening, because they are part of the modelisation of our everyday existence. Therefore a successful attempt to represent the bifurcation will only occur if we mask it, distort it, disfigure it, mythologize it, give it points of narrative reference, what Guattari calls "metamodelisation":

> "What distinguishes metamodelisation from modelisation is the way it uses terms to develop possible openings onto the virtual and onto creative processuality" (Guattari, 1995: 31)

The virtual was to become increasingly more important in Guattari's later work. He believes that for a healthy mental ecology, the virtual needs to be cultivated through our ability to imagine. Our ability to imagine is what can allow an event to occur, which functions as "…an eventity breaking down the ontological iron curtain between mind and matter. A desiring-machine. A 'fusional' multiplicity. A zone of intensive continuity that is not spatially divisible. A quantal non-locality. A plateau. A real space" (Bains, 2002). This is the work of the Phantasm and is not bound by individual bodies it exists on another plane, rhizomatically in-between bodies.

SOCIAL ECOLOGY

"There will have to be a massive reconstruction of social mechanisms if we are to confront the damage caused by IWC[7]."(Guattari, 2000: 39)

---

[7] IWC is Guattari's abbreviation for Integrated World Capitalism which is his term for post-industrial capitalism. I explore this concept further on p.????????

This reconstruction of social mechanisms will require a great deal of pragmatic and affective psychological energy. It involves the reorganisation of primary subjectivity coming out of the mental ecology. One practical point of focus for the social ecology Guattari believes is to focus capitalist societies to go from a mass-media era to a post-media age. The media will be re-appropriated by a number of diverse subject groups capable of redirecting its resingularization. Although it may feel like we are powerless against the media, Guattari believes this not to be the case. He believes that "sudden mass consciousness-raising" (Guattari, 2000: 41) is always a possibility. He believes the "progressive collapse of Stalinism…leaves room for other transformative assemblages of social struggle" (ibid). That technology has become so advanced and cheap that it is possible for the proliferation of information used for non-capitalist goals (Guattari, 2000: 41). At the time Guattari was writing *The Three Ecologies* the Internet was in its infancy but today its use is widespread in the developed world. This surely has meant that the spread of information for non-capitalist means, and lets not forget for capitalist means also, is much easier. Indeed the 'context' has changed significantly in the twenty years since the book was written. Or to be more specific we have changed the context, through techno-scientific developments: now the internet is as much a part of the mass media of our time as the television is, the media that produces a homogenising subjectivity and value system.

Guattari believes profit – based on a global market, with financial and material gains are the only things that we have come to value, and so argues for social and aesthetic profitability and the value of desire. He refers to the Phillipines, Chile and the break up of the USSR as countries in which thousands of value-system revolutions have, or are, "progressively percolating their way up through society" and he goes on to note that "it is up to the new ecological components to polarize them and to affirm their importance within the political and social relations of force" (Guattari, 2000: 43). He points to these examples as signs of optimism, and that new situations can 'percolate their way up' rather than being imposed from the top down. Like the mental ecology, the social ecology should be in a constant state of mutation, as is always the case with the environmental ecology.

ENVIRONMENTAL ECOLOGY

"there is a principle specific to environmental ecology: it states that anything is possible – the worst disasters or the most flexible evolutions. [évolutions en souplesse]" (Guattari, 2000: 43)

In giving us a half glass full, half glass empty situation, I take it as a sign of optimism that change is inevitable and that 'another world is possible'[8], that flexible evolutions can occur and we might be able to adapt to the situation in which we find ourselves in. For Guattari, the environmental ecology is no less important than the mental or social ecologies, but it is the

---

[8] Slogan of European Anti-Capitalist campaigners Attac – http://www.attac.org

area which he spends the least time focusing upon, because he believes it is a change in our way of thinking that need to happen: a (constant) mutation of the mental ecology in order to change our current situation. Capitalism is leading us into a dead end and: "There is…a risk that there will be no more human history unless humanity undertakes a radical reconsideration of itself" (Guattari, 2000: 45). Guattari describes his environmental ecology as a machinic ecology, because he believes that cosmic and human practices have always been a question of machines, and he even dares to suggest, war machines. He does not understand war machines as anything to do with war, but to do with a particular way of occupying, of taking up space-time. His argument for the environmental ecology is through a human politics; he suggests that an ecosophical ethics that deals with the creation of new species is urgent, as is the invention of a politics focused on the destiny of humanity. He does not make any attempt to obfuscate his argument and states clearly that: "Ecology must stop being associated with the image of a small nature-loving minority or with qualified specialists." (Guattari, 2000: 35)

It is through the mental ecology that we shape an assemblage of subjectivity that is our construction of nature/culture, which in turn, influences the interrelations we have in, and with, the world. We have reached the stage where it is no longer productive to separate out these three ecological registers to understand the relationships between ecosystems, between the mental ecology and physical reality and both social and individual universes of reference, we must learn to think 'transversally'.

TRANSVERSALITY

Guattari's concept of Transversality stretches over his entire work; and it was in a constant process of development. It started out as a concept that critiqued and offered an alternative to Freud's dualist Transference[9]. Guattari's Trasnsversality worked through a group therapy and involved all levels of the organisation coming together the idea was developed at practiced at La Borde the institution he worked in up until his death. As the concept developed it clearly became a creature of the middle, working across the hierarchy of power relations, later being developed outside of the institution. Personified by Guattari himself when he stood for office in the Paris regional elections placing himself transversally between two parties: Les Verts and Génération Ecologie. It is this understanding of Transversality that I would like to pursue here; a space of potential that is full of creative becomings and is radically open.

---

[9] "Classically, the transference is acknowledged to be the terrain on which all the basic problems of a given analysis play themselves out: the establishment, modalities, interpretation and resolution of the transference are in fact what define the cure" (Laplanche and Pontalis, 1988) For Guattari it is the "libidinal tie between analysand and analyst, the stage upon which everything that is pathological in the patient may be rehearsed, as it were." (Genosko, 2002: 69)

Thinking Transversally means that there is no longer a subject and an object but an assemblage between subject and object, which is not simply binary but complex and made up of a possibly infinite number of sources: other humans, plants, non-humans, the comos, etc. He even goes so far as to say that "there is no subject only collective assemblages of enunciation" (Guattari, 2000: 87). He notes how, the seventeenth century mathematician and physicist, Pascal makes a distinction between the mathematical, conceptual mind and the intuitive or perceptive mind, but he believes they are entirely complimentary. It is a different kind of logic that Guattari also describes as the 'included middle' where the beautiful coexists with the ugly, the inside with the outside. We could think of it in relation to psychoanalyst Donald W. Winnicott's idea of "potential space" (Winnicott, 1971: 14-15); the intermediate area of experience between infant/mother, analysand/analyst, or in Guattari's case at La Borde it might be between patient/nurse, doctor/intern, or any other institutional relationship. This 'potential space' is the phase in which an infant goes from being merged-with its mother, to being in relation-to its mother. The infant goes from a solipsistic state to realising that the mother is 'not-me' and therefore the 'potential space' in-between in imbued with significance, in which the mother must sensitively deal with the situation with a willingness to let go, and thus encouraging autonomy in the infant. As leading Guttari scholar Gary Genosoko notes "Transversality holds open this 'potential space' of creativity and collectivity." (Genosko, 2002: 71)

This 'potential space' is interesting in relation to the Japanese concept of 'ma'. Ma is a Japanese word that is a spatial and temporal understanding of the space in-between. In etymological terms 'ma' refers to something round. It can be vaguely described as something roundish and embracing, or a break: that is a pause to recognise a space. 'Ma' refers to the space between things, that is not measure in centimetres (Maro, ???????).
'Ma-i' means to do the action of 'ma', to question the 'included middle'.

In *Anti-Oedipus* Guattari and Deleuze praise Freud's discovery of what they call the 'molecular unconscious' – "a domain of free syntheses where everything is possible: endless connections, non-exclusive disjunctions, non-specific conjunctions, partial objects and flows"(footnote in Guattari, 2000: 96). They believe that Freud eschews the radical implications of his theory and instead follows the Oedipus Complex which is responsible for an 'analytical imperialism' that still exists today. Freud does not follow the ecological implications of his argument, that could be a space dense with diversity and interesting multiplicities, instead he subsumes the far-reaching possibilities into his notion of the Oedipus Complex. We could see Freud's Oedipus as a conceptual Japanese Knot weed in the mental ecology. It spreads fast and allows no space for any other life. [DEVELOP?] It is precisely this 'molecular unconscious' that is concerned with Guattari's mental ecology that can lead to a micro-politics. Guattari's understanding of the molecular is informed by atomistic philosophy and sits in opposition to the molar. Approaching things through the molecular means

experiencing objects as a dynamic mass of modules, which in Deleuze and Guattari's thinking is broadened to include subjectivity. It encourages us to think of objects as dynamic forms that have an almost chemical animism. It offers us to fundamentally reconsider our relationship with the exterior world. For Deleuze this focus on the microscopic serves to destabilise perception and functions "to pulverize the world" (Deleuze, 1993: 87). For Guattari, the idea of the molecular is tied to a micropolitics, and is bound up in his idea of a 'molecular revolution' (Guattari, 1984) which works against IWC.

INTEGRATED WORLD CAPITALISM AND MOLECULAR REVOLUTIONS

Integrated World Capitalism is Guattari's term for post-industrial capitalism; understanding globalisation as delocalized and deterritorialized to such an extent that it is no longer possible to locate the sources of power. IWC's project is production, economy and subjectivity (by semiotic means), and these cannot be separated from each other. Guattari distinguishes between three types of subjectivities that are produced by capitalist societies; "Firstly, a serial subjectivity corresponding to the salaried classes, secondly, to the huge mass of the 'uninsured' [*nongarantis*] and finally an élitist subjectivity corresponding to the executive sectors." (Guattari, 2000: 40) He berates IWC, for having "neutralized" the working classes, by offering them a "'pseudo participation' in political debate as 'consumers'."(2000: 84) As a result, the working classes no longer 'feel' oppressed and therefore have nothing to oppose; they have been subjugated by means of the mass media. He believes this is done through the process of 'introjection', the process by which "IWC infiltrates the most unconscious subjective strata."(Guattari, 2000: 84). It is also happening he argues in the "so-called truly socialist" (Guattari, 2000: 40) countries – of course since the time of writing these countries have been fully integrated into the capitalist system, but none the less we could say we are in a state of a mass-media serialism in which everyone has the same standards of living, follows the same fashions, listens to the same music, of music. A situation in which the art of living has become second nature. Guattari believes that IWC has led to a situation in which we are almost over an East/West antagonism[10], therefore the three ecologies will, necessarily, be multi-polar and international.

Guattari believes the only true response to the ecological crisis can be on a global scale. He strives for an authentic political, social and cultural revolution, through "reshaping the objectives of the production both material and immaterial assets" (Guattari, 2000: 20) In this sentence I take material assets to mean those that are seen to be necessary for living, food, transport, healthcare, etc… and immaterial assets, that Guattari sees as just as important in changing the 'ecology of ideas', as those that are associated with culture, art, etc… This

---

[10] At the time of writing this was probably the case. Now with China asserting its influence as a superpower having just hosted the Olympic games, could we sat that it is even more true, or will it give rise to new East/West antagonisms?

reshaping the objectives of production will happen not just through "force on a grand scale" but also "molecular domains of sensibility, intelligence and desire" (Guattari, 2000: 20). Force on a grand scale might be understood as protests that stand in opposition to particular issues, visible acts of dissent, that stand in binary opposition to the very thing they are protesting against, but that change will also occur through smaller, molecular acts that act as a kind of 'weed killer' for "the ecology of bad ideas" (Bateson cited in Guattari, 2000: 19). That these small manifestations of sensibility, intelligence and desire might act as a crop of good ideas that might proliferate against the increasingly homogenized society. A society in which the idea of social labour becomes a fixed notion, regulated in a univocal way, which is purely concerned with power and profit. Guattari believes this to be a dead end.

He sees the authority of the global market being more powerful than many nation states as a problematic situation that he describes as being "trapped in…[a] double pincer movement" (2000: 20) One pincer, has the global market destroying value systems, putting material assets, cultural assets and wildlife areas *as well as* value systems on a plane of equivalence. The other pincer refers to all social and international relations being under the control of police and military machines. The "double pincer movement" (Guattari, 2000: 20) that Guattari refers to draws heavily upon Bateson's "double bind" which is a no win situation in which one receives contradictory messages from a more powerful authority. In this environment, there is seemingly no way out, it is an arid land in which no new subjectivities can flourish: the result is a homogenous, unhealthy ecology. Bateson believes this to be at the root of schizophrenia. For Deleuze and Guattari, it is used in relation to the daddy-me relationship and is Oedipal rather than schizophrenic. A molecular revolution is one that works through this double pincer movement, through the territorialization of new subjectivities it changes the make up molecular unconscious. It works in response to the present, rather in response to historical concepts or the familial yokes of Freud's psychoanalysis.

For Guattari the "subjective void…is becoming more and more irreparable and threatens the consistency of both individual and group existential territories" (Guattari, 2000: 31). IWC, is increasingly de-centring the sites of power. Factories no longer produce the whole finished product, they produce elements of the whole that are shipped out to be assembled in other factories. In terms of immaterial goods, 'factories' produce "signs, syntax and…subjectivity" (Guattari, 2000: 32) . The production of subjectivity occurs through the media, opinion polls, etc. Early forms of capitalism also had the same tendency towards the capitalisation of subjective power, but now IWC, operates on what Guattari divides into four semiotic regimes: " (1) *Economic Semiotics*…(2) *Juridicial Semiotics*…(3) Techno-Scientific Semiotics…(4) Semiotics of subjectification…" (Guattari, 2000: 32). He makes clear that these are non-hierarchical indeed they are almost inseparable. It is these foundations of semiotics that create the "introjection of repressive power by the oppressed" (Guattari, 2000: 32), which is one of the key analytic problems confronted by social and mental ecology. He proposes that

these four semiotic regimes function, as the mental weeds that encourage a subjective void and make people want to be oppressed.

Many unions and parties reduce themselves to "the same pathogenic models that stifle all freedom of expression" (Guattari, 2000: 33) He believes that they do this in order to be able to stand against and oppose the repressive power, but Guattari believes this to be the anti-capitalist movements biggest downfall; standing against reinforces a dualism in which a battle may be won but not the war. He argues that focusing on the mental, social and environmental ecologies will re-orientate the anti-capitalist movement to target the modes of "production of subjectivity…of knowledge, culture, sensibility and sociability" (Guattari, 2000: 33) He argues for dissensus, rather than consensus, not believing that a Hegelian or Marxist 'resolution of opposites' is ever possible, an eco-logic is his solution; an ever-evolving evaluation of the current situation. He says that IWC "…endeavours to manage the worlds of childhood, love, art, as well as everything associated with anxiety, madness, pain, death or a feeling of being lost in the Cosmos" (Guattari, 2000: 33). It seems that IWC, through its signs and 'semiotic chains of significance' are in danger infiltrating every part of subjectivity and that is why we need to radically address new ways of coming to one's own psyche; for a more dynamic, varied and open-ended ecology. A key way in which IWC presents its 'semiotic chains of significance' is through the mass media.

MASS MEDIA AND THE TECHNO-SCIENTIFIC NEED FOR SPEED

Guattari rallies against the mass media, which he sees as homogenising otherness. He argues that the information revolution means that more people have more free time[11], but what they chose to do with this free time is Guattari's concern: "…free for what? To devote oneself to prefabricated leisure activities? To stay glued to the television?" (Guattari, 1996a: 270) To get bored, lonely, neurotic? To get involved in religious fundamentalism? These statements seem to give an indication of how Guattari currently sees this free time being used and he offers and alternative: could this time not be used for "culture, creation, development, the re-invention of the environment and the enrichment of modes of life and sensibility?"(2000: 20)

Guattari describes a situation where techno-scientific developments seem to offer the solutions to all the world's ills: Starvation will be solved by genetically modified food juxtaposing this with the inability of the social forces to utilise these resources in order to make them work: food not being transported effectively to starving communities. The Chernobyl disaster and Aids, are cited by Guattari as examples of the limits of techno-scientific power. We were unable to control the events of the Chernobyl disaster and its

---

[11] "At Fiat factories for ecample, the salaried manpower has decresased from 140, 000 workers to 60, 000 in a dozen years, while productivity has increased by 75%"(Guattari, 2000: 85)

aftermath, we have yet to find a cure for the Aids virus. He seems to suggest that 'nature' evolves and adapts, always introducing new species and viruses into the ecology that will continually push at the limits of our understanding and assumed-dominance.

After the expansion of global markets, developments in genetic engineering, human labour and the natural habitat will never be the same again. This 'progress' is irreversible[12]. The speed of transport and communication are increasing and they too will prove to be irreversible. Paul Virilio argues that alongside a green ecology, we need to recognise a 'grey ecology', his term for an ecology that is travelling so fast that all the colour and diversity is washed out. He quotes Paul Morand: "'Speed destroys colour: when a gyroscope is spinning very fast everything goes grey'" (Virilio, 2008: 59) Virilio's argument is that the interdependence of urban centres, financial districts and the global economy now depend upon an increasing speed of communication and transportation. Virilio in concordance with Guattari, believes this speed has radically and irreversibly changed the way in which individuals perceive and react in their natural habitats.

As a powerful metaphorical example of the irreversibility of the situation, Guattari describes an experiment by the doctor and biologist Alain Bombard. Bombard had taken a healthy Octopus in the water in which it was found - 'polluted' water from France's largest industrial port, on the Rhone, Marseille on the Mediterranean coast. Bombard proceeded to take the active octopus and submerge it in a new tank of 'normal' sea water, where it subsequently curled up and drowned (Guattari, 2000: 29). Not only does this re-enforce Guattari's argument as to the irreversibility of techo-scientific and economic developments, but it also seems to re-enforce the idea that everything must be considered in context, under the current conditions. Admittedly we may have the same problems as twenty years ago, but almost certainly the context is different. Guattari notes that Marx's writing has a great value, but believes that Marxist discourse has lost its value, because the context has changed.

He notes that a current deterioration of human relations with the socius, Guattari's term for the social field, the psyche and 'nature' is not only due to an environmental and objective pollution, but to a "fatalistic passivity" (Guattari, 2000: 28) amongst individuals and governments. This 'fatalistic passivity' is due, in part, to dividing 'the Real' into a number of discrete domains. We are encouraged to think of the action upon the psyche, the socius and the environment, as separate events and in doing so fail to see that they are all blurred together. The mass media encourages this myopia and division of the real in "a strategic infantilization of opinion and a destructive neutralization of democracy" (Guattari, 2000: 28) Guattari believes the lenses of the three ecologies to be inextricable, and that we must learn

---

[12] Currently Iceland is in a situation in which it finds the Global Aluminium Company Alcoa wanting to come and develop aluminium factories on an industrial scale. So far Iceland has managed to stay clear of this type of 'progress'. Developing on its own terms, This is now under threat. For more information please see… www.savingiceland.org

to see the world through these three lenses rather than through the 'fix' of Television. It seems pertinent that he uses the work 'fix' to describe the role of television. Like a drug we crave, it is our means of information, it informs us of what is going on in the world and how it functions, rather than seeing and experiencing it on our own terms, through the three lenses of the three ecologies, making our own media. Guattari believed that Célesin Freinet's Modern School Movement fostered a type of collective singularity that worked against this homogenization. Pupils would walk with Freinet in an exploratory *Dérive* around their local community gathering information and impressions, and on returning dictate a free text, which would then lead to points for direct action within their community. This, along with a classroom printing press, and being part of a network of schools with which they would engage in cultural exchanges, meant that the methodologies were never imposed but worked out amongst the class. This for Guattari seems a appropriate way of fostering a group subjectivity.

WORK IN PROGRESS![13]

We can no longer search for an unequivocal ideology, we must embrace multiple singularities – these are the exclamations at the heart of Guattari's argument. Not that an ecosophical thought excludes a definition of united objectives, such as rallying against deforestation, nuclear warheads, etc. but that these cannot be depended upon alone. He describes how individuals oscillate between 'existential territories' (the personal world of constraint, limit, co-ordinates) and 'incorporeal Universes' (of infinite speed, where all extrinsic references and co-ordinates disappear.) Guattari opposes Descartes famous statement "I think therefore I am", because he believes there are many other ways of existing that have defined themselves outside of consciousness. He makes a point of noting the clear separation between, concepts of the individual (components of subjectification) and subjectivity. These components of subjectification are for example socio-economic ensembles, data processing machines, human groups, these operate autonomously and might even function in conflict with one another. They arrive at the individual, who acts as a kind of 'terminal', the interior of which is the cross-roads of these multiple components. The concepts of the individual or the components of subjectification are external they are attached to the 'territories of existence' whereas the *processes* of subjectification or subjectivity operates at the point where these external concepts meet, mingle, spark, merge and fuse. Guattari rallies for us to "rid ourselves of all scientist references and metaphors" (2000: 25) and to forge new paradigms that will be "ethico-aesthetic" (ibid) inspired. He understands that subjectivity is a controversial notion in the fields of science, where things are measured and accounted for by systems, rules, regulations and external co-ordinates. These traditional ways of working engender certain results and outcomes and that a mental ecosophy will be more like artists work than

---

[13] Taken from (Guattari, 2000: 27)

psychoanalysts or scientists. He cites the examples of Artaud, Beckett, Proust, Joyce and Goethe as being far better 'cartographers of the psyche' than Freud, Jung and Lacan.

Guattari does not envisage that we need to move beyond Freudianism or make a break with it but re-orientate Freudian concepts so as to use them differently. So that we do not use the concepts in relation to individual or collective histories but that we uproot them and use them towards a 'futurist' or 'constructivist' present. We use the concepts not how they have been used, but how it makes sense to use them now, in the present. He understands that this is hard to overcome: "The unconscious remains bound to archaic fixations only as long as there is no investment [engagement] directing it towards the future." (2000: 26) Those who work in education, health, sport, arts, media fashion are those in a position of response-ability, they are able to respond, to intervene and re-orientate individual and collective psychical proceedings. We do not need to cling to old concepts, but we need to find concepts that are relevant to the contexts in which we live:

> "Everything…has to be reinvented, started again from scratch, otherwise the
> processes become trapped in a cycle of deathly repetition…Work in progress!"
> (Guattari, 2000: 27)

Guattari believes that we, as a society, should be constantly evolving innovative approaches to opening up new futures. This should be done without consultation with "assured theoretical principles or to the authority of a group, a school or an academy" (Guattari, 2000: 27) because if you do make work (writing, painting, performance) in consultation with these principles or establishments then it is likely that the work you make will adhere to the cultural codes of the dominant power, whether it be a theory, an academy, whatever. He calls for "an end to psychoanalytic, behaviourist or systemic catechisms" (Guattari, 2000: 27) Guattari, is not simply saying 'fuck the system - make your own rules'; he believes that 'the system' (that constitutes educational establishments, care homes, etc…) needs to have as its primary concern, the: "continuous development of its practices as much as its theoretical scaffolding" (2000: 27) He believes such establishments have a responsibility to question, develop and foster new singularities. Its theoretical scaffolding should always be in question because the socius, is in a constant state of change and flux.

The Three Ecologies is governed by a "different logic" between speaker and listener, it is not interested in the "intelligibility of discursive sets" or "interlocking fields of signification" (Guattari, 2000: 30). Guattari believes that discursive sets, (here I understand that he means, amongst other things, the practice of phenomenology) delimit the object. It limits objects so as to understand them, so that it can codify them, in order to talk about them. In contrast, Guattari advocates an eco-logic, a logic of intensities, that is opposed to systems and structures and that strives to "capture existence in the very act of its constitution, definition

and deterritorialization" (2000: 30). In this situation the "totalized frame" is involved in constant becomings, becoming- various loci of existential subjectivities. These locus of existential subjectivities are formed outside of the body, in the virtual ecology.

THE THREE ECOLOGIES & BODY WEATHER

"…we will only escape from the major crises of our era through the articulation of:
- a nascent subjectivity
- a constantly mutating socius
- an environment in the process of being reinvented." (Guattari, 2000: 45)

This is the closing argument of *The Three Ecologies*, and I believe that Body Weather as a practice can go some way in articulating the above concerns.

A Nascent Subjectivity
An emerging subjectivity is at the heart of Guattari's argument; it is what will work against the bad ideas of the mental ecology produced and proliferated by IWC, and sustained by the mass media. Fostering individual and group subjectivities, is a way in which other ways of being-in-the-world might percolate up through society, and challenge the status quo. Body Weather is always concerned with a "nascent subjectivity" it is designed in order that individual subjectivity can always be expanded through engaging with 'other' bodies and minds, in short, 'other' subjectivities and singularities. Through the exploration, manipulation, investigation and interaction with other bodies it encourages us to think outside of our own habitual modes of being. As well as engaging with images and the imagination it proposes a series of bodily becomings, engendering other subjectivities and singularities. By achieving an awareness of the processes of perpetual flux that the body finds itself in (weather flowing around it and through it): 'the intelligent body' is persistently adapting, evolving, becoming.

A constantly mutating socius
Guattari believes that by thinking transversally; not adhering to dominant thoughts and concepts, but thinking in-between ideas, by constantly questioning power relations and established hierarchies of institutions and societies that new subjectivities will percolate up through the socius, refusing to become fixed in a hegemony. Vera Conley, the author of *Ecopolitics,* recognises that it is the job of the socius:

"to resist a global economic onslaught that advocates a separation between nature and culture for the sake of economic profit alone" (Conley, 1997: 93)

Guattari recognises that in this age, humans interact with each other *and* the planet, therefore a political move that will affect a small area of socius will have a limited affect on the global

situation, and so an ecosophical approach has to rethink our values on a global scale. It requires us to bring about 'existential mutations' that would help to remedy the situation, disengaging us from the dominant cultural values, in order to construct a new culture that would remain a 'work in progress'. He is referring to a perpetual de- and re-territorialisation of culture. Of course this would take time, abrupt changes do not occur in eco-systems, changes are gradual, they evolve.

Body weather in its very name recognises that everything is in constant flux and change. Our bodies, just like the social body, just like the world, are in an unceasing state of change, transformation and adaptation. Responding, consciously or unconsciously, to events, flows, exchanges both subtly and directly. Body weather as a training system, no doubt has many constraints that run throughout the training, the MB, particularly manipulations and other sensory exercises all have repetitive and considered forms and structure to follow. However, it is through these repetitions, and clearly defined structures, that our attention can be drawn to the vast differences in our internal weather from day to day. Once the repetition of the structures is understood, the emphasis of attention shifts from thinking about not *what* one is doing, but *how* one is doing it. Body weather as a system for training allows one to become aware of the molecular shifts that acknowledge the disparity of the same body at different times, in different spaces, amongst different weathers. Having said this there is also an attitude in body weather that through limitation seeks to find the maximum amount of diversity and interrogation into the field it has limited itself to explore. This is particularly true for the more open 'groundwork' or 'workshop' work. In which work focusing sensitivity, imagination, improvisation is explored. Once it is felt that the possibilities have been exhausted then the limits can be redrawn. However, the fact that many of the exercises are repeated again and again, perhaps with very slight variations, is a testament to the infinite number of possibilities that are to be found in a strict set of limits. Indeed the number of possibilities is actually inexhaustible, as is our culture, value system and configuration of society.

Tanaka did not want to do butoh, he wanted to research "what is dance". In this broadest limitation and exploration he mutates preconceived notions of dance, he opens possibilities, because he deals with this question. By asking what is dance, he asks what dance can be and so operates outside of what dance *should* be. He shatters previous notions of dance, because he does not start from interrogating dance through history, but through interrogating dance through the lived bodies in the present and all the possibilities that they present. Perhaps we might be as well to ask ourselves, what is culture, what is society, what is environment. Not what they have become, or to define them in relation to past events but to deal with what they are and what they might become.

An environment in the process of being re-invented.

By articulating 'an environment in the process of being re-invented' we become conscious of changes that are happening. If we consider the body as an environment, as body weather does, we can relate this to the complex mind/body connection. Body weather, as has already been acknowledged attempts to find an intelligence of the body, a thinking body, in which the mind can quietly observe the ongoing, constantly in process, processes. In terms of the wider social and political environment, if we attempt to articulate it, we can chart its progress and process, whether it be for good or for bad. We can become aware of the healthy and unhealthy tendencies, perhaps we can recognise unhelpful patterns on the horizon, and make a choice to intervene. Applying a body weather methodology to the environmental body we might ask, is it possible to conceive of an 'intelligent environment'? Of course, the environment is intelligent and it will be able to cope with the problems that human nature has brought to the fore, and perhaps the most intelligent way in which it will deal with human nature is to rid itself of it. But then we could not call it an environment, not only would we not be here to call it so, but it would no longer be environing. JJ Gibson, the ecological psychologist, notes that the environment only came into existence with the beginning of life on this planet:

"an environment implies an animal (or at least an organism) to be surrounded. This means that the surface of the earth, millions of years ago before life developed on it was not an environment, properly speaking. The earth was a physical reality, a part of the universe, and the subject matter of geology. It was a potential environment, prerequisite to the evolution of life on this planet. We might agree to call it a world, but it was not an environment." (Gibson, 1986: 8) And so perhaps an 'intelligent world' is a better term to describe what the future of the planet has in store for living organisms – the cessation of environment. And yet we construct this world through our own culture and so if human nature is to survive this world then we need to re-invent and cultivate a new understanding of it, before cosmic intelligence will see us obliterated from the planet. I am not for one moment naïve enough to think that body weather is the solution to the problems of the world, but I do believe it proposes a radical rethinking of the body as an assemblage of intensities and flows, and that through coming to understand one's body Tanaka goes some way in countering "the pervasive atmosphere of dullness and passivity" (Guattari, 2000: 45) and fulfilling his aspirations as an artist, a farmer, a human being when he says:

"I want to become an artist who shoots an arrow into everyday life" (Tanaka, 1986)

CHAPTER III: MIN TANAKA: dancer of transversality: cartographer of subjectivity: shooting arrows into everyday life.

As with so many French philosophers, it is common for Deleuze and Guattari, to write about painting, architecture, writing, and yet dance is very rarely considered. Perhaps this is because a painting can live on long after the painter is dead; the building although not around forever, will almost certainly outlive its architect and the writing exists outside of the writer and yet the dance cannot exist without the dancer. Dance is time-based in a way that makes it is hard to pin down, or represent in another form. It is changing from moment to moment. A painting, a building, a piece of writing, invites a contemplation, a re-reading, a going over, an unpicking. You can return to these things, but if you return to a dance or a piece of theatre; even the same performance on a different night will be different. Theatre is considered more than dance, Artaud and Beckett are cited, but always in relation to the written text of the play. Of course performances can be captured on film, but the film records light, not energy, it offers a very different kind of experience. Tanaka makes the distinctions between gestures and what he calls "interior movements", he believes that in his dance: "what the audience sees is only about two thirds of my dance. The remaining third is often expressed in ways that cannot be seen." (Tanaka and Okada, 2007: 116-117). Guattari has referred to Tanaka in his writing, in relation to architecture, but the only time in which he actually writes about Tanaka he writes a poem; the dance demands a different kind of writing. Of course there are many examples of dance criticism using theory, those of particular relevance here are the examples of writing about dance through philosophy: José Gil, writing about the choreography of Merce Cunningham in relation to the theories of Deleuze (Gil, 2002) and Claudia Flammin writing about the dance of Min Tanaka through the lens of Deleuze and Guattari's Body without Organs (Flammin, 1996). Using philosophy to open up certain ways of thinking, and consequently changing, approaches to choreography, movement and performed presence.

Félix Guattari as we have noted met Min Tanaka in 1985 and they co-authored 'Kousoko to Zen-en: agencement 85'. Guattari's relationship with Japan is excellently outlined by Gary Genosko in his chapter *Japanese Singularity* (Genosko, 2002: 122-154). However, I do not want to confine my analysis to the brief collaboration between Guattari and Tanaka, rather use it as a wrench to consider more of Guattari's oeuvre in relation to, not just Tanaka, but body weather as a practice. I am interested to pursue how the architecture of a (dancing) body, particularly a body weathered body, might function politically upon Guattari's notion of ecosophy. How might body weather as a training system function to foster subjectivities that shoot arrows into everyday life?

Painter of Transversality is a short article written by Guattari on the French artist Jean-Jaques Lebel (Guattari, 1983). In this article Guattari describes how Lebel: "never painted in order to be an "artist-painter" but, in the great tradition of the surrealist cartographies, in order to construct himself through a work in progress" (Guattari, 1983). The same could be said about Min Tanaka not dancing to become an 'artist-dancer' or even farming to become an 'artist-farmer', because for Tanaka both the dancing and farming are less extra curricular activities, than ways of being in the world which encourage and allow an experimentation of what a body is, what it can do. It is living life as a dancing-farming-work-in-progress. For Lebel, Guattari and Tanaka social action remains inseparable from poetic action. This is not something that is always easy to live with as Tanaka describes in a performance description for Antonio Negri's recent visit to Japan as part of the *Locus Focus* series:

> "In order for me to thoroughly take responsibility as a dancer, it is essential to discern to what extent dance is involved with the human society... Thus I declare as one mere dancer - I am struggling, and sometimes take a refuge…in favor of irresistible situations that cannot be named." (Tanaka, 2008b)

In this quote Tanaka doubts the social 'function' of dance. Perhaps in meeting Antonio Negri in a round table discussion in Tokyo, he feels as though he hasn't been explicitly politically active enough, and perhaps many of us would feel this way sat opposite Negri! What interests me about this quote is that Tanaka firmly places himself as a dancer. He does not frame himself as an activist, or a citizen of the world, but wants to "take responsibility *as a dancer*" (Tanaka, 2008bmy emphasis). We could ask what other responsibility does a dancer have, other than to dance? It seems that Tanaka struggles to find the words, to articulate the usefulness of his dance in the world, how it is involved with human society 'cannot be named'. It is precisely because it cannot be named that, I believe, its very function is important. It operates outside of the semiotic chains of significance, that is why body weather is political and social, because: it opens us up to the un-nameable. We could recall Gregory Bateson's, first chapter of Mind and Nature in which he demonstrates how description is fundamental, but always falls short of the object described (Bateson, 1979), or Theatre Professor Hans-Thies Lehmann's assertion that:

> "...as the body no longer demonstrates anything but itself, the turn away from a body of signification and towards a body of unmeaning gesture (dance, rhythm, grace, strength, kinetic wealth) turns out as the most extreme charging of the body with significance concerning the social reality. The body becomes the *only subject matter*. From now on, it seems, all social issues first have to pass through this needles eye…"(Lehmann, 2006)

All social issues must be considered in relation to the a-signifying body of postdramatic theatre, this is Lehmann's contention, and one that I believe clearly articulates the political function of body weather in the socius as well. Precisely because the body is not operating within the codified semiotic chains of signification, it can be just a body; a body becoming-what? A body becoming- : this 'potential space' is left open so that the audience may find their own autonomy.

To draw a further parallel between Lebel and Tanaka we can look to how each artist creates a space for other people to discover new subjectivities. Lebel organized Happenings in Paris, Milan, Venice and New York. Tanaka organizes the annual art-camp in Hakushu (2008a), as well taking Mai Juku and Tokason to perform across the world, often not in traditional performance spaces. Both Lebel's Happenings and Tanaka's art-camps and performances function as a place to engender and foster new subjectivities. Their practice is very much focused on their individual work but through events like these it has an outward looking approach.

The Architectural Machines of Shin Takamatsu is another short article in which Guattari writes about the designs of Takamatsu because they seem to offer a "transference of singularity" (Genosko, 2001). Before Takamatsu architects had produced buildings, in the style of Le Corbusier, that take in to account their own context and produce buildings where "the arrangement of form summons the architectural object in a continuous relation with the urban fabric." (Guattari, 1994: 133) Or there are those that approach work in the style of Mies van de Rohe where there is an almost disregard for the ambient environment "in a way that will make the organization of form depend solely on the qualities of a structural object." (Guattari, 1994: 133). Guattari then goes on to out line a possible 'third way' in which the work "finds itself at once perfected as much as an aesthetic object as it is completely open to its context." (Guattari, 1994: 133), This 'third way' is what Guattari admires about Takamatsu's architecture and what he likens to Min Tanaka's dance:

> "he completely folds in on his body and remains nevertheless hypersensitive to all perceptions emanating from the environment."(Guattari, 1994: 133)

This is a curious, almost contradictory statement and yet this is the very state that body weather seeks to achieve. He is there, and not there, he is 'diving deep outside', he is 'dancing place', a dancing architecture that is the perfect synthesis between being in and for himself and yet at the same time being totally open to the surrounding landscape. This idea of dancing both the inside and outside I will unfold later in relation to the work which we carried out in Iceland.

DEEPER INDIVIDUALITY[14]

> "For me being able to be alone is the basic search of the human being. We were born into a society, not into the world. From the beginning the person is not alone, born into the family and the family is also a society in a society. But when the body is alone, you can reach a much deeper individuality. Only then, you can really meet somebody else." (Vermeesch and Tanaka, 2002: 26)

Here Tanaka acknowledges that we are inescapably a part of society, recognizing that the 'family is also a society' seems to point towards Deleuze and Guattari's understanding of the familial ties; the Daddy-Mommy-Me relationship which they so vehemently argue against in favor of new understandings and assemblages of meaning. Tanaka offers one possible route to a new understanding, which is through being alone and reaching a 'deeper individuality'. This deeper individuality is an understanding that relates both to the body *and* the mind, or what we might call the mind-body, the two as inextricably linked. This is an important notion. If Tanaka understands the mind and the body, to function together, then physical work on the body will unquestionably work upon the mind and mental ecology as well. This is where I believe through questioning what is dance, what can a body do; the physical reality of dancing bodies affect the mental ecology. If a body is not bound by its habitual modes of being if it can find other ways of moving, creating new shapes and forms at different speeds and intensities. It is not a question of whether it is affecting the mental ecology, if we see the two as indivisible as the mind a part of the body, then it undoubtedly is affecting the mental ecology, it is a dancing towards new subjectivities – a dancing desiring-machine.

Although the "patterns of society are inevitably printed on the body's surface" (Tanaka, 1986), despite us being a product of our culture. Tanaka's strategy to retreat into a state of being alone is perhaps one possible way to cultivate a new culture, to create new subjectivities. Away from the mass-media, even away from other bodies and their libidinal relationships, away from others thoughts, opinions and arguments that might sway us, or stop us from thinking ourselves because they seem to offer well thought through concepts or conclusions, that we blindly accept. Paradoxically Tanaka seems to suggest that it is being alone, that can open us up to the socius; being alone, gaining a deeper individuality, working on yourself as a work-in-progress, free from the desire and power relationships of others is one possible way in which to foster subjectivity. "Only then, can you really meet somebody else." (ibid).

This sense of being alone is important to Tanaka, and he was keen to encourage its value in others. In the early days of Mai Juku, Frank van de Ven explained to me how each person would spend one week alone in a designated area about $50m^2$. Each person would be allowed a blue plastic sheet about $2m^2$, white paper and a pen, two packets of wafers,

---

[14] (Vermeesch and Tanaka, 2002: 26)

nothing else; no sleeping bags, no tents, no food, no knives, no books. Each designated area had a river running through it, and so there was access to water, and there was also a nearby road, which would be patrolled and so people could leave notes on the road if they were unable to continue. This would come after six weeks of training in the MB, and after the experience they would be straight back into training the next day(van de Ven, 2008).

Although we have talked about individuals being alone, we should note that Body Weather is a practice that very often takes place in a group situation. In the same way that Body Weather does not distinguish between the mind and body, it does not distinguish between one individual body and another body: "We embody the body that belongs to nobody" (Tanaka cited in Snow, 2003b: 55). Bodies exist as constantly changing entities within a network of other bodies. Each body is seen as weather, within the larger weather, or a landscape within a larger landscape. The relation between bodies/weathers/landscapes is in a constant state of flux, change and negotiation; a constantly mutating socius, in which each individual affects the dynamic relations. Body Weather is about training individual bodies, yet working with other bodies allows you to reassess your habitual modes of being and negotiate openings of other possibilities; it trains an awareness of noticing how you function within the group ecology, within the given socius. Are you always the first person in line in the MB? Are you always the last? Do you always stay the same side of the space? Do you have energy and pull the group along, or do you get tired and drag the group down? During the training there should be a constant awareness of how your body affects and is affected by the group body. Monitoring how you function within the network, the system, within this flow of bodies. In this sense, especially in the work with *Mai Juku* and *Tokason*, it is as much about training the individual body as it is training the group body. This is a significant thought and one that relates back to Guattari's argument. The only way for change to occur is in-between bodies and yet trapped by the architecture of our own bodies we have to work at realizing the power that is beyond our body. Training the group body, or socius, in body weather improvisation terms does not mean a homogenizing, or becoming the same, like any healthy ecology: it aims for the maximum amount of diversity. So that, individual bodies have the autonomy to recognize what the group body desires at any given moment. Somebody makes an action, but this action is redundant if the group body does not recognize it. Therefore it is also about an awareness of the autonomy of others, responding to them and at the same time maintaining your individual autonomy. We could ask similar questions about how we function within the social body of everyday life. Do we watch TV all day? Do you always follow the same patterns of living – car, work, shopping, home, TV, sleep? How are we seduced by the glitter of both material and non-material products? How do you relate to other individuals around you? Do you relate to other individuals around you?! What is the state of the group body? Indeed this is the heart of Guattari's argument, taking an evaluation of the state we find ourselves in and how we might change, and keep changing, the state of things. To become aware of how our individual bodies function in the global dance of capitalism in the real, is to allow us to open

up the potential space that opens out onto the virtual, the un-nameable. To test out what can a body do is to resist imposing structures that tell us what bodies should do; it opens up other ways of being in the world, to sparking new subjectivities, enabling dancing bodies to become a cartographers of culture.

Tanaka is a dancer who states that he is "… engaged in a secret operation so that I will not be eaten up by society" (Tanaka and Okada, 2007: 054-055) His operation is secret, we will never know exactly how he believes that society intends to eat him, but there are many ways in which one can imagine being eaten by society.

10 WAYS IN WHICH SOCIETY MIGHT EAT YOU

Yet these are guesses, we will never know what preparations Tanaka's operation involves but farming will surely mean that the company will never go hungry, and through Body Weather we could argue they are fostering new subjectivities which will change the mental ecology and how we operate.

GARBAGE IS BECOMING THE EARTH[15]

[INSERT PHOTO OF TANAKA]

Tanaka's dancing a Yume-no-shima is well documented by the photographer Masato Okada. The images show Tanaka dancing on detritus made up of discarded products from post-industrial capitalism. Yume-no-shima literally translates as Dream Island; it is a piece of reclaimed land in Tokyo Bay that grew out of throwing refuse into the sea from 1957 until 1967. When there were no workers at the site on Sundays Tanaka enjoyed dancing amongst the stink of ammonia, the countless flies and decaying rubbish. He saw it as a good place for "ascetic training" (Tanaka and Okada, 2007: 014-015), which certainly will dispel those critics for whom body weather assume is another hippy-dippy, arty-farty way of relating to 'beautiful nature'. And yet, there is a beauty; Tanaka describes it as "so beautiful" (ibid) and he and Okada give us beauty through the images they made there. Yet Tanaka also notes how engaging with the site physically he gained a new understanding he began to understand the site not just as a graveyard of garbage but as individual objects that had been discarded:

> "While I'm still using the word "garbage," I'm now very far from the world that calls these things garbage, and I'm confused as to whether it really is the appropriate term. The countless objects we chance upon in our daily life become broken, fragmented, useless, lose their color and their speed, pass their best-before date, and end up here. From famous to unknown, from inorganic to organic, they change their whereabouts. At Yume-no-shima, "Dream Island," garbage is becoming the earth" (Tanaka and Okada, 2007: 014-015)

---

[15] (Tanaka and Okada, 2007: 014-015)

Yume-no-shima as a site seems a powerful metaphor for the state of the throw-away society of the civilized world. In 1978, it was reopened as a public park, all those discarded histories – buried – out of sight, out of mind. Made to look 'beautiful'. And yet Tanaka, manages to find beauty amongst the items that other consumers have chosen to discard. Tanaka is literally being consumed by the rubbish, we are being consumed by the rubbish. We pack our rubbish into a wheelie bin that is collected each week, we are not having to deal with the countless flies and smell of ammonia, we never even have to see the landfill site, we have an image of the park, we don't see the consequence of our action, Tanaka and Okada create a striking image that reminds us that Garbage *is* becoming the earth. Through Tanaka's dancing, and Okada's photography, they have create an image that will feedback into the current culture and its mental ecology. It offers an alternative image to those given to us by IWC and thus brings us to new way of thinking about and considering our being in the world. It offers us a "true ecology of the phantasm" [REFERENCE] rather than the homogenous images given to us by IWC, and thus brings us to new ways of thinking about or relating to the political and environmental ecology and to consider our being-in-the-world.

CHAPTER IV: BODY/LANDSCAPE – ICELAND

Geologically Iceland is very young, the process of formation is still happening in the centre, giving rise to high mountains and plateaus uninhabited by humans. It is the second largest island in Europe and sits across two tectonic plates, giving rise to much volcanic and geothermal activity. Iceland as a country was once considered one of the poorest countries in Europe it is now the second richest. It won its independence, and ceased to be a Danish Colony, in 1944. This independence was fostered on a belief in being a 'neutral nation'. The Danish-Icelandic Treaty of Union of 1918, granted Iceland full autonomy over internal affairs and clearly stated in Article 19:
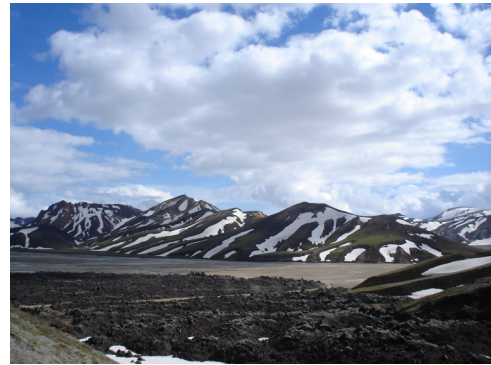
> "Denmark declares to foreign nations that, in accordance with the substance of this Treaty of Union, it recognizes Iceland as a sovereign state and declares moreover that Iceland affirms its permanent neutrality and that it will have no flag of war." (Magnason, 2006: 105)

Despite this statement the American army arrived in 1951 using Iceland as a line of defence should the Soviet Union decided to attack during the cold war, and an air base was set up in Keflavík. In 2006 this airbase closed, over 600 jobs were lost but one year later only 50 people remained unemployed (Magnason, 2006: 281). The loss of jobs could have been as many as 2000 thousand, had the Keflavík airport been destroyed as was intended, rather than turned into a university. The aluminium company Alcoa used this fear to propose a smelter, flooding $50km^2$ for a dam to harness the large amount of energy needed to produce aluminium. Alcoa are now pressing hard for another smelter in the North Iceland, threatening the geothermal heat areas and two glacial rivers. Aluminium companies are pushing hard to develop smelters in Iceland due to the large amount of hydropower that is potential available. Potentially available, because realising this power would mean using almost every river, tributary and stream that Iceland has to serve heavy industry, which would undoubtedly and irreversibly change the ecology and economy of the country. It will undoubtedly push Iceland's natural resources to its limits and Icelandic citizens have launched a campaign to stop this from happening that is becoming increasingly global (Nattura, 2008; SavingIceland, 2008).

But as Min Tanaka says: "The flesh does not know the landscape nor the history" (1986). And so even though I may have read up on Icelandic history from the Lonely Planet before arriving

there, although I may bring my own construction of history to that landscape - I am also forced to engage with it on its own terms, as a physical reality. In this case though I had no memory of encountering any landscape like this before. Moving through these landscapes, I had no frame of reference. I had never walked through such expanses of snow, of black sand,

of coloured mud. My only frame of reference was my imagination and the half-remembered lunar landscapes of space documentaries or science fiction films, and yet this was not space, this was not science fiction, this was Iceland's physical reality!

BODY/LANDSCAPE WITH FRANK VAN DE VEN & MILOS SEJN

For the last thirteen years Frank van de Ven (2008) and Milos Sejn (2008) have collaborated on body/landscape workshops. Their collaboration began with the Bohemiae Rosa Project (Sejn and van de Ven, 2008) in the Czech Republic this work continues as well as recently venturing further a field, to Ireland and now Iceland. The Icelandic Body/Landscape workshop took place between 20th – 26th July 2008[16]. Its aim was to: "bring our bodies in contact with the multiplicity, unpredictability, directness and autonomy of the natural environment" (van de Ven and Sejn, 2008). This was achieved through walking, writing,

drawing as well as physical and mental propositions proposed by van de Ven and Sejn, and time made for our own personal projects. The workshop took place in the South-West of Iceland and consisted of a four day trek between Landmannalaugar and Thörmosk. This route is one of the most popular in Iceland and was made possible by the Iceland Touring Association building cabins along the route and bridges

across rivers that are simply too deep to cross on foot. The first recorded trip along this trail took place in 1978. The ease or difficulty of the trail is determined by the nature of the weather, which is extremely varied and unpredictable. It is advised to "Hope for the best, prepare for the worst, and try to enjoy the trip regardless of how it turns out" (_orsteinsson and ó.magnússon, 2001).

---
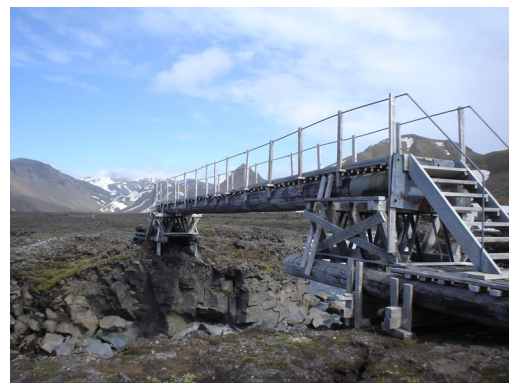
[16] My participation was made possible due to an Overseas Study Visit grant from the AHRC.

My intention is not to give a diary account of what took place, rather I would like to interrogate various aspects the workshop, relating my lived and embodied experience to the theories and ideas I have outlined above and to the wider context of body weather practice.

I include photos as a means not simply as a means to illustrate Iceland's diverse ecology but to add a further dimension to this ecology of writing on the page; one that operates outside of linguistic language. Let us begin, as we did on the workshop, with walking.

WALKING

"to wander is to roam *between places* of some kind." (Casey, 1998: 8)

I walk.
We walk.

Left, Right.
Wal-king
One step, another step.
Onwards, upwards.

Between Landmanalaguar and Thörsmork, we walking.
I cannot say where the left step starts and the right step ends, my weight pours.
I am between steps, somewhere between Landmanalaugur and Thörsmork.

The nomadic nature of the workshop, through places inaccessible by car, meant that for the most part of the journey we had to carry 15-20kg rucksacks, with all food, tents and all necessary items for at least four days of the seven day workshop. Walking was the constant that ran throughout the workshop.   Walking through the Icelandic landscape as a group of thirteen people. Thirteen bodies moving through the landscape. Stomping ahead, lagging behind. Always in relation to one another, always in relation to the landscape. A mini-mobile socius.

We left behind footsteps and traces of our presence. The landscape leaving its presence on our bodies, in the effort demanded from our muscles and bones, in the exposed faces and hands that were sun burned and weather beaten. We walked together and apart, we walked and talked, we walked in silence. Always breathing; a constantly mutating groupuscle. Walking provided the rhythm at which we processed this landscape. American writer Rebecca Solnit, author of Wanderlust (2001), observes how the mind works at three miles an hour: "The rhythm of walking generates a kind of rhythm of thinking, and the passage through a landscape echoes or stimulates the passage through a series of thoughts"

(Solnit, 2001: 5-6). Obviously there are countless thoughts that come to thirteen people walking through a landscape. I can only speak from own individual experience, although thoughts were shared and discussed with others, it is not for me to say if I understood correctly, and somehow it is difficult to articulate these thoughts in language. Therefore it is my own thoughts that I hope to re-trace now.

Walking was the repetitive act, the daily marker or our physical condition, our individual states and collective energy. As JJ Gibson describes the sunrise: "[e]ach new sunrise is like the previous one and yet unlike it, and so is each new day" (Gibson, 1986: 101), and so are our bodies, the same, same but different. Each day brought a different ecology of bodies, a different socius, a different weather that had to be negotiated. Different bodies as well as different perceptions, through the times that we did talk we could come to realise that there are as many different responses to landscape as there are people. We could say that that there were as many landscapes as there were individuals on the workshop, if not countless more. This echoes with the themes of Simon Schama's *Landscape and Memory*, he suggests that: "…landscape is the work of the mind. Its scenery is built up as much from strata of memory as from layers of rock" (Shama, 2004). In this sense we traverse the landscape both horizontally and vertically; we traversed the surface horizontally and explored it through the verticality of our memory and imagination.

There were times when van de Ven asked us to walk as efficiently as possible, concentrating on our breathing not concerned with our speed but our efficiency; so that by the time we reached an agreed point we would arrive, not feeling tired or exhausted but even refreshed. There were times when we were asked to walk in silence, and at other times to discuss with a partner a specific question. Each of these modes of walking, offered a different way in to the same activity, it offered another approach to this everyday activity.

AS YOU WALK THROUGH THE LANDSCAPE IS IT POSSIBLE TO LET THE LANDSCAPE WALK THROUGH YOU?

After stopping for an exercise on the fourth day Frank proposed that we take half an hour to walk and consider the question: "If you walk through the landscape, is it possible to let the landscape walk through you?"

The route was fairly level at first and then began to take us down a steep incline, and people found this difficult to concentrate on the question, because their attention was focused on not falling. People had a variety of different ways in which to approach the task, some people imagined walking through cross sections of the landscape, almost imagining that cross section passing through them. Other people imagined themselves transparent. It certainly brought an awaress of the different speeds of walking; human-walking, landscape-walking. Humans walk at about 3mph, but how long does it take for a landscape to walk through me. This landscape has been here, and will be, for many more thousands of years than me. How do the landscape and I meet? It does not just exist for my aesthetic pleasure, how is it possible to gain a deeper understanding of one another. Of course letting the landscape walk through me, is an idea that exists in my imagination and understanding of the place; the landscape does not have an imagination, it couldn't care less if I was there or not. The landscape does not think, but I think it, and I think through it: it becomes a matter of my mental ecology. Is allowing the landscape to walk through me, a question of having an open mind? Is it a question, not so much of thinking, but of allowing my mind to be 'thunk' by the landscape? It then becomes not a question of the histories and imaginings I bring to the landscape, but it allows me to experience a glimpse of the Icelandic landscape itself, as well as the Iceland Touring Asscociation motives for outlining this particular route through the mountains. This question seems pertinent to anyone engaged in site-related, or any tourist travelling through new territories. For if we are walking through the landscape and the landscape is not walking through us, what right do we have to be there? This question that we meditated upon for 30 – 40 minutes came to be a question that would relate to much of the other work we would during the course of the workshop, exploring how much we are inside, and how much outside.

BAG OF BONES

Abodynotasabodyasalumpofmeatpushedpulledpressedliftedintoinfinteformsrhyythmssspeedsu nmappablearmslowlyliftedlegswadingwagglingellbowspointingnosenuzzledinthegroundsixhan dsonmeiamsixhandsthreemetabolismsiamalloftheserelaxingnottensingtryingtokeeptrackofthat

keepingmyinnereyeawareofhowiampokedproddedandpulledthiswaythatwaypressureintensitys
peedallnotedwithoutworkingthemindintoafrenzy.

The 'Bag of Bones' is a common exercise in Body Weather, both inside and outside of the studio. It was also a recurring feature of this workshop. One person lies on the floor completely passive trying to maintain a state of zero muscular tension. Then there will be any number of people working upon that person depending on the size of the group. Over the course of the Icelandic workshop we worked in pairs several times and worked up to being in a group of four, so three people would work upon one person. The people working upon the passive body can push (apply pressure), pull, take weight, twist, any part of the passive body they are working on. Care is taken at all time to not cause damage to the body, to work with sensitivity, listening through touch to discover how much is possible. It is often encouraged not to think of the body as a body, but as a lump of meat. So that we do not restrict what that body can do, because we *think* we know what it is and is not capable of. This way of thinking is to encourage exploring that particular body at that particular moment. It is encouraged that the people working on the passive body, try to work with different speeds in different parts of the body. The passive person, although trying to maintain a completely relaxed muscular body is none the less completely aware of how their body is being moved. Noticing small tensions, reactions that creep into different parts of the body. It is not uncommon that the passive persons attention will be in their arm, and their legs will be extremely stiff, then suddenly they will notice it and relax their legs again. As a manipulator, you can feel their focus of attention. In more advanced stages it is encouraged to carry the body off of the floor and move it to a new position. In further stages still, although we did not explore this in Iceland, the passive body will be manipulated for a set period of time and then the manipulators are asked to step away and the passive body is asked to continue in their imagination. Trying to recreate the variety of speeds and intensity's. Obviously the limbs are now fighting gravity, without the support of other bodies, and so it is necessary to find the minimum amount of muscular tension, in order to lift the arm in the way in which it was manipulated. As a manipulator, you observe to see how they manage, if you can imagine the other bodies around them manipulating, if you can see the different speeds in the body.

Exercises such as these encourage a small group body or a group ecology which is more than the sum of its parts but in which the parts are given priority over the whole. It is a body becoming disorganised. It is a mutating socius of bodies, in which each body is becoming the

other - "We embody the body that belongs to nobody" (Tanaka cited in Snow, 2003b: 55). The body exists in-between individuals each affecting, and being affected by, the others. If I am manipulating the leg I must be aware of what is going on in the head. I should not be dictated to by what is going on elsewhere but not wishing to cause damage to either the individual bodies or group body: I work with a conscious attention, attention to the points at which I am in contact with the others, but also attention to group ecology. How do we function as a group body, do we all manipulate at the same speed? With the same amount of pressure and tension? How can we find the maximum amount of experiential diversity for the passive body, through speed, pressure, shape, direction? As the passive person I have the experience of being a body coming undone, I am unravelled. I have to let my mind take a back seat and find an awareness that does not impose itself onto the body, in the form of tension. I try to remain open to all the possibilities being offered to me. Whilst being manipulated I am being offered many propositions. If I continue without their assistance I try to crystallize that experience work from the memory, from my imagination. I am an individual, attempting to follow the bifurcations that were offered to me; dis-organising the organism of my own body.

INSIDE/OUTSIDE

"We shall come to realise that the dialectics of inside and outside multiply with countless diversified nuances." (Bachelard, 1964: 216)

Van de Ven has six or seven tracts that each workshop can take and in this instance it was focused very much around work on 'inside' and 'outside'. Relating back to Guattari, we could say that the 'inside' is the realm of the virtual, and the 'outside' is our attention to the real. The immediate problem that we encounter is where to draw the line between our interior and exterior, between the virtual and the real? The common conception that our skin is the edge of our body "…is not at all where Body Weather philosophy places the delineation" (De Quincey cited in Scheer, 2000). As Frank notes, the inside and outside is "an artificial division of course" (van de Ven, 2008) and yet attempting to engage with our internal and external landscapes, with the virtual and the real,

might, I argue, lead to a greater understand of the relation between both, and thus enable us to make new discoveries about our internal selves and external world. It was the on the third day of the Icelandic Body/Landscape workshop that Frank introduced us to the following exercise:

'inside'

Hardbodybodyofbonesossifiedinmyimaginationimaginedintoexistencecrystallisingthoughtstee
tharallthatexistteethandbonesskeletalthoughtsuntiljourneyingthroughthisbodythatbelongstono
bodydiscoveringtissuefleshinternalorganssoftfleshyinsideswalkingthroughthetexturesofdigesti
vecanalswadingthroughdigestivejuicesacidsliquidsjellyfishblobofliving fleshthrobthrobbingpuls
atingabodyofskinsimpleorganismmouthholearseholeproductionmachineairinhabitingtheinbet
weenreatingthespaceinsideofmeeatingmyselffromtheoutsideinuntilIshitmyselfoutofexistence

After approximately four hours of walking we stopped and van de Ven proposed that for the next ten minutes, standing with our eyes closed, we were to imagine that there was no 'outside'. There was no landscape, no Iceland, no universe. He later recounted the exercise to me in an interview:

> "The inside is a denial of the outside, it's like everything that exists is inside the body and the mind. So there is no outer world. It is like sealing yourself off, as in being the only universe there is, so there is no ground, no air, no people, no landscape, nothing around you. It is something you really have to do little by little, you have to have almost a strategy…because it is so enormous and so impossible" (van de Ven, 2008)

This is a common thread in body weather, as in certain forms of experiential anatomy, where you are asked to imagine an event that is physically, even biologically, impossible. One strategy suggested was to imagine folding your skin inside, so that everything that happens happens on the inside, this should be done gradually, not the whole skin all at once but beginning with a particular area and working from there. Obviously we did not have controlled laboratory conditions. It resembled nothing like Cage's anechoic chamber, which might have been a more conducive environment for such an exercise[17]. We were in the Icelandic landscape; the wind was blowing in our faces, planes were passing overhead, the weight of our own bodies on our feet, etc. Discussing the exercise afterwards some people found that these provided unnecessary distractions but Frank suggested that you can use these external factors to give you something to work against: "If you take it in then

---
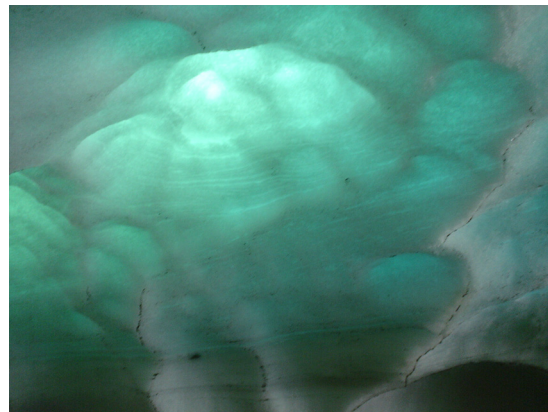
[17] An anechoic chamber is "a room without echoes" that Cage entered in 1951 famously discovering that silence doesn't exist. He explains how he entered the Anechoic chamber: "at Harvard University several years ago and heard two sounds, one high and one low. When I described to the engineer in charge he informed me that the high one was my nervous system in operation, the low one my blood in circulation" (Cage, 1968)

try to push yourself away, like you push the ground to walk. So you push away to get more in" (van de Ven, 2008). Milos used this tactic, and feeling the wind on his face tried to fold it inside. Many people were frustrated with the exercise and got trapped in a conversation with themselves about the technicalities of monitoring how well, or not so well, they were doing the task. Frank suggested that it is okay to have a conversation with yourself, as long as you make it a good one.

For myself, it took time before I could concentrate; yet I did begin to imagine the hard, bony parts of my body to crystallise, as I took a journey around the bones and teeth of my body I was almost colouring them into existence, imagining that they were the only thing that existed. Then I moved onto the soft tissue, where in my imagination I became almost like a jelly fish, a mass of flesh. Finally just before the time was up I imagined my body to have just one tube flowing from mouth to anus, with a small chamber around the belly. It was

fascinating to hear the different accounts of where people had been on their trips inside. One participant imagined their body as a space ship, with their spine as a walkway between compartments, others imagined themselves to be huge beings, bigger than the universe. Another explained how they took a small camera on a journey through the body and look at the inside

from various perspectives. This discussion proved that there were as many ways of approaching the proposition as there were people doing the exercise. It made manifest just how much diversity can exist within the mental ecology, if we pursue our imagination under certain parameters. It provides, other strategies and approaches that are beyond our individual imagination. We come into the work with our own histories, stories and way of seeing the world; I may never have thought to imagine myself as bigger than the universe as a way to go inside but the next time we do the exercise, it becomes a choice to pursue. Opening up the terra incognita of my imagination, opening myself up to the virtual in ways that affect my physical presence and my being in the world. Discussing the exercise afterwards is almost making new subjectivities tangible, as a group we can pull together our collective imagination and go beyond anything that any one individual could conceive. By engaging with my own and others imaginative (internal) landscape, I become aware of the power of my own imagination, the affect it has the group and the consequences it has upon the mental ecology: I realise my power as a desiring-machine.

'outside'

ihearwindiseerockslandscapesvistashowtobeoutsidehowtobetherewheniamherewhenimovei

moveitsmebutthereisnomeidonotexistiamnothereiamonlyrockslandscapesvistasthewindblowi

ngoverthemountainlowcloudsmovingfasthowdoitakeitinsidethereisnoinsideiamoutsidegetoutis

neezeandforabriefmomentfeelcatapultedoutofmyselfileavvemyshellofabodybehindbutisoonret
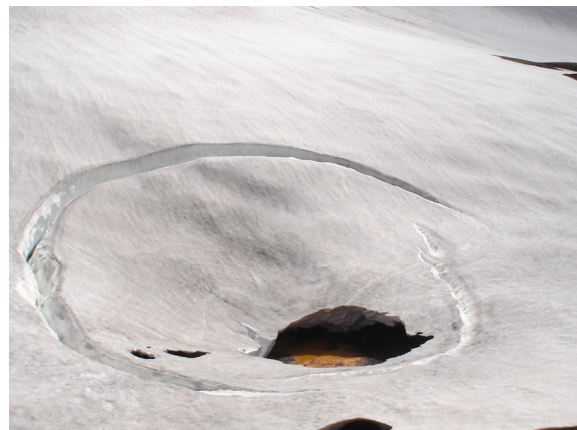
urnitishardtostayoutsideitisoverwhelming

On the fourth day of the workshop, they day after the inside exercise, also after several hours of walking van de Ven proposed another exercise - 'outside':

> "the Outside is a denial of the self, so *you* don't exist, you are so much outside that all your energy is spent outside, so that there is no more self, and that is very double of course because the receiving end is yourself" (van de Ven, 2008).

In this state we were encouraged to be aware of everything around us, it proposed a complete annihilation of the self, a totally fragmented and dispersed being. Pointing out the steaming geothermal rocks, he said: "Not 'I am like smoke' Be there! Be smoke!". Again it is not an easy task and it was suggested that as a strategy we begin by imagining ourselves as a very think stick or a point, or that we take our very core and bear it outside; the opposite of folding our skin inside.

Discussing the exercise afterwards, the group noticed that there are constant reminders of our presence in the environment: shadows of ourselves, the frames of glasses, our own weight on the ground as well as an awareness of our own motility. Despite this almost everyone achieved what they felt to be a feeling of being outside if only for a brief moment, those people agreed that it was not easy to sustain over any length of time. Van de Ven told how, when working with *Mai Juku*, Min Tanaka used to talk about "diving deep outside". It appeared that there is such a vast ecology of possibilities 'outside' that it is almost paralysing. It highlighted that in everyday life, or in everyday modes of being we censor a lot of sensory information, there are many events taking place around us every moment and yet we have to filter them out for our own sanity, this mode of being becomes normal and habitual. To do this exercise and become aware of the multitude of possibilities that happen outside the architecture of our own body was a surprise. It brings awareness to our being-in-the-world, we could say it picks out the colours of Virilio's grey ecology, of which Guattari would surely approve. It allows us to become aware of the divergent range of multiplicities in the surrounding ecology, and realise

that we are not our body, we are becoming-landscape, becoming-ecology. We exist in-between.

TRA(NS)VERSING THE INSIDE/OUTSIDE

Wristagainstmybellyfeelingapulsethrobbingpulseiamonebigthrobbingpulseiaminsidethenrollin gquicklydownhilliamoutsideoutsidethrowingmyselfoutofmyselfbeyondmeiseemyownshadowa ndichaseitthereisnomeonlyshadowitisnotmyshadowitisshadowichaseitchaseitinsideoutsideem ptvesseleyesopenbutdeepinsideothersoutsideofmeandmybodytheyaresomethingtofollowtopu rsuehowdoigetoutsideandbethemgogodontquestiondontthinkjustdo

Having explored both the inside and the outside separately, we continued throughout the workshop to explore them together. We had 25mins to switch between inside and outside, which would be called by Frank. We were allowed to walk/stand, crawl and roll in that cycle: stand, crawl, roll, stand, etc. Frank suggested that we start with eyes closed for inside, eyes open for outside, but that later we could experiment and change. We did it several times sometimes with shoes on sometimes off, once with our backpacks on but mostly off.
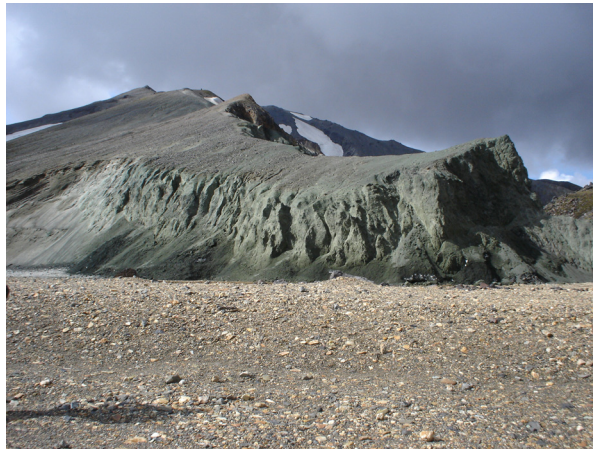
In discussion after this work we discussed situations in everyday life in which we might encounter these states of being inside or outside. Inside was likened to daydreaming; the body is physically there but the mind is elsewhere, wrapped up in its own thoughts and activities. Outside was likened to situations where you don't think or consider you just act and respond; when a bomb goes off, for example. Of course we came to the conclusion that we are always a little bit inside, always a little bit outside, these boundaries are in a constant state of flux. Through these exercises we became more aware, or gained a heightened sensitivity of our own being that allowed us to monitor and make choices about how much we were inside and outside. Inside allowed us to enter the landscape of imagination, opening us up to the virtual. Outside enabled us to become aware of the surrounding environment at that present moment in all its diversity. Thus, working in-between inside and outside allowed us new ways of relating-to and interacting-with our surrounding environment. Through the repetition of the exercise it enabled us to better navigate the internal and external landscapes that contribute to our being in the world. As a performance training this is a significant skill, being able to change, affect or make choices surrounding our internal/external landscapes. When working in a group, the others are just

as much of our outside, as a mountain, a stream, a rock is. In this sense Frank believes this work is just as applicable in a studio setting, and is a useful way into dance improvisation.

If we become aware of our habits and tendencies then we can change them. We can never control what happens on the outside, but we can make choices. Perhaps it is making these choices that 'an intelligence of the body' is born. In my work with Tess De Quincey, she often talked about having a "hot body, cool mind". I took this to understand that the 'hot body' is the body that is presented, the performing body, the intelligent body that can navigate improvisation and make informed choices and responses in the present moment. The cool mind, referred to not thinking too much, not trying to predict or imagine scenario's and possible consequences, because these take us away from the present moment, and all that is lived there, whether that is a landscape or an improvised performance. At first I found this difficult but then I understood that it is of course a practice, that 'an intelligence of the body' is only born through experience, through trusting and knowing your own body, which is a constant process; there is no definitive destination, body weather requires you to be constantly re-evaluating, assessing your patterns. There is no final solution, but a constant process of recognising patterns and changing them. Perhaps there is a stage where this pattern and habit recognition and changing it becomes unconscious, and perhaps it is at this stage that the intelligence of the body is born. Returning to Guattari we might say that he is striving (eventually) for an intelligent social body, one that does not have to consciously change its structures and hierarchies, and question given power relations, but a socius that is implicitly mutating.

Yoshi Oida, a former actor with Peter Brook, also recognises that there is a useful tension to be exploited between inside and outside when performing. He explains that "Ideally, the interior and exterior should be contradictory… When you discover physical dynamism you must balance it with inner calm." (Oida and Marshall, 1997: 40) Oida describes inner calm as not being "the prisoner of turbulent emotions" (ibid) it is not a deadness or rigidly maintained state, but "a fluidness that enables you to respond to shifts in the world around you" (ibid). We can easily imagine that Oida is talking about the social body, that contradictory states between inside and outside make for an interesting and healthy ecology of the body. Yet in the socius it seems that we are caught up in the whir of Capitalism, of Virilio's grey ecology, unable to "respond to the shifts in the world" (ibid) around us. Our bodies are not operating

on a different speed to that of socius, our mental ecology is carried along by the products and subjectivities of Capitalism at ever increasing speeds, there is no space for a "fluidness that enables us to respond" (ibid), we are kept so distracted that we cannot find a way to asses the current state of things, we are so much in it, we fail to see the multitudinous nature of outside.

De Quincey's cool mind, remains calm while the hot body is working physically; the mind is 'empty' in order to respond to the surroundings as they are constantly evolving in the here and now. That is to say, the mind is not switched off, not 'empty' like the land in which the colonizers colonize, but it is in a state of awareness, monitoring but not moving thoughts around, there is no dancing with ideas, judging situations, the mind is quiet and leaves the dancing and judging to the body. In terms of the social body and mental ecology, the dominant powers make sure that our minds are far from empty, in fact they are full of the products and subjectivities of Capitalism, therefore, I believe that becoming aware of the mechanics of inside and outside has implications far beyond the performative realm.

MOVING TOWARDS AND ENDING

Body Weather is a practice that is constantly striving to find and explore new ways of coming to one's own body, through exploring what a body can do and what is dance. Which I believe has implications far beyond the boundaries of what we understand as dance. Coming to know your own body, realising the power its own autonomy and imagination, with a constant awareness of how you affect and are affected by other bodies. Is a quality that encourages a diverse and yet sensitive ecology. Both contributing to a diverse performance ecology, and the ecology of culture that is everyday life.

Guttari believes that to affect changes in the mental ecology it is necessary to "...to target the modes of production of subjectivity that is knowledge, culture, sensibility and sociability" (Guattari, 2000: 33). Body Weather goes some way in targeting these modes of production, through the contributing to the knowledge of our bodies and their relationship to the environment, through performances and open training it cultivates a culture which refuses to sit adhere to the dominant subjectivities of the mass media and IWC. The training I believe engenders modes of sensibility and sociability, especially in the more intensive workshops, where there are often shared sleeping conditions, communal cooking, etc.

Body Weather foregrounds the idea that you can only work upon yourself, and this in turn will have consequences far beyond yourself. When questioned whether he would describe himself as a professional dancer, or professional farmer, Min Tanaka says:
"It is not interesting to be a professional. I want to be a professional Min Tanaka" (Tanaka in Vermeesch and Tanaka, 2002) Perhaps he declares this because to professional means you stop exploring, mutating, evolving, risking, to earn a living. As a professional Min Tanaka he is a work in progress, being all that Min Tanaka can be. For Katerina Bakatsaki, the training offers "…the possibility and the freedom to go, even just for a little second, to go beyond yourself" (Bakatsaki cited in _ev_íková, 2002). A going beyond yourself, that contributes to a political and ecological knowledge in which we understand ourselves to be interdependent, inextricably a part of and always in relation to, other selves and landscapes. This understanding, I believe, can contribute to "culture, creation, development, the re-invention of the environment and the enrichment of modes of life and sensibility"(Guattari, 2000: 20)

Deleuze states that "…if two things are part of a whole, nothing can change in one without there being some corresponding change in the other, and neither thing can change without the whole itself changing" (Deleuze, 1990: 106). If Deleuze's assertion is correct, to change a body physically is also to change it mentally. If Guattari believes that the mental ecology needs to be transformed, that a new kind of culture needs to be cultivated, then surely dancing towards it is one possible strategy amongst an infinite number of other possibilities.

BIBLIOGRAPHY

Anon. (2001) in J. Pearsall (Ed.) *THe New Oxford Dictionary of English,* Oxford: Oxford University Press.

Bachelard, Gaston (1964) *The Poetics of Space,* New York: Orion.

Bains, Paul (2002) 'A Shock to Thought' in B. Massumi (ed.) *A Shock to Thought: Expressions After Deleuze and Guattari*, London/New York: Routledge.

Bateson, Gregory (1972) *Steps Towards an Ecology of Mind,* Chicago: University of Chicago Press.

Bateson, Gregory (1979) *Mind and Nature,* London: Wildwood House Ltd.

Bleakly, Alan (2000) *The animalizing imagination: totemism, textuality and ecocriticism,* New York: Macmillan.

Brown, Charles S. and Ted Toadvine (eds.) (2003) *Eco-Phenomenology: Back to the earth itself,* New York: State University of New York Press.

Cage, John (1968) *Silence: lectures and writings,* London: Calde and Beyars.

Capra, Fritjof (1999) 'Ecoliteracy: The Challenge for Education in the Next Century', *Liverpool Schumacher Lectures*.

Capra, Fritjof (2000) 'Ecoliteracy: A systems approach to education', *Ecoliteracy: Mapping the terrain,* 27–35.

Casey, Edward S. (1998) *The Fate of Place: A philosophical history,* Berkley/Los Angeles: Univeristy of California Press.

Chaudhuri, Una (1995) *Staging Place: The Geography of Modern Drama,*

Cheng, Meiling (2000) 'Haiku in the flesh: Oguri's theatre of transmutation' in R. Schneider & G. H. Cody (eds.) *Re:Direction*, London/New York: Routledge.

Coleman, Daniel A. (1994) *Ecopolitics: building a green society,* New Brunswick: Rutgers University Press.

Conley, Verena Andermatt (1997) *Ecopolitics: The environment in poststructuralist thought,* London/New York: Routledge.

Connor, Steven (2004) *The Book of Skin,* London: Reaktion Books Ltd.

De Quincey, Tess (2000) *TripleAlice Website*, Online: **http://www.triplealice.net** (accessed: 12th August 2008).

De Quincey, Tess (2002a) *De Quincey Co. [Official Website]*, Online: **http://www.DeQuinceyCo.net** (accessed: 12th August 2008).

De Quincey, Tess (2002b) *Sites of multiplicity and permeation*, Online: **www.bodyweather.net/tdq.htm** (accessed: November 15th).

Deleuze, Giles (1990) *Expressionism in Philosophy: Spinoza,* trans. M. Joughin*,* New York: Zone Books.

Deleuze, Giles (1993) *The Fold: Lebniz and the Baroque,* trans. T. Conley*,* Minneapolis: University of Minnesota Press.

Deleuze, Giles and Félix Guattari (1986) *Kafka: Towards a Minor Literature,* trans. D. Polen*,* Minneapolis: University of Minnesota Press.

Deleuze, Giles and Félix Guattari (1994) *What is Philosophy? ,* trans. H. Tomlinson & G. Burchell*,* New York: Columbia University Press.

Deleuze, Giles and Félix Guattari (2004) *A Thousand Plateaus: Capitalism and Schizophrenia,* trans. B. Massumi*,* London/New York: Continuum.

Deleuze, Gilles and Félix Guattari (1984) *Anti-Oedipus,* trans. R. Hurley, M. Seem & H. R.Lane*,* London: Athlone Press Ltd.

Flammin, Claudia (1996) 'Un lieu, une danse: Min Tanaka et la météorologie du corps', Paris: Dance, Vincennes-Saint-Denis, University of Paris 8.

Fraleigh, Sondra (2005) 'Spacetime and Mud in Butoh' in G. Giannachi & N. Stewart (eds.) *Performing Nature*, Bern Peter Lang.

Fraleigh, Sondra Horton (1999) *Dancing into Darkness: Butoh, Zen and Japan,* Pittsburgh/London: University of Pittsburgh Press/Dance Books.

Garrard, Greg (2004) *Ecocriticism,* London: Routledge.

Genosko, Gary (2001) 'An Introduction to 'Singulartization and Style: Shin Takamatsu in Conversation with Félix Guattari'', *parallax,* 7**:** 4, 128-130.

Genosko, Gary (2002) *Félix Guattari: An Aberrant Introduction,* London/New York: Continuum.

Giannachi, Gabriella and Nigel Stewart (eds.) (2005) *Performing Nature: Explorations in Ecology and the Arts* Bern: Peter Lang.

Gibson, James J (1986) *The Ecological Approach to Visual Perception,* New Jersey/London: Lawrence Erlbaum Associates.

Gil, José (2002) 'The dancer's body' in B. Massumi (ed.) *A shock to thought: expressions after Deleuze and Guattari*, London/New York: Routeledge, pp 117-128.

Grant, Stuart (2002) 'In the Dirt: A Pathetic Remnant', Sydney: Department of Performance Studies, University of Sydney.

Grant, Stuart (2003a) 'A Dictionary of Atmospheres', Body Modification Conference: Macquarie University, Australia,

Grant, Stuart (2003b) 'How to Say (Roughly...Very Roughly) What Sort of Thing a TripleAlice3 Is, Having Attended One', *About Performance,* 5**:** 73-82.

Guattari, Félix (1983) *Jean-Jacques Lebel: painter of transversality*, Online: **http://www.artdes.monash.edu.au/globe/issue8/jjltxt.html** (accessed: 25th July 2008).

Guattari, Félix (1984) *Molecular Revolution: psychiatry and politics,* trans. R. Sheed*,* London: Penguin.

Guattari, Félix (1994) 'The Architectural Machines of Shin Takamatsu', *Chimères,* Winter**:** 21, 127-141.

Guattari, Félix (1995) *Chaosmosis: an ethico-aesthetic paradigm,* trans. P. Bains & J. Pefanis*,* Bloomington/Indianapolis: Indiana University Press.

Guattari, Félix (1996a) 'Remaking Social Practices' in G. Genosko (ed.) *The Guattari Reader*, Oxford: Blackwell.

Guattari, Félix (1996b) 'Subjectivities: for Better and for Worse' in G. Genosko (ed.) *The Guattari Reader*, Oxford/Cambridge: Blackwell.

Guattari, Félix (2000) *The Three Ecologies,* trans. I. Pindar & P. Sutton*,* London/New York: Continuum.

Guattari, Félix and Toni Negri (1990) *Communists Like Us: New Spaces of Liberty, New Lines of Alliance,* trans. M. Ryan*,* New York: Semiotext(e).

Guattari, Félix and Min Tanaka (1985) *Kousoko to Zen-en: agencement '85,* Tokyo: 朝日出版社.

Halprin, Anna (1995) *Moving Towards Life: Five Decades of Transformational Dance,* New England: Wesleyan University Press.

Hill, Leslie and Helen Paris (eds.) (2006) *Performance and Place,* London: Palgrave Macmillan.

Hrebeniak, Michael (2007) 'Ecopoesis', Desire Lines: Dartingtom, 21st September 2007

Kato, Mariko (2007) 'In step with nature, if not with celebrity', *Japan Times*

Kaye, Nick (2000) *Site Specific Art: Performance, Place and Documentation,* London: Routledge.

Kerridge, Richard and Neil Sammells (1998) *Writing the environment,* New York: Zed Books.

Kershaw, Baz (2007) *Theatre Ecology: Environments and Performance Events,* Cambridge: Cambridge University Press.

Kurihara, N. (2000) 'Hijikata Tatsumi: The Words of Butoh', *TDR: The Drama Review,* 44**:** 1, 10-28.

Kwon, Miwon (2002) *One Place After Another: Site-Specific Art and Locational Identity,* Cambridge Mass London: MIT Press.

Laplanche, Jean and Jean-Bertrand Pontalis (1988) *The Language of Psycoanalysis,* London: Karna and the Institute of Psychoanalysis.

Lehmann, Hans-Thies (2006) *Postdramatic Theatre,* trans. K. Jürs-Munby*,* Abingdon/New York: Routledge.

Looseleaf, Victoria (2001) 'A Dance of Darkness That Sheds Light Too', *F-51,* November.

Magnason, Andri Snær (2006) *Dreamland: A Self-Help Manual for a Frightened Nation,* London: Citizen Press.

Maro, Akaji (???????) *Butoh: Body on the Edge of Crisis*, VHS, ???????:

Marranca, Bonnie (1996) *Ecologies of Theater: Essays at the Century Turning,* Balitmore: Johns Hopkins University Press.

McAuley, Gay (2000) 'Body Weather in the Central Desert of Australia: towards an ecology of performance ', Department of Performance Studies: University of Sydney,

McAuley, Gay (ed.) (2003) *About Performance No.5,* Sydney: University of Sydney.

McAuley, Gay (ed.) (2006) *Unstable Ground: Performance and the Politics of Place,* Brussels: P.I.E. Peter Lang.

Mckibben, Bill (2003) *The End of Nature: Humanity, Climate Change and the Natural World,* London: Bloomsbury.

Nattura (2008) *Nattura.info* Online: **http://www.natura.info** (accessed: 11th July 2008).

Næss, Arnae (1989) *Ecology, community and lifestyle: outline of an ecosophy,* Cambridge: Cambridge University Press.

Oguri (2008) *Official Webpage*, Online: **http://www.lightningshadow.com** (accessed: 15th August 2008).

Oida, Yoshi and Lorna Marshall (1997) *The Invisible Actor,* London: methuen drama.

Pearson, Mike and Michael Shanks (2001) *Theatre/Archaeology,* London: Routledge.

Ruether, Rosemary Radford (1992) *Gaia and God–An Ecofeminist Theology of Earth Healing,* San Francisco: Harper.

SavingIceland (2008) *Saving Iceland*, Online: **http://www.savingiceland.org** (accessed: 15th July 2008).

Schechner, Richard (1994) *Environmental Theater,* New York: Applause.

Scheer, Edward (2000) 'Liminality and coporeality: Tess De Quincey's butoh' in *Bodyshows: Australian viewings of live performance*, Amsterdam: Rodopi, pp.

Sejn, Milos (2008) *Milos Sejn Website*, Online: **http://www.sejn.cz** (accessed: 8th August 2008).

Sejn, Milos and Frank van de Ven (2008) *Bohemiae Rosa Project* Online: **http://www.bohaemiarosa.org** (accessed: 8th August 2008).

Sessions, George (ed.) (1995) *Deep Ecology for the 21st Century,* Boston/London: Shambhala.

_ev_íková, Jana (2002) *The Rite of Spring*, Czec Rebpublic: docuinter.net.

Shama, Simon (2004) *Landscape and Memory* London: Harper Perennial.

Snow, Peter (1995) 'Situation Vacant: Lines of Flight and the Schizo-potential for Revolution', *About Performance,* 1.

Snow, Peter (2002) 'Lines of flight: Imag(in)ing the Inbetween' in P. Monachan (ed.) *Double Dialogues*, Melbourne: Melbourne University.

Snow, Peter (2003a) 'Imaging the In-between: Training Becomes Performance in Body Weather Practice in Australia', PhD thesis, Sydney: Department of Performance Studies, University of Sydney.

Snow, Peter (2003b) 'P4: Performance Making in Alice', *About Performance,* 5**:** 49-64.

Solnit, Rebecca (2001) *Wanderlust: A History of Walking,* London/New York: Verso.

Soper, Kate (1996) 'Nature/'nature'' in G. Robertson, et al. (eds.) *Future Natural: nature, science, culture*, London/New York: Routledge.

Stein, Bonnie Sue (1986) 'Butoh:'' Twenty Years Ago We Were Crazy, Dirty, and Mad''', *The Drama Review: TDR,* 30**:** 2, 107-126.

Stein, Bonnie Sue and Min Tanaka (1986) 'Min Tanaka: Farmer/Dancer or Dancer/Farmer. An Interview', *The Drama Review,* 30**:** 2, 142-151.

Steinburg, Morleigh (2007) *Height of Sky*, Los Angeles Sundance Channel.

Tanaka, Min (1986) 'I Am an Avant-Garde Who Crawls the Earth: Homage to Tatsumi Hijikata', *TDR,* 30**:** 2, 153-155.

Tanaka, Min (2008a) *Art Camp Hakushu Official Website* Online: **http://artcamp.org** (accessed: 12th August 2008).

Tanaka, Min (2008b) *Locus Focus (dance performance description)*, Online: **http://www.negritokyo.org/geidai/en/** (accessed: 25th July 2008).

Tanaka, Min and Masato Okada (2007) *Between Mountain and Sea,* Tokyo: Kousakusha.

van de Ven, Frank (1998) *How to make yourself a dancing Body without Organs [unpublished report]*, London.

van de Ven, Frank (2003) *OU[DA]PO [unpublished report]*, Amsterdam.

van de Ven, Frank (2008) *Interview recorded 27th June 2008*, _órmörk, Iceland: Unpublished.

van de Ven, Frank and Katerina Bakatsaki (2008) *Body Weather Amsterdam*, Online: **http://www.bodyweatheramsterdam.blogspot.com** (accessed: 8th August 2008).

van de Ven, Frank and Milos Sejn (2008) *Body/Landscape Workshop*, Flyer, Iceland: Landmannalaugar - _örmosk.

Vedel, Karen (2003) *Dancing Country*, Online: **http://www.bodyweather.net** (accessed: 16th August 2008).

Vermeesch, Pétra and Min Tanaka (2002) 'About Butoh: in research for its origin and actual meaning: an interview with Min Tanaka', *Contact Quarterly,* Winter/Spring 2002**:** 22-33.

Viala, Jean and Nourit Masson-Sekine (1988) *Butoh: Shades of Darkness,* Tokyo:
      Shufunotomo.

Viola, Bill (1998) *Reasons for Knocking at an Empty House: Writings 1973-1994,* London:
      Thames & Hudson.

Virilio, Paul (2008) *Open Sky,* trans. J. Rose, London/New York: Verso.

Warren, Karen (2000) *Ecofeminist Philosophy: A Western Perspective on What It Is and Why
      It Matters,* Lanham: Rowman & Littlefield Publishers.

Winnicott, David W. (1971) *Playing and Reality,* New York: Basic Books.

_orsteinsson, Leifur and Gu_jón ó.magnússon (2001) *The Laugavegur Hiking Trail,*
      Reykjavik: Iceland Touring Asscociation.