

**THEATRE  
ACADEMY**

**X UNIARTS HELSINKI**

**2019**

THESIS

# Landing

A Textual Garden

SHELLEY ETKIN



Photo by Ana Teo Ala-Ruona

M.A. ECOLOGY AND CONTEMPORARY PERFORMANCE



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ABSTRACT

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<p>This text proposes various orientations towards a body of artistic research on the praxis of landing. Landing explores practices of mutual communicative exchange with land. The guiding curiosity in this practice is to shift from 'land' as a territorial entity, separate from the human, into 'landing' as a shared process. Thus far, landing has been practiced in the form of sessions, in private and group formations. Landing as a verb connotes processual movement and has been researched through embodied somatic journeying, practiced in several places, working with body and land as medium, proposing a morphing connectedness to address them as a whole. Landing offers a specific approach to journeying as a mode to potentially access a shared imaginary inclusive of humans and land. Through this, I ask how the practice might open into subtle aspects of colonization and de/territorialization and whether there lies potential for other modes of journeying. Landing as a praxis is discussed in relation to ecology, performance, healing, and pedagogy.</p> <p>This text seeks to enter into the research questions of landing as a multilogue; a whole composed of conversations, questions, and orientations. I have set the intention to experiment with attempts at deterritorializing practice through proposing a textual garden, in this case gardening through the medium of words, language, and text.</p>			
<p>ENTER KEYWORDS HERE</p> <p>Land, Landing, Place, Intuition, Imagination, Communication, Healing, Transformation, Colonization, Deterritorialization, Somatic, Journey, Reading, Garden, Ecology, Performance.</p>			

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This work is possible because of land. Though this notion will transform as the text continues, it is the ground for all. I acknowledge the lands that have and continue to make me, the lands where I have written this, and the lands which have co-hosted the landing practice, in its private and group formations.

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I would like to acknowledge my families (by birth and by choice) and the ways that they have moved through lands, places called Israel, Massachusetts, California, Berlin, Stolzenhagen, Helsinki, and more...

I would like to acknowledge all those who work with land in personal, artistic, political, and spiritual ways. Here is to the ghosts, the living, and those to come.

## For the readers

This text seeks to enter into the research questions of landing as a multilogue; a whole composed of conversations, questions, and orientations. This thesis takes the practices of landing as anchoring points while inviting other references as elements that inform the whole. Since the thesis is also a form, I have set the intention to experiment with attempts at deterritorializing practice through proposing a textual garden, in this case gardening through the medium of words, language, and text.

A garden is not just a metaphor, it is a form. As such, it helps to hold a container for the encounters, relations, and negotiations of living beings, including myself. This understanding is based on my own gardening practice, that approaches the entity of a garden as multiple, a shifting ensemble with soft and porous borders. My gardening practice has involved an intimate material relationship with specific gardens and land-sites. Through the work of landing, this methodology and communicative approach was explored in relation to a largely immaterial body of research. I strongly believe that the material and immaterial are inextricably linked, as are their transformational processes.

I offer my working, expanded definition of a 'garden' as a focused space of attention (within an infinitely wider terrain) which may be temporary and shifting, but is attended to with a specific intention.

Perhaps the text will not look immediately recognizable as a garden and perhaps the experiment fails. In all honesty, this structure in which page follows page is not my ideal format, but rather an imperfect solution for these specific conditions, within the larger challenge of truly experimenting with what a textual garden might be. Is it possible to go beyond the linear appearance, making it seem as though discourse or knowledge is organized in sequence? I will try to stretch within the limits of this structure, circling back, beginning again, adding voices and questions along the way and hope you might be able to practice a similar flexibility as reader.

This textual garden will also dig up the roots of words drawing inspiration from etymology. While not claiming to practice the science of linguistics, I rather employ a playful approach to associative etymology. As you read, you will find roots partially exposed, shaken up and observed, sometimes transplanted elsewhere, next to other notions and thinkers or in other (re)associations. If you have ever dug up the roots of a plant, you know they are never straight and orderly. Roots become entangled, varying, divergent and full of other bits of living things, they carry histories but are in movement, bridging between the above-ground and the underworlds. Rather than attempting to trace a development of the practice of landing as if it would exist in linear time, with roots thought of as preceding the ‘current’ iterations (of a plant, generations, modes of thought, ways of working) this is a chance to work with (re)associative etymology as a poetic gardening experiment in which understandings can be reshaped, lively, and fluid.

Following the approach to language which is reflected in the landing practices, this text attempts language as an associative track to provide impetus and continuity for mobile attention. Knowing how strongly words are conditioned, pre-loaded, archival, and evocative, I hope to guide you into this garden in a way that invites and opens up to your readings as well as the voices and questions that other writers will bring into this textual garden. I will address the role of language in the landing sessions as well, the way it is intended to support the arrival of images, thoughts, feelings, sensations and associations. Practices of reading will also be opened up along the way, as a form of creative sense-making, as a divination method, and as a kind of bodily sight.

My invitation to you, as reader, is to explore the ways in which you practice reading through the many pathways of this textual garden. I offer this for now, for the purposes of acknowledging this thesis and offering myself the question of how I might write from the feeling of gardening, to garden as a writer or write as a gardener, touching into moments where feelings of knowings and feelings of not knowings occur. I offer to you, the reader, an open question: can you perceive and read this text, even in moments, as a garden?

## Introduction

This text proposes various orientations towards a body of artistic research on the praxis of landing. Landing, as a process, explores practices of mutual communicative exchange with land. The guiding curiosity in this practice is to shift from 'land' as a territorial entity, separate from the human, into 'landing' as a shared process. Landing addresses the relations of human and land as mutually reforming and recomposing processes through communicative exchange. Thus far, landing has been practiced in the form of sessions, in private and group formations. I understand landing to include a wider body of artistic research; these sessions have been the central form for exploration, the praxis takes other forms as well, including this text.

One of the central notions that will be opened up in various directions through this text is that of 'land'. This is a term I wish to expand beyond the exclusively material earthly dimensions, though it is intimately entangled with the earth's body and that body's presence in a larger cosmos. Thus, 'land' in my understanding is used to refer to a multiplicity, material and immaterial, seeking to address a whole that encompasses this spectrum and considers the inter-relatedness of these aspects. When land becomes a verb rather than a noun, it is much less easily locatable, territorialized, and identified as a bordered place. This shift is intentional. Land becomes understood as a process, reconstituting itself as a shared morphological ontology. When land becomes a verb it is something that we (human participants) are involved in and participating with. When humans are also understood as an inextricable part of that matrix, so too can we track our inner processes as part of that larger whole.

Landing as a verb connotes activity and movement and has been researched through embodied somatic journeying, practiced in several places. The landing sessions propose several layers of journeying, facilitated first through arrival to the site of the landing session, then through the medium of a particular set of cards, and through a somatic facilitated journey working with body and land as medium, proposing a morphing connectedness between these sites and entities to address them as a whole. Landing offers a specific

approach to journeying as a mode to potentially access a mutual imaginary shared amongst humans and land. Through this, I ask how the practice might allow access into subtle aspects of colonization and de/territorialization and whether there lies potential for other modes of journeying, being, moving, and living with land.

Landing sessions took place in several different sites, with various participants and developed with support from several guest collaborators who experienced and offered feedback. Private sessions took place in the Omenapuutalo house of Lapinlahden Lähde as part of an MAECP (Master of Arts in Ecology and Contemporary Performance) event in Helsinki in November 2017 as well as in the Kunstraum Bethanien gallery as part of the exhibition 'Capitalo, Cthulhu, and a Much Hotter Compost Pile' in Berlin in April 2018. Group landing sessions were offered as part of an event called *Landings* on Vallisaari island in May 2018, as the artistic sharing of my thesis research. These occurrences and their role in my working and learning processes will be further discussed.

This text further opens up the layers of the journeying methods used in these sessions, asking questions about the relations between internal and external movements, within body/mind tuning, and geographical journeying in the contextual legacies of colonial, diasporic, exile, and nomadic movements through lands. The aspects of the landing sessions which have to do with the specific site where it is practiced as well as the aspects that invite 'non-local' associations for each participant will be discussed. Through these inquiries, questions of healing are also addressed. Through this text, the material and immaterial aspects of landing are situated in order to position this artistic research within the fields of ecology and contemporary performance inclusive of artistic, political, and spiritual layers. The questions of landing are informed by other writers, thinkers, and theorists who come from intersecting fields including queer and feminist studies, environmental philosophy, poetry, decolonial studies, indigenous knowledges, performers, healing practitioners and contextualized artistic practice and research. The practices of landing have also been shaped by all the session participants, collaborators who have offered feedback in the process, and by the sites and lands where this work has taken place.

In this text, I will move between inner and outer aspects towards their relations through the landing praxis. I will begin by outlining a partial ‘anatomy’ of landing; not a physiological one, but an invocation of the different parts that operate within the internal whole of this research, the practices at work and how they connect to one another: the ‘eso’ meaning internal. Then, I will address the details of each layer of journeying as well as the three places and times when landing sessions have occurred, the first two of which offered private sessions and the third iteration was host to two group sessions at an event called *Landings*. This outlines the structures that the anatomy creates: the ‘exo’. Merging these aspects, I will expand on artistic, spiritual, and political questions informed through my engagement with other authors, thinkers, and makers to outline conversations around the research of landing, which will also address performance and ecology in the praxis as well as questions of healing. Throughout this textual garden there are many questions I am left with, strands to further unravel. Finally, I will propose a harvest addressing the notion of praxis and asking what considerations you (the reader) may carry from this reading as well.

## PART I. AN ANATOMY OF LANDING: ESO

*[Winter] a season of the hidden, the invisibles brewing inside the body of earth, making nonetheless.*

*Old English used a variation on the term 'winter' to count years, to reckon with time.*

*The hypothetical root of winter \*gheim forms the words hibernation and chimera: a fantastical monster of Greek mythology with lion head, goat body, and dragon tail. A hybrid creature, a volcano, a force.*

Traditionally, 'anatomy' is defined as dealing with the structure of living things. If I consider the landing as a praxis, or an embodied process of thinking-making-being it is, in that way, a living form. Landing exists through experience and thus, as a practice, it changes. Certainly the experiment or challenge of working with this text as a garden invites treating it as living. Anatomy seems to me a relevant modality to work with, considering the aspects that make the whole possible, as a body of artistic research. Thus, I will attempt to address the various elements at work with one another, as sense-organs of the praxis. From there, I will move into how these internal workings make the structure move outwardly and take form through events that enact artistic making and sharing.

### 1.1 The Familiar Unfamiliar

"...[as] if we are in a strange room, one whose contours are not part of our memory map..." (Ahmed 2007, 7).

In my experience, the somatic journeying in landing raises questions of who or what is at the centre of navigation and what happens when that centre shifts, reconfiguring and reorganizing the familiar unfamiliar, or when there

are multiple centres of interacting attention. Rather than the 'I' who is a human subject, to orient towards land immediately creates an ensemble awareness. There is a movement and transiency possible within the perspective. I propose that what participants sometimes become during the landing journeys is a perspective. There is less biography or personality associated with that perspective though it surely sees and experiences, feels and knows. To shift away from biography is not to negate the facts that lineages, ancestries, identities and histories feed information into what this perspective might experience. Furthermore, this perspective sometimes enters into a state of mutual morphing, wherein participants can alter their perspective, joining or separating with environments they encounter, and exercising a particular kind of mobility and choice making from another set of logics that are embedded within the journeying experience. Overall, the experience integrates into the human participant as well as the land body through a process of mutual communicative exchange.

In order to open up the role of landing as a journeying practice, or many layers of journey tucked onto, into and overlapping with one another. I will draw from and return to Sara Ahmed's *Queer Phenomenology: Orientations, Objects, Others* (2007) who writes intersectionally across queer, feminist, postcolonial, and critical race theory. In this text, Ahmed articulates some of the internal and relational orienting dynamics at play, based on a queering entanglement with phenomenology. In conversation with this language, I will open up some of the dynamic elements that guide the landing sessions through several stages and layers; in the pre-tuning and arrival, through the cards, and in the somatic journeying practice.

Here, I am curious to expand some of the understandings of forces which collaboratively shape and guide the experience of landing, how shifting perspectives become possible, and some of the ways that felt-knowing is shaped by the ongoing dynamic processes of orientation, reorientation, disorientation, and so on. She writes:

Familiarity is shaped by the 'feel' of space or by how spaces 'impress' upon bodies. This familiar is not, then, 'in' the world as that which is already given. The familiar is an effect

of inhabitation: we are not simply in the familiar, but rather the familiar is shaped by actions that reach out towards objects that are already within reach... The work of inhabiting space involves a dynamic negotiation between what is familiar and unfamiliar, such that it is still possible for the world to create new impressions, depending on which way we turn, which affect what is within reach. (Ahmed 2007, 7-8)

As I have witnessed participants in landing sessions, both privately and for those in the group from whom I have received direct feedback, their journeys often unfold through the oscillations of something appearing which at first is unfamiliar and through their contact with it becomes familiar, within the logic of the journey. This ongoing cycling creates an extension of familiarity (an alteration on the word 'family') which is unique to their understanding from within the experience, but often quite palpable for myself as well. This is related to Ahmed's use of the term 'inhabitation' which reads to me as the practice of making habitat, making a space able to be lived in, to feel a sense of home even if momentarily or temporarily. But at what point does this become territorial? I wonder how remaking understanding of 'familiarity' through temporary communicative formations is, at least for momentary experiences, to experiment in making society. Perhaps this could enable a questioning of "the idea of 'society [which] has revolved around human beings and their special place in the world, given their capacity for reason and language" (Watts 2013, 21).

## 1.2 Mutual Communicative Exchange

The central working process within the praxis of landing can be articulated as mutual communicative exchange, oriented particularly towards land. When using the term 'communication' the common understanding of it is usually based on a notion of individualized beings, whether two in dialogue or more in multilogue, speaking for themselves, hearing the other and exchanging in a back and forth amongst them. Of course, conversations can go in multiple directions at the same time but there is still a predominant notion of sender and receiver, clear vectors of expression, direction, and reception. When considering a practice of communication with land it also seemed to fall into

this linguistic pattern, in which the humans and land appear as two separate entities. I wonder about an understanding of communication which goes beyond this sense of separate subjectivity, one that is itself a kind of morphological experience in that the communication is a process which shapes and alters all involved, reforming their senses of self through that exchange. Here, the term ‘mutual’ and ‘exchange’ are important and qualify the form of communication which landing attempts to explore.

At first, I spoke of ‘communication with land’ and then expanded it to ‘communicative exchange.’ To qualify it as an exchange did something to the roles of sharing, giving, and receiving but it still did not feel fitting to the experience that I have felt myself at times when in close contact with land, while gardening or otherwise, nor to the experience of landing as a verb. The most widely exercised form of communication is through spoken language, its symbolic and semiotic acts. However, such communication may also take many forms, including through a shared imaginary, which in the practice of landing, may arrive into a somatically felt knowing, which I will further elaborate upon. When considering what the relations between these three aspects (mutual, communicative, and exchange) might express in a shared constellation, I found it to be an enriching term for an associative etymology<sup>1</sup>.

The term ‘mutate’ comes from the Latin root <sup>2</sup>\*mei meaning ‘to change’ which is evidenced in words for morphing creatures, such as the mutant. The term ‘mutual’ also derives from the same root, which suggests that mutuality also involves mutation or transformation of some kind. In fact, in Latin the term ‘mutual’ is likened with the term for ‘to borrow’ suggesting an exchange system of some kind. It occurs to me that to conceive of communication as an exchange system, where expression, in its movement and passage between, could imbue it with a sense of meaningful change, of some sort. This operates differently than the linear movement connoted by a term like ‘reciprocal’, in

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<sup>1</sup> See Appendix page 5 for an associative etymology map of mutual communicative exchange, with which you can practice your intuitive and associative reading of while this text continues to expand upon the aspects of this notion.

<sup>2</sup> I use the asterix \* to note etymological roots of words, which come from Proto-Indo-European etymology and combines many different linguistic sources. The asterix is also meant to make this text more legible.

which the parts \*re and \*pro mean back and forward. Rather, mutuality is about shift, transformation, and change: the definition of the root \*mei at its core. The same root is found in words such as migrate or emigrate, as well as amoeba, defined as a constantly changing shape.

The term 'communicative' is made up of the prefix \*ko, meaning together and \*moin the root from which derives the notion 'to make common' which is a central part of the word. That root stems both from \*mei, the root found in 'mutual' meaning to change, go or move, as well as \*mean which means to intend, signify, or make known and \*men, to think. This is also related to the root \*medhyo meaning in the middle, between, or intermediary, from which we have terms such as measurement and midwife. One definition in the etymological resource I have been using defined the root \*mean to connote an opening into one another, which I find to be a potent image. All these terms connote a middle space in which something can be shared in common and which is in a state of movement, making information known in a way that can be perceived in its impactful transience.

Finally, the term 'exchange' is built of two parts, the prefix \*ex meaning out, from within (connoting space) or since (to connote time) or in regard to. The second part of the term, 'change', comes from the term 'cambire' which contains the root \*kemb meaning to change, make different, to curve, bend, or evolve, or to pass from one state to another. The term barter contains this same root, which raises the question of whether systems of trade for material goods and services evolved in part through this function of language. Given that bartering practices developed into our contemporary capitalist system, it may be that we have become conditioned to an understanding of exchange based on give and take, scarcity and excess. If so, what might this experience of mutual exchange as a form of communication do to our ways of living?

Communicative information may arrive in many forms, which the landing practice attempts to expand room for, including sensation, image, and feeling. When considering the spaces and media that felt-communication travels through, the ways that it activates, sensitizes, and touches material bodies of all kinds, it is interesting to consider language as an exchange system itself. If

so, how can landing allow a malleability for stretching language, through the functions of the associative mind, to negotiate an expanded exchange? A sense of transformation is embedded into the notion of exchange and is reflected throughout all of these terms, which urges me to consider how the practices of mutual communicative exchange through landing might allow for a practice of tracking such felt and transmitted changes.

### 1.3 The Associative Mind

The associative mind is a particular kind of state -- of being, perceiving, and reading moment to moment. In a way, it is the central operating sense-organ that supports the possibility of mutual communicative exchange within the practice of landing. I have met the associative mind in my own experiences with land, particularly through my gardening practice. I start somewhere and it leads me somewhere else. First this patch, moving along, then harvest because something appeared available, drop off, notice something else, go there, notice that, sit here for a bit, now here. Pathways get formed by the ways bodies (of all kinds and certainly not just human) carve through space, “the path as a trace of past journeys” (Ahmed 2007, 16). When I have an awareness of my own participation in this many-bodied, many-minded entity, whether in the garden or the session, it allows me to follow and co-create in a particular state. Trails are traces of being called somewhere and thus a web of movements forms ongoing, temporary senses of the garden, always shifting.

The associative mind questions in a different way, less doubting and more curious. The associative mind is a state of motor for potentialities and possibilities to emerge. The associative mind doesn't have a set anatomy, it is not strictly located, but it may operate from within and upon specific places in a body because the body is part of the association (the whole as well as a site and medium.) Its creation story is constantly being rewritten, its morphology is inherently ongoing. The associative mind is about trusting, allowing and following what unfolds. It does not necessarily fit in a tidy or orderly way, but patterns or realizations may come about, which may be revealed through the accumulation of morphings. Once invoked, it has already begun and goes from

there. The associative mind can take pauses, can arrive, can complete temporarily and start again.

Through the associative mind, connections not only become more possible, but become the content of the journey itself. Through this process of (re)connectivity, of making and unmaking connections, the familiar and unfamiliar begin to spin, to oscillate and to create shifts and pathways for the participant to journey through. Interestingly<sup>3</sup>, the two words that join to create the term ‘associative’ mean ‘to’ and ‘unite with.’ The latter part contains the root \*sekw which means to follow. ‘Associative’ connotes a passage through unions, joinings and departures, which is reflected in the landing journey. The root \*sekw is found in words such as associate and dissociate as well as pursue and sequence which all contain this guiding element of movement. Furthermore, the root is found in the terms social or society, which speaks to the associative mind’s potential to (re)create a sense of one’s participation in the social union and structures, which through landing may occur in a potentially altered form.

In terms of guidance, it is relevant to acknowledge how prominent a medium language is for evoking the associative thus far in the landing practice. In her essay “Complexity Against Methodological Nationalism” (2011) feminist philosopher Rosi Braidotti writes, “the linguistic signifier is merely one of the points in a chain of effects, not its centre or its endgame” (Braidotti 2011, 233). This feels resonant with my intentions towards working with language in landing sessions; articulation (by participants and by myself) is more of an instigator and current running through the process which can initiate associations or serve as a medium to return to throughout, but it functions as an aide at best, rather than a content at the centre of attention. In that way, it can be likened to the root \*socius meaning companion or ally found within the term ‘associative.’ Similarly, when I am speaking during the group landing session, it is not ‘the point’ that participants follow so closely or take this as their central guide. It is rather another activator and offers potential, to follow, to slip away from, to return to and depart again. Language is certainly

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<sup>3</sup> See appendix page 4 for an associative etymology of the term ‘associative’.

not the only way that the associative mind could be activated and engaged with in landing sessions and in fact other explorations involving touch and subtle bodywork as well as sound were part of the research and will have other opportunities to be expanded upon as this work continues. Still, thus far in the practice, language serves as a rich and relevant medium to activate the journey and support its flux and integration along the way. Through the sessions, a particular language emerges, true to the participants' experience because it is from within, rather than the product or the focus.

In the landing practice, both in private and group session formats, the associative mind is invoked in several layers throughout the experience. Firstly, the participants are invited to listen for a specific intention for the session. In the private sessions this is further developed through an initial verbal conversation between myself and the participant about their relations to land or landing, all which makes a central space for the associative mind to begin operating. At the next layer, the cards are read as open portals into the participant's associative topography. This is intended to invite the associative mind to strengthen its presence. Then, once the somatic journey begins, I see the associative mind as slipping underneath the ground, where it infuses the situation. It operates more subtly yet has already been invoked and thus plays a significant role. It comes with a repeated invitation to see what comes up, to follow curiosity.

The associative mind operating through mutual communicative exchange is intended to open more possibility for moments when a feeling of knowing emerges from within the practice, which may be the closest I have come to witnessing the role of intuition at work in landing; moments when the participants feel clearly about what they are sensing, seeing, or what they would like to do next embedded in their journey's logic. These may be small moments. I experience it most clearly in private sessions where there is a feedback loop activated through language and have also heard related comments from a few of the participants after the group sessions. It fascinates me to explore how this internal compass might be awakened and encouraged to be uncontained, to release causality and rationality, yet function as an internal organ.

The associative mind is what makes divination (the process of reading to gain insight into a situation) possible because it is essentially composed of connections. To awaken the associative mind, whether or not one believes in any notion of divinity, is to connect to forces of intelligence which emerge through communicative encounter and exchange. Here, divination means to actively make sense(s), to create a whole as pieces fit together. Coherency comes out of a sum total of elements coming together in the landing practice (through a variety of modes) that, when attended to, may reform into new coherencies. To insist on divination as a reality is not to fall in service to the will of some abstracted and distant god-like figure sending a message ‘down to us’ humans. Rather, it is about reclaiming our capacity to be in communication and to read the communicative capacity of the world, particularly land, as an ongoing praxis.

Elvia Wilk in her essay “The Word Made Fresh: Mystical Encounter and the New Weird Divine” (2018) looks through a historical lens at female mystics from previous centuries, to propose something she terms “a mysticism for the Anthropocene” (Wilk 2018, 12). She writes:

Faced with the possible annihilation of the planet as we know it, certain modes of knowing fall short. Especially insufficient is knowledge that purports humans to be distinct from ecosystems, much less in control of them... A mysticism for the Anthropocene, just like mysticism through the ages, would regard the “object” of knowledge as alive and inseparable from the mind and body that encounters it. That is, rather than fictionalizing science, a mysticism for today would have to Weird it. (Wilk 2018, 12-13)

‘Mystical’ has gathered connotations over the course of history, becoming synonymous with something difficult to access, comprehend, something illegible and obscured. The term has come to be associated with a quality of vagueness according to concealed logics which are often dismissed, feared, or discounted as romantic or ‘unreal’ by some measure. However, that something is unseen, immaterial, or not immediately or obviously accessible and tangible certainly does not make it any less important, nor any less a part of the forces that shape reality. Part of Wilk’s creative practice in this text is that of tracing

a lineage; a connection throughout various contexts and histories. In this case, through Judeo-Christian traditions of the Middle Ages. She does so while situating these practices as current in a way that helps to remember practices of felt knowing that extend further back in time and space, advocating for their relevance and need today.

Wilk, referring to Julian of Norwich, the English anchoress, mystic, and theologian living in the late 1300's, writes:

Throughout the text she refers to her divine perception as a kind of 'bodily sight.' At times she contrasts this corporeal vision to 'spiritual sight,' suggesting a knowledge that can only be acquired through firsthand physical perception — and yet this perception is not solely of the eye or the other senses. It is a kind of seeing that is also a feeling and a knowing. (Wilk 2018, 8)

This feeling and knowing (or felt-knowing) is at the core of my curiosity within landing. I have been inspired by Marxist Feminist theorist Silvia Federici, whose work is built on lengthy research into the histories of witchcraft in Europe and persecution of witches due to their embedded knowledges of the land. She follows this lineage in parallel with the shift into capitalism through land dispossession and the manipulation of women's reproductive labour, among other factors. Wilk and Federici study overlapping eras in European history, which though those do not provide a comprehensive account for the world at that time, do offer complementary languages in articulating a significant period of social, mental, and spiritual transition.

I had the opportunity to discuss these topics in person with Federici, during which I asked how she might articulate an understanding of magic, to which she responded, "it is to know that we know" (Federici 2017) citing several other female colleagues of hers who came to this statement through a discussion of "the ways that fields of forces traverse each other" (Federici 2017). This knowing of internal knowledges is a potentially creative and hegemonically resistant mode of being. It seems to me that intuition is the 'sense-organ' which enables this knowledge of knowing. With such a layering quality, what is the experience of feeling a sense of knowing that one knows?

How may knowledges of and by and with land, emerge through landing sessions?

## 1.4 The Feeling of Knowing

The force of intuition is a widely referenced, but often elusive term. It is not clearly physiological nor mental, it evades definition but entices nonetheless. It seems to be operating within us, yet is difficult to locate. This makes it extremely interesting and powerful, such a word that slips through cracks and yet holds a strong presence. It is not necessary to wrestle it into a constrained category, yet I have been curious to dive deeper into the role of intuition in the context of landing. As I began the process of devising a possible performance-container for this research, I was interested in potential articulations of intuition. Through the working process, I experimented with different proposals to the participants, drawing on guidance through verbal, physical, and imaginative means. I was searching for languages that emerge from within experiences of felt-knowings when oriented towards land.

One participant in a private landing session reflected afterwards, “I realize now that it was almost like I had a job to do. Something is very clear, whatever it is, something in here knows. This is so strange to me... But I obviously somehow have access to it” (D.M. 15 April 2018).

In attempting to locate and dive deeper into the operations of intuition, I continued with the notion that intuition is the ‘feeling of knowing’ (which has also been previously referred to in the text as felt-knowing.) That which traverses through layers of knowing, feeling, and knowing is experiential and creative at the same time, intertwined as a holistic function. Intuition is a knowledge-production force, but it propels through specific vessels as felt sensation, as affect, as some tangible (though perhaps ineffable) direct, first-hand experience. How may intuition support other modes of articulation of this knowing? This became increasingly intriguing to me in relation to how intuition may operate as a mode of mutual communicative exchange within landing.

The etymology of intuition as well as intention, which will be further elaborated upon, share a particular quality pointing towards the relations between internal and external dimensions.<sup>4</sup> The first of the two roots out of which ‘intuition’ is built \*en meaning ‘in’ connotes interior dimensions and \*tueri means to look at, watch over, or consider. \*Tueri comes from the word ‘tutor’ which originally meant both a form of guardianship as well as a teacher. That term is ascribed in some language as originating from notions of a protector, which could be considered as a particular form of presence.

When considering what an internal tutor might be in the context of intuition at work, it brings to mind for me the role of the witness. The witness has a particular form of watching which is not about gazing or judging, but rather a containing presence that looks in order to take care of. It has the potential to protect not in an exercise of power over the dependent or submissive, but rather to support and hold. When considering that ‘intuition’ might be the presence of such an internal witness, both for oneself and also within the holistic matrix of landing, it connotes an internal presence that is reflective and supportive. I wondered how the layers of felt knowing and witnessing might be operating within those entities involved in the practice, namely myself, the participant, and lands through their engagements within and in relation to one another.

## 1.5 Somatic Journeying

During the opening conversations of the private sessions, many participants discussed how landing associates to them with an experience of grounding, of arriving into oneself and into the body or to a place or situation, to be present. This embodied sense of settling into one’s embodied presence is a core element of landing and something that makes the experience possible. Along with this, each moment of landing into the body and one’s presence opens up more possibilities of sensing, feeling, and being with a journey. Thus, it is a

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<sup>4</sup> See appendix page 6 for an associative etymology of ‘intuition’

constant practice of oscillating and overlapping arriving and traveling which creates this particular landing practice.

It is in this dynamic movement between arrival and departure, presence and journey, that I find a lot of curiosity and questions. How can we (human participants) arrive into body and land while acknowledging the territorial 'settling' patterns that have been repeated throughout histories, in various ways, places, and times? Paired with this question, landing asks whether we can journey in a way that does not reenact or reify the colonial desire to grasp, seek, discover and thus own. Or, if we must pass through these deeply embedded imprints of colonial imagination (proposing, as I will further discuss later in this text, that there is a shared imaginary which includes humans and lands) how can landing offer a space to do so consciously and (re)creatively? These internal negotiations as part of the research continue to intrigue me.

Lucy Lippard, feminist writer and art theorist, activist, and curator, proposes in *The Lure of the Local: Senses of Place in a Multi-Centered Society* (1997) that there are various aspects which typically inform understandings of 'land' including "physical land... metaphorical land... and ideological land..." (Lippard 1997, 14). Lippard speaks to the layered and spectrum understanding that many other writers and thinkers have also articulated, "land is an amalgam of history, culture, agriculture, community, and religion, incorporating microcosm and macrocosm -- the surroundings further than the eye can see, and the living force of each rock, blade of grass, small animal, or weather change" (Lippard 1997, 14). She writes further of historical tensions and dynamics around understandings of land between indigenous modes of living and those of Euro-centric cultures. Without intending to reify a binary between these modes, this is an important fundamental acknowledgement and one which will be further contended with through this text. As such, it is important to note that even a term such as 'journeying', which has taken form in many ways may also be attributed to lineages of various shamanic traditions. For example, Lippard cites Lakota practices of vision quests, "a journey through the outer landscape to find the inner landscape, which in turn reveals the path to take when returning to the outer landscape" (Lippard 1997,

15). Though this certainly relates to the practices of landing, it is not my intention to reproduce or appropriate specific cultural-spiritual practices.

Internal tracking is a method which I have experienced in contexts ranging from healing and spiritual spaces to artistic (specifically dance) contexts and their intersections. When discussing the approach to journeying I experiment with in landing, I will continue to use the term somatic. I do so with an understanding that this term has lineages in dance and various body-mind modalities as well as sources from many older holistic systems that include spiritual and embodiment practices. The field of somatics, in its forms articulated in the West throughout the recent century, has been justly critiqued for often carrying unspoken assumptions around sameness and neutrality of bodies and their abilities and functions. My use of 'somatic' refers specifically to qualities of listening to the internal dimensions of the body, rather than an aesthetic looking on from the outside.

Furthermore, my understanding of bodies are not limited to their physical containment in human form. Rather, I am interested in the ways that internal movements and outward movement mutually co-create one another - in physical, geographical, social/political and ecological scales through a whole that comprises an enmeshed human-land body. To use the term 'somatic' is a conscious decision and soft insistence, both to expand the sense of internal dimensions beyond the limits of the exclusively human, as well as to work from where I come (artistically) which is primarily embodiment practices and work with land and place. The 'journeying' in pair with the somatic expands questions about movement, about how we travel internally within bodies as well as the ways journeys have operated throughout times and places in a range of patterns, including that of migration, nomadism, occupation, exile, and diaspora. The two words, somatic journeying, next to each other hold a creative tension, a dance of their own, overflowing with baggage and in enduring conversation with one another. For these reasons, somatic journeying has come to be the modality landing has (so far) been practicing.

## 1.6 Reading, Tracking, and Healing

The somatic journeying practices of landing are intended to attune to possibilities of mobile perception through mutual communicative exchange. Through the practice, there emerged moments where entities or environments encountered along the journey could be seen from multiple perspectives, including from within. The principle of shiftability at work within the landing sessions creates a morphology which has the capacity to engage in logics other than typical human subjective understandings. With this proposal, I am interested in an expansive and experimental understanding of ‘morphology’ as a field that addresses form, particularly through immaterial means of felt sensation or image. While the experiences that may emerge through the landing practices might present in particular shapes, selves, perspectives, notions, desires, these can also shift at any time, in any way.

My role (as I will further discuss) is to witness, follow, and support what unfolds through the experiences relayed in these perspectives. This is most clearly done through the feedback loop present in the private sessions, while the group session (in the *Landings* event) was more of an open series of offerings in which support took a more general or inclusive orientation. Landing is thus proposed as an ongoing process between arrival and departure, making morphological processes tangible through experience, in ways that do not necessarily prioritize the outwardly visible or aesthetic. Freya Mathews attributes a subjective quality to something she terms the primal field, drawing from her knowledge of quantum physics. She writes, “to such observers the primal field will appear as an order of extension, and the excitations within it as physical entities” (Mathews 1998, Part II). While I cannot and need not claim that landing as a practice directly accesses quantum consciousness, this description does strike me as relatable to the experience that I have at times perceived, as a witness in the landing sessions.

The understanding of landing rather than ‘land’ crystalized most clearly through a mentorship period with Valentina Desideri, artist in the field of performance and organizer of social and artistic gatherings, in February 2018 at Performing Arts Forum France, a former monastery turned artist residency

where Valentina is partially based. There, we discussed and experimented with landing sessions in the early stages of its development and explored some of the questions of landing through Valentina's facilitated practices. This included a session of 'poethical reading' a collection of practices including fake healing, political therapy, and reiki amongst others, developed by Valentina, in collaboration with Denise Ferreira da Silva. An impression and material outcome documentation of this session is recorded on paper.<sup>5</sup>

The poethical readings are based on an understanding of reading as a practice that "...brings out the complexity... [to] experiment with living with the complexity instead of trying to resolve it... to live without trying to control" (Da Silva and Desideri 2015, 8-10). For this reason, the readings centre around a question rather than an individualized subject-identity, which these practitioners intend to move away from, towards a larger understanding of connectivity, or healing without the subject. They propose "...to pay attention and stay there without trying to name and to fix, which is what the subject has done." (Da Silva and Desideri 2015, 13). Da Silva and Desideri claim that movement can occur through feeling, thinking, or talking, which changes a situation. I find this expansive definition of movement inspiring and relevant, particularly in how they situate it as an approach to healing, an aspect of landing which will be elaborated on further. They write:

Reading is a practice. It is actually a praxis: there is a view of how to live that is tied to it (which is a kind of knowing) and also it is something that you do (a kind of doing) – so reading could be a way to recall (or actualize) the connection. (Da Silva and Desideri 2015, 13-14)

During this session, Valentina and I explored what a wide spectrum of 'doing' might look like in the experience of a landing session; what is my role and what am I asking of the participants? I worried that perhaps I was asking too much of the participants, that the focus of the session put too much weight or expectations on them and I wondered what my role and responsibilities were in proposing and sharing these practices. We came to the question, 'what are the active and passive modes of landing?' With this question at the centre,

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<sup>5</sup> See appendix page 3. A reminder that it may be helpful to 'read' this 'reading' through the associative mind as well.

several important aspects came through means of embodied, energetic, imaginal, and linguistic avenues of information. In the reiki and fake healing (a method developed by Desideri) part of the session, Valentina was drawn to a first gesture of acknowledgement towards the land, which situated the question in terms of what is always there, as primary relationship and creative space. Several experiences came into play through my experience of being drawn towards a further horizon, towards perceived land, the illusion of a finality or solution or total ownership which we termed the ‘promised land function’ versus a contrasting experience of cycles of landing and departing. This clarified an understanding of landing as composed of simultaneously active and passive elements, of mutual negotiating needs and capacities, of feedbacking loops of sensation which propel the journey along its way. Throughout the entire session, in various forms, the bird perspective was very present. This felt recognizable to both Valentina and I. She proposed that I research and seek inspiration from the nesting practices of birds, from the agreements and negotiations between bird family and their temporary habitat on a nesting spot such as a tree. Drawing also from previous contextualization in my own process reflecting with ancestral territorialization and diasporic dynamics (in Jewish and Israeli/Palestinian contexts, for example) it became clear that the work of landing sought a sense of being with land that is non-territorial, which raises the question of whether and how this might be possible through the landing practice. How might landing work with the territorialization and colonial mechanisms at work within the depths of immaterial realms, which we might call the imagination, understood as including land and humans?

Later, I found the essay by Steve Sabella, a Palestinian visual artist, entitled “Colonization of the Imagination” (2012) which is situated in the context of the global perception of the Arab World, of Palestine and in particular Jerusalem, where he grew up. In reading this place from within his own experience as well as in the contemporary political reality, he came to wonder about the perspectives of Jerusalem for many Palestinians, given the Israeli occupation and the divisions and struggles of the city. Sabella’s text centres around an understanding that “... conquering the image of the world is becoming, or has become, the New World Order. In other words, what we are

witnessing is the conquering and/or the colonization of the imagination” (Sabella 2012, 32). He proposes that the occupation of Palestine has led to the colonization of Palestinian peoples’ imaginations, both in the time-based dimensions of memory and nostalgia, and the material dimensions of visual culture which are projected outwardly into the world, all of which highlights how the space and experience of imagination itself has been colonized. He emphasizes how the aspects that serve to condition minds, imaginations, and places and their interrelations with reality are complementary and parallel aspects of colonial mechanisms and his work attempts to enter into that interconnectedness.

Given Sabella’s foundational link between the personal and cultural layers of the imagination, how might landing work to include the land as part of that tapestry of relations? This link between knowing, doing, and actualizing is crucial in the connective processes that characterize the intention of landing to integratively address social fabrics, ecological dimensions, and creative-healing practices.

The functions of reading as a particular form of participation in an unfolding event, whether it be on the scale of a one-on-one session or a social/political transformation, seems to bear witness through a process I would term tracking. Here, I intentionally borrow a term found in nature observation and wilderness skills. I am reminded of a brief impression I had of tracking in this context, through my studies of permaculture design, which addressed earth-based spirituality, ecological and social justice through permaculture principles (Earth Activist Training, facilitated by Starhawk an eco-feminist witch and her collaborators.) There, a wilderness tracker guided us through a series of observations noticing prints in the ground from different animals, areas where the grass was slightly pressed down or bits of plants and bushes were eaten. These detailed pieces of information, attuned to in this case through more common means of visual observation, in pair with what I would call sensory and meditative skills, were pieced together to create a nuanced and complex whole: a story of what may have occurred in this place though we did not see it ourselves. This practice of tracking picks up traces and links them together, integrating various sources of information until a fuller picture

is created, between imagination and the reality on the land. Though this lineage of tracking follows different methods and purposes, the experiences that might emerge through the landing work draw some inspiration from tracking as a form of sense-making.

The role of tracking helps me to anchor questions of healing within the work of landing. The research approaches landing as a space to explore making that doesn't claim to produce something seemingly 'new' upon the merit of the human-artist as creator. Rather, landing offers a situation in order to follow along a process, that of the journey. Landing tracks and while following along, change regularly occurs. The change (in the human participant) may be subtle or very tangible. The practice asks how subtle, difficult to perceive changes in the land and in the human-land-enmeshed-body can also be felt and known.

In developing in the landing sessions, I wondered how the role of tracking serves to propel a different quality of movement than that of territorialization, though it may pass through moments where habits of possession take hold. Rather than furthering the myth of creation from nothing, nor observing as if I could ever fully know, tracking is about following along. The presence of the tracker, or the witness, does offer a certain influence, though it is not clear to me how that functions precisely. In the case of landing, I guide participants into different doorways for experience and ask questions along the way, it is up to them to follow what emerges. Yet, I am curious about how tracking the changes, shifts, and process through the session serve as reading. With the associative mind running underneath the layers of intention, mobile attention and curiosity, participants are invited to 'go' where they are drawn. These become methods that intend to make room for possible felt experiences of intuition. Tracking is embedded in my invitation to participants during the practice as well as a significant part of my own work within the sessions, forming layered relations. I propose that the land is also inherently participating in this, as we are inherently participating in its recomposition, so this research also asks: how is the land landing too?

Furthermore, if it is possible to witness change, what if this is healing? Desideri asks, "how can we think of healing as a political practice of

(re)connecting internal and external processes of different scales...the process of making connections is healing in itself” (Da Silva and Desideri 2015, 3-4). Attending to the journey as an experience of mutual communicative exchange, the internal and external dimensions become intentionally porous. While there cannot be any ‘proof’ and indeed as an artistic research praxis, it is not some scientific validity that is sought by this practice. Nor is a curative, normative or goal-oriented understanding of health sought through landing. Reconnecting is not synonymous to fixing. To propose that healing is part of this praxis is not to say that I am operating as a healing practitioner per se, nor that the work of landing is by default a healing resource (though it has functioned as such for some participants, at times.) Rather, I would like to look at understandings of healing — within human and land dimensions and particularly their entanglement — as processes of tracking change, which is operating as a subtext for all life.

Healing in this sense is always going on. It is a process that is never done, there is no moment of outcome, neither successful nor unsuccessful. It’s not about capturing something and holding on to it as ‘the right thing to do’. Healing is a political practice: if we understand that politics is how we organize life together, then we can question and formalize other kinds of ways, rules, practices and habits we partake in, and situate them in a context without institutionalizing or instrumentalizing them. (Da Silva and Desideri 2015, 10-11)

Furthermore, if the practice of tracking is participating in processes of change, how does that process come to expression as a creative practice, or a practice in creation? Braidotti, when writing about nomadic thought suggests that it “requires less linearity and more rhizomatic and dynamic thinking processes. A commitment to process ontology and to tracking the qualitative variations in the actualisation of forces, forms, and relations forces some creativity...” (Braidotti 2011, 225). How do these aspects of tracking and creation ‘work’ together as processes within landing? Furthermore, what might be understood as performing within the praxis of landing and what is my role in relation to that?

## 1.7 Composites

Through the landing sessions, the morphological element that occurs at times opens up the possibility for the mobility of perspective to be experienced as multiple. As a movement of constantly recreating the self through relations and encounters, this quality strikes me as a kind of queer morphology, one that queers typical definitions of form as well as self, subject, or identity. My personal ever-evolving relation to my own queerness and my place in lineages of queer artist has roots in fluid understandings and embodiments of gender and sexuality, but extends beyond these realms into an inherent instability of identity that expands beyond human, into an enmeshed body-land matrix of beings and consciousnesses. This belief in a queer morphology stimulates my curiosity about potentials for mutualistic qualities of exchange. If the somatic journey can offer perspectives to experience meetings, mergings, and departures how does this practice recreate through associations? How do these experiences change the whole that re-composes itself along the way?

To expand upon the notion of a queer morphology, it would be too simple to say that I am advocating a unity between humans and beyond-humans, between body and land. Rather, the queerness that I imagine and at moments can sense through landing is inherently multiple and ever-changing. It is a composite.<sup>6</sup> This is a word made of two roots, \*com meaning with or together (which echoes also in the \*ko root of the word ‘communicative’) and \*ponere meaning to place. Though the latter root may refer to the act of placing, this interestingly also puts place into a verb format, just as land has come to be understood as a verb through landing. Rather than a static place, location, or something identifiable in its boundedness, ‘to place’ is also an action, another verb in this garden. There is so much tension in linguistic borders when these nouns, verbs, roots, and terms move around one another, because of the different evocative signifiers such words hold. They are loaded and archival, as roots that carry generations of information are. For example, the term ‘compound’ and ‘compose’ share similar roots, where the former term could mean a joining together, connotes a mixing of substances in chemistry but has

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<sup>6</sup> See appendix page 8 for an associative etymology map of ‘composite’.

also been used to describe forced enclosure of people or animals. What does queering composition do to the potential of selection to limit and also to create?

Another root of the term 'composite' is \*posinere which is built of the roots \*apo meaning of, from, in descent, or free from and \*sinere meaning to leave or let and \*tkine meaning to build or live. The root \*sinere is ascribed to \*situ meaning site, found in words such as situation or situate. And the root \*tkine is related to the root \*tkei meaning to settle, dwell, or be home. That the etymological map traces back to a question of home and departure feels very relevant given that 'ecology' is also a term which deals with the logics and tensions of home. If a composite place has an action of coming together, reforming, placing together and collecting a whole from several parts then its morphology could be traced as a compositional, creative process. Perhaps tracking these composites, their fusions, partings and exchanges whether fleeting or enduring within the experience of landing is the composition that creates the central internal anatomy of the work, an inner and fleeting variation on architecture.

I see performance as an intended creation of a situation for experience. Within this situation certain modes of attention and specific sources for attention become possible. I believe this must be a prominent reason why a material infrastructure such as a theatre space would have ever emerged, to serve as the material container for such an experience, perhaps when it transitioned from being a part of social and spiritual rituals, into a separate arena of art. This infrastructure can be created in an infinite range of ways, from subtle to theatrical. In the context of exploring ecology and performance, we are faced with a shift from traditions of anthropocentric understandings, while asking the question of who/what performs? In landing, there have been moments of experience from an altered field of awareness, through which formative affective experiences happen. Performance gives an imaginative permission to allow these possibilities, potentialities, to arise, move and conduct us.

Of course, it can be said that any live performance or live art has a certain measure of unknowable experience in time and space. In *Landings*, there is a semi-structured entry point, the honing that begins with associations with land, the place and material conditions which host the situation, and the doorways to which the participants are guided and led into through the cards and somatic journey, and the ways these aspects intersect. However, it is up to each participant to enter the door and follow from there by their own choice, at their own pace and in their own particular way. It is intentionally not structured to be 'about them' in the way for example many therapeutic methods address the subject as the focus of attention. Rather, they are the medium, in the sense of the matter and form in which the practice takes place and as an experiential intermediary between communicating forces.

In this practice, the living archive at the centre is that of landing processes, which are enacted somewhere in the entangled space that humans and land co-compose, the composite landing experience. The directionality of intention in the practice travels through the people into the land and impacts the medium of the human bodies most obviously in the process, while I also still believe that the medium is not limited to the human participants. Searching for a less codified distinction between the humans and land, landing strives to tap into the blurry fields of potential, a shared imaginary, in which entities meet and co-make reality.

## 1.8 The Presence of Place and Non-Local Landing

The land where the practice takes place is always specific, we are always somewhere and that strongly informs the experience and the information that arrives. Yet the landing sessions also invite layered understandings in which the site where the sessions take place is present, that land is primary host, but participants also bring with them and encounter other places, lands, and experiences in the journey. These may be related to their personal associations with land or landing, places they know, feelings, memories, or geographies where they have been, or may be imaginal. They may be fantastic or banal or anything in between. Most likely, there are relations between what occurs in

the journey and the land where the journey occurs, even if they do not immediately seem matching.

There is an internal negotiation regarding this aspect that has not fully resolved within me, though I believe that landing can hold all of these layers, including the non-local wider field of perception available through the practice of landing. I bring to landing a curiosity about researching the mobility and adaptability of perception to travel without physically changing locations, acknowledging the impact that it has on the inner movements of the body as well as how movement occurs within and upon land. This is also an area of the research on connections which can be read or tracked across different contexts, material and immaterial, and how landing processes are always informing one another, within human bodies, land masses and on a planetary scale. Yet, I also believe that each place has its unique qualities and is a deep living archive full of specificity that should be wholly acknowledged as a multiplicitous presence informing the practice. Lucy Lippard writes, “each time we enter a new place, we become one of the ingredients of an existing hybridity, which is really what all ‘local places’ consist of. By entering that hybrid, we change it; and in each situation we may play a different role” (Lippard 1998, 6). This tension between the local and non-local is something I continue to contend with in the landing praxis.

Freya Mathews, an environmental philosopher with a quantum metaphysics background, articulates “energy is pure activity, which exists, or occurs, non-locally, indivisibly and in potentia, in field form, as well as locally, divisibly, and in actuality, in material and other manifest particle forms” (Mathews 1998, Part II). Here she uses the term energy, which has much nuance and complexity in its associations and uses. In the case of landing I would liken ‘energy’ to the immaterial aspects of what transpires through the journeys. The site which holds the experience in time and space is a primary relationship for the session, but is just as important and a part of all the other associations participants bring to their sense of land and landing.

The practices of landing shape a subconsciously navigated morphology, a mutated map of sorts, which is blurry, impactable and changing. The role of

journeying and movement across these different layers can be addressed as well from the anti-capitalist perspective that Federici highlights, “mobility is a threat when not pursued for work-sake as it circulates knowledges, experiences, struggles” (Federici 2015, 84). How can we acknowledge the specificity of where the practice is situated in material time and space while also inviting other times, spaces, and lands into the practice of landing?

## PART II. THE EVENTS: EXO

*[Spring] a season of emergence, as form arises again.*

*To spring means to leap, burst forth, or spread. Its roots are related to older terms for desiring eagerly, or moving hastily. A mechanical spring causes something to open or work.*

*In water, spring is the source or origin.*

This text has passed first through the inner workings of the landing practice in order to now elaborate on the where, when and with whom of the landing sessions, including the range of sources for inspiration that led to the development of the sessions. Here we can enter into the processes that led to decisions about how to structure and share the practice, as well as more details into the several layers of journeying involved.

### 2.1 Where, When, and Who

When I began experimenting with the form of sessions I did so in the context of the a weekend event which the students of MAECP hosted in November 2017, to share our working processes with an open public, at Omenapuutalo in Lapinlahden Lähde; a small building in what was formerly a mental hospital, currently a cultural centre in Helsinki. There, I had the opportunity to have a room for *sessions*<sup>7</sup> which would be exclusively used for this purpose, until the end of the weekend when it could become a social space. I selected carpets, blankets, and pillows as well as soft lighting to fill this space in order to make it as physically comfortable as possible for a participant to lay down and enter

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<sup>7</sup> Here you will see that *sessions* is italicised, as this is what the work was named for the event at Omenapuutalo. Similarly, the next semi-public iteration (as you will read on) was called *landing sessions* and the final event at Vallisaari was entitled *Landings*. The italics mark moments when the practice (otherwise referred to as landing) or the form for practice (otherwise referred to as sessions) takes a slightly different formal quality, as an artistic work.

into more subtle states of embodiment and communication. In a way it was modelled after a 'praxis centre' which would be most recognizable from a healing practitioner context, but this was not intended to perform as such, it was simply set up to best serve the function of comfort, and created an aesthetic as a by product, which is an aspect I will further expand upon. This room, which was still porous to sound and other input from the overall social/artistic situation, offered an important containment so that I could explore the early forms of these sessions with some sense of safety and privacy, both for myself and for the participants who joined.



Photo by Antti Ahonen

There were five *sessions* with different participants which took place in this event. The participants who joined arrived through a specific process of layered invitations; I shared an invitation letter with each of my five classmates in the MAECP program and asked them to pass this along to someone specific who they would select. The criteria for their extended invitation was based on my letter as well as all the information we have shared as student colleagues and the context they know about my own work and this research. This felt to me like a realistic and interesting format to encounter a first group of participants who would ideally be receptive to this artistic research and with whom I could open to in its raw and formative stages.

The presence of those first participants was very significant for my process. Upon hearing feedback afterwards from those not invited to join *sessions*, it seemed that a closed door, with a 'private sessions' sign raised some curiosity and a variety of other responses amongst other people attending the event. Perhaps audiences are not used to being invited into an event where they are not necessarily welcome to every aspect of it. The intention was not to make a statement about exclusion nor was it to cultivate mystery or allure by way of a closed door. It was simply a necessary part of my own process to open up in this specific way while maintaining integrity to the work.



Photo by Antti Ahonen

The sessions are not to be looked at from the outside, they are not for show. The emphasis is on the internal experience of the participant, their potential experience of mutual communicative exchange with land, and our exchange as well. It was part of my own learning and research process. Furthermore, from inside the room there was a clear sense of a larger container that would sometimes slip or leak into the session, that was something I expected and worked with as part of the wider environment of this container. I wanted to welcome the multiple aspects of what was taking place through layers of their body, their associations with land, our exchange, the context of the event, Omenapuutalo, Lapinlahden Lähde as a site and land as well, and all the

wider environments and imaginal realms we are always contained within. The decision to situate this private room was not about closed borders, though it is an interesting association to evoke considering the research questions I have. On the contrary, it was an experiment in porousness and whether it would be possible to engage in a deep and particular quality of perceptive and attentive work within this framework.

The next context, which hosted *landing sessions* was in Berlin as part of an exhibition I was curated into entitled 'Capitalo, Cthulhu, and a Much Hotter Compost Pile' at the Kunstraum Kreuzberg at the Bethanien Kunstquartier, in April 2018.



Photo by Shelley Etkin

Interestingly, this building was also once a hospital and has become a cultural centre where different artist groups work. Thanks to supportive dialogue with the curators of this project, I was again given a room which could be used exclusively for *landing sessions*. This room was located in the hallway leading up to the main gallery, so it was connected but also physically separate

from the other sound and visual art of the exhibition. The room was much like a very small black box, as all walls and floor were covered in black felt, with one large window covered by a heavy black curtain. The room had a glass window so passers by in the hallway could

see into (as it was formerly a small shop) which I painted in buttermilk so that the light could still enter the room, but others could not see in. This felt like a very fitting space as it was almost hidden in plain sight, small enough to fill in a comfortable way and the dark setting allowed me to work clearly with soft lighting.



Photo by Shelley Etkin

I wanted to create a setting that would allow participants to feel comfortable laying down. Through most sessions, I offer participants to be in a lying position because for most it supports the process of arrival and allowance, though for some (particularly those with a strong and particular meditation practice, for example or have other ways to be comfortable ) other positions are possible too. It is not a coincidence that the physical material that transformed this space was a long, heavy red theatre curtain; the same device which traditionally has separated the space of the stage from the rest of so-called 'reality'. This old theatre curtain, hung in the room first in a familiar fashion and then swirled downwards, pooling on the floor to make a small bed or nest-like (sometimes also seen as yonic) for the participant to lay in, padded with blankets. To lay amongst this materiality, to be surrounded by this mythical barrier, for the landing journey, was a curious way that the

material and immaterial elements of landing collided, albeit temporarily. The aesthetics that were created came as a secondary element to the necessity of a comfortable space for a participant to lie down and tune into subtleties of sensation and perception, which hopefully allowed them to feel held and trusting, of the entire situation and space, including my presence and their engagement with landing. This opportunity to reuse or reorient the curtain, such a historical material device, for the intention of the *landing sessions* created the environment that a history of outward-looking eyes were in this case able to take in, in order to open up to other perceptions.

After some discussion and consideration about how I might access participants for the sessions there, the curators and I decided to have the installed room open to the public at the vernissage with some explanatory signs and a schedule of slots for people to register for a session, as well as a separate email account where they can also contact me in order to express interest or ask questions. All together, eight *landing sessions* took place over two days. Since each session was about 1.5 hours, including a conversation at the beginning, and allowing myself some time to make notes and take a small break in between sessions, this was the capacity I was able to handle at that time. The participants who joined in this case were a mix of familiar colleagues who were curious about the work as well as some participants who I did not know previously. For me, this seemed like a relevant progression from the previous iteration at Omenapuutalo since there were several more participants and a less regulated invitation process.

Apart from these events, the private landing sessions were also an ongoing research practice that I engaged in with specific invited collaborators, participants, and friends who were able to give feedback along the way. These took place at various locations including their homes and studios in the Theatre Academy. These sessions opened up the practice in different ways and involved dialogue and discussion with the participants as their purpose was for me to practice but also develop the working methods and try out different elements.



Photo by Ana Teo Ala-Ruona

The third iteration of landing sessions was the event *Landings* which took place on Vallisaari island in May 2018 (and is the official examined event which reflects my thesis work.) I include much information about the private sessions here because they have been a formative part of the process. In preparing for the *Landings* event as an experiment in a group format for the sessions, I made an initial decision to work with the place of Vallisaari island, as it was offered due to the conditions of collaboration between TeaK and Metsähallitus and seemed to hold relevant material and immaterial presences through its different phases of history. The remnants of military use through the buildings that housed gunpowder, the architecture leftover from the island's role as an outlook, a supposed place of observation and alert of the 'outsider' and preparation for military action is still quite palpable, especially considering that the pathways humans are invited to walk are specifically carved out to avoid potential land mines still underground, a terrain which apparently contains kilometres of barbed wire buried into the soil. Of course, its period of human absence creates a strong sense of presence as humans have only been invited onto the island publicly in the recent few years. This invitation through Metsähallitus - a national body given the responsibility to 'protect', preserve and care for nature, which itself is reflective of the ways that we have specialized institutions as caretakers of particular areas of territory, raises many questions about relations with land. The complex dynamics of

care and control, throughout time and in question still, are very palpable on this island. The journey to arrive there would of course also become another layer of journeying as part of the praxis too.



Photo by Ana Teo Ala-Ruona

I spent time on the island, observing bird life, walking the different pathways, and considering many different spaces on Vallisaari island, asking and discussing how various structures might host the practice in particular ways, how they might challenge or support the capacity of participants to arrive in their bodies through landing, to go deeply inwards into communicative exchange. I decided on a semi-indoor space because to place it outside seemed too exposing, too spectacular and perhaps too vulnerable. The barn that ended up becoming the site was tucked down a pathway that I received special permission from Metsähallitus to use, a place also sort of hidden in plain sight, which seemed fitting. I did not want to interfere too much with the space but worked on the far back corner to build a comfortable environment, prioritizing padding and soft lighting. These priorities again shaped the aesthetics of the situation; dim lantern lights were meant to support the inwards turn yet also gave a bit of an enchanted tone. Pillows and blankets laid out for the participants suggested to participants that they are meant to become comfortable and be in restful positions with their bodies, in a

situation where they most likely would not otherwise likely lay down on a floor of a building and close their eyes for such an extended period of time.



Photo by Ana Teo Ala-Ruona

This event opened the landing work to a group structure and a non-selected invitation, though limited in capacity to approximately 15-18 participants. While I felt curious about how to possibly extend this work to a group, it was challenging to balance their particular individual journeys with the impossibility of receiving feedback within the experience (as is so present in the private sessions.) The question of ‘the one and the many’ (a term Freya Mathews discusses) was an especially present dynamic during the group sessions in *Landings*, since the structure of being alone together and the desire to offer enough multiplicity and flexibility without then losing form created the conditions for my role. On one hand, I appreciate the space it allowed for each person to experience their own version of *Landings*. Yet it also left me feeling more distant, more foreign in a way, to their journeys. I had to rely on a more spacious and open guidance. Yet, all the participants followed a similar pathway to arrive, were invited in a similar way, met the cards together with their own tapestry of associations, and all lay together in the same room, guided by my articulations, and went each in their own direction. I find curiosity and

discomfort in the structure that I implemented for these group sessions and for the event all together. I believe there are many other ways to try such a format, which I would be curious to explore further.

The aesthetic element as a byproduct of other, more internally oriented, considerations is also an intriguing element of the artistic methodology that emerged through installing landing sessions across several different sites and spaces. The arrival of aesthetic according to non-visual sets of values raises interesting questions in regards to the artistry involved. While this idea is not meant to escape or evade responsibility for decisions I surely did make, I could rather imagine it as a sort of exoskeleton for the exoskeleton; the materialization of the internal needs of all that happens within the unseen and immaterial realms of landing. The emphasis remains on the conditions for experience, which are largely within the participants and their connection with the site, place, and land as well as in the basic infrastructure needed to host them. So, how can the conditions perform a certain kind of service, towards the needs that arise from the intention of the event? In a way, this approach can be likened to ritual contexts, where the arrangement of time and space, of things and beings is according to the needs of that ritual and not for the sake of outward presentation even while it creates material conditions. This aspect of service is also necessary for hosting, for a politics of hospitality that a temporary dwelling place might offer. Here I consider the internal and external dimensions as offering a different understanding of 'esoteric', not as abstractly occult and strange but rather as an internal journey within a situation that has material infrastructure as the exoteric aspect of that body. The land encompasses all of it. And so the practice of landing moves between, through, and amongst these layers.

I did consciously choose to frame landing as 'sessions' in order to use a language that refers to practice and experience as its central form, rather than naming it 'performance'. However, landing also exists as a practice outside of formalised events. It is perhaps predominantly the material conditions and their aesthetics that mark these events in a somewhat distinguishable way from the landing practice as it exists for experience and research. Yet, all instances create events in time and space, but is there a distinction and if so is

this the space where aesthetics serve well, as a terrain of art-making by building another material atmosphere? The form of sessions also refers to a context often found in healing modalities, as a soft reference and an intersection I was compelled to explore, while not naming it as a 'healing' practice per se. The questions around how healing processes might occur within artistic contexts and the corresponding ethics and responsibilities involved are a tender area that I remain intrigued and puzzled by. Still, even using the language of 'one-on-one performance' did not feel fitting, both in terms of the expectations it would create upon me as the performer, or in the singular to singular orientation such a term sets up. Rather, I called it private or group 'session' to situate a sense of engagement and process on behalf of the participant who chooses to join. This was also further elaborated on through the invitation letters they received and throughout the session itself.

The reality of these sessions taking place in an art or artistic/academic context brought with it much of the subtext and challenges of assumed notions of performativity, or questions about whether and how the session might function as a performance. I think this artistic meta-container that the landing sessions live in serves best in order to give permission – to the imaginative, the unknown, the live-ness and living quality of it. This aspect was in part supportive, surely in terms of the generous resources of many kinds that were provided within the context of the host institutions – the production and studio support of the Theatre Academy and the on-site support through collaboration with Vallisaari and Metsähallitus. Furthermore, expectations and responsibilities would surely be different if I were to situate it explicitly as a healing practice or a spiritual or ceremonial gathering, for example, further raising the necessary consideration of ethics which are already within the working process. Similarly, the academic framing that the group *Landings* event had could also allow me to advocate for it as artistic research, a way of sharing a practice as learning and knowledge generating through experience in time and space. Overall, the context is a big part of what performs.

## 2.2 The Shape of Intention

The landing sessions begin with the harvesting of a possible intention. All participants in the *Landings* event receive a letter with some of the questions that I intend to offer through this work and the suggestion to begin noticing what arises as they make their way towards the event and consider what land and landing mean to them.<sup>8</sup> The associative mind is already invoked, though subtly, at this first contact point between participants and the work. Similarly, participants in the private landing sessions begin with a verbal conversation with me, through which I try to encourage their associations or connections with ‘land’ and ‘landing’. For many this leads them to muse through their own personal histories, archives, desires, memories, stories, and places, often feelings begin to arise.

Sara Ahmed writes, “it matters how we arrives at the places we do...” (Ahmed 2007, 2) as she identifies emotions and affect as primary modes of intending, which provide directions, and contact made through this process. In the *Landings* event, this intention-formation process begins already with the invitation and carries through the entire boat ride and walk to the site. Ahmed uses the geometric term ‘shape’ to describe intentions, which I can relate to as a queer compass of sorts – one that is uniquely legible by the one who wields it and which may guide in all sorts of dis/re/orienting ways. It is both imaginative and tangible. Rosi Braidotti, also speaks to an embrace of the forces of chaos, referring to an ontology of nomadic vitalism in a way that feels aligned with my sense of this queer compass, “a geometry of assemblages that requires mutual actualization and temporary synchronization” (Braidotti 2011, 214). In the case of *Landings*, this shape is co-created in the meeting of human participants and land, in the shared space and time of the practice.

The term ‘intention’<sup>9</sup> has its roots in the Latin ‘intendere’ or, to aim or desire, also meaning to turn one’s attention. It connotes a cultivation of one’s

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<sup>8</sup> See appendix pages 1-2 for introductory letters (one for the first group of individuals who joined the private sessions at Omenapuutalo and one which was part of the invitation to the group session event *Landings*.)

<sup>9</sup> See appendix page 7 for an associative etymology of ‘intention’.

attention in a particular way, a turning which reorganizes and could lead to following. The Latin root *\*intentio* connotes a purposeful stretching, whether physical, mental, or emotional. Specifically, it is an internal stretching, by the fusion of its two roots *\*en* and *\*ten*. In medicine, when addressing open wounds, the term ‘intention’ is used to describe the process whereby the edges of the wound reach towards one another and mend. The prefix *\*en* meaning ‘in’ connotes the internal, that which is within, a prefix also found in the term ‘intuition.’ For the landing practice, the cultivation of an intention involves stretching towards one’s inner landing processes and the ways that we carry land within us as well as the place where the session occurs, in this way it stretches amongst and between layers, knowing they are part of a whole fabric.

Gloria Anzaldúa, Chicana queer feminist scholar and author writes that “the U.S.-Mexican border es una herida abierta where the Third World grates against the first and bleeds. And before a scab forms it hemorrhages again, the lifeblood of two worlds merging to form a third country -- a border culture” (Anzaldúa 2007, 25). This conjures the image of the knowledge of skin to mend itself as a whole, though it forms a scar where a third site has emerged, which is neither one, the other, nor both but creates hybrid potentials. The human skin serves as our physical material membranes that shed constantly while also containing us, as well as forming other aspects of the human body such as the nervous system (embryologically) and is responsible for a great portion of our ability to sense self and environment. Da Silva and Desideri propose that making connections themselves are healing, between inner and outer realities. Considering the possibilities for healing without a prescribed goal or set of norms, but rather as a process, this rejoining quality in the stretching action of intention is what directs a vector and space of connection, while doing so within a kind of ‘third country’ (e)merging space. I find this an interesting connection to some of the questions around understandings of healing processes through the landing practice.

The intentions and associations of each participant propel them into collections of oscillations, sifting and shifting to become familiar with the

unfamiliar in their particular way, though it can also be shared. In my experience with private sessions where the intention is discussed verbally, some participants formulate their 'shape' into a more specific intention for the session, while others remain open, so all that they bring, the whole topography of their being, in conjunction with the place where we are working feeds into the focusing of the lens for the journey. Such a lens is inherently layered and need not be so exclusive in order to be specific. My hope is that participants will feel welcome to bring any and all associations, including those they may not typically associate with 'nature' or identifiable earthly entities, though these are of course also included. The request to cultivate an intention is also desire to work with the specific histories, places, and associative worlds participants bring, without the need to edit through typical or exclusive mind-based logics. The intention may support a wide field of attention so that, when becoming familiar with what may appear as unfamiliar in the journeying process, a field of relations may inform the intention they brought in.

## 2.3 Open Devices and Devices for Opening

Ahmed goes on to emphasise "how 'what' we think 'from' is an orientation device" (2007, 4). During the landing practice, this next layer of such a 'what' is provided by the cards. One participant in a private landing session said of the cards that they are "devices for opening and open devices" (J.G. 6 April 2018). Both aspects are true also of the ways that the cards fit into and operate within the cosmology of the landing work. I attribute them to holding the cosmology of the work because they are constantly reorganized and re-read, while also carrying the archive of all that they are imbued with from my practice and through the different sessions in which they have been at work. This living quality that they hold within the landing practices allows for the morphological shiftability which I find so crucial.

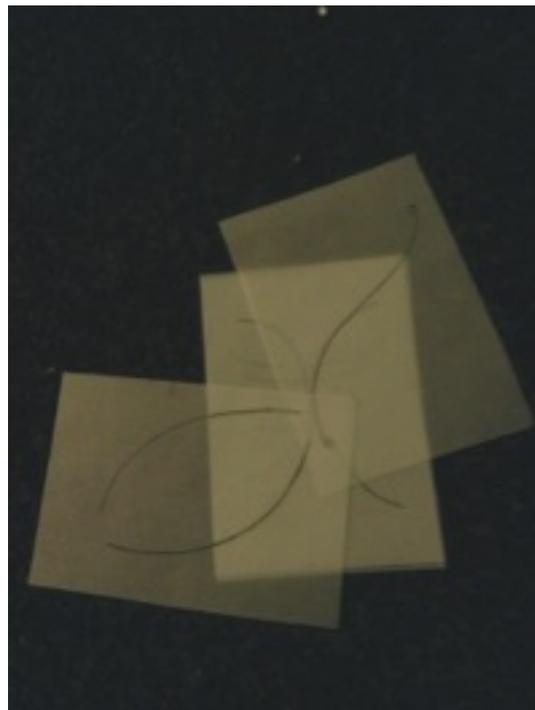
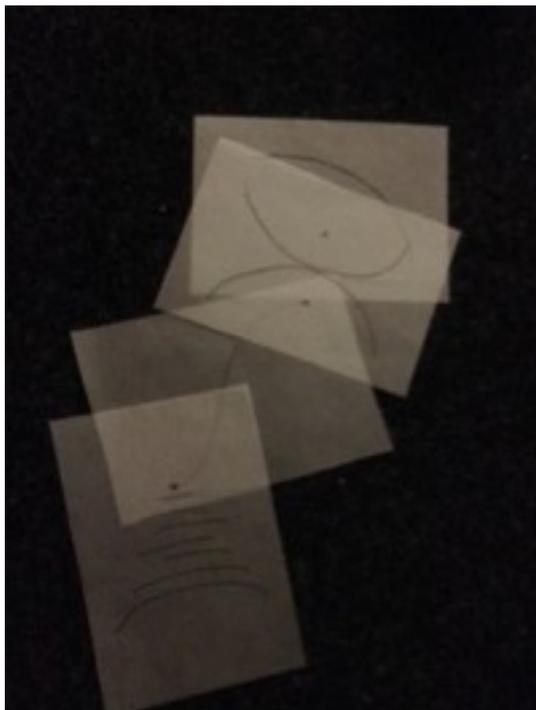
The cards evolved through an unexpected process, which began by noticing certain symbols or drawings reoccur in my notes in different ways, usually made of curved lines and dots or circles. In writing/drawing and reading

them, I felt that they were somehow legible to me, not in a sense of literal meaning but they felt meaningful. I could not necessarily define each one simply, but there was an intuitive understanding I had about the dynamics, directionalities, and qualities that each one held. In the early stages of working with the cards, I was curious about the notion of borrowing principles from different embodied, energetic, or landwork modalities (such as permaculture and gardening) that I have been working with or influenced by. In situating them within the early explorations of landing, I asked myself how they applied to a land-centred orientation and offer a perspective or operating principle through which to work within a holistic body-land-energy matrix.

The drawings on the cards are imagistic symbols, but not in the sense of symbolic as a stand-in to abstractly depict something. Rather, the symbolic is an evocative realm that also stirs the imaginative, the associative. Symbols function as portals to enter into the specific associative realms that each person 'reading' the cards brings to the landing session. Also, without being strictly pictographic, the role of language as signs and symbols harkens back softly to older magical traditions using runes, staves, sigils, as well as evolutions of many written languages, in which alphabets, derived from pictographic hieroglyphs met with the sounds of particular languages in order to create words, a meaning-making set of symbols that are comprehensible, just as you are reading these words now.

Gloria Anzaldúa articulates this link between image, symbol, and language. "An image is a bridge between evoked emotion and conscious knowledge, words are the cables that hold up the bridge. Images are more direct, more immediate than words, and closer to the unconscious. Picture language precedes thinking in words; the metaphorical mind precedes analytical consciousness" (Anzaldúa 2007, 91).

As I introduced the cards in the private sessions, participants were invited to openly 'read' the cards following our initial conversation about their particular curiosities or intentions entering this session. This provided many interesting layers, both to my perception of the cards as well as to their role in activating a particular state of being inside of the practice. I experimented with asking



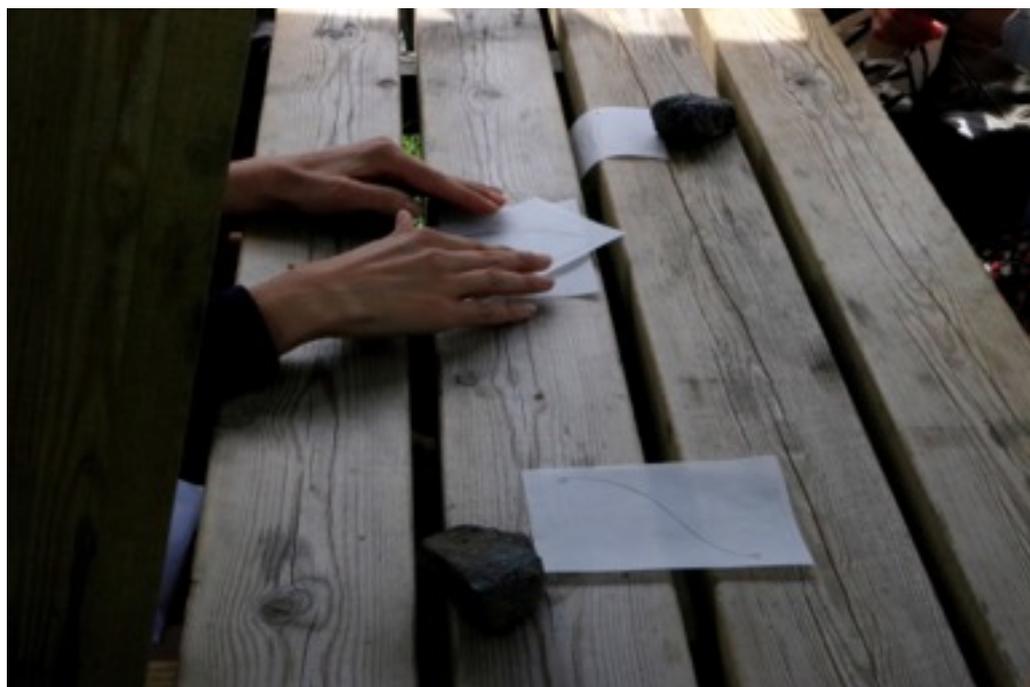
them to see if any one, pairing, grouping, or flow of the cards spoke to them in particular, offering this as a way to help me in giving them an entry point into the journey. The readings were multi-directional, they met the cards as I met them through their interaction with the cards. In a way this role of the cards function as writing and reading simultaneously. The way different participants touched, moved, looked at, arranged, reacted to and especially the ways that they spoke about the cards offered a connection point which I feel became the underbelly guidance for the journey that unfolded afterwards. Sometimes they would ask me to share information about what the cards mean for me or where they come from and I would see what emerged in the moment to share, sometimes ‘reading’ together in that I would relate my own associations and sources of the cards with what they had been sharing.<sup>10</sup>

In the group sessions of the *Landings* event, the sharing of the cards took place without much spoken language. The quality of the reading was non-verbal but intended to evoke a similar state of association and was also a relevant segway into a journeying experience in which the participants were

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<sup>10</sup> See appendix page 10 for a map with associative lists for each of the cards that emerged through sessions as well as my own process. This is not meant to be a complete archive of all the landing sessions as I am sure there are many that I didn’t note, but to give an overall impression.

not asked to provide a spoken feedback loop (as in the private sessions.) I also use the cards as a playful form of divination, to see what intuitive information arrives that will help me guide the entry-way into the somatic journey. They help hold my role too, this way, giving me a sense that I can understand them somehow and take guidance from them. In both formations (private and group sessions) the cards are not meant to indoctrinate or instil something into the subconscious, but to deepen a sense of legibility within an imagistic state, in which the associative mind can come to the forefront of operation.



Photos (above and below) by Ana Teo Ala-Ruona



Here I can expand upon some of the sources that have informed the work with these cards. As one example, I have been concurrently and slowly learning a subtle bodywork modality called craniosacral therapy, previously and while developing the landing work. Though I am not practicing craniosacral techniques per se in the landing work, the approach and philosophy behind the method as well as some adaptations of working principles within it have been a strong anchor running subtly underneath this landing research. The early stages of experimentation with the landing sessions, including the first round of private sessions at Omenapuutalo, sometimes involved using methods of touch informed by the approach of craniosacral. I believe there is much potential within the touch and bodywork aspects of the landing work which I began to explore in the early stages of developing the sessions, but decided that within the time frame I had available for the research leading up to the *Landings* event I would rather focus on other aspects that are informed by a non-touching presence rather than pursuing it directly. The elements of touch, bodywork, and presence can be materialized in architectural form as well, providing the container for the experience. This materialization is something that I intend to further explore as the practice develops beyond the scope of this thesis.

The particular deep and nuanced method of craniosacral has been a branch of the development of osteopathy, which was preceded by many other bone-based bodywork methods in various cultures. As such, there exists a principle called 'still point.' It is said that still point is a state of deep dynamic stillness which offers a chance for the system to recognize and reset itself. Similarly, still points exist within the earth's body and can be accessed through a variety of methods practiced in many fields including geomancy (earth divination methods stemming from various modalities in the Middle East, Africa, and Europe) as well as indigenous systems from various cultures which work with fluid formations, tidal forces, and energetic pathways.

I considered and experimented with adapting this principle of still point, asking what it might offer towards a practice of arrival into communicative exchange with land. Without entering too deeply into an anatomical discussion here, I can say that a general orientation towards the subtle

movements and qualities contained within stillness, in which significant shifts occur within the system, is inherently connected to the 'breath of life' (as it is referred to in biodynamic craniosacral therapy) that pervades all living beings. My experiences with work in the cranial field includes influences from various practitioners such as Shannon Cooney, a dancer, gardener, and craniosacral therapist working with nature consciousness, and Satu Palokangas, a visiting teacher in the MAECP program who works with embryology and Body Mind Centering, particularly through an evolutionary embryology approach, and with whom I had a mentoring session to receive feedback about the landing practice. My influences from these practitioners and their articulations support and reflect the mutability and transformative potentials that I experience within the human body, which I believe is just as relevant to relations with land. These have been anchoring understandings in the praxis (theoretical and practical approaches) of facilitating landing. I believe this is also related to recurring associations with landing as grounding, presence, sinking into body and place, which distinguishes landing from 'land'.

Furthermore, craniosacral therapy is centred around the role of presence, particularly that of the practitioner, in relation to the 'client' (though I would not use this term to classify the participants who have joined me in landing sessions.) The attention and wide perceptive field, often referred to as the 'relational field' in which the practitioner and client meet and are affected by one another has made significant impacts upon my own approach towards landing. I believe that witnessing has a significant role in somatic journeying — in my own role, in the ways that the (human) participants are invited to become witnesses of themselves from within a state of enmeshed communication with land, as well as in the perceptive quality that land offers and is offered within the practice. Some craniosacral practitioners term this presence 'non-invasive' which feels linked to questions the landing work holds about ways to acknowledge and/or challenge territorial habits of presence.

Franklyn Sills, one of the leading mentors in the field of biodynamic craniosacral therapy writes:

In the mutuality of the relational field, it is seen that the subject-object differentiation between a client and his or her practitioner is artificial at best. In a psycho-spiritual understanding, it is seen that all phenomena are mutually enfolded and are totally interconnected. At a being-to-being level, we are not separate from each other. This conjoined field, however, is not a merged state. Each person has his or her own separate sense of being, but in the mutuality of this resonant field, there is the possibility of a direct knowing of the other. The field of awareness that the practitioner generates thus has a deeper meaning than simply one in which observations are made. It points to a deeper wholeness, a nonseparation within which communication opens and healing processes unfold beyond our human mentality. (Sills 2011, 92)

As the practice progressed, the card<sup>11</sup> which held this curiosity surrounding still point came to be practiced first through imagining oneself surrounded by a porous membrane that is comfortable and made of any material at all. Within this membrane, informational travels in and out and this membrane can also take them anywhere at any time, in any way. I played with guidance of dropping through layer after layer, held within this membrane, curious if they might pass through a point of transformation akin to the still point. Sometimes I proposed that the membrane might appear somewhere or appear somewhere else. In some (private) sessions, just the invocation of the membrane itself generated material for the participant which I then follow, since a strong vector within the (private) sessions is the feedback loop generated from within the experience, which I attempt to support in the journey through questions or orientations. This also became the foundation for developing the group session structure, in which individual membranes are included within a group membrane as well.

Astrida Neimanis, scholar in gender and cultural studies, in her text on hydrofeminism, cites Nancy Tuana, writing of “membrane logic as ‘viscous porosity.’” (Neimanis 2012, 91). She goes on to elaborate on the notion of viscosity as it “draws attention to ‘sites of resistance and opposition’ rather than only ‘a notion of open possibilities’ that might suggest one indiscriminate flow” (Neimanis 2012, 91). The membrane that I sometimes guided participants into in the landing journey became in some cases their sense of

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<sup>11</sup> Upper right image in appendix page 9.

environment, or other times informed a sense of their own embodiment within the journey, and often straddled the blurry line or moved between these containers. In one particular session for example, I remember that the membrane became a total experience and as the participant continued to move through it into different chambers, textures, and buoyancies and speak this aloud, the membrane became much of the content and environment of the journey until eventually there came some sense of understanding from within for this participant that she was inside a lung. She just knew that at some point, a moment where I witnessed some aspect of the feeling of knowing and felt a significant shift. I resonate with the hydrofeminist notion that the ‘membrane logic’ opens possibilities, of various tones and qualities.

It is difficult to recount now in writing some of the imagery and felt experiences that emerged in landing sessions, perhaps because I already have a particular positionality in perceiving through my position, as witness and facilitator, the experiences that participants had from within. In a way there is a large area of experience only partially available to me through my perception of it, which exists in an imaginal archive within my own memory that I am not sure how to open to others. It is archival in that as soon as I recall a specific session or participant, a series of very vivid memories including images and sensations return to me, but it is not like a drawer where I can take out a file and show it or share it easily.

In the group session, at the *Landings* event, I offered facilitating prompts at different moments according to a combination of prepared guidances and what I felt emerge in the moment, acknowledging that it might not always suit the place that each of the participants find themselves in and that I could not create an arch that accounted for everyone’s individual journeys. Rather, I attempted to offer open guidances with a sense that it addressed a whole field that contained everyone as well as the site, as a ‘holon’.<sup>12</sup> I also prefaced the journey by attempting to offer the participants tools that I hoped might support them, suggesting that they can choose whether to take a ‘ride’ with the

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<sup>12</sup> ‘Holon’ is a term I encountered in writing by geomancy and lithopuncture practitioner Marko Pogacnik, which comes from a Greek term to encompass a whole and a part simultaneously.

suggestions I offer, or just follow where their curiosity leads them and where they find themselves, or tune in and out to these different tracks.

Another card<sup>13</sup> draws from the principle of oscillating between internal and external, thus blurring the boundary between them. The image of this endless loop, like a stitched lifeline, passing information between the inside of our bodies and all that which is supposedly outside of it, passing in either and both directions simultaneously at any given moment, was a central curiosity in researching the role of mutual communicative exchange in landing. I found this as a recurring notation that I used for myself to acknowledge the interconnectedness of different aspects, first within my journal. It can also be seen as an oval with open ends, like two curved brackets facing one another with space between their edges, attempting to draw attention to something while also acknowledging its porousness, it is not closed but rather available for information to pass inwards and outwards. I was curious to explore oscillation as a mode for journeying, recalling this dynamic of moving between inner and outer from my own experiences with meditation and somatic practices. This movement is also part of a trauma healing therapy method called Somatic Experiencing, developed by Peter Levine, based on the intelligence of animals to discharge trauma through life-threatening encounters in the wild. One practice from this method, used when in a state of 'disassociation' when the memory of a trauma is triggered, proposes noticing internal sensations and external observations until you feel some sense of presence and grounding into the body returning. I was curious about this principle, not necessarily as a 'resourcing' (a term Levine uses) method for situations of trauma, but to explore how the act of arriving allows for travel. In the early stages of developing the landing sessions, I asked people to practice a score in which they verbalized external observation and internal sensation, first out loud, then silently, and then letting the naming drop. As the sessions developed further, this become one of the possible dynamics that I could draw from in guiding, and become embedded into the journeying, rather than as a set score. While I do not intend to recreate this particular modality from Somatic Experiencing, I was curious about the link that oscillations might

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<sup>13</sup> Image in lower right corner of appendix page 9.

offer to support the capacity to be present as part of the experience of landing, in order to journey, and what might arise through these oscillations.

Another card<sup>14</sup>, a curved line between two open points looks at relationship and connection across distance, linking simultaneous difference or divergent centres. It borrows from an energy medicine modality called the ‘two-point method.’ To the extent of my understanding of what is certainly more complex, this approach is based on a quantum principle which, through observing elements as connected, follows shifts in their qualities. Richard Bartlett, an energy healing practitioner with a background in chiropractic and naturopathic medicine, describes that “when you connect the two points, you have consciously observed them as being linked. You have created that link with your imagination... The act of focusing at this level, where everything is made of light energy, causes what you observe to behave differently” (Bartlett 2009, 94). This principle is applied by various practitioners in different ways to work on reconnecting and shifting the ‘energetic matrix’ of a person or place. As I experimented with this principle in some of the landing sessions, the two points could be within the world encountered in the journey, two different places, within the body, or two moments in time.

Freya Mathews describes a related principle in which “the filled, fieldlike qualities of awareness... all feels nearer somehow – as if, at a certain level, distances have collapsed, or resolved into mere appearance, as they do within consciousness” (Mathews 2004, 13). This has felt true of some moments of working with this card in landing sessions. In other sessions, for example privately when the participants spoke about their associations out loud, I took inspiration from what they saw in the card. Although I do not at all claim to comprehend the complex world of quantum physics, I was curious about the role of connection through attention and perception in dialogue with transformation. This allowed me to explore moments of holding space across difference and its relation to the energetic dimensions of landing as a process and practice.

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<sup>14</sup> Image in lower left corner of appendix page 9.

The fourth card<sup>15</sup>, which joined the ensemble slightly later in the process, works with the in-between space as a creative tension. This is the place where two fields come to meet each other or draw away from one another. The directionality could be either, or both simultaneously. In their overlap is a diverse area or fields which creates a 'borderland' zone (Anzaldúa) that is neither one nor the other nor their complete merging, but an active and diverse zone as a third space in between. The borderland is an aspect of ecosystems also valued in permaculture principles, particularly for the diversity found within these zones. I have also been deeply inspired by Gloria Anzaldúa's articulation of borderlands:

Borders are set up to define the places that are safe and unsafe, to distinguish us from them. A border is a dividing line, a narrow strip along a steep edge. A borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant state of transition. The prohibited and forbidden are its inhabitants. Los atravesados live here: the squint-eyed, the perverse, the queer, the troublesome, the mongrel, the mulato, the half-breed, the half dead; in short, those who cross over, pass over, or go through the confines of the 'normal'... Tension grips the inhabitants of the borderlands like a virus. Ambivalence and unrest reside there and death is no stranger. (Anzaldúa 2007, 25-26)

Anzaldúa situates herself as part of a movement of the New Mestiza, through which she articulates a potent spiritual and political felt-knowing that emerges from the borderlands - from the mix of cultures and knowledges that are inherently multiple and cannot be separated, in her case situated in the spaces currently predominantly called the United States and Mexico. Even as I cite these words of Anzaldúa here, written first in 1987 and drawing from histories that stem from ancestral presence dating back to 35000 B.C., onto another page, U.S. imperialist presence, white supremacist patriarchal heterocentric and nationalist abuses of power, are attempting to corrupt resources in order to build a wall to construct this very same border.

To understand the borderland space in mythic terms, as Anzaldúa suggests, does not make it unreal, but rather all too real. In Anzaldúa's terms it may

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<sup>15</sup> Image in upper left corner of appendix page 9.

expose the ‘unnatural’. Is there a distinction between ‘natural’ and ‘unnatural’ boundaries and how can we sense this, if so? When I consider something like a membrane, it functions as a boundary at the same time that it is a porous container that allows entrance and exit on its own terms. Given complex political histories and contemporary realities in which ever-shifting power imbalances make for patrolling and controlling borders, there is a dangerous and creative journey undergone by border-crossers, those who live and move between worlds. Much change throughout history has been initiated by a challenge to fixedness and yet we seem to keep building borders. But is there a difference between border and boundary? Can there be a felt sense of this from within that transcends a simple binary of dominator and dominated, controller and controlled?

Astrid Neimanis elaborates on the ecological term ‘ecotone’ in the context of hydrofeminism which also refers to a borderlands-like area, writing “...an ecotone is also a zone of fecundity, creativity, differentiating, relinquishing.” (Neimanis 2012, 93). She refers to it as a liminal space, something which also echoes some histories of the role of ritual and spiritual practice, also a lineage of performance. “Liminal spaces [are] where ‘two complex systems meet, embrace, clash, and transform one another’” An ecotone is a sort of membrane, too: a pause, or even an increase in velocity, where/when/how matter comes to matter differently” (Neimanis 2012, 93). The term ‘tone’ which is so intimately associated with sound, vibration, and language also comes from the root \*ten, found in the term ‘intention’ as well, connoting a stretching. This language speaks to me of movement as a site of matter that cannot be simply defined, set in an encased notion of fixed body, that travels through a supposedly clear notion of environment or site. Rather, body and environment stretch into and through one another, blending the boundaries between ‘us’ and ‘them’ that Anzaldúa’s articulations also reflect.

This fourth card introduced a guidance in the journey that involves multiple centres, attempting to reorganize the terrain of the journey through changing the centre and experiencing how wide the field emanating from that centre extends, then traveling to its edge and replacing that as the next centre. This imagery came from a curiosity to experience centres and edges as overlapping

in a field of many forces at play with one another, rather than the strict bordered sense of edge. The field, as another sensed-imagery that I have used in guiding the landing sessions, is meant to both hold and support the participant as well as become them -- similar to a membrane which becomes felt as indistinguishable between supposed notions of self and environment. Neimanis writes, "The liminal ecotone is not only a place of transit, but itself a watery body...that rejects an ontological separation between 'thing' and 'transition,' between 'body' and 'vector'" (Neimanis 2012, 93). Within the discussion of 'ecotone' Neimanis turns for a moment to the two words that compose this term, citing 'eco' as home and 'tone' as tension. The pairing speaks of a creative tension in the attempt to inhabit, to make a feeling of home. To me this speaks to a need for movement, so that the tension does not become paralysis or fixation. Just as Neimanis advocates for the water-filled quality in all life, landing works with the movement that forms and reforms land. This movement is both inner and outer, within the bodies that are a part of this land as well as how those bodies move through and on land. It is a dynamic that raises many questions regarding nomadic, migratory, and diasporic realities. These are questions I will further contend with as this textual garden continues to unfold.

These cards do not themselves stand in for an exact set of working principles, they are not meant as dogma, but rather a cosmology that draws from a tapestry of knowings and questionings, a support for practice. The cards initially entered landing as borrowed elements from other modalities, situated within the orientations of landing, and offered a lot to the honing and entering stages of the somatic journeying practices. As I continued to explore this body of artistic research, they supported the reading and tracking practices that emerged through practicing landing in a way that gave them a distinct quality within this particular body of praxis. As such, I hope to acknowledge these lineages and give credit to these sources of learning and inspiration, while also not being held to their precise modes of working. It is again a balance between honour and permission, one that speaks to the expansive fields of ecology and performance, as multidisciplinary fields of practice and knowledge coming from diverse origins, methods, and modalities.

## PART III: ESOSKELETONS AND EXOSKELETONS

*[Summer] a temporary exaltation. For a timebeing, midway around, all seems to come together. The visible bodies and invisible forces merge, as the plants reach outwards beyond and upwards to the skies.*

*To sum: collect as a whole or entirety.*

Having discussed some of the insides and outsides of the practice, it is possible to continue this weaving between inner and outer workings, to position questions about the experience and the aesthetics, as well as the practical, spiritual and political elements of the entire body of research. In doing so, we return again to questions of landing's relation to ecology and contemporary performance as well as healing.

### 3.1 Undoing

In considering the dynamic between the creation of the container and what occurs within the container there are certainly blurry lines, which is included as part of the landing research itself. What can occur when particular focusing of intention, attention, and permission meet in the experience of landing and how do these layers simultaneously support and release the unfolding experience, with as few imaginative and associative restrictions as possible? Elizabeth Grosz, feminist philosopher theorizing on the basis of Deleuze's writings, claims the following:

The first artistic impulse in this metaphysical reconstruction is thus not body-art but architecture-art. Art is, for Deleuze, the extension of the architectural imperative to organize the space of the earth...The frame is thus the first construction, the corners, of the place of composition. With no frame or boundary there can be no territory, and without territory there may be objects or things but not qualities that can become expressive, that can intensify and transform living bodies. (Grosz 2008, 10-11)

This argumentation and the role of territory that this position embraces confuses me, as it partially resonates while also not sitting comfortably with my thinking-making process as it pertains to landing. Though Deleuze also claims that humans are not the only creatures that “organize the space of the earth” in this way, it still seems to reify a notion of creator that operates autonomously and imposingly to arrange the conditions of life according to their own desires.

Freya Mathews advocates for a “modality of encounter as opposed to knowledge” (Mathews 2004, 13) through her understanding of panpsychism, as a way of resisting the Western imperialist notions of knowledge coming from an exclusive source, and to make room for the wisdom of communication that emerges from encounter. Yet, the ‘how’ of the encounter still contains so much room for potential and error.

If, for example on the basis of panpsychism, all life forms have the conscious ability to organize life, what is the role of art? And why separate body-art and architecture-art, as if there could ever be such a clear distinction between body and its spatial context, between organisms and their places of living. This separation is in fact the very notion that landing intends to question and deconstruct, to orient towards more acknowledgement of their interconnection and porosity. However, I must also contend with the fact that simply naming an event in time and space ‘a landing session’ does also construct a particular frame, one that answers to artistic and academic legacies, amongst others. How can I acknowledge the creation involved in this act of framing while also not making it terribly important and certainly not insisting that this is what would supposedly ‘allow’ (which also connotes some sort of elevated permission that I the artist would divulge) qualities or energies to “become expressive”?

If I return to the role of midwife that echoes in the roots of the term ‘communicative’ it is not she who ‘allows’ the baby to emerge from the womb into the larger world. She tracks, follows, supports, protects, and is present throughout the process. Though I have never been a midwife or doula myself, my sense of role within the landing practice echoes through the associative

etymology in the \*medhyo root of 'midwife' referring to the middle space, the in-between, the mediator. To be a midwife to landing means that I dedicate myself to supporting that which is in movement, that which comes through, as the central priority. The work of listening and supporting is what the midwife holds. How can I navigate this role with integrity when it comes to landing?

Throughout the process I often asked, how can I balance holding space for the human participants of landing while also orienting towards the processes within the land, not making it all about humans and their projections onto the work? While asking this I was thankfully reminded by close friends and mentors to trust in the larger field that holds this practice, rather than taking on too much weight upon myself as the author or decision-maker. This field exists in the overall time and space of the landing practice, the lineages it draws from, as well as in the disciplines that inform and anchor it into specific events. My role is about holding space for a container and doing my best to ensure that the conditions are supportive for whatever needs to occur there, in the living elements of the landing work, in the enmeshed bodyland matrix. It raises again many questions about what 'doing' means in such a formation and who are the 'do'ers. But, as was explored in the mentorship practices with Valentina, the active and passive elements of landing reflect an ongoing cycle of negotiations between needs and possibilities.

Still, I remain puzzled about whether the legacies that come with performance, in terms of presumed understandings of performativity, audience participation, and notions of active and passive, weigh heavily on landing. How can I acknowledge other, perhaps unexpressed, legacies that the work of landing may be asked to answer to or acknowledge, while also making space for it to be an exploratory experience, as artistic research into the possibilities of mutual communicative exchange with land?

Grosz does go on to temper a claim to the supposed necessity of territory by adding:

Art is also capable of that destruction and deformation that destroys territories and enables them to revert to the chaos from which they were temporarily wrenched. Framing and

deframing become art's modes of territorialization and deterritorialization through sensation; framing becomes the means by which the plane of composition composes, deframing its modes of upheaval and transformation. (Grosz 2008, 13)

This dynamic between framing and deframing, territorialization and deterritorialization, seems to be a central force at work, the oscillating aspects of containing and expanding, arrival and departure. In the ontological cosmology of Grosz and Deleuze, chaos is a constant, a reality that can be temporarily held within a particular formation, only to explode back to chaos again. Rather than positing a simple binary that would oppose the essential dynamics of living and dying, it is of course a matter of cyclical co-existence of both elements which compose our understandings, whether that be of art, healing, or life all together. One aspect need not dominate or overpower the other. Still, it seems to me that so much of human life in relation to land has become conditioned around assumptions of territory and ownership that perhaps we have lost touch with other less delineated, less capture-able qualities. From that perspective, perhaps one of the central contemporary needs for art arise from the possibility of experiencing rather the deframing, the deterritorializing? To step into such an experience could offer a potent combination of remembering, being in the present, and envisioning, which could also expand the restriction that a linear notion of time reifies in us so strongly from clock tower<sup>16</sup> to habitualized biorhythms.

Given the reality that composition and decomposition are simultaneously present in the cyclical rhythms that all life undergoes, perhaps landing can mediate between composites and decompositional aspects of experience. Rather than a creation (whether it be a frame, territory, or other spatial-temporal architecture) which is constructed upon the earth from the totality of chaos, a decompositional approach would pull apart, let wholes fall away into pieces, and follows the reformation or recomposition process that unfolds. With the potential experience of oneself as a composite, rather than a

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<sup>16</sup> This information is based on the personal interview I conducted with Silvia Federici in 2017, where she refers to the looming presence of the clock tower which was erected in social squares as a replacement for church bells during the transition from feudalism to capitalism, to remind townspeople of the working day, associating the clock with labour and 'free' time.

composer, landing might work with the “the means by which the plane of composition composes” (Grosz 2008, 13) by conditions of unmaking. Perhaps this can offer a spacetime open to experience other re-compositional ways of being-making-living with land.

### 3.2 Performance Behind the Curtain

When considering the internal realms of activity that landing orients to, it is interesting to note that the Greek etymology of ‘mystical’ derives from the word ‘muein’ meaning to close the eyes or lips, which would occur within the context of initiatory rites or other notable ceremonial contexts. This is a linkage with the practice that helps me articulate the intrinsic link between so-called ‘inner’ and ‘outer’ lands and the potentials of performance behind the curtain of the eyes, behind the curtain of the body, and beyond the curtain which supposedly separates ‘us’ humans from land. The term ‘esoteric’ links again into the conversation of inner and outer, as the prefix ‘eso’ points inwardly, in contrast to the prefix ‘exo.’ The term esoteric simply connotes the internal (eso) landscape.

Freya Mathews, scholar of environmental philosophy, proposes the basis of panpsychism<sup>17</sup> which “represents the manifest world, as described by physics, as the outward appearance of an inner field of ‘subjectivity’, in an expanded sense of subjectivity” (Mathews 2004, 12). When considering a movement between inner and outer, a movement shaping even our understandings of such contrasting surfaces or terrains, it leads us again to dynamics of exchange. There lies potential to dismantle a false binary between inner and outer, to blur the borders of our senses, and to travel more intricately into the land through an inwards depth.

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<sup>17</sup> “‘Pan’ means everything; ‘psyche’ means soul, or, for our purposes, mentality. ‘Panpsychism’ then is an old philosophical term denoting the view that there is a ‘psychic’ or mentalistic dimension to everything; that mentality – whether in the form of spirit, soul, purpose, agency, subjectivity or intentionality – is as primitive an aspect of reality as physicality is.” (Mathews 2004, 12).

Mathews refers to the capacity to perceive realms she terms appearance and introspection, likened with exterior and interior: “...the limits of conceivability are of course a function of the limits of our experience, and our experience is exhausted by the empirical (the realm of appearance) on the one hand, and the introspective (the realm of interiority, subjectivity) on the other.” (Mathews 1998, Part I) If I consider landing as working with a performance method and context for the purposes of artistic research, it certainly performs as a container for experience with the outer world through an opening inwards. I believe in our capacity to stretch the muscles of felt knowing, of conceivability made possible through practices of perception, attention, and imagination. Thus, the limits of experience she refers to here are not inherently limited and in the case of landing could access a shared communicative capacity with land.

Wilk cites four hallmarks which William James proposed in *The Varieties of Religious Experience* (1902) to identify a mystical experience:

1. Ineffability: ‘its quality must be directly experienced’ it cannot be imparted or transferred to others.’
2. Noetic quality: the state may be highly affective but it is primarily a state of knowledge, whereby one achieves ‘insight into depths of truth unplumbed by the discursive intellect’
3. Transiency: it is fleeting and impermanent.
4. Passivity: the subject does not have the power to induce it or control its course. (Wilk 2018, 3)

While these may appear as formulaic, I find these articulations a useful point of departure. I would particularly question the fourth hallmark, at least as far as ‘inducing’ is concerned, since to enter willingly into a situation in which the unfolding of the unknown is a central operation is to make oneself available to the possibility of imaginative induction, as in the case of landing and many other meditative, somatic, shamanic, or subtle perceptive practices. I would rather play with the term ‘invocation’ as it is a calling upon that which works from within. “In order to actualise a culture of encounter, we need practices of invocation” (Mathews 2004, 14).

Recalling the Greek etymological connection between mystical and closing of the lips speaks to a non-verbal, perhaps pre- or post- linguistic element which

addresses the evocative quality of language and the imaginary in the landing practice. The eyes and the lips serve as gateways, as passages through which information passes inwards and outwards. In some moments of guidance during landing sessions, I propose that these portals have the possibility of complete mobility of orientation, one can look around in 360 degrees, at any time in any way. The eyes do not only need to perceive the reasonable, rational, or material aspects of our world nor does the mouth need to host articulations of such a quality. Rather, through the mouth can come a voice that speaks from with/in sight. When the eyes remain closed for long periods of time, most often for sleeping/dreaming or meditative practices, less easily recognisable worlds can appear. An inner journeying through these worlds shape a particular articulation that landing seeks to make space for, all which supports the kind of 'bodily sight' that Wilk refers to. This is perhaps where the term 'insight' can be understood. With eyes closed, the urges to scan and understand input rationally are quieted, and other perceptions become possible.

The eyes can often be deployed through a particular kind of gaze that seeks and discovers. Haraway traces a history of this gaze, writing "the eyes have been used to signify a perverse capacity -- honed to perfection in the history of science tied to militarism, capitalism, colonialism and male supremacy -- to distance the knowing subject from everybody and everything" (Haraway 1998, 581). She advocates for the specificity of sight that comes from somewhere distinct, from a knowing embodiment always coming from somewhere, rather than a "conquering gaze from nowhere" (Haraway 1998, 581). She expands this to highlight the holistic quality of 'how' the 'what' is perceived, which also recalls the 'what we see from' orientation that Ahmed builds her thinking around. Haraway writes, "...all eyes, including our own organic ones, are active perceptual systems, building on translations and specific ways of seeing, that is, ways of life... All these pictures of the world should not be allegories of infinite mobility and interchangeability but of elaborate specificity and difference..." (Haraway 1998, 583). It is through the layers of intention that myself and participants bring, the inner land relations which they carry, as well as the specific place of practice that creates the seeing-knowing and internal recognition at work within the landing practice. It is

indeed ways of organizing life, since the embedded relations between perception, imagination and world-building are inseparable. However, this particular statement from Haraway touches on a pervasive tension I feel within the landing work; how to acknowledge the particular world of experiences that each participant accesses while also advocating for an expanded mobility, to see from other perspectives? Surely the sessions come through and integrate back into each participants' particular being, their body and its social-ecological location, but is it possible to do so without falling into habitual and presumed identities? How can mutual communicative exchange involve sensed permission, to remain in integrity towards the work of landing, to be discerning about the 'how' of seeing and sensing?

Bracha Ettinger, artist, painter and photographer, theorist and psychoanalyst, writes about the notion of the 'matrixial gaze' a term that can apply to an alternate understanding of seeing time, space and event. The term 'matrixial' connotes both matrix and matriarchal, it reclaims the notion of a feminine space of creation. Based on this, she writes of a "psychic coemergence [that] depends upon the capacity and quality of witnessing of the non-I in jointness" (Ettinger 2005, 706). She hybridizes the term 'with' and 'witness' proposing "wit(h)nessing, witnessing while sharing in the distribution and reabsorption of traces of the event and participating in trans-subjective transmission via unconscious strings and threads" (Ettinger 2005, 707). This understanding of transmission that occurs through being with acknowledges the ways that the gaze itself is a traveling force and cannot be owned, yet to acknowledge from where and how one sees is an important part of attempting to clarify the particular powers that come with seeing.

Haraway's critique, situated as a call within feminist discourses, offers an interesting link between the 'bodily sight' and "kind of seeing which is also a feeling and knowing" (Wilk 2018, 8) referred to in the lineage of female mystics that Wilk traces. Haraway is advocating for an acknowledgement of the partiality that our perspectives always are and how this can be absorbed through any aperture of the body, how it becomes the whole body, and infuses everything about how that body moves through the world. It is a challenge to the white-supremacist heterocentric colonial patriarchal gaze.

To this I say yes, thank you. I am grateful to have been schooled in such feminist pedagogy and take seriously this call for cultural humility. I wish to acknowledge the hard work that such a challenge of universal objectivity has achieved, turning many lights in many directions from the hegemonic towards people, places and perspectives that have been ‘othered’, subjugated and marginalized throughout history, to those insights and blind spots accumulated through the tapestries of lived experiences. I also have a desire to bridge across these partialities and contend with the question of whether it is possible to perceive in multiplicity while remaining in the specificity of one’s embodied perspective. Because of this, I would like to also be in conversation with these lineages of critique, not exempting my own work from it. At the same time, I am curious to temper it with a challenge to the narrative that we could ever fully own or control even the bodies in which we live. How can I tell whether the desire to know through ‘sight’ of other kinds in landing treads into a desire to own ‘other’ perspectives? When and how does encounter become colonial? I desire, through the work of landing, to de-border and de-territorialize the land-body but I also wonder how to keep in consideration the limits that Haraway advocates for. Is there a re-situated and de-situated knowledge that can be layered onto the situated?

There is a precarious and stimulating dance here between humility and accountability, between acknowledgement and decreation, to cite the mystic philosopher Simone Weil as Wilk does, who proposes “the endeavour to ‘undo the creature in us’ that is, to undo oneself, and also the self as such.” (Wilk 2018, 12). It is because of these histories that I also need to question how landing practices mobile perspectives, the possibility of inhabiting other bodies through the imaginal, to become composites and fusions, to encounter and merge and part ways, and become familiar with the unfamiliar. When and how does this disowning or shedding of the self unknowingly step into a subtle kind of colonial urge? Is there a way to become available to pass through and see from, as part of communicative exchange, without taking those other perspectives on as ‘mine’ and thus possessing them? This is most pertinent in regards to the human participants of landing but as one of my classmates, who has participated in several landing sessions asked, how does this function for

the ways that land is considered to be engaging in landing processes too? Is there another form of accountability possible in what Haraway refers to as “becom[ing] answerable for what we learn how to see” through the work of landing? This opens a series of questions that I intend to untangle, retangle, and continue to be with as important vectors of complexity within the landing work, rather than ultimatums or verdicts.

### 3.3 The Subject of Subjects

In order to specify the dynamic between seeing, seer and seen, it is necessary to consider a more fluid understanding of the ‘who’ or ‘whos’ involved (as well as the related question of ‘whose’) in the landing work. There is a strong need to reconsider what the role(s) of the subject(s) may be. Later on in the evolution of Haraway’s proposal for situated knowledges she writes:

Subjectivity is multidimensional; so, therefore, is vision. The knowing self is partial in all its guises, never finished, whole, simply there and original: it is always constructed and stitched together imperfectly, and therefore able to join with another, to see together without claiming to be another... Vision requires instruments of vision; an optics is a politics of positioning. (Haraway 1998, 586)

Within her text, I observe an undercurrent critiquing the production of ‘knowledge’ as a fixating, territorializing force, including when turned to the identity politics of the subjugated. This ‘knowing self’ that she proposes must do more than make a simple turn from a universalism of the privileged into the “...search for the fetishized perfect subject of oppositional history, sometimes appearing in feminist theory as the essentialized Third World Woman” (Haraway 1998, 586). This is too simplistic and falls into a similar victim/oppressor cooptation and binary dynamic. It is also historically evident that often land or earth, coping with the massive transformations happening at the moment, comes to occupy a shared position with subjugated human people, their linkages and treatments going hand in hand.

Vanessa Watts, sociologist and indigenous scholar, relates this to the context of the colonization and oppression of indigenous peoples and lands in turtle

island (or North America) specifically based on Haudenosaunee and Anishnaabe cosmologies, writing:

The epistemology-ontology divide diverts agency away from land and other non-human beings.... land is increasingly being excavated, re-designed, torn apart. Is this merely a coincidence? Of course not. The feminine and land is fundamental to our extensions as people (Gunn-Allen, 1992). So, in an attempt to conquer such people, where would you start? Our land and our women, disabling communication with Place-Thought, and implementing a bounded agency where women are sub-human/non-human. Colonialism is operationalized through dismantling the essential categories of other societies. (Watts 2013, 31).

What Watts articulates as Place-Thought is the core and ground of a 'knowing self' that is not limited to a singular human identity but deeply enmeshed in its relations with the land. "Place-Thought is the non-distinctive space where place and thought were never separated because they never could or can be separated. Place-Thought is based upon the premise that land is alive and thinking and that humans and non-humans derive agency through the extensions of these thoughts" (Watts 2013, 21). I resonate with this incredibly strong and potent understanding. Yet I also do not want to treat it as merely an idea or a convenient articulation for 'Western' (or as Watts might specify, frameworks in which epistemology and ontology are divided) minds to abstract, divorcing it from the spiritual and cultural life from which such a deep understanding comes. Watts questions this very phenomena, writing "The epistemological-ontological removes the how and why out of the what" (Watts 2013, 24). Furthermore, she 'calls out' a continued violence in how a Western epistemological-ontological fragmented perspective appropriates and drains the life out of simplifying such lived knowledges:

In an epistemological-ontological frame, Indigenous cosmologies would be examples of a symbolic interconnectedness – an abstraction of a moral code... It is more than a lesson, a teaching, or even an historical account. Their conscious and knowing agreement directly extends to our philosophies, thoughts and actions as Haudenosaunee peoples.

These types of historical Indigenous events (i.e. Sky Woman, the Three Sisters) are increasingly becoming not only accepted by Western frameworks of understanding, but

sought after in terms of non-oppressive and provocative or interesting interfaces of accessing the real. This traces Indigenous peoples not only as epistemologically distinct but also as a gateway for non-Indigenous thinkers to re-imagine their world. In this, our stories are often distilled to simply that – words, principles, morals to imagine the world and imagine ourselves in the world. In reading stories this way, non-Indigenous peoples also keep control over what agency is and how it is dispersed in the hands of humans. (Watts 2013, 26)

I would like to take this justified critique to heart when asking how landing can traverse through the realm of felt knowledge through mutual communicative exchange, rather than rudely borrowing and transplanting Place-Thought as a culturally embedded way of being and living with land into another framework, to be used. This is where all forms, whether earthly forms or thought forms or art forms, tread through dangerous habits of appropriation, cooptation, ultimately not serving the values of those which they take from.

Haraway too advocates that “...the world encountered in knowledge projects is an active entity” (Haraway 1998, 593) even going further to ascribe this to a notion of ‘realness’ writing, “Accounts of a ‘real’ world do not, then, depend on a logic of ‘discovery’ but on a power-charged social relation of ‘conversation’” (Haraway 1998, 593). While this is valuable and relevant, Watts has a direct response, referring specifically to this essay by Haraway and how it “chooses... to utilize products of localized knowledges (i.e. Coyote or the Trickster) as a process of boundary implosion” (Haraway 28). Watts cites Haraway’s concluding lines where she writes, “I like to see feminist theory as a reinvented coyote discourse obligated to its sources in many heterogeneous accounts of the world’ (Haraway, 1988, 594)” (Watts 2013, 28). And yet Watts is wary of such an easy wrap-up, answering:

This is a level of abstracted engagement once again. While it may serve to change the imperialistic tendencies in Euro-Western knowledge production, Indigenous histories are still regarded as story and process – an abstracted tool of the West. It is not my contention that Euro-Western thinkers are inherently colonial. Rather, the epistemological-ontological distinction is oftentimes the assumptive basis by which Euro-Western arguments are presented upon. It is this assumption

that, I argue, creates spaces for colonial practices to occur.  
(Watts 2013, 28)

Etymologically, 'assumptive' and 'associative' share a first prefix, with the root \*ad meaning regarding, evoking a nuanced consideration of how that regard is handled.

I so appreciate reading these two pieces of writing in a moment of explicit engagement and tension, because it creates generative critique and supports me to question whether and how landing might be falling into similar patterns. I ask myself whether there is an inherent epistemological-ontological and cosmological fragmentation that causes me sometimes to propose ideas rather than insist on knowledge as a process. Perhaps I do so when I keep slightly hidden or private the spiritual root of my worldview and how it informs my making practices and research within this academic context. Perhaps I risk this rupture even in bringing the landing work to take place where it has been invited as an artistic project, hoping that I may be able to cultivate a space for sensitized communication that can allow for the cultural, national, and geographic complexities, for the layers that all places are made of, while there are also all sorts of imbalanced structures I am reifying by my participation in such an art market. Yet I am compelled to engage in exchange, to move outwards from within and back again, with the hope that it contains some element of transformation crucial to growth and learning.

The medium of the practice is a place somewhere in the inherent connection between body and land. Can such a medium be both situated and de-situated at the same time? Can it be relocated and yet always through the matrix of being or becoming *in* situation? Perhaps working within this interconnection is an undernourished skill that may help with the deeply embedded fractures of disconnection. Watts writes, "Colonization has disrupted our ability to communicate with place and has endangered agency amongst Indigenous peoples." (Watts 2013, 23). I have deep respect for the integrity of this reality and the ongoing harm and violence it continues to enact upon indigenous communities across the world, I am grateful to cite the truth that Watts speaks. And also, would it be appropriate to suggest that this may be true for more or even most human people as well, with various imbalanced degrees of

power and vulnerability, but all endangering the world we live in through their lack of communicative engagement with it?

I wish to embrace this perplexity, to live into it, to feel it, to move with it as a generative process, while also wondering is there another way? For me this is the healing dimension of the project that is landing, which echoes the inextricable whole of thinking, knowing, doing, living, and making. Healing is not about fixing or finding a final resolution. As I see it now, healing is tracking; a way to hold questions of movement, of eso-skeleton and exo-skeletons, of internal structures and how they sit within many larger systems. Such eso and exo anatomies address both the internal aspects of the work and its journeying modes, as well as the existence of landing as a research project overall. I know there is a lot to question and yet my aim is not to achieve clear or didactic answers. Rather, it brings me back to some of the starting points of trying to imagine what a container and context for practice might be which could allow for articulations of intuition through communication with land.

I do not intend here to propose that landing provides some sort of great answer, but more that it has been at least for me personally, a humble container to open up some of these questions through practice. There is so much unknown in moving forward with this landing work, but the power of ‘intention’ which calls upon the wisdom of the skin to rejoin over a wound may be relevant to the healing that comes from “recall[ing] or actualiz[ing] the connection” (Desideri, Ferreira da Silva 2015, 14) of ourselves as part of land, of land as part of us, within overall process of landing.

### 3.4 A Shared Imaginary

“The affectivity of the imagination is the motor for these encounters and of the conceptual creativity they trigger” (Braidotti 2011, 229).

The role of imagination returns again and again. When attempting to locate ‘imagination’ it seems to point towards something which is part psychology, part archival, part fantasy. While terms like mind, mental, or thought must

still struggle under the historical weight of the body-mind-spirit fractures, to allocate something to the realms of imagination seems to create an allowance, while also moving into an unknown space, into an ambiguity between ‘real’ and ‘fiction’, a non-anatomically restricted, amorphous space of creativity. I embrace this, but I also question whether the imagination is a comfortable, secular place to rest in. It is perhaps a matter of belief, where one treats the source and working space of the imagination. The imagination is conveniently unlocatable. This gives it flexibility, fluidity to enter and escape our grasps. This is an important and useful quality, but it is not simple or lovely all the time. Furthermore, what if that which is felt through and within communication through landing is included in our understanding of that imaginative realm, if the land is imagining too? Within the ensemble of immaterial forces which compose everything about our perceivable and beyond-perceivable realities, what happens to our understanding of landing if its activity mutually encompasses humans and land through imagination?

Sabella suggests that “imagination acts as a substitution, an exchange system, or even a replacement for what is supposed to be a ‘real’ or an ‘original’ reference” (Sabella 2012, 29). His proposal is based upon an understanding of photography’s history and the ambiguity in regards to whether it can ever be a ‘true’ documentation of a ‘real’ event in time and space. However, Sabella’s thinking extends this photographic context to speak to the role imagination holds in creating a notion of a place, both for those who reside within it as well as for a global public. Sabella claims that Jerusalem has transformed into a “fictional archive that has managed to act as a substitution system” (Sabella 2012, 32) contrasting this case to other cities which undergo a ‘natural’ transformation, while he ascribes Jerusalem’s transformation to “a colonial Israeli or Zionist ideology that worked to mutate Jerusalem’s image” (Sabella 2012, 32). This is an interesting connection to the question of borders and Anzaldúa’s notion of an ‘unnatural boundary’. It brings up a similar question, about whether there is a difference between ‘natural’ or ‘unnatural’ transformation and what qualities are presumed within this distinction? I certainly do not have an answer, and very much acknowledge hegemonic cultural narratives, particularly nationalist ones, in their impact onto a place and thus its image, yet I am wary of binaries and trust there are always

multiple stories and images present, even if not visible. In this way, imagination operates to piece together the ‘missing’ links from fragments delivered through visual culture and invisible archives of the body-mind, in order to construct temporary versions of reality.

The notion of an exchange system brings to mind my own associative etymology in situating exchange in the context of mutual communication. There, exchange refers to alteration processes, to the passage transforming that emanates outwards from within. Here it may be considered that through the shared space where an unruptured morphology of self and land may be (at least temporarily) felt and known. Imagination is the currency of exchange, which in turn creates reality. Sabella’s articulation highlights the thin and hazy lines between so-called ‘reality’ or ‘fiction’ and the power that the imagination has to transform the inner or ‘mental images’ as well as the outwardly projected visual images to “construct a certain form of reality” (Sabella 2012, 30). This is of course full of danger and power as well as creative potential. Still, if imagination is an exchange system, just as communication (whether it be through language, image, or feeling/sensation) it must also be a modality in which we can practice mutuality. This mutuality may have the potential to undo an anthropocentric, dominant directionality and have useful disorientations for notions of source and receiver, author, and creator. Rather, might mutuality lead towards co-creation; a making-with and making one-another that is based on the root \*cambire meaning change, hidden deep within the notion of bartering that even today’s capitalist exchange systems were in part built on? Mutuality means to orient towards the mutating, the morphing, the boundary-transforming experience of the worlds in which communicative exchange is taking place, which might recompose and alter one’s sense of imaginal and thus embodied belonging, even if for a fleeting moment.

Sabella refers to Marxist tradition and social sciences which term ‘ideology’ as “an imaginary relationship with reality” (Sabella 2012, 32). This relationship of imagination, belief and ideology seems actually ever-pervasive and runs concurrently with the instability of whatever we may deem to be ‘reality.’ Reality extends only as far as our imagination allows, as Mathews’ articulation

of the “limits of conceivability” remind as well. Imagination also has the potential to cross borders, alter, expand, maintain, or implode boundaries. Does this quality that imagination, or perception, or even consciousness share exhibit a unique freedom of mobility within or beyond the body? This scale beyond our perception has very real consequences for the unfolding of whatever we experience as reality too. How can we exercise this ‘freedom’ of mobility and how ‘free’ is it really?

In landing I wish to consider deep complexities regarding the many disparate narratives of mobility across a range of qualities that we are faced with in the world, whether it be in nomadic thought, diasporic seeking of home, forced displacement, refuge, or migratory patterns of humans, animals, and other living beings combing across land over cycles of time. How can we work with the deeply unconscious reserves of material, stored in our bodies and that of the land? We can not deny that such depths are present, whether it be through somatic practice or reading a geology or history book, to name just a few modalities that expose this reality. How can we be in communication with systems, with the places in which these different movements are at work? In resonating with Sabella’s statement on the colonization of the imagination, I hear a call to work both with colonization as imposed limitation, borders, and entrainment of our own imagination’s flexibility as well as the ways in which the colonial fantasy may lay dormant in the bodies of humans, non-humans, and land and emerge through transmission in various ways. Somatic journeying seems a poignant modality through which to explore and encounter these aspects and is an important part of my inquiries regarding the landing research.

Sabella’s thinking process leads him to propose that rather than people being ‘in exile’ as if the place is dominant, and ultimately real, “it was rather Jerusalem that was exiled. Consequently, all those who live in Jerusalem have to feel out of place and alienated” (Sabella 2012, 31). I am touched by this orientation away from people as individuals who are exiled, as if the place or the land is static, stays behind or stays still. What does it mean for a place to be in exile? Does Sabella imply that under occupation, without Palestinian sovereignty, the place itself remains exiled from its belonging as Palestinian

homeland? Edward Said, Palestinian intellectual and one of the ‘founding fathers’ of postcolonial theory, in his essay “Reflections on Exile” (originally published in 1984) calls exile a “discontinuous state of being” (Said 2002, 177). While Sabella does not explicitly define what a place in exile would mean in the case of Jerusalem, when I consider this based on Said’s suggestion, I wonder what a ‘discontinuous’ place would be? Does the ‘dis’ point to a place where it is cut off, suggesting that otherwise it would be continuous, going onwards and outwards without end? Is ‘discontinuity’ a result of bordered statist nationalism and is it a quality that earthly land just as well as humans might experience?

Conceiving of Jerusalem as a place in exile led Sabella to initiate the project ‘Jerusalem in Exile’ which sought to excavate the ways in which Palestinians maintain a ‘mental image’ of Jerusalem through a combination of memories and fantasies, which are stored in their imaginations. He proposes that to “unravel one of the images (when we decide to remember something) will make this particular image stronger than others. It will become a thought suspended... The mental image inevitably mutates in time. It reflects a truth which is only true to the person keeping that image” (Sabella 2012, 32). ‘Jerusalem in Exile’ as a project “sought to transform and liberate [mental images] into photographic images” (Sabella 2012, 32) as a way of releasing the personalized Jerusalems that Palestinians carry, which is incongruent with the divided Jerusalem under Israeli occupation. Sabella writes, “reaching that dimension requires a deep look, a journey into the minds of many people; where they will all unite to ‘rebuild’ and ‘reconstruct’ a different form of Jerusalem” (Sabella 2012, 32). When considering this role of a thought suspended in relation to ‘Jerusalem in Exile’ it brings back to mind an associative etymology of ‘ecotone’ in terms of a tension around home that the root \*ten connoting stretching or tension, found in the word ‘tone’ next to ‘oikos’ Greek root of ‘eco’, meaning home and the familial.

This tension touches me personally in many ways. Firstly, in regards to this specific context, the desires to reinhabit, or rebuild a home on the land called Israel by some and Palestine by others touches my own family’s personal history. I share this here in the spirit of situating myself again, not without

some discomfort since this topic is so entangled with complexity it is challenging for me to write about in brief. I am born of a family in which all four of my grandparents voluntarily emigrated from Europe (areas which are now called Ukraine and Poland) to Palestine in the 1920's. They were part of Jewish Socialist Zionist movements which sought what they perceived or presented as a return to the place where they had been exiled from thousands of years previous, in order to build a home for Jewish people and a resolution to a state (and identity) of diaspora. "Landlessness had been a central feature of Jewish oppression. Having land became a symbol of resistance" (Morales 1998, Section 9). A narrative built upon the language of the 'promised land' and the 'chosen people' not on the basis of religion explicitly, but on the notion of ancestral homecoming, sought to rejoin Zionists with what they claimed was their entitled land in order for them to be fully actualized. This movement highlighted the ongoing repression of Jews living in various countries and disassociated on some level with the national belonging they were expected to exhibit and projected this rather onto this new project of nation-state, though I am sure these vary across a spectrum. There was a cultural heritage wrapped up in this, with a defiantly secular and socialist twist, so much of it riding on agriculture that represented Israel-Palestine as a raw and barren land to be 'bloomed' thus largely erasing its inhabitants, human and otherwise. I write this here with knowledge that this is a very complex and sensitive arena of history and with a straddling respectful intention *not* to go too deeply into the specifics and timelines (for that would require another body of writing entirely) but rather to acknowledge this in order to open and attempt to disentangle even briefly how landing also contains questions and tensions around this legacy and ongoing process.

Before my fake healing/poetical reading session with Valentina, I was discussing some of this generational inheritance with her and how I feel so strongly in relation to land but torn about where I should be and how, which is part of why landing was a research into how I might develop skills and practices of deep listening, ones that will support a sense of felt knowing in order to deepen mutual relationship with land. Having grown up with some of the narratives of diaspora and Zionism which I describe above, I also deeply question the ways it manipulatively legitimizes what today is clearly a violent

occupation and military control of Palestinian people, infrastructure and land. It seems so painfully to embody the perpetuating cycles of trauma. There is no simple way to resolve the tender truths of my own grandparents journey with the reality that Israel-Palestine stands in today, given a severe oppression and control of Palestinian people, land, and resources, as well as land-based violent repression of Bedouin and other Arab and non-Jewish citizens of the region as well as non-white Jewish citizens too. Both of my parents were born and lived the majority of their lives in Israel, my brothers were born there, and I was the only one in my immediate family born in the U.S. — a place also built on colonization of indigenous peoples and lands and other land-based power disparities. As an adult I chose to move to Germany, a place with a relatively recent history of tremendous scale persecution, including many of my grandparents siblings. Germany also utilized emotional ties to land through the notion of ‘heimat’ a calculatedly feminized alteration on the word ‘heim’ meaning home which came to connote romanticized nationalist and aryan heteropatriarchal family values whose ideology linked the feminine and land in this particular way. This directly fed into the Nazi regime’s agenda to erase all those who did not fit into this frame. While this is not meant to detail my personal geography nor can I do justice to the massive intricacy of these histories, it is part of the picture in which all comes from and back to land. How can I live and work with all of these tensions? How might landing also be a life work of understanding my responsibilities (my abilities to respond) through mutual communicative exchange with land, so that I can ask this question again and again?

To draw such lines between these contexts does not intend to create flattened or simplistic parallels; they are each particular and complex but it is still possible to observe some of the patterns and dynamics that arise. This topic came through in other forms during the poethical reading session with Valentina, which we began to discuss as functions that may live subconsciously in my bodymind, even if in my current mental sphere I can question them. For example, the ‘promised land function’ could be understood as the repetition of looking at something in the distance, as if it is far away and longing for it, which might reinsert a notion that one must go and seek it. How much is this part of any journey and when does it turn into conquering or

owning that which is moved towards? Is the simple act of being present within the journey, rather than moving towards an idealized goal, a reformation of this function? If so, how might it practice non-goal oriented healing? Am I also able to witness this function at work, as it is deeply instilled in my embodied imagination and can I intentionally work with this reality? Similarly, the 'chosen people function' can be seen as a passive understanding that one is selected, which can tread easily into elitism. Rather than any particular people (or humans altogether) being special enough to be chosen or even the land being given the role of choosing its people, would experiences of mutuality be able to shift this narrative into one of collaboration and accountable exchange? They are indeed examples of the ways that imagination creates reality in inter-linked cycles. I wonder about all of these different tones, initiating impulses, and protracted dynamics of movement -- the diasporic, the nomadic, the migratory, the exiled, the sanctuary seeking, the cast out, the chosen. They all describe a movement of humans over land and I wonder whether the internal dimension of journeying through landing might offer insight into some of the dynamics at play regarding those movements as well.

### 3.5 Trauma and Transformation

Aurora Levins Morales in her essay "Land, Ecology, and Nationalism" (1998) writes very clearly about this role of 'patria' or 'fatherland' in linkage with land exploitation.

The idea of "patria" is deeply rooted, like patriotism itself, in both patriarchy and its *raison d'etre*, patrimony--the inheritance passed from father to son. And the basis of that inheritance is land. Under the rhetoric of "madre patria" lies that which is most despised and exploited in practice, most ignored in nationalist programs, most silently relied on as the foundation of prosperity for the future republic, the basis for its industrial development and for a homegrown class of owners. The unpaid and underpaid labor of women, the labor of agricultural workers and the generous and living land itself, these, in nationalist rhetoric, become purely symbolic sentimental images, detached from their own reality. (Morales 1998, Section 6)

Silvia Federici's Marxist feminist inquiries could further inform this aspect. She draws parallels between the utilization of land and human bodies, writing, "fixation in space and time has been one of the most elementary and persistent techniques capitalism has used to take hold of the body... Indeed, one of capitalism's main social tasks from its beginning to the present has been the transformation of our energies and corporeal powers into labor-powers... in the same way as it has tried to remold the earth in order to make the land more productive... (Federici 2015, 84).

Morales goes on to contextualize the power of Nationalisms (which I pluralize because I do believe all 'ism' needs an 's' to qualify the many modes and forms they may appear in.) She explains how this temporary semblance of unity, based often on an experience of injustice, ultimately does not serve the people or the land that it focuses its attention upon.

Nationalism has tremendous power. It mobilizes just rage about colonial oppression toward a single end. It subordinates all other agendas to that end. It silences internal contradictions among the colonized, postpones indefinitely the discussion of gender, sexuality, class and often "race," endowing nationalist movements with a kind of focused, single-minded passion capable of great force. But although that force draws its energy from the real pain and rage and hope of the colonized, nationalism does not attempt to end all forms of injustice. Nationalism is generally, both in the intent of its leaders and in its results, a one point program to capture patrimony for a new group of patriarchs. (Morales 1998, Section 6)

This imitation of unity becomes like a flattened wall and I would suggest that it does not operate in the same way that union in a composite might, as a temporary conjoining within larger movements and journeys. Discourses of unity through nationalisms have come to mean a flattening of diversity, a looming subtext of sameness that threatens to implode the resilience of heterogeneity out of a sense of togetherness which is often rooted in fear. Indeed, many nationalist projects have emerged this way, achieved mobilisation through a strict and tight 'we' versus 'them' narrative. Edward Said proposes that "nationalisms... develop from a conditions of estrangement" (Said 2002, 176). Perhaps I could translate the notion of

estrangement into the framework of landing as a lack of familiarity, of not fully being within a sense of family as that which is felt as familiar, a disassociation or rupture in one's associative sense of belonging, which can as well be transformed. Whether these estrangements come from trauma or power, or some toxic hybrid of those legacies, the results have nonetheless been damaging for life across many places and contexts.

Rosi Braidotti claims the notion of nomadic thinking as a direct response to nationalism. Speaking of meditative practices, she writes that it offers “a qualitative leap toward a more focused, more precise, more accurate perception of one's own potentia, which is one's capacity to ‘take in’ the world, to encounter it, to go toward it.” (Braidotti 2011, 234). In elaborating upon situations that support such experiences to emerge she adds:

It is about respecting a creative void without forcefully imposing a form that corresponds to the author's own intention or desires -- it is an opening-out toward the geophilosophical or planetary dimensions of ‘chaosmosis’ (Guattari 1995). The form, or the discursive event, rather emerges from the creative encounter of the doer and the deed or from the active process of becoming. (Braidotti 2011, 234)

There is a processual element of witness here, of the midwife again. So, rather than orienting towards an ever-receding horizon, which may reinstall a variation on the promised land function of the imagination, is there a way to work in that place without activating the colonial fantasy's projection? Can landing support this opening in and out that could acknowledge how imbued it may be with a deeply unconscious, perhaps subtle desire to conquer? Are there ways of orienting towards encounter within this space?

Braidotti proposes the notion of ‘transpositions’ as another way of “relating to memory in terms of nomadic transpositions, that is to say, as creative and highly generative interconnections that mix and match, mingle and multiply possibilities of expansion and growth among different units or entities” (Braidotti 2011, 233). This is a term that reminds me of my past musical education, in which one becomes fluent in taking a melody and moving it into a different key, keeping its form but changing its relations to

pitch and tone. As such, it seems like a very relevant mode of working to associate with questions around communication. If we consider that traumas may be a challenging pathway, creating particular patterns that are embedded in our cellular memories, stemming from longer cultural, historical temporalities as well as within a personal timespan, then perhaps in transferring this trauma onto the next 'other' (the next people-place matrix where it can continue to operate) we are enacting unconscious transpositions; same form, different substance. "These multilayered levels of affectivity are the building blocks for creative transpositions, which compose a plane of actualization of relations, that is to say, points of contact between self and surroundings. They are the mark of immanent, embodied, and embedded relations" (Braidotti 2011, 234). Might this also reveal a potential for healing processes as well? What would it mean to enter consciously into that terrain? Perhaps this is the potential that landing has to delve in to the colonized imaginary through intentional practice. I continue to ask, what happens when we attend to this?

Braidotti writes, "transpositions require precision in terms of the coordinate of the encounters, but also a high charge of imaginative force. They may appear as random association to the naked eye, but in fact they are a specific and accurate topology of forces of attraction, which find their own modes of selection, combination, and recomposition" (Braidotti 2011, 233). This image of a 'topology of forces' feels very aligned with what I experience as the associative mind at work within landing. There is some sense of autonomy in its processes, but it is also highly affective, since attuning with it changes us. In this way, it is similar to the practice of reading that Da Silva and Desideri refer to. I also see this also a form of divination, even if Braidotti prefers a more secular language. A tracking is needed in order to follow along in these processes and to experience them as legible. This 'topology of forces' is one articulation of what I believe becomes available through the landing journeys. Is there a potential here for expanded perception, supported by the associative mind and intuition at work in landing, that might enable a more conscious participation in the repeated cycles of trauma enacted upon peoples and lands, a shadow element of landing?

To further elaborate on the role of trauma and transformation, within body and land and the whole that contains them, I turn again to Gloria Anzaldúa who writes in her poetic book *Borderlands La Frontera: the New Mestiza* (2007) in a mode between prose and theory, between untold histories and mythography, in the in between. With deep respect for the strong Mestiza cultural specificity that Anzaldúa writes from, I find myself inspired by the ways that she tracks her own healing and transformational journeys and the role writing holds for her processes, as she moves between languages, places, tongues and temporalities. She writes deeply about her understandings of the ‘Coatlícue state’ synthesizing different archetypal elements through “...the act of being seen, held immobilized by a glance, and ‘seeing through’ an experience -- [these] are symbolized by the underground aspects of Coatlicue, Cihuacoatl, and Tlazolteotl which cluster in what I call the Coatlicue state” (Anzaldúa 2007, 64). She goes on to share more about what Coatlicue embodies:

Coatlicue is one of the powerful images, or ‘archetypes’ that inhabits, or passes through, my psyche. For me, la Coatlicue is the consuming, internal whirlwind, the symbol of the underground aspects of the psyche. Coatlicue is the mountain, the Earth Mother who conceived all celestial beings out of her cavernous womb. Goddess of birth and death, Coatlicue gives and takes away life; she is the incarnation of cosmic processes. (Anzaldúa 2007, 68)

Anzaldúa explains the role of Coatlicue in a way that resonates with my own understandings of healing as a way of participating in the processing of life.

We need Coatlicue to slow us up so that the psyche can assimilate previous experiences and process the changes. If we don’t take the time, she’ll lay us low with an illness, forcing us to ‘rest’... The soul uses everything to further its own making. Those activities or Coatlicue states which disrupt the smooth flow (complacency) of life are exactly what propel the soul to do its work: make soul, increase consciousness of itself... The Coatlicue state can be a way station or it can be a way of life. (Anzaldúa 2007, 68)

This role of Coatlicue is certainly not simple, nor to be taken lightly, and is a culturally embedded relation. Yet could it also be a central part of what might be in other terms be understood as trauma, which if moved through can also be transformation? This edge between trauma and transformation is a big

question for me, personally, politically and in the work of landing. In trying to comprehend and contend with the realities of affliction for people and land, on an Earthly planetary level, and as a spiritual-political reality all together, it is not a tame line to blur. I do not expect a resolution of this tension, but am grateful for articulations such as Anzaldúa to speak to these processes, particularly in a way that reflects how a powerful mythic archetype, like Coatlicue for her, can be present in an individual's process, since those dimensions are inextricably linked.

Reading on in Anzaldúa's text, she discusses an experience which "in the Mexican culture... is called *susto*, the soul frightened out of the body. The afflicted one is allowed to rest and recuperate, to withdraw into the 'underworld' without drawing condemnation" (Anzaldúa 2007, 70). This journey of the soul through this part of the Coatlicue state is central to the process of accessing, embodying, and integrating knowledge as a transformational process.

Every increment of consciousness, every step forward is a *travesía*, a crossing. I am again an alien in new territory. And again, and again. But if I escape conscious awareness, escape 'knowing,' I won't be moving. Knowledge makes me more aware, it makes me more conscious. 'Knowing' is painful because after 'it' happens I can't stay in the same place and be comfortable. I am no longer the same person I was before. (Anzaldúa 2007, 70)

This is a process-oriented understanding of knowledge, not as a goal and pre-formed ideal, but as moments of distinction from a vast terrain of unknown. When I consider my own relation to what might be an experience of the soul and the body temporarily separating it brings to mind what in trauma-therapy terms is sometimes called 'disassociation' a phenomenon that in many body-mind modalities is described as 'fight, flight, or freeze' mode that an organism goes into under stress or perceived danger. I do not intend to generalize overarchingly in a way that would simplify Anzaldúa's description of *susto*. Yet, I make this link in order to ask how an alternative notion of 'disassociation' may operate in the context of the associative mind as part of the work of landing.

In order to ground in this terrain, it seems useful to turn back to the particular modality and language of Somatic Experiencing which I drew some inspiration from in the role of oscillating internal sensation and external observation, a score that was at the origins of development for one of the cards and practices used in landing. Somatic Experiencing is developed by Peter Levine and draws from many other therapeutic methods as well as in-depth research into animal behaviour in the wild. Without diving into the complexity and breadth of this practice, it is useful to consider what Levine calls the ‘felt sense’ as the key to practices that can support one in processing trauma. Levine cites Eugene Gendlin for the term, who described felt sense as “a bodily awareness... An internal aura that encompasses everything you feel and know about the given subject at the given time — encompasses it and communicates it to you all at once rather than in detail by detail” (Levine 1997, 39). Furthermore, he articulates the use of attention and sensation in supporting this process:

As we begin the healing process we use what is known as the "felt sense," or internal body sensations. These sensations serve as a portal through which we find the symptoms, or reflections of trauma. In directing our attention to these internal body sensations, rather than attacking the trauma head-on, we can unbind and free the energies that have been held in check. (Levine 1997, 39)

Both Anzaldúa’s description of moving through *susto* as well as Levine’s description of what can transpire when attending to the ‘felt sense’ while particular in their different cultural contexts and based on diverse belief systems, also share a quality of moving and transforming through difficult material for the psyche and integrating an altered sense of the knowing self. This aligns with my own questions around the operations of the associative mind within the landing praxis that might support a feeling of knowing. When I consider how close and entangled trauma and transformation are, it seems to me that the associative mind is a navigation tool, that queer compass which includes temporary departures, fractures from feelings of belonging in the ‘association’ and a destabilizing of one’s sense of self, in order to become a perspective moving and becoming familiar with the unfamiliar. Whether what emerges in one’s experience of a landing session is named difficult or easy, traumatic or transformative or any combination, all of the above

simultaneously, or something else entirely, is rather a question of perspective. It is for all these reasons that I see landing as intimately tied up with questions of healing which, rather than working towards a goal, values the process that contains spectrums of feeling and knowing as well as their contrasts or absences. This approach to healing is a framework that addresses a whole matrix, including humans within an understanding of land, and develops tools to communicate within these realms in order for more felt senses, felt knowings, reconnective and re-associative possibilities. It is a (re)creation practice.

For Sabella, this process might be reflected in the unravelling of a 'thought suspended.' For Braidotti, such an unraveling might awaken the sense of one's *potentia*. Similarly, Franklyn Sills (biodynamic craniosacral therapist and teacher) articulates a related notion of 'potency' that occurs when trauma has the opportunity to be altered. He writes, "...transformative processes manifest and there is 'a change in the potencies' as conditional forces are resolved and potency is liberated from the inertial site. This is a true phase of transformation, a letting go of history and a processing of the effects of the forces involved, all occurring in present time." (Sills 2011, 373). All of these practitioners, makers, and thinkers believe in possibility for felt change. They have encountered these moments through experience, through practice, they imagine them, or otherwise seek (such as in the case of 'Jerusalem in Exile') to materialize them through artistic and/or healing practices.

Must one know in order to imagine or imagine in order to know? If we ask this question and get stuck by believing we should have to decide one or another, we will fall back into a linear mode of thinking and risk the epistemological-ontological divide that Watts warns of. Rather, as Sabella is clarifying, the realms of the imagination and those of 'reality' co-create one another. We are formed by both and operating within both as well. So, to consider that in order to occupy physical territory on earthly ground one's internal realms must also be internally occupied is to acknowledge a shared imaginary that encompasses all of these bodies and sites. There are clearly cycles of trauma which are experienced and transferred onwards, as we can see in patterns of colonization in many places (such as in the case of Israel-Palestine, a lineage I

continue to live and contend with.) This functions not only on a people-to-people level but through the intricate links between the physical experiences of oppression and persecution as well as the mental/emotional/psychic, or otherwise encompassing imaginal experiences of the people and place. This accounts for why the ongoing cycles of one population mobilizing power, control, and ownership onto another always includes doing the same to the land. Ultimately this pattern generates yet another fracture where we do not feel a part of place or planet, allowing another cycle of violence without a feeling of impact through association. Morales writes very clearly, “Before land can be stolen, it must become property. The relationships built over time between the land and the human members of its ecosystem must be severed... Earth-centered cultures everywhere held our kinship with land and animals and plants as core knowledge, central to living. The land had to be soaked with blood and that knowledge, those cultures shattered, before private ownership could be erected” (Morales 1998, Section 8). Clearly these elements go together, along with the complex matrix of manipulations on social, ecological, economic, political, and spiritual levels. One could not cause the other because they are intimately entwined.

The politically empowering aim of the ‘Jerusalem in Exile’ project seems to reach towards the immaterial and unseen in order to manifest a potential shift in the “visual liberation” (Sabella 2012, 32) of Jerusalem and of the Palestinian people. As I read Sabella’s conceptual thinking process, I ask myself again about this linkage between the immaterial and material dimensions of reality or realities, as it may be. The ‘Jerusalem in Exile’ project insists on the inextricable link between the archives of mental images stored in the body-minds of the people and the place on the ground in earthly reality, called Jerusalem. How might this journey into the archive of imagined Jerusalem shift the Jerusalem ‘on the ground’? Sabella writes of his hopes that, despite the physical wall which cuts through Jerusalem and which is patrolled and maintained by the Israeli military police, “the idea that thoughts and mental images could penetrate concrete and physical walls was liberating” (Sabella 2012, 32). This is a political and visionary project, one which I have great respect for. And still, it orients and reaches primarily into the humans as the source and holders of the imagination repository, as if they are ultimately

the ones to create the place, rather than an understanding that these entities mutually create one another since they are in fact part of a whole imaginal system. It seems to me that the 'Jerusalem in Exile' project directs its attention to the minds of the people in order to look at the impact on the land, or in this case, the city or place. The corollary term 'impact' might not even be best fitting since it suggests a cause and effect, linear process. Rather, a shared imaginary is rooted in mutuality and simultaneity. If this acknowledgement of memory could be expanded beyond the human populations to unravel that of the land on the basis of this shared imaginary, this work of liberation could potentially expand to a wider whole, and address the co-creating imaginal realities that the land and all its inhabitants are engaged in.

## PART IV. HARVESTS: PRAXIS, OR, HOW TO LIVE IN VERBS?

*[Autumn] once called harvest, from the root \*kerp meaning to gather, related to terms for cut, sword, sheath, and fruit.*

*To some, it is Fall. From the root \*pol meaning to come down to the ground.*

*Night falls after a day. Fall connotes the slope of land downwards. To fall in is to take one's place. To fall through is to come to nothing.*

*Release for decay. A time to collect or let go or come again.*

When asked how landing fits into an artistic context of ecology and contemporary performance, I am simultaneously overwhelmed by how relevant it feels and lost about which way to point. Too many sources appear at the same time, some of whom are present in this textual garden, and all of them in complex interwoven negotiation with one another. I am part of a tapestry of witches and healers, performers, facilitators, organizers, gardeners, mystics, theorists, feminists, dancers, linguists, writers, agricultural settlers and land-connected peoples, of lands. When I look at this strange assortment it surely does appear quite queer in its orientations, another lineage I am part of. I also lay claim to this strange ecology in creating the work of landing and not in a simple, harmonious, cohesive way necessarily. It is full of curiosities and contradictions that are part of its creative tension. At times I thought, what an interestingly diasporic quality to seemingly 'not know' where I come from or where I fit in. But in the spirit of reclaiming the diasporic, rather than associating it with connotations of unbelonging, dispelled, lost and seeking, it may be so in the sense that I move between worlds. And more importantly than myself, that landing exists amongst and between many different worlds.

I look at examples like Wilk, Federici and Watts who practice (in different ways and along different lines) the act of drawing lineage as itself a (re)creative process that contextualizes larger formations, an ecology of sources and connectivities. It draws together at the same time as potentially destabilizing hegemonic territories of knowledge creation. This drawing comes from an act of extension, a limb reaching outwards from the central body. This painting of lineage helps to reclaim sources of knowledge and practices, acknowledge as well as humble the situation. I would rather not insist on claiming that I create something new; that does not feel true. Rather, landing is a creative practice in that it attempts to hone our abilities to experience, to communicate, and to exchange since we have the capacity to do so. Perhaps, it may experiment with some potential to alter, even temporarily, the ways one lives as part of land.

The transactions with the world whereby we ensure our own self-maintenance need at the same time to be invitations to conversation, to poetic collaboration. In other words, praxis is always a matter of poetics as well as pragmatics: poetic engagement helps to prefigure new pragmatic constellations and pragmatic engagement helps to enlarge poetic horizons. (Mathews 2004, 15)

One of the influential articulations of praxis within knowledge-creation comes from the work of Brazilian educator and philosopher Paulo Freire, who wrote *Pedagogy of the Oppressed* (originally published 1968 in Portuguese and 1970 in English.) In this influential text, Freire outlines a critique of ‘banking education’, towards a liberatory approach to learning that he articulates as “‘problem-posing’ education, [which] responding to the essence of consciousness—intentionality—rejects communiques and embodies communication” (Freire 2005, 78). Freire’s radical proposals for other modes of education offer an approach centred in transformation and situate learning as a process of “relations with the world. In these relations consciousness and world are simultaneous: consciousness neither precedes the world nor follows it... They [people] come to see the world not as a static reality, but as a reality in process, in transformation” (Freire 2005, 81-83). Freire’s milieu was still predominantly humanist and anthropocentric, since he centres around humans as primary and even exclusively conscious beings, which can be

critiqued as problematic. Nonetheless, I can certainly perceive a relevant extension of this approach to ecological performance pedagogy, extending to relations beyond human in ways that are intimately relevant to landing.

I have at times been referring to landing as a praxis, which etymologically derives from the Greek terms for doing and acting. As such, it is clearly a practice which is enacted and experienced, while also continuing to ask questions about what actions, movements, changes, transformations or processes are already happening and how can we take part in them. In German, 'a praxis' refers usually to a healing practitioner working space. In social sciences and the field of education, 'praxis' often refers to the integration of theory and practice, action and reflection. Da Silva and Desideri speak about reading as a praxis that integrates living, knowing, and doing. Watts speaks to the unruptured place where ontology and epistemology are understood to be inextricable. To these voices, I would also add cosmology as part of the world-making that occurs as these fields co-create with one another and felt knowing as core to their functions.

Ultimately, when I am asked the question of how I understand 'land' in the context of landing for example, the depth of relationship and complex holistic feelings are the most difficult to describe or convey. I wondered about how to share this in a way that could open to others felt experiences, as an exploration into knowledge through communication. These are the places where I truly wanted to dive into, to try and create a frame to experience, without imposing what 'should' come about. So, to borrow again a working understanding of intuition as the 'feeling of knowing' in this epistemology-ontology-cosmology holistic matrix, 'knowledge' itself is not only a living force, but valuable in its fluctuating, multiple, and temporary qualities, through realms of the felt. I look forward to continuing to feel and know as the research lives on.

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Dear,

Please join me for a one-hour session, to mutually explore methods of making ourselves available for communicative exchange with land.

This session is part of a larger body of research. I would be very grateful to share this time & space with you, to explore some aspects and see what experiences emerge.

----

There are many questions and we don't need to trouble ourselves too much with answering them right now. But here are some pieces of the puzzle:

There is an interest in expanding our capacity to be sensitive and receptive. There is a curiosity about what might become possible through this. There is a faith that communication or information may arrive, though the form, timing, and content of which we can not know.

There is a commitment to intuition, to knowing that you know something, somehow. And there is a hope to support and expand this sense.

There is a desire to honour multiple forms of intelligence, within ourselves, in regards to land and in communicative exchange.

There is an embrace of embodied, physical and material manifestations as well as the immaterial, energetic, invisible forces which form these.

There are belief systems and space to find your own.

There are many influences in this matrix of research. Healers, makers, mentors, gardens, thinkers, places...

There are multiple layers of transmission, including this invitation, which you have received from someone who has been in my proximity to my process over the last year plus.

----

I will take some responsibility for guiding the session and propose a flow of explorations which may evoke associations, allow us to travel, sense, track, and find some articulations from within those experiences. Nothing in particular needs to happen, there is flexibility to adapt, to be in various ways, and follow what feels possible in that moment.

All I ask from you is an open availability, willingness or curiosity to meet me in this process. This can include any responses, resistances, provocations, divergences, or questions. There is no goal, only an interest in sharing of experiences.

If you accept, we will arrange a time during the evening of November 30th or December 1st, at Omenapuutalo in Lapinlahti, in a soft room with a closed door, within the context of MAECP at Work. Please feel free to ask or share anything beforehand if you wish.

Thank you!  
Warmly,  
Shelley

Dear Landing,

Thank you for joining a group session of *landings*.

From now until you make your way to Vallisaari on Sunday the 27th, plant this consideration underneath you, see what it awakens in your associative mind:

What does land and/or landing mean to you?

What does it make you think of, go to, feel? It may be a place that you know of or one you imagine. It may be a feeling, a memory, a way of being. It may be particular or a fantasy, a desire. It may be familiar or not. It may be in any form.

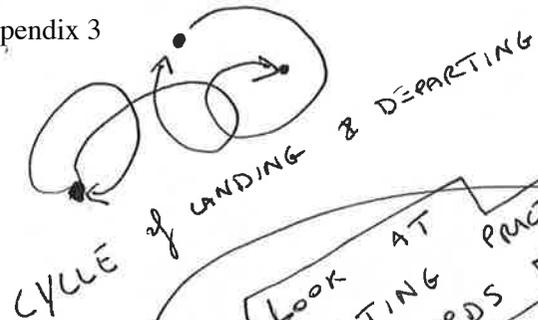
You will not be asked to deliver this verbally. Rather, this may form an intention. Bring this with you and feel free to forget about it. It may come up again in the journey or not. It may be related to what you experience in the landing session or not. Let it be there softly in the space and time with you.

The only other thing I would invite you to bring is your curiosity. Your task in the guided meditative journey will be to follow it. You will know what draws your attention. Curiosity breeds curiosity. Nurture this and let it guide you.

Thanks again.  
Looking forward,  
Shelley

CROCODILE & SNAKE SKIN & CACTUSES

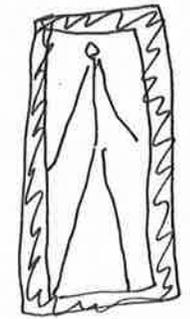
ENHANCE WHAT IS ALREADY HAPPENING



HARSH ON THE OUTSIDE } 1948  
JELLY ~~INSIDE~~ INSIDE

LOOK AT NESTING PRACTICES of BIRDS  
Maybe not in the same spot but on same kind of Tree....

HOW DOES THE TREE INVITES THE BIRD?



A TURQUAISE RECTANGLE or BATH TUB

AS ALREADY SURROUNDING YOU

BLUE / GREEN PULLING &

BEING DRAWN TOWARDS

The BLUE of DISTANCE (solmit)  
AN HORIZON that keeps MOVING FURTHER AWAY

WHAT ARE THE ACTIVE & PASSIVE MODES (NEEDS)

LIVER as BURIED Deep feelings (ANGER)  
SPLEEN

MOTIVATION DRIVE NOT FOR TERRITORY or OWNERSHIP but AS NESTING CAPACITIES

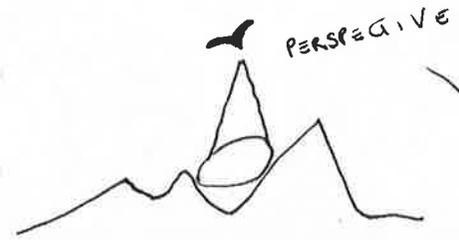
A FEEDBACKING LOOP of SENSATION

TERRITORIALIZING

SETTING the INTENTION of LANDING

AS IT IS ALWAYS ALREADY HAPPENING

BIRD - WING (feeling of having been a BIRD before) LANDING on TREES

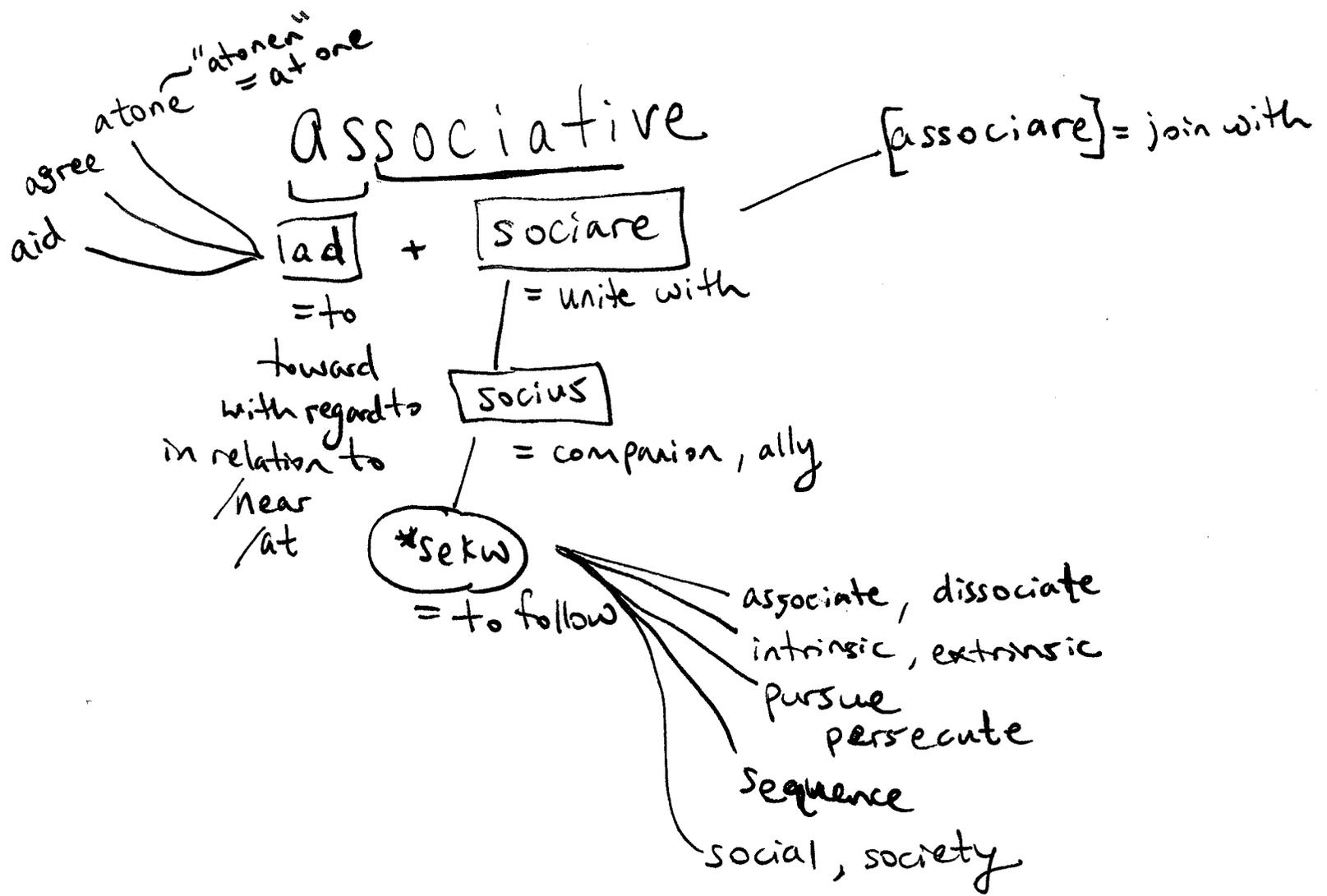


MORE FIRM MAKING A TERRITORY

first GESTURE

ACKNOWLEDGEMENT of the LAND

PROMISED LAND FUNCTION (x)



# MUTUAL

'mutuel' - of feelings  
'mutuus' - done in exchange

**\*mei**

= to change  
go  
move

migrate (to move from a place)  
emigrate

Amoeba  
(constantly changing shape)

mutable (liable to change)  
mutant (changing)  
mutate (to change state or condition)  
mutation (action of changing)

# COMMUNICATIVE

**\*Ko**

= together

**\*moin**

Ko + moin + i  
= shared by all

**\*medhyo**

= in the middle  
in between  
intermediary

**\*me**

= to measure

mediate midwife

**mean**

= to intend  
signify  
make known

**\*men**

= to think  
project  
remain small

# EXCHANGE

**\*ex**

= out  
from within  
since (from time)  
in regard to

exclaim (to call out from animal down calling)  
amnesty

**\*Cambire**

to alter  
change  
substitute

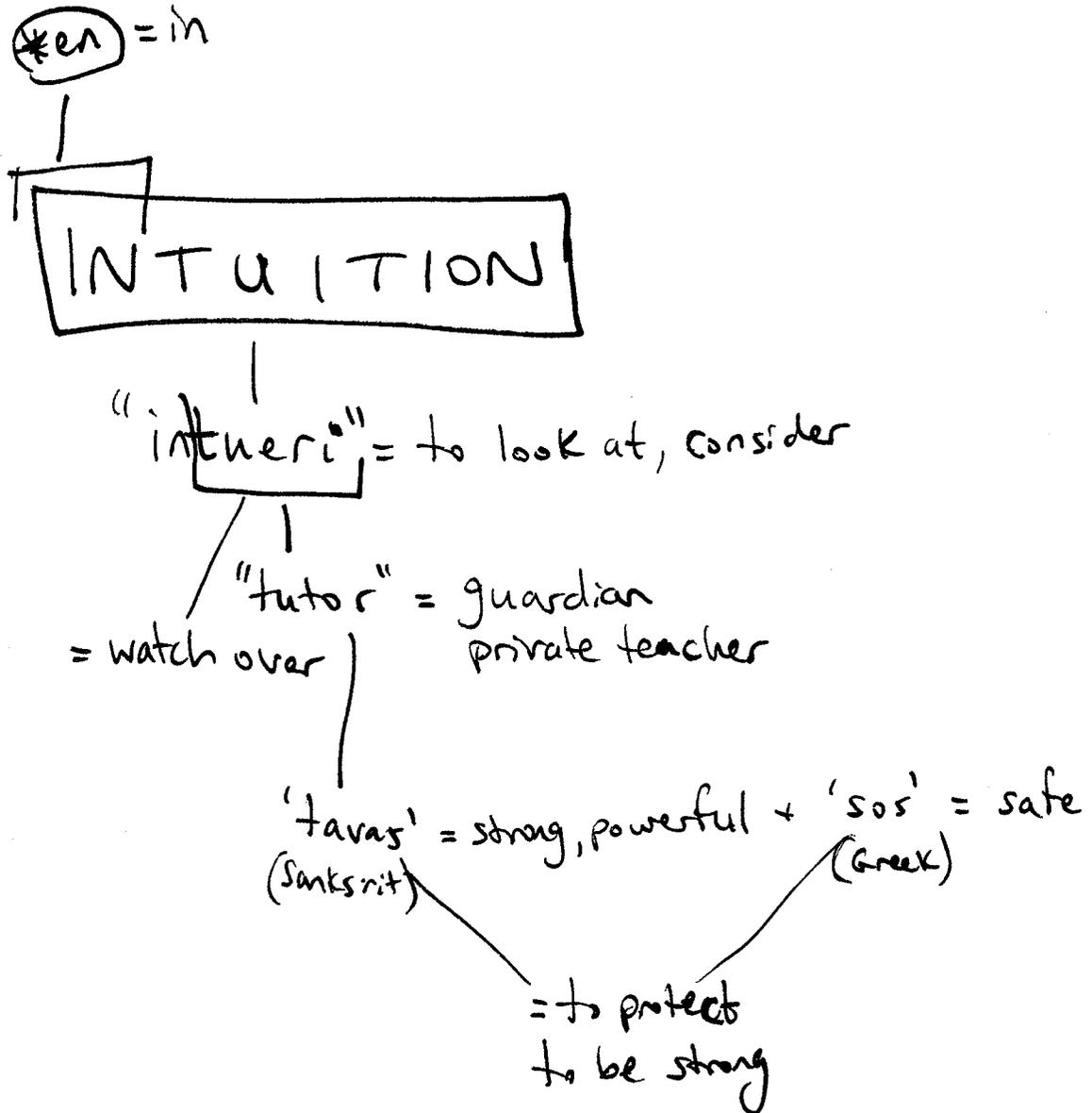
make different  
curve  
bend

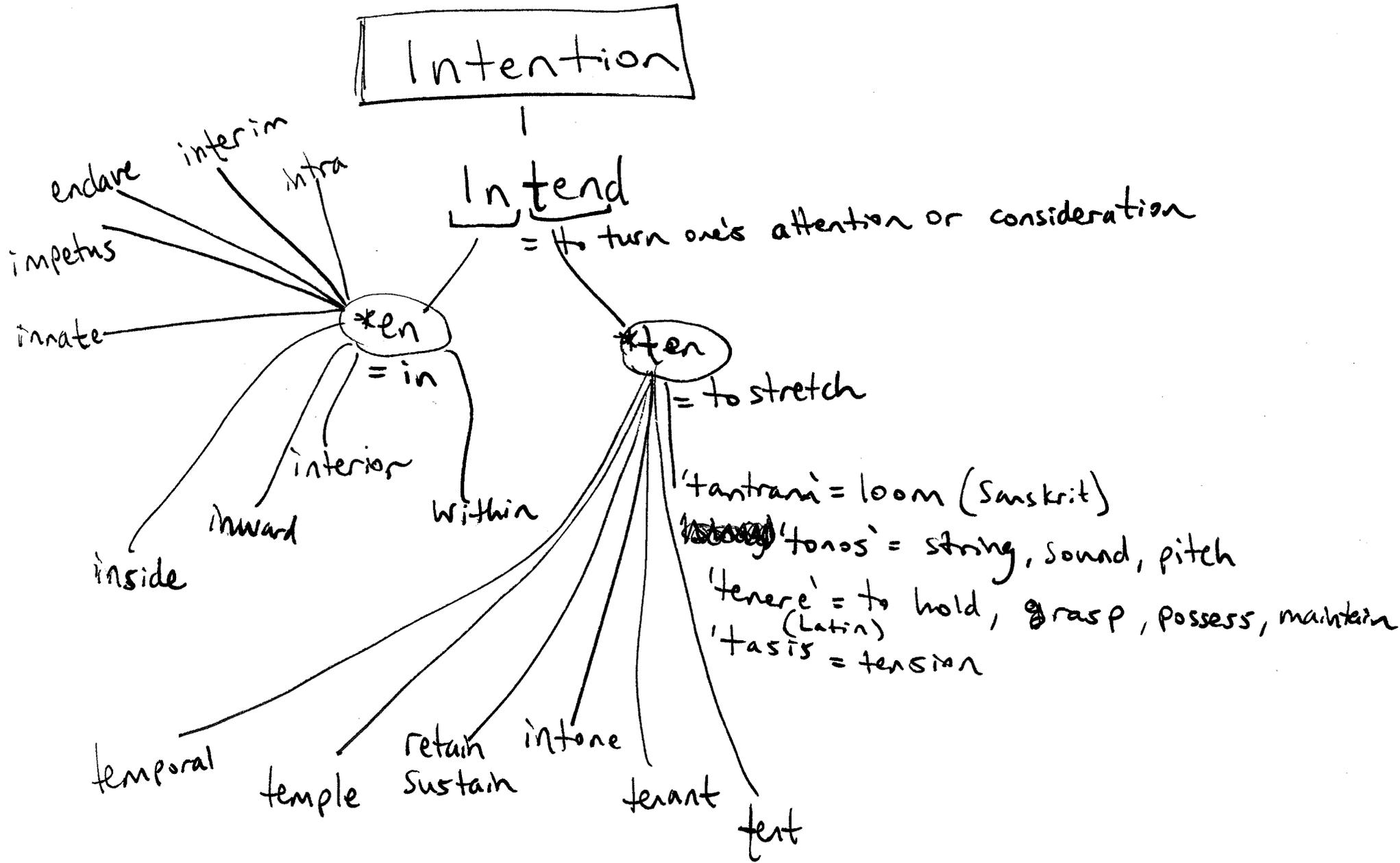
pass from one state into another

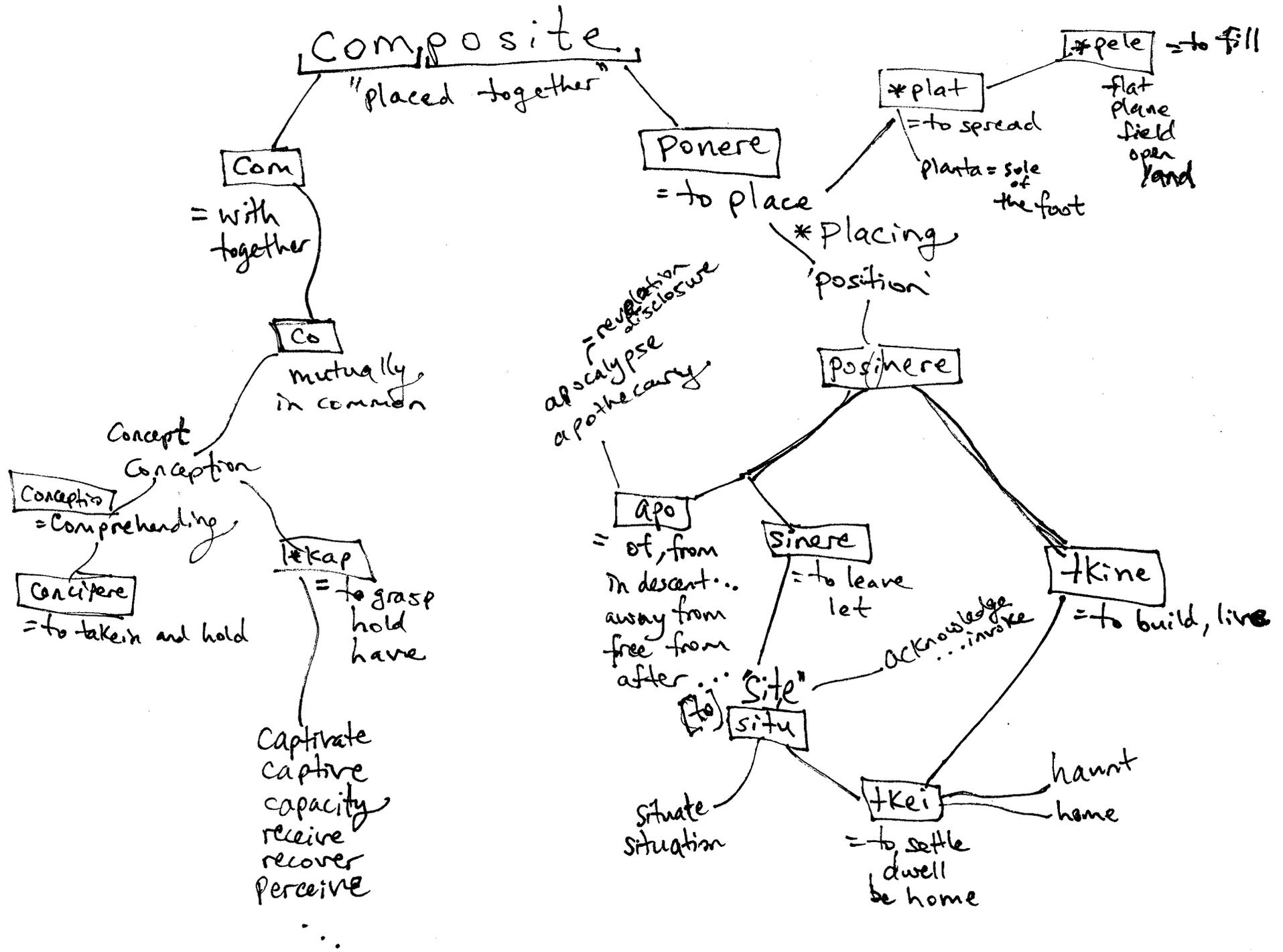
evolution  
barter  
switch

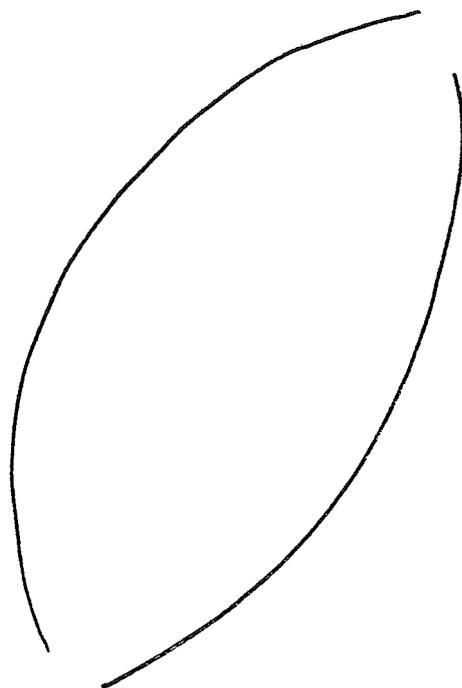
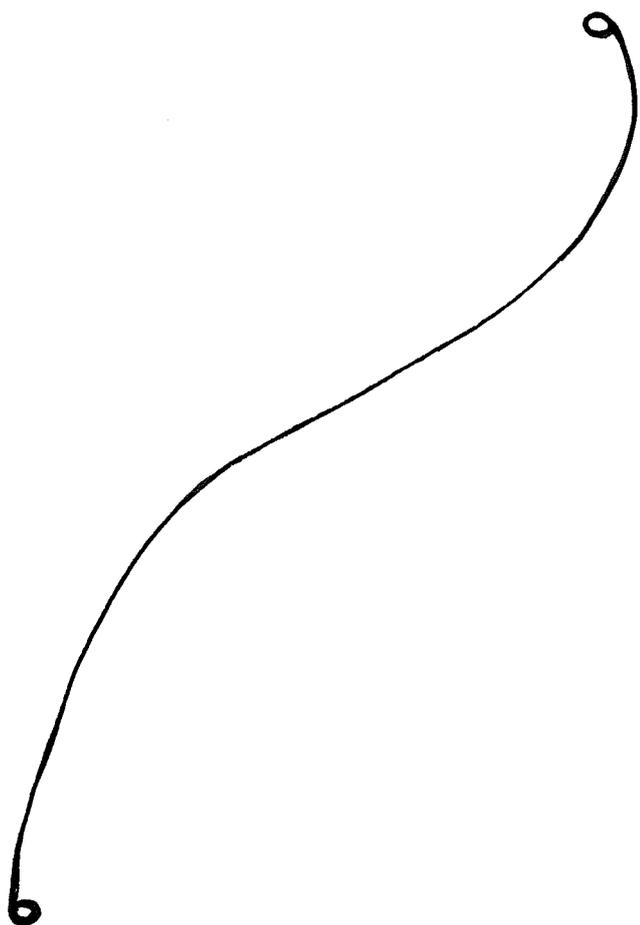
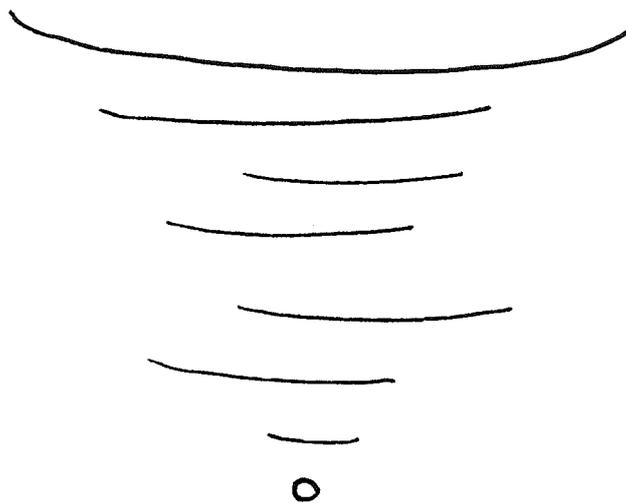
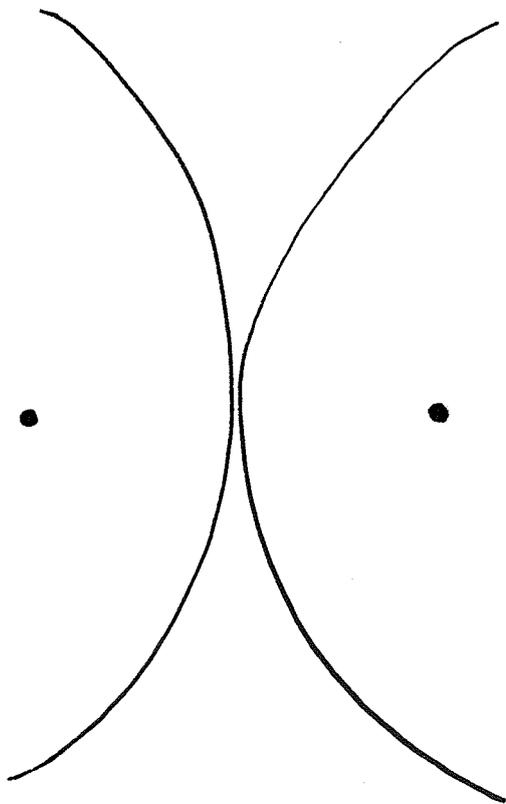
mentor  
mantra  
mind  
mentis

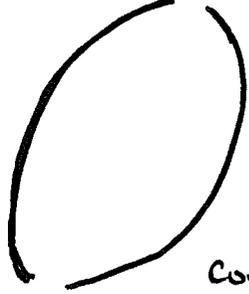
amid











inside/outside  
 oscillations  
 permeable container  
 connectivity  
 sensing and observing  
 leaf  
 seed  
 womb  
 making each other  
 lips  
 venus' birth  
 collapsing wave  
 two-point  
 here and there  
 points and waves  
 string  
 quantum energies  
 measurement  
 river  
 path  
 measurement  
 both simultaneous  
 unity or duality  
 earth  
 plates splitting  
 space between cycles  
 nipples  
 tits  
 centers and edges  
 spatial  
 borders/bands

cell  
 vagina  
 light/dark  
 forward/back  
 up/down  
 inhale/exhale  
 openings  
 asking/listening  
 intimacy  
 broken cycle  
 intimacy  
 center  
 void  
 eye  
 well  
 container  
 safety  
 local and distant  
 snake  
 both simultaneous  
 unity or duality  
 earth  
 plates splitting  
 space between cycles  
 nipples  
 tits  
 centers and edges  
 spatial  
 borders/bands

# LANDING

emmanating layers  
 dropping mobility  
 pulses flows  
 still point  
 dropping  
 sifting  
 passing through  
 360° of sight  
 wifi symbol  
 formation resources  
 ripples travel  
 pathways  
 reflection  
 flipped offer  
 forest I  
 expand/contract  
 away/towards  
 relations ecotone  
 M between

