UNIARTS HELSINKI

THEATRE ACADEMY

2020

THESIS

Woven into the air

Dance as a practice towards ecologically and socially just communities

NELLA TURKKI

MASTER'S DEGREE PROGRAMME IN DANCE PEDAGOGY

MASTER'S DEGREE PROGRAMME IN DANCE PEDAGOGY

UNIARTS HELSINKI

THEATRE ACADEMY

2020

THESIS

Woven into the air

Dance as a practice towards ecologically and socially just communities

NELLA TURKKI

MASTER'S DEGREE PROGRAMME IN DANCE PEDAGOGY

MASTER'S DEGREE PROGRAMME IN DANCE PEDAGOGY

ABSTRACT **DATE: 05.05.2020**

AUTHOR	**MASTER'S OR OTHER DEGREE PROGRAMME**
Nella Turkki	Master's Degree Programme in Dance Pedagogy
TITLE OF THE WRITTEN SECTION/THESIS	**NUMBER OF PAGES + APPENDICES IN THE WRITTEN SECTION**
Woven into the air– Dance as a practice towards ecologically and socially just communities	75 + References + Appendix

TITLE OF THE ARTISTIC/ ARTISTIC AND PEDAGOGICAL SECTION

ILMA
Zodiak–Centre for New Dance, Kaapelitehdas, Helsinki.
Premiere: 7.3.2020. Other performances: 8.3.2020.
The artistic section is produced by the Theatre Academy. ☐
The artistic section is not produced by the Theatre Academy (copyright issues have been resolved). ☒
No record exists of the artistic section. ☐

The final project can be published online. This permission is granted for an unlimited duration.	Yes ☒ No ☐	The abstract of the final project can be published online. This permission is granted for an unlimited duration.	Yes ☒ No ☐

This research aims to examine methods of an artistic-pedagogical process and their potential for working with a diverse group. The theoretical reference point is EcoJustice education, a framework for ecologically and socially just pedagogy. The two research questions are:
(1) How can my artistic-pedagogical methods as a dance pedagogue open a dialogue about climate crises, fostering more ecologically and socially just awareness in diverse groups? Moreover, (2) how do my pedagogical methods utilised in the given process of ILMA relate to the EcoJustice framework?

The basis of this research is the artistic process of the devised dance performance ILMA (Finnish for "air") which is the artistic part of my artistic-pedagogical thesis. ILMA is a dance performance about climate emotions and nature relationships in today's world, and it premiered at the Zodiak New Dance Centre in Helsinki, Finland on 7th of March 2020. The working group of ILMA consisted of a diverse group of people from various backgrounds and aged between 14–84 years, a scenographer, light designer and musician and myself as the facilitator and director. The 13 performers of ILMA were found through an open call and workshop that handled the emotions related to climate change through dialogue, autobiographical writing and dance improvisation.

The pedagogical dance practices turned out to foster connection and a sense of belonging in the group, that allowed the participants to reflect on their narratives concerning the bigger picture of our society and the ecosystem in a supportive atmosphere. Through dance improvisation, sensing exercises and embodiment practices, the participants found possibilities to express climate emotions in creative ways of working creating movement material and scenes for the ILMA performance. The analysis of the movement-based methods was framed by three main elements of my pedagogy; diversity, connection, and belonging.

From the EcoJustice point of view, dance performance projects like ILMA can also foster the connectedness and feeling of hope due to the practices of recognition and connection. EcoJustice education can also work as a framework for ecologically and socially aware dance pedagogy offering space for imagination, feeling of interconnectedness, and questioning the modern destructive behaviour.

To further develop the methods utilised in ILMA, an initial framework of a Pedagogy of (Be)longing was created. The pedagogy is based on the bodily practices that foster diverse ways of knowing. With open dialogue and autobiographical practises it also advances the connection to one's own body, the others and the more-than-human world – and that way a sense of belonging. The Pedagogy of (Be)longing will be further developed in my future studies and practices.

KEYWORDS

dance pedagogy, dance education, art education, critical dance pedagogy, dance, ecojustice education, improvisation, climate change, ecological crises, environment, arts-based research, air, autobiographical, embodied learning, embodied knowledge, climate emotions, eco-anxiety

TABLE OF CONTENTS

ACKNOWLEDGEMENT

With deep gratitude and appreciation, I want to acknowledge all the brave, unique and beautiful performers of ILMA who gave the breath for ILMA altogether. Thank you; Sanni Andersen, Petri Heimonen, Iiris Hildén, Ritva Kattelus, Silmu Kauppila, Kadar Khristan, Olli Kinnunen, Kaarina Koistinen, Jussi Korhonen, Risto Railo, Silja Ruonala, Silvia Sairanen, Christina Turtiainen, for your commitment and trust to the collective process through unknown and learning. Thank you also from all of your comments and reflections, some of which are visible in this research anonymously. Your teachings will resonate long in me. I also want to acknowledge scenographer and costume designer Una Auri for building an inspiring space for the ILMA performance to happen and dedicating with love and care to this project, and Lyydia Johansson for lighting up the ILMA performance and us. With deep gratitude and admiration, I want to acknowledge Raisa Foster, who gave all her support as a supervisor for this written work. Thank you, Raisa, for bringing clear guidance to the process with your encouraging and caring way. Thank you Katja Kirsi and Zodiak – Centre for New Dance, for trusting the first idea of ILMA and making the performance possible. With the joy of friendship and gratefulness of all the support on the way, I also want to acknowledge Jussi Salminen and Anna Lehtonen. I thank also Mike McCrea for your support with the English language. I also want to thank all the audience members of ILMA for your presence and especially all of those who gave their feedback on the ILMA performance. With tremendous gratitude, I also want to thank Eeva Anttila, and the other professors and lecturers of the Dance and Theatre Pedagogy Department, and my fellow students at the Theatre Academy for always igniting inspiration, support and joy. Finally, I want to acknowledge Janis Heldmann for the music design of ILMA and for staying next to me, and supporting me during our path, through thick and thin. I also want to thank my family members and friends for all the support, caring and love, and my childhood forest in Oulu, for teaching me the essence of listening to the forest.

1. INTRODUCTION

1.1. Overview

This artistic-pedagogical research aims to explore how the ecologically and socially inspired pedagogy can be explored and shared in a dance performance process with diverse groups. In this work, the understanding of the connectedness of all living beings is an essential starting point as well as acknowledging humans as part of, and interdependent with a bigger ecosystem, which needs to be taken care of due to the violent mistreatment humans have practised over the last decades. The research takes a critical starting point to the modern assumptions like rationalism, individualism, instrumentalism and anthropocentrism that form the value-based hierarchies that affect the modern behaviour creating inequality. Instead, pedagogical tools that revitalise practices of connectedness and caring are assessed in this work, how they relate to current theoretical discussions of ecologically and socially just pedagogy and the ways in which their actual potential is met in the practical process during an artistic-pedagogical project with a diverse group.

As a theoretical spine for this research I have chosen to use the framework of EcoJustice education (Martusewicz, Edmundson & Lupinacci 2015) that aims to create sustainable and revitalising communities by providing tools for the understanding of our interdependence with other living beings, humans and more-than-humans, and questions the current harmful habits of modern societies. In this artistic research, I will observe the notions from my practice as a dance pedagogue in dialogue with the three fundamentals of EcoJustice education: a) the critique of modern assumptions, b) the recognition of commons, and c) the imagining of new possibilities for today and the future.

In this artistic-pedagogical study, I will examine the dance-making methods that I have created as a director and pedagogue for building autobiographical dance performances with diverse groups. The methods that I am using combine elements of documentary theatre, dance improvisation, devised theatre and autobiographical writing in a way that

they are spontaneously combined, trusting my artistic and pedagogical intuitions. I have gathered these various artistic methods during my previous studies in contemporary dance, applied theatre, puppetry and through my experience leading many projects with diverse groups during the last ten years.

The research methodology is built around the two main questions (1) How can my artistic-pedagogical methods as a dance pedagogue open a dialogue about climate crises, fostering more ecologically and socially just awareness in diverse groups? And (2) how do the pedagogical methods that I used in the given process of ILMA relate to the EcoJustice framework? Therefore, I relate my own critical and reflective observations as a pedagogue and the feedback papers from the participants in order to explore how the three different principles of EcoJustice education are put to practice in the process of performance projects.

The basis of this research is the artistic process of the devised dance performance ILMA (Finnish for "air") which is the artistic part of my artistic-pedagogical thesis. ILMA is a dance performance about climate emotions and nature relationships in today's world, and it premiered at the Zodiak New Dance Centre in Helsinki, Finland on 7th of March 2020. The working group of ILMA consists of a diverse group of people from various backgrounds and aged between 14–84 years. The 13 performers of ILMA were found through an open call and via open workshop that engaged climate emotions through dialogue, autobiographical writing and dance improvisation. Because of the wide age diversity in the group, as well as the variety in previous experiences and abilities, the group had to find own ways in working together. However, as biodiversity enriches a natural ecosystem in its interconnectedness and resilience, I believe that also the artistic-pedagogical process benefits from a group that offers many backgrounds, opinions, life experiences, ages and stories.

I recognise how also my previous projects related to the climate crises are woven into each other as my ongoing learning process as a pedagogue continues. In 2019, I was working with a youth group in Germany to create a dance performance on the topic of

climate change called #LUFT. Without the process of #LUFT and other previous pieces, ILMA would have looked very different. Each creation with diverse groups has taught me new things, leaving me humbled by the fact of how much there is still to discover in my profession as a dance pedagogue and artist. The writing process of my artistic-pedagogical thesis deepens my reflections and learning process as a dance pedagogue and will hopefully serve other pedagogues dealing with similar topics and diverse groups in performance practice.

1.2. The air of today – ecocrisis, personal background & motivation

How am I woven into the air
what does it hold
does it know any borders
feelings in the air
or without feelings
what if the air
wouldn't be there
for free
(personal notes during the ILMA creation 2020)

At the beginning of the year 2020, the interdependence of humans and the rest of nature has become more clear for many due to the visible results of ecological crises all over the world. The human-caused rise of global warming, melting polar ice, extinct species and broadly polluted areas has slowly started showing the other end of the story. Now we are dependent on non-renewable fossil fuels that took millions of years to develop, and it seems like the elephant in the room. Even though the scientists all over the world have warned about the climate crises (as outlined in the 5th ICCP report on the impacts of global warming and the many factors that mostly come in an unknown form), the political decisions being made and the habits of ordinary citizens do not seem to change. (Masson-Delmotte, Zhai, Pörtner, Roberts, Skea, Shukla, Pirani, Moufouma-Okia, Péan, Pidcock, Connors, Matthews, Chen, Zhou, Gomis, Lonnoy, Maycock, Tignor, Waterfield 2018.)

Living in times when any information can be found easily, information of ecological crises and human-made pollution to the environment has spread around the world through different social media, news and everyday discussion, leading to more concerns about the way modern society deals with the resources of nature. These concerns come along with feelings of insufficiency, anxiety, meaninglessness, shame and other dark emotions, which rarely get space for expression in modern society. Especially young people I have personally met and worked with often encounter depression and fear of the future and many do not know how to plan their future with this current global crisis. It seems easier to ignore all these dark emotions and the fear of the unknown than stopping in front of it, feeling it, and asking: how can we change the direction?

My early work as a self-learned photographer has strongly influenced my values as a dance and theatre artist and pedagogue. In my previous work, I had a privilege to document people in different parts of the world. In 2012, I visited the indigenous Indian, Adivasi cultures for three months with the funding from the Foreign Ministry of Finland and the Siemenpuu, a non-profit organisation. Travelling with my camera through India, staying with many Adivasi villages, I witnessed the harsh reality of the capitalistic system and its impact on those cultures that live respecting the environment around them more than anyone I had ever met. Adivasi cultures, like many other indigenous cultures globally, share a very similar understanding of interconnectedness with nature, and it is also visible in their way of dealing with the food and building materials (Singh, Purohit, Bhaduri 2016, 7024-7025).

It was depressing to see how the habitat of Adivasis was mostly claimed or destroyed by the government, industry and mainstream culture. So-called development projects, including dam-building and mining, were taking part in the destruction of these beautiful cultures that are unique and hold cross-generational knowledge about nature and human dependence on it (Matinpuro, Bottas, Chavda 2017). These experiences made me realise my responsibility as a critical educator in western society and made me want to work towards ecologically and socially just communities. Could something I was able to do with dance and theatre have a connection with spreading the broader understanding of the impacts of modern western society and capitalistic behaviour? In what way could my

pedagogy create dialogue and understanding of the interconnectedness between humans and more-than-humans?

Especially during the following years, I have started to question my role as a dance and theatre artist and pedagogue. In these times of ecological crises, it just does not feel relevant anymore to keep on working on the same old aesthetical values fostering the hierarchical relations between teacher, student, performer, spectator, me and the environment. Dance is quite a competitive art form where certain body types and abilities are seen as superior while others as inferior (Lykkemark 2018, 53), and that way, the value-hierarchies of dance are connected to bigger problems. Dance, of course, is not the only art form which does this, but also theatre, fine arts and other art forms often fall into the same trap. Also, many learning environments in the field of dance are rarely safe and encouraging spaces for all.

Summoning the thoughts of the current global situation, and my own role as a dance pedagogue, I want to embrace the possibility of dance as a practice for exploring the current time one is living and also helping to see oneself as part of a wider environment. Dance, for me, offers different ways to explore one's being in the world through physical and spontaneous improvisation. At the same time, dance, like any art form, does not need to find solutions but can offer a space for the dialogue of different voices. I am interested in empowering people through the process of collaborative dance-making in connection with these challenging topics. Is there a way of building a feeling of community, care and understanding of interconnectedness with the pedagogical artistic process? How can I, as a dance pedagogue open up a dialogue, which does not try to hide the darkness of the current times, but in contrast, face the situation and oneself by also accepting the emotions that come along with the awareness of the current global situation?

When diving into these questions, I came upon the framework of EcoJustice education, which has recently grown as educators from different fields have become more interested in ecological questions and sustainability in education. EcoJustice education leans on the claims that the modern ecological and social problems such as racism and climate change have the same roots in deeply embedded cultural assumptions (Foster & Martusewicz 2019, 2).

1.3. The body of the thesis – chapter descriptions

I already gave an overview of the motivation for this work by revealing how my personal background is woven into the topic of my thesis. In the following chapters, I will provide a theoretical background of the fundamentals of EcoJustice education and its role in art education. Following that, in chapter three, I will introduce my art-based research approach that uses dance as a research tool in an artistic-pedagogical process called ILMA. After introducing the methods, I will also consider ethical questions related to this research work. In chapter four, I will step through some of the methods used in the ILMA performance by analysing three critical elements of ILMA creation; diversity, connection and belonging. I will then, in chapter five, implicate my analyses and findings of the *diversity*, *connection* and *belonging* with the three principles of EcoJustice education. Considering implications for this work on future development and deepening of ecologically and socially just dance pedagogy I then propose a new opening of Pedagogy of (Be)longing that aims to foster mutuality and care through the recognition of diversity and interconnection. I conclude this work in Chapter six by joining together the outcomes of this research.

2. THEORETICAL BACKGROUND

EcoJustice education is a set of theories and pedagogical practices developed in order to create revitalizing, sustainable and equal communities through pedagogy, starting from the fundamental understanding that humans live engaged with and dependent on complex and diverse ecological system (Martusewicz, Edmundson & Lupinacci 2015, 12). Therefore the natural world of which we are part of, is the source of all kinds of things we humans do or depend on. This vital recognition also takes into account that all the "damages to the ecological system are damages to ourselves" (Foster & Martusewicz 2019, 1).

EcoJustice is based on the idea that social and ecological problems such as racism, inequality and climate change are all connected and based on modern assumptions and worldview (Martusewicz et al. 2015, xv). The framework looks critically at those deeply embedded cultural assumptions and beliefs that put different beings in hierarchical order, often through the oppositional dichotomies, such as those of human–animal, culture–nature, man–woman, rational–emotional, body–mind and many others. Often these kinds of dualisms, typical to Western thinking, support the idea that human culture is more important and is given priority over other living beings. (Foster 2018; Foster et al. 2018; Martusewicz et al. 2015; Plumwood 1993; 2002). This, according to EcoJustice, is the fundamental problem that leads to many social and ecological problems in the modern world.

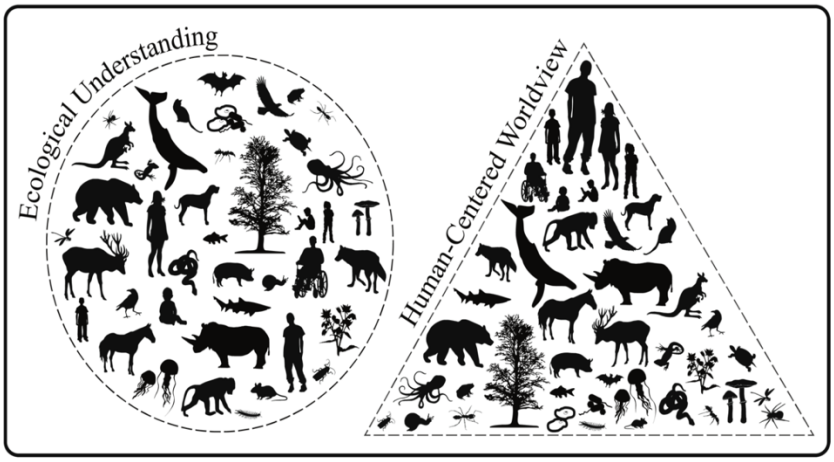

Figure 1: *Ecological & Human-Centered Worldviews*
(Lupinacci, Happel-Parkins, Turner 2018, 9)

The image "*Ecological & Human-Centered Worldviews*" (see Figure 1) demonstrates the difference between the relationality of human and more-than-human-world regarding different worldviews and is perhaps familiar for many as it has made its journey through social media, blogs, t-shirts and many more. It is also in the very core of the EcoJustice education, which tries to examine how the human-centred worldview undermines both social justice and ecological sustainability. The picture of a pyramid-shaped, human-centred worldview, is built on hierarchies that still affect our thinking today and shape human behaviour. This prevalent modern perspective perpetuates a view of hierarchical relationships in which some humans are seen as superior and others as inferior. Furthermore, it implies that all humans are above the more-than-human world. Ultimately such definitions of value also motivate economic and political decisions, leading to unequal and unsustainable societies as well as social and ecological crises. (Foster & Martusewicz 2019, 2.)

According to the EcoJustice thinking, the climate change crisis is fundamentally a cultural phenomenon, and the EcoJustice education is striving to shift the ways humans think about the relationships to each other and the natural world towards more sustainable, equal and ecological ways (Martusewicz et al. 2015,10). EcoJustice education starts with the idea that democracy and diversity are vital to the sustainability of communities. In this framework, diversity includes the cultural, linguistic as well as biological diversity, and only by taking the responsibility of acknowledging the interdependence of all life can one change the direction of the destructive behaviour and thinking. (Martusewicz et al. 2015, 25.)

2.1. Three principles of EcoJustice

The principal ideas of the EcoJustice education can be separated into three ideas defining "education as an ethical process that identifies and challenges these destructive practices presented as inevitable by dominant cultural manners" of Western industrial culture (Foster & Martusewicz 2019, 2). These three principles of EcoJustice are following: 1) the critique of modern assumptions, 2) recognising and revitalising the commons and 3) imagining a socially and ecologically more sustainable future. These principles often get

tangled with each other through creative practice such as education. (Foster & Martusewicz 2019, 1-9.)

2.1.1. The critique of modern assumptions

As mentioned already above, the EcoJustice education questions the modern hierarchical and Cartesian dualistic assumptions, which run through Western industrial society and define our value relations to other humans and the more-than-human world (Foster & Martusewicz 2019, 3). The dualistic separations, such as reason–emotion, man–woman, culture–nature, mind–body, human–animals, create value hierarchies where one, for example, man, is seen superior to and independent of the other, while the second one, woman, is seen as inferior to and dependent of the superior one. These value hierarchised assumptions are normalised through rationalisation and often fostered with everyday language and communication. While these hierarchies do not in all cases determine our actual beliefs and behaviour as individuals, traces of their effect are still keeping the domination in place. The value hierarchies also affect the roles one is given in society and the way one thinks about oneself concerning others. (Martusewicz et al. 2015, 64-65.)

When the destructive, constructed patterns are shared and exchanged by large groups of people, they create a common complex worldview that is a deeply ingrained set of ideas structuring one's being in the world (Martusewicz et al. 2015, 73). The first principle of EcoJustice education encourages us to critically observe those discourses of modernity that have had significant consequences in the lives of people and destroy the ecological systems that we depend on. EcoJustice education critically observes these discourses, calling them the "root metaphors", the foundation to culture, often taken for granted in communication. (Martusewicz et al. 2015, 93). Some examples of the root metaphors of modern culture are, for example:

Rationalism/Scientism: Rationalism/scientism relates to the "the assumptions that to 'know' the natural world is to be able to control it by applying rationality or reason". It emphasises that objectivity claims to be "culture-free and outside of morality" and is suggested by science to be "the only valid way to know the world". Therefore,

Rationalism disregards all other ways of knowing such as traditional, spiritual or embodied knowledge. (Martusewicz et al. 2015, 77-78.)

Anthropocentrism: Assumptions that humans are on the "top of the hierarchy of living and non-living" (Martusewicz et al. 2015, 81). This leads to an understanding that humans are superior and dominant (see Figure 1). Today this hierarchy is strongly influenced by the human-made monetary values of different living and non-living. This has led to the insatiable killing of certain species, pollution of air and water, deforestation and other interruptions in ecosystems made by humans. Anthropocentric assumption excuses the "treatment of the non-human world as objects or commodities that are available for consumption". (Martusewicz et al. 2015, 81-82.)

Mechanism: The assumption "that the world and everything in it functions like a machine" and therefore is a system where individual particles can be separated from each other (Martusewicz et al. 2015, 75). While it enabled that modern science could rapidly develop, it diminished the sensibility towards a sacred and interconnected form of life. It also requires "linear thinking" that describes the observation of chains made by cause and effect that work linearly in one direction. (Martusewicz et al. 2015, 76.) Eco-feminist Val Plumwood (2002) reasons that mechanisms connected with anthropocentrism enabled to abstract the natural world from humans' day-to-day life, to divide nature from life and to "cut her up into parts in order to control her" (Plumwood 2002, on Martusewicz et al. 2015, 76). In today's education, science, and daily speech, the metaphors of the mechanism are still inevitably present (Martusewicz 2015, 77).

Individualism: The idea that all humans "are autonomous agents, who are at their best when independent from community and culture" (Martusewicz 2015, 78). Individualism is part of everyday communication and for example, present in education and politics with individual grades and individual rights. However, it has the potential to make the individual believe that they are autonomous, while cultural and ecological influences on their thinking is a subject to ignore. The consequences of individualism include dismissing the community's necessity to individual well-being, a priority on consumption for individual satisfaction and "denial of the interconnection and interdependencies with the larger ecological systems that sustain all life". (Martusewicz et al. 2015, 78 -79.)

Androcentrism: The idea that men are superior to women by nature and also naturally more capable of reasoning. Therefore man is superior and dominant to the woman. (Martusewicz et al. 2015, 82.)

Ethnocentrism: The assumption that natural hierarchies exist between some people or groups of people. This goes in hand with the "naturalization of the idea of race and of the attempt to link economic or educational achievement, for example, to genetic or cultural characteristics". (Martusewicz et al 2015, 83.)

Commodification/consumerism: Cultivating meaning-making and practices that declare humans, non-humans and ideas into commercializable products. Commodification goes alongside consumerism to convince people that the products they consume define their identity. This has primarily affected the traditional cultures and their "non-commodified knowledge such as the ability to prepare and preserve food". (Martusewicz et al. 2015, 80.)

Progress: The assumption that change is linear and good. Hence change is an improvement. (Martusewicz et al. 2015, 79.)

It is important to note that modernity is not equivalent to "industrialism" or "capitalism" which are the consequences of hierarchized discourses of modernity. Through critically viewing these above-mentioned domination patterns, EcoJustice education strives to understand the sociological and ecological crises from the very roots of the destructive aspects of modern culture. (Martusewicz et al. 2015, 75.)

2.1.2. Recognising and revitalising the commons

The second principle of the EcoJustice focuses on both 1) identifying the common sources such as water, air, and land and 2) revitalizing those patterns and beliefs that lead to "mutual care and protection of more sustainable ways of life" (Foster & Martusewicz 2019, 4). In other words, the "commons" in EcoJustice represent both our vital

relationship and interconnectedness with the "larger living world" and "those beliefs, practices, traditions and so on, that help to maintain the healthy mutuality with humans and the more-than-human world" (Foster & Martusewicz 2019, 5). Importantly, the "commons" in EcoJustice are sources that are non-monetary and therefore do not require payments. The term "the commons" comes from the ancient practices that land-based traditional communities used in order to take care that the shared commons such as land's capacities were not exceeded. It also includes ancient rituals that brought forward connectedness of different sensibilities and holistic expressions of stories, images, sounds, and movements. In today's world this can be interdisciplinary art done with and for the community of people. (Foster & Martusewicz 2019, 5.) According to Martusewic,

> *Learning to acknowledge within our own bodies and souls the suffering of the others and to use that particular corporeal and spiritual experience to propel into an active expression of mutuality and care is a necessary component of nurturing healthy relationships.* (Martusewicz 2019, 6)

Therefore practices done together with the community such as dance-making can revitalise the commons, as they foster the feeling of interconnectedness and belonging to a community. In today's world, where rituals are rarely being held in the traditional ways, art and practising of arts have taken this place. (Foster & Martusewicz 2019, 5-6.)

2.1.3. Imagining socially and ecologically sustainable future

The third principle of EcoJustice focuses on the "imagination as an essential means of engaging the forms of responsibility needed to generate healthy communities" (Foster & Martusewicz 2019, 6). In order to foster sustainable communities, one needs to be able to imagine the possibility of living an ethical life on this planet and how such a life might feel. These kinds of goals require a new kind of subjectivity and new relationships to the surroundings and matters of care. (Foster & Martusewicz 2019, 6.) According to Berry,

> *For humans to have a responsible relationship to the world, they must imagine their place in it. To have a place, to live and belong to a place, to live from a place without destroying it, we must imagine it. By imagination we see it illuminated by its own unique character by our love for it. By imagination we recognize with sympathy the fellow members, human and nonhuman, with whom we share our place.* (Berry 2012, 14.)

It is not only about imagining the distant future but reflecting on how and where one is living at the current moment and for whom one is responsible and why (Berry 2012, 12 on Foster & Martusewicz 2019, 7).

This third principle of imagining is woven through the first two principles presented above calling for deep reflection of those particular ways "in which our historical and current ideological and material systems are affecting the land and the people" (Foster & Martusewicz 2019, 7). It also includes the awareness of those practices, patterns and relationships that could heal the damaged and destructive ones.

2.2. The EcoJustice framework in art education

Various artists, art educators and pedagogues have begun to work towards socially and ecologically responsible art education (Foster 2017, 2019; Saari 2019; Martusewicz 2019; Suominen 2017). From the perspective of EcoJustice education art is seen as "multidimensional way to push us beyond the competitive, individualistic and mechanistic logics that continue to dominate and do violence in the world" (Foster & Martusewicz 2019, 8). Therefore, the focus of the artwork here is not on the intellectual ideas of the artist but rather on creating a space for dialogue and imagining together (Foster & Martusewicz 2019, 7). Thus practices of art can propose ways in being and creating together with the others, and "experimenting with thoughts, potentialities and collective engagements that can empower and enable long-term changes" (Suominen 2019, 150).

Raisa Foster (2017) has discussed the possibilities of contemporary art education in questioning modern assumptions. She suggests that for example collective art projects using multisensory methods, such as dance, can "problematize the overpowering effects of Rationalism and individualism and help us to grow towards a more holistic worldview" (Foster 2017, 36). Furthermore, Foster (2019) has applied contemporary dance making and EcoJustice education together, demonstrating how contemporary art can foster sustainability and equality by challenging modern assumptions.

Besides the EcoJustice framework, for example, Anniina Suominen (2016), together with collaborating artists and art educators, have collected several publications on the combination of ecologically and socially sustainable education in art pedagogy, mainly focusing on fine arts (Suominen 2016).

3. METHODOLOGY & METHOD OF THE RESEARCH

In this chapter, I am going to introduce dance-making as a methodology in my arts-based research. Inspired by Patricia Leavy's (2009, 2015) definition of arts-based research and other artistic researchers' work, I describe the methodology of this research. I also introduce the role of dance and the concept of climate emotions used in this work. Finally, I consider the ethical questions related to this research.

3.1. Dance as research of (e)motions in life

This research is inspired by the description of arts-based research introduced in the book *Method meets Art* (2015) by Patricia Leavy. Leavy's book opens up the potential of artistic methods, such as dance, in research (Leavy 2015, 150). Arts-based research practices are different methodological tools used interdisciplinarily to "address social research questions in holistic and engaging ways in which theory and practice are intertwined" (Leavy 2015, 5).

Since the 1970s the potential of the arts for their "therapeutic, restorative, and empowering qualities" and their studies, have led to a significant shift in the understanding of research practices and their motivations (Leavy 2015, 11). The motivation to conduct arts-based research is, for many authors, based on the interest to ignite change in society. Therefore, they are dedicated to social, societal, cultural, educational, philosophical, or psychological issues that are explored through art practices. In the case of artistic research, the researcher is more motivated by enhancing one's artistic view and the production of high-quality art. (Kallio-Tavin 2017, 2.) Even though I am also concerned with the quality of the art, or in this case the performance, my main interest is how this research—the artistic-pedagogical process and the performance itself—can have a positive and awareness-enhancing impact on the performers, the audience, myself as a pedagogue and the field of dance pedagogy, that ultimately benefits society towards a more sustainable and ecological way of living.

According to Leavy (2015, 28), arts-based research works on principles such as *accessible content*, *usefulness* and *artfulness*; it does not only address the academic "elite", but it is also accessible to the broad public and might be written in an appealing and inspiring way. By doing so, a more qualitative instead of quantitative research approach might lead to "methodologies that allow for the unknown", and the responsibility of the researcher is to present the *essence* of the process instead of only *raw* material, where also the value system and worldview of the researcher plays its role. (Leavy 2015, 28.) Inspired by the *usefulness* of arts-based research approach, I want to make the essence of my findings and notions during the ILMA process accessible to any reader who can feel, imagine and empathise with human experience.

In consonance with my interest to challenge existing modern assumptions through the method of research itself, Leavy states that "art-based practices have posed serious challenges to method conventions, thus unsettling many assumptions about what constitutes research and knowledge" and that "the emergence of art-based social research advances critical conversations about the nature of social scientific practises and expands the borders of our methods repository" (Leavy 2015, 11). She articulates her influence by Elliot W. Eisner (1997,7) who describes the emotions that arise with emerging methodologies that challenge the confined methodologies of research: "We have . . . concretized our view of what it means to know. We prefer our knowledge solid and like our data hard. It makes for a firm foundation, a secure place on which to stand. Knowledge as a process, a temporary state, is scary to many". (Leavy 2015, 7.) Therefore to make it clear, this research is not heading towards solid truths or objective knowledge, but it offers a situated reflection from my own pedagogical growth as a dance pedagogue.

In this research project, dance-making functions as research of life, being connected to the current time and therefore as a means of knowledge-making (Anttila 2003, 2018a; Rouhiainen 2007; Parviainen 2006, Hämäläinen 2007), in other words, I will elaborate the "lived experience" (Merleau-Ponty 2008) in the frame of artistic performance process with the diverse group. Here, the dance and movement-based research practices challenge the artificial mind-body binary (Leavy 2015,154) and therefore it is embodied research (Anttila 2003, 2018a; Foster 2012, 2016; Rouhiainen 2007). Typical to arts-based research is the urge to develop one's own reflection of the work and therefore, it works well for educational purposes (Leavy 2015, 34). Furthermore, it also heads towards

utilisation of this embodied knowledge as a tool for both: investigation and creation for scholarly and artistic ends (Rouhiainen 2007, 5).

Arts-based research, especially in a case of dance, is often published also in other than written words (Leavy 2015, 161), and therefore not only this written thesis but also the performance of ILMA, where spectator's own embodied perception was and still is entangled observations with the piece, contributes to the research. ILMA has been archived as a video, and even though this written work also assesses the performance, some elements can only be experienced by watching the performance. However, I recognize the limitations of performance documentation, for example, the intersubjective relations and practical things such as the heat in the room, used as an element in ILMA, are absent when watching the video.

My observations in this research are mainly based on my own reflective diary, memories, written and audio-recorded feedback from the participants and recollections of the dialogue within the whole group. The purpose of this research is to deepen my own artistic-pedagogical awareness of how dance can contribute to the socially and ecologically just education. Furthermore, my aim is also to provide some insight into working with ecologically inspired dance methods for other pedagogues and dance-makers interested in the topic. Just like in arts-based research, the aim of this research is not to search for ultimate answers, but rather reflect on the aspects of the pedagogical process together with the principles of EcoJustice education and other publications that are in dialogue with that.

In the process of making ILMA, I together with the group, used dance as research for (e)motions in life. This being said, we were working interdisciplinarily on autobiographical material such as memories and lived experiences in connection to climate emotions and nature relations as an inspiration for movement. My choice to use autobiographical material came from the wish to create a diverse dialogue among the performers, bring multiple and unheard voices to the conversation and eventually to bring this diversity also on the stage. Historically, the motivation behind the rise of autobiographical performance is political. In the late 1960s, women's rights promoting artists brought autobiographical scenes to the stage to rise consciousness and open the

dialogue for topics not discussed in public and politics. Nowadays, autobiographical performances still give space to the dialogues neglected in society as those about non-conforming gender identities (Heddon 2008, 20-52.); or in the case of ILMA, climate emotions.

The approach for finding these movements was based on the *presence* of the body concerning one's life and the bigger ecosystem, including intertwined practices of "sensing, connecting, observing and thinking" (Anttila 2007, 86). These reflective practices together with dance improvisation were supposed to allow a dialogue with the body that is "essential in transforming sensations and feelings into movements with a qualitative aspect", and by balancing bodily sensations and feelings as forms of bodily knowledge, they were utilised "in order to create a fruitful source for a creative dance-making process" (Hämäläinen 2007, 74 -75). According to Hämälainen (2007, 56), these approaches were already found in the early work of dance-artist such as Isadora Duncan (1877–1927), Doris Humphrey (1895–1958), Rudolf Laban (1879–1958), and Mary Wigman (1886–1973).

My intention in ILMA was not to teach anything but rather to trust that the dialogue and shared process could offer a space for reflection, recognition and empowerment in the group (see also Anttila 2003, 318). The performers were also not there to be educated, but to be part of the common performance process, and therefore it was not a teacher-student situation. Instead, ILMA was an explorative project, which offered space for learning and teaching from all the people involved to become "active investigators of the world" (Foster et al. 2019, 26).

Importantly, there was no given set of movements, texts or other material from my side, but rather all the material on the ILMA performance came from the performers themselves and was built through improvisation. A fundamental principle was that we were not trying to repeat any already learned technical elements of different dance styles, but to focus on sensations and embodied feelings as an inspiration for the improvised movement (see also Foster 2012).

In the ILMA creation process, the traditional aesthetic values of dance focusing only on certain body-types and aesthetics such as the qualitative value givens of the "strong,

skillful, graceful" (Fraleigh 1987, 88) body were questioned. In order to encourage the participants to let go of the expectations on how the movement should look, I often said *"any movement is welcome"* and *"et your body find it from inside out"*. In addition, all the different ways of exploration were used: dialogue, written thoughts, movement, emotions, were all equally important parts of the practice and eventually of the performance. As a result, dance becomes a shared practice, rather than a technical performance, that develops mutual understanding between individuals, oneself and the rest of the world.

3.2. Climate emotions

With the concept of *climate emotions* in this study and the ILMA project, I refer to the range of emotions connected to the phenomena of climate change or environmental changes to which Pihkala refers as *environmental emotions* (Pihkala 2019b,17). In autumn 2018, I encountered many climate emotions myself and felt that there was no space to express my feelings of fear, grief, sadness, shame and the feeling of insufficiency in front of climate change. Even in the artistic working groups, I found that people were mostly avoiding the topic as it evoked unwanted emotions.

Ecopsychologist Laura Sewall's (1995, 202) sentence *"true awareness hurts"* gave me a spark of hope and a sense of belonging that later on gave me strengths with my own climate emotions. This personal experience led me to want to create a dialogical space where different climate emotions could be explored through movement and judgement-free dialogue.

The leading scholar of environmental emotions in Finland, Panu Pihkala (2019a, 2019b), often refers to the climate anxiety as "an aspect of the wider phenomenon of eco-anxiety: it encompasses challenging emotions, experienced to a significant degree, due to environmental issues and the threats they pose. On a wider scale, both eco-anxiety and climate anxiety are components of a phenomenon, in which the state of the world (i.e. the so-called macro-social factors) impacts our mental health." (Pihkala, 2019a, 2.)

According to Pihkala (2019a, 4), climate anxiety has the power to overwhelm a person but is not necessarily a "disease". It is much more an "understandable reaction to the magnitude of the environmental problems" that we are facing in current times. He continues, that environmental emotions can also be motivators for action, but needs "a) enough time and space to deal with their emotions and b) enough constructive activity to help mitigate climate change". (Pihkala 2019a, 4.)

In Finland, climate educator Anna Lehtonen (2015) has been combining drama methods to process climate anxiety in groups. Lehtonen has also worked with Pihkala, and together they have found that drama methods enable an excellent way to process eco-anxiety through play, roles and also approaching the challenging topics sometimes with humour (Pihkala 2019a, 19).

Australian environmental philosopher Glenn A. Albrecht (2019, 27) has coined *solastalgia* to name "homesickness you have at home", referring to the planet as our home that has been distressed. This means an emotional reaction to land or environmental catastrophe or loss. "It is essentially existential and is strongly connected to emotional and even spiritual connection to place" (Albrecht 2012, 256). Albrecht divides the Negative Earth emotions and Positive Earth emotions (Albrecht 2012, 241).

Since I did not want to frame the quality of emotions connected to climate change beforehand, I announced the ILMA dance project dealing with climate emotions instead of for example limiting it to climate anxiety (Pihkala 2019a, 4). In his book *Mieli maassa? Ympäristötunteet* ("Environmental emotions") Pihkala (2019b) describes how the environmental emotions are connected to both the person who is experiencing the emotions and the world, and therefore happens in the interface of the person and the world. Therefore those emotions tell about the person and world at the same time (Pihkala 2019b, 17). Even though Pihkala's book (2019b) was not in direct use during the ILMA process, the feelings we were talking about are many ways in dialogue with this publication.

In the performance of ILMA all movement, speech and other elements were inspired by the performers' relations to the topic of facing climate change. At the beginning of the

process, we collected written texts such as “Climate change reflections in my life” or “Change”. We also used drama tools in order to create a dialogue with the whole group about the feelings connected to the topic. A significant note here is that the participants were 14 to 84 year-old with different backgrounds. This made the variety of feelings, thoughts and ideas differ from each other a lot and partly reflected on the culture we are living in.

3.3. Ethical considerations

ILMA group consisted of 13 performers between 14–84 years old who were found in an open call. In addition to different backgrounds, the group members also had different abilities and physical limitations. In the group, two members were 14-18-year-olds, five members were between 20-29-years-old, two members between 30-40-years-old, and four above 60-years-old. In addition, one of the participants was moving on a wheelchair and one used sign language as the first language, so there were also two interpreters in the rehearsals. The group also included a scenography and costume designer, light designer and sound and music designer who were a vital part of the performance but will not be considered much in this research as I choose to focus on my pedagogical notions of the methods used with the group of performers.

All the participants understood that the ILMA performance was part of my artistic-pedagogical thesis work for the dance pedagogy studies at the Theatre Academy. They were also informed that I would use my own pedagogical reflections together with collected feedback and shared dialogues as data for this research. All of the performers were performing with their own names during the performances of ILMA. Although, in this written part of my thesis, I have chosen to handle all the material from the participants of ILMA in an anonymous way. In some cases where the person can be recognised in the text, for example by age, gender or origin, there has been an agreement done with that person about the use of that information. Most of the feedback from the performers and audience have been originally in Finnish, but I have carefully translated them into English.

ILMA performance had 13 participants from which one was under 18 - years old. With this performer, I have also asked permission for the research purposes from the parent. The photographs used in this written part of the thesis also have permission from the persons who are in the pictures and also from the photographer.

In this written outcome of my research, the term *performers* refers to the participant-performers of the ILMA process and production. These performers also, in fact, created their own movements and text material, and therefore they could also be called artists, dance-makers, authors, co-researchers, choreographers in the shared creation. Even though this arts-based research focuses on pedagogical purposes and methods, the performers of ILMA were not in the role of students during the ILMA production, but rather as performing artists with multiple tasks during the creation.

My own task as a director was to facilitate the process through different tasks and proposals that were explored physically together during the rehearsals. The working process happened in dialogue based on the material from the performers and the other team members. My role also changed from facilitator towards dramaturg-director when the process got further and needed fixing of the structure. Finally, my role developed towards an "outsider eye" choreographer that supported the already structured performance modelling a possible audience view.

I am very aware that this analysis is just one small gathering from all the embodied memories, observations, thoughts and experiences that took place during the whole ILMA production. The ILMA rehearsal process took over one month, and therefore there could be various other ways in approaching this material. However, I have decided to focus on observing here the elements that feel most fruitful for further development in educational purposes, in order to foster social and ecological awareness in an artistic context.

Furthermore, this research is made by a human to other humans, and so was the ILMA performance as well. By mentioning this, I want to express my understanding towards criticism of human-centeredness in this arts-based research that is not concretely changing the living-situation of the more-than-human world. However, I believe that by communicating through this research, I can contribute to the field that aims towards a

more sustainable future. I am also aware of the complicated conversation about the term "nature" and "environment" since we need to see that nature is not something separated from us humans (Morton 2010, 2-7; Värri 2018, 104; Pihkala 2019b, 20). I prefer to use the term more-than-human world (Abram 1996, 7) or living-nature to refer to the living areas and organisms that have their own agency and will. I do admit that by using these words, I separate the human from other living beings again. I fall into the same trap, as the naming of the things inevitably in our modern culture often goes hand in hand with the realm of separations.

In the next chapter, I will analyse the methods and process in ILMA by focusing on three main elements: *diversity, connection and belonging*.

4. ANALYSES OF ILMA PROCESS

"It matters what matters we use to think other matters with; it
matters what stories we tell to tell other stories with; it matters what knots know knots; what thought think thoughts; what descriptions describe descriptions; what ties tie ties. It matters what stories make worlds, what worlds make stories."
(Haraway, D. 2016,12)

As Donna Haraway playfully proposes, the critical considerations of language, knowledge and beliefs matter when building an understanding of the world and its future. In this chapter, I will analyze the notions, memories and the written and audio recorded reflections that I have gathered during the ILMA process and that have broadened my understanding of the world after accompanying a learning process with a diverse group.

In the following, I will analyse three aspects that became important to me during the ILMA process: *diversity, connection* and *belonging*. These three aspects were present from my pedagogical goals before the project and became important during the shared process with the group. Later on, they were also the supporting pillars, in my opinion, in the actual ILMA performance. These three aspects have also been essential elements of my previous works, that functioned with diverse groups leading towards diversity in performative elements and point of views. I am, first and foremost, interested in different stories of people, and therefore choose to work with a variety of people and from their input. Also, during my later pedagogical development, the topics of *connection* and *belonging* became increasingly important and influential in my works as I greatly value the participation and feeling of connectedness in the group processes.

Photo 2*: ILMA performance – Cat-walk scene*

4.1. DIVERSITY

I was curious about the cross-generational and diverse dialogue between different people and learning with it, and therefore I decided to work with a very diverse group. By diverse group, I mean that the people have different backgrounds, abilities, ages and therefore different knowledge and viewpoints which broadens the aspects of the dialogue. *Diversity* was one of the pedagogical principles I started the project with.

4.1.1. Recognising the diversity

The biological and social diversity was the very starting point of the process of ILMA as I wanted to elaborate the interconnectedness with and dependence of other-than-human worlds through dance. The diversity of people's ages, backgrounds, knowledge, beliefs, expectations, feelings, languages, physical and verbal abilities, emotions and many more, led us to a creative process in which each individual shaped the process, its methods and the performance as an outcome of the shared process. The aim was to embrace every

performer's own way of expression by encouraging them to dive into their own memories, thoughts, intuitive movements and other individual ways of expression. From the beginning onwards it was about valuing of the autobiographical material from lived experiences.

The ILMA creation process focused on abilities, and as the group was diverse in multiple ways, our aim was to work from what everybody could bring to the process instead of only looking at the limitations. This also gave a meaningful way of working with a diverse group as everyone was seen as unique and special. Since there were also people with some physical limitations in the group, the aim was not to make everyone move and act the same way but to hold a space, where different expressive solutions could be found. Seeing any movement as meaningful was an important starting point for ILMA in order to cultivate the diversity in movements and approaches. Also, people's different backgrounds came together with different skills; one could speak several languages, another could play an instrument, and another was extremely talented with textile crafts. All of these specialities could form part of the choreography and could expand its forms of expression. It also asked everyone to broaden their understanding of what dance art could be all about.

At the beginning of the rehearsals I had to remind the performers often to not to try to copy someone else because they thought they were doing the task in the right way, but to trust in their own sensations and material coming from their own bodies when doing tasks like: "feel and move the air outside of your skin". The tasks were always based on improvisation, and the outcome of the movement was meant to be focusing on the bodily sensations through physical interaction and playing with the task. There was no "right" or "wrong" way of doing the tasks, which also asked for patience and trust from the performers to believe that what they were doing was welcomed. I also noticed how this idea sometimes at the beginning collided with some performer's expectations, as they were used to getting direct instructions in different learning situations. Little by little, the focus turned more inwards, and everyone could be patient enough to dive in their own improvisation, exploring their sensations of shared space through movement. This, from my point of view, made the performers look more firm in their bodies and anything they did with that focus and curiosity for sensing was astonishing to watch.

It was a good learning moment for myself to realise how easily the value hierarchies of certain ways of moving occurred, even when I tried to express that any movement was as important as the other. To avoid this dilemma, I decided before starting with ILMA to avoid demonstrating improvisation with my own body as it would then communicate certain aesthetics for the group and foster expectations on how the dance should look like. However, during the first improvisation tasks, someone mostly with experience in movement practice, would be followed by the others. It made me reflect on how much dance is based on valuing some movements more than others, even among those people who did not have dance experience, and how there is always an idea of something being more "right" than another. I had to be careful myself too, to keep the openness for any movement possible to not to fall into this aesthetical trap. Reflecting on that, I started proposing that the group would focus more on sensations and less on how the movements looked from the outside (see also Foster 2014; Mäkinen 2018).

As the rehearsals went further, everyone seemed to be focusing on their own movements and seemed to trust that their outcomes were recognized in the process. When remembering back to the performance of ILMA, I saw a vast journey behind the group as everyone seemed to trust their material, and they performed it with care. Later on, one performer commented:

> *It has been lovely to notice how much a body, that doesn't have a long background in dance or physical training, can express and tell things, when one just trusts that it is good like it is, and just lets the creativity to come out of oneself. It was amazing because normally I have to wrestle a lot with the feeling of insecurity when comparing myself to the others. So I came to that conclusion that this is good like it is, and if I want to improve something, it needs to come from my own curiosity and interests and not because of the pressure of being a better super-human.*
> (performer of ILMA)

ILMA was an ambitious combination of diversities, and I learned very early on that the more diverse the group is, the more attention all the choices would need. I also have to

admit that it was a great challenge as there was a lot to take into consideration before and during each session. I carefully tried to listen to each performer's wishes and expectations throughout the process. However, often I noticed also that those wishes were counter-communicating with each other, for example, one performer could wish for less dialogue and more physical doing and another one less movement and more talking with the whole group. The more I opened up the dialogue and possibility to wish for things, the more I also had to be humble with myself facing the fact that I could not always fit the plans to everyone's wishes. I had to realize that working with diversity is not always necessarily comforting and asks for the ability to accept the compromises and contradictions from everyone.

For most performers themselves, this encounter with a diverse group was the most meaningful part of the ILMA process. I dare to say that the diversity of the people sharing the same process led to opening us all much more than any individual could have figured out alone. I found myself as a pedagogue more in the role of a gardener facilitating the space for sharing, where the growth of the common process could happen.

> *In the process, the most significant was the encountering of the others and the diversity of our group. It was important to me that I could be honest, having a different opinion than the others and be real me. ILMA group became like a little family, where I can be myself just like I am; as tired, happy or angry as I was in each day.* (performer of ILMA)

> *It rarely happens that one can sit down and have a conversation with so many different people, hear and encounter different thoughts and feelings. Also, all the gazes felt meaningful, that we just were there, breathing together. It was easy to open up to the audience because we felt so comfortable with each other. It's hard to describe in words.* (performer of ILMA)

Later as the rehearsals went further, we started focusing more on doing solos, where everyone started from their own point of view, because the goal was to keep the diversity visible throughout the performance.

4.1.2. The diversity of stories – personal narratives as an anchor for sharing

In the performance of ILMA all movement, speech and other elements were inspired by the performers' relations to the topic of facing climate change. At the beginning of the process, we created written texts such as "Climate change reflections in my life" or "Change". We also used drama tools in order to create a dialogue with the whole group about the feelings connected to the topic. ILMA performance was built on this different autobiographical material of the performers, forming a net of stories that were knotted into each other. In the pedagogical point of view, those individual narratives worked as an anchor for sharing and getting to know each other from the very first rehearsals onwards. They also helped everyone to understand how we humans, in diverse ways, are tangled with the topic of ecological crises.

Each autobiographic writing from the performers presented different aspects of this common topic, and yet at the same time, one thing was clear: climate change affected every individual one way or another. However, it was not always clear to all of the performers from the very beginning how the ecological crises could be intertwined in different ways with their lives, and it asked for deeper reflection. It was easier to talk about the facts or news rather than thinking about the relationality of those events into our lives. Ecological crises, even though it is often presented on the screens and newspaper images, became suddenly entangled with people's life stories. All of the performer's approached their own relation to the topic through elements of identity such as work, origin, interests or questions that were present in the moment. I strongly felt that it was really not just about elaborating about one's relations around climate change but also the relation to one's own narrative and belonging to the world.

One of the autobiographical texts was a childhood memory about the Tigris river in Syria. Listening to this following story made us participants first and then later the audience too, to remain in silence facing the fact of how climate change is a global phenomenon.

When I was a kid, I was patiently waiting for springtime so that we could go for picnics to the Tigris river. Tigris draws borderlines between Turkey, Iraq and Syria. It's a river which witnessed mighty ancient civilisations, and the rise and fall of the most powerful empires throughout history. On both banks of Tigris, there were dense forests and unceasingly chirping birds sounded like it would all last for eternity. Standing on one side of the river, I could not see to the other side with my bare eyes, and I had to beg my uncle to let me use his binoculars to see what others were doing on Iraqi and Turkish sides.

20 Years later, I visited the Tigris river again before leaving the country. On the way, I saw no sign of green at all, and I hardly remember if there was a single tree my eyes could catch. I had to close the car's window because of a hot wind and stench gas that those oil wells were emitting. Those oil companies lately swarmed the region, producing thousands of oil barrels daily and drying up the planet from deep inside. Once I arrived at Tigris, shock and rage ran through my bones. That river which witnessed the most mighty ancient civilisations and doomed the rise and fall of tens of Empires is just now a treeless tiny agonizing brook. There were also moving vehicles and earth digging machines loaded with sands and cement coming and leaving the sick Tigris river.

In Mesopotamia, where I came from burning wind blows and dries up the rivers. Sand storms bring up scorpion snakes to invade cities. Polluted and suffocating stench gas travels through the air, the Air that doesn't know borders. Drought sweep across the region turns wide areas to desert and forces millions to migrate. Also, I had to leave the country. Here, in Helsinki, the winter has been snowless. Yet climate change seems almost invisible. How do you believe in something you don't see? Maybe we need to feel and listen more carefully. I decided to leave my home, but wherever I go, I know it is coming. It is after all of us. It is time to change, to feel, and to listen.

(parts of ILMA performance)

Reading this story after many times, makes me think of how greatly the life of someone else and whole ecological areas can be affected by the destructive impact of capitalism of which I am also a part. For example, I am aware that while writing this sentence now, I am dependent in many ways on the system, which is based on the use of fossil fuel (see also Vadén & Salminen 2018) which creates ecological and social inequality globally. Hearing all the diverse stories of ILMA might not change today, but through sharings some things became more touchable, and therefore we also got touched. These intimate and unique stories also created recognition and trust among the group. It felt meaningful to have a platform for sharing all these diverse stories, in order to bring personal attachment to the happenings in the world.

This autobiographical text is only one of the examples from where we started to create material for the performance. I also asked the performers to prepare short solos at home, based on their own text. The outcomes were as different as each of the performers' stories. Some of the texts transformed into movement and choreographic material, which carried the sensation and emotions in them.

The idea of embodying their own story through dance and sharing it in the group led to empathy that went deeper than through understanding each other's stories verbally. *Intersubjectivity*, according to Keto (2017), is a precondition for embodied empathy. Embodied empathy happens when a person experiences others through embodied empathy focusing the other as a holistic manifold subject. (Keto 2017, 81-82.) Intersubjectivity, therefore, also fosters the understanding of subjectivity and the life perspective of each individual. I wanted to give enough space for this *embodied empathy* throughout the ILMA process but also in the performance, and therefore trusted that the audience could also read the stories from the choreography too, not just from the spoken words. By listening to the stories of each performer and seeing them move all in their unique way, it became clear to me that I wanted ILMA to become a space for embodied encounters between individuals, performers and audience members.

For me, all of the performers with their unique stories and movements were very special, and I wished that instead of focusing on their previous expectations of dance, the audience would see the effort and care of the performance. Summoning these thoughts, I also felt

a responsibility in binding the scenes and all the material well together, so that all of the team would be proud of our common work.

Furthermore, I was aware that working on solo tasks shifted the focus sometimes to the individual rather than the group work. This, for me, as a pedagogue, was a challenging moment as it was vital for me that the group works together as a team. Therefore, we needed to return to listening to the group, sharing the emotions and building a scene that is rooted in the life story of the individual but is embraced by the group's and therefore by the community's support. As a result of all these different stories and movement materials, ILMA was a messy mixture of different embodiments and celebrated the diversity of bodies, senses and ways of being, broadening our understanding of what, and for whom, dance can be. One of the participants captured this notion by reflecting:

> *It was important to me to hear others' stories and see them move to understand that dance can also be something else than counting and precision, how dance can be ugly, disgusting and scary.*
> (performer of ILMA)

4.1.3. Diversity in knowing – knowing through feeling

Before knowing our name,
we sense our feet,
before knowing the words,
we taste the things,
before knowing to describe
we move our limbs,
before knowing the borders,
we feel the touch
(personal notes during the ILMA creation, February 2020)

Recognizing and giving space to the embodiment of oneself was the first goal of the ILMA process as we started with improvisation exercises connecting with the rest of the group. Embodiment is the unity of the body-mind connection (Anttila 2018a; Colombetti 2017, Krieger 2001, Bresler 2004). Throughout the ILMA process, we especially explored the enactive approach to the embodiment which "sees the lived body as a system that encompasses the interaction between body and mind, body and environment, and environment and mind and focuses on embodied social interaction as mutual participatory sensemaking" (Anttila 2018a, 2). Instead of learning pre-defined movement patterns, the practices in ILMA focused mainly on making space for embodied awareness through dance improvisation, that focused on perceiving through senses; touching, hearing, feeling, smelling and seeing.

In ILMA, being an explorative dance process, the bodies of the performers were central to the exploration and like in any dance, the process constituted a mode of knowing (Bresler 2004, 9). For many of the ILMA performers tuning into the embodied awareness through acknowledging sensations and feelings while improvising movements with the others, was a new way of seeing dance, and some others had done more this kind of physical exploration beforehand. However, the previous knowledge was not the point, as, in order to truly pay attention to the bodily sensations, one needs to follow what one does not know yet at the moment. According to dance researcher and educator Mirva Mäkinen who has focused on the contact-improvisation, the act of "not-knowing" can increase the knowledge through sensing and therefore anchor the dancer to the present moment. Thinking or planning, on the contrary, is here seen as something that brings the dancer away from the present moment. (Mäkinen 2018, chapter 4.3.2.) Here, the performers with some previous experience of this kind of approach in dance were more familiar with facing the un-preparedness of the movement while improvising.

Especially at the beginning of the ILMA process, I wanted to activate the sensing of touch in the performer's dance exploration to increase the embodied awareness of the present moment. Therefore, I facilitated exercises that focused on perceiving the shared space, the air and the more solid materials like floor, windows and walls of the rehearsal studio through their skin. From my previous experience, especially through contemporary and contact improvisation classes, I had learned that attuning to the touching would make the

dancer focus more inwards by feeling the movement than focusing on how the movement would look from outside. By doing so, we emphasized the *subjectivity* and *situatedness* while perceiving the dance. Phenomenologist Maurice Merleau-Ponty emphasizes that our bodies are part of our subjectivity and the basis of our being-in-the-world:

> *In so far as, when I reflect on the essence of subjectivity, I find it bound up that of the body and that of the world, this is because my existence as subjectivity is merely one with my existence as a body and with the existence of the world, and because the subject that I am, when taken concretely, is inseparable from this body and this world.*
> (Merleau-Ponty 2008, 241.)

In the rehearsals of ILMA, this subjectivity and focus on perception through senses was an important starting point as a way to construct knowledge. In the world that often focuses on the scientific information that is given from outside, such as news about climate change, the embodied, subjective knowledge does not get much space to be expressed.

After the first week of rehearsals, I remember listening to one participant who experienced a change of "worldview" through the embodied practices we did and described it like something that is "still hard to believe". Later on, this same performer happily wrote to the feedback form "I found the fingers and toes and spiralling spine!". This reminds me of many previous students of mine from contact improvisation classes who suddenly felt "alive", "awoken" and "belonging" to their bodies after doing for the first time guided dance improvisation focusing on aware touch. It seems that dance improvisation that focuses on sensing can create space for deepening the knowledge through the body. However, this body is always there; we just do not always pay attention to it. According to Krieger (2001, 694), "Embodiment is a concept referring to how we literally incorporate, biologically, the material and social world in which we live, from in utero to death; a corollary is that no aspect of our biology can be understood absent knowledge of history and individual and societal ways of living". The body, in other words, is always gathering information even before language. This challenges the Enlightenment philosopher René Descartes' famous words "I think, therefore I am"

which underlines rationalism and science proven knowledge and leaves out that this knowing happens because it is embodied (Martusewicz et al. 2015, 72). Throughout the ILMA rehearsals, the focus was on giving space for the body to feel oneself, the surrounding, and the others and find movement from that. This created sense of belonging to one's body and ability to express it more diversely:

> *I have learned a lot from my own emotions and movements, and I have noticed how therapeutic and important it has been to just let my body guide me through the emotions and embodied feelings.* (performer of ILMA)

In ILMA the various dance improvisation practices, focusing on the embodiment, nourished the belonging to one's own bodies, fostered the embodied connection with the group and opened up the awareness of the space we shared. This heightened awareness of body sensations and perception, later on, became an important element in ILMA performance, where the performers anchored to the present through their aware embodiment.

4.1.4. "Money, money, money" – facing the diverse contradictions

What do I leave behind me!
Worn-out jumpers, closers of the bread bags, AA-batteries, piles of socks without pairs and tights with the colour "camel".
At the same time, when the icebergs are melting, I just create involuntary more plastic waste and other trash.

(part of ILMA performance)

Facing one's own involvement in the destructive, polluting, unsustainable and non-equalizing system is not always easy, yet it was part of the ILMA process. Just like acknowledging our current dependence with oil-digging as an experience taken for granted (Vadén & Salminen 2013, 60-63), we also came to a cross-generational

conversation about the part taking into the building of the Finnish welfare state, and how it too, has affected local environmental crises as the economic improvement often evolved on the expense of the local environments and living-nature. Throughout these conversations, we acknowledge how the values and habits shaped by money collide with awoken ecological awareness. Dealing with the ecological crises is dealing with contradictions and also facing the dark corners of our ways in being part of the destructive system and behaviour. This asks for a vulnerability to acknowledge that one belongs to the problem and not only observes it from the outside.

Living in these times, it is sometimes easier to not to care about this dependence with the more-than-living world or even avoid it. *Emotional death* (Albrecht 2019) occurs when people do not anymore feel emotions connected to the ecological crises. He says,

> *This attitude is apparent in the rise of an all-consuming material-form of life. The rise of meat eating in affluent classes or humans in the industrialized world exemplifies this emotional disengagement with life. Perhaps even worse, is the pushing away of respect, care, and even awareness of other humans who are at the base of the inequality pyramid within the global context*. (Albrecht 2019, 69)

In his book, Education in the Age of Ecocrises, Finnish education researcher Veli-Matti Värri refers to the educational need to change as the current education system is based on the assumption of consumerism and progress (Värri 2018, 90, 98). He also argues that our understanding of the relationship between humans and nature must be renewed in education, in order to save life on Earth (Värri 2018, 108, 140). Using the idea of *Hyperobject* (Morton 2008, 2013) and the storing of nuclear waste, Värri then refers to Merleau-Ponty's concept of *flesh* (Merleau-Ponty, 1986). Merleau-Ponty's *flesh* means that nature will always stay strange to humans, as we will never grasp it fully, because we are tangled with it. (Värri 2018, 104). In his book, Värri (2018) coins a term *Onkalometafysiikkka*, "Onkalo Metaphysics", referring to the mindset typical in our time, where problems can be stored into a "cave" like the nuclear waste into the Finnish nuclear waste repository Onkalo in Olkiluoto, Finland. (Värri 2018, 90-104.) Also, emotions related to our involvement in ecological crises are often hidden away from everyday life.

In one of the ILMA rehearsals, two of the performers shared thoughts on one's love towards fashion and furs, and another performer shared experience of textile production as they had personal experience and interest in those topics. One of the performers told us a memory from visiting the famous cotton fields in the Aral Sea in Uzbekistan as a young textile worker. Now, years later, she had read an article that had shocked her as the desert had nearly disappeared after the cotton production had destroyed the local ecosystem. This led to an idea of a scene with chaotic cat-walk on plastic trash accompanied with an edited (and partly censored) version of the song "Money" from American Pop-singer and rapper Cardi B., as it portrayed the monetary values of the society in present times.

The scene continued with an unisono called "destruction", which physically expressed the dystopia of continuous modern consumerism dominating the living nature. In this scene, the performers had the possibility to vent off all the frustration that arose through confronting difficult emotions. They were stomping loudly through a choreography that expressed anger, violence and desperation accompanied by an apocalyptic guitar with long echos, yet in an absurd way. This absurdity and playfulness was an attempt to lift the heavy curtain of blame from the spectator's shoulders and to accept that we are all woven also into the culture, causing the ecological crises. Yet, it was clear that this scenery would not last forever, as also our current destructiveness will finally have to find its end. At the end of this physically intensive scene, the performers slowly came together. They were tired, and their heavy breathing was audible. Slowly, all the performers faded to the floor like flowers after the summer, to let something else come to life. They were lying there next to each other with slight feedback sound surrounding the space. The essence was vulnerably honest.

According to perceptual psychologist Laura Sewall the ignorance towards the current ecological crisis arises from the numbing of the senses and the attentive perception (Sewall, 1995, 202). She says,

> *In contradiction to an identity in which the mature self is culturally defined as fully individuated and possessing intact, absolute, decisive, and divisive*

> *boundaries, the ecological self experiences a permeability and fluidity of boundaries. This manifests as an empathy and identity with family, friend, lover, community humanity and similarly, with the whole of the nonhuman world. An empathy and identity with all that is ideally translated into a radical awareness of interdependence –a recognition that to tread heavily on the Earth is to tread heavily upon one's self.* (Sewall 1995, 203)

Being aware of our diverse contradictions in modern society goes hand in hand with the realisation that one belongs to the circles of life of which one is dependent. The acceptance of our own involvement and imperfectness is the starting point for an honest dialogue about how to adapt our behaviours and values to foster the connection to oneself, the others and the world as a whole.

Photo 3: *How can the act of caring be a motivation for dance?*

4.2. CONNECTION

The ecological crisis makes us aware of how interdependent everything is. The ILMA project was an attempt to bring together people from various backgrounds in order to explore feelings of interconnectedness and unity while working on climate emotions and nature relations. In this chapter, I will reflect on how the process of ILMA and actual performance offered a space for exploring the connection with oneself, the others and the more-than-human world. This connection was nurtured through practices that brought awareness to one's breathing, ways of seeing the others, and opening up for recognizing the emotions related to climate change.

4.2.1. The air connects – breathing as presence

What the plants are quietly breathing out, we animals are breathing in; what we breathe out, the plants are breathing in. The air, we might say, is the soul of the visible landscape, the secret realm from whence all beings draw their nourishment. As the very mystery of the living present, it is that most intimate absence from whence the present presences, and thus a key to the forgotten presence of the earth. (Abram 1996, 226)

The ILMA process started with breathing and sensing exercises that focused on recognising the shared space and air as it's connecting entity. The breathing exercises have been commonly used in rituals and other spiritual practices in many ancient cultures (Abram 1996, 225-229), however here it was used purely for building up awareness of embodiment and the embodied interdependence with space.

Air, being invisible, is also something that gets easily taken for granted. Air is at the same time inside of us, and outside of us and yet, we share it with others. Therefore it also makes one wonder of the borders between oneself and the rest of the world and makes us realise in practise how dependent we are of the oxygen produced by our ecosystem. (Abram 1996, 225-235.) In other words, this links us to the connection with the surrounding world through the embodiment.

Since the first rehearsals of ILMA the action of breathing was implemented in the simple movement tasks such as moving with the exhale and listening with the inhale while improvising with the group. The focus on this task was to heighten the embodied awareness and listening of the others while moving. Each participant was breathing in their tempo, which created an interesting organism-like movement where one could no longer look at the individual persons but the shared continuous movement the group created together. This created quickly interesting scenery that got a name "organism" by the way it looked and how one of the performers was commenting the first feeling from inside like "being united".

I can recall a similar feeling myself, after dancing together with one or more people, especially in the context of contact improvisation created by Steve Paxton and Nancy Stark Smith (see also Mäkinen 2018). This feeling has been very similar to the connection to places like a forest or after swimming in the ocean moved by the powerful waves. It is a feeling of pure aliveness, and it is really similar to the one that sometimes occurs when fully dancing with the others. Foster (2012) defines a similar feeling with term *I-lessness* describing it as following:

> *At its most profound, art takes us to the experience of I-lessness —to the disappearance of the object self. In I-lessness the focusing into the ego does not exist; I am in my experience very alive, inhabited in space and time with my whole being intertwined with others and the world.* (Foster 2012, 211.)

The term *Eutierria* coined by Albrecht (2010) refers to a good feeling of "oneness with the earth and its life forces". According to Albrecht,

> *Eutierria is achieved when the boundaries between self and rest of nature are obliterated and a deep sense of harmony and connectedness pervades consciousness.* (Albrecht 2012, 259)

This leaves me thinking, could a similar feeling happen both in dancing and when fully connected with the more-than-human world, for example, while walking in the forest? In

this similar experience, it feels like my embodiment is highly aware, perceiving the world and myself altogether.

The organism movement danced by ILMA's performers looked astonishing and I could grasp the feeling of connectedness also when watching the performers. Later on, this same *organism movement* was also used in the ILMA performance as *Organism-scene* while the inner task for the performers was to connect with the others through breathing and tactile- contact involved improvisation. Here, I see that the organism scene, like any other sensing oriented improvisation task, can build a common space for experimenting wordlessly the shared space and connection with the group. However, like with many other similar elements in ILMA, this also needed to be found again especially in the end of the rehearsal so that the performers did not think about how it looked, but focus on the group's connection.

It was inspiring to watch how during each performance of ILMA the whole performance seemed to "breathe" more as the performers got more and more used to the presence of the audience. I also noticed that when the performers could feel calmer the audience also dared to focus on their breathing and their bodies seemed more relaxed. My interesting observation from the performances is that even though the audience was commonly told by one of the performers: "you can take a deep breath of air into your lungs" the audience would not participate unless the performers did it too. This made me reflect on how incorporated communication such as breathing can influence social behaviour sometimes over the use of words, and how much we connect with embodied knowledge in social situations.

Through this journey from the first rehearsals to the performances, the air and the awareness of breathing became one of the most important of ILMA. In the ending scene of ILMA, the heat of the performance space was flushed with fresh air, when the performers opened the windows at the back of the stage. One audience member commented afterwards the memory of that moment as follows:

> *As the windows flew open at the end and the sea air filled the room, there was a powerful moment where I realised we are all breathing this same air.*

> *The temperature changed, and suddenly I was invited into the intimacy that we all share. The air we breathe together is a gift of inhaling and exhaling, an exchange between diverse groups, it is what we need to live, to continue, and to change.* (audience member in the ILMA performance)

In this case, the embodied actions and the performance created space for this audience member to reflect on his/her/their breathing, and therefore connection and interdependence with the world.

Despite our deep tuning into the awareness of breath, the presence of the first dress rehearsal audience and the stage fever made some of the performers hold their breath more than during the rehearsals. The breathing stopped as the mind and emotions became strong in a performance situation. In order to keep more calming feeling like before and being able to breathe throughout the performance awarely, the performers agreed to re-connect by looking at each other in order to remind that they were not alone but supported and cared for by the whole group. The approach of looking in this way was another vital practice that accompanied the ILMA process from the beginning on.

4.2.2. Looking into the eyes – empowering through recognition

At the beginning of the ILMA process, I carefully considered how to create a feeling of recognition and connection between the performers as I knew it was vital for a diverse group with that size. One of the performers used sign language as a first language, and I tried to offer exercises that create an accessible and equal first encounter without the use of spoken words or without interpretation being needed.

In an attempt to make everyone encounter each other, I asked the performers first to walk around and simply stop by each person having a moment to look into the eyes for a couple of minutes. I was warmly surprised at how deep the group wanted to get through this practice of recognition. This practice of recognising the others and being grateful for the shared time also continued throughout the whole rehearsal process and became an

essential part of the way the performers were present during the performance. We also adapted that to the dance improvisation by practising dance when one “receives the gaze of another one “, who is practising the “loving and recognising gaze free from judgment”. Later on, the gaze was not only focusing on eyes but to the whole presence of the body, which made the performers look very confident and clear while moving. We also found out, that being looked at and looking attentively with non-judgmental eyes was something to be practiced, as it is something not so common in our everyday life. There, one needs to dare to be watched when watching, just like being touched when touching.

In her article "Skill of Ecological Perception” Sewall (1995), talks about the importance of practising to perceive the surrounding through eyes. She proposes a way of “intentionally sensing with our eyes pores and hearts wide open” which leads to an understanding that everything is interwoven (Sewall 1995, 204). According to Sewall part of our numbing when facing ecological crises is due to our numbing of the senses, especially seeing. She proposes a way of seeing in which one can become “open” and “vulnerable” instead of practising a judgmental gaze that compares everything to one’s own set of experiences and understanding and isolates the object in focus from its relationality. (Sewall 1995, 202-213.) In ILMA rehearsals, this was also used to perceive the space, but especially for recognising the others in their beauty, and stopping by it, instead of taking the others for granted. Therefore, in order to recognise the unique beings our group had, we often started the rehearsals by encountering each member of the group with attentive and caring eye-contact.

After one rehearsal week before the performances of ILMA some of the performers expressed a wish to create a warm and welcoming feeling to the audience that would create space where possibly some hope or meaningfulness could be felt. This led to the idea to integrate the practice of looking “warmly” to the choreography itself, and later on, it became one holding pillar to the ILMA performance, where the performers also approached the audience often individually without talking, bringing objects and taking connection.

Through repeated practices of being present with one’s gaze and breath, the performers created a sense of physical confidence where also the performers without any previous

performing experience seemed suddenly like they had been in front of the audience several times. As one of the performers wrote, focusing on encountering and being present felt empowering:

> *The whole process culminated towards the performance - the extra materials were taken away, and the clear structure offered space to encounter. The encounterings of eye-contact with the audience were impressive and empowering moments.* (performer of ILMA)

We also found out that while reaching out to connect with each other, one risked feeling rejected when, for some reason, the feeling of "connectedness" did not appear. Once, one performers realized that the own mood and stress had affected the encounters with the others in the group. This led to a deeper reflection about how much the ability to connect is related to our state of minds. In this case, I can relate to this similar experience as in times with many stressors related to the project such as production tasks and other appearing needs made it sometimes hard for myself too, to be fully connected with the whole group. Here I think again, having had more time and support for this sized production would have helped to entirely focus on the artistic-pedagogical process with the group.

While it might sound simple, I have come to the conclusion that looking into someone's eyes or actually paying attention to someone without judgement is a practice just like dance technique, that can become more familiar through practice. It further creates a feeling of trust, recognition and sets a welcoming atmosphere for a variety of spaces. After the ILMA performances we held an "after meeting" where some of the reflections and feelings of the ILMA process were shared. Some of the performers commented having much more eye contact on the streets and also paying more attention to the people in public spaces than before the project.

> *I learned how important the touching and being touched by the other one is, and how vital it is to listen to the other - how there is so much beauty in everyone that you can only see when you really recognize the other.* (performer of ILMA)

> *Some exercises were important to me, such as looking at another one with appreciation, giving energy to the others and taking to oneself, and moving with the breath.* (performer of ILMA)

4.2.3. Climate emotions – making space for vulnerability and porosity

The word "emotion" has its origin in the Latin 'movere', "to move," and 'ēmovēre' "to agitate, disturb". I content therefore, that this makes the universe an emotional place. Emotions are defined as "that which moves us" or affects us. (Albrecht 2019, 1.)

While emotions connected to environmental changes are rarely easy to express in the social situations due to our social limitations in the culture for expressing emotions (Pihkala 2019b, 22) a critical goal of ILMA was to create a space for experiencing, recognizing and verbally sharing emotions related to climate change. Emotions appear most strongly through the physical sensations in the body (Pihkala 2019, 17), which is also heard in many common phrases such as "I got shivering in my back" or "I have butterflies in my stomach". These are often universal feelings that one can relate to. Becoming vulnerable and open for emotions in front of others can be very challenging, and therefore in ILMA, we created artistic ways in which those topics could be accessed creatively and without pressure. Even though those sessions were by no means therapy that would strive to change or improve anything, the process of opening to the feelings and sensations made many of us more aware of the inner sensations related to climate change.

During the ILMA process, the dialogue around climate emotions was embedded into the artistic dance-making. The goal was to create more awareness of the different emotions related to environmental changes, and therefore open up an awareness of how this topic could be situated in any person. The dialogue was always related in one way or another to the creation of ILMA through movement exploration, personal texts or scenes that the

performers built. In doing so, the group was reminded that it was more about sharing and expressing the emotions than solving them by talking. The work mainly focused on recognizing and then either naming or moving the emotions, rather than talking about them extensively.

As a starting point, I asked the performers to bring newspaper photos of climate-related images that somehow touched them. After this, in smaller groups, we then looked at all those photos in silence, and then everyone was improvising movement in the space with all the thoughts, images and feelings that came up at that moment. In those moments, emotions could be expressed directly into the movement and did not appear so much in mood changes. I figured out in a short time that the dance improvisation, being an embodied practice, was somehow giving us space to directly explore embodied emotions.

I sometimes asked the performers to come up with a movement in short, limited time, after noticing that it worked mostly better than thinking without moving. The short time did not leave space to think how something looked like, but to approach it from feeling intuitively. In one rehearsal, I asked the participants to intuitively embody their feeling of climate change at that moment with a movement of their hands. After that, everybody repeated their movements, finding words or situations that could describe the emotion and made details in their own movements.
After a moment, I was touched watching the group building an unisono by combining everybody's movements. To my surprise, everyone who was there and also heard the emotions behind each movement could quite easily remember the movements of the choreography that was by no means a simple one. This made me wonder how the idea of different emotions can be a source for remembering the movement pattern also out of this context, for example, in dance education. This hand choreography of climate-emotion later found its place in the final performance. During this climate emotion-choreography the group followed each other by moving with the breathing and listening to each other's breathing. The result was lively, full of little details and diversity. For me it was, more than anything, a sharing of emotions as notions of time expressed with honesty and care.

As part of the shared dialogue we also made an "emotion-line", where one side of the line would be "yes" and the other side "no". I first asked questions like "I feel afraid when

reading news about climate crises" and the performers found their place in the line between yes- and no by going to stand in that place. I had earlier myself experienced this exercise facilitated by Panu Pihkala, a climate-emotion researcher, during a course that focused on climate crises and wanted to see how it worked for the ILMA group. It was interesting to see how quickly different opinions, emotions and ideas started to take place in the dialogue. Later on, the performers also asked questions from each other with the same idea of the emotion-line. Sometimes we also gathered different climate-related emotions to a shared paper and read them out loud.

The group listened to each other's points of view carefully, even when they sometimes disagreed. I had earlier said, all of the feelings and opinions were welcomed, as again there was no "right" or "wrong". The emotions that were verbally expressed relating to climate change were diverse: fear, insufficiency, shame, anxiety, disgust, loneliness, ignorance, panic, surprise, helplessness, worry, rage but also gratefulness, pride and hope. The emotions also changed throughout the rehearsal times and were interwoven into the moods of each day of the performers. Later on, as we talked about that experience, many said that it was eye-opening to listen to the other's comments as they often heard mainly similar ideas as theirs when talking about this topic to friends and colleagues with similar life-phases.

What was challenging in verbal sharing and dialogue and came up many times was that people instead of talking about how they felt, would start to talk about the news or facts they had read and therefore took space from expressing emotions. Reflecting on this, later on, makes me realize that maybe in those moments the defences towards the emotional experience came up, and it was easier to try to conclude the open-endedness of the dialogue with some rational facts. I remember often guiding the conversation towards the expression of feelings, as sometimes the fact-based comments were dominating or even suppressing the dialogue about the emotions.

I also encountered situations where grief connected to ecological crises brought tears into one performer's eyes, and I immediately felt the urge to comfort this performer. However, I quickly understood that taking a moment away from the person would have been inexpedient in a space that was supposed to be open for emotions to appear. Holding those

moments when the emotions were actually acted out was also new for many of the performers. One of the performers reflected on the same issue:

> *The most surprising feelings to me were moments when I was seeing someone of us happy and how that was lifting my feelings up, and right after that seeing someone of us sad was dropping my feelings down. Those moments surprised me because I started to know how what others going through can easily affect me too.* (performer of ILMA)

Being in the facilitator's position in these sharings was challenging as I also had to carry a sense of responsibility in holding the space where everyone felt safe to express themselves. As a result, I felt that connecting the emotions and dialogues to movement improvisation made the focus towards the collaborative performance project more clear. This was also related to the fact that some performers found the talk around emotions sometimes draining and therefore wished for a more physical approach being used. After noticing that the 13-person group was too big for a deeper dialogue to evolve, the group was also sometimes separated into two smaller groups. According to many performers, this helped a lot in getting to know each other and expressing oneself.

> *It was lovely to see how much people had hope and light when I myself really often dwell in deeper waters. That helped me really a lot. And I also realised that I really have environmental emotions! Before I took them (climate emotions) pretty skeptical but now I'm talking about them a lot, because of this new way to relate to them.* (performer of ILMA)

> *I have learned that anger is an emotion that I'm ashamed of. I accept other negative emotions but accepting anger has been difficult to understand. I've understood that I have different expectations and stereotypes towards others, and I now know that I need to work on that. I have realised, how much I appreciate empathy in people and how much our world needs it.* (performer of ILMA)

> *My relation to climate change has not changed, but I have started to acknowledge and recognise all my feelings. New viewpoints from the other members, which helped me to understand climate change as a phenomenon that can be experienced from different perspectives.* (performer of ILMA)

Finally, climate change is a complex topic that may not be solved with dance nor other art forms. However, creative tools can enrich the ways how people recognise and react to the emotions that are ignited with environmental changes. Therefore I dare to say that this kind of embodied working has the potential in improving emotional resilience (Pihkala 2019b, 28) related to climate emotions.

Photo 3: *Just before the ILMA performance,*
the group gathered to breath and the stage was set.

4.3. BELONGING

> *For humans to have a responsible relationship to the world, they must imagine their place in it. To have a place, to live and belong to a place, to live from a place without destroying it, we must imagine it. By imagination, we see it illuminated by its own unique character by our love for it. By imagination we recognise with sympathy the fellow members, human and nonhuman, with whom we share our place.* (Berry 2012, 14.)

The third key element of the ILMA project is *belonging.* The shared process and recognition of connection created a sense of being part of a shared journey. This sense of belonging was generated by our common goal: making a performance together.

As the rehearsals went further, I could see the performers cuddling each other and sharing more news about their private lives. The process and the interaction in the group were highly tangled with each of the performers' personal lives, too. I was many times touched, seeing how the group could hold and support each other when someone had a hard day or week. Seeing the group often cheered me up as well, and especially that everybody seemed to have a place in the group. I actually believe that this should not be taken for granted, especially when working with a very diverse group. This showed that the shared process could lead towards mutual understanding even among people who think and behave very differently.

The recognition of the beauty and value of *diversity* and the feeling of *connection* increased the sense of *belonging*. At the same time, this sense of belonging enabled connections and diversity to be recognised and appreciated as everyone could be as they were. So, I see that these three elements—*diversity*, *connection* and *belonging*—were woven into each other. Putting here things on written lines might make it seem that the three elements were somehow separated from each other, but in the actual embodied memories they were united in laughter, shared vulnerability, supportiveness and empathy.

4.3.1. Structure of the performance as a common ground

After three weeks of the rehearsal period, we had collected lots of movement, text and scene material. It was about the time to start structuring the performance. This point was a big challenge as there was so much material that the performance could have been formed in multiple ways. I wanted everyone to be visible in the performance and I felt a responsibility to recognize all the material we had gathered during the collaborative process. It was important to me that all the performers could be proud of the performance, and therefore the dramaturgical solutions that joined the material together needed to be done with consideration and care. I had originally thought to try to form the structure together with the whole group, but by then I was also surprised how different expectations and ideas a diverse group could have about a performance. Realising that there was too little time for that, I came up with a first draft of a structure for the ILMA performance where everybody's creative contribution could be used.

During the next rehearsals, enthusiasm and new energy were rising into the air, and the dramaturgy of the performance started igniting the sense of belonging and responsibility in the project. I was curious about what kind of space the performers would like to create with the ILMA performance, and therefore I asked them to write short welcoming words for the audience. The following conversation was interesting as the performers encountered their realisation of our common responsibility towards the audience. Most of the performers wished that the audience could feel safe, integrated and that the performance would also leave sparks of hope into the air. Some of the performers had never thought of how they might invite an audience into a common space, and this task focusing to the common performances changed something in the atmosphere orienting more towards the common ILMA performance.

Even though the structure gave space for each performer, in the beginning when structuring the performance the group did not know how to support each and be like a team. Some of the performers felt like they were not important if they were not in the

main focus for example by talking. There, coming back to the connecting elements in the form of tasks, supporting and recognising each other, and thinking about what was needed to support each part, made the performers take more responsibility. After some time, I observed, that everyone seemed confident again. For me it seemed that the performers understood that it was not about individual work, but instead, everyone was a meaningful part of the overall work, just like in the group itself.

As the rehearsals went further, the group encountered again the supportive and collective presence we had had during the rehearsals when breathing, sharing emotions and empowering each other. The structure included many tasks and scenes that were all found in the process, creating a sense of belonging and also responsibility as everyone had something to do at all times. The secured structure also lifted a vast weight from my shoulders as the performers started taking more responsibility for the performance and putting more effort into supporting each other.

Also the upcoming encounter with the audience made the air more focused towards a shared goal, yet at the same time the intensive rehearsal period started exhaust us all. During that time I was also overloaded with all the production work for realising the upcoming premiere with limited resources. Thinking back now, I would have needed help in this production-related work, as the working hours often slid to the late nights, and I felt that nothing I did was enough. Also, some of the performers commented that the rehearsal period was towards the performances too dense and did not leave many days for recovery for anyone in the group together with the demands of daily-life outside the rehearsals.

> *The atmosphere in the group was good, and I felt that everyone was included and respected. Sometimes the stress was visible in some group's members and that affected the common atmosphere. --I would have hoped more free- and in-between days for the recovery of the mind and body.* (performer of ILMA)

And others reflected that we could have worked more "productively". This shows again how some were hoping for more dialogue and less doing, and other more productiveness. However, still sharing the opinion about the too intensive rehearsal period:

> *We could have taken away rehearsals hours durations and make the rehearsals more productive. There was too little time for recovery especially towards the last weeks.* (performer of ILMA)

Thinking this back now, the expectations related to the performance from the side of all the members of the group and myself, and the rest of the team made overall pressure about the performance. This I could have questioned more and instead trying to make a one hour performance, we could have done something smaller too. Realising this goes hand in hand with understanding how the modern assumptions are embedded in myself too; instead of slowing down, and stopping, I focused towards outcome and progress, rather than being fully present. For the future, this memory in me, shall be a reminder for remember to breath.

4.3.2. You are enough – meeting the audience & audience response

There from the window, you can see the sea. The sea, which has lots of water. Over that water there is air, and the waves are moving the water around.
Allow yourself to expand to the top of those waves, there where the wind blows. The air will carry you.
You are.
You are important.
You are a miracle, beautiful.
You are enough.

(parts of the ending in ILMA performance)

In the last rehearsals of ILMA it became increasingly more transparent that the performers would not need to act any emotions or any roles, but just to be present, recognising themselves, the others, and the audience in the space. With this, we also wanted to create a space for the audience to be as they were. The group dedicated lots of time to tuning

into each scene, remaining open, confident and trusting even though the performance situation was exciting. By agreeing on looking, listening, sensing and breathing together, especially in the beginning, when inviting the audience inside, the performers managed to create a comfortable atmosphere of trust in the performance space. This, of course, was possible due to our shared journey until then.

The performance started from outside the stage, in the lobby, continued soon to the actual stage of ILMA, and then opened up to a wider world at the very end of the performance when the windows behind the stage opened. In the beginning of the performance two of the performers invited the audience to find a seat, be as they were, observe the space and breathe the air, using Finnish, English and Finnish sign language. Later on, the same performers also reminded the audience that they were "enough", "beautiful" and by being alive, they were "important". Looking from the light desk, behind the audience, I could observe how necessary these words were for many. This led me to think: how vital this understanding is. Perhaps many people at times feel that they are not enough, as the demands of society based on constant progression are always harder and harder to achieve.

ILMA had three performances and after each of the performance audience members, friends and previously unknown people came to say to the performers how touched they were seeing this beautiful, diverse group dealing with this complex topic. Many audience members commented that they could also process their own climate emotions and thoughts related to environmental changes during the performance. It felt like the audience could also belong to that space, where vulnerability and facing of all those emotions through different autobiographical stories happened.

> *The tenderness of the performance, gentleness and the sincere will to say something good enabled me to experience my own climate grief and cry after it's been a long time. I felt that as a young person it is easy to active, campaign and believe in change, but as an adult fighting with everyday food and shelter, I naturally don't have the space for that in the same way. That's why the gentle, supporting space surrounded with a sense of love created a feeling of safeness and that needed space where the cry, sadness, the feeling*

> *of insecurity could be welcomed for a moment.* (audience member from the ILMA performance).

> *ILMA resonated in many ways in me. The performance woke me up to think about my life, my own habits and decisions. It ignited in my body and mind also a strong sense of connection. We are all together with this theme. My choices affect the lives and decisions of many others and directly or indirectly. The performance ignited hope. There is always hope, and it should not be lost.*
> (audience member from the ILMA performance).

In view of a fellow pedagogue, who was part of the audience, the atmosphere by ILMA performance was described as following:

> *I am impressed by the inclusive atmosphere, where a variety of personalities manages to create a unitary event, which preserves and enlightens the singularities of each individual. Since the beginning of the performance, it is clear to me that this event is not about climate change as a subject, but rather as a partner of dialogue, to which each performer is relating in a personal, and often very intimate way. From a pedagogical perspective, I understand the whole event as the witnessing of an artistic process, composed of the many paths, choices and experiences of this freshly created community of people.* (audience member from the ILMA performance).

After the performances, we met with the ILMA performers and many commented that the performances were the highlight of the process, and they felt that the presence of the audience had made them feel important and see again the value of the collaborative work we had done. Many performers also commented that they wished for more performances in order to share the space with more audiences and let the together created ILMA evolve. Altogether we had spent over a hundred hours together to build the performance, and yet the three performances passed within one short and intensive weekend with lots of encounters.

4.3.3. Hopes and microplastic particles – towards meaningful relation with the world

The dust and microplastic particles carried by the rain reaches everywhere
- even to my morning porridge.
We are all that same dust of microplastic particles.
It is invisible and one doesn't pay attention to it.
or worry about it,
when one doesn't see nor feel it.

(part of the ILMA performance)

The stage of ILMA was covered with plastic. That plastic came from the households of the performers and the whole team after one of the performers came up with an idea of giving birth to the trash. Later on during the performance, the plastic was changed to mark *a cat-walk stage, destruction field, polluted sea,* and *finally a circle of time.*

The use of plastic in the performance led to observations of how the things we buy and consume ultimately affect a bigger system, and also us humans. Suddenly all of us started to pay attention to the trash we produced with our everyday lives. This also led us to the conversation of nature and how it is everywhere, even in our blood-veins that might have artificial microplastic inside. Opening up the awareness of this and the ecological crises call for vulnerability and strength altogether. The common process and dedication to the topic over a long period enabled this opening to the darker side of our involvement with the world. As Timothy Morton says,

> *Ecology talks about areas of life that we find annoying, boring and embarrassing. Art can help us, because it's a place in our culture that deals with intensity, shame, abjection, and loss – if ecology is about radical coexistence, then we must challenge our sense of what is real and what is*

> *unreal, what counts as existent and what counts as non-existent. The idea of Nature as a holistic, healthy, real thing avoids this challenge.*
> (Morton 2010,10.)

Una Auri, our scenographer who worked in tight dialogue with me, also decided to focus on these realms between so-called "natural" and "unnatural" by combining earth, living plants, artificial plants and plastic together in the scenography of ILMA. In the front of the stage, there was a playful combination of penguin toys made out of plastic on an ice-cube. Throughout the performance, those penguins slipped out of the ice-cube as the heated air melted the ice. The sound of the penguins falling down reminded us of the sound of an old clock, and time passing.

In the ending scene of ILMA the performers slowly collected the plastic on the stage and formed a circle of time. Previously in the performance, the plastic had been used to form a straight lines, but in this time it was formed as a circle to remind of our dependence with the time. With this we wanted to transform the symbol of linear thinking towards a more circular and symbiotic understanding of time. We wanted to give a hopeful sight of an idea of losing the ideal of linear, progressive sense of time towards something more symbiotic (Abraham 2019,104). Instead of nostalgic longing for somewhere, we realized that we belong to the present with our bodily existence, where past and the future are together. One of the audience members interpreted it as following:

> *There was a scene where a lot of garbage came out from the 'belly' of few of the performers, and I couldn't help to make a connection with the trash as the legacy of humankind, then there was trash all around.*
> *Little by little all the objects were located in a circle, and it gave me a lot of hope to think that things can be fixed and even garbage can find another meaning if it's looked at and worked upon. That gave me a lot of hope.*
> (audience member from the ILMA performance).

At the same time ILMA was a space for acknowledging all the pain happening in the world, and therefore in us, yet it also reminded us all about being alive and recognising one's value as a unique part of a bigger system. Many audience members defined ILMA

as a hopeful performance and commented afterwards feeling hope during the performance. However, ILMA did not consist of any promises of what kind of future we humans could have but proposed a space for connection. Paulo Freire is a father of critical education from which EcoJustice education evolves (Martusewicz et al. 2015). He says,

> *As an ontological need, hope needs practice in order to become historical concreteness. That is why there is no hope in sheer hopefulness. The hope-for is not attained by dint of raw hoping. Just to hope is to hope in vain.* (Freire 1996, 9.)

According to Freire, the purpose of education is practising hope, which is an ontological need for humans (Freire 1996, 9). For me, the ILMA performance bringing forward multiple voices and staying with vulnerability opened up a space which the members of the audience and the performers could be part of - and *belong* to. It proposed space for finding oneself among others, who ultimately, in diverse ways, felt similar emotions and wanted to care. Many also commented to me that the mutual care among the diverse group of performers had touched them. Maybe, this care and mutuality is ultimately something we all humans need, and we recognise the need in the broader context as well.

> *The first thing that struck me about the performance was just how different everyone was from each other. My original thought was one of curiosity: How would it be to watch such a diverse group dance and interact together? Would there be performers who stuck out from the rest in both good and bad ways? However, I quickly forgot about this question. It was answered almost right away and again and again throughout the performance. The connecting factor was the time you had spent together sharing your experiences. --It was a performance that was more of an invitation to witness the space you had created together, more than one that was about showing what people could do or not do. Of course there was some impressive steps, and vulnerable moments, and humor even…but everyone was supported and held up by the others in the space.* (audience member from the ILMA performance).

Coming back to Albrecht, he optimistically proposes that the *"Symbiocene"* is the next era to come, that evolves from anthropocentric individualism towards a symbiotic interconnection with the world. It begins with the realisation of symbiotic relations of all living beings and comes to the present through action and policy changes. (Albrecht 2019, 104.) Now science has acknowledged that we humans are *holobionts*, a community of human cells and bacterial organisms that live in a constant connection and dependence to each other affecting the body-mind unity (Albrecht 2019, 100). This ultimate challenge to individualism might set a milestone to a symbiotic understanding that redeems the modern assumptions of separation (Albrecht 2019, 102).

The purpose of education is to cultivate hope and trust in life and meaningfulness through education (Värri 2018, 141). The way of living that is interconnected and truly embraces interdependence with the more-than-human world must be acknowledged in education (Värri 2018, 140). Through dance, this can be done by acknowledging how our bodies are capable of perceiving life as it appears to us. As an educator, I find this a miracle that can be fostered by embodied, multisensory learning, and I believe that from there a broader recognition of diversity can grow. I agree with Anttila (2018b) that,

> *[a]t its best, dance activates all senses. It communicates through movement as a multisensory phenomenon, involving sensing, hearing, and seeing others. -- being heard and being seen creates a shared reciprocal experience of belonging, of being connected, and of not being alone in this world.* (Anttila 2018b,70.)

This feeling of belonging can create a sense of responsibility and hope that might lead to actions. A fruitful reward to our common ILMA process was that many of the ILMA performers and audience members commented that they wanted to act towards more equal and sustainable life, or that some of them found something that might be meaningful in their lives. Even though ILMA might not be performed again and many steps of the process might be forgotten already, some things can stay in the way we are interwoven in the world. Like I said in the beginning, even though this arts-based research is written from my pedagogical point of view, every one of us was a learner and teacher all together:

Working in this project (ILMA) deepened the roots of my conviction that regardless of my age, gender, race and disabilities, I always have something unique to afford. (performer of ILMA)

Nowadays I'm much calmer and actually released. I don't worry so much about the things that I can't change. I'm sure that I'm doing enough and that it is not productive to repeat oneself how insufficient I am. This however does not mean that I could just relax and flop down doing headless decisions. Maybe I have got some trust from noticing how many people have realised the environmental crises and are ready to do things for a change. I belong to that group, but now I also know myself being only little part of the big picture. The sharing of love and common warmth bring more good to the world than just insulting oneself as insufficient.
(performer of ILMA)

I realised during the process (of ILMA) that a community or a group of people collaborating together could be far more productive than any individual efforts. (performer of ILMA)

I learned to be present, look wider around me. To listen to what the others have to say and see the others without expectations. (performer of ILMA)

My relation to climate change has become deeper and wider due to the warm and safe feeling in the group as well as the courage and playfulness! -- The dialogue about life values and emotions was something new in my life. (performer of ILMA)

It felt wonderful wondering about the same topic with so many people of different ages, different life situations. It feels like all the people in the project left a personal print, teaching, into me. (performer of ILMA)

> *During the ILMA project, I understood how climate change touches us all in unique ways; there is no-one that it wouldn't touch. It felt scary to understand that. However, it felt also comforting that all of us, very different people, are ready to fight against the worsening of the climate change, maybe there is more of us out there.* (performer of ILMA)

> *After the project, it feels like my own feeling of insufficiency has reduced, and I feel more at ease. Now I would like to think that my actions are sufficient for now and that I don't need to do more and more all the time. Of course, one could always do more and choose more carefully, but I would like to keep the self-blaming away from my mind.*
> (performer of ILMA)

I shall, therefore, conclude that the sharing, recognising the connecting throughout the ILMA process created a space where the whole team and the audience could sense belonging. This feeling of belonging created meaningfulness and hope. Even though ILMA was a temporary place to belong, the experience of it might reflect on our future journeys.

5. IMPLICATIONS

In this chapter I will implicate the three elements of ILMA project: diversity, connection and belonging, with the three EcoJustice principles; 1) critique to modern assumptions, 2) revitalising commons, and 3) imagining the future. As a result, I combine these notions with the further reflections proposing a starting point for a socially and ecologically just dance pedagogy that can have the potential in empowering people through recognising diversity, interconnection and belonging. As a learning outcome of this arts-based research, I will also reflect on what we can learn from the ILMA process and how the methods can be developed further.

5.1. Diversity – critique of modern assumptions

Woven into the time we are living, the ILMA process touched in multiple ways the first principle of EcoJustice Education, the criticism to modern assumptions such as *rationalism*, *anthropocentrism*, *individualism*, *mechanism* and *progress* (Martusewicz et al. 2015, 74). By recognising the diversity of people and their opinions, emotions and ideas, we came across situations that brought us out of our habitual ways of thinking and believing about the world. Throughout the process, we also acknowledged our interdependence with the more-than-human-world and opened up to the vulnerability of facing the contradictions we are habiting in our lives. By acknowledging diverse ways of knowing in the dance process, we were led to multisensory knowing and situatedness which becomes a centre point for knowledge-making (Foster 2019, 29).

The starting point of ILMA was airy, as none of us knew how the performance was going to look; there was no script to start with as we slowly opened up to explore lived experiences through the improvised movement inspired by feelings, sensations and other autobiographical material. In other words, the diverse group of people with subjective experiences was the source for our knowledge-making throughout the process. By acknowledging the multisensory ways in knowing in the arts like in the ILMA process, we created a safe space for sensing melancholy and vulnerability that refers to a particular

sensibility in ecological thinking (Saari 2019, 44). Given the space for the diversity of stories, emotions and opinions to be expressed ILMA also challenged in multiple ways the assumption that there is only one correct, the objective way in knowing and this broadening of perspectives made us also mirror how our own perspective is one among many others. This also called into question the rational mindsets embedded in us, that emphasise objectivity in knowing and claim to be free from culture and morality. (Martusewicz et al. 2015, 77–78.)

Rationalism was further challenged (1) by the focus on diversity and diverse knowledge-making, (2) by focusing on the specialities of people, (3) by exploring how the phenomena of climate change affected the individual lives experiences, and (4) by embodied, multisensory practices recognising the diversity of emotions that appeared from our tangledness with the current global crisis. We also emphasised the situatedness and feeling as a source of knowledge, noticing that emotions, in fact, have a tremendous effect on our way in being in the world.

Multiple solutions and staying with the unknown and open-endedness, as proposed in ILMA, emphasised that there are not only "right" or "wrong" answers that can be found outside of oneself and be defined by rational thinking. This notion also criticises the oppositions and hierarchical values based on dualism in our Western understanding as described before (Martusewicz et al. 2015, 73) and let to a more harmonious relationship of mind and body that pedagogy needs to create in opposition to those hierarchies created in society, including schools (Hannus 2018, 248). According to bell hooks (2003), the acknowledgement of the unity of our heart, body and mind is crucial in order to feel in peace, to feel whole and to feel that we belong.

This approach, supporting those more porous ways of embodied knowing, opened up vulnerability and sometimes brought up defensive responses, where facts and proofs of science were brought to the conversation as associated with *rationalism*. This I relate to the will to still hold on to the given scientific information instead of opening up for sensing and open-endedness connected to emotions (Martusewicz et al. 2015, 77). It also mirrored our society, that often does not leave space for the emotions to be expressed (Pihkala 2019b, 22).

ILMA challenged *individualism* by focusing on the importance of *collective* working. The process was based on the material that the participants brought from their own autobiographical memories that was shared and evolved throughout the collaborative process together with the group. Each rehearsal brought the project to a new phase, and therefore the collective work and participation were essential in this work. Throughout the ILMA process, we came to recognise how this kind of dance making requires the responsibility of the group and not just a focus on one's individual needs and expectations. Therefore, the collective process challenged us all to work in less ego-centric ways and more ecological ways, recognising how the collective work had to be made together. This also taught me as a pedagogue, as I realised how important a long-term rehearsal period and the dedication to mutual creation is, in order to have the possibility to create together in more collective ways. As soon as one participant missed some sessions, it always affected the whole group.

Moreover, in all of the autobiographical material from the ILMA process, the belonging to the environment was an essential starting point, as all of the stories pinpointed the ignited emotions that occurred due to the ecological crises and changes in our surroundings. This again is one way of questioning the modern assumption of individualism, which assumes that people are in their best when autonomous from their community, denying the interconnectedness and interdependence with the larger ecological systems sustaining life (Martusewicz et al. 2015, 79).

By drawing attention towards the (bio)diversity in us and around us, and by acknowledging the interconnectedness with the living nature which we are part of, we also opened up for the contradictory habits drawn from the belief that humans are the centre of the universe as stated in *Anthropocentrism* (Martusewicz et al. 2015, 81). By listening to each other's stories together and recognising how consumerism shapes our ways in contributing to the ecological crises, we came to question the *Consumerism* that values things and living beings with hierarchical systems based on monetary values (Martusewicz et al 2015, 80-81). Even though ILMA could not offer concrete solutions for this, it was a space for recognition. For this reason, the tickets for ILMA were for free, as anyone was supposed to be able to come to see the piece.

Thanks to all the performers who also allowed themselves to be un-ready, un-perfect, still in process, we could also share the vulnerability when facing this interdependence with the world and unknown circumstances of ecological crises.

5.2. Acknowledging connection – recognising and revitalising commons

The second EcoJustice principle focuses on recognizing and revitalizing commons. The commons can be seen as non-monetary elements vital for life such as air, water, land, but also practices such as rituals that lead towards mutuality and care among people and the more-than-human world. (Foster & Martusewicz 2019, 5.) Here, I must remark that this idea of commons in its social, educational, spiritual and biological realm is deeply embedded into the traditions, ceremonies and day-to-day practices of many indigenous cultures all over the world (Martusewicz et al. 2015, 299). Unlike in Western culture, indigenous cultures such as the Adivasi people that I mentioned in the Introduction, do not separate oneself from nature, nature from culture, and culture from biology, but rather see these realms as interwoven (Martusewicz et al. 2015, 298).

As my analyses proposed, the ILMA process embraced many shared artistic practices of breathing, movement, recognising the other by looking and opening up to vulnerability through the recognition of climate emotions during the ILMA process. Through their frequent repetition and sustaining importance for the values established and nurtured through the ILMA process and performance, these practices can be seen as a revitalizing act for the commons according to the EcoJustice framework (Foster & Martusewicz 2019, 5). This becomes especially relevant as these rituals were also carried on by the performers outside the rehearsal studio and eventually for some, influenced part of their way of being in the world. This observation supports the claim that in Western culture art practices, especially those done with multi-sensory and diverse forms, can lead towards revitalising commons by fostering interconnectedness and care. (Foster & Martusewicz 2019, 7).

Breathing as a practice became especially crucial during ILMA through connecting with the larger ecosystem around us but also bringing awareness to our embodied being. Therefore, it can be named as a ritual revitalizing the "air" as a common (Foster & Martusewicz 2019, 5). The awareness of the air in the ILMA process and performance was an essential starting point for recognising the interconnectedness with the world. This, according to the second principle of EcoJustice education, refers to the non-monetary commons vital for life (Foster & Martusewicz 2019,5). By drawing attention to the air, we also acknowledged our being alive and sharing the space with other living beings. Clean air, like many other commons, is easily taken for granted in our everyday life, until something makes us notice its lack, such as pollution. Instead of taking commons for granted, the ILMA process worked on recognizing connections of oneself and others and the more-than-human world altogether. The practices of ILMA did not do much for the protection of this common, but it created an explorative atmosphere where people could acknowledge breathing the same air and most importantly: being alive due to breathing.

The ILMA process also focused on practising multi-sensory embodied ways of recognising oneself and the group by the mutual recognition that came beyond words and language. By looking at each other and therefore seeing the value of other people and oneself, a ritual was fostered that carried through the whole process and recognized the diverse beauty of each individual as a common (Martusewicz et al. 2015, 258). Looking at each other and seeing the beauty in each individual made the performers to both see the others in a loving way but also helped them to see their own value better through the eyes of others. It also carried out of the rehearsal studio, as many of the ILMA participants later commented that they were watching others around with more accepting and loving eyes.

Furthermore, we opened up to recognise and name the emotions that are tangled to our experience of ecological crises. Again, this could be called a ritual where the shared practice can create a space for porosity and vulnerability, where borders between oneself and the rest of the world are seen as not so firm as previously believed (Martusewicz et al. 2015, 258). Opening up for the recognition of climate emotions, especially those

darker ones, asked for the vulnerability, which is seen here as strength. Here, the common is the mutuality of emotions as a shared human experience.

Throughout the cross-generational dialogue, we also created mutuality between different generations that can be seen as cultural common (Martusewicz et al. 2015, 258). It was clear that some emotions and opinions were more visible in some ages than others, and therefore listening to each other's opinions could build up the mutuality. Nowadays, when people are often surrounded by people in their age group, and often with the same interest, this kind of sharings can widen the perspective and create a cross-generational dialogue among communities. In my opinion, these are lacking a lot in the present times and need care and spaces to be re-introduced into our lives. Also, the cross-generational dialogue between the performers in different ages can be seen as a practice that opened hope and a sense of belonging to some participants.

5.3. Belonging – imagining a responsible relationship with others

The third principle of EcoJustice focuses on the imagination as a crucial way of taking the responsibility that is needed to regenerate healthy and sustainable communities (Foster & Martusewicz 2019, 6). I claim that the sense of belonging touches the EcoJustice principle "Imagining a responsible relationship". According to Wendell Berry:

> *for humans to have responsible relationship to the world, they must imagine their place in it* (Berry 2012, 15)

Here the imagining is not something that is reaching towards a far-away future, but rather realising where one belongs now. This I relate strongly with the belonging that can be felt towards; 1) one's own body, 2) social group and 3) to the world. In this way, the third principle of EcoJustice is also interwoven with the recognition of *diversity* and *connection*; in order to belong, one needs to feel welcomed as one is, and *connect* with the others. It therefore relates to the kind of relationality and to whom one is responsible,

as addressed in EcoJustice education (Foster & Martusewicz 2019,6). The ILMA process explored this relationality on three layers: self, social surrounding, and relation with the world.

As described in my analysis, the performers started to realise their place during the shared journey and were therefore also able to take more responsibility for the common piece. Furthermore, after being recognised by the group and also becoming more aware of their own embodiment, the performers of ILMA could build a space where also the audience could belong. In this performance space, the audience could sense and wonder how they relate to the diverse emotions of climate change, feel recognised and eventually experience a sense of belonging themselves.

Many audience members also immediately commented that they feel like wanting to take action after ILMA performance. Even though the performance was not proposing that many had come through an inner process where they felt the necessity and empowerment to change something. These kinds of changes can be small or big, but one's own will and sense of responsibility towards the space that we belong to is the (e)motional force.

5.4. Potential for further development

Working on the ILMA process made me realise that it was not only about getting a diverse group together but actually being able to share a common ground that would hold all the diversities together and lead to more mutual understanding and sharing. The implication towards EcoJustice Education showed so far that the methods of the ILMA process can benefit and contribute to the values and ideas of ecologically and socially just pedagogy. I, however, recognize that the pedagogical methods of the ILMA process are part of a longer journey and keep developing in the process of becoming. Even though we made rules and maintained open dialogue, there were challenges to face as in any other artistic-pedagogical process.

I had to let go of knowing or having expectations of what kind of exercises would function as I noticed that something I had planned was not the thing needed. Therefore ,the process taught me to be open to the ideas of people and to be humble to myself. After a deeper

understanding of EcoJustice, I now realise that I could have left more responsibility to the group to let go of the idea of meeting everyone's expectations. Furthermore, those methods related to the unknown and open-endedness were sometimes in conflict with the participants' expectations, especially at the beginning of the process. It was better to say "I do not know" than pretend that I would know where the process would lead. This, however, also asked for open-mindedness and trust from the group, which might be even better achieved in a longer process.

I also recognize that it was a challenge in a group of 13 people to face complex topics like personal emotions and memories. I realized that the depth of diversity could also be explored in smaller groups which could have led to a more personal attunement to everybody's needs in the group. However, the challenge also formed the process as the participants took responsibility for their own role in the process and therefore developed a sense of belonging to the project.

The decision of having a public premiere and presentation at the end of the process was empowering, but the demands of organizational tasks and preparing the performance did to some extent take over the orientation of the process. Therefore, it limited partly the scope of reflection towards the premiere. The practice of a socially and ecologically just dance pedagogy would not have necessarily needed a presentation in the end. I also see a potential in dance making together outdoors, where the connection with the more-than-human world can be sometimes easier accessed than in the rehearsal studio. Considering the accessibility for all the participants, one could organise more of those kind of sessions and therefore also spontaneous performances in other than conventional performance stages.

This, of course, is also related to the time available to prepare, rehearse, reflect and process for the participants as well as myself as a pedagogue. To balance the group size, rehearsal times and depth of reflections, I often found myself wishing for more time available. In fact, a less dense rehearsal period with longer duration, for example, to half a year, would have enabled more profound and sustainable working methods. This could have led to a deeper analysis of the modern assumptions also inside the group, as I am now in this research mainly coming to these reflections on my own.

Imagining myself in the future, I want to spend a moment thinking about those aspects that can be taken as a possible useful method working towards ecologically and socially just communities in dance pedagogy. In this next chapter, I am going to express my ideas of how all these three elements from ILMA: diversity, connection and belonging can be fostered through dance pedagogy.

5.5. Pedagogy of (Be)longing

After searching from far,
I come close
After travelling through continents miles away
I choose to stay
After looking for reasons
I listen and feel
After moving around
I stay still
After dreaming of becoming
I dare to be

In this chapter, I propose an idea of *Pedagogy of (Be)longing*, that I coin from the understanding gathered in this research, in the encounter of my own methods as a dance pedagogue and EcoJustice Education. The principles of this dance pedagogy evolve from recognizing the body as a source of knowledge, and opening from there towards an honest exploration of one's interconnectedness with the world in times of ecological crises. It aims, therefore, to offer a creative space for dealing with the various appearances of the climate-related emotions and sensations in one's life.

Pedagogy of (Be)longing starts from exploring the connection to one's own body, to others, and to the world as a whole through dance improvisation. It focuses on one's embodied, emotional and sensory relations with the world daring also to embrace contradictions. This leads towards a deep reflection of how one is woven into the world, and what kind of impact one's behaviour and actions can have. It also enables being

vulnerable, un-ready and sensing the uncanniness of the involvement with the world. Therefore, *Pedagogy of (Be)longing* points out the meaningfulness of *being* alive in the present moment and thus *being interconnected with the world*. It emphasizes what it means to *be*, before *longing* for achieving goals or competing for something without knowing one's own embodied relation to what is supposed to be achieved.

Here, the learning happens through collective creative interaction where both the pedagogue and students contribute to learning and teaching alike. The task of the pedagogue is to act as a "gardener-like" facilitator providing the space and methods to the shared learning process more than a teacher providing knowledge of experience. The creative interaction can become, for example, a collaborative performance project. However, the emphasis is always in the process itself and the dialogue, rather than in the final artistic result.

Through autobiographical ways of working, the Pedagogy of (Be)longing strives to find embodied knowledge in one's memories, narratives, thoughts, sensations, and emotions related to ecological issues. The inspiration for the dance improvisation and movement can be, for example, written climate emotions on paper, photos from newspapers, writings or other materials. Therefore, space is offered for exploring these complex topics which often are presented through screens and newspapers, and are not dealt with in every-day conversations due to their complexity. Pedagogy of (Be)longing empowers the learner to recognize modern assumptions such as rationalism, individualism, progress, and anthropocentrism in the reflection. Here, the tools of EcoJustice can work as a support.

Instead of providing answers to the relation with the world or giving science-based insights the *Pedagogy of (Be)longing* fosters the space in which the unknown aspects of relations can be bodily and creatively explored through movement and embodiment. The group can also do dance improvisation inspired by commons such as air or water, as an inspiration for feeling a wider connectedness. Pedagogy of (Be)longing encourages one to dance from the sensations, emotions and embodied memories in spontaneous ways, instead of thinking how a movement should look. Hence it is about researching while dancing more than presenting ready results. The sensory inspired improvisation can also

happen outdoors, for example, in a forest. There, of course, it is also essential to understand that one is dancing in dialogue with the surrounding.

Furthermore, the group is recognised as diverse, and therefore personal and multiple approaches can be encouraged. As any group is ultimately diverse, it offers countless opportunities to open up perspectives and understanding of the multiple solutions and ways of knowing through dancing. From recognising individuals and their specialities, there also can evolve space for recognition of other living beings. An important note is that diversity does not mean that everyone agrees with each other and that the process is always supposed to be comfortable. Therefore, as a pedagogue in diverse groups, one needs to let go of the comforting of the others as the disturbance and interruptions of habitual ways in thinking and acting is part of the learning process that happens from the diverse interactions of people. Moreover, the dialogue in a diverse group can emphasise the connection and mutual care as there are rare occasions and time dedicated to such a dialogue of diverse groups in modern society.

The *Pedagogy of (Be)longing* leans on the idea that the recognition of (bio)diversity, together with the practices of embodied connection and sharing allows one to experience a sense of belonging in one's body, the group and the world as a whole. This belonging further fosters the sense of responsibility leading towards actions in personal life also outside the learning environment. In order to truly embrace multiple ways of knowing, creating and sharing and have it embedded into the means of working, one needs to accept the un-readiness and unknown in order to leave space for ongoing transformation while learning.

I hope this chapter to be the starting point from where to continually reflect and evolve these methods in dance and other art education.

6. CONCLUSION

This research aimed to examine the methods of an artistic-pedagogical process and their potential for working with a diverse group. The theoretical reference point was EcoJustice education, a framework for ecologically and socially just pedagogy developed mainly by Martusewicz, Edmundson and Lupinacci (2015). In EcoJustice education the identification and challenging of existing destructive practices in modern society is part of an ethical process that education needs to take. This process is structured by the three principles, 1) the critique of modern assumptions, 2) recognizing and revitalizing the commons, characterized as practices that foster connection and 3) imagining a socially and ecologically more sustainable future, by recognizing one's situatedness in surrounding culture, place and time and therefore developing a sense responsibility.

The two research questions were: (1) How can my artistic-pedagogical methods as a dance pedagogue open the dialogue about climate crises fostering more ecologically and socially just awareness in diverse groups? Furthermore, (2) how do my pedagogical methods utilised in given process of ILMA relate to the EcoJustice framework? The basis of this research was the artistic process of the devised dance performance ILMA (Finnish for "air") which was the artistic part of this artistic-pedagogical thesis. Together with a diverse group of people from various backgrounds and aged between 14–84 years, the topic of the emotions related to climate change was explored through dance improvisation, dialogue and autobiographical writing.

Regarding the first question, the pedagogical dance practices turned out to foster connection and a sense of belonging in the group, that allowed the participants to explore their sense of embodiment towards their own narratives concerning the bigger picture of our society and the ecosystem. Through dance improvisation, sensing exercises and embodiment practices in a supportive atmosphere, the participants found possibilities to express climate emotions in creative ways of working, creating movement material and scenes for the ILMA performance. The analysis of methods was framed towards three main pedagogical elements of the ILMA performance: diversity, connection and belonging.

Concerning my second research question, I concluded that EcoJustice education could work as a framework for ecologically and socially just dance pedagogy offering space for imagination, feeling of interconnectedness and questioning of modern destructive behaviour. From the EcoJustice point of view, dance performance projects like ILMA can also foster the connectedness and feeling of hope due to the practices of recognition and connection. This statement is based on a deep analysis of my own methods and their role and effect in the ILMA process, regarding the three main principles of diversity, connection, belonging. These principles go well in hand with the main principles of the EcoJustice Education and offer additional perspectives for a dance pedagogy, that broadens ecological awareness.

To further develop the methods utilised in ILMA, an initial framework of a Pedagogy of (Be)longing was created that is based on the embodiment practices that foster diverse ways of knowing, connection to the own body, to others, and to the more-than-human world and therefore also a sense of belonging, in combination with open dialogue and autobiographical practises. This framework will be subject to further development in my future studies and practices.

Finally, I hope this writing has ignited ideas, questions, thoughts and emotions that can bring insightful perspectives to educators, pedagogues and everyone concerned with the future of our planet. I wish everyone to experience the abundance of diversity, connection and belonging and end with the lyrics of the song called *Woven into the air*, which also framed the ending scene of the ILMA performance.

woven into the air
woven into the air
with you and me and anyone in here
woven into the air

woven into the air
hold by the mothers' hands
running out of what we meant to share
woven into the air

with you and me and anyone in here
feeling the consequences
the atmosphere is blown away
woven into the air

I hold my breath and share it with you
it never felt so rarely precious
my chest expands once again
woven into the air

I am you and you are me
the in-between has disappeared
and what we left has almost burned
now we are woven into the air
now we are woven into the air
woven into the air

(part of the ILMA performance, March 2020)

LIST OF REFERENCES

Abram, D. (1996). *The spell of the sensuous: Perception and language in a more-than-human world.* New York: Vintage Books.

Albrecht, G., A. (2019). *Earth Emotions: New Words for a New World*. NY, Ithaca: Cornell University Press.

Albrecht, G.,A.,(2012). *Psychoterratic Conditions in a Scientific And Technological World.* on Ecopsychology: science, totems, and the technological species. Kahn, P.,Hasbach, P. (edit.) (2012).Cambridge, Massachusetts, London: Massachussets Institute of Technology.

Anttila, E. (2003). *A Dream to the Unknown: Searching for Dialogue in Dance Education*. Doctoral dissertation. Acta Scenica 14. Helsinki, Finland: Theatre Academy.

Anttila, E. (2007). *Mind the Body: Unearthing the Affiliation Between the Conscious Body and the Reflective Mind.* on Rouhiainen, L. (edit). (2007). Ways of Knowing in Dance and Art. Helsinki: Theatre Academy.

Anttila, E. (2018a). *The potential of dance as embodied learning.* UC Irvine: A Body of Knowledge Conference. Retrieved from: https://escholarship.org/uc/item/3s7118mr (accessed 1.4.2020)

Anttila, E. (2018b). *The embodiment of hope: A dialogue on dance and displaced children. o*n Critical Articulations of Hope from the Margins of Arts Education: International Perspectives and Practices. Anttila, E., Suominen, A. (eds) (2018c). 1 edn, London: Routledge.

Berry, W.(2012). *It all turns on affection: The Jefferson Lecture and other essays.* Berkeley, CA: Counterpoint.

Bresler, L. (2004). *Knowing Bodies, Moving Minds: Towards Embodied Teaching and Learning.* vol.3. Netherlands, Dordrecht: Kluwer Academic Publisher.

Colombetti, G. (2017). *The Feeling Body: Affective Science Meets the Enactive Mind.* Cambridge, USA: Massachusetts Institute of Technology.

Eisner, E. W. (1997). *The Promise and Perils of Alternative Forms of Data Representation.* Educational Researcher, 26(6), 4–10. https://doi.org/10.3102/0013189X026006004 (accessed:3.4.2020)

Foster, R.(2012).*The Pedagogy of Recognition: Dancing Identity and Mutuality.* Tampere: University of Tampere Press.

Foster, R. (2014). *Egottomuuden kokemus tanssi-innostamisessa.* on Ajan kasvatus. Kasvatusfilosofia aikalaiskritiikkinä. Saari, A., Jokisaari, O.-J &. Värri,V.-M (eds.). Tampere: Tampere University Press.

Foster, R. (2016). *Hiljainen kosketus – kohti ekofilosofista kasvatusta.* on Suominen,A. (ed.) Taidekasvatus ympäristöhuolen aikakaudella – avauksia, suuntia, mahdollisuuksia. Helsinki: Aalto ARTS Books.

Foster, R. (2017). *Nykytaidekasvatus toisintekemisenä ekososiaalisten kriisien aikakaudella.* Sosiaalipedagoginen Aikakauskirja, 18, 35-56. Retrieved from: https://journal.fi/sosiaalipedagogiikka/article/view/63484 (accessed: 1.4.2020)

Foster, R.& Martusewicz, R. (2019*). Inroduction* on Art, EcoJustice, and Education: Intersecting theories and practices. Foster, R., Mäkelä, J., Martusewicz, R. (edit)(2019). London: Routledge.

Foster, R.(2019).*Recognizing Mutuality: The More-Than-Human World and Me.* on Art, EcoJustice, and Education, ed. Foster, R. & Martusewicz. NY:Routledge.

Fraleigh, S.H. (1987). *Dance and the lived body: A descriptive aesthetics*. Pittsburg, Pennsylvania: University of Pittsburgh Press

Freire,P.(1996).*Pedagogy of hope. Reliving pedagogy of the oppressed* (R.R.Barr, Trans.). New York, NY:Continuum.

Hannus, S. (2018). *Pienten askelten tanssi: Performatiivinen etnografia hierarkioiden rakentumisista ja purkamisen mahdollisuuksista kahdella yläkoululla.* Helsinki: Studies in Education 27, University of Helsinki, Faculty of Educational Studies.

Haraway, D., (2016). *Staying with the Trouble: Making Kin in the Chthulucene.* Durham: Duke University Press.

Heddon, D. (2008). *Autobiography and performance.* Houndsmills, Basingstroke: Palgrave Macmillan.

hooks, b., (2003). *Teaching Community: A Pedagogy of Hope.* New York: Routledge.

Hämäläinen,S.(2007). *The Meaning of Bodily Knowledge in a Creative Dance-Making Process.* on Rouhiainen, L. (edit). (2007). Ways of Knowing in Dance and Art. Helsinki: Theatre Academy.

Intergovernmental Panel for Climate Change. (2018). *Global Warming of 1.5ºC.*Retrieved from:. http://report.ipcc.ch/sr15/pdf/sr15_spm_final.pdf. (accessed: 20.4.2020)

Kahn, P.,Hasbach, P.(,2012).*Ecopsychology: science, totems, and the technological species.* Cambridge, Massachusetts, London: Massachussets Institute of Technology.

Kallio-Tavin, M., Art, D. o., Aalto-yliopisto & University, A. (2017). *Arts-based and artistic research meets communities*. Retrieved from: https://wiki.aalto.fi/download/attachments/120486591/synnyt__2017_editorial_KallioTavin.pdf?version=1&modificationDate=1501041284551&api=v2

(accessed: 2.4.2020)

Keto.S. & Aaltola, E., (2017). *Empatia- Myötäelämisen tiede*. Helsinki: Into Kustannus Oy.

Krieger, N. (2001). *Embodiment: a conceptual glossary for epidemiology.* Journal of Epidemiology and Community Health. Retrieved from: https://jech.bmj.com/content/jech/59/5/350.full.pdf (accessed: 3.4.2020)

Leavy, P., (2015). *Method meets art: Arts-based research practice.* (2nd ed.). New York, NY: Guilford.

Lehtonen, A., (2015). *Calls for Creative Collaboration: How Can Drama Provide Creative and Collaborative Learning Methods for Climate Change Education?*.Nordisk Dramapedagogisk Tidskrift 52 (3): 34–37.

Lupinacci,J.,&Happel-Parkins,A., Turner, R. (2018). *Ecocritical Scholarship Toward Social Justice and Sustainability in Teacher Education.*
Reviewed from: http://www.itejournal.org/issues/summer-2018/04introduction.pdf (accessed: 1.4.2020)

Lykkemark, M. (2018). *Object. Mirror. Tempo.* Nordic Journal of Dance, Practice, Education and research, Volume 9(2), 2018.

Martusewicz, R., Edmundson, J., Lupinacci, J., (2015). *EcoJustice Education: Towards diverse, democratic, and sustainable communities.* 2nd Edition. New York: Routledge.

Martusewicz, R., A.(2019). *Pedagogy of Responsibility: Wendell Berry for EcoJustice Education.* New York: Routledge.

Matinpuro, Bottas, Chavda (2017).*India: Rights of the Indigenous Adivasis.* Siemenpuu.Retrieved from:https://www.siemenpuu.org/en/funding/old-programme/adivasi(accessed: 20.4.2020)

Merleau-Ponty, M.(2008). *Phenomenology of Perception*. Original 1945. London: Routledge Classics.

Morton, T.(2010). *The ecological thought*. Cambridge, Massachusetts, and London, England: Harvard University Press.

Morton, T.(2013). *Hyperobject: Philosophy and Ecology after the End of the World.* Minneapolis: University of Minnesota Press.

Mäkine,M. (2018). *Taiteellinen tutkimus kontakti-improvisaation arvoista somaesteettisen esityksen kehyksessä.*Helsinki, Taideyliopiston Teatterikorkeakoulu, esittävien taiteiden tutkimuskeskus, chapter 4.3.2: Ei-tietäminen (not-knowing) Retrieved from: https://actascenica.teak.fi/makinen-mirva/4-3-haastatteluiden-myota-jasentyneet-arvot/
(accessed 30.4.2020)

Parviainen, J. (2006). *Meduusan liike: Mobiiliajan tiedonmuodostuksen filosofiaa* (The Movement of the Medusa: Philosophy of Knowledge Construction in the Mobile Era). Helsinki: Gaudeamus.

Pihkala, P.(2019a). *Climate Anxiety.* Helsinki, MIELI Mental Health Finland. Retrieved from:https://mieli.fi/sites/default/files/materials_files/mieli_climate_anxiety_30_10_2019.pdf (accessed:20.4.2020)

Pihkala, P.(2019b). *Mieli maassa?: Ympäristötunteet*, Helsinki: Kirjapaja.

Puig de Bellacasa, M. (2017). *Matters of care: speculative ethics in more than human worlds.* Minneapolis: University of Minnesota Press.

Rouhiainen, L. (edit). (2007). *Introduction.* on Ways of Knowing in Dance and Art. Helsinki: Theatre Academy.

Saari, A.(2019).*The Experience of the Uncanny as Challenge for Teaching Ecological Awareness.* On Art, EcoJustice, and Education, ed. Foster, R. & Martusewicz. NY:Routledge.

Salminen, A., Vadén, T.(2013). *Energia ja kokemus.* Tampere: Eurooppalaisen filosofian seura ry/ niin & näin.

Sewall, L.(1995). *The Skill of Ecological Perception.* On Roszak,T., Gomes, M.E. & Kanner, A.D., Ecopsychology (201-215), San Francisco: Sierra Club Books.

Sewall, L.(2012). *Beaty and the Brain*. on Ecopsychology: science, totems, and the technological species. Kahn, P.,Hasbach, P. (edit.) (2012).Cambridge, Massachusetts, London: Massachussets Institute of Technology.

Singh, S., Purohit, J. K., & Bhaduri, A. (2016). *Shifting Cultivation in Odisha and Chhattisgarh: Rich agro-biodiverse systems under risk.* Jharkhand Journal of Development and Management Studies XISS, 14(2), 7023-7036. Retrieved from: https://www.siemenpuu.org/sites/default/files/shifting_cultivation_in_orissa_and_chhattisgarh_singh_at_al.pdf (accessed: 27.4.2020)

Suominen, A. (2016). *Taidekasvatus ympäristöhuomen aikakaudella --avauksia, suuntia, mahdollisuuksia*. Helsinki: Aalto-yliopiston julkaisusarja – Taide+Muotoilu+Arkkitehtuuri 3/2016.
Suominen, A.(2019). *Apptivism, Farming, and EcoJustice Art Education.* on Art, EcoJustice, and Education, ed. Foster, R. & Martusewicz. NY:Routledge.

Värri, V-M.(2018). *Kasvatus ekokriisin aikakaudella*. Tampere: Vastapaino.

APPENDIX

Participant questionnaire

1. What have you experienced during the project? Has something changed in you or have you learned something new?
2. Which things felt more meaningful or important to you during the process? Were there some moments of realising something new?
3. What different kind of emotions and feelings did you experience during the project? Why? How do you relate to those feelings now?
4. How would you describe your role/ position in the group?
5. How would you describe the general atmosphere in the group?
6. How does your current life situation, during which you have done the project, affect your participation in the project? How has the project affected your life (can be small to bigger ideas)?
7. What would you now do in other way/ or what you wish would have been different? Was the something that stayed bothering you?
8. Has the participation to the project and the dialogue with the group changed your understanding or relation to the climate emotions and thoughts connected with climate crises?
9. Did the working in the project and with the group reveal you something new about yourself, your body, your thoughts, ideas or emotions? What?
10. Would you still like to mention something?

Audience questionnaire

1. What comes to your mind when you remember ILMA performance?
2. What did you feel during or after the performance?
3. Did ILMA make you reflect on something, what?

List of Photos