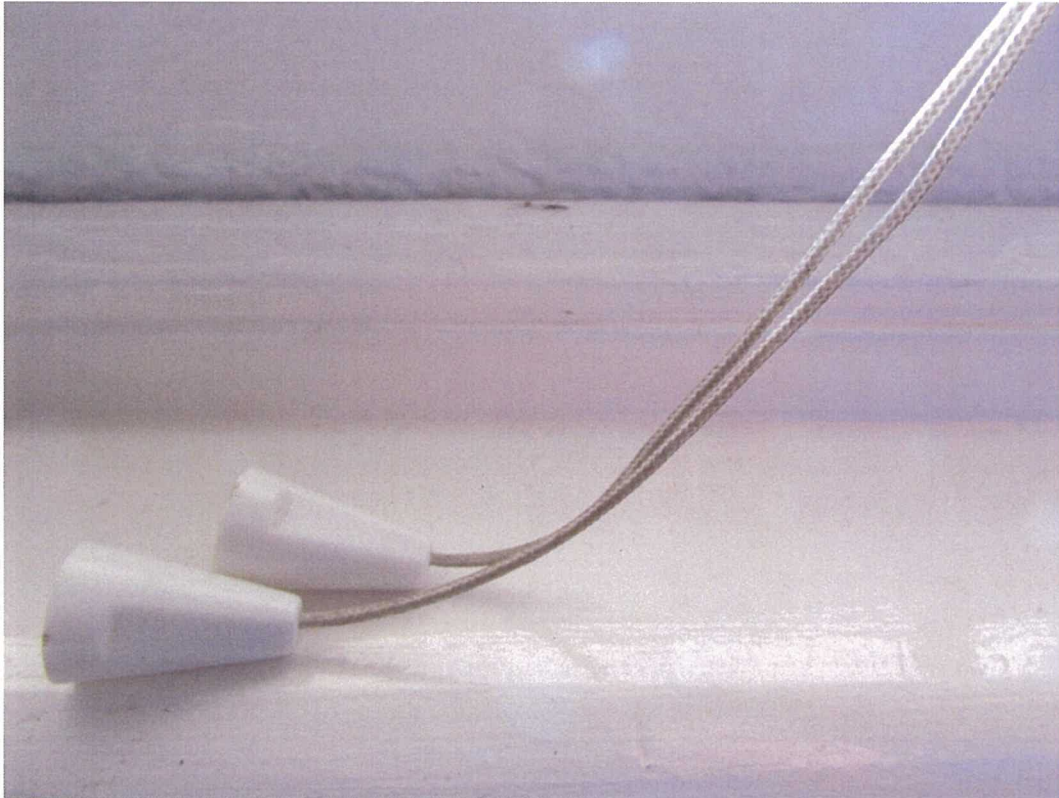
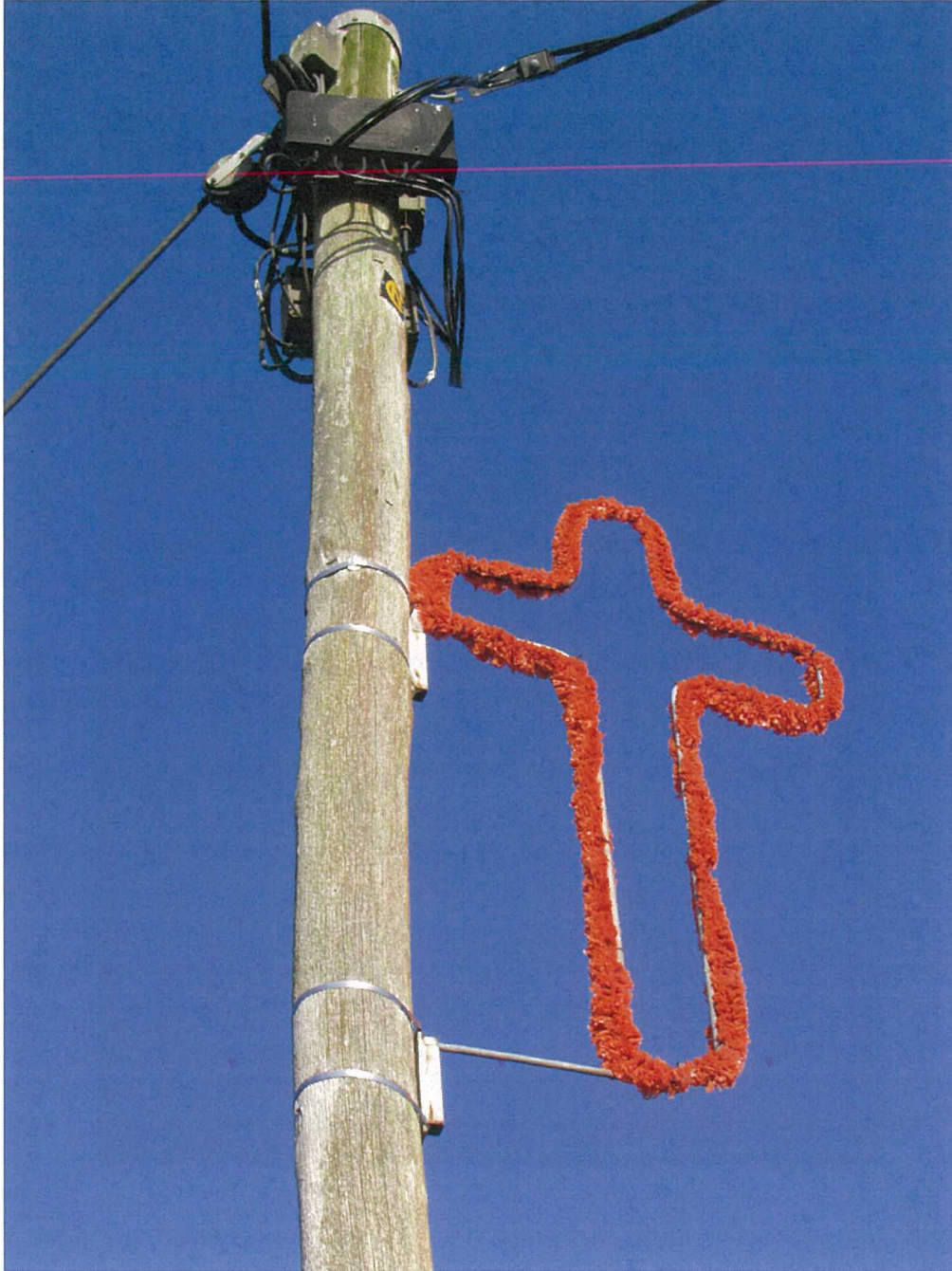


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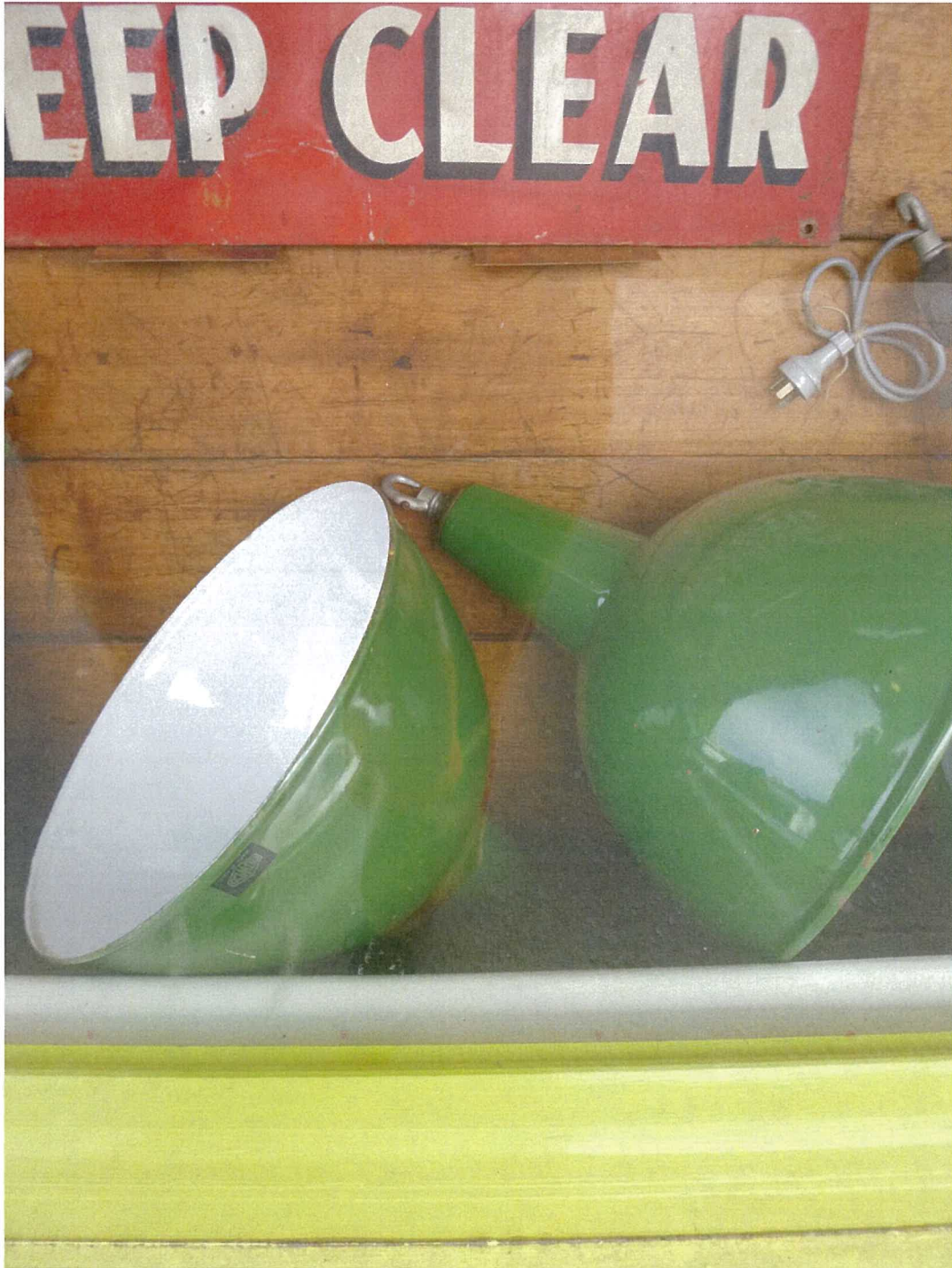


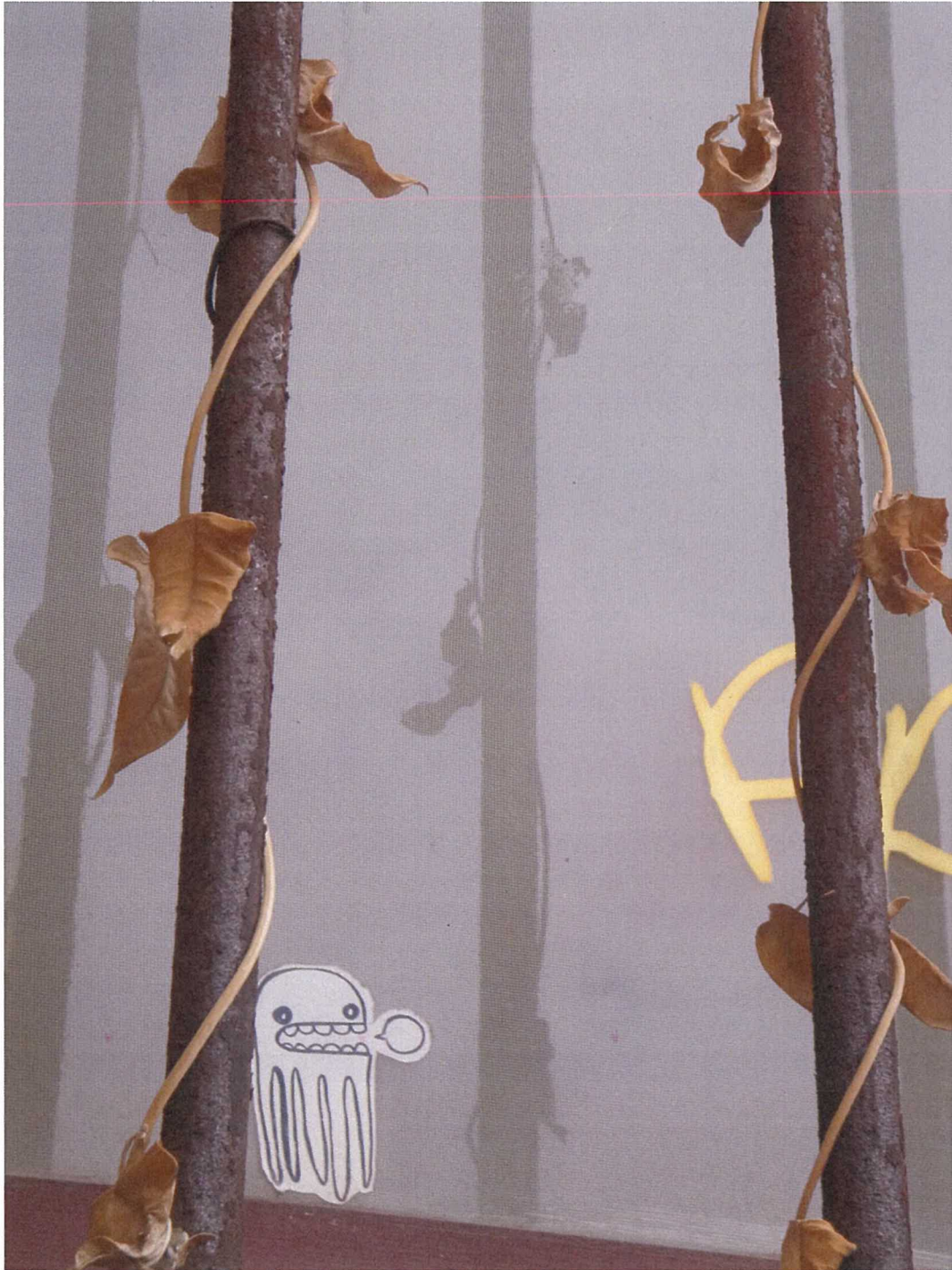












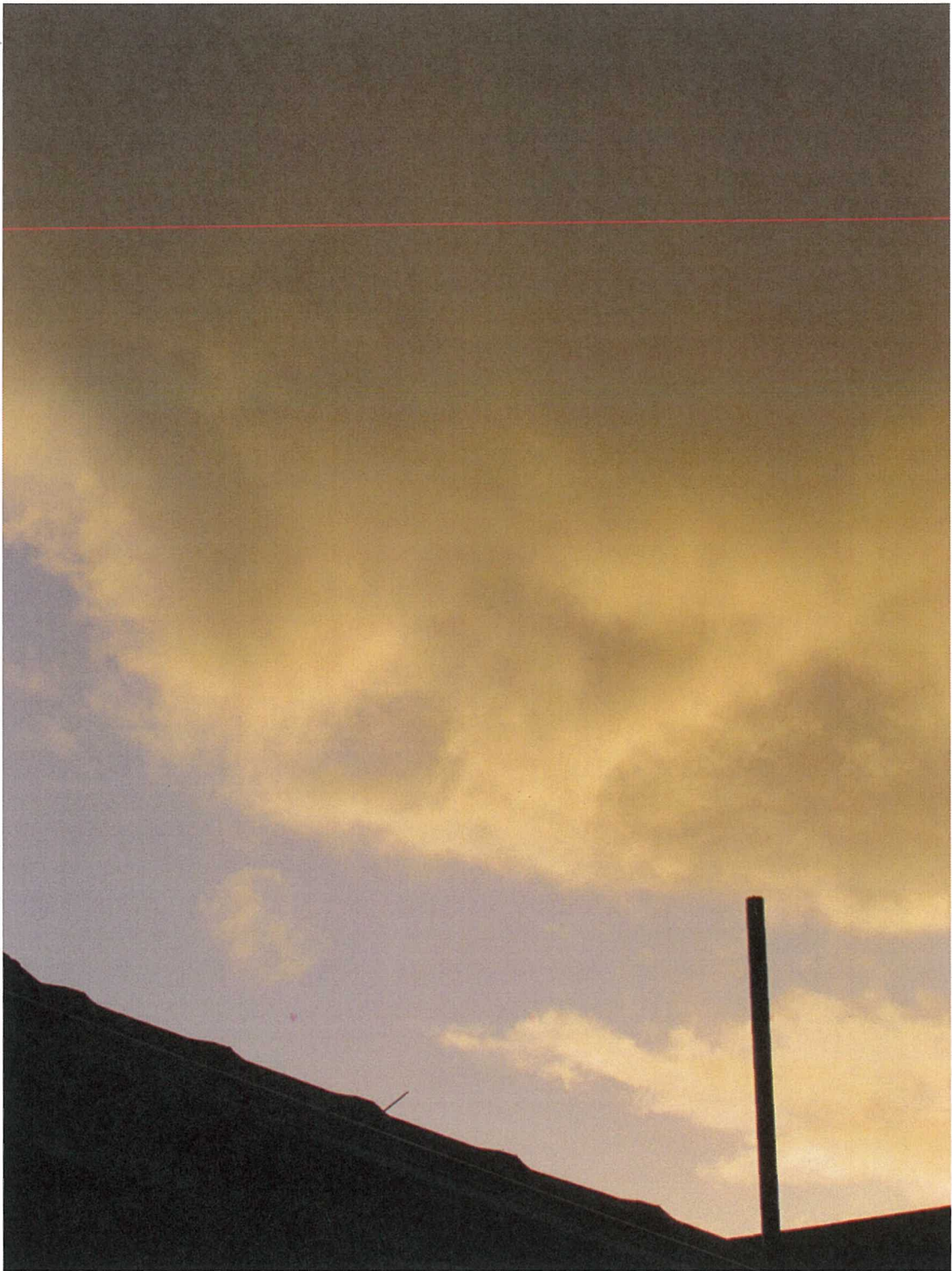








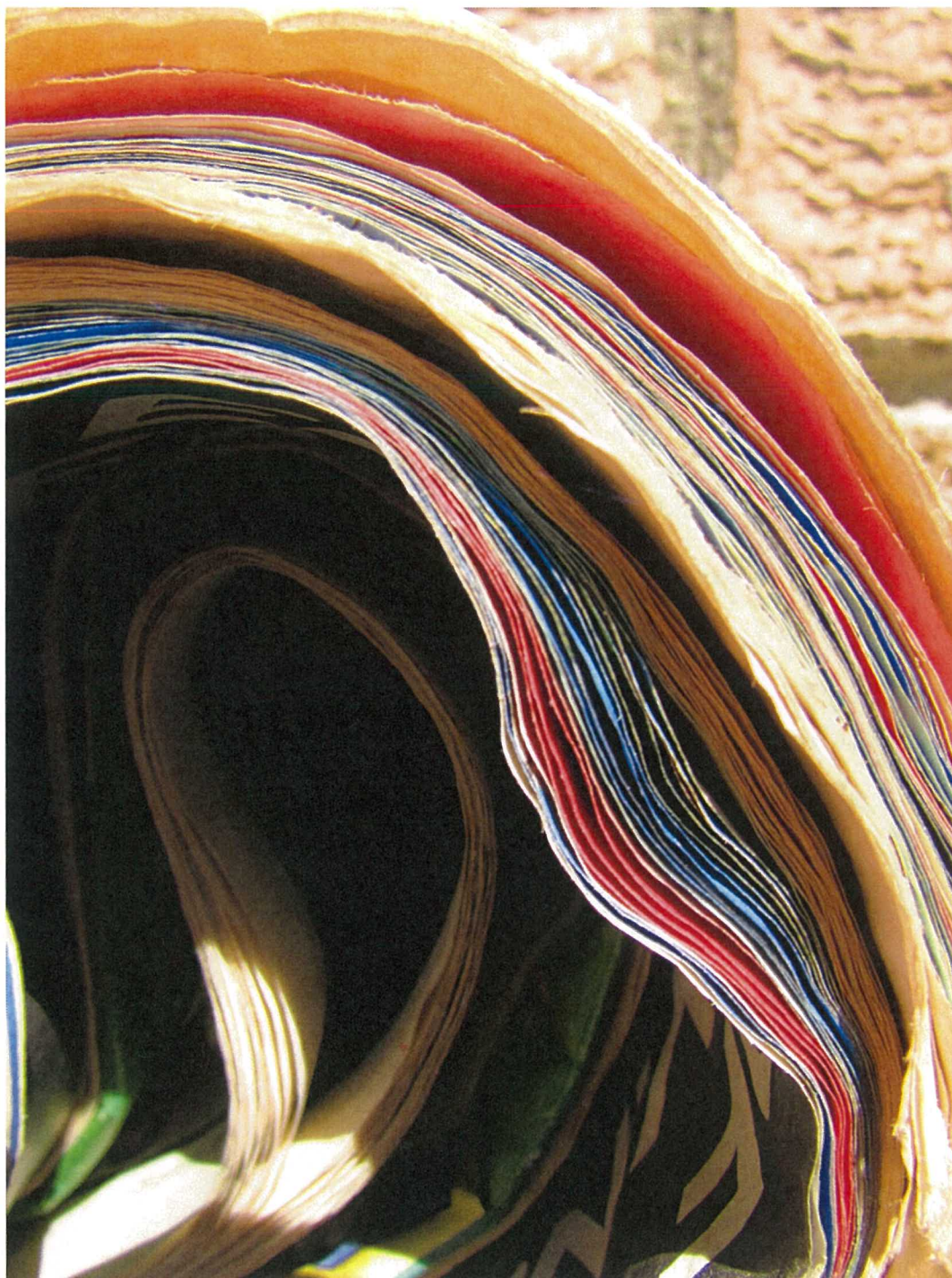


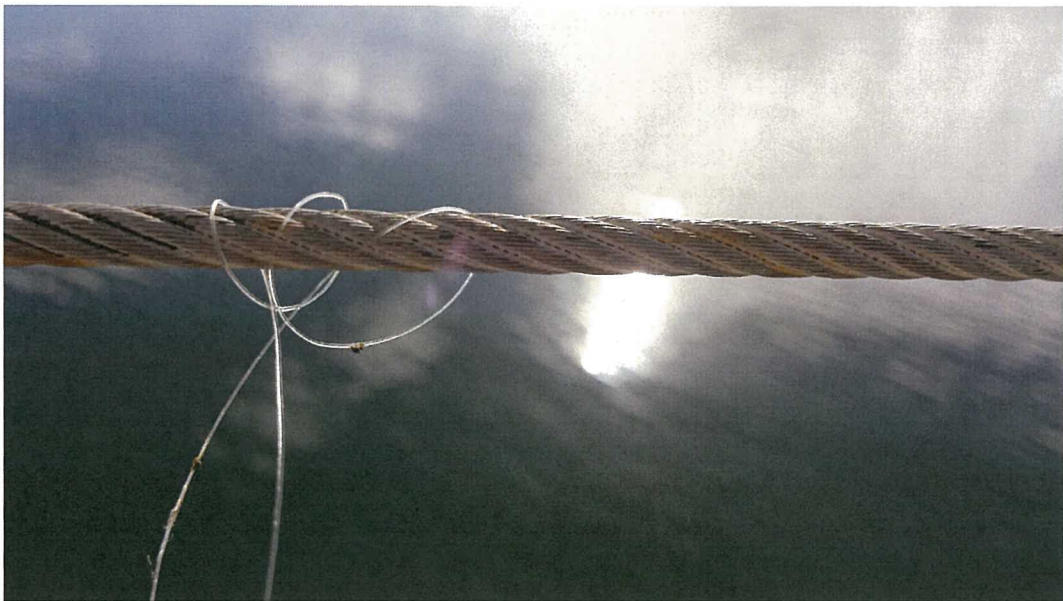












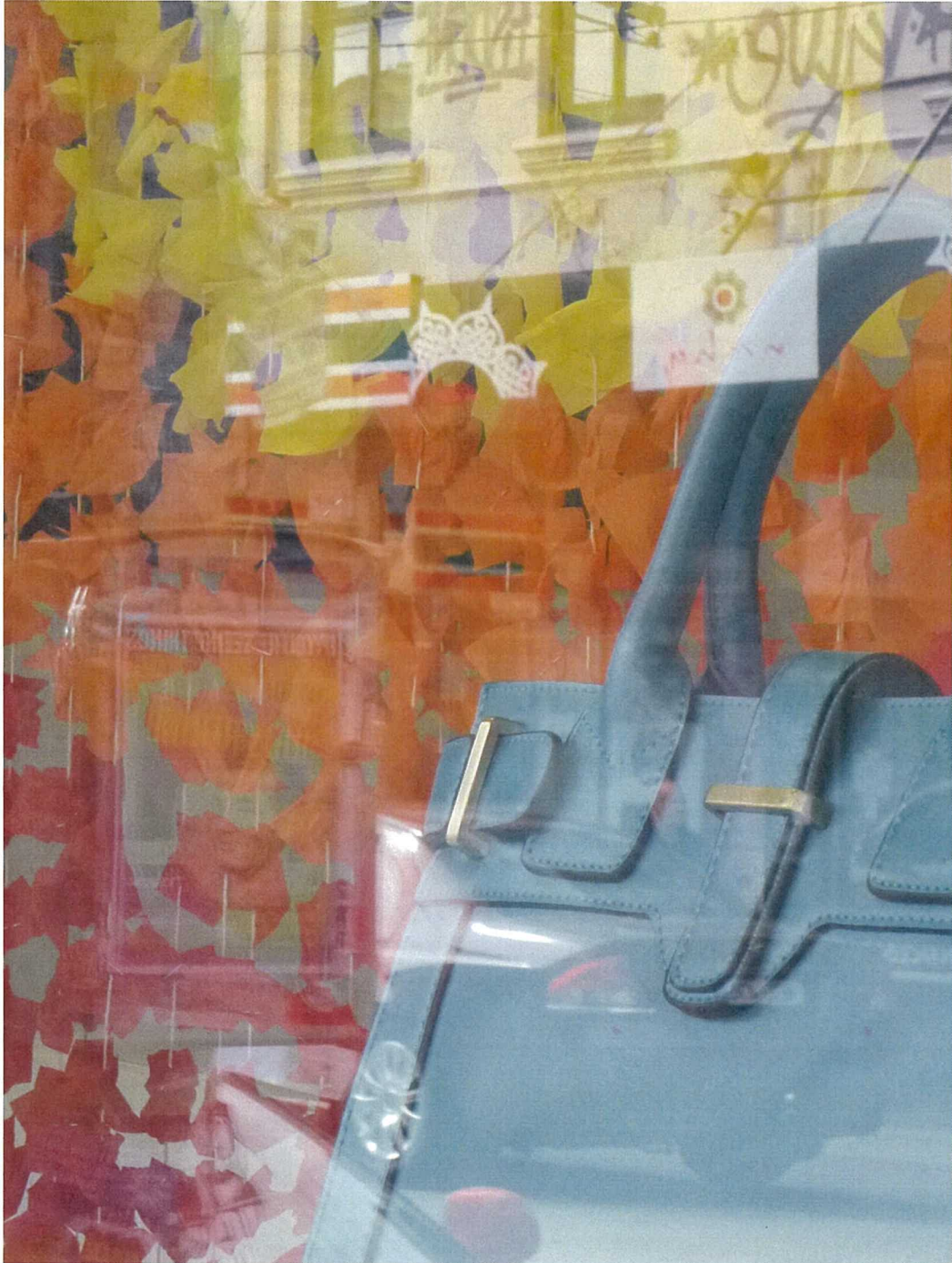


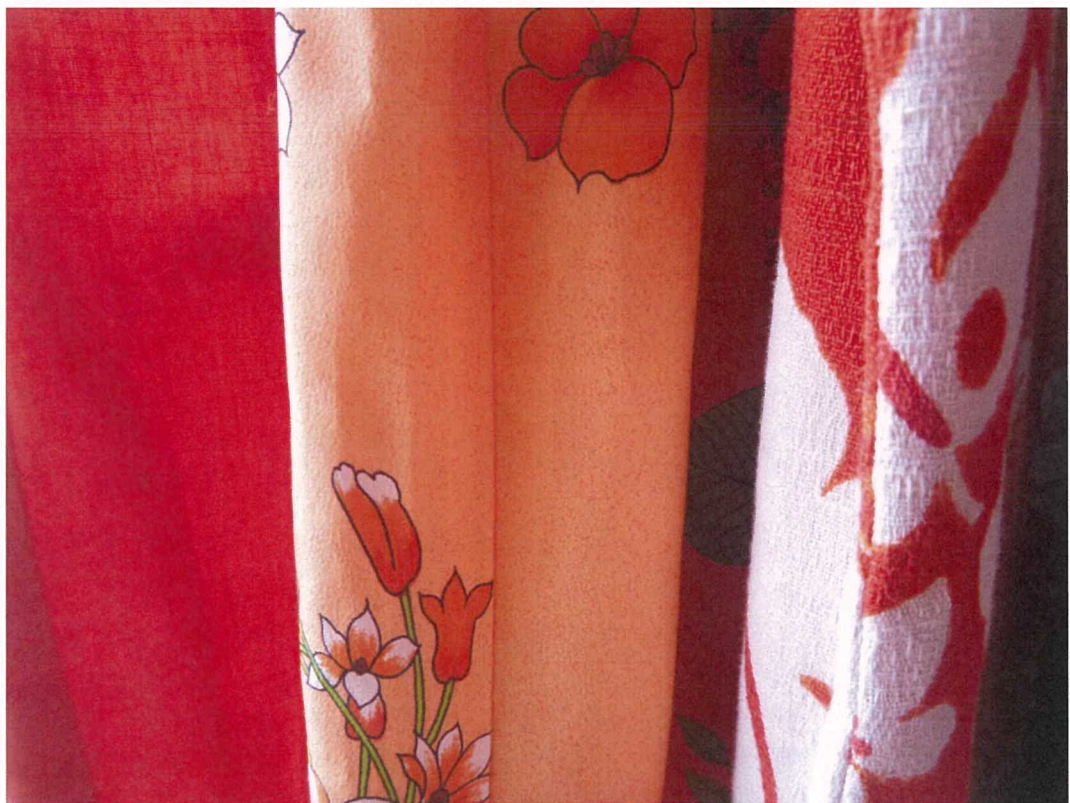














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Appendix I. Select transcriptions from somatization and discussions, five elements somatic research September-October 2011

7 September 2011 studio research session: somatization and discussion, earth and water elements

Letting yourself rest into the floor, and through the floor into the earth. It doesn't have to be stillness... starting to feel your weight, allowing yourself to yield into gravity... Waking up the surfaces that are in contact with the floor, as they meet the floor, as they meet the surfaces. So it's not just passive, you're relaxing but there's also a presence to it.

I'm interested in the cellular pattern in BMC when you're imaging yourself as one cell, a one-celled creature, and a sense of not having to go anywhere and not having to do anything, just being here on the earth. As you let yourself rest with that, the support from the earth just comes into you, so you don't have to do anything to find the support, except to be there, be here. You might start to get a sense of how big the earth is, too, so you're yielding into the earth, but it's not just you and the earth straight down, but it's this massive sphere in space that you're yielding into, and it's yielding into you as well. You might start to feel that the support that comes from the earth starts to resonate with the parts of your body that are more like the container—so in BMC one way we talk about the body is the container and contents—so more of the container part, structural part, the skeleton, the skin, muscles, the membranes of the cells rather than the fluid of the cells, the part that gives the cells definition, the membrane.

And you can allow the support you feel from the earth to help increase your sensations of support through those structures.

And if that takes you into movement you can notice what the qualities of that movement might be.

So at the level of the membrane of the cell is a place where you might have that sense of container and then there's also a sense of choice, an intelligence in terms of what comes and goes, so at every cell there's this membrane that allows certain things to come in and certain things to go out. And it's also providing support so... I'm getting this feeling of the support being something that's also permeable, that's it's not a solid thing, even though it can bring a feeling of solidity from the earth element, but it's also a presence that can choose what comes in and what goes out. And in the earth element in Buddhist psychology it's related to a sense of evenness and equanimity in the wisdom aspect of it, there's a generosity to it and an evenness, so it kind of relates to the membrane in a way of just allowing things to come and go as they need to without having to grasp onto anything, without having to hold or accumulate

anything, and without having to push anything away either, so there's sort of before having to really push and pull against the world, it's that point of yielding and finding yourself.

And maybe there's a sense of equality between what's inside and what's outside, either in the cell or your whole body. So you can allow the cell membranes to fortify themselves with the support of the earth, so there isn't any tension or holding to it, you have the support that they need to do their job. You might feel that in all of your cells, however many trillion cells, or you might just feel that you're one big cell and it's at the level of your skin, this very intelligent membrane that's getting some fortification from the earth, that can really allow you to rest (*big yawn in the room*).

Then you can just start to let your attention shift from membrane and that sense of the container, to the fluid environment that's inside every cell, and that's also around the outside of the cells as well, so inside of our bodies is really a fluid environment. There's fluid passing through the membranes, (?). So if you start to shift your attention to the fluid contents at that level, we'll start to bring in the water element. And you can still feel the support of the earth but you might want to imagine yourself in water...

So as the membranes start to yield more with the support of the earth, then the fluids are free to move with much more ease. There's fluid in every cell, there's fluid around each cell, there's fluid around your brain, around your spinal cord, around each organ, there's fluid in all the joint spaces, your heart is pumping blood through your vessels, that's all fluid that goes out to your extremities and then back to the heart.

So we call it all different things but we'll just think of it as water in us. Inside your eyeballs. Allow the water to initiate movement and allow the structure, the container to follow the contents, allow the structure to follow the fluid.

In the embryological development in Tibetan Buddhism, water provides cohesiveness. So there's this sense of the flow, the movement that we associate with fluidity, and then there's also this kind of—it's like when two drops of water come together they become one, and there's an ease to that, there's no struggle of one thing trying to fit in to another thing—you can kind of feel that, as the fluids move through the body there's this sense of one thing becoming another thing, a kind of transitioning, transformational quality to it that can just continue through without any struggle.

I feel like there's a connection between the water element and the starfish pattern within BMC—the initiation and organizing movement around the navel, and the sequencing of movement from the navel out through the 6 limbs, arms legs head and tail. That's my experience from playing with it, you might feel something different. That starts to differentiate the form of our bodies in the limbs, more than just being a blob of a cell, that the fluid makes the shape.

In Buddhist psychology the water element has more to do with qualities we might give to ice, frozen water, so there's this sharpness to it, and clarity. A real clear intelligence that reflects everything equally, like a mirror. Like a clear lake, how everything is reflected evenly, nothing is left out, so it has that quality of mirror-like wisdom, and intellectual clarity of mind. So water can transform into ice and be sharp,

and then transform into steam, all different kinds of fluids, like all the fluids we have in our bodies.

Take a few more minutes to move in your own time, allow that to go where it goes....

Writing.

Reading aloud what we've written (participants will send in their writings)

*Discussion.*⁸⁷

K: I decided to stop at that point because I felt like that was a good stopping point... you can only take in so much.

W: I found the transition from earth to water different today than Monday; hard to focus on the water today, I felt very more in the earth, and then it started to happen but I just noticed it being different.

K: Do you have any sense of why?

W: I feel like the earth is so immediate, it's so right there to connect to, and the water I felt like I had to go inside a little bit more, and my imagination needed to be more enlivened than what it needs to be for earth.... It's like the water paused, the weight paused too, the weight of water and the weight of gravity which is the earth, there's such similarities between the two qualities sometimes.

K: And none of it is going to be distinctly one thing or another. Where I was drawn to today is the earth element helping to support the container structures and the membrane which is a new thing that came up today. And then, that allowing the fluids to...when we do the water we'll spend time with the fluid/membrane balance.... (*quick demo*). What came up for me today in my own movement is how the earth and water elements relate to the balance between the fluid and membrane and between the contents and container.

L: When you said container, for me a shift happened I started going into water. I was in earth for a long time, the water slowly permeating into me. You said something like feel the water in us or feel us as water, and that was satisfying.

K: The water seeped in...

L: It was layered on.

K: On Monday, we stopped and shifted to the next one (element).

L: It was an interesting sensation to experience both and the transition.

K: I'm so interested in the water element being...on the one hand it's about cohesiveness, fluidity and flexibility, but then it also has that psychology side of it, that it's about that mirror-like wisdom and the sharpness like icicles, and that water has so many different qualities, like watching the footage from last week in Vermont, these rivers washing away bridges and roads.... it's got a lot of strength and power to it.

A: The water for me was really clear in terms of the spine, and the centre, like not peripheral... it became peripheral but there was a really clear sensation of the fluidity of the spine and the... It felt really good to come from earth as a core into the qualities of water. It was a clear kind of filling rather than separating, that it was really centred. And for me that kind of came from the earth. I really appreciated, having worked a lot with elements from the Chinese perspective in movement, sort of letting go of that a bit, letting the other connections that you've made come in, which was really nice and

⁸⁷ Initials have been changed to provide anonymity to the research participants, except 'K' is the researcher/author.

felt really clear. That's another layer to what that element quality history is.... like an adding to it, an expansion, I guess, and not trying to hold on too much to what I know about it.

K: That's part of what I'm trying to do too, is sort of take in information from different places, but then when I come in to the studio and start moving to try to drop some of it, use some of it as a guide, but then drop it and see what I experience, so that's...when I'm talking, that's actually where I'm talking from, is what I'm experiencing, plus obviously information that's come in and seeped in and that's processing. That's part of why I wanted to do this, because then it actually processes for me in a different way than if I would come into the studio by myself or if I was just reading or just writing.

L: Then you get feedback from us.

K: Yeah, and even just having you in here, having the responsibility of the role and knowing I actually have to articulate this—I'm feeling this, what is this, I have this question, how does this relate to this... I can just say the question and just see what happens or one of you might find...

L: That's fascinating that you're articulating... it's adding this other thing, articulating what you're feeling, or what you're experiencing, sensing, to be able to just say that is a whole other function or thing to do—could I do that, say those things, articulate it—it's such an interesting process...

K: Well like the business with the membrane being fortified by the earth element, I said that because I felt it happening, right there on the spot.

S: Somehow embodying it, integrating through a bodily experience, is so much richer...than having all these bits of research... It's very profound when you do that.

Follow-up email from L:

One thing I noticed is that because you are leading the sessions when you engage in the same exercises you also verbalise your experience (which I find incredibly helpful) while my understanding, as a participant, stays silently inside me until the post-session writing. I find the difference in how we process our understanding in that moment really interesting. I wonder if how we think and communicate our experiences changes our understanding or how we come to an understanding of each element? And there is something oddly non-performing or less performative about the way you engage with us speaking your thoughts that I feel is important as well. It all becomes about the processing we just use different methods to do it. We also go through a process of writing to our selves and then reading our writing out loud which blends the old way with the new. Typically we don't learn in this way anymore and it is interesting that these different methodologies exist in the sessions.

19 September 2011 studio research session: somatization and discussion, space element

(Beginning not recorded; first finding the openings of the body, orifices, places where there is a continuity between the outside and the inside.)

So, at these openings, the activity might have a relation to a specific element, but the actual space that allows that to occur is related to the space element. So with breathing, breath is the air, and the activity of breathing; what allows that to occur is the space of the nose and the mouth, the windpipe and lungs. Eating is an activity of the earth element, eating food, but the space of the mouth through the esophagus, the stomach, the intestines, and out the anus as well which is still part of the earth element; it's the space that allows that to happen. And the same with water: drinking, peeing. Speaking is more fire, speaking and singing are more fire activity. And hearing is actually related to the space element.

We are constantly becoming space, and space is constantly becoming us. Those are some of the pathways that that happens through.

That's also connected to mind and consciousness and thinking, and creating.

Physical movement is in the air/wind family, activity, but again it's the space that allows that movement to happen.

So just like there's space between the thoughts, there is space between your movements. Which doesn't mean you have to stop, but it's space that your movement arises from, and resolves back into, just like with thoughts. So moving is a kind of thinking. You can allow your body to think about space.

You might start to find space in places in your body that maybe you normally think of as being really solid. And if you're feeling too spacey, just remember the earth and more of the support from the earth, that you can yield, and that earth is always yielding into you. So if you get too lost in space you can come back to your form and substance.

Moving into writing...

We read the writing and took turns moving in the space, reading, and observing. (Last half of this is recorded on iMovie.)

Discussion:

KSW: Any thoughts or observations about space element?

T: Yeah, I had a big one while I was moving, I think it was more heightened because people were looking and I was quite aware that I was moving with other people, and then I suddenly thought of... well, it's probably just me but I'm thinking of space as a space of possibility. So then I thought, what makes it *my* body, how come I've got these possibilities? And they're not the same possibilities as say, yours, and I think that's why we kind of finished in the same moment, because I decided to take your possibilities up. That's a sort of habit, but then opening up space. It's like when you see someone and their movement inspires you to do something, there's a sort of

transitivity to that?

K: Yeah, what is that?

T: It's mobile, catchy, it's like a virus or something.

K: There's something about the BMC approach that I think helps to bring those habits up—this is how I move—there is that transformative transmission quality to it. Not forced in from the outside but just making suggestions.

B: That idea of being present to the moment gives you a chance to see the other potential in each moment.

K: What you're saying reminds me of like when you watch beginning improvisers, who come out and just feel like they just need to keep doing something. It's like 'I'm doing this, I'm doing this, I'm doing this...' but it doesn't give you time to get present, where if you watch more experienced improvisers perform you can see that there's no pressure to do anything, to make something happen. That actually is what lets something interesting happen.

I liken it to thinking, because you know how when you're trying to think something through, sometimes the best thing you can do is go for a walk and clear your mind, and stop thinking about it, and then often the insight will come. There's a parallel between the movement in the space and the thoughts in the space. When you take it into dancing in particular there's some parallel with that, where do you identify, where do you put your attention? That's directly out of a Buddhist practice of meditation, that you have your thoughts but your attention isn't only on your thoughts, it's... the substance or the story of the thought or the emotion or the thing that you're experiencing isn't the only thing you're paying attention to but it's everything else as well, the space that all those things exist in. The metaphor that's used a lot is the sky. Like 'out of the blue,' that expression, it's blue for a reason, it's not 'Out of the green,' it's blue for a reason, because it relates to the sky. So you're not just the clouds that are there in that moment or the rain that's falling or the sun, good day or bad day, but the sky is always present no matter what is presenting in terms of weather. You can identify with the weather or you can identify with the sky.

W: I liked what you said: mind like a sieve, sifting from inside or outside. I related to that.

K: I always say I have a mind like a sieve, I forget things but what is it sifting?

PoR: It's quite good to be a sieve

K: You don't want to just be a bucket.

(laughter)

L: It has its drawbacks

K: It might be nice to be able to be a little more selective about what stays.

W: In the work that I'm doing, I'm looking at how the threshold between the inside and outside creates a liminal space, as a site for uncanny things to emerge. I feel like there's the space but then you create space by focusing your attention, a state of finding the space. Things arise within the space if you create the space, but if I'm too far in or out, then there's no ground there for these things to arise.

K: And are you finding ways to create the space in your practice?

W: Yeah, and noticing when it happens and asking what was going on then for that to be there, and how can I get it back. I don't really have answers yet because it seems to change, and I can't really hold on to the thing that I held on last time.

K: But something about your intention when you go in to do your practice...

W: Sometimes it helps to be very spacious inside and be very clear, and allow things to spontaneously... images to be there, to be with the images but also to be with the

outside and have this relationship between the two, and other times it helps to already have a very clear image and come to it that way. It all feels related to the space element, I'm sure there's other ones coming into it.

.....

K: How do you feel now? Physically, energetically, mentally....

T: I feel quite trippy. It's a different attitude to reality, that reality unfurls and there's a sort of not knowing the perspective you're going to take up, so less usual comfortable familiar kind of perspective, and right now not knowing what's going to come up.

K: I'm feeling almost jittery, like all these little impulses to move. The clarity of space but then anything could bubble up, kind of like what you're saying, not sure what might arise, kind of an ongoing stream.

L: The world has slowed down for me, my trippiness has the... when I entered the space, my head was filled with all this stuff not related to what we're doing, now I feel a little slower and more focussed on some of these ideas. The slowing down and being in this different state is a little trippy.

B: I feel like I could just keep dancing for ages, actually, and it's very hard to make words today. What you said (K) was kind of similar, of just jumping between perspectives or ways of looking at the body, it's that inner/outer thing, but also reminds me of how I often or I think a lot of people improvise, that thing of constantly shifting your attention through the body so you don't get stuck anywhere, the shifting is really important for allowing things to happen.

K: I feel that as well, nothing is more important than anything else, you could follow this or you could follow that, or all at once....

19 September 2011 studio research session: somatization, water element

very windy day. hard to hear everything in transcribing

(Before moving we played with water drops on a plastic chopping board, seeing the cohesive qualities at play.)

Somatization:

(missed the first couple of minutes)

So, as you're moving like a glob of water, it's kind of like being one cell, maybe one cell that's on the ocean floor, so you're surrounded by water as well.... Notice where you have a sense of internal membrane or boundaries, if there's places in your body specifically or just a general sense, that there's places where fluid is more contained and separated, or places where it feels not contained and separated, where it just flows through.

Movement might come from imagining that you are in the water, the sense of the water around, the fluids within you respond. You have your own tidal wave-like movement inside, you're not just passive, but there's some initiation from the outside. And you can use the sound of the wind as well... what moves you from the outside. Your focus is on the internal fluids, internal water, the movement through, but the support for the movement, the initiation can come from outside, through your imagination.

If there's any point while we're moving that you feel you have something to say that might be helpful, or that you just need to say, you should feel free to do that.

As we move the water that's within us, it immediately fills the form of the shape that we're making, there's no delay, just like when water goes into a cup it takes the shape of the cup. So as you shift your position, your shape, your orientation to gravity, all the fluids in your body are following, filling that up, responding. If you notice that there's places where that's happening more easily, and where it's maybe holding back more. The wind, or your activity or actions, is what's creating the movement, and the water fills in and creates the cohesion within that. So you move without ?? first... Try to move someplace without bringing the water into it, leaving the water behind. How does that feel?

Now shifting the focus to the movement of fluids, see if you can find more initiation, letting the fluids lead your movement rather than filling. There are a lot of different kinds of fluids in the body, but for now I'm just going to say fluids, so you don't have to worry about it, it can be anywhere.

From the BMC perspective, the different fluids have different qualities and different affinities, and to keep within the framework of the elements, some of the fluids have more affinity with earth, some have more of an affinity with space, some will have more of an affinity with movement, the air, directional quality of movement, and some will have more of a water affinity, some with fire... so it's likely that as you initiate movement from your fluids it won't just feel like one thing the whole time, and if it does, you're probably hanging out in or two fluids.

So you've got the cohesiveness of the water, the water element gives you that effortlessly keeps you together as you, but then also you have this really wide range of expression, the transformability of the water, and kind of a precision and clarity as well... I feel like trusting that cohesiveness gives you a base of support to be able to then really express in a wide range. You might find yourself in states or in movements that might surprise you, but still feel like home. It depends on your state today, at this time, too.

Those are my questions right now in the water element and embodying that, I'll stop talking and take the next bit of time to continue moving, and you can see what your experience of the water element has to offer you. Whether that follows my line of questioning or not, you might find something else arises. Just see what that has to offer you.

We continued moving for 10-15 minutes, then into writing and reading.

21 September 2011 studio research session: somatization, pre-cellular

Find a spot where you're comfortable, moving or sitting or lying down....

Whatever position you're in, starting to find a yielding into the earth, actively meeting the earth with whatever surfaces are in contact with the floor. Taking ourselves back to before we were differentiated. So before we had a head and a tail, two arms and two legs, more like an amoeba, like a blob. And as you're breathing, your breath is interaction with the environment around you, so you can breathe through your skin. Gentle expanding and condensing with the breath, out in every direction at the same time, and back in to centre. And then go back to even before you were that cell, to the vibration, or kind of the background energy of you, maybe what you were before you become you, or the part of you that you don't identify with your body now.... the background vibration of your presence here in this body.

17 October 2011 studio research session: somatization, air/wind element

...play with bringing your mind to different parts of your body, and then just feeling where your mind ...? (*wants to go next?*)

If you start in one place, does your attention stay there or does it shift somewhere else? It's a very sensory form of movement exploration. And you might play with either just bringing your awareness to an area or you might to play with contact and touch as well. And the sense of contact or touch is the sense that's in the air element as well, touch.

Appreciating something that most of us probably take for granted, given the kind of dance and movement that we've all done for a long time, I think that's fairly specialized, we're pretty well versed in this kind of thing.

L: I could spend hours doing this.

K: And not get bored.

(*silence to 30:29*)

So that's more of the sensory side of activity, if you think of sensory and motor aspects of the nervous system that's more focused on the sensation, so the movement is led by sensation, and the movement of our attention, the movement of the mind through the body, is based on bringing awareness to an area, focusing on the sensation.

So then what happens if you shift, even for a short period, you shift to more of a motor state, which is more just moving, getting something, getting somewhere, not really paying attention so much to what you're feeling particularly, and then you can shift back to your sensing. It's hard to drop the sensory, once you're really in it and paying attention.... it's hard to drop that.

So you can have a little play with that kind of inflow and outflow. In terms of the nervous system you've got the sensory information coming in and the motor going out. Although in terms of the qualities of the prana it doesn't necessarily feel that way, so anyway see what you feel.

So the motor is the action of moving, and the sensory is receiving information in but it's also the action of paying attention, and letting that pervasive prana activity move to the area that you're paying attention to. I'm just figuring this out as we're going along so if it sounds a little confusing that's probably why! So they're both active.

Part of what I'm excited about is that in BMC we talk about the sensory and motor being kind of a loop, and there's a pre-sensory motor focus, where before sensation there's this moment where you decide what you're going to pay attention to, and that that is a motor activity. So it's pre-sensory motor focus. It's like if I decide I'm looking for something and I know it's red, this is kind of a more obvious example, but now I'm going to notice everything in the room that's red... and so the motor focus is a decision to actively look for the colour red, but seeing the colour red is sensory. So there's the sense of bringing your awareness to a particular thing that you're going to pay attention to, and that could be yourself, it could be your thoughts, it could be gravity, it could be the back of your head, whatever it is, but that's active. So that's a movement of the wind.

B: So is the sensory part less wind than the motor part?

K: I think it's not actually, I think that's the connection that I'm starting to make, that because of what I was reading about pervasive prana which is part of the element of wind, that the way prana moves brings a shift in attention, which is sensory, that it's a communication that's happening through your nervous system in both directions, or all directions, it's the quality of movement of the element. So even though it is described as activity, it's described as motion, movement, which we think of as motor (like I'm moving now) but that (??) movement of mind and awareness, and also everything that you're receiving through all your senses, mostly thinking about skin, all those internal receptors right now and even what you're seeing through all of your other senses, that's a movement as well, within your body. So I don't think it is less wind.

26 October 2011 studio research session: discussion following movement and writing, sequencing through five elements from space to earth then back to space

L: In the middle of water the first time through, the question of my balance came into my head. And then I started thinking about how through the elements, how I perceive of my balance, what was balanced, how do I approach the idea of bring a balanced person in space, against the elements, and I guess the reason that came with water... I was thinking about the cohesion you were talking about, of the water, and then how that cohesion... where's, what's balance? For me that was an interesting question.

K: When you say balance, do you mean being centered or being off balance, or do you mean like a balance of tone?

L: I was thinking more of balance of the first type, but those other ideas could definitely play into it.... And just my perception of having this balance...how necessary is that? ...through the elements.

K: The cohesion of the water changes that, doesn't it? It has more of a through-ness to it, so you don't think of a drop of water balancing on something... it moulds to meet or fill up whatever it is

L: ?? with the cohesion there's no opposition there.

K: It makes me think of contact improvisation, that kind of rolling point of contact, that's sort of a water approach to... filling your surfaces or filling the point of contact, with the floor as well, that sort of changes the dynamics of.... which is very different than like a ballet or contemporary form where you're up on your feet a lot and having to find your balance on one leg, where if you get off balance you're likely to fall, whereas there's other forms where you're seeking being off balance...

L: The other thing... I was reflecting on just listening to what you were saying, and there were times when you would just say a word, and it would trigger for me a kind of change, in terms of... especially as we were transitioning from one element to another... there were many times when you would say one thing, and for me at that time it would create change in my perception or what I was doing physically in relationship to the element. And then there were times where I could hear your voice but I wasn't necessarily listening to what you were saying, I was just hearing the sounds, and for me that was kind of like a, it's almost comforting, having your voice in the space.... and in those instances when I wasn't listening to the words.... it's there, I can hear it, in those instances it was not the words that would cause this modulation from one to the other, so I'd still be transitioning through. The difference between listening to what you were saying, and just really enjoying that, it was helpful to have just your voice in the room. I loved it.

K: They talk about in BMC how you don't have to hang on every word, if you miss it you're still getting it, because you're in the room while it's happening, you kind of get it by osmosis. You pick up a lot just from moving in the space. There's so much that happens that we don't really know about that's being communicated that's just in the room. When we came back to space, actually, at the end, that was one of my questions was how does that kind of transmission through space happen. It's through language a lot, like you said, I said a word and it changed things for you, or it could be through an image, but often it just sort of happens through... maybe that's the pervasive prana that we were talking about a couple of weeks ago?

B: I felt like starting with space, I felt like I had no body at all, just this intention to move. It's a nice way for me to think about movement, compared to how I normally think about it, or how I've been trained to think about it, in a very anatomical way.

When we were doing the arm, lifting the arm, in air, I had this image all the way through of being body-less, and in air there was like a sheet layered over it so there was this form, and you said something about the ice (forming over the branch) there was sort of this intention to move coming from this very immaterial part of me, layered over me, like dancing a sheet. And then fire, fire was just getting faster and warmer basically. And then water was a real sudden shift of that cooling and cohesiveness, then I just felt like a single drop of water. It felt like the movements weren't... when one movement affects another part of the body, it wasn't a knock-on effect it was more like a transition through. And then there was something about getting to earth, it was still this phantom image that projects this solid hologram, still felt like the space and the... it was just a really useful thing, or not moving, not just moving my body but moving movement, or, being movement. Dissolving a little bit.

K: I love... what did you say, vibrant hologram?

B: Solid hologram.

K: Yeah, it's like you're both matter and not matter at the same time. I think that's what this is really getting to. That's great you had that experience.

B: Then I got really sleepy.

L: That was something I enjoyed about this last process was the way the energy for me, when I was on the floor, I was still engaged, but I didn't feel ever any pressure to attach the movement to any kind of physical way... and I felt that as a group our energy just kind of focused in.

K: Yeah, really similar.

This really helped to clarify something for me, because when I did the Shambhala weekend...*(explained the weekend briefly)* after the air I really felt my muscles, and wanted to jump around and dance, and felt my activity as really in my muscles, and so I've had this connection between the system of muscles and that particular family, because I had that experience, and it left me... what I imagined with what we just did is that by the time we got to earth we'd be really moving, really pushing and pulling and really active, and that that would be where we would end up, but actually we all ended up just yielding. It felt completely right but it totally was not what I was expecting to have happen. That's why it's so good to do these things with other people and practice, because it doesn't lie. That was a real thing for all of us. The density of the element, it does give you a lot of strength, and you can take it into your dancing and your activity, going for a jog or doing push-ups, it does have that kind of strength but there's also something about it being this yield and a place of being the opposite of the air, like you don't have to act, you don't have to go anywhere. It's like when we went on our walk and a few of us said we saw all this activity but we weren't part of it. No sense of past and future, just that cellular presence where you're just in your place on the earth and things are coming and going and you don't need to do anything about it. It was clarifying for me in terms of those connections and sequencing through.