

### About Falling – October 2013

I watch my small grandson throwing himself down with delight. He revels in falling. Nowadays, on frosty mornings I walk more carefully up our hill. Fear of falling has stuck to me slowly over the years like barnacles clinging to ancient whales.

Yet when I am playing cricket and the ball whizzes past my ear I have no hesitation in diving to catch it. And when I do take such a catch the quiet glow of triumph lights my heart for days afterwards.

I have clowned around all my life. I have not minded making a fool of myself and tumbling over. A compensation of age is that time becomes precious, too precious to waste worrying about the disapprobation of others.

Paradoxically when I dance Flamenco I feel my 'fuerte', that defiance that hurls my soul up against the universe. 'I exist, I stand tall, I am unbowed'

I have built houses and calculated how to stop them falling over. There is pride in their stability. Yet gravity shows me every morning in the mirror how it will slowly and inexorably bring me down, down to the soft earth long before the stones I placed.

It is my desire to stand up, to be counted, that elevates my interest in falling down

### Landing – November 2013

In November 2013 I participated in a movement workshop led by Miranda Tufnell (1) entitled 'Landing'. The series of exercises culminated in a walk with eyes closed in the woods. I worked with a partner who supported me but allowed me to lead. As I walked blind I felt the urge to cling onto her arm more. Miranda noticed I was rushing and suggested I walk more slowly. As I did my fear subsided until I was able to let go of my partner and walk free. Back in the studio we danced our experience and my dance ended with me curled up in the foetal position on the floor, imagining myself covered in leaves. I was at peace.

I spent the next 48 hours working through the weekend's experiences in a semi-conscious kind of way. It was only in the middle of the night two and a half days later that I realised with a jolt that whatever I thought I had been doing, in fact I had been rehearsing my death.

I remembered Casteneda and something I wrote a few years ago;

'I dance because it makes me feel alive and it also makes me feel powerful'.

Carlos Casteneda in his books about the old Yaqui Indian shaman, Don Juan, talks about the 'dance of power'. About how dancing has for aeons been connected with spirituality and power. He says that when we die we will all dance our last dance.

One of Don Juan's most prodigious feats, and following him Casteneda himself, is to jump off a cliff. (2) That jump that we must all make someday, someplace. Facing that fear, the act of letting go.

To try to understand these thoughts, these embodied anxieties I turned to R D Laing's book 'The Facts of Life' (3)

Laing begins with the egg floating down the fallopian tube. Unfertilised, many eggs carry on this journey into nothingness. Fertilised, the egg must land, and land in a good place.

Mythically, to be found and adopted and cared for as the Biblical infant Moses and many other myths from around the world with this theme. He writes;

'Some myths fit better than others but enough to make me consider seriously the possibility that conception to implantation, and subsequent prenatal adventures are represented mythologically in postnatal imagery'

The fertilised egg 'knows' that a successful landing is vital. Landing in the fallopian tube to become an ectopic pregnancy spells disaster. Not landing also spells disaster. In

either case, starved of nutrients, the cluster of cells dies. Is this dilemma of landing safely the beginning of an inherent human angst?

Nine months later, having made our first safe landing, we must face the prospect of letting go of our vital anchor in the womb. That or die. First we fear landing, now we fear letting go!

This is the fear we face again at the end of our lives. Perhaps returning to the place we started from and knowing it for the first time, as T S Eliot perceptively wrote in 'Four Quartets'.(4)

The fertilised egg in the fallopian tube is not dead, but its chances of survival without implantation in the womb are zero. And so it hovers on a knife-edge in an in-between state; alive or dead? alive and dead?

Is this why the myth of the zombie retains its potency? Why zombie movies and now computer games continue to flourish? The French deconstructivist philosopher Derrida (5) uses the example of the zombie to illustrate his principle of 'Undecidability', a principle that he uses to undermine centuries of Cartesian dualism (6) with its black/white, good/bad, superior/inferior. In Derrida's world there are infinite shades of grey. If a Zombie is both living and dead at the same time, a person can be good and bad, cruel and kind, wise and ignorant at the same time. Derrida's world is far more complex than Descartes'

Similarly the quantum physicist Heisenberg in his "Uncertainty Principle" (7) shows that in particle physics the observer's presence affects the experiment so that there is no clear cut boundary between the two. What there is in fact is a relationship.

I believe we are going through what the physicist Fritjof Capra describes in his book "The Turning Point" as a paradigm shift (8); the old order is changing, has changed.

In previous centuries we broke things down, analysed and divided things up until we finally separated the atom and entered the atomic age. We dropped the bomb and everything fell down.

But in the second half of the 20<sup>th</sup> century we began to reassemble things, began to notice the relationships between things and the infinite complexity of life. The Mindell's developed Process Orientated Psychotherapy (9) where it is the relationship that is fundamental as opposed to the 'power over' (10) Freudian model. Carl Rogers developed ideas of education as a relationship between teacher and student (11) and Gleick developed Chaos Theory about complex relationships in nature that famously asked "Does the flap of a butterfly's wings in Brazil set off a tornado in Texas?" (12)

Then there was possibly the most famous landing in human history, the landing on the moon and what it enabled us to do; to see the earth from space, to realise the fragility and beauty of this ark in space. To psychically grapple with an image that is a suspended ball that 'floats' but has also 'landed' in the solar system. It hovers but it is anchored. It appears to be in an in-between state. At the same time that we view the ubiquitous photographic image of our planet in space we also need to grapple with the fact that we are simultaneously either directly in the image or there but hidden. Are we the viewer or the viewed?

We saw the earth, we had all these messages about complexity and relationship and the green and eco movements were born. Lovelocks 'Gaia Principle' et al. (13)

Now as part of this paradigm shift I believe we are wrestling with gravity. So many of us now choose to escape to lower gravity in an aircraft yet we all fear the horrors of air crashes. Billionaires are now queuing to pay for their first space flight, with a myriad more dangers. Gravity can be cruel.

Despite our fears, due to technological improvements wearing special suits we can now hurl ourselves off mountain tops and glide to earth or fall off bridges with a piece of elastic tied to our leg, sky dive, fly micro lights, paraglide. We play with gravity and re-live our existential angst.

In the recent and timely film 'Gravity' Sandra Bullock and George Clooney play astronaut's caught up in life threatening accidents in zero gravity (14) There is a lot of imagery about umbilical cords. Some are life saving and some are life threatening. In the final scene Sandra Bullock is washed up on a beach on earth and shows just how hard it is to stand erect, defying gravity, as we Homo Sapiens do, after the weightlessness of space. Here is the safe landing again into the womb called earth. Our lives move in circles, we move between existential terrors that we try to mask. We know gravity will win in the end, we will die, we will fall down. So we rehearse; in films and books and plays and dance, we experience catharsis, we laugh at the clown and his banana skin.

Little wonder then that trampolines are so popular. Well over a million trampolines have been sold in Britain to date (15) We know they are for the kids but we all have a go. Their appeal is psychological as well as physical. Rehearse; take off and land, let go, land,

let go, land. We are slowly learning that gravity is our friend. It anchors our planet, it stops our atmosphere from flying off into space, it defines us. We all had a safe landing once in our mother's womb and one day we will all fall down to Mother Earth. But in between, in this place of uncertainty called life, perhaps we should practice acceptance as the Buddhists would have us do, acceptance of the world as it is, its complexity, its relationships, its gravity. Learning to rise and then fall and land with reflection and gravitas.

## **Falling About – December 2013**

In December 2013 I took part in a research lab led by Emily Claid (16) entitled 'Falling Down'. Towards the end of the workshop we were divided into groups of about 8 persons and directed that the group members would walk around in a smallish area and that when any member decided to they would call out 'Falling!' and begin to fall to the ground. As soon as the other members heard this they would rush over to support the falling person and help lower them to the ground.

Everyone took part and then the exercise was repeated, this time with just two groups doing the exercise and the remaining groups observing.

I found it fascinating to observe the different strategies that individual members took in performing this exercise. These are the ones I noted:

The Groupie:

These individuals either made sure that they were in the middle of the group or they began to fall very slowly. In both cases they ensured that the group came to support them. They relied totally on the group and displayed a high degree of trust in the group members

The Games Player/Rebel:

These individuals turned the activity into a game. They called out when they were in awkward places, or they called out quickly, or they called out at the same time as someone else. In each case they wanted ultimately to be helped by the group but deliberately made it difficult for the group. Thus the groups' attention and resolve were tested and challenged. Under the guise of 'fun' the gamesplayer made this threat to the group acceptable to it. Their trust in the group was hesitant and ambivalent.

The Loner:

These individuals made sure that they either called out and then fell very quickly or called out and fell more slowly but placed themselves on the edge of the group. In both instances they ensured it was impossible that the other group members could help them. They were totally self reliant and fell in such a way that they protected themselves. Thus they bypassed any reliance on the group and so exhibited zero trust in the group.

What I was seeing played out before me were, I believe, three of the basic reactions to living in the 'herd' as we humans do.

We leave the safety of our parent's arms and begin to individuate. But as the same time we are discovering our uniqueness, we must also learn to become part of social groups, our family, our tribe, our local community. We want to be individuals and have individual freedom but we cannot do this alone. We need the safety of the group. This tension is part of the human condition. If we join the group we must accept the group's rules and thus our personal freedom is limited.

Some 'fall into line' and adapt to the herd easily, some 'fall foul' of its rules and part accept and part rail against them and some 'drop out' and seek isolation; our three behaviour/character types above.

Later in the day we tried another exercise:

Working singly, we were first asked to practice smiling, followed by making a neutral face, followed by a relaxed, jaw dropped 'blank' face. Then turning to face a partner to make

eye contact and take turns to follow the face routine above – one person changing facial expressions, the other observing.

These exercises proved to be very powerful. Firstly it seemed very difficult to observe my partners face without almost involuntarily mimicking her expressions; to smile when she smiled etc which gave the impression of simultaneously doing the exercise even though this was not asked for. In their book 'The Earliest Relationship' Brazelton and Cramer state:

'A baby seems to be programmed for learning about human faces from birth...Immediately after birth in the delivery room, babies will not only fix on a drawing that resembles a human face but will follow it for 180 degrees, with eyes and head turning to keep it in view'

I remembered a dramatic, yet extremely simple, exercise I had undertaken as part of a therapy workshop back in the 80's. Sitting in a circle, every other person was given an ordinary brown paper bag. We slit the closed end and pushed the bag sides in, to make a tube shape, about 10 inches long. We were then asked to turn to our neighbour and for both of us to place our face into each end of the bag and to remain thus, looking at each other, with faces 10 inches apart, for 5 minutes. This was a powerful and unforgettable experience.

When do we gaze at another's face? An oculist, make up artist, dentist etc does so professionally. But for most people our only prolonged gaze is towards our mother/father/main carers as infants or with a lover. In both cases 'Attachment' in Bowlby's sense (18), closely allied to 'Transference' in the language of psychoanalysis (19) are the very likely outcomes of such exercises. Thus, I would argue, that by looking at another and making eye contact, especially if this is more than fleeting, that this may very likely lead to the two people involved having positive feelings towards each other caused by resonations from their infantile memories.

We are programmed to 'read' faces and to recognise a whole range of expressions and to use the interpretation of these to guide our behaviour. So in the exercise we did, the smiling and blank faces could be interpreted. They were in the normal range of expressions. But the jaw dropped face was different. A jaw dropped face with eyebrows raised signifies shock or surprise or awe but a relaxed face with jaw dropped can only signify dis-ease or trauma; stroke, mental illness or retardation. It is a face with the personality drained or dropped out of it. A face that historically has been feared, shunned, hidden away, ignored. The face of a person who, without the necessary understanding and care, is likely to become invisible.

The final exercises of the day followed closely:

With the same partner, and taking turns, one person was required to fall to the floor and the other person to witness this.

It is hard to imagine a situation in ordinary life where someone falling to the floor in front of you as an individual is not some kind of traumatic event; someone faints, has a heart attack, is shot, dies. And in these situations I would argue the natural human response is to wade in and try to help. After all they are part of the human herd? And, we ask ourselves, what if it was me instead, wouldn't I want to be helped?

However in this case the observer knew that the falling person was choosing to fall. This was much more like the current debate over Euthanasia. A case of individual liberty versus the needs, demands and rules of the group. So the observer asks 'Can I allow this person to choose to fall and possibly hurt themselves – or do I help them whether they want it or not? A moral dilemma.

This is the fine and shifting line that must be drawn in all the caring and therapeutic professions. Ultimately to witness and support where possible but allow the patient/client to self harm, self destruct, if this is their choice.

For my own response I noticed my hesitancy, I rushed to help my partner then drew back – not knowing what to do for the best.

The last exercise:

With the same partner and again taking turns, we were invited to face each other and hold each other and for one person to fall to the floor while the partner supported them as they fell. The supporting partner did not try to stop them falling but did not necessarily go with them. The person falling had to fall from, fall through, the partners support.

I was the first to support my partner as she slid to the floor. It did feel like I was invited to let her go and I felt that this was not an easy thing to do. I felt like someone holding someone who was dying.

Apparently it has often been reported that a dying person has to wait for their loved ones to leave the room before they can let go and die. It is not only the person dying who has to let go of life but equally the spouse, partner, loving relative or close friend who have to let go of the person dying as well.

Then it was my turn to fall. At the time I did this I was worried about my smaller than myself partner, being able to take my weight. But I took a gamble and gave her all my weight and then slid through her arms to the floor. She took my weight. I could feel her strength. I lay on the floor on my back with my eyes closed and then turning onto my side and opening my eyes was surprised to find that she had followed me to the floor and was lying down and looking back at me. I found that this was a very peaceful experience and I felt full of well being.

At the time, the exercise did not stand out above the rest but, in the days that followed the workshop I found that it marked the start of an enormous positive transference onto her that I spent days processing. The first clue to what was going on was that I realised that some of her facial features were similar to my mother's; similar dark brown curly hair and same colour green eyes for example. Then, talking through the exercise with my wife (incidentally a psychotherapist of 25 years standing), she reflected back to me the phrase 'She had to support you' At this point I broke down in tears as I went back to very early childhood memories of my mother who became a widow suddenly after my father was killed in a motorbike accident when I was two and a half years old.

Wilhelm Reich, a student of Freud and a peer of Jung, began practicing psychotherapy in Vienna in the 1920's.(20) Through his work with patients he developed the theory that past traumas are not only stored in the subconscious but are also stored in the musculature and that these emotions can be released through working with the muscles. Using this premise he developed his therapy using the body as its base and from this many other 'Bodywork' therapies have subsequently developed. In such therapies simple movement and breathing exercises undertaken in relaxing and supportive spaces under the guidance of experienced therapists can lead to the 'unlocking' of traumas and the possibility of catharsis and healing. Words can be spoken but they are not necessary to the process.

Knowing this I began to think about the bodily actions involved in the exercise. How, in ordinary life, would one experience a similar set of movements? Yes you might faint in someone's arms but this I imagined would be pretty rare. It was then that, observing my two and a half year old grandson's behaviour, I began to realise the key to what had happened.

Babies are first cradled and a little later as toddlers they are held. Usually, but not exclusively, by a mother. If the parent or carer is standing then the toddler is held up at waist height, invariably supported on a hip and facing the adult – the classic 'Madonna and Child' position. This for the child is the safe space, close to the adult's body, protected by their arms. Once again the 'safe landing'.

In 'The Continuum Concept', Jean Liedloff argues from her study of South American 'Stone Age' tribes that this is the natural and best start for a child. (21) In these tribes the child is carried around constantly while the mother works, plays and sleeps. Just as with our foetal development within the safe harbour of the womb, this constant contact gives the child the security needed to take the next step of their individuation –to let go –to get down through their own emerging volition

And how does the child do this? This is easily answered –the child that, satiated with security, wants to, and feels confident enough, to get down, relaxes and gives all their body weight to the person holding them. Prior to this the child supports themselves – the adult is really only supporting the legs. And the child, supporting their upper torso is counterbalanced against the hip. For evidence look at virtually any Madonna and child painting in the western tradition

But when they decide of their own accord to leave the parent they literally 'let go' and surrender to gravity. Suddenly the parent experiences the full weight of the child and is more or less forced to let them slide through their arms to the ground, but still supporting them as they slip down.

My grandson has been employing this technique for many months now. Certainly he was able to communicate his desire in this way well before he could talk and ask to get down. As a parent of two children myself, I well remember them using exactly the same action.

So the last time that any of us performed this set of movements was almost certain to be from the arms of our parents. And repeating this can stir deep memories, locked in our bodies muscle memory. Powerful stuff.

To be safe and yet to choose to leave that safety and stand alone. As we take our first steps the pattern of our birth is re-enacted once more.

## **Conclusion – January 2014**

Reptiles, for example, are incarnated into an egg, deposited, and left to fend for themselves. But we, as mammals, have a different story. Like a baby turtle, we still struggle with life and death from the beginning, but unlike the reptile nest with its numerous eggs, our parents have put a single egg into one basket.

Perhaps the fear of our oblivion is intensified as we stay in such a vulnerable state through the long period of gestation birth and infancy. Laing's idea is that psychic fears haunt us through life; fear of landing and being sucked down or of not landing and floating away. And so we voyage through life, terrified of drifting and fearing the pull of the anchor. As individuals in our relationships, our work and our play we rehearse the cycle of letting go, of freedom, and of staying put, of the security of constraint. Until we finally have to let go of life itself.

As social animals we move in and out of the cycle of individual freedom and social responsibility. We crave the safety of the group, the warmth of community and simultaneously the desire to break free of some of its stultifying rules.

We play out these temporal and earthbound anxieties and contradictions of existence against the backdrop of an infinite universe. One whose majesty we are only just being able to comprehend.

The end of Second World War not only saw the birth of the bomb but also the dawn of the rocket age and our escape from gravity. But the war had only punctuated the growing Modern Dance movement which foresaw the need for a return to the earth. As launch pads were being cast in concrete at Cape Canaveral in 1950, modern dancers such as Bonnie Bird, and other students of Martha Graham (22) were falling to the ground, be it soft earth or hard concrete.

With our present lens of time it is possible to realise that Modern Dance was at the vanguard of a counter revolution, an anti dote to the space race, away from the rarefied heights of ballet, down and dirty, to the ground, to the 'forest floor' where we began. To a world with competition, yes, but also one full of cooperation, connection, complexity and relationship

While the 'white heat' of technology would whisk us to the stars, dancers were finding their roots; using gravity, working with it, instead of pushing against it. It was a return to the

earth, a desire for reintegration and balance that preceded psychically the green and eco movements and other Holistic movements that were to follow; Capra's 'Paradigm Shift'.

Flight, Mankind's dream for millennia, is such a new phenomena. Scarcely a hundred years old. Now millions fly everywhere; we have landed on the moon and are planning a Mars landing. We saw Armstrong and his pals bounce on the moon and now we bounce on backyard trampolines and in other places, often utilising technologies that have been developed by the space program.

We are programmed to read faces but we often find prolonged eye contact difficult. We need bodily contact for our development and well being but our arms are too often empty; we suffer from what has been called by Esalen and others 'skin hunger' (23)

We are supported to the floor as children but as adults we are expected to stand on our own two feet.

We have applauded the leap, the launch, and denigrated the fall.

Yet we leap against, we fall with.

In leaping, in our rush to master gravity, we may assume the arrogance of Icarus and at the same time also neglect the problems we face on the ground,

In falling we need a landing place; a womb, the earth, upon which we are all dependant. Perhaps we need to accept this with humility and thanks.

We are learning to live with contradiction, with the undecidable. Learning to befriend gravity.

Learning our place in the cosmic order.

Modern dancers work with gravity and fall down with grace, care and respect. Showing us all the way.

## **Postscript**

At the end of Miranda Tufnell's workshop 'Landing' I wrote the following:

You hold me, I am held  
From the safety of your arms  
I can reach out  
Fly  
This journey starts and ends with you.  
The softness of the earth  
The autumn colours  
The smell of the fall  
I know I am returning to you  
Mother  
Earth  
I belong to you  
But  
It's true, I exist  
I existed

## Notes and References

- (1) Miranda Tufnell                      biography (extract)                      from: [www.mirandatufnell.co.uk](http://www.mirandatufnell.co.uk)

'For the last thirty-five years I have been pursuing a profound interest in the body, environment and the language of movement. My work has evolved through ongoing collaborations and research in performance and teaching alongside working as a body therapist/ movement educator (both independently and within the NHS). My work has followed a passion to listen more deeply to the body's subtleties of movement, and to explore the human need to find a language that is beneath our words.

### Background

Studied English at University College, London with Frank Kermode and then began my dance training at London School of Contemporary Dance. I studied in New York, Cunningham Studio and with Nancy Topf and Simone Fortis. Other significant influences have been Alexander technique, Contact Improvisation, Release, and Tai' Chi'.

- (2) 'The Fire from Within'      Carlos Casteneda

'...in The Fire from Within, Casteneda begins to recount that extraordinary body of teachings with which the elusive, gently mocking and often terrifying Nagual don Juan brought him to the point where he was able to leap from the top of a flat mountain into an abyss. This incomprehensible act was made possible by long apprenticeship and by a unique state of perceptual clarity wherein don Juan revealed the secrets of the mastery of awareness.' (sleeve notes)

- (3) 'The Facts of Life'              R.D.Laing

'(Laing)...has looked more closely at himself and the mysteries of life. The whole work is really a philosophical, personal and biological meditation on the question, 'Who am I?'...he moves from a discussion of our origin in sexual reproduction into the possibility that we remember, are haunted by and re-enact our conception, foetal life and birth...' (sleeve notes)

- (4) T.S.Eliot

'Four Quartets'  
Quartet No 4 'Little Gidding'  
Beginning of the last verse

'We shall not cease from exploration  
And the end of all our exploring  
Will be to arrive where we started  
And know the place for the first time.'

- (5) 'Derrida'  
 Jeff Collins and Bill Mayblin  
 'Derrida is one of the most influential figures in contemporary philosophy. Yet Derrida has undermined the accepted rules of philosophy, rejected its methods and concepts, disrupted its boundaries and contaminated philosophy with literary and other kinds of writing. (sleeve notes)  
 'Undecidables disrupt...oppositional logic. They slip across both sides of an opposition but don't properly fit either. They are more than the opposition can allow. And because of that, they question the very principle of 'opposition". p20
- (6) Rene Descartes - French Philosopher 1596 -1650.  
 Descartes famous statement 'I think therefore I am' split the mind from the body. This dualistic view of human beings led to a wider acceptance of binary opposites in society often bolstered by Christianities oppositional frameworks; heaven/hell, virtue/sin etc. The opposites superior/inferior were to lead to many forms of racism and other repressive standpoints.
- (7) Werner Heisenberg  
 'There is a fundamental error in separating the parts from the whole, the mistake of atomizing what should not be atomized. Unity and complementarity constitute reality.'  
 As quoted in *Physics from Wholeness : Dynamical Totality as a Conceptual Foundation for Physical Theories* (2005) by Barbara Piechocinska
- (8) The Turning Point: Science, Society, and the Rising Culture Fritjof Capra 1982  
 'A book by [Fritjof Capra](#) written to explain perceived scientific and economic crises. It begins by outlining and tracing the history of science and economics, highlighting the flaws in the [Cartesian](#), [Newtonian](#), and [reductionist](#) paradigms. It narrates how such viewpoints have grown inadequate for modern technology and [ecology](#) needs, then argues that science needs to develop the concepts and insights of [holism](#) and [systems theory](#) to solve society's complex problems (Wikipedia)
- (9) 'The Dreambody' Amy and Arnold Mindell p2  
 '...process-oriented relationship work intertwines the tasks of family therapy with the powerful dream and body experiences of the individual; it sees the individual as a channel for the group and relationships as a channel for the individual. This combination is made possible by a fourth characteristic...the commitment and focus upon the process of relating itself, i.e. conscious and unconscious aspects of relationship.'
- (10) 'Dreaming the Dark – Magic, Sex and Politics Starhawk Beacon Press 1982  
 In 'Dreaming the Dark' Starhawk, the witch, brings her mystic gifts to the burning social concerns of the day. The world and everything in it is alive and filled with energy, she tells us. Through understanding this energy, we can create immanence,

or 'power-from-within', to replace a tradition of 'power-over' others that has only led to societal breakdown, exploitation of nature and the denial of our deepest, richest sexuality. (sleeve notes)

- (11) 'On Becoming a Person' Carl Rogers 1961  
"In my early professional years I was asking the question: How can I treat, or cure, or change this person? Now I would phrase the question in this way: How can I provide a relationship which this person may use for his own personal growth?"
- 'Freedom to Learn' Carl Rogers 1969  
"If we value independence, if we are disturbed by the growing conformity of knowledge, of values, of attitudes, which our present system induces, then we may wish to set up conditions of learning which make for uniqueness, for self-direction, and for self-initiated learning."
- (12) 'Chaos' James Gleick  
Chaos theory is 'a revolution not of technology...but a revolution of ideas. This revolution began with a set of ideas having to do with disorder in nature: from turbulence in fluids, to the erratic flow of epidemics, to the arrhythmic writhing of a human heart in the moments before death. It has continued with an even broader set of ideas that might be better classified under the rubric of complexity'
- (13) 'Gaia: A New Look at Life on Earth' James Lovelock,  
"The entire range of living matter on Earth from whales to viruses and from oaks to algae could be regarded as constituting a single living entity capable of maintaining the Earth's atmosphere to suit its overall needs and endowed with faculties and powers far beyond those of its constituent parts'."
- (14) 'Gravity' 2013 Dir: Alfonso Cuarón; Starring: Sandra Bullock, George Clooney.  
"Watch an astronaut drifting through space for long enough and eventually you notice how much they look like a newborn baby. The oxygen helmet makes their head bigger, rounder and cuter; their hands grasp eagerly at whatever happens to be passing; their limbs are made fat and their movements simple by the spacesuit's cuddly bulk. They tumble head-over-heels like tripping toddlers or simply bob there in amniotic suspension. Even the lifeline that keeps them tethered to their ship has a pulsing, umbilical aspect.  
Gravity, the new Alfonso Cuarón picture, is a heart-achingly tender film about the miracle of motherhood, and the billion-to-one odds against any of us being here, astronauts or not.' Review; Robbie Collins, Daily Telegraph 07/11/13
- (15) Daily Express 27/07/13  
"What a turnaround as trampoline sales leap"  
'Trampolines have bounced past garden swings and paddling pools to become Britain's favourite garden toy. Industry experts estimate that in the 10 years since trampolines became easily available on the high street, more than a million have been sold.'

- (16) Emilyn Claid Biography Extract from: <http://www.emilynclaid.co.uk/>

'...1989 I ....begin working as an independent freelance director, performer, choreographer and teacher. I create solo shows and group pieces, creating through a combination of project-funded shows that tour the UK and choreographic commissions.

In 1995 I decide to develop my theoretical knowledge and study for an MA in Performing Arts at Middlesex University. I enter the academic world while continuing to perform. I embark on a PhD research thesis at University of Surrey. As Dr. Emilyn Claid I am awarded a Fellowship in Creative and Performing Arts from Arts & Humanities Research Council, based at University of Surrey. I begin the book, 'Yes? No! Maybe - Seductive Ambiguity in Dance'.

2000 –to date

I move between the academic and artistic worlds of dance performance. I find the creative tension between the two worlds difficult at first, but then find myself enjoying the boundary between performance and academia as a culture of practice-based research. ...I am now Professor of Choreography at Dartington College of Arts'.

- (17) 'The Earliest Relationship: Parents, Infants and the Drama of Early Attachment'  
Brazelton and Cramer Karnac Books 1991

- (18) 'John Bowlby – Attachment Theory'

Kendra Cherry

<http://psychology.about.com/od/loveandattraction/a/attachment01.htm>

'Attachment theory is focused on the relationships and bonds between people, particularly long-term relationships including those between a parent and child and between romantic partners....Attachment is an emotional bond to another person. Psychologist [John Bowlby](#) was the first attachment theorist, describing attachment as a "lasting psychological connectedness between human beings....The central theme of attachment theory is that primary caregivers who are available and responsive to an infant's needs allow the child to develop a sense of security. The infant knows that the caregiver is dependable, which creates a secure base for the child to then explore the world.'

- (19) 'Transference and countertransference in communication between doctor and patient'  
[Patricia Hughes](#) and [Ian Kerr](#) <http://apt.rcpsych.org/content/6/1/57.full>

'*Transference* is the phenomenon whereby we unconsciously transfer feelings and attitudes from a person or situation in the past on to a person or situation in the present. The process is at least partly inappropriate to the present.'

- (20) 'Wilhelm Reich's Discoveries' James DeMeo, Ph.D. Director, Orgone Biophysical Research Lab, Ashland, Oregon, USA <http://www.orgonelab.org>

'...it was Reich who provided the clearest evidence that the Freudian libido was a real energy, discharged during emotional expression and sexual orgasm. Parental or social punishments against the youthful expression of emotion, or of sexual love, led to internalized repression -- but this was accomplished only by literally tightening one's muscles, binding the energy down within the body and creating a powerful conflict of internal bioenergetic tension. If repression became chronic, the consequent chronic internal tension formed a neuro-muscular *armouring* (much like the metal armour of a Medieval knight) by which the individual protectively walled them self off from an outer world of painful experiences. But the biophysical armour also blocked people's emotions and capacity for pleasure and happiness in life, including or especially their capacity for sexual excitation and pleasurable orgasmic release.'

- (21) 'The Continuum Concept' Jean Liedloff

Jean Liedloff spent two and a half years deep in the South American jungle living with Stone Age Indians. The experience demolished her Western preconceptions of how we should live, and led her to a radically different view of what human nature really is. She offers a new understanding of how we have lost much of our natural well-being and suggests practical ways to regain it for our children and for ourselves.' (sleeve notes)

- (22) Martha Graham

'Martha Graham's revolutionary vision and artistic mastery has had a deep and lasting impact on American art and culture. Her bold use of socially infused subjects and emotionally charged performances single-handedly defined contemporary dance... Graham's groundbreaking style grew from her experimentation with the elemental movements of contraction and release. By focusing on the basic activities of the human form, she enlivened the body with raw, electric emotion. The sharp, angular, and direct movements of her technique were a dramatic departure from the predominant style of the time.' Source: [www.marthagraham.org](http://www.marthagraham.org)

- (23) Esalen, Big Sur, California, USA.

Founded in the early 1960's Esalen has been at the forefront of the personal growth movement, developing Gestalt therapy with Fritz Perls and its own style of massage therapy.

[www.centre-eauvie.com](http://www.centre-eauvie.com) quotes:

'Practitioners of Esalen Massage think Holistically and acknowledge the intimate relationship of the physical body with our thoughts, emotions, and spirit, and additionally, to our connection with the world around us....Touch has been shown to be a very basic human need. Skin hunger is as real as stomach hunger, yet it is so restricted by society and primarily equated with sexual contact...The attitude of Esalen massage is that the expression of compassion and caring for others through the language of touch is not only healing but an innate ability and easily remembered.'

