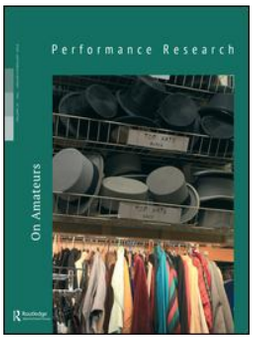

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Living archive of breath

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Hau
Living archive of breath

CAROL BROWN & TIA REIHANA-MORUNGA

THE SEVEN BREATHS OF PAPATŪĀNUKU

> Life is cultivated by life itself, in breathing. This practice produces a distance, an estrangement, a proper becoming that is a renunciation of adherence to the environment. The near becomes one's own, through air. If breathing estranges me from the other, this gesture also signifies a sharing with the world that surrounds me and with the community that inhabits it … I can breathe in my own way, but the air will never simply be mine. (Irigaray 2001: 309)

Tēnā koe, ko Carol Brown, rāua ko Tia Reihana-Morunga tēnei. We write from Melbourne, Kulin Nation, where the seasons are sevenfold and we are in Larneuk, a time of changing weather and nesting birds, and from Tamaki Makaurau, Ngāti Whātua Ōrākei mana whenua. Our bodies, suffused with atmospheres, ancestors and chemical compounds produced by sunlight, are 'meterontological' (Povinelli 2016; Randerson 2018: xxxix). We make the weather meaningful in the vocabularies we have for it, in the dances that embody its elemental forces and in how we relate to it as a constant presence that interpenetrates our moods, atmospheres and soma. At the same time, and more problematically inside a time of climate emergency, we are the weather.

Making sense of ourselves as weathered and weathering is ubiquitous in contemporary dance practices that explore somatic imagery entwining body and environment in relation. An example of this is 'wind and tree', a Body Weather exercise developed by Min Tanaka and taught by dance and performance practitioners including Charles Koroneho, Frank Van De Ven and Michael Parmenter. But beyond somatic imagery as stimuli for becoming-wind, how do we make sense of the weather as a symptom of climate? Martin Welton asks what if 'to live with, rather than in abstraction from' the non-human of a tree or the wind might be a means where- by we become 'sensible'? This becoming sensible 'not only means an attunement to the sensory properties of individual objects, but also of one's imbrication within atmospheric conditions' (Welton 2018: 84). Yet, when considering 'making sense of air' from our situatedness within communities of practice that are located in Māori and Pākehā ways of knowing in Aotearoa New Zealand, this threshold between human breaths and non-human atmosphere becomes more layered and complex, intersected as it is with concepts of Hau (breath of life), Hā (wind, breath) and Mauri (vitality, life force). These concepts are held in the stories of Māori knowledge systems and are lived in relations between animate and inanimate life. Hau is central to this discourse (Salmond 2017). Within Māori cosmology animate and inanimate life are connected and Hau as the breath of life is a force in people and things that impels reciprocal exchanges. The weather is us and we are the weather.

As dance-artists, breathing is essential to what we do and, like the weather, air is our medium. But how do we expand awareness and consciousness between our human dance breaths and the diurnal 'breaths' of the planet? As performers, we feel the tension in the air: We cut the air, melt in the air, suck up the air, explode in the air, leap through the air, press through the air. We also fake the movement of air as a force-field as we are blown across studio floors and imagine turbulent air as stimuli for energetic dancing. But how do we expand awareness and consciousness between these corporeal experiences, and between climate and the cosmological breath of the planet? A total of 16 breaths a minute, 960 breaths an hour, 23,040 breaths a day; oxygen saturating your cells, breathing, our most immanent action, and yet, according to Luce Irigaray (2001), we have forgotten how to breathe consciously. Through our inter-arts and inter-cultural collaboration, we invite witnessing air, atmospheres, breaths and cosmologies in relation. Nature courses through

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us. We are testing the air. Being breathed by the planet. On air. Releasing breaths. Engaging in inspiration and expiration and, becoming more conscious of how we are here, sharing a living archive of breaths.

LungSong is a multi-platform event that has over eighteen months involved art-sci residencies, Noho Marae, public talks, audiowalk performances, rooftop performances and the making of a screendance for international festivals. This multi-form project moves between the intimately corporeal experience of breathing (our most vital gesture), and air as substance and atmosphere, our aerial bloodstream. Lungs, voices and respiratory systems become the interface for an engagement with the world and its atmospheric conditions in these 'strange climes' (Denton and Randerson 2018). *LungSong* research engaged performance dialogues with diverse communities, including scientists, professional dancers, musicians and school students. It was created in collaboration with dancers Kasina Campbell, Ria Paki, Emilia Rubio, Maryam Bagheri Nesami, Jasmin Canuel and Neža Jamnikar; designer Kasia Pol; composer Russell Scoones; videographer Nic Faye; scientists Richard McKenzie, Richard Querel and Wills Dobson; and technician John Robinson. Our culturally situated performance research sought to open thresholds of perception, to enable movement and the sensation of the movement of breath within our bodies, to be tuned to the critical function of a breathing planet that is in trouble. Conscious of our 'response-ability' (Haraway 2016: 2) in worlding our vision of the weather, our research process was the expression of whakapapa or genealogy, a way of weaving together the ancestral threads of life, including the places our ancestors belonged to.

The project was initiated through a three-day Noho Marae at Nukuhau Pā, Rauhoto Marae near Taupo at the invitation of Ria Paki (Ngāti Rauhoto and Ngāti Te Urunga of the iwi Ngāti Tūwharetoa) and her whanau (family). It was further developed through a residency at New Zealand's National Institute of Weather and Atmospheric Research Station (NIWA) in remote Lauder, Central Otago. These dual sites of our research informed the weave of the research process, its woof and weft, as a critical poetics of material thinking (Carter 2004). Rather than perceive these sites as being in a relation of conflict or juxtaposition given their culturally distinct histories, we were more interested in how they might speak to one another, and us as researchers, through an interwoven methodology that acknowledged the specificity of different strands and space–time–atmosphere conceptions as they informed the dance. Māori weaver and scholar Hinekura Smith who wove Tia's harakeke (flax) facemask and loaned the cloak she wore in performance, describes the craft of whatu or weaving as providing a methodology for emergent indigenous research to address 'complex and interwoven world-views' (Smith 2017: 3). Significantly in rāranga the weaver embeds herself in the fibre of the material: 'she rolls thin bundles of muka fibre down her leg to twine into corded strands, in doing so, embedding her DNA into the fibre' (4). As co-authors and co-researchers of *LungSong*, our voices and movements as well as our genealogical and geographical histories as indigenous and non-indigenous artists are woven into the research. We propose a way of thinking through the complexity of living with multiple temporalities and world views that is woven in dance as a relational matrix of shifting scales and dimensions.

At Rauhoto Marae, we initiated tasks:

Walking with the stratosphere across the *atea* (ground in front of the Whare nui or meeting house)

Moving for the length of a breath

Whole body as a taonga puoro (Māori instrument)

Polyphonic chanting

Being breathed by another

During this time, a distinctive indigenous, place-based (Penetito 2009), whakawhanaungatanga methodology (Bishop 1996) for performance research emerged to address the issues, challenges and responsibilities of environmental sustainability and *hauora* (well-being) through dance and performance. Whakawhanaungatanga is the establishment and development of culturally and genealogically centred relationships with people, place and the cosmos. Within formal settings, Angus Macfarlane (2004) identifies whakawhanaungatanga as an affiliated group or people united through a shared understanding, commonality and interest. At the Nukuhau Pā, Rauhoto marae we were affiliated through interpersonal, intrapersonal, environmental,

spiritual and professionally placed performing connections to explore concepts and ideas of Hau. Kōrero (discussion) with community leader whaea Raewyn Lema Rameka drew attention to the local environment and hapū, iwi and whānau relations with it. Working at Nukuhau, the place of the shifting winds, the research process acknowledged the agency of the weather as a constituent force and character in the emerging artistic research. How indigenous Ngāti Tūwharetoa knowledge about the weather – in particular air, breath and atmosphere expressed through storytelling, dance and waiata (Māori songs) – can interface with scientific and historical understandings of climate and the changing environment is a priority for developing this research to another level. Providing a meaningful way to experience how educationalist Jay Johnson (2012: 829) states 'Indigenous peoples, knowledge and science are written into landscape', we travelled historical recollections and re-imaginings of breath and body.

If the arts and sciences are ways of attending to the world – both the outer world and the inner world – how might a reciprocal engagement across both disciplines support us to become better at looking after it and better at understanding the interconnections between systems and psycho–physical–spiritual states? How might we move in a world where Gaia has become a system, where once she was an ancestral Mother?

Three research visits to NIWA's remote weather station enabled us to capture data, document the research taking place there, develop the concept and collect footage for the screendance *LungSong*.[1] Lauder is one of five global charter sites in the international Network for the Detection of Atmospheric Composition Change (NDACC) and the scientists there operate in collaboration with overseas partners. There are two types of measurements that are made by high-precision instruments at the Station, remote and in-situ. Remote sensing involves instruments on the ground, such as a spectrometer capturing a spectrum of sunlight that has passed through the atmosphere. Gases absorb known wavelengths of light and the resulting spectra are analysed to infer trace gas concentration and location. In-situ recordings are made by global positioning system (GPS) tracked airborne balloons carrying sensors (radiosonde) that measure ozone, humidity and temperature up to 35 km in altitude, at which point the balloon bursts and the instruments fall to the ground. Our research sought to bring together the in-situ and the remote through a political breath poetics activated by our relations with the NIWA scientists and their measurement protocols and practices.

As artist-researchers we engaged with the scientists, tracking the weather balloon's progress in the sky, recording the process from preparation through to collection of data; we made audio recordings of the Spectrometer readings and witnessed Light Detection and Ranging (LIDAR) lasers emit pulsed light into the firmament of the Central Otago night sky to an altitude of about 100 km. These processes shaped a dramaturgy of breathing scores that manifest in the screendance *LungSong* (Brown *et al.* 2019). Scores that the dancers embodied included:

#1 Breaching breaths/Connecting spheres/Holding and rolling (X-Pand Satellite Dome)

#2 Performing a wild dialect to defend the sky (ridge of hill)

#3 Inscribing a frightening curve/the dramatic pitch of the Keeling Curve (ridge of hill)

#3 Questing and Questioning: witnessing the current numbers increase as the weather balloon gains altitude (Vaisala Ozone pump)

#4 Diaphragmatic breathing (concrete slab in front of telescope)

#5 Walking the boundary between earth and sky (ridge of hill)

#6 Conducting air (weather balloon safety zone)

#7 Gesturing to a sphere our bodies cannot reach.

Collective anxiety about the urgent ecological questions we face, and the challenge to comprehend the scale of the crisis and our influence upon it, is met in our work with a process that seeks to decentre scientific understandings of the weather through movement that travels with the solar system, the biosphere and the solar winds, and that draws down the skies into and through our bodies in movement and vocals that protest and lament. In exploding the horizons of settler colonial contexts and inheritances, we sing and howl from the edge of the world and the edges of the seven heavens of Māori cosmology. The embodied resonances of our songs seek to awaken struggling hearts and activate awareness.

[1] Lauder is one of five global charter sites in the international Network for the Detection of Atmospheric Composition Change (NDACC). Consequently, it has some of the best instruments in the world for atmospheric research. https://bit.ly/3e5DVLH

Tia Reihana and Neza Jamnikar in *The Living Archive of Breath*, Lake Wanaka, Festival of Colour, April 2019.
Photo Raymond Tiddy

In this dialogue between woman and wahine, we reflect upon *LungSong: The living archive of breath*, a performance at the service of a radical reimagining of our perilous predicament in the condition of climate emergency.

WERO

In *LungSong*'s audiowalk performance *The Living Archive of Breath* for the Colour Festival, Tia encounters the audience who are guided by a soundscape of voices to meet her on a pathway on the edge of Lake Wanaka. Her wero (challenge) as the audience approaches is fierce with mana wahine energy (Māori female authority). Slicing through air as medium with wairua (energy and spirit), her pukana (wide-eyed facial energy and expression) is both warning and challenge. Leading the audience down off the path and to a beach strewn with driftwoods and lake weeds, she pauses at the edge of the lake before continuing to walk into the water, leaving the gathered audience on the lake weed beach as the recorded voice of Carol's 10-year-old son Cassidy speaks of how serious the situation is that we are in. A second performer, Neŷa Jamnikar is sighted/sited on a pontoon floating on the lake in the distance and underneath the magnificent *maunga* (mountain) of Mt Roy and the Black Peak of the Harris Mountains, Central Otago.

The two performers Neŷa and Tia move in and out of rhythm with each other and in dialogue with the movement of air, clouds, awa (river) and maunga (mountain). Their gestures call the audience to see–feel the depth of the sky. They signal to maunga and awa, evoking the presence of Hau. Pointing in different directions, and measuring the air between index fingers the dancers map the atmosphere to their bodies. Fingers that extended away from the body are then placed on the tinana (body) as if to measure the sky against the human proportions of hip bones and ribs. In this re-scaling, mapping gesture, the performers propose that we read them as barometers of change and that we are deeply entangled with the weather. As receivers and transmitters, their actions register and communicate simultaneously, the state we are in. This is reinforced by the voice of a child, Cassidy Scoones, in the soundscape:

> This is our world how and why are we doing this? Just stop and think about this for a moment. Just think how serious this is. If we don't stop this, then suddenly, you won't be able to breathe. I know that this is quite a serious thing, and that we should stop this now. (Cassidy Scoones, 10 years old)

Tia plunges her churning arms repeatedly into the cold lake water, breaking its surface, feeding and cycling oxygen and hydrogen with breath. Under the clear blue sky Cirrus clouds, and clouds with wave structures induced by upper level winds in proximity to the mountains, become an aerial choreography (Liley 2019). Audience absorb the experience while listening to the sound of a purerehua in the soundscape that revolves in the air, catching the air, whistling, as it spins. At the same time, Tia skims the surface of the lake water while Neŷa brushes through the air on the distant pontoon, her long white dress trailing in the wind. Their co-presence is expressed in rhythms that fall in and out of unison, in and out of times, creating mini-cycles of turbulence.

> *No the water is not cold. But the world is in danger.*
> *No the water is not cold. The water is polluted. No I am not beautiful, I am rage.*
> *You are NOT watching me … I am watching YOU. I will show YOU.*

In becoming weather through performance, we attend to the centrality of indigenous knowledge systems that are distinct to iwi Māori (indigenous people) of Aotearoa, New Zealand. We acknowledge and seek to address the historical trauma (Pihama *et al.* 2014) that indigenous communities continue to experience as a result of the failure of settler colonial society to imagine other ways of perceiving the sky, air and atmosphere beyond Eurocentric measures. Living with environmental trauma of landscape, seascape and atmospheric scape we are mindful of the growing inequities of the impact of the climate crisis on indigenous peoples globally and the urgent need to address climate justice. To re-explore agency in response to trauma, Hau and the reciprocity between human, plant and planetary breathing became pivotal in our research towards a reimagining of futures with not just a livable biosphere, but cultures of breath that are shared and respected, activated and felt equitably. Our research returned, remembered and re-imagined indigenous ways of knowing that have survived generations of colonial dispossession, marginalization and genocide (Irwin 2002; Mikaere 2003, 2004).

In *LungSong*, we did not seek to represent the weather but to become with the climate through an activation of Hau. Climate is not an isolated object to be described and represented but a set of interlinked processes, not so much a 'hyperobject' as Timothy Morton (2013) describes it, but a presence as Hau.

So, dear reader, we encourage you to take a deep breath and exhale. We are feeling our way forward performing a benign rebellion against the slow violence of environmental destruction. Resisting the forgetting of air, we partake in political breathing. Nature courses through us.

HAU

Exploring traditions of 'weatherland' (Harris 2015) that are held in indigenous language stories, landscapes, movement and genealogies, we focused on Hau as the breath of life that is both within and without, in atmospheres that are palpable and lived. This mode of being ecological extends beyond Eurocentric theory and Western scientific understandings of air and atmosphere. Ancient and enduring, Hau connects air atmospherics and wind; it is the ecology that surrounds the body of the earth (Koroneho 2019). Parameterless and boundless, *Hau* emerged from the separation of Papa and Rangi in the ancestral story that is central to the cosmological timeline of iwi Māori. As Māori philosopher Māori Marsden (2003) suggests, this embodiment locates Papatūānuku (mother earth) as a living organism with biological systems and networks, a distinct authority holding us accountable in our relationality. Emerging from a process of turmoil and struggle that is in deep time, Hau is, according to Māori performance artist Koroneho, embedded in cosmological thought and therefore part of the interconnectedness of all things. In our collaboration as Māori and non-Māori artists, we sought to develop cooperative and equitable performance strategies through which to invigorate and animate the concept of Hau. In this way, archives of breath invited audiences to extend beyond settler imaginations. We embraced ecological awareness as a thinking and acting on more than one time–space scale at the same time.

FITZROY

The dominant 'weather system' as we know it, and as it is broadcast, quantified and measured, has evolved through instruments that were developed as part of the colonial project of European expansion. The figure of Admiral Robert FitzRoy, the celebrated sailor and founder of the Met Office, looms large in this history as the inventor of the weather forecast (FitzRoy 2012 [1863]). Robert FitzRoy was also the Captain of the HMS *Beagle* and former Governor General

Tia Reihana in *The Living Archive of Breath*, Wanaka Festival of Colour, April 2019. *Photo Carol Brown*

of New Zealand, and his story is entangled with that of the early settlement of New Zealand as a colony. Having exhausted his fortune on public expenditure defending the decoding of British weather and facing public and professional criticism for his efforts, he ended his life in 1865 by cutting his own throat with a razor. A troubled man, he developed a system for reading changes in temperature and wind, and for making storm predictions. Analysing atmospheric data through the use of barometers that were positioned around the globe, he telegraphed storm warnings and weather predictions to the Met Office (Moore 2015). FitzRoy lives on in the name of one of the sea areas in the British marine forecasts, a mountain in Patagonia, numerous streets in New Zealand and in New Zealand's National Institute of Water and Atmospheric Research in Lauder, where an IBM supercomputer, the 'FitzRoy', is named in honour of him.

The science of weather measurement – meteorology – has contributed much to our understanding of the weather and weather changes but, like the doomed life of FitzRoy, it has failed to cultivate an environmental imagination that speaks to the character of the weather, its animate qualities as a transmitter of cultural movement, knowledge, spirituality and a multi-dimensional worldview. We ask how the electronic breaths of weather science readings contain traces and signs of colonialism's history of violence and exclusions?

In dancing at the site of NIWA's weather balloon launching in Lauder, we went in pursuit of the hopeful and the strange. Signalling to the skies, watching the weather balloon disappear from sight and tracking its GPS trajectory on a computer screen, our attention to 'ground truth' (land-based readings of atmospheric change) cultivated connection between ancient and enduring systems of weatherlanding through a sensuous activation of conscious breaths (Brown *et al.* 2019). How the weather lands in our bodies through breathing with cultural systems of apprehension, understanding, intuiting, sensitizing and knowing facilitated a reclaiming of connection to the sky as Tāwhirimātea, and to atmospheres that breathed right through us. Living on a planet in distress, we resisted the corrosiveness of capitalism and colonialism, reaffirming the Hau, the breath of life.

Bringing the science of weather and atmospheric measurement into a contact zone with indigenous perceptions of Hau allowed us to work with what Timothy Morton calls 'the weirdness of things' (2013: 159). Bringing affect, imagination and scientific minds to dance with our research process, we created a speculative weatherland, a re-storying and re-vitalization of human and non-human relations.

Indigenous Māori understandings of the weather are held in genealogical teachings, where each part of our environment can be recited through origins of life and cosmos (Marsden 2003; Robinson 2005). This knowledge can be shared through various embodiments that include but are not limited to, kōrero (oral knowledge), waiata (songs), mōteatea (chants), karakia (prayer), whakatauki (proverbs), Kanikani (dance and movement), Taonga Pūōro (instruments) and tikanga (protocol). Understanding Hau through Māori pūrākau (genealogical stories) that evolve from Tāwhirimātea and his siblings, and from his parents Papatūānuku (earth mother) and Ranginui (skyfather), were significant in our practice. As we explored embodied notions of meteorology, we located processes of pūrākau philosophies within our moving, breathing and embodied thinking.

> Māori creation pūrākau tells of how before light existed in the world, Ranginui and Papatūānuku were bound together in a marital embrace. But their children, including their strongest son Tāne Mahuta, felt trapped in the darkness of this world and began to crave light and space.
>
> One day, frustrated, Tāne Mahuta thrust his powerful legs upwards and pushed his father away from his mother, forever. Rangi and Papa wept and cried, but as Tāne held his father up in the sky, light was allowed to seep into the world, and new life began to burst forth all around his feet.
>
> Tane's brother Tāwhirimātea was angered by his actions and in his fury ascended to the sky with his father. There he produced the offspring of clouds, rain, hail, atmospheric gases, wind and more. Tāwhirimātea's children evoked revenge in fierce weather upon their father's brothers who upon the separation of their parents now ruled the realms of earth, sea and humans. (Reihana, 2019: n.p.)

Creation stories that talk about the separation of Papatūānuku and Ranginui – such as this one recalled by the author Tia – are shared by Māori

as a way to engage with the world (Lee 2009). A pūrākau that encapsulated genealogies of earth and cosmos provided a unique scientific moving ecology informing our embodied activations of environment, Hau and deity in *The Living Archive of Breath:* explorations of separation became motif and gesture; the use of breath evoked challenge and rigour; and the tension to move directly through space offered fragmentations and re-imaginations in the wrath and mana (authority) of Tāwhirimātea as weather. Our *LungSong* pūrākau explorations also provided points of departure through which we could shape a response to the wretched daily sky trawling of scientific atmospheric instruments and interviews at NIWA. That the anger of Tāwhirimātea and his children are prevalent in today's 'global warming' discourse, and that we may better understand the science of atmosphere through a critical investigation of his genealogy and procreation remain embedded provocations of this research. Here Tia reflects upon her experience of interviewing scientists and technicians at the weather station:

> The interviews are long. They are rigorous. As an artist-academic – the interviews provided a depth of potentiality in which to explore intrinsic machines of science as they unravel data of atmosphere. As a mother – I was also filled with fear at the reality of shared information during each conversation. They locate me as rapist, and parasite. Taking without permission, the fertility and womanhood of my own mother … as she screams in methane pain towards my father …
>
> Tane stretched for freedom … we his descendants scream for extinction. I am killing my family – I, whanau, hāpu and Iwi. Ongoing colonial slut for the dominant discourses. (Reihana 2019: n.p.)

Tane who enraged his brother Tāwhirimātea for separating his parents was also responsible for breathing the first breath of life into Hineahuone, the first tangata (human) who was also a wahine (woman). By Tane under the instruction of his mother Papatūānuku (earth mother) Hau (breath of life) was given. Hau may then be intrinsically thought and lived as an illustration of Mauri (life force). Through the dancing bodies of *LungSong*, Hau becomes an activation of Mauri, bestowing energy in landscape and relationscape. Here Tia relates the experience of wading into Lake Wanaka as an audience watched from the bank:

> No the water is not cold. But the world is in danger. I am standing here wrapped in black, masked in her, breathing through wet, walking towards shore, into water with a backdrop of mountain.
>
> That as a mother I move with my ancestral mother to the smell and taste of environment. There is really nothing between me the dancer and the stage. I am actually immersed in her stage. I am waste deep in her, pushing out as you would, and … as I have … life. (Reihana 2019: n.p.)

Pūrākau and the sharing of indigenous knowledge as a means to understand our environment became a tempestuous way of being in the world of *LungSong* (Lee 2009). Through this ecological performance practice our lungs become intrinsically connected to a breathing planet. New ways of attuning to and expressing the complexity of this moment emerge from this coming together of indigenous performance, climate change science, experimental choreography and sound design. As an art-science project situated within mātauranga Māori, *LungSong* developed the following performance strategies:

1. Movement from epistemology to cosmology: *LungSong* attended to human and non-human breathing in relation to cultivating awareness of scientific knowledge on atmospheric layers *and* the seven heavens of Māori cosmology. It considered the health and wellbeing of the planet as coterminous with the health and wellbeing of the dancer engaged in the process.
2. Inter-generational feedback and feedforward ensuring that community voices and our relationships as mothers were included in the process. The research was tested and trialled with young people through wananga (workshop) at Dunstan High School; and through inclusion of a child's voice in the audiowalk, *The Living Archive of Breath*.
3. Public Talks and Research Salons: the practice-led research was presented as performative lectures, interviews and activations joining with other organizations and initiatives such as Track Zero Arts Inspiring Climate Action and the EcoWest Festival, bringing diverse contributors of the project into dialogic relations that were opened to the public.
4. Inter-disciplinary collaboration across media and technologies of capture to re-scale, augment and disrupt sensory awareness and perception, for example through the use of 360 camera vision, drone videography and audio sampling of Spectrometer readings. This also meant that

Tia Reihana in *The Living Archive of Breath*, Wanaka Festival of Colour, April 2019. *Photo Carol Brown*

the outcome of the project exists in multiple forms as a screendance work, an audio walk and a live performance.

5. Intercultural research into cultures of breath. Somatic training and preparation for performance included diverse dance and martial arts practices and engaged dancers as co-researchers in exploring patterns and sequences of breathing that are particular to traditions of dance and movement from Asian, Indigenous Pacific and Māori and European trainings.

MOURNING BREATHS

Research towards *LungSong* considered how traditions of indigenous weather knowledge might come into contact with Western science, disrupting legacies of colonization, assimilation and exploitation. Working at the site of contact between indigenous and non-indigenous knowledge and creativity, although uncertain and at times contradictory, we revealed critical zones of struggle through which acknowledgement and activation of distinct world-views opened a relational space of encounter through performance that was uneasy and unsettling. Donna Haraway describes the importance of developing these complex sites of intra-relationality as ethical ways of coming into material connection with the world, so that everybody in the contact zone is transformed by the engagement and no one knowledge system predominates (Haraway and Young 2019). This was extremely important to our research process, and it led to the decision to layer, suture and sequence diverse voices – scientist, somatic instructor, mother, wahine, child – in the recorded text for the audiowalk performance *The Living Archive of Breath* (Scoones 2019b).

The metereological turn in art (Randerson 2019) raises critical questions about the relation between performance and science. While methods and practices of choreography may provide opportunities for freeing the breath, global research into atmospheric change evidences planetary breathing that is in peril. Climate, as the aggregate of numerous atmospheric and weather phenomena, is apprehended through data and scientific modelling, through systems and mediations that have to be processed cognitively and intellectually. These methods provide scientific evidence that according to Chaudhuri and Ennelow (2014: 24) are 'understood' rather than 'experienced'. The experience can, however, be distressing. At the lake's edge as the audience witnessed Tia disappear into the cold expanse of water, audiences were visibly moved, some crying and seeking solace by connecting with her at the end of the performance as she returned to the shore.

To mourn, to acknowledge, to tangi (cry) is an essential state of well-being for Māori, involving movement of wairua (spirit). The distress felt by the audience of *The Living Archive of Breath* may be a means to authentically contemplate the loss, even death, occurring in our environment. The relationship between grief, growth and awareness is a necessary activation in the performance of *LungSong*. Donna Haraway counters the melancholic expression of climate change angst with mourning, in the psychoanalytic sense, as recognition that loss is real and irreversible (Haraway and Young 2019). Resisting melancholia as a denial of wounding, death and our own complicity, mourning has a correlation with cultures of lament where profound sadness is palpable. Remembering in this way becomes a vital experience that keeps open the possibility that contact with one another and the vitality of life, in all its cosmological significance, is still possible.

The audio walk, *The Living Archive of Breath*, was contained by an aural environment where voices and sounds that were harvested during the research process could be layered and re-

voiced into a sonic composition. These sonic strata, listened to on headphones, provided a container for the audience during their walk – a motivating rhythm and sense of purpose in moving through the journey of the performance inspiring thought and reflection, giving context to the issues the performance was investigating. Sounds were sourced from the local environment, which included the natural sounds of wind, birds and exterior spaces, as well as machine sounds and the electronic 'breaths' of scientific instruments and technology. The voices were those of researchers, scientists and a child. They were edited to give a narration but also to pose questions and to give a feeling of the personal impact the nature of the work was exposing. At times the words were of functional scientific workings; others were questioning the impact on families; some were poetic and performative; the child's voice was direct, while being both fragile and determined (Scoones 2019a).

TE KORE

Although life on earth may cease to exist as a result of the warming atmospheric system, the planet will continue long after we have gone (McKenzie and Reihana 2019; Marsden 2003). Timothy Morton explores the 'strange uncanny' of this through his concept of a 'dark ecology' and is a critical guide to the Anthropocene. Writing under Northern skies, however, his work is counterpointed by indigenous performance scholarship from the deep South where gestures that cut the wind are continuous with cosmological thinking from Te Ao Māori (a Māori world-view), resisting Western conceptions of mortality and the physical and divine limits of the human.

Within Te Ao Māori and philosophical reflections of 'the *dark*ness', all things are possible. Te Kore embeds a depth of energy and chaos, but also holds infinite potential for becoming. Te Kore (the void) in movement towards Te Po (Darkness) leads us to Te Marama (the light and the dwelling place of humans) (Marsden 2003; Royal 1998, 2012; Nepia 2012). From nothingness comes everything. From void, emerges potentiality. To sit in the darkness under blackened skies is a way to create towards light. To sit with our failings in taking care of the planet, is to cultivate the means whereby we can generate energies to respond and act.

Deadly weather, vital weather, strange and uncanny weather moves through us. In bringing Morton's 'dark ecology' into dialogue with Te kore and Hauora (breath of life) dancing in cold lake waters that took our breath away, we countered the depressed Northern landscapes of blackened realities by exploring what sustains life in a movement towards hope, on a planet that will endure beyond our lives.

Global warming carries particular risks for our communities, although further research about the likely impact is needed. Our young people's hopes and fears about the future – what lies ahead for them and their children – create uncertainties that tie us directly to the health of our mountains and rivers: to what Māori call Papatūānuku, or Earth Mother. The denuded hills around Lake Wanaka and the retreating glaciers at nearby Mt Aspiring, are a constant reminder of how our connections with our ancestors have been disrupted by the colonial land grab and its attendant white privilege, corporate greed and climate change. *LungSong*, in darkened ecologies of potentiality, provides a lens for internal and external landscapes to renegotiate our future. It raises, through a richness of embodied relationships to place and people, our intrinsic belonging to one another and the world we inhabit. Accountability in our connectedness is therefore compelling.

LungSong partnered the sky, as home to ancestors, with data from a system in distress. We are indigenous and non-indigenous; our ancestors are Māori and European. We are mothers, and in this project we worked with a culturally diverse gathering of people (Iranian, Slovakian, Argentinian, Pakeha, Māori) each of whom carry a unique way of being in the world. Our relationships were premised upon a commitment to be allies and partners in the pursuit of a revitalized pluriversal relation to skies and breaths that are shared.

We are all breathing the same air, between your lips, in your nostrils, in your throat, in your chest, behind your ribs, in your diaphragm, your lungs, in your belly: we all breathe in our own way but this air will never be solely ours.

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