

Body Weathering – Poethic Nebular Intentions

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Abstract

Weather is not an object experienced from a distance, but rather a medium in which every living being is immersed. This weather reporting views clouds as ‘containers of possibility,’ as an infrastructure for thinking about the body as a vibrant, experiential and living matter to reinforce a direct relation to nature – merging land and sky. Because environmental commitments are complex, I enter the challenge through exploring embodied modes of inquiry into urban-making using a corporeal relation to clouds and atmosphere, exploring their common materiality through a day’s workshop culminating into a performance (modes expressed as *intermissions*). The artistic research is grounded in a Butoh choreography practice called *Body Weather*, performing speculative fabulations with clouds supported by theoretical roots in feminist corporeal studies, vibrant materialities, environmental imagining, atmospheres and assembled relations. I engage with the question of how to curate a corporeal poetics in urban-making with clouds in mind, and what if bodily movements created atmospheres to ecologically live by? My intent is to cultivate an artistic embodied approach to urban-making, thinking through clouds and embracing the body as a refined medium for generating a *poethic* – poetic, political and ethical – entangle with space.

KEYWORDS: clouds, urbanism, weather, Butoh, choreography, poethics, embodied methodology, environmental artistic research

Encounters with Clinamen

I wish to bring you directly into my nebulous corporeal intentions – this essay is on a workshop which explores embodied research in urbanism through a Butoh choreography

called *Body Weather*. The day begins with a weather report as two seminars, with the intention to set the atmosphere and overlay between Clouds and bodies, tying earth and sky together. This relation is investigated throughout the interventions; theoretically, corporeally and artistically. The workshop took place at the AHA festival 2016, an annual event that stages mediations between art and science to explore their unique translations and knowledge-harvests (AHA Festival, 2016). This is a transdisciplinary collaboration between four weather enthusiasts: a Body Weather dancer, a PhD researcher in Architecture, a professor in Literature and a poet.¹ Thinking in imaginative terms, I invited them to embed us into a poetic journey through clouds and weather in all its forms, shapes, imaginations and moods, including poetic cloud texts.

The workshop explores the body as a medium for an embodied approach to spatially situated knowledge in urban-making. Each intervention follows weather, using the dynamic metaphor of clouds, into five corporeal configurations assembled into forms of exercises culminating into a performance and short film essay (Figure 5). Components include both indoor and outdoor practice so that temperature, sounds, and materialities compose a heterogeneous experience and spatial contact. There are certain nebular materialities that begin to emerge connecting the two thematics of body and cloudy weather. Particular constituents of weather that link body to spatial practice include; relation, meaning, atmosphere, imagination, and flux. These theoretical ingredients investigate an embodied approach to space that propose diverse ways of approaching weather, atmosphere and imagination as environmental conditions. What kinds of opportunities do they give us to think about bodies and about body weathering in terms of climate change awareness? In investigating *Body Weather*, I query whether embodied artistic methods can create an atmosphere-making practice which becomes motive for an ethical environmental behaviour?

Body Weathering – choreography by space

Body Weather - 身体气象 / shintai-kishou (Tanaka 2006 & Tanaka [no date]).

I have been using Body Weather choreography in my research as it blends together my thematics of inquiry; the body with the environment (the weather). Min Tanaka, Body

¹ In order: Carmen Olsson, Anna Maria Orrù, Dan Ringgaard, and Morten Søndergaard

Weather originator, clarifies that Butoh dance can be inspired by a myriad of elements; an idea, a song, a movement and an image, but also, ‘something someone says, certain incidents, human and non-human elements’ (Tanaka 2006). In essence, ‘nothing is choreographed. No concrete movement is predetermined or composed. The progression of the dance is not preconceived either’ (ibid). It is a form that practically is choreographed by the space, which makes it different for every space performed in. Our context is to take inspiration from the clouds and weather.

私は場所で踊るのではなく、場所を踊る。

‘I dance NOT in the place; I dance the place’ (Tanaka [no date])

Tanaka began his Body Weather ‘laboratory’ in 1985 on a farm in Hakushu - Yamanashi prefecture, Japan. For Tanaka, the notion to connect body and weather allowed for a leap in imagination wherein the ‘I’ is not the centre. It is in constant flux, drifting around and identifying ‘with someone else or something else’ (Tanaka 2007). ‘This is true about human relations, meteorological phenomena, the sun, animals, and almost everything around us. A weather like contingent and ever-changing relationship’ (ibid). In Body Weather practice, the social body is erased - usually painted white - blends with the atmosphere so a mimesis of the surroundings can unfold. Through the day’s cloud metaphors, this body becomes the central medium of operandum embracing atmosphere as a spatial material, visual delight, curiosity-driver and artistic matter for stirring the imagination.

The choreography Body Weather consists of a number of practice skills such as mimesis, elements of interaction, metamorphosis and reflection (Orrù 2015). Elements used to navigate in, through and around our urban realms wherein an exchange is constantly taking place between body and space. The workshop unearths this dialogue, through fabulations, corporeal practice, writing texts and performance, and intends to turn the volume higher on what is being exchanged.² We practice to affect parts of the body, release some parts, and allow new parts to enter in and move us. These techniques called *body manipulations* can be used in spatial practice to reorganize connections and

² The word fabulation in this context refers to a feminist practice of storying called exercised by Donna Haraway (2012). She refers to it as speculative fabulation (SF), which is a mode of thinking in other typologies and worlds, where the borders of thinking, doing and making are shifted so that non-harmonious agencies are made transparent and put together in uncommon configurations. In Haraway’s writing, Haraway calls these SF narratives – ‘stories for resurgence on a damaged planet’ (The Evergreen State College Productions 2016).

relations, both to the inside and to the outside of our body. Essentially, the body is activated to absorb the external landscape. The workshop elements will be revealed as *intermissions* in the text, providing a moment for a performative reading.

Clouds as Infrastructuralism - A Medium of Possibility

Weather with all its potential for connectivity is not an object, experienced from the distance, but rather it is a medium in which every living being is immersed. Peters (2015, p. 46) recalls that '*Medium* has always meant an element, environment, or vehicle in the middle of things.' In *Body Weather*, the weather is inside, internally embodied. The weather does something to the body, and you are always in the middle of it as it is inescapable.

In order to link weather to body towards a practice, I first consider how clouds themselves can become an infrastructure for thinking, a concept taken from John Durham Peters' book on 'The Marvellous Clouds.' Peters' (2015, p. 30) refers to clouds as having an *infrastructuralism*, as having a demure capacity in which 'fascination is for the basic, the boring, the mundane, and all the mischievous work done behind the scenes. It is a doctrine of environments and small differences, of strait gates and the needle's eye, of things not understood that stand under our worlds' (ibid 2015, p. 33). These elements hold analogy to the practice of *Body Weather*; a certain mischievousness, a behind-the-scenes exploration of space, an everydayness of the body in movement, and a support for relating to site that extends body into space and up into the sky. In *Body Weather*, the 'unnoticed' becomes noticeable and the in-between becomes a prime material to reflect upon – a crack in the stone, a scratch on the glass, dust on a curve.

Space too holds bodies as a form of *infrastructuralism*; for survival, for becoming with, for relating and for connecting. It is notable that the 'The body, a mix of sea, fire, earth, and sky, is our most fundamental infrastructural medium... And the human organism is composed of many internal environments. Our neurological function is inseparable from the skin, musculoskeletal system, and sensory organs. Our brains are worn throughout our bodies, and our retinas are the brain's outposts in our eyes. Our body is composed of overlapping ecosystems and is an environment of environments. The boundary between organism and environment does not lie only at the skin' (ibid 2015, p. 266). For Peters, bodily infrastructure is on par with elemental media, 'the elements that lie at the taken-

for-granted base of our habits and habitat...Media...are vessels and environments, containers of possibility that anchor our existence and make what we are doing possible' (ibid, p. 1-2). If media is a form of communicating meaning to the public, then nature (weather elements) is at the core of this meaning just as much as a body. In mediating the body as media, Peters (ibid, p. 6) asserts, 'The body is the most basic of all media, and the richest with meaning, but its meanings are not principally those of language or signs, reaching instead into deep wells stocked with vaguer limbic fluids. The body is not one with itself: it is a network. Sharing the same time and space with another is already pregnant with meaning before a single word is uttered. Eons of improbable evolution have conspired to enable any encounter.' Clouds as media propel a connect both to nature, and to bodies, via communicating through the atmospheres they provide. This elemental atmosphere and its role is crucial for it is situated in urban-making as a vital ingredient for propelling imagination, and imagination is what inspires activity to emerge through curiosity.

Hence, elemental media bring with them new practices; weathering, forecasting, navigating, and imagining, all part of transdisciplinary gestures associated with embodied practice. These 'containers of possibility', anchor our being in space and time, and provide particular atmospheres. They are *Kairos* (καῖρός), the Greek word for weather, often also translated as 'windows of opportunity' or good timing. Though Peters' concept of media, though written from the disciplinary platform of media communications, springboards from the historical underpinning that well into the 19th century media actually meant natural elements such as water, earth, fire, and air. Contemporary media though is about 'modes of meaning-making' that bring up the critical assemblage between media, nature and communication. In this mode, philosopher Mădălina Diaconu calls for a reflective aesthetic attitude toward weather, an attitude in which one becomes 'sensitive to the poetics of the everyday weather, both fine and bad' (Diaconu 2015). There is potential in this alliance; wherein the sky offers a medium, clouds could be used as a media for thinking and for producing meaning with. Peters (2015, p. 4) refers to such meaning as 'repositories of readable data and processes that sustain and enable existence.' The practice of Body Weather allows the body to reflect upon and 'decifer' this data.

Intermission 1

Blindfold yourself and sit still. Settle down. Once you are ready, slowly move to another place in the room, and sit again.



Figure 1. Intermission 1: Blind chairs

Blind Chairs: small studio space indoors - From their seats, participants blindfolded themselves and slowly moved from chair to chair, absorbed in the space surrounding their chair, finding their way to another seating point. The intention of the exercise is to undulate focus between the internal body and the external atmosphere, essentially to turn up the volume and make a stronger focus on the surrounding space through the body.

Meaningful Fictions in the Air

Clouds are essentially fictions in the air that have an intensity and affect that propagate meaning. They are ‘worlds-worlding’ (Ingold 2011, p. 130). A critical attribute to encouraging intensity in worlding is *in-imagining*, which notions worlding (*v*) as a poeisis; a dynamic and poetic gesture which is in constant movement. In this mode of worlding and forming, the world in flux beckons an ethical curiosity to take place through the encounters with spaces that push imaginaries and motivations. John Law (2004, p. 2) suggests that in a world that is entangled and complex, ‘we’re going to have to teach ourselves to think, to practise, to relate, and to know in new ways. We will need to teach ourselves to know some of the realities of the world using methods unusual to or unknown in social science.’ Clouds offer up such potential. They offer heterogeneity (multiplicity) and ‘open space for the indefinite’ through ‘creating metaphors and images for what is impossible or barely possible, unthinkable or almost unthinkable. Slippery,

indistinct, elusive, complex, diffuse, messy, textured, vague, unspecific, confused, disordered, emotional, painful, pleasurable, hopeful, horrific, lost, redeemed, visionary, angelic, demonic, mundane, intuitive, sliding and unpredictable' (ibid, p. 6). These indefinite modes of method can be reached through a corporeal practice such as Body Weather which offers the in-between space for reflection. Similar to elemental media, Law points out, 'Each is a way of apprehending or appreciating displacement. Each is a possible image of the world, of our experience of the world, and indeed of ourselves...together they are a way of pointing to and articulating a sense of the world as an unformed but generative flux of forces and relations that work to produce particular realities' (ibid, p. 6-7). The world as a 'generative flux' begs for different ways to engage, and to immerse oneself in cloud horizons, can begin to extend moments of displacement for this 'otherness' to occur.

These practices are philosophical and phenomenological simultaneously, and relate to the basic elements of life and everyday. Clouds help us imagine, wonder, be curious, and to view things alternatively, especially when they are decontextualized. Body Weather practice aides in an internal decontextualisation with its dynamic metaphors to move with, move towards, move as and dialogue with. Weather as medium can transform you into something else so you can grasp the world, with all its complexities, from another perspective. Thinking in such terms is about bringing forth another relationality and connectivity to upper and lower elemental hemispheres. By stitching together weather to body, the idea of an elemental infrastructure becomes a desirable thought that sows together land and sky via the body, ultimately, bridging between humans and non-humans.

Intermission 2

You need to be two people (one blindfolded, one not) for this exercise. Blindfold, you explore the space using your full body - crawl surveying the space with your limbs. Activate and use all your senses. Taste, listen. Touch everything. When you are the one who is observing the blindfolded, try to shadow their movements and keep them safe.



Figure 2. Intermission 2: blinded, mimicked and observed

Blinded, mimicked and observed: larger space indoors - The duet work began wherein one person was blindfolded while the other was an observer. The observer was not passive, they were attentive, mimicking the others movements and kept them from harm. The blindfolded practice was to reveal the space with all their senses, using their full body to explore, to be humble to the space, and to trust that the input received would provide the imagination needed to communicate with the space. Elements such as scale, heaviness, sensuousness, materiality guided them.

Weather-worlds – merge land and sky

Weather creates atmosphere, it is a medium of potential in which all are immersed in and part of (Orrù 2017a). Essentially, weather *is* atmosphere and being in the middle of this atmosphere is Body Weather practice. Böhme (2014, p. 43) assert that the term atmosphere ‘derives from meteorology and, as a designation for an ambient quality, has a number of synonyms that likewise connote the airy, cloudy, or indefinite: these include climate, nimbus, aura, fluid; and perhaps emanation should be counted among them as well.’ To further this, anthropologist Tim Ingold (2011, p. 115) explains that living beings exist and are an integral part of the weather-world, ‘to dwell within a weather-world in which every being is destined to combine wind, rain, sunshine and earth in the continuation of its own existence.’ Weather’s *infrastructuralism* connects and is the ‘very *temperament* of being’ (ibid, p. 130). Ingold believes that the earth and sky are not two separate entities, and prefers to view them as ‘manifolds of movement that are directly implicated in one another’ (ibid, p. 119). In his atmospheric logic he suggests that, ‘Instead of thinking of the inhabited world as composed of mutually exclusive

hemispheres of sky and earth, separated by the ground, we need to attend...to the fluxes of wind and weather. To feel the air and walk on the ground is not to make external, tactile contact with our surroundings but to mingle with them. In this mingling, as we live and breathe, the wind, light and moisture of the sky bind with the substances of the earth in the continual forging of a way through the tangle of lifelines that comprise the land' (ibid, p. 115). The poetic ensembles of Body Weather are a viable form of bodily practice that are capable to extend a presence in these fluxes. But why is it important to connect ground and sky as a common agency? One answer is that it is a further connect to nature, to climate, and to non-humans and humans, wherein weather is taken seriously as a subject which summons further exploration. Furthermore, this mode of inquiry helps to sustain an earth/sky connect because,

'the more one reads into the land, the more difficult it becomes to ascertain with any certainty where substances end and where the medium begins. For it is precisely through the binding of medium and substances that wind and weather leave their mark. Thus the land itself no longer appears as an interface separating the two, but as a vaguely defined zone of admixture and intermingling...creatures live in the land and not on it... For it is in the nature of living beings themselves that, by way of their own processes of respiration, of breathing in and out, they bind the medium with substances in forging their own growth and movement through the world' (Ingold 2011, p. 119-120).

Ingold offers a way to bind life, to bring together earth and sky, human and non-human actors, wherein all elements and participants inhabit a common *open*, 'immersed in the incessant movements of wind and weather, in a zone wherein substances and medium are brought together in the constitution of beings that, by way of their activity, participate in stitching the textures of the land...the relation between land and weather...is rather one between the binding and unbinding of the world' (ibid, p 121). The practice of stitching is crucial in developing an ecological ethics and deep commitment for sustainable behaviour. It provisions for an embodied practice in which making our way through the world is a form of relation-making. Body Weather practices an act of stitching in the intervention, has the potential role to provide '*open*' spaces wherein living beings suture alongside together. Such an engagement with the weather-world is haptic, meaning that it must occur at close range and hands-on. 'It is the engagement of a mindful body at work with materials and with the land, "sewing itself in" to the textures of the world along the pathways of sensory involvement' (ibid, p. 133). Donna Haraway refers to such worlding

(v) through the lens of *becoming-with*, a reformulated cohabitation with others. This formation, an ontological choreography of sorts, is associated with training to become a companion species. She states, 'I believe that all ethical relating, within or between species, is knit from the silk-strong thread of ongoing alertness to otherness-in-relation. We are not one, and being depends on getting on together. The obligation is to ask who are present and who are emergent' (Haraway 2003, p. 50). Training the body to perceive such emerging otherness gestures alternate modes which Law (2004) implies.

Intermission 3

Part 1: walk slowly at 1cm per second in any direction in the room.

Part 2: walk slowly at 1cm per second in a line forward with another body if available



Figure 3. Intermission 3: slow swarm (left) and line forward (right)

Slow swarm movement and slow line movement forward: indoor loft space - The first part of this exercise was a slow-walking in a body swarm, concentrated on the skeleton (the neck, the lining of the spine, the torso posture, the hips, the shoulders, the length of steps, how the foot meets the ground, the shoulder's position, how the hands and arms are moving, how hips are moving) and how it manoeuvres.

The next part of this exercise was to align bodies facing forward in the long edge. The participants focused on an imagined sky with clouds indoors. The bodies moved together again at 1 cm per second, imagining and relating to a very slow-moving cloud.

Emotional weather report – everybody talks about the weather

Another rather mundane connect and tie to the sky is through the constituent of emotion that arises from weather. Weather as emotion is a boring habit at times. When one speaks about the weather, one has nothing to say, remarks Tolstoy (cited in Diaconu 2015). And, Peters remind us that ‘Everybody talks about the weather, but no one does anything about it, as Mark Twain supposedly said’ (Peters 2015, p. 250). Diaconu describes this weather emotive connect as meteo-dependency, in which ‘the appreciation of weather depends on physiological criteria of corporeal and emotional well-being...the *drama* of the clouds, entitles the beholder to assign a capricious or “moody” temper to the weather: the mobility and fluidity of cloudscapes are a reflection of life’ (Diaconu 2015). Weather as emotion, also has movement and is in constant motion and therefore it becomes something corporeal. Here the body and weather become facing interfaces, folding and unfolding in form and feeling, coming and going like elements in space. There is a rather strong correlation between body and space in which space too denotes a mood. Juhani Pallasmaa states that we grasp the atmosphere of a place in the moment when we develop an emotive attitude to a space, similar to weather emotions,

‘in the same way, although we do not consciously analyse or understand the interaction of meteorological facts, we grasp the essence of weather at a glance, and it inevitably conditions our mood and intentionality...This is an intuitive and emotive capacity that seems to be biologically derived and largely unconsciously and instinctively determined through evolutionary programming’ (Pallasmaa 2012, p. 240).

Emotions play a significant role in thinking and reflecting about space, Mark Johnson (cited in Pallasmaa 2012, p. 244) writes, ‘there is no cognition without emotion, even though we are often unaware of the emotional aspects of our thinking...Emotions are not second-rate cognitions; rather they are affective patterns of our encounter with our world, by which we take the meaning of things at a primordial level...Emotions are a fundamental part of human meaning.’ With this in mind, emotions take on another type of significance that should be considered, particularly when they arise from weather-thinking.

Clouds, like emotions, are in flux; constantly changing and moving - round, through, towards, out, over, above, below, along! Clouds are prepositions; ‘subject to the laws of gravity’ (Søndergaard, 2012). Weather is in constant change. In Body Weather practice our bodies are in flux, they are riding on a cloud, they are moving as a cloud body.

Clouds are our tropes, swerving about. They are unpredictable, and therefore in a state of poeisis, or rather, they are *Poethic* - political and poetic - as they reformulate the relation to space. Ingold's (2011, p. 117-118) 'open world' is a world, that is, of formative and transformative *processes*...To understand how beings can inhabit this world means attending to the dynamic processes of world-formation in which both perceivers and the phenomena they perceive are necessarily immersed. And to achieve this, we must think again about the relations between surfaces, substances and the medium.'

Intermission 4

Part 1: Go outside. Walk slowly at 1cm per second in a line forward with another body if available. Understanding the temperature differently

Part 2: find a hillside landscape inclined upwards. Pick a cloud character, and re-enact the cloud as it slowly makes its way up the hill.



Figure 4. Intermission 4: slow cloud line (left) and a mass (right)

Outdoors: A slow-moving cloud mass up a wooded-hill and in a line – In the first part, participants faced upwards towards the sky horizon, they moved slowly forward at 1 cm per second forming a collective movement. The temperature had dropped significantly, there was now a public, and the soundscape had shifted to loud traffic and a strong wind that blows around each cloud body.

In the second part, participants dispersed along a wooded hillside on crunchy leaves, which offered another soundscape. They transformed into their cloud characters - small, round, spongey, or large and widespread - and proceeded slowly up the hill in non-uniform patterns.

A Poetics of depth – environmental imaginations

With cloud-gazing there is an opportunity to imagine all sorts of things: shapes, animals, stories, flying mountains. Weather is liberating as it allows for imagination to float along the sky's horizon. Clouds are here to help us imagine with and provide ways in which belonging in and with the world is in essence strongly tied to natural elements. Diaconu (2015) writes, 'the sky serves as a screen for imaginative projections; clouds improvise abundantly and the game of recognizing objects or animals in cumulus clouds is as enjoyable for children as it is for adults.' We project our bodies into clouds through imagining.

With body submerged in clouds, there is potential to further afford a force for cultivating imagination through clouds in terms of cultivating an ecological *poethics*. Jedediah Purdy brings forth the concept of environmental imagination, wherein the poeisis and ethics of ecological matter can sit side by side providing opportunity for transformation. For Purdy (2015, introduction, p. 11) 'Imagination means how we see and how we learn to see, how we suppose the world works, how we suppose that it matters, and what we feel we have at stake in it. It is an implicit, everyday metaphysics, the bold speculations buried in our ordinary lives.' This imagination takes on a serious note, however playfully, it manages to be used for urban-making. This playfulness sits at the heart of the Body Weather interventions, Purdy asserts

'It should be clear that, far from being frivolous make-believe, imagination is intensely practical. What we become conscious of, how we see it, and what we believe it means - and everything we leave out - are keys to navigating the world...Imagination also enables us to do things together politically: a new way of seeing the world can be a way of valuing it - a map of things worth saving, or of a future worth creating...the link between ways of seeing, encountering, and valuing the world - that is, imagination - and ways of acting, personally, politically, and legally, that have shaped the world in concrete ways' (Purdy 2015, introduction, p. 11-12).

Body Weather as a deeper corporeal practice is about cultivating a dynamic form of imagination to connect the body to the understanding of landscape as a lively and interactive process. The body has been placed in diverse relations with site – slow walking, blindfolded exploration, sitting, sliding, dynamic metaphoring etc. Key models in the practice include imagining, storying, mimesis and performativity used to unearth hidden connections, switch perspectives and tackle complexities to reach new empathies and behaviour. These 'Exploratory actions bring out, or reveal, the unknown and open up

for the unexpected' (Dyrssen 2010, p. 236).

Clouds are signs of weather to come. Hence, memory and a sense of urgency is rooted in the atmosphere. In this elemental landscape, there is the opportunity to take weather and nature seriously. Ultimately, clouds allow us to think about climate change, 'they are able to raise the awareness of climate change and at the same time to enhance aesthetic experience, by shifting the focus of aesthetic appreciation from dramatic weather shows to less conspicuous weather conditions... Humans may even begin to see the beauty of some landscapes only when they are confronted with the prospect that they may well disappear' (Diaconu 2015). The concept of Kairos as weather and window of opportunity suggests that the moment is urgent to take action, 'our survival may depend on knowing how to read the signs in the atmosphere' (Peters 2015, p. 260). With such urgencies in mind, Cloud Weather and Body Weather become entirely different practices with profound implications.

Final elemental reflections

Purdy acknowledges that 'humans spell out their imagination in the landscapes they shape, and the landscapes write their forms on human experience and the imagination it fosters' (Purdy 2015, introduction, p. 26). In Body Weather, the landscapes that emerge stimulate imaginations that have allowed me to examine the research from unexpected entry points. Dyrssen states,

'Explorative experiments should subvert conventional strategies; shake up ingrained patterns of thought; provide quick feedback, increased curiosity, and discoveries of hidden possibilities; reveal possible links and points that need to be mapped; and get the creative process moving forward' (Dyrssen 2010, p. 229).

The difficulty with using this artistic approach is that, since 'truth' is not the aim, one must remain open but not ambiguous. Accordingly, there is a certain amount of intuition that drives the research process, at times unsettling, it is in this discomfort that curiosity is to be engaged. Imagination after all is a difficult substance to capture. In line with Purdy's environmental imaginations, by igniting artistically-led and poetic approaches for an environmental behaviour, urban participants are more likely to partake. The use of storying with clouds through Body Weather transpires to awaken a collective creativity and evoke transformation. The research concepts of flux, time, senses, body, emotion,

motion etc. begin to transpire to the surface. The interventions have explored how an embodied atmosphere-making through bodily exercises, can help in understanding one's presence in space, and situate an ecological self-using elemental media.

Imaginations connect weather-worlds to the ground, non-humans to humans, and ultimately, through the Body Weather practice, body to space in an entangled *poethics*. They construct new relations and assemblages in a space. In this encounter, elemental imaginations have been alighted through the concept of weather, particularly clouds, both in bodily practice and interlaced theory. Theoretical threads spread into performed imaginations, and were put into fictional constructs using corporeal studies, vibrant materialities, environmental imagining, atmospheres and assembled relations. These imaginations conjured up an atmospheric logic and conditions for an urban making to extract 'theory out of the clouds' and into the soil. Hence, we complete our cloud travels with a final performance.

Finale - A Poethic Performance

The dialogue is a (per)forming script by one participant who formed an open text conversation with her cloud.

*a discussion unfolds as we perform our Body Weather in the dark
a spotlight creates a puddle of pail orange on the floor
we move towards it
out of the dark, six bodies appear, ghost-like, moving very slowly
we move forward, slowly...one foot slithering past the other
cello stops.
silence.
the silence in the space has its own materiality,
it grows in thickness and presence as if it was an object or body in the room
Danni reads her cloud dialogue - Chinese and English - as we move
and eventually,
we end up covered in a pail orange glow*



Figure 5. Still shots from Film (Orrù 2017b). Accompanying this paper.

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