

# Of daughters, dreaming and dust: Reflections on ecofeminism and contemporary dance making

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## Abstract

This article reflects on the making of ‘Daughter, there will be no home,’ a solo dance choreographed for my master’s degree in Creative Practice which sought to understand how contemporary dance making can express ecofeminist perspective. Ecofeminism is a theoretical perspective which argues that the oppression of women parallels and mutually reinforces oppression of the environment. Protest against nuclear technology was a galvanising issue for many ecofeminists. In this way, a suitable topic for my dance making was the activism of the women of Greenham Common, who formed a peace camp in order to non-violently resist the presence of nuclear weapons at an air base in Berkshire United Kingdom (UK). Based in the methodology of creative practice as research, specific methods used in my master’s research were improvisation, choreography and journalling. This article will discuss the theoretical and methodological framing of the dance and give a brief description of poetry, soundscape and costume used for the dance. Then, in detail, I will offer reflections upon themes that arose from the dance making.

“How is it I can say this  
So that you will  
See too what I have seen.”  
(Griffin, 1983, p. 223).

## Introduction

Arising in the 1980s, ecofeminism (ecological feminism) is a strand of feminist theory which posits that oppression of women is connected to oppression of the environment (Plumwood, 1993; Wildy, 2011). I became drawn to ecofeminism during a third year directed study on environmental dance after reading Australian art historian Jade Wildy’s (2011) article ‘The artistic progressions of ecofeminism’ published in *The International Journal of the Arts in Society*. Whilst the article focused on visual arts, I began to wonder if contemporary dancers had been informed by ecofeminist theory. I investigated further out of interest, and soon found a gap

in literature which explicitly connected ecofeminism to contemporary dance. The discovery of this gap would eventually lead to my Master's in Creative Practice, the thesis of which sought to investigate ways in which contemporary dance making can express ecofeminist perspective. As the creative practice component of my master's research, I created a solo dance, 'Daughter, there will be no home'<sup>i</sup>, in which I examined ecofeminist resistance to nuclear technology as manifested in the women of Greenham Common. This was a relevant subject for my dance making, as concerns over nuclear technology during the 1980s led many women to take an interest in feminist and ecological concerns and thus was a galvanising issue for ecofeminists (Cook & Kirk, 1983).

Greenham Common in Berkshire, UK was an air base where the North Atlantic Treaty Organization (NATO) had planned to site United States cruise missiles in December 1983 (Harford & Hopkins, 1984). Alarmed at the thought of a nuclear weapon being housed in their country, a group of women activists set up a peace camp outside the base in 1981 to non-violently resist and protest NATO's actions (Harford & Hopkins, 1984). Women resided in the camp throughout the 1980s despite being evicted by police many times (Caputi, 1991). Given their association with the air base, these women activists became known as women of Greenham Common and many identified as ecofeminists (Bertell, 1983). I became interested in these ecofeminist activists after I read 'Greenham women everywhere' by British feminists Alice Cook and Gwen Kirk (1983). I was captivated by the swirling symbols of snakes and spirals detailed in the book and the Sybil-like dreams of nuclear devastation the women shared. Moved by their conviction and creativity, it was these women, I decided, who would inspire the dance making for my master's. As they had felt keenly the potential consequences of nuclear disaster, so too would I, throughout the dance making, investigate my own visceral responses to such devastation.

Over the course of this article, I will reflect on the making of my solo dance work inspired by the women of Greenham Common, 'Daughter, there will be no home.' I will first frame the dance (Foster, 1986), giving background on ecofeminist theory, the relevance of solos to feminist dance making and creative practice as research. I will follow by briefly touching on elements of poetry, soundscape and costuming used for the dance. The main part of this article will in some depth reflect on themes that arose from the dance making. These include lived experience, symbolism, the familiar becoming strange, embodied exploration of fear, and connection.

## Framing

### *Ecofeminist theory*

In the key feminist text, *The Second Sex* by Simone de Beauvoir (1949) described how both women and nature appear as ‘other’ in western philosophical traditions. De Beauvoir’s assertion foreshadowed the conviction of ecofeminists, that western culture has treated the relationship of humanity and nature as a dualism. This attitude has led to problematic treatment of nature through constructing a privileged human identity that exists outside of nature (Plumwood, 1993). For ecofeminists, environmental concerns can only be remedied by addressing the imbalance of power between women and men (Gaard & Gruen, 1993; Plumwood, 1993). Therefore, an environmental issue is able to be seen as a feminist concern whilst a feminist issue can only be fully understood through an acknowledgment of environmental factors (Griffin, 1978; Merchant, 1980). The development of ecofeminism as a distinct form of feminism occurred in the 1980s with writers and activists such as Karen Warren (1990), Charlene Spretnak (1987), Val Plumwood (1993), Vandana Shiva (1989), and Gloria Feman Orenstein (2003) among many that emerged. Ecofeminism provides a framework to consider what environmental ethics mean for humans and how relational attitudes of humans to ‘others’ form what it means to be human and the nature of human responsibility to the non-human environment (Warren, 1990).

One central theme of ecofeminist literature is the acknowledgement of a mind/body dualism (Merchant, 1996). In relation to the body, western philosophy has privileged the mind over lived experiences. Reason and science therefore have been ‘elevated’ with the mind and the masculine, whilst emotion and nature have been associated with the body and the feminine (Merchant, 1980). A dualism between mind and body has also been legitimised through a ‘logic of domination.’ This logic infers that the oppression of women is justified as the male intellect and body is constructed as being ‘naturally’ superior to that of the female (Warren, 1997).

### *Solo dance making*

In keeping with the feminist focus of my research, I chose to create a solo dance. Solo dance making has been located by dance scholars as a specific feminist strategy of choreography (Barbour, 2006, 2012; Brown, 1999). Instead of appealing to and reinforcing stereotypes, a solo dance may enable investigation of the relationship

between the idealised and the reality of women's embodiment. In her discussion of a feminist aesthetic, author Marilyn French (1990) describes that for something to be marked as feminist "it must approach reality from a feminist perspective and endorse female experience" (p. 34). With this definition in mind, it becomes clear how women's solo dance can be identified as a specific and unique method of feminist performance (Barbour, 2006, 2011, 2012). In a cultural context that has policed women's agency for so long, women exercising autonomy of image and movement choice provide a strong theoretical and artistic statement (Fensham, 1993). In this way, it can be seen how a body of work has been produced by women dancers, which sifts through cultural stereotypes and constructions and critiques the forces which created them (Barbour, 2011; Daly, 1993). Through solo dance making I was able to prioritise my female body, emotional and lived experiences and, in this case, my relationship with the environment.

### ***Creative practice as research***

The methodology of my master's research was based in creative practice as research. In recent decades research methodologies have expanded, and it is recognised that research findings can be more than numbers or words and so neither quantitative nor qualitative findings are able to represent all aspects of human experience (Haseman, 2010). A developing area of scholarship is creative practice as research (Edmonds, 2007). In its broadest definition, creative practice as research "seeks to describe ways in which creative outputs can be recognised as research" (Combrink & Marley, 2009, p. 179). In this way, the output "not only expresses the research but becomes the research itself" (Haseman, 2010, p. 150). Whilst some researchers see creative practice as research as a branch of qualitative methodology, others argue creative practice as research has become a 'third paradigm', distinct from the methods of qualitative and quantitative research (Haseman, 2010; Smith & Dean, 2009).

As an emergent methodology within scholarship, there is conjecture surrounding the terminology of creative practice. The methodology has been given a variety of names, such as practice based/led research and performative research (Candy, 2011). The specific meanings of such terms are contested within creative practice research and further scholarship is needed in order to develop a shared vocabulary amongst creative practitioners and academics (Haseman, 2010). I choose to use the term creative practice as research, as the inclusion of the word creative made explicit the unique engagement required for artistic projects (Barbour, 2006).

As a methodology, creative practice as research enabled me, a dancer, to present ‘Daughter, there will be no home’ not just as part of the research process, but as a means of embodying my research (Vincs, 2010). Specific methods used in the creation of my solo dance were improvisation, choreography and journaling.

### ***Poetry, soundscape and costume***

Whilst not initially intended as a method, the writing of poetry became an integral strategy for my dance making. As part of my research, I wanted to examine the responses women artists and writers had to the threat of nuclear weaponry. I found poems particularly affecting. Two poems that resonated with me were Lauris Edmond’s (1999) *Nuclear bomb test Mururoa Atoll, 6 September* and Susan Griffin’s (1983) *Prayer for continuation*. The title of my solo dance came from the line in Griffin’s (1983) poem “*After the fires (After the unspeakable) There will be no home*” (p. 224). The daughter I included refers to the line: *Will there be a daughter of a Daughter of a daughter A son* (Griffin, 1983, p. 224). I decided upon this as the title because I wanted to make clear the point that we need to keep the home of our bodies and of the earth, not only for ourselves, but future generations for our ‘daughters’. Inspired by these poems, I felt compelled to write one of my own. This poem is included in full at the end of the article. These poems became an integral aspect of my dance making and featured in the accompanying soundscape. The recording of spoken word as part of the soundscape helped to reinforce the intention of movement with regard to the theme.

As well as featuring excerpts of poetry, the soundscape created for the dance included samples of music from Meredith Monk’s (1981) *Dolmen music* and Broken Consorts’ (2010) *The River*. Natural sounds utilised were bird song, in particular the call of a kokako, cicadas, and an oceanic sound generated from sine radio waves. This aural palette created an organic and eerie sound world for the dance. An earthy disconcerting quality also informed the costume aesthetic for the dance. Given the subtlety of certain movements, I needed a costume that would not conceal my body too much. I modified an asymmetrical black and grey tie-dyed skirt into a dress. I also added cut up stockings that were black and grey to my arms and legs to encourage the look of organic chaos. Under the different lighting states used, the colours of my costume altered, emphasising different features and shades of the costume as the dance progressed. Heavy eyeshadow in dark shades helped to emphasise the focus and movement of my eyes which were an important feature of

the dance. All of these framing aspects created the context for viewing the solo dance and helped to express the research theme (Foster, 1986).

### **Dreams of a different earth—lived experience**

American ecofeminist Charlene Spretnak (1987) placed the need “to unlock our memories” (p. 9) as one of ecofeminism’s most important strategies to create change and challenge patriarchal attitudes. Thus, the exploration of my own and the women of Greenham Commons’ lived experience was an integral part of my choreographic process. I explored lived experience by focusing on the reactions of the Greenham Common women to nuclear devastation as well as my own responses to this issue. A phenomenon which inspired my dance making was the pattern amongst some women in the late 1970s and early 1980s who reported having dreams of a post nuclear dystopian future. These lived experiences became known through letters written to feminist magazine *Spare Rib* over the summer of 1980 (Cook & Kirk, 1983). These dreams enabled women to express their concern for the consequences of nuclear technology; concern stemming from the knowledge of how both body and earth would cease to be habitable after a nuclear disaster. These dreams became part of non-violent resistance by the women of Greenham Common, who when arrested or taken to court would recount their dreams and share the disquiet, they were left with following these visions (Cook & Kirk, 1983).

I read the accounts of dreams and noted phrases which resonated with me in my journal: for example, ‘tears my stomach,’ ‘pierced with emotion,’ ‘feeling numb and frozen’ (Cook & Kirk, 1983). From this collection of phrases, I started to improvise and develop movement material, creating ‘knowledge’ through my body. As I moved and felt with these phrases, I reflected on how the women who expressed these sentiments were marginalised through how the media portrayed them. The women of Greenham Common were often stereotyped as emotionally over-wrought by the media and were “presented as something to gawp at, typically female, weak and irrational” (Cook & Kirk, 1983, p. 96). Whilst the women were ostracised for their outward displays of emotion, their concerns were legitimate and justifiable. Society, however, chose to side-line their concerns and focus on ostracizing their activism.

Thinking about the lived experiences of these women helped me to channel energy for the performance. The women who came to the peace camp at Greenham Common lived in protest, and as I danced, I attempted to perform in a way that would embody the protest, grief and outrage felt by these women. When considering

the energy my performance required on stage in my journal, I described how I was “a specific woman—myself but at the same time I was in presence with the memories, voices and bodies of other women in an embodied dream or liminal place” (Baker, 2017, creative journal). Using accounts of women’s dreams of nuclear destruction and representations of women at Greenham Common as creative stimuli enabled me to generate movement inspired by the lived experience of women in their resistance against androcentric attitudes to the environment.

### **A spiral dance—symbolism**

Another means through which I examined my responses to the nuclear issue was through investigation of symbols. As American feminist Jane Caputi (1991) stated, in order to change patriarchal attitudes towards the environment, society “desperately needs new and transformative words, symbols and metaphors” (p. 434). An integral part of the peace camp at Greenham Common was the way women used creative endeavours, such as drawing and dancing, as a means of activism (Feigenbaum, 2015). This sprung from a wider acknowledgment of creativity within ecofeminism as a means of refuting patriarchy (Orenstein, 2003; Wildy, 2011). A specific practice which arose from the women’s creativity at Greenham Common was the use of symbols, such as the serpent or spider webs, to which an agreed specific meaning was attached (Feigenbaum, 2015). The symbolism developed by the women often revived practices associated with goddess worship or subverted the meaning of symbols deemed negative by patriarchal belief systems (Feigenbaum, 2015).

A particularly significant symbol for the women of Greenham Common was the spiral, and investigation of this shape became a significant part of my choreographic process. Across cultures the spiral is seen as a symbol of rebirth and hope (Freer, 1983). In Māori art the koru (spiral) is one of the most popular shapes. A stylisation of the curled up young fern frond, the koru, “conveys any of the positive concepts that parallel the vigour with which the fronds bursts into life” (Flintoff, 2004, p. 123). Spiral patterns are present in our bodies from the large-scale rotation of the spine to the miniscule structure of DNA (Olsen, 2004). I wanted to investigate this pattern in particular, as it is also used within contemporary dance practice and therefore directly connects the form of my dance making with patterns in the natural environment. In the studio I traced spiral patterns with different parts of my body,

my shoulder, my hips, in the air and against the floor with my fingers and with my nose.



**Figure 1:** Photo from ‘Daughter, there will be no home’ (21 September 2017).  
Photographer: Rodrigo Hill.

Struck by the word ‘continuation’ from the title of Griffin’s (1983) poem, I thought about how radiation, the effect of nuclear contamination, disrupts the cycle or continuation of life, the fluid environments of the ocean and women’s wombs. These are all so integral to our survival and life is unable to be sustained without them (Bertell, 1983; Shiva, 1989). The motif of the spiral became, for me, a symbol of continuation. In the first section of the dance when I traced the spiral in front of me with my finger, I reflected upon how ecofeminists are urging for attention to be paid to earth’s survival. At the end of the dance, when I traced a spiral on the floor with the back of my hand, I considered the continuation of myself.

Once I had developed this movement material, I took my spiral investigations outdoors and rehearsed in a grove of native trees on the university campus. As I worked with the spiral outdoors, the symbolism I attributed to it was further developed. Curling my nose and fingers against the earth, I was now not only tracing a spiral but burrowing myself into the earth. When I took my movement into the natural environment, I started to notice the minute details of the movements: how my toes felt as they moved against the damp humus and the cool morning air around my neck. I retained physical sensations of my spiral movements upon returning to the studio, and they aided me in executing them with full intention.

## The familiar becomes strange—The somatics of radiation

Another strategy I used in the creation of my solo dance was to explore the movement of specific bodily processes and consider how they would be affected by radiation. This investigation made me focus on movement on the basis of how it felt from the inside, rather than how it appeared. The phrase material I developed through this progression formed the climax of the dance. One of the starting points in this phase was to research the radioactive elements which are integral to nuclear technology. I focused on the elements of plutonium and uranium as they are the key components in making nuclear bombs. Plutonium is a ‘man made’ element created from neptunium 238 which has been synthesised and beta decayed (Kamiya et al., 2015), whilst uranium is a naturally occurring radioactive metal. When in contact with the body, these elements are stored in the bones, reproductive organs and lungs. Held in the body, they harm not only the person initially in contact with the substances but the children and grandchildren that person may have (Caldicott, 1980).

An image I used during improvisation was of these radioactive substances in my body. I placed my hands over my lungs and ovaries, and I felt the need to try and draw out this radioactive substance from my body using my hands. My movement became uncomfortable. Both of these elements are characterised by the way they emit heat (Kamiya et al., 2015), and when I focused on the image of these elements emitting heat rather than the pleasant, relaxed feeling which occurs when my body is warm, I felt weighed down. My movements became slow and careful as if I were frightened of disturbing the elements inside me. Through somatic investigation of the effects of radiation, a sense of the familiar becoming strange started to permeate my movement explorations. I attributed this feeling to the knowledge that nuclear contamination changes the fundamentals of everyday life, the water we drink and the ground under our feet (Griffin, 1983), bringing to mind the line from Edmond’s (1999) poem: “Tell me what I must do when the simplest acts of living are undone and turned to chaos.” As Spretnak (1983) describes, “The military theatre of a nuclear exchange today would extend instantly or eventually to all living things.” (p. 112). Affected by radiation, environments become unhealthy, causing disease, and becoming unable to sustain life (Harford & Hopkins, 1984). It is the knowledge radiation would change all that is familiar to humanity that I believe induces such fear with regard to nuclear technology. Given this it felt suitable to investigate the embodied reactions of fear associated with nuclear technology.

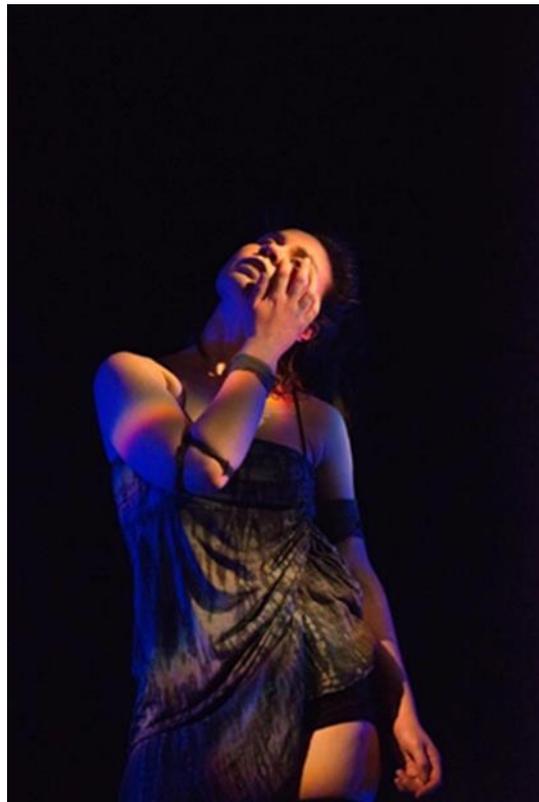
## **You must not let terror overtake you—Embodying fear through breath**

I started this aspect of the dance by looking in the mirror and trying to break my embodied responses to fear and panic into small movements. I worked with a sense of ever-present external danger to help focus my intention. I became interested in the eyes, how they fluttered or shut when shocked or upset. I decided upon the blinking movements of eyes as a focus for conveying the all-encompassing horror nuclear disaster entails. This exploration manifested in the middle section of the dance. Bent over in a pose similar to the yoga ‘child’s pose,’ I looked up to my left and blinked my eyes at an increasing rate whilst my hand twisted together nervously. Exploration of breathing also played an important role in examining fear. By using different speeds or rhythms of breath I found I could alter my awareness and induce different emotional states. As I held my breath in, I felt panic. As I loudly exhaled, I felt the strength of the air rushing from my body leaving me with a sense of power. During the performance, as the dance reached its climax, I panted, sighed and at one point with a hand over my mouth and nose, I attempted to stop myself from breathing

These awkward reflexive movements and use of breath were uncomfortable and demanding to rehearse and perform. This was intentional as I wanted to kinaesthetically evoke unease in the audience and myself. Executing these movements, I always had a feeling of beginning transformation, of not being entirely human anymore, but another sort of creature. My body felt wilder. The usual orientation of my body, of my head aloft, feet on the ground, disappeared and instead, as I danced, my arms became legs, my head an extra foot. However, after all the awkwardness and fear accumulated in my body, I realised that needed to process the movement I had just embodied. After the climax of the dance, I included a section on the ground in stillness. In order to work down to stillness, I played with the image of collapse. In my mind I had the image of a mushroom cloud, caving in on itself after it expands (Caldicott, 1980). In the dance, I sat balancing on my tail bone with my legs bent and feet off the ground. Slowly I experimented with parts of my body giving out until I came to lie on my stomach. As I closed my investigations on the visceral nature of nuclear disaster, I began to wonder how my dance should resolve.

## The way home—Interconnections and endings

One of the most challenging choreographic aspects of the piece was finding an end to the dance. I felt a responsibility not to end with a state of nuclear devastation, but to go beyond the crisis which my piece explored. I needed to find closure. I did not want to leave the audience with a feeling of complete hopelessness or negativity. Also, for myself as dancer and choreographer, feelings of trauma, outrage and fear had accumulated in my body during the creative process of the dance, and I needed a way of ending the piece which would allow these experiences to be released. What had been reinforced to me through the process of dance making was a simple and undeniable fact: we are connected to the earth and each other. Hence, the acknowledgement of our interconnectedness drove my movement intentions for the last section of the dance. I wanted to emphasise the presence of my body as a site of interconnection. I did this by generating phrase material that involved touching parts of my body, such as my face and tracing lines on my skin. In this way, I was thinking about connecting one part of my body to another, imagining the rivers of my veins beneath my skin which I described in my poem.



**Figure 2:** Photo from 'Daughter, there will be no home' (21 September 2017).  
Photographer: Rodrigo Hill

I finished the dance by walking slowly towards the audience. I moved my hands against my face gently as if trying to reassure myself. When I reached the front of

the stage, I began to reach my left arm out to the audience, with my right hand supporting my left elbow, the palm of my left hand up. With this gesture I reached out to members of the audience attempting to physically connect to them. The last piece of spoken word used in the soundscape was the concluding section of my poem. It included the quote from Olsen (2013): “We’re not the same but we’re one” (p. 146). This line illustrated the relationships that exist in ecosystems threatened by nuclear technology as well as stating the major reason we need to care about the environment. This statement also summarised a key aspect of ecofeminist philosophy; the acknowledgement of diversity and interconnection (Merchant, 1980; Warren, 1990). In this way, I created an ending for my solo dance ‘Daughter, there will be no home,’ through gestures that reaffirmed connection.

### Dust–Hauntings and conclusions

Three years have passed since completing my master’s. The dance has finished, and yet it has still not left me. I feel its presence lingering. Every now and then I find myself rubbing my thumbs against my fore and middle fingers. This gesture was a significant and rather menacing motif in the dance and arose as a response to a line from Griffin’s (1983) poem: “Only I breathed in the dust of their deaths” (p. 216). In my poem I adapted it to

“Upon this wind  
The dust of dead bodies is blown  
I breathe in this dust.”  
(Baker, 2017, verse 1)



**Figure 3:** Photo from ‘Daughter, there will be no home’ (21 September 2017).  
Photographer: Rodrigo Hill

This strange and haunting motif emerged from the same liminal space as the women's dreams of devastation, the lived experiences that led the women of Greenham Common to take a stand against patriarchal structures which saw and continue to see nuclear weapons as a necessity (Harford & Hopkins, 1984). This movement is a symbol like the spiral, not of hope or new life, but of awareness, of a commitment to be here now (Griffin, 1983). Like my somatic investigations of the effects of radiation, it reminds me of the strange becoming familiar (Shapiro, 2015) and alerts me to the fear and anxieties I have about the environment, making me aware that I need to process such emotions. This gesture, a micro choreography (Brannigan, 2009), reminds me that I am connected (Olsen, 2013). This one gesture weaves together my findings on how contemporary dance making can express ecofeminist perspectives.

The way that ideas have material and visceral consequences haunts me (King, 1983). Patriarchy, the logic of domination, and Cartesian dualism are not only words to be written or concepts to be talked about. From an ecofeminist perspective, they make their marks on bodies, human bodies, more-than-human bodies, planetary bodies (Bertell, 1983; Feigenbaum, 2015). As an artist and researcher who has engaged with ecofeminist theory and continues to be informed by such literature, I feel it is vital to keep engaging with the bruises, bad dreams and burn marks of patriarchy (Caputi, 1991). Perhaps by dancing towards and confronting the 'grotesque adventures of brilliant men' (Edmond, 1999), such wounds can be healed. I conclude, as promised, with my poem:

I had this dream that I want to tell you about. In this dream I am alone, looking for someone that I know, before the world dies. I am walking, walking through ... a field. Beneath my feet the earth feels hard and dry. I don't want to look up because I know that the sky is going to be grey and that I am not going to be able to see the moon or stars ... again. My ears ring ... with sounds... that don't exist anymore... The only thing that is on my mind is when I find that someone, how am I supposed to hold them? In these nuclear arms of mine? Yes 'I am the woman broken by a flash in the lifeless sky'<sup>ii</sup>. The woman who feels the wind against her skin 'Upon this wind the dust of dead bodies is blown, I breathe in this dust'<sup>iii</sup>

When I awake, I am still on the journey. My heart aches wondering How are we still here? How did it come to be that the few should hold life on earth in the palm of their hands? I can name them

for you; General dynamics, B.A.E, Lockheed Martin, General electric<sup>iv</sup>  
 But it's all ok isn't? They tell me it's normal Isn't it now? Normal To dig  
 the soil for elements used to destroy the earth, Normal To burn a child  
 in the name of peace,

There are some dreams one cannot come back from Where “the  
 simplest acts of living are undone”<sup>v</sup> “Thanks to the grotesque  
 adventures of brilliant men”<sup>vi</sup> No Somewhere in my stomach is a  
 clenched fist. This fist I name memory Tell me How do we heal this  
 Military industrial complex? In this moment All the world's nuclear  
 weapons are currently on high alert. 15,200 warheads 90% of which are  
 owned by the USA and Russia<sup>vii</sup> ... feel it.

A woman once told me “we're not the same but we're one”<sup>viii</sup> Every  
 breath is a wave,  
 Every pore of my skin a lake,  
 I will trace the rivers of my veins for you  
 And together we will know  
 That Body is earth  
 And this earth  
 Lingering  
 Is home.

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i Performed on 12<sup>th</sup> of May 2017, in the Playhouse Theatre at the Gallagher Academy of Performing Arts, University of Waikato campus. Photos taken from a further performance of the dance in Waikato Contemporary Dance Projects Trust season of *Handmade*, held at The Meteor Theatre, Hamilton, Waikato 21<sup>st</sup> & 22<sup>nd</sup> of September 2017.

ii From 'Nuclear bomb test Mururoa Atoll 6 September'. (Edmond, 1999). In *Seeing Voices*

iii From 'Prayer for continuation.' Griffin, S. (1983). In L. Caldecott, & S. Leland (Eds.), *Reclaim the earth: Women speak out for life on earth*.

iv From *Nuclear Madness*. (Caldicott, 1980).

v From 'Nuclear bomb test Mururoa Atoll 6 September'. (Edmond, 1999). In *Seeing Voices*.

vi From 'Nuclear bomb test Mururoa Atoll 6 September'. (Edmond, 1999). In *Seeing Voices*.

vii From *Nuclear Madness*. (Caldicott, 1980).

viii From *Sustainability and artmaking*. (Olsen, 2013). (p.146) In *Sustainability*, 6(3)