



Narelle Carter-Quinlan: Saltwater Songlines - An Embodied Ecology of Place



Narelle is an Australian Interdisciplinary Artist in photography, dance, sound, and word. Join her in an immersive session of encounter with the embodied tissues of various coastal seascapes and the body's interior fluids, fascia, and bones.

TOP EMBODIMENT TIP: What do you feel? What will you do with that?

Early Experiences: What My Parents Taught Me

- **Dad taught me complete immersion in the land:** Stand on the edges of the cliffs and listen to country; He asked me *'What do you feel? See? Hear? Where do you feel that in your body? How does it move through you? What does it touch? Most importantly, what will you do with that? Read the currents of the ocean and listen to sharks. Look at the wind patterns and cloud patterns. Watch the birds'*. He had a direct visceral experience of the land through his tissues.
- **Mom taught me to walk on water:** She made me learn how to swim, but what she gave me was an underlying script of those water-based developmental movement patterns that you need if you're going to engage with the sculptural or land-based movement patterns. She taught me to dance in fluids and land with patterns that are based on fluid systems.
- **My paternal grandfather showed me codes of consciousness:** He gave me a shell with markings and lines, patterns, and rhythm written into the surface. These patterns impacted my body, and echoed the patterns I was seeing in the sand. I could feel the patterns through my connective tissue, like a direct transmission of knowing; the code of consciousness that you see in sand, tree bark, rocks, in a language without sound.
- **Questions:** I was immersed in this liminal zone of consciousness, this literal zone between the high and low tides that I could feel so clearly in my body that the land and the water sent to my connective tissues. How can I feel this in myself? What is this? What is the structure? How does consciousness interface with my physicality?

Salt Water Songlines Project: Concept, Process, and Integration into a Pattern

- Using **photographic images and voice** to facilitate deep embodied experiences of the tissues of the earth in relationship with and as part of the tissues of the body; specifically bone- rock, sand-connective tissue, and our interior waterways.
- Explores the continuum between our inner and outer geographies and she creates a visceral connection between the two that she calls an **embodied ecology**. It's about story, place and spirits, tissues of body-land, codes of consciousness, and grief walk; interweaving into a knowing of a continuum of all things. It's about earth jurisprudence, natural justice for climate crisis, species extinction, ecosystem collapse, the rising feminine consciousness within us all, and, ultimately, it's about love.
- **Walking:** The rhythm moves my body into intimate communion with the place that I am walking through. **Listening:** Listening with the tissues of my body and to the spirit of the place. **Making Images:** To expose the interiority of my heart.
- **Breath and Sounds:** Breath and sounds that seem to come out of the land itself. **Writing:** To articulate and communicate the experience. **Movement Improvisation:** Movement is my 'native tongue'.
- **Grief Walk:** Racism, plundering of resources, First Nations peoples' experience, loss, trauma; restoration, healing.
- **Songline:** A coming back into balance within your own system with integrity, rhythm, pattern, and form.

Resources

- ❖ **Books:** *The Circulation of the Blood*, William Harvey; *The Universe*
- ❖ **Website:** embodiedterrain.com **References:** David Abram, Stephanie Gottlob, Jamie McHugh, James Carter



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