

In 2016, filmmaker Larry Asakawa and dancer/media artist Jhalak Kara Miller collaborated in Hawai'i to create a video dance installation and performance called *Habitat*. Asakawa and Miller conceived and then subsequently joined with other artists to produce a performance score for the installation, based on solo dances and video recordings that each undertook, produced and filmed. Asakawa and Miller presented the installation in Guam at the Pacific History Association Conference "Mo'na Our Pasts Before Us"<sup>1</sup> as part of a gallery and panel presentation "History as Making the Future Now: Through Pacific Video and Performance Art." The second performance was in Australia at the Performance Studies International PS#22 conference "Performance Climates"<sup>2</sup> that was involved in a larger installation and panel "Sacred Encounters, Embodied Realities" at The University of Melbourne George Paton Gallery.

*Habitat* explored the interconnections among humans and marine mammals as they relate to controversial sonar testing activities in Pacific waters. The *Habitat* performance modalities included visual media, sound, and movement as tools for an embodiment process that might offer human communities a deeper awareness and understanding of the body in a holistic ecosystem.<sup>3</sup> Somatic disciplines that include meditation and dance offer theoretical paradigms to understand the body as a site of knowledge production. Throughout the creative process, the artists ask how personal experiences in these marine habitats may effectively be translated through live embodied performance captured on digital video, and then reframed in a gallery video dance installation? Grounded in movement practice, the artists also inquire how the blurry edges of somatic intelligence, feeling, and sensing through the body might focus our human perceptions, go beyond scientific analysis, and inform our intellectual minds to remember to care for the planet we inhabit.

This article is intended to create a space for dissemination of information about the project first and foremost as an artist statement. It includes a short excerpt of the video installation, together with reflection on, and close analysis of a few moments in the creative process that question how an embodied interspecies interaction might contribute to a broader understanding of the impacts of our species' activity on life on marine environments. The artist statement is committed to exploring ways of knowing through the senses as an approach in line with scholar Sarah Pink's "Sensory Ethnography" ideas around emplacement, memory, improvisation, and imagination, by making a "sensory

turn” for intervention in performative social action as dancers, visual artists, and filmmakers.<sup>4</sup> This paper invites the reader to zoom in and focus on the subtle “somatic moments” of a few memories of creation in order to explore layers of holistic intersection between mammal, human, land, and ocean bodies, at the expense of articulating the other more-or-less obvious conscious choices that have gone into the project planning and realization.

Throughout the article, the artists explore the concept and use of liquid experiential knowledge. In “Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances,” author Robin Nelson references a quote from Leonard and Sensiper in a discussion about tacit versus codified knowledge, in order to illustrate the “liquid knowing” that comes from experience:

Knowledge exists on a spectrum. At one extreme, it is almost completely tacit, that is semi-conscious and unconscious knowledge held in people’s heads and bodies. At the other end of the spectrum, knowledge is almost completely explicitly or codified, structured, and accessible to people other than individuals originating it. Most knowledge of course exists between the extremes.<sup>5</sup>

Through personal storytelling, Asakawa offers a tacit account of kinetic and intuitive experiences of swimming with, and filming, over fifty spinner dolphins off Makua Beach, O’ahu. He utilized decades of experience in marine ecological research, apnea (breath-hold) free diving, dance, and meditation techniques to locate, approach, and swim with these dolphins for a prolonged period without alarming them. This footage was later incorporated into edited digital video projections for the installation.

Miller’s story focuses on movement improvisation, kinesthetic experience, and meditations while dancing for the camera on a sandy beach along Yokohama Bay. Her filmed improvisation was later reframed as a projection that live dancers performed alongside at the Paton Gallery in Melbourne. In translating Miller’s personal experiences into live performance for the camera, combined with Asakawa’s digital film images of spinner dolphins, the research intention was also to explore a lingering but serious issue of the culture of historic dominance over marine mammals, while also shifting awareness toward a more practical, respectful cohabitation between humans and nonhumans.

The approaches and strategies that proved most effective in extending the collaborative artists’ commitment to a somatic practice—from the generation of material through to the design and presentation of performances of *Habitat*—are based in a situated

understanding of place, yoga theory, and experience. Following Lynette Hunter's notion of "situated knowledge" in practice as research, the artists employ the practitioner's perspective through engaged observation and practice, storytelling, and dance, all being valued and important forms of conveying knowledge.

Unlike scientific knowledge in which the effect of the observer is often a "problem" and many experiments are devised in order to minimize it, in situated knowledge the whole point is that the observer is engaged. It is only through their engagement that knowledge can be manifested, and the observer is both the practitioner who makes things and the audience or respondent.<sup>6</sup>

What follows is: (1) a discussion of the production design; (2) an overview of the project theme as a catalyst for creating the installation; (3) inclusion of two artist's stories and memories of filming the movement material for the project; and (4) a further elaboration of theoretical possibilities for understanding relationships between interspecies and ecological bodies.

### **Habitat Production Design**

The video dance installation theme was initially conceived in August 2015 by Miller. It was motivated as a response to newspaper reports and controversies regarding the impact of techniques employed in military exercises conducted by the U.S. Navy on marine life and habitats, specifically the use of military sonar as part of biennial RIMPAC exercises with other nations. After collaborative discussions, Asakawa filmed digital video footage of dolphins on the morning of May 9, 2016, at Yokohama Bay on O'ahu as a poetic physical listening response to the critical issue of marine mammals' health and safety in the ocean.

Miller meditated, improvised, and created a cell phone video "selfie" while dancing on the beach—not to anthropomorphize the dolphins' experience, but rather to create an artifact that would generate a wider awareness of the detrimental effect of military activities in Pacific waters. Miller edited the footage into an eleven-minute abstract video dance installation.

The first installation was presented in Guam at the invitation of, and after several creative conversations with, artist and scholar Dr. Moana Nepia. The second installation was presented at the George Paton Gallery in Australia, with Nepia and two dancers, Sami L.A. Akuna and Christine Maxwell. These dancers improvised and performed live as part

of the immersive video projection environment that Asakawa and Miller created from the Makua Beach and Yokohama Bay footage. Asakawa, Miller, Akuna, Maxwell, and Nepia collaborated to create the set design for the projection in the Paton Gallery.

### **Habitat Project Theme**

Miller and Asakawa were interested in exploring the somatic relationships and kinesthetic experience of dance performance with dolphin footage as a departure point: both for an artistic inquiry to explore interconnectedness among humans and marine mammals; and to raise awareness about sonar testing activity in the Pacific. The *Habitat* project installation theme centered around concern for the U.S. Navy's ongoing involvement utilizing the marine habitats off the Southern California Coast and around the Hawaiian Islands as training grounds for military operations and testing sites for weapons technology. The military brings together surface warships, submarines, aircraft, and sailors from over 22 nations every two years for a month-long ocean security training event called Rim of the Pacific Exercise, or RimPac. The reason for these locations is their proximity to military bases and training areas. The use of powerful active sonar is part of this warfare training event and causes harm to the feeding, breeding, and resting behaviors of marine mammals.<sup>7</sup>

The Navy has acknowledged that sonar testing off the coasts of Hawai'i may have annually caused hearing loss in more than 1,600 marine mammals. Other impacts may include effects on coral reef and kelp forest ecosystems, fish species, seabirds, sea turtles and ocean water quality. The sound waves from sonar used to track submarines have the potential to harm or kill marine mammals that rely on sound to communicate, navigate, and otherwise survive in their ocean habitats. Animals exposed to sonar have been reported to react by swimming for hundreds of miles or by rapidly changing their depth which can cause their eyes and ears to bleed. Whales and dolphins sometimes beach themselves in an attempt to get away from the noise.<sup>8</sup>

In 2015 an agreement was made between the Navy and environmental groups. The Navy agreed to limit and in some places ban its use of sonar and explosives off Hawai'i under a plan that expires in December 2018. Testing with sonar continues, however, in locations throughout the Pacific Ocean.<sup>9</sup>

## Fragments and Artifacts of the Habitat Project

The following web-based publication includes a short, embedded video excerpt that allows readers a closer approximation of the immersive experience shared by those co-present during the *Habitat* installations.

***Habitat* Video Excerpt Link (1 min 28 sec): <https://goo.gl/DC5erC>**

The artists' stories in the next two sections contain descriptions of embodied activity. While recognizing these personal narrative stories and introspective statements could potentially be perceived as an anthropocentric account of their activities in performance generation, the artists nevertheless propose that such images and stories are primary modalities for understanding situated knowledge and intersectionality—especially in this dis-unified world of (often) fragmented information-sharing. The artists' intention to explore somatic knowledge and performative experiences was to understand these oceanic mammals better, and to both examine and bring awareness to an unresolved, widespread environmental issue in the Pacific. The digital video, still images, and story fragments provide a greater understanding of how these visual media and text artifacts can act as a form of inquiry; our ecological relationships and situated knowledge on our shared planet is worthy of investigation on as many levels as possible.

By shifting between accounts by each artist, the somatic experiences described do not attempt to authenticate all subsequent stages of project preparation. Instead, they offer a close reading of a *few moments* in the creative act of making *Habitat*—specifically the moment of filming dolphins, and the moment of the filming human dance, with the editing creating a visual window into intersections between bodies of movement on land and in the ocean. A series of images from the projected video and the live installation are woven throughout the two stories below, reframing *Habitat* and creating a new conceptual presentation in text and image.

### Swimming with Dolphins

*Artist Statement by Larry Asakawa. This story is a liquid experiential account of filming dolphins for the Habitat installation project.*

After spotting spinner dolphins from the Farrington Highway, I parked along the gravel shoulder and swam offshore about 75 yards. Floating off the West O'ahu coastline

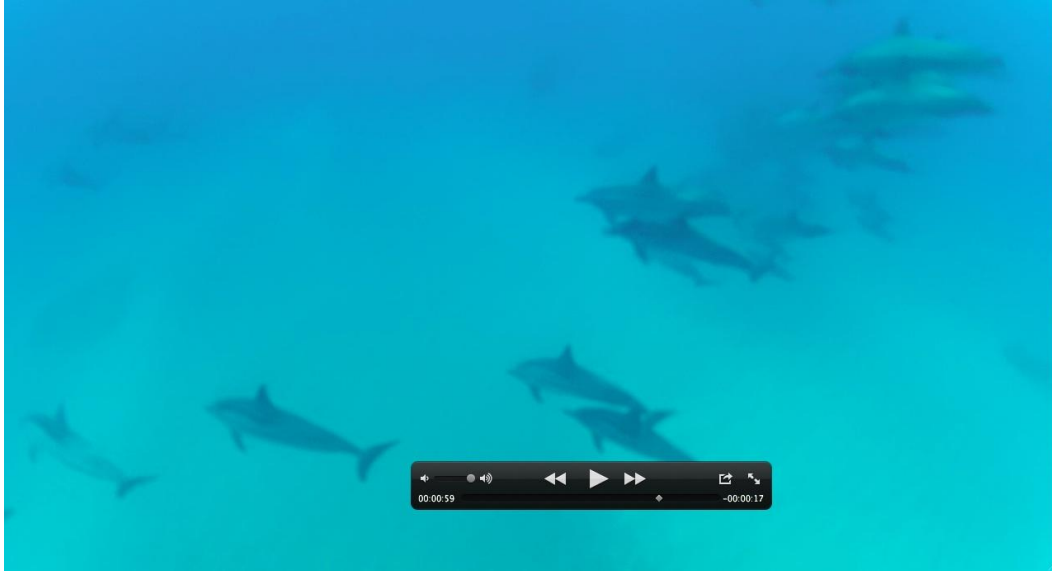
my body came to rest at a slower natural breathing and heart rate. I scanned the flat ocean surface and saw several dolphin dorsal fins and flukes about 40 yards away, with the pod slowly moving towards me.



**Figure 1.** *Habitat* projection design with GoPro camera footage by Larry Asakawa. Edited for installation by Jhalak Kara Miller

Underwater, visibility was very good-to-excellent, and I could see encrusted boulders and general details of the reefs and sand about 30 feet under me. I wiped the plastic lens port of my GoPro digital video camera housing, in order to remove any bubbles that might distort the image. A small flashing red light confirmed the GoPro was in recording mode. I used simple yogic meditation techniques to slow my breathing and heart rate further, and to become still.

As I waited for the approaching dolphin pod, I remembered one of my dance teacher's explanation that focus and performance are like a multilayer cake, with the precision and power of movement flowing with the music, awareness of the other dancers' movements in the space, and the commitment of being fully present within the moment. Swimming with and filming these spinner dolphins in their liquid environment was a similar experience.



**Figure 2.** Still frame of underwater camera footage by Asakawa at Makua Beach

In the next twenty minutes, I was able to film the dolphin group as they slowly swam with me and past me, and as I silently moved through them. Several mothers traveled with their calves. There were adult dolphin pairs, groups of three and four, and other larger loose groups in multiple layers stacked from the luminous blue surface to a few feet off the milky white sand and rock bottom. Occasionally, I saw a few individuals racing in random directions for reasons unknown. Floating and nearly motionless, I took four slow abdominal breaths, flooded my snorkel at the surface, then slid into the depths, again and again.

Underwater, I heard clicks and other high-pitched vocalizations. At the surface, I could hear whooshing sounds as the dolphins took their quick breaths a few feet away. I was a fellow ocean traveler for these moments—no audience, only the experience.

Swimming with dolphins means relative safety from aggressive tiger sharks in Hawai‘i. Freediving solo offshore, my breath-holds were relaxed, while still remembering safety basics like mentally checking for tunnel vision, an alarming sign of oxygen deprivation and CO<sub>2</sub> buildup that can cause dangerous shallow water blackout.<sup>10</sup> Breathing air at the surface, the warmth of the water sliding across my skin, allowed me to refocus on filmmaking, even while not focusing on it.



**Figure 3.** *Habitat* projection design and video edit with dolphin footage underwater.

Meditation helps. Pranayama helps. While sharing the expansive ocean with these dolphins, my thoughts dissolved into liquid and flowing moments. I was another diving mammal in this community of ocean life.

### **Reflections of the Liquid Environment**

Although human breath-hold free divers are complete amateurs compared to highly evolved dolphins, humans share an autonomic physiological diving response with dolphins and other marine mammals, terrestrial mammals, birds and potentially all vertebrates.<sup>11</sup> With training and experience, using apnea, or breath-hold, free divers can stay underwater for several minutes while spearfishing, photographing, or just exploring the sea life. For these activities, free divers often use low-volume silicone dive masks, streamlined snorkels, and long freediving fins that can help produce a highly efficient and steady thrust through the water. Experienced apnea free divers are like silent Zen sailplanes, but exploring the blue oceans rather than the blue skies.

Years of scuba diving for scientific research and training with ballet and modern dance teachers are also very beneficial. However, science, art, and philosophy are artificial constructs of human language and human intellect.<sup>12</sup> These conceptual models of reality are magnificent tools that created civilizations, but human languages and intellectual reasoning do not necessarily capture the luminous reality we intuitively experience or can experience. These essential tools are excellent maps and records of the journeys humans plan and take; they are not the deeper and more mysterious journeys themselves.

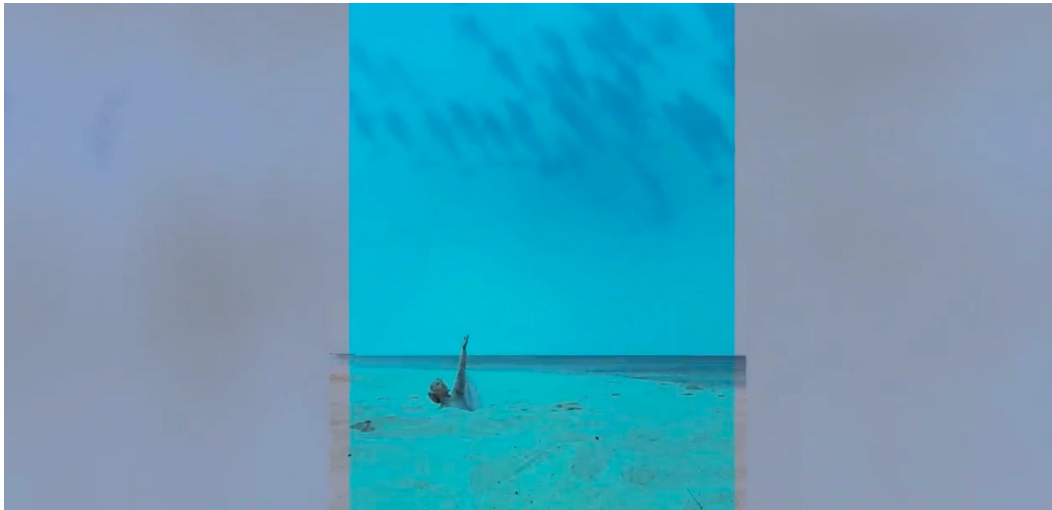


## Dancing in the Blur

*Artist Statement by Jhalak Kara Miller. This story is a felt memory of a few moments of improvising dance and creating a cellphone video selfie for Habitat.*

Larry dropped me off at Yokohama beach while he went looking for dive spots. It was my birthday. I wanted to be outside, to dance by the ocean, and to send healing vibrations to the deep-sea inhabitants.

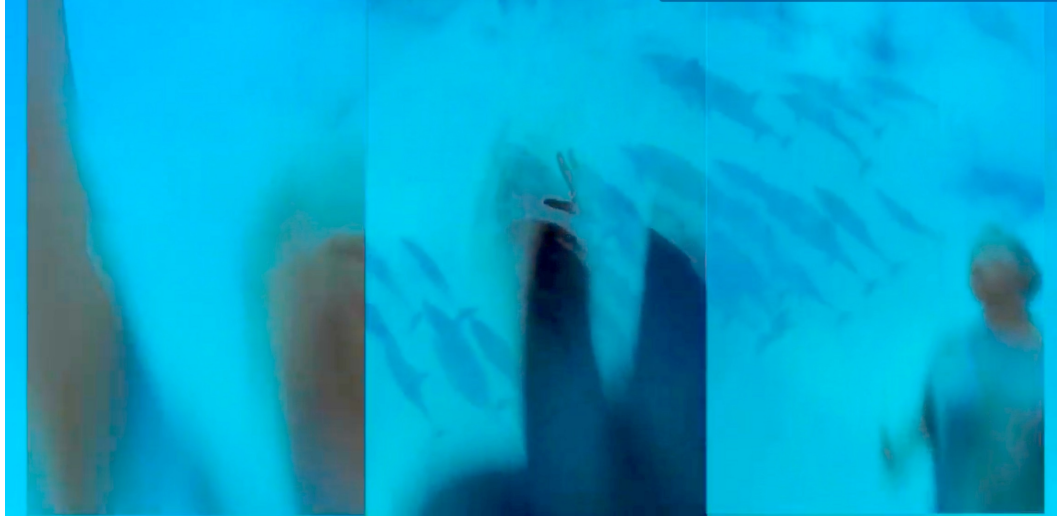
The sun was bright and warm, so I sat down to meditate. Breathing in and breathing out, I heard the sound of the waves hitting the shore ferociously. It was 7 a.m., and there were very few people around. I could feel thick grains of sand under my legs and feet. For about ten minutes, I sat quietly, with no thoughts. Then the image of dolphins swimming in the sky emerged in my mind's awareness. A cool breeze wafted over me, and the hairs on my skin stood up. All of a sudden it started to rain. I opened my eyes and noticed that in the short span of a few moments fog had drifted into the bay and the sky was cloudy.



**Figure 4.** Dolphins in the Sky from the *Habitat* projection design and dancer Miller.

Regardless of the rain, I felt the desire to dance. The wind had created small dune shelves in long lines across the beach. I set up my cell phone camera in the sand, encompassing a view of the beach and the ocean. The phone was protected with some layers of clothing I wrapped around the edges. I stretched out and started slowly undulating with my limbs. Back and forth, in and out, I was immersed in listening to the ocean waves and responding to the impulse of my breath. My body connected to the sensation of

coarseness of sand and tingling of raindrops from the sky. I crawled into a sand dune and disappeared temporarily from the camera view. The sun peered out briefly, and I played with reaching for the light and tracing the foam lines of the seawater.



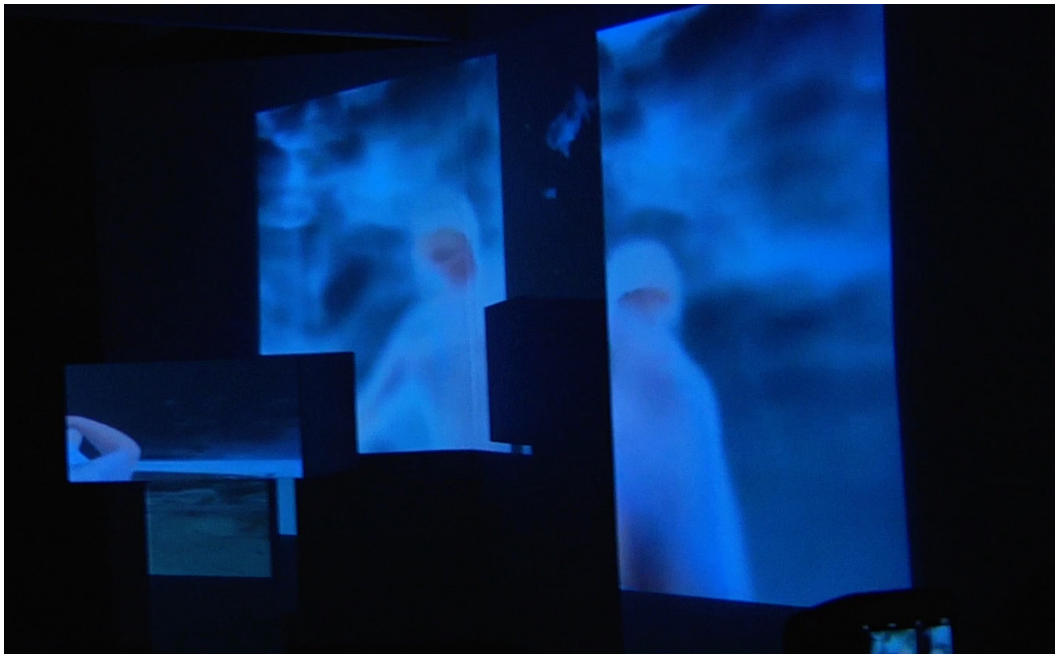
**Figure 5.** *Habitat* projection design and video edit.

After some time had passed, I was drenched, so went back to protect my phone from the rain. There were a few drops that had gotten on the lens. When I looked at the video, the play of sunlight and rain created a blur, an absence and presence in the image, and what movement was visible to the camera could not be perceived clearly. The blur was interesting to me. The blur reminded me not only to be more careful with my camera but to hold in my awareness, attention toward that which may be felt and not always be able to be seen with my eyes.

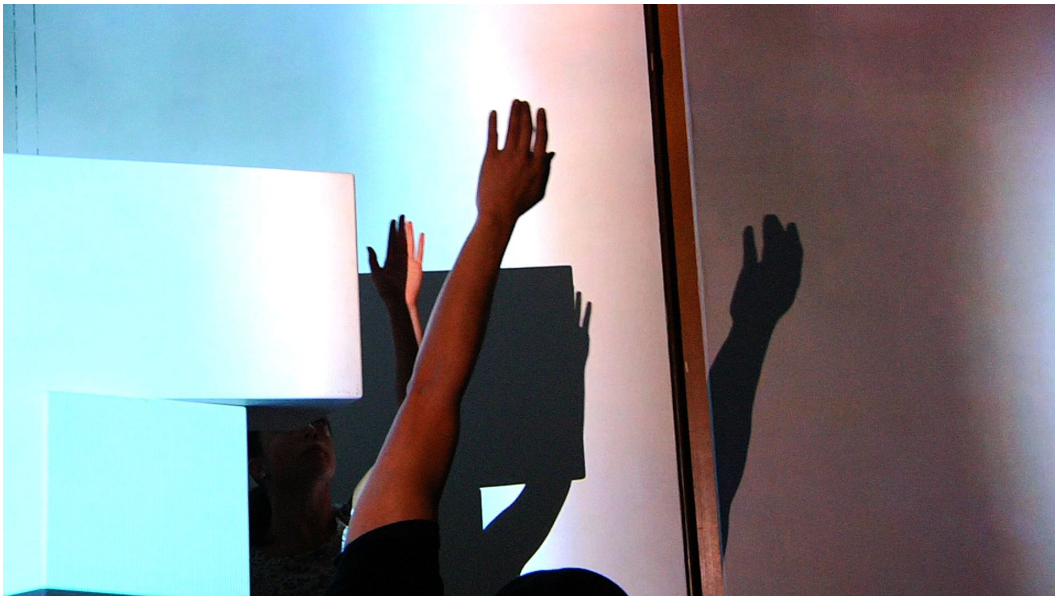
### **Holistic Interconnection**

To provide a more nuanced account of key concepts and issues activated in the filming of the installation work, this section explores aspects of yoga epistemology, holistic interconnection, emplacement, and imagination in the *Habitat* project. Developing an understanding for holistic interconnection among species and environment is a challenging task in presenting the outcomes of a project framed through multiple experiential, communicative and performance modalities. Asakawa's story acknowledges science, art, and philosophy but suggests these may be incomplete models of a more expansive totality not captured by language. Awareness of interconnection emerges through physical

listening with the senses and simple movement meditations, such as dancing by the sea in the rain, or swimming and free diving in the ocean with the dolphins. The impact of marine activity from military sonar testing and explosives may demonstrably affect the physiology and physical health of dolphins and other marine mammals, as well as the physical and subtle body of the land, ocean, non-humans, and humans living in the area.



**Figure 6.** (top) and **Figure 7.** (bottom) *Habitat* installation in Melbourne with performers Akuna and Maxwell.



Over twenty-five years of active yoga practice informs Miller's and Asakawa's sensory and creative process of live performance and free diving experiences captured on digital video and then reframed in a gallery video dance installation. In yoga epistemology there are two key ideas that bring forth an understanding of connectedness that blur edges and distinctions of separateness amongst beings.<sup>13</sup> One is the notion of the *subtle body*, and the other is the concept of *spanda*, a somatic process that emerges through the place of senses, mind, physical and subtle bodies—beginning with meditation experiences. The notion of spanda exists in various yoga meditation and chanting practices. Spanda may be defined as “potential energy as the impulse to manifestation” and that “to lay hold of this initial moment of intent is to experience the pulsation of consciousness. It is to grasp the subject just in the moment of his intent to perceive, where consciousness is not yet restricted to any specific object but, free of thought constructs.”<sup>14</sup> Over the years the artists have heard instructors share how sound moves in the body during chanting, how the breath moves through the body in meditation, or how the wind interacts with the leaves in the trees; each is a vibration of consciousness. In yoga theory, spanda is a vibration that moves through various elements of being which include the *atman* (self), the *subtle body*, and the *gross body*. In the yogic practices of Kashmir Shaivism, it is generally understood that a human being has four bodies and four states that correlate to these bodies. The four bodies include the physical body (*sthula sharira*), the subtle body (*sukshma sharira*), the casual body (*karana sharira*), and the supracasual body. The subtle body includes the senses and the mind, and is considered to be interwoven with the physical nerves and glands of the gross body. Sally Kempton, in “Meditation for the Love of It,” writes that “the texts of Vedanta speak of the physical body, the mind, and the other aspects of our being as ‘sheaths,’ or ‘bodies,’ superimposed like layers of an onion over the subtle energy of Consciousness that is our core Self.”<sup>15</sup> Experiences in meditation happen in different realms of these bodies. This is not necessarily a “linear” progressive process, but rather meditation brings about awareness in these various spaces of being. Meditation brings about awareness of a physical body that can experience multiple kinesthetic and tactile sensations, and is usually perceived most clearly in the waking state. The subtle body encompasses the energy of “feelings” and “perception”<sup>16</sup> and awareness in dreams or meditation states where there is a loss of awareness of physical form. The casual body is

found in deep stages of sleep and meditation, and the supracasual body is the experience and full absorption of the Self.<sup>17</sup>

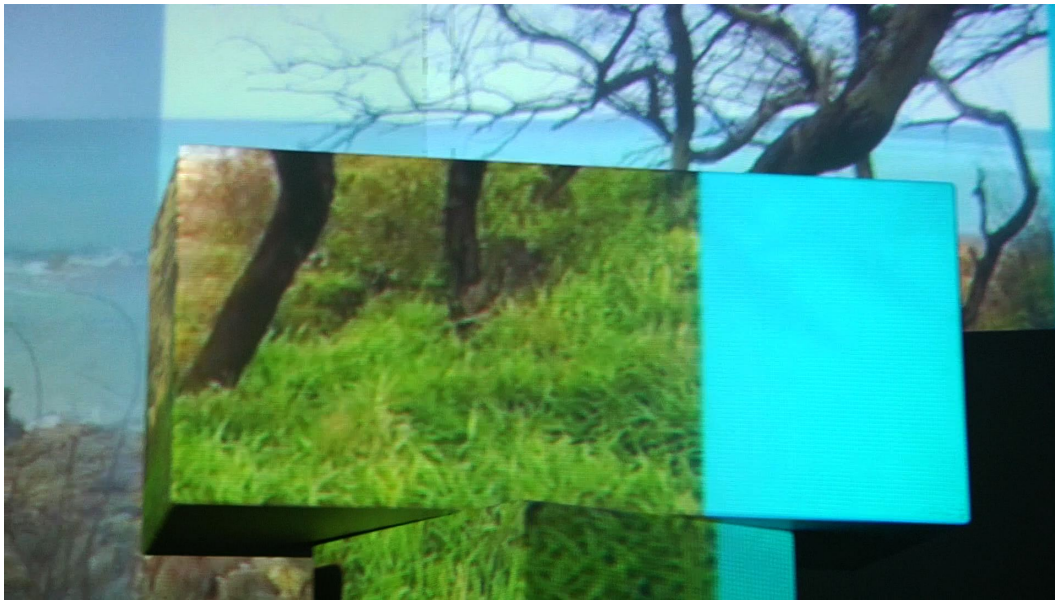
The *Habitat* project proposes that the destruction of what happens to marine mammals in an activity like sonar testing affects not only the life of marine mammals but also the subtle body of the land, ocean, non-humans, and humans living in the area. The impact is sensorial, and therefore a felt experience. The vibration of this impact then throbs with awareness of these effects through structures of feeling in both the dream state and creative process.

Meditation brings about awareness of a physical body that can experience multiple kinesthetic and tactile sensations, and is usually perceived most clearly in the waking state. The subtle body encompasses the energy of feelings and perception of earth, sky, and ocean beings. A structure of feeling emerged from the meditative experience of the subtle body, mind and senses, and then became a physical feeling expressed by Miller and Asakawa in the movement and video making process.

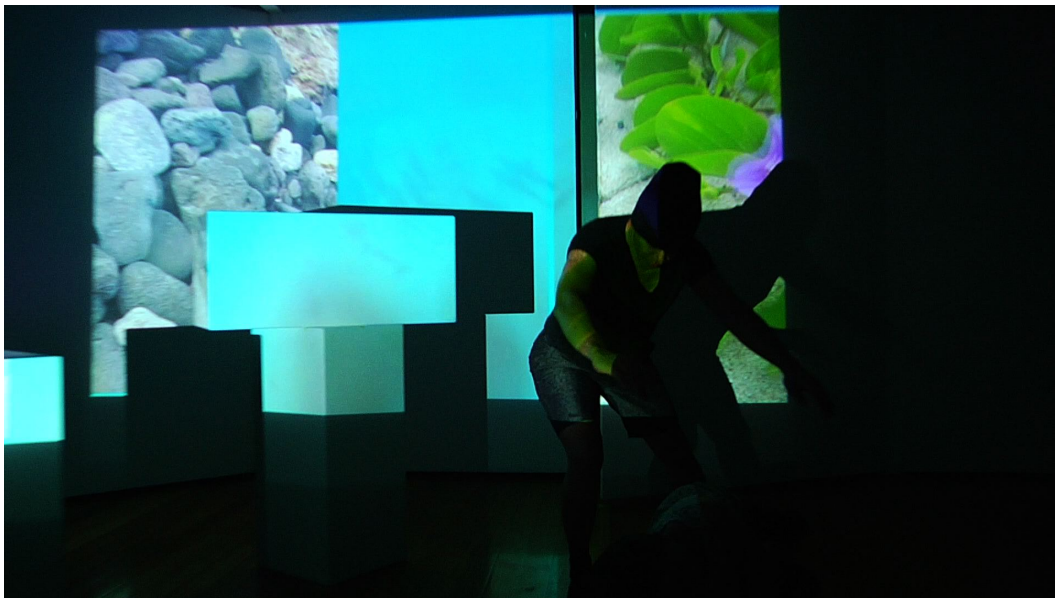
Dance scholars such as Jill Green, Sherry Shapiro, and Martha Eddy have noted that theoretical paradigms associated with somatic disciplines that include meditation and dance “are characterized by an emphasis on a whole system perspective: ecology, feminism, spirituality, cultural pluralism, nonviolent change, decentralization of decision making, and a shift from authority to self- responsibility.”<sup>18</sup> Performance modalities that include sound and movement are tools for an embodiment process that offers healing at the subtle body level with a whole-system perspective inclusive of and not separating the environment, body, and mind. Marine mammals communicate through vocalizations that can travel 4.5 to 5 times faster through water than air and across very long distances in the ocean. In a previous year while spearfishing off the coastline near O‘ahu’s Halona Beach Cove on a calm day, Asakawa swam offshore and did a breath-hold dive to about 25 feet below the surface. Once he glided down through the thermocline, he was surprised to hear humpback whale vocalizations. The distinctive whale calls and “songs” were most likely from a small, loose group of humpback whales Asakawa saw about two miles offshore in the Kaiwi (Moloka‘i) Channel. From the shoreline, these whales were barely noticeable except for their occasional breaching activities, and he did not hear any of the vocalizations while swimming on the surface. To hear the whales only while breath-hold diving in the colder bottom water was an illuminating and integrative moment of physics, intellectual



and somatic understanding, as well as empirical observation. This simple experience of listening to sound was holistic, intimate, and profound—a key to integrating intellectual knowledge and “knowing,” and an opened door for inquiry with *Habitat* on many levels.



**Figure 8.** (top) and **Figure 9.** (bottom) *Habitat* installation and performance in Melbourne.



Given that damage to marine life from anthropogenic noise pollution, including sonar, is identified as having been the motivation for the *Habitat* project, the artists focused on incorporating natural sounds in the video edit to create a space to reflect on healing for

the impacts of human species' activity on life in marine environments. In their stories, Asakawa describes whooshing sounds as the dolphins passed by and Miller recalls the sound of ocean waves. The final video edit of the installation incorporated these sounds of nature contrasted by the sounds of underwater sonar testing.

### On Reframing

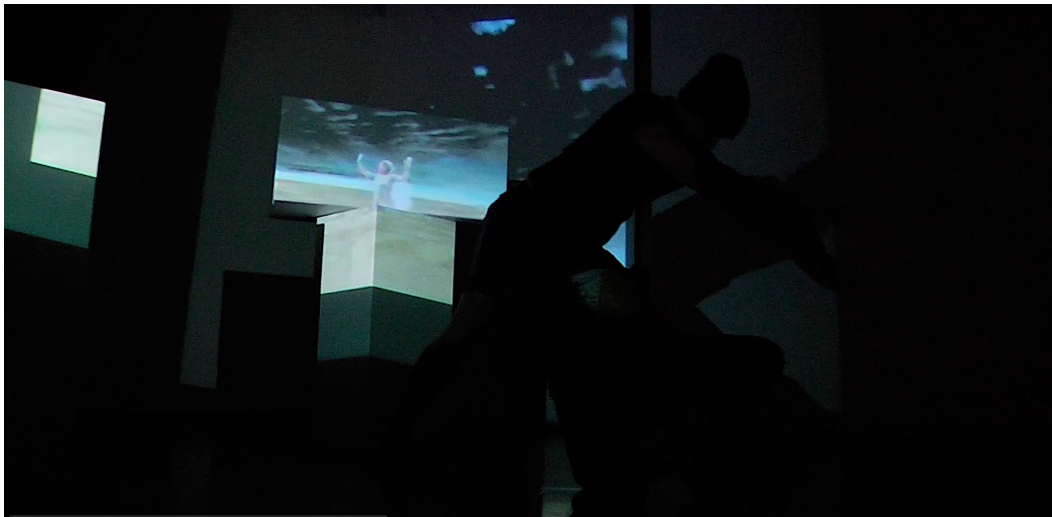
How can a performance installation such as *Habitat* help shift the culture of historic dominance over marine mammals, and change it to an awareness, a respect for life, and cohabitation? How can embodied interspecies interaction contribute a form of inquiry that might lead to a broader understanding of the impacts of our species' activity on life in marine environments? Guam and Melbourne co-panelist and Maori scholar Moana Nepia writes in his book *Te Kore, Exploring the Maori Concept of Void*, that within social histories of loss and devastation there is a need for space and time to restore balance. He proposes that performance, video, and installation contexts play with light, absences, or presences, and therefore may inform decision-making processes in communities.<sup>19</sup> Along these lines, in the *Habitat* video edit, these marine habitats were translated through live performance captured on digital video, and then reframed in a gallery video dance installation. The emplacement of Asakawa's dolphin footage edited into the sky above Miller's dancing body created a way for the viewers' sense of sight and corporeal feeling to connect with an underwater habitat.

Miller reframed her marine shoreline experience by filming with an iPhone 5s camera. Aside from reflective writing, a cellphone (Miller) and a GoPro camera (Asakawa) were the minimal key technologies to document the artists' experiences of the marine habitat, and to communicate—through an installation performance—with others. Both physical frames and conceptual frames are artificial constructs. In visual art, a physical frame around a painted landscape defines what the viewer sees; in filmmaking, the camera frame defines and captures what the director wants the audience to see in a scene. Both help contextualize the scene. How much can be communicated, then, in a continuous shot such as Asakawa's dolphin footage or Miller's cellphone selfie with no re-takes?

Framing habitats and our intuitive, inner experiences is a very human impulse more typically communicated through language, but often through art and the non-verbal languages of expressive movement and imagery. Conceptually framed experiences can be

expressed through dance, or through a combination of performance and images. The artists' experiences of a marine environment, first framed through the lens of video technology and then reframed as an installation video design projected on multiple white boxes and vertical board surfaces, provided layers of visual communication and multiple perspectives for the viewer. Even a memory of a moment in one continuous camera shot might be a catalyst for inspiring more care and stewardship of our ocean planet.

A somatic process and experiential inquiry can emerge through a place of the senses, mind, physical and subtle bodies, beginning with movement meditation experiences on the shoreline and in the ocean. Reframing *Habitat* provides details of some of the video dance installation and practice-as-research project. The artists' statements and article are intended to offer a further reframing of imagination—a reinvestment of memory, a blurring of edges, and a reflection through storytelling. By sharing details of the process and the *Habitat* performative work, this multi-dimensional “Reframing *Habitat*” essay may raise awareness of human-caused sonar injuries to marine mammals. Through filmmaking, dance, live performance, and multiple pathways for inquiry, “Reframing *Habitat*” also offers alternative modalities to investigate our human perceptions, and extend our explorations of a shared planet.



**Figure 10.** *Habitat* installation and performance in Melbourne.

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## Endnotes



- <sup>1</sup> The first *Habitat* project was presented as a video installation at the 22<sup>nd</sup> Pacific History Association Biennial Conference 2016 in Guam, “Mo'na Our Pasts Before Us.” Moana Nepia invited and curated the panel and presentation “History as Making the Future Now” Through Pacific Video and Performance Art in the Arcade on Saturday, May 21, 2016. Retrieved from <https://www.pacifichistoryassociation.net/pastconferences>
- <sup>2</sup> The second *Habitat* project incorporated live performance with the video installation and was performed at the George Paton Gallery at the University of Melbourne in conjunction with the 2016 Performance Studies International PSi #22 “Performance Climates” conference. *Habitat* was part of the larger performative gallery presentation “Sacred Encounters, Embodied Realities” alongside presenters Sami L.A. Akuna, Christine Maxwell, and Moana Nepia. Retrieved from <http://www.psi-web.org/past-events/case-study-6/>
- <sup>3</sup> The *Habitat* project was conceived in August 2015. Underwater Dolphin and GoPro camera footage filming is by Larry Asakawa. Cell phone footage, editing of the projection design, and digital performance are by Jhalak Kara Miller. Live gallery performers include Sami L.A. Akuna and Christine Maxwell.
- <sup>4</sup> Sarah Pink. *Sensory Ethnography*. (London: Sage Publications. 2015).
- <sup>5</sup> Robin Nelson. *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*. (London: Palgrave Macmillan, 2013): pg. 38.
- <sup>6</sup> Lynette Hunter. “Situated Knowledge.” *Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies*, edited by Shannon Rose Riley and Lynette Hunter. (London: Palgrave Macmillan, 2009): pg. 151.
- <sup>7</sup> David Henkin. “Navy Rethinks Pacific Training That Endangers Whales, Dolphins and Other Marine Life,” *EarthJustice*, November 12, 2015. Retrieved from <https://earthjustice.org/news/press/2015/navy-rethinks-pacific-training-that-endangers-whales-dolphins-and-other-marine-life>
- <sup>8</sup> Virginia Morell. “U.S. Navy to limit sonar testing to protect whales,” *Science*, September 16, 2015. Retrieved from <http://www.sciencemag.org/news/2015/09/us-navy-limit-sonar-testing-protect-whales>
- <sup>9</sup> Kimiko Martinez. “Federal Court: Navy Must Limit Long-Range Sonar Use to Protect Marine Mammal,” *Natural Resources Defense Council*, July 18, 2016. Retrieved from <https://www.nrdc.org/media/2016/160718>
- <sup>10</sup> Terry Maas. “Physiology Chapter: Shallow Water Blackout.” *BlueWater Hunting and Freediving*, (California: Technosports, 1998). Retrieved from <http://www.freedive.net/chapters/SWB3.html>
- <sup>11</sup> W. Michael Panneton. “The Mammalian Diving Response: An Enigmatic Reflex to Preserve Life?” *Physiology (Bethesda)*. September 2013. Retrieved from <https://doi.org/10.1152/physiol.00020.2013>
- <sup>12</sup> Ming Liu and Xin Sheen Liu. “Chomsky and Knowledge of Language.” *Twentieth World Congress of Philosophy*. August, 1998. Retrieved from <https://www.bu.edu/wcp/Papers/Lang/LangLiu2.htm>

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- <sup>13</sup> Jhalak Kara Miller. *Re-imagining Modern Dance as Transnational Phenomenon Through the Lens of Yoga*. Pg. 153. Retrieved from <https://escholarship.org/uc/item/9bw7b8sv>
- <sup>14</sup> Mark Dyczkowski. *The Doctrine of Vibration: An Analysis of the Doctrines and Practices of Kashmir Shaivism*. (New York: State University of New York Press, 1987): pg. 59.
- <sup>15</sup> Sally Kempton. *Meditation for the Love of It*. (Canada: Sounds True, Inc. 2011): pg. 189.
- <sup>16</sup> Ibid, 198.
- <sup>17</sup> Ibid, 217.
- <sup>18</sup> Martha Eddy. Somatic Practices and Dance: Global Influences. *Dance Research Journal*, Vol. 34, No. 2 (Winter, 2002). pg. 47.
- <sup>19</sup> Peter Moana Nepia. *Te Kore – Exploring the Maori concept of void*. (Aotearoa: Auckland University of Technology), 2013. Retrieved from <http://aut.researchgateway.ac.nz/handle/10292/5480>