

Conversations Without Walls: Jaamil Olawale Kosoko & Larissa Velez-Jackson

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Benjamin Akio Kimitch

Welcome to Danspace Project and to this Conversation Without Walls with artists Jaamil Olawale Kosoko and Larissa Velez-Jackson. Hi Larissa, hi Jaamil.

Jaamil Olawale Kosoko

Hey.

Benjamin Akio Kimitch

I'm Benjamin Akio Kimitch, Program Director and Associate Curator at Danspace, and I'm also an independent choreographer. And behind the scenes today we have our amazing production manager Yolanda Royster. I'm calling today from my remote desk in the corner of my apartment in Brooklyn on Lenape and Canarsie land. Danspace Project whose programs are usually based in St. Mark's Church in-the-Bowery, is situated on the Lenape Island of Mannahatta in Lenapehoking, the Lenape homeland. We pay our respect to Lenape people past, present and future. Today's conversation is an intimate continuation of our fall 2020 artists research group convenings which Larissa and Jaamil you were both part of along with artists devynn emory, iele paloumpis, Angie Pittman and Alice Sheppard. And I feel very lucky to have known Jaamil and Larissa for a number of years now. And both artists were part of Danspace Project's Platform 2016: Lost and Found, curated by Ishmael Houston-Jones and Will Rawls. So to briefly introduce both of you, Jaamil is a Nigerian-American performance artist, poet and curator originally from Detroit, Michigan. His creative practice draws from Black study, queer theories of the body, weaving together visual performance, lecture, ritual and spiritual practice. Larissa is a choreographer, movement educator and multi-platform artist who uses improvisation as a tool for research and creation, blending dance, healing modalities, sound, internet art, humor, and strategies of self-compassion in her original performance practice called Star Pû Method, also known as the Star Crap Method. So much has happened since our last Research Fellow meeting in last November, we're still in the midst of a pandemic. And now there are the beginnings of vaccine distribution and in very recent news live performance venues in New York State are allowed to reopen as early as April 2nd. And actually Larissa as you pointed out in one of our earlier conversations that airwaves right now are just flooded because sort of sprawling spectrum of intense new processes. But I'm very excited to be here with both of you especially during this moment around reopening because though your works are very different from each other, you're both very clear about your values and how you relate to your work. And I know you'll get to that in this conversation but first tell us how are you, how are you doing, and where are you? Jaamil.

Jaamil

Thank you Ben. I'm doing really well. I am, yeah. I feel surprisingly centered. You know, I'm sitting next to the window, I'm allowing some just fresh air and sunlight to come in. I've been listening to bird song and yeah, just really enjoying that. It's a beautiful Monday. I'm grateful, you know I'm in Brooklyn right now. And yeah, just coming back from Morocco which was really incredible. Yeah, just really, really blessed and grateful to be here. Yeah, how are you doing Larissa?

Larissa

Thanks Jaamil. I'm doing well. It is also for me I'm sitting in front of my office windows here, getting some good light. I'm in Brooklyn, Lenapehoking as well. In this two bedroom apartment my husband and I live in and this room is my walk-in closet slash storage garage slash my office, his office. And there's been so many, you know it's basically where we have performed out of during this whole period as well. So I've got my green screen behind me with a nature. Yeah. And just to say like I'm just so happy to be here in conversation with you Jaamil, and also with Ben here and for Danspace, and if I get uncomfortable with sitting which sometimes occurs, you know prolonged sitting I may stand, I might move around a little bit. Yeah. Just to sort of be at ease and feel three dimensional, more three dimensional if needed.

Jaamil

Yeah. I mean that's what I really enjoyed about specifically about our cohort was while it felt like it did feel as if we were talking through some really important issues and topics, but it was also casual enough so that we were able to just really express how we were feeling, what we're sort of experiencing in the moment. And I really appreciate you bringing attention to the need to be a fully active body and to allow that to be a part of the conversation. Yeah. So I feel like this Zoom world has a way of asking us to sort of cut off below the neck or something and like be this satellite of information, void of our bodies or something. And so I just, I really appreciate you reminding us to stay active and present and yeah, just to embody. So thank you for that reminder Larissa.

Larissa

Oh, absolutely. You know, it reminds me you saying that, too, about our cohort time, and even this type of conversation. It is a casual and open enough space. I feel like this Conversation Without Walls is sort of, and our cohort time is this really, it is something that you even said I feel like about your own work which is not putting expectation on your work. And that really stayed with me, but to leave the space open enough, porous enough to allow for all the things even for one's comfort to be there, one's ability to really listen and then be involved. But like, just to let all, all of it needs they need time and they need space. So yeah, I'm appreciating the nature of what Danspace is bringing in these conversations we've had as a cohort, even in this type of conversation, it is something that is a bit rare. I think it's those types of things are skipped over very often.

Jaamil

Yeah, yeah, yeah. And I was also just thinking you mentioned this idea about expectation and just yeah. I mean, I think it's a deep it's an important reminder to know that. Yeah. It just it helps me to know that expectation while I think it's a very important sort of device, it keeps us sort of propelled and like pushing forward I suppose. But I must say releasing expectations from so many aspects of my life, you know my creative life, my healing practice, you know even honestly like relationships, but this idea of really just allowing this release of expectation, it really has been I think a huge lesson for me specifically inside of this COVID reality, you know being thrust into like a kind of turbulence where one cannot expect like literally they're forced to not expect or yeah. Or we'll just be severely disappointed. And so yeah, I just I wanted to mention that this work of release of releasing expectations, yeah, it's been a really important part of my development, you know? So I just I appreciate you acknowledging bringing some attention to that. Yeah. It's been a trial to say the least and it's work that I'm still very much working through in this moment but yeah. Releasing expectations, specifically releasing creative expectation. And I'd be curious to know from your perspective Larissa sort of how is that a concern for you? And if so, how does that sort of, how does that practice sort of reveal itself? So right now.

Larissa

It is definitely a huge facet of the Star Pû Method improvisation practice is like a core foundational element of sort of being so present in what occurs and definitely there's various scoring it and then there's the history of the folks who have been practicing together, there's something we can predict. There's something we can have faith that will occur, but to never grasp onto it appearing in a certain type of way each time, and to never forcing it to occur at all. And almost in the like, relinquishing of this desire to make something happen that's almost when the new information or new flow arises. And to have like, says, it is quite sort of philosophical and spiritual in that way. And so that is a huge, I mean, it's just a huge part of the practice. And, I mean, it makes me think of so many things sometimes a little bit how, just, I'm thinking of certain reviewers, I'm thinking of Brian Siebert, right? Anyway, why is he coming to me now, but it's reminding me of something of like, you know, this moment of like, do you realize for myself, there are risks in saying, I'm not going to attach onto a certain outcome here. And even in performance itself, all of the air might be let out until we are in a void together. And we have faith that in our collective like someone's need will be met. Someone will say something, someone will move and it brings us all into the new thing. And so I'm thinking about certain, you know, when reviewers are like "well, you know it didn't serve exactly all the things that it should be all the time, it should be more interesting, more often." you know, like this type, and it's like okay, you just don't feel seen at all, and what the work really is And the work has that, but an irony for me in life, with going through a period of two years of surviving and healing from illness and then having COVID happen right after that, the level of how that lesson appeared in my life on such a deeper, like in the same way, but in such a more deeper, more deep, daily level. That Oh, you mean, this thing that I think about in my work is coming to me in like, you know full vivid Technicolor in every aspect of my day to not, you know, to not, it's literally, I have would have experiences where I'm healed rehabbing healing, and if I expected, okay I did great with this yesterday. I was able to like sit up and move a little more if I expected

that same thing the next day. And I didn't get it, there was a problem. And I literally had to say, I expect nothing from myself each day other than to really, really listen to what my body needs and desires. Like I mean, on an extreme level, and what and I was also meditating constantly, there was a whole there was all of this stuff going on, but also a lot of stillness. A lot of it's not forcing my body past its boundary in any way. But when I was doing that, in a really literal way, body would like heal faster, all of a sudden after two days like my abilities would increase. And I was like with, so if I expect nothing and rest in really listening and for the first time as a dancer saying, I thought I was taking care of my body during my whole dance career, but truly I think I was just making my body do things I wanted it to do and keeping it up to a level that just make it perform a certain way. So somehow with disability and illness was like going into this place of a real deep level of that. And but I would watch my body's abilities also fluctuate and change and things would change, even when they did, I wouldn't say, Okay, I'm with you and I'm not gonna expect anything again. And so it's just it's been kind of miraculous. And so now I'm more well and coming back to it in the work with that experience. And so it does feel deeper and a lot more spiritual, and I appreciate so much artists, like you, also and artist who are not afraid anymore to really share and define what these, what are the spiritual truths we're working with. You know, I feel like there was for a time this real taboo or there still is. I think it's important to actually be really careful. And look at appropriation, but there's a moment to have, like, can't we just talk about this connection that we're having?

Jaamil

Yeah, yeah. I hear you loud and clear. And I think what comes up for me is just how do I resist? I feel like I'm always in a space of trying to resist capture, you know? And you can take that however many ways that that line of thought my sort of lead. But when I think about what a creative practice can mean, you know, I do want to describe myself in the world and I want to do that in as many pluralities and sort of spaces that will allow me to describe myself I suppose. It feels important for me. And I think this is what happens especially in this process talking about releasing expectations as it relates to not only creative work or spiritual work, but life work and all of those things combined. But yeah, I think there's something there at its root about how do I resist definition? How do I resist capturing a specific kind of a one dimensionality or something? I never want to be read as only one thing, it just feels super monochromatic and it sort of cuts off other parts of my being, of my humanity in a lot of ways. And so yeah, I think that's just a thought that's coming up for me this way in which keeping a process, a creative process, whatever the process might be. But the moment that we allow for that end result to be to just sort of open up a bit, that has meant the world to me being able to participate more deeply and the presencing and the listening of what the work wants to share and really teach me this sort of wisdom that I think can arrive from engaging in a process without those indicators or those sort of end result expectations. You know, that's been really important but I think it's also been a part of my growth strategy as well, you know allowing just trusting honestly that there's enough information in my body that I can pull from and extract from. And there's a lot to say there, you know? You mentioned like being able to acknowledge spiritual practice more explicitly. And I think something that I'm working through is how do I own the kind of improvisatory or emergent improvisatory realities that are so deeply a part of the sort of DNA of my work. I want to acknowledge it but I also know that I feel improvisation

sort of has this way of it connotates or it can be read I feel to connotate as if there's less rigor being sort of or less direction or something, you know? And so I just I wonder what you might have to say about this direction as it relates to expectation or like end result, you know and how that plays a role in like improvisational practice whether it be the method that you've created or another sort of method that sort of landed or made sense to your work in some way.

Larissa

Hmm. Yeah. It can be it's another one of those potentially taboo words or I feel like I think it was, was it in the you know I don't haven't had much experience in Europe but in the time at, when I was a danceweb scholar at the ImPulsTanz Festival, I got this sense of like, sometimes the work being completely improvised and it never being described as such, like and I was like, what's this non-truthfulness going on? Like what is this? But it was because like, Oh, no, you can be a fully improvised work, and you just Mum's the word because, there all of a sudden, there's like this judgment on it. And the thing that I sort of with-- okay interesting. So anyway, I hear you on that. And my you know, I do this very interesting... I ride, this very interesting line where there is a compassionate and a very, like a deeply inclusive space and a compassionate space. And I also think of inclusive as like being inclusive of oneself and their own ability or non-abilities on any given day. So it's like really, like, be include your full self that is totally uncomfortable and uninspired about wanting to be there. And like let that be a starting point. So it's like, so like, there's this open, there is this like openness. And I feel like I do come in with like loads of specificity and like tightening screws, then like creating containers, and doing a lot, a lot, a lot to actually create, to watch, to tend to something that is alive. So I feel like it's a garden, it's doing its own thing. It's a garden, we're all a garden together but really create some foundation and boundaries and various things that actually really do create what I feel like is a choreography, and is, or is something that I could even define as my choreography. And so that's like the language I'm and I mean, I don't know if this could even bring a conversation with you as a poet, but to me, like, the language is so important, like the foundation in how we're setting up intention and how I'm then directing a situation. And one collaborator might get like, a sentence or a word and another might get like three pages of notes. Like it's like make something that then really appears with a real freaking specificity. And something in there for me is that I don't ask anyone to be humorous but in the absurdity of these intentions, and rules and things that I'm defining there becomes I extract a real absurdity and humor from people. being super humorous and other works or even in their life. I'm being perceived super humorous in other works or even in their life. So then that's like, you know as that's how I access my humor, also getting into addressing my own pain. I would prefer to address my own pain via this absurd release of laughter. So I don't know if that answered your question, but there in the end it comes to there is a deep rigor and specificity to some great big open field as well.

Jaamil

And I think we can play in that field specifically like with specificity. You know with the images that we're curious about presenting or the ways in which you know certain images land or move through the body or whatever it may be, there's a way in which specificity and direction operates inside of that land field, that space. And I really appreciate you, yeah, you mentioning

yeah that word specificity feels really important to me. The improvisational doesn't negate the specificity, it doesn't negate the direction and the clarity. And this was a process. I mean for me, you know Chameleon, my most recent project learning how to I think trust that instinct and myself but also learning how to communicate that with other people you know, like that was really because there was something inside of the work or there is something inside of the work that is asking, you know just as I'm learning to trust and lean into these images with specificity and direction, you know I need you to be able to do the same thing, you know? And I can tell you how I do it, but essentially the tools that I develop to execute or to be in the space, I can share them, but essentially, I feel like they're a blueprint for you developing your own tools for entering and engaging in this process as well. And I just, I wish I could have been more specific about that going into the project with some of my collaborators just saying there is room for all of us here to be ourselves. You don't have to mimic me or try to be like me per se. You know, I want you to use this as a vessel, this work as a vehicle to express your truth and what's coming up for you as well. You know, and I think that that's a kind of generosity. Yeah. That I don't know if we explicitly are able to speak to that as directly I suppose, as sort of as dance makers, as performance makers with collaborators I found, you know, because I was working with so many new people, there's a lot of new people. It was like simultaneously getting to know these folks while also trying to like share certain philosophical values. And I think at the end of the day we created an amazing community. The work went on a whole journey only to come back to me with the project. I was just saying I was in Morocco performing and it does feel like the work it landed and it arrived. And I used all of that content, all of that information, all of those years of research helped me to land back, helped me to come back to myself. And it was yeah, it was just it was a very magical experience doing that. But I do wanna share a little clip though. I wanted to share a clip. Can we go to the fractal image? I wanna just speak to that a little bit because and we can keep it on mute. 'Cause I'll probably I'll speak over it. Caught in the feedback loop. But yeah, I wanted to just share this little this work essentially because for me what's happening here. So this is a piece risen from the Chameleon project. And so just speaking about this idea of specificity inside of a field if you will. And so how does one essentially keep an image open and opaque enough to allow for other readings and definitions to arrive. But for me also as an artist, to be able to say and share you know, this is a work about transformation, about re-transformation, about mutant re-transformation actually. And inside of that mutation there is this way in which we have to release. Yeah, we can't we don't know what to have, what to expect honestly from yeah, this thing. For me there is a parallel to be made between this and this larger kind of reality that we're living in right now. You know, so I mean for me this work it really kind of encapsulates the things of the supernatural of trends, translation, poetics, color, and this is all coming from a portrait series that I've been working on where I basically take my, I take lost relatives that I've I can't really be in touch with anymore. But this is a way that I'm able to still engage with memory, with texture, with image but in a new way. And to not really know, like I don't know what's coming next. I just know like, I'm gonna continue to explore this light and these portraits and these fractal images and see what's on the horizon. Anyway, I just wanted to share that. We can go back to, you know to my other screen if you'd like.

Larissa

Makes me think of so many things. Like almost this I'm thinking a lot about in biodynamic craniosacral therapy practice which been the first somatic practice that I have engaged with and stuck with throughout all of my healing process. But there is a certain biorhythm like there's certain levels of biorhythm that the body can that the body can resource at all times that we are connected with. And one of which I'm gonna I'm probably doing a bad job explaining this but one of them is called Long Tide. And Long Tide is particularly slow, and kind of deep, you can access it by sort of imagining like glaciers, waterfalls, mountain ranges, like they're really slow living elements that kind of are not in a way it gets described is there's no shock that happens there. That Long Tide, there's never gonna be shock. It is like that slow breath of life. And so even just seeing that imagery and also there's movement of energy in that when you kind of arrive there, can be understood as prana or chi, or, know, and so it's very beautiful. Like that image really reminds me of that kind of Auric, swirly, kind of ooze, luminous aspect around the body that I think in a lot of these somatic spiritual practices, all the same place you're all getting to this like being able to feel your own, I would think of it as like you find your own battery. Like I am my own battery of healing. If I sort of have just the right little pathway, entryway of language, teaching, you know, some oral transcription to get there, or is as you can sort of feel this place and that imagery really reminded me of that And it's amazing. And the last thing I'll even say about that is that even in one spiritual like connection to the great or Infinite or their ancestors that are there, like it's all in this sort of allowing of something also so subtle. And without definitely without like this grasp or edit I know it's gonna be this, and here I am with it like I'm gonna work that way. I feel like all the ingredients Jaamil are there in this fractal exploration that that-- Oh, I don't hea-- I don't think unmute. I don't hear you speak now.

Jaamil

Okay. There we go. Yeah. I was just curious though can you speak a bit about, 'cause you've mentioned your healing process several times throughout the process throughout this conversation, I'd be curious to know if you could just speak a bit about what you've learned yeah just about healing, about the body, and this time, is there anything particular that you may care to share about that journey? You said not to expect anything so that's major. But if there's anything else, you know...

Larissa

Well, you know there's something I can say is that I'm a seeker. I feel sort of like within this lifetime or the next or whatever, that's a huge that maybe is like the core of what even hope to understand a little bit about in my life. Like this almost this question it's almost to me being such a, I feel like such a little baby with it. And such a beginner that like it's sort of like she has to, I'm still trying to understand and trust this thing that I am experiencing, and the love and care like almost just sort of like, okay I understand this is love and care for myself. And so yeah, sort of but then have a space where there's no words for what it is. And there's just this profound feeling. It's interesting because my work and I would love to actually share a video clip. Actually, Yolanda if you could prepare it is the number three clip. And so what's happened for me is now with the improvisational practice which we narrate. You know a main aspect of

the Star Crap Method, Star Pû Method is to be able to be fully embodied in one's experience, but to also speak aloud what that experience is which is in a way a type already sets up a type of failure or an impossibility, to really be and then to also like describe. There's an absurdity there. And what in 2018 for a Movement Research Spring Festival this was that C'Mon Everybody in Brooklyn. I was so injured. I couldn't do the Star Crap Method solo that I was going to do. But what I decided to do with Kris Seto, who you'll see here, was have-- and Kris And I had been working with some Reiki sessions, Reiki having like authentic Reiki. But then for me to be in my practice describing my body's experience and for us to literally be doing the two things at once to be having this experience of a healing session and sort of feeling and a little bit talking through what that is, and then to also be performing. And this question for me is can healing and can spiritual practice exist together or truly at odds with one another? There are no reason to do it, you know kind of this is my new from this performance, this clip that there's has been the basis for almost everything now and the way that I'm moving the group practice of the work. But go ahead Yolanda, you can play and I'll be quiet. And then maybe I'll just say when it can end.

[Audio begins: a single note begins to play, creating a pulsating, ringing sound]

Kris Seto

I'm feeling some energy shift towards my fingertips. It's kind of like a feels like a medium buzziness. Questioning if that was a helpful description at all. If that even makes sense. It makes sense to my hands though. Feeling that energy dissipate. I feel like I let it flow, shoulders perhaps. Feeling a bit of joy right now. I don't know why, but it's there. Just a bit of a tickly feeling.

Larissa

It's funny because as you said that I felt like I wanted to cry. But I think there's something I'm used to this. When your hands there's always a very emotional component to it. But I think with a lot of witnesses here it just goes right into cry zone.

Kris Seto

I can stop if you like.

Larissa

No it's okay. Especially if you're feeling joy, that's kind of interesting.

Kris Seto

I think it's done.

Larissa

You're all still here. There's something, there's something about. So when we do this alone. And when his hands would be here, I feel really elated. And I always break out into song. And I imagine that would be what would happen. Of course, I didn't imagine and prepare for all of the witnessing. Eyes and the feeling of being about to cry. So I do

still want to sing a song. The song just has to manifest itself, from a new place. And I'm prepared to wait for that to happen.

Audience Member

So are we.

Larissa

That's so good. Kris, are you comfortable? Do you need any water?

Kris Seto

No I don't need water.

Larissa

You know it goes on more, but I don't wanna take up too much time. But I feel like that thing of like, it's the dancer narrates the experience of like big dancing, you know. And not get, you know I'm still really open and appreciate big dancing and you know lament that maybe I will no longer be able to do that. But this other experience of being able to really be me describe the performance scenario and the connection between all things.

Jaamil

I'm remembering one of the first times I saw you perform, you probably I don't know if you remember but I invited you and Hilary to Philadelphia to the Painted Bride. I don't know if you remember that.

Larissa

Yes.

Jaamil

It was long ago, I don't know how long ago it was but--

Larissa

It was like '09.

Jaamil

Yeah that it was as while ago. Anyway, it's nice to--I don't know why that popped in my brain but just I'm remembering the times I've seen you and your magic live on stage. Yeah. So this performance when was that?

Larissa

That wa--I think I said 2018 but I actually think it was June of 2017

Jaamil

2017, okay.

Larissa

Believe? Or is it, hold on I have it in the little document. Thursday, June 1st, 2017. You know, a beginning of repeated injury plaguing me and so going in this direction of like I've the work has always made me so I can be in whatever state I'm in and the work will serve. And so that piece was really a beginning of starting this journey of that. And my own rehabilitation then went much deeper bringing a group into it. Remembering... it's I just wanted-- Yeah I think it was at Painted Bride, wasn't it? And you curated and it was myself and Hilary Clark in our duet. And '09 Oh my goodness.

Jaamil

And that was like, that platform I think I was calling it American Chameleons or something you know, like so it's just interesting just thinking about how you know over 10 years ago, like a lot of these ideas, they just linger and we find other folks and other avenues to explore them whether it be curatorially or in our own process, whatever creatively, spiritually, you know we go on these journeys all to say, you know the same questions still asking the same questions after all these years.

Larissa

Isn't it amazing though that feeling of it's the same question and somehow it presents itself in some other maybe a deeper level. And so some context that you circle back to it again. You're describing how you see it qualities or these things that you trust in your own performance and imparting that to collaborators. I really thought about what you say around liberation work, like to me that feels like you're sharing ingredients of your liberation. Access, There's in only a particular way can they.

Jaamil

Yeah. I mean, I feel like that's the best gift that we can give each other and ourselves really is just a space opportunity to literally do our work, you know, and whatever however you want to define your work is up to you. But that feels like the big, like when I think about just in my entire life span, and the 38 years that I've been on this planet, thinking about the gifts that I've gotten that I meant the most to me. And it really is. It's about creating and offering environments and opportunities for my own growth. And I try to do that for my team members as well, collaborators, whatever. And I feel like I'm only just starting now to be able to be more explicit about that. But like in order to participate in this ensemble like we're all doing work, you know you're not only doing my work per se, you know but we are engaging in an ensemble of thought partnership you know, at the core, there's a process a project about liberation, self liberation, and by any means necessary how we may sort of construct that blueprint together, you know to realize that space, you know that environment to really allow that performance to occur.

Benjamin

What if I may maybe I'll turn that into something of a closing provocation for both of you. This has been so enriching, hearing both of you share what you've been doing, but jumping off of

what you were just saying Jaamil, and our conversation as we return. or as we just continue returning, as we continue making work for both of you and think about how we're relating to each other, to ourselves, to people who have expectations, to our collaborators, maybe a closing thought from both of you about what have you learned and what are you now negotiating? What terms are you negotiating for yourselves as you continue making work in this new year?

Jaamil

I love that question. Larissa, you feel ready to jump in?

Larissa

Yeah. Something that's a silver lining for me through my own quarantine through illness which then COVID happened right afterward, was actually more space and time to be able to look back at my work that I have made. And we talked about this in the cohort, I feel like not forcing ourselves to produce further and further more stuff but to be able to maybe even use the time to under to really honor and understand what it is we've done. Something has shifted for me in that being able to actually still go back into the ideas almost be scholarship around myself and other artists and the values that they're working with. A new term then in going forward is that really going to resist a certain type of speed, a certain type of demand that gets on my body that gets me going too far and fast ahead. And I feel like we are in this beautiful moment to where with this work, with this social justice work that has also occurred, with Black Lives Matter movement, with also justice for Indigenous folks and Indigenous artists like institutions are at this moment where it's very, it's more flexible. And I feel in the institutions I've interacted with there is more equity and shift there. So almost like all of us to get to like just be really...when things are also going in a direction that is not honoring the person's full health like their mental health, their physical health, their like base needs to be well and have quality of life. Is that, the food, the real things? So I'm going slowly, slowly and how my own collaborators, like we have a biweekly check-in and we're doing our practices in solitude actually sharing them with each other on a private blog that I'm organized like before we step next it's like, are we comfortable, do we need more time now? Let's now go to Step next and define what that is together. It's like, that's how I'm emerging back from my sort of healing cocoon.

Jaamil

Yeah. I love that. Thank you.

Larissa

And, you know... what's your thought?

Jaamil

I mean, all of that . I wanna take all of that intention. Yeah. And so resist trying like this, going back into this pace of production that does feel antithetical to my to the internal and spiritual work that I've been able to do and that I wanna continue to do. And I think essentially what I'm getting at is just being more to be clearer about my boundaries essentially. I think that is you

know I love this idea of practicing in solitude. I think I've been doing a lot of that, and it's a part of my boundaries. Like I have to have, I have to engage in private practice as a part of my like mental health wellness plan. And that can be difficult especially when you're engaging in ensemble work or you're engaging in partnership or collaborators or whatever, you know folks really wanna get in your business in a deep way. And it's fine. I welcome that. I welcome you to get into my business but let me have my time to process first. And then I can let you all in the business, all in the tea. But I think essentially that's something that I'm working on and then I wanna share J-Love, I wanna have more lip gloss. I wanna have more opportunities for just being in the sun and getting that lip gloss poppin. You know what I mean? And I wanna share that. That's my bit, that's what I've got. That's the work.

Benjamin

That's it.

Jaamil

That's it. That's all.

Larissa

Thank you, J-Love.

Benjamin

Oh, I love you two so much.

Jaamil

Thank you so much. Thank you both so much. Thank you all.

Larissa

We love you too Ben K.

Benjamin

I wish you both all the wellness and we'll talk very soon.

Jaamil

We'll talk soon. All right enchanté, à toute à l'heure, hasta luego, ciao, all that.

Larissa

Arrivederci

Benjamin

Sayonara, Zài jiàn

Jaamil

Love, love, love.

Larissa

Thank you. It's always so lovely to be in conversation with you I can't wait for more.

Jaamil

Yes more, until very soon.

[Outro]

Seta Morton

Thank you for joining us for this Conversation Without Walls. The Conversation Without Walls 2020 digital series will be broadcasted on YouTube live for one time only viewing parties. Don't worry if you don't catch us there, the conversations are all prerecorded and will be posted ultimately on the Danspace Project website in our online Journal in issue 11, trembling archive. our Journal issues accumulate over time with new material added regularly. Apart from this series, you will find video, audio, and written work by Danspace Project artists, curators, and writers. Please also check out issues one through ten, to find work that centers the Danspace Project past Platforms, seasons, experiments. The online Journal is really a place to get more insight into some of the internal conversations, research and work that goes behind our more mainstage public facing programs. So check out the online Journal, and we look forward to having you at the next Conversation Without Walls.