

THE EMBODIMENT OF PSYCHO-PHYSICAL FLOW IN IMPROVISATION

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Wu-wei

One of the most fundamental notions in Daoism is *Wu-wei* (无为). *Wu-wei* means in English “non-action,” implying “taking no unnatural action,” as described by the founder of philosophical Taoism, Lao-zi (Lao Tzu), in *Dao De Jing (Book of the Dao and its virtue)*. Lao-zi states that, “By acting without action, all things will be in order” (Chan, 1963, p. 141). The notion of *Wu-wei* signifies that people do not take action that is opposite to nature; rather, they let nature follow its own course, such as fish should not be taken away from water. In other words, the core of *Wu-wei* is being natural and spontaneous. American philosopher Alan Watts describes taking no action “as ‘not forcing’. . . what we mean by going with the grain, rolling with the punch, swimming with the current, trimming sails to the wind, taking the tide at its flood, and stooping to conquer” (1975, p. 76).

The notion of *Wu-wei* also echoes the ultimate principle of ‘dao’ in Daoism, which is that “Tao [dao] invariably takes no action, and yet there is nothing left undone” (as cited in Chan, 1963, p. 158): all things will transform spontaneously. *Wu-wei* has been interpreted and applied to various aspects including governance, metaphysics or aesthetics. For example, in Chapter 17 of *Dao De Jing*, *Wu-wei* refers to the policy of non-interference as adopted by the best rulers to govern a country (as cited in Chan,

1963, p. 148). However, this paper emphasizes the aesthetic implication of *Wu-wei* and mainly discusses its application in performing arts.

Taking no action and following the nature favoured in *Wu-wei* corresponds to what is often spoken as the primary intention of “spontaneity” emphasized in improvisation. In this way one can sense *Wu-wei* as freedom: if one can eliminate rigid ways of thinking, then one has infinite possibilities to create and capture immediate delight. *Wu-wei* can also be considered as a purely aesthetic experience: it derives from intuition and acts with spontaneity without excessive subjective judgment. More importantly, committing oneself in action can be considered the ultimate pursuit for many Chinese artists. This commitment involves being holistically driven by constantly flowing energy in order to free oneself in the act of moving.

According to the Daoist philosopher Zhuang-zi (Chuang Tzu B.C. 369-B.C. p. 286), *Wu-wei* is not merely a means to achieve an ultimate aim but is also transcendental; thus, becoming an end in itself. In this sense, *Wu-wei* implies spontaneous action with spiritual freedom, which is often discussed in the artistic creation of many Chinese artists. One example of this interweaving between action and the transcendental is the story described in *Tian Zi-Fang*, of *Zhuang-zi*. Here, Prince Yuan of Song asks several official painters to draw a portrait of him. When he hears about one of the painters “taking off clothes and squatting down bare-backed [解衣盘礴]” (as cited in Chan, 1963, p. 210) to immediately commence painting, while other painters stand and wait, preparing painting brushes and ink, Prince Yuan says of the first: “He is a true painter” (as cited in Chan, 1963, p. 210). Through this story,

the phrase ‘taking off clothes and squatting down bare-backed’ became a typical example of free creativity in Chinese aesthetic theory. Rui Zhu (2002) argues that there is a parallel between Kant’s idea of beauty being purposiveness without purpose and the aesthetic nature of *Wu-wei* for Zhuang-zi. Zhu suggests that “both the aesthetic judgment and *Wu-wei* are activities of intuition . . . both *Wu-wei* and the aesthetic judgment represent a state of mind in which the unity of the subjective and objective, man and the world, comes into being” (2002, pp. 60-61).

The interpretation of *Wu-wei* offered by Zhuang-zi clearly depicts an ideal creative state that is truly dedicated to expressing the inner spirit rather than presenting external verisimilitude; it is about letting the intuitive feeling guide creation and, thus, realise the spontaneity. This statement connects to what I argue in this paper is the meaning of being natural and spontaneous. This meaning emerges when there is the least resistance to the natural flow of energy and consciousness, which then results in the most spontaneous and instantaneous creation. In the appreciation of Chinese art, *Wu-wei* develops this consummate aesthetic criteria to allow and appreciate artistic creations, which can often be seen in Chinese painting and calligraphy, and *Tai Ji Quan*. To appreciate the beauty of Chinese art, Yu Jin-Wen suggests that the “least resistance makes [the most] elegant curve” (1994, p. 130).

Improvisation

It is widely believed that in western modern dance, improvisation is often used as a means or a process to generate new movement ideas and to stimulate the potential of the body through unrehearsed and spontaneous motion. Compared to

choreography, improvisation is considered to be “a form which lives and breathes only in the momentary flow of its creation. . . . To dance the dance as it comes into being at this particular moment at this particular place” (Sheets-Johnstone, 1981, p. 400). However, the understanding of improvisation should not be limited to a specific form or culture. As Yu recalled of his talk with some American friends and scholars, “I was shocked to hear them say that “there is no improvisation concept in Chinese thought” (1994, p. 106). I argue that the notion of *Wu-wei* and its pursuits have demonstrated the importance of spontaneity in Chinese art creation.

Based on the notion of *Wu-wei*, in this paper I intentionally employ in the following sections the motion principle of *Tai Ji Quan* in improvisation as emphasizing the significance of being aware of *qi* or vital force (the meaning and perception of *qi* will be analyzed later) and its circulation within the body, particularly during motion. *Tai Ji Quan* is considered, therefore, as a way to stimulate spontaneity in improvisation. In addition to being aware of *qi* or the flow of energy, I also focus on a specific interpretation of flow or the “autotelic experience” proposed by Mihaly Csikszentmihalyi (2015, p. 151).

According to Csikszentmihalyi, flow is an autotelic experience in the human, or a “unified flowing from one moment to the next, in which he is in control of his actions, and in which there is little distinction between self and environment, between stimulus and response, or between past, present, and future” (2015, p. 151). The word ‘autotelic’ implies that there are “no external goals or external rewards . . . people seek flow primarily for itself, not for the incidental extrinsic rewards that may accrue

from it" (2015, p. 151). This psychological experience of flow can be thought of as corresponding to Kant's theory of "purposiveness without purpose," and to the "self-forgetfulness" in *Wu-wei*, both of which can be then gained during bodily activity. Therefore, improvising with the flow of *qi* physically and consciously, as well as experiencing the autotelic flow at the moment of integration of body and mind, actor and action, allows improvisatory achievement in the momentary enlightenment and transcendence of *Wu-wei*.

The flow of *qi* and the motion principle of *Tai Ji Quan*

In Daoist philosophy, the invisible, formless, and eternal Dao exists by itself without physical form. Dao is also manifested in the rhythmic changes of nature and can be described as an organic order. The body is a crucial concept in Daoism and is considered to be the fundamental location of energetic transformation. The Dao is embodied in the human body through *qi*, also known as the vital force. *Qi* is an agent of change aiming to realize the constant motion of Dao. *Qi* is also the essential material enveloping and penetrating all that exists. In its concrete form, "essence and material force (*qi*) are combined to become things" (as cited in Chan, 1963, p. 265). It is usually associated with basic natural elements like air, fog, or clouds in Chinese ancient sources, while also referring to things perceivable but intangible, such as atmosphere and smoke. In modern western physics, "like the quantum field, Chi [*qi*] is conceived as a tenuous and non-perceptible form of matter which is present throughout space and can condense into solid material objects" (Capra, 1983, p. 213). In its subtle form, *qi* is the essential life force of the human body that animates one's

life activities both consciously and unconsciously, and is transferred from one part of the human body to another. Theorists Samuel and Johnson vividly summarize *qi* in the following example:

To conceptualize *qi* in the body, imagine a fluid-filled sack under water. The sack has a semi-permeable membrane: it can absorb the external fluid and excrete fluid out. The water surrounding the sack has waves that also influence its inner fluids. (Samuel & Johnston, 2013, p. 21)

Therefore, *qi* is the 'flow' of energy circulating in the human body; while also functioning in accordance with and relationship between the cosmos and human beings. Moreover, *qi* can be practiced on three levels based on an individual's understanding. Wu Wen-Chi explains these three levels as "first, refining sexual energy (*jing*), transforming into psycho-physical energy (*qi*), and then refining *qi*, transforming it into divine subtle energy (*shen*)" (2004, p. iv). The inter-transformation of *qi* between these different stages is also considered a reflection of transcendence. Wen-Chi further argues that through the cultivation and training of psychophysical energy, the *qi*-body can be created in order to experience spirit-dancing. Thus, *qi* is seen as a continuous process of becoming, a becoming which can transcend the physical body in order to achieve a spiritual state via practice. Similarly, according to the Japanese philosopher Yuasa Yasuo as stated in the following, *qi* is a psycho-physical flow:

The flow of *ki* [*qi*], when it is seen psychologically, is perceived . . . as a self-apprehending sensation of one's own body under special circumstances. When it is viewed physiologically, it is detected on the skin. . . . Therefore, the *ki*-energy is both psychological and physiological. (1993, pp. 116-117)

In short, *qi* exists in various forms, from the smallest particle or element to the vast universe, and from the visible motion of nature to the invisible activity of

consciousness. Instead of saying that we feel *qi*, it is more accurate to say that we are *qi* or that we constantly manifest *qi*. Through the resonances of *qi*, human beings therefore become sensitive to the environment and others' reactions, realizing that the ultimate union of heaven and human beings is then attainable.

Derived from the *Tai Ji* philosophy and Daoism, *Tai Ji Quan* is a practical bodily form that completely manifests *Tai Ji* philosophy. It applies the principle of *Yin* and *Yang* to the human body, emphasizing the flow of *qi* within the whole practice and integrating body and mind in order to produce maximal effect with minimal effort. According to the legendary founder of *Tai Ji Quan*, Zhang San-Feng, "the *qi* should be active as the propellant power behind all movements and the spirit should be gathered internally, so that there will be no defects, nor any uneven distribution nor any discontinuation anywhere" (as cited in Yu, 1994, p. 143). Thus, according to Samuel and Johnston in the following, the flow of *qi* within the body can be imagined as a complex system of waterways:

The "ocean of *qi*" in the abdomen; rivers of *qi* flowing through the upper torso, arms and legs; springs of *qi* reaching to the wrists and ankles; and wells of *qi* found in the fingers and toes. Even a small spot in this complex system can thus influence the whole, so that overall balance and smoothness are the general goal. (Samuel & Johnston, 2013, p. 18)

The practice of *Tai Ji Quan* consists of a series of relatively slow movement sequences and has developed into a variety of styles in contemporary practices. The physical techniques of *Tai Ji Quan* are characterized by the coordination and relaxation of joints rather than muscular tension, emphasizing continuity in the visible external forms and in the internal circulation of *qi* and strength. The most important motion principle in *Tai Ji Quan* practice is consciousness guiding the *qi*, and *qi*

penetrating the whole body. In other words, when the mind moves, the *qi* follows; when the *qi* arrives, the body moves. The practitioner is expected to move in accordance with the idea of 'the consciousness guiding the *qi*, the *qi* guiding the body, then the body forming the shape'.

The idea of 'exert no force' in practicing *Tai Ji Quan* has been emphasized by many old masters, such as Chen Wei-Ming, who says "if physical force is used, one can't profit from *Tai Ji Quan*. Even if the movements are correctly performed on the surface, one hasn't internalized the art" (as cited in Kobayashi & Kobayashi, 2006, p. 30). Similarly, Sun Lu-Tang indicates that "the human being finds himself in his natural state when he doesn't need to use force" (as cited in Kobayashi & Kobayashi, 2006, p. 30). Thus, moving with consciousness rather than deliberate force is another major principle when practicing *Tai Ji Quan*. Wu Yu-Hsiang describes this principle as:

Using the mind to move the Chi [*qi*] with quiet effort, the Chi [*qi*] may, therefore be 'occluded' into the bones. Using the Chi (breath) to mobilize the body without hindrance, the body may, therefore, be serviceable and at the desire of the will. (as cited in Huang, 1984, p. 429)

Similarly, Barba says that "the experienced performer learns not to associate energy mechanically with an excess of muscular and nervous activity . . . but with something intimate, something which pulsates in immobility and silence" (1995, p. 62). Therefore, by stressing the flow of *qi* without using deliberate force will remove rigid hard strength and allow a return to natural pliability. The practice of *Tai Ji Quan* brings into focus consciousness; thus, slowly shifting practitioners from the physical point of view into the wider spiritual world with balance, tranquility and harmony. All that practicing *Tai Ji Quan* is concerned with the experience of Dao: the here and now.

Autotelic flow

In Csikszentmihalyi's research, 'flow' not only implies the energy circulating within the body, but also signifies the extremely transcendental state reached after one achieves the "noncontradictory demands for the activity, the issue of control, and the feeling of egolessness" (2015, p. 156). Thus, flow in this context, becomes the optimal psychological experience achieved by the practitioner rather than as a fundamental part of the activity being performed. Moreover, this flow is not seeking a highest or strongest point; instead, it is seeking to maintain a continuous flowing state. This flowing state corresponds to the smooth movements of *Tai Ji Quan*, which "looks like the water flowing down the river incessantly" (Yu, 1994, p. 149). The emphasis on softness and suppleness allows the smooth circulation of blood and *qi*, assists the body to move lightly and in coordination, as well as differentiates *Tai Ji Quan* from other forms of martial arts. According to Lao Zi:

There is nothing softer and weaker than water,
And yet there is nothing better for attacking hard and strong things.
For this reason there is no substitute for it.
All the world knows that the weak overcomes the strong and the soft overcomes
the hard. (as cited in Chan, 1963, pp. 174-175)

In addition, Csikszentmihalyi suggests that a person who is having an autotelic experience will not possess a dualistic perspective; rather, the practitioner achieves the merging of action and awareness, doer and doing. In other words, "when awareness becomes split, so that one perceives the activity from 'outside,' flow is interrupted" (2015, p. 152). In Csikszentmihalyi's view, therefore, martial arts can be seen as a specific form of flow in that "[t]hose who can perform it (martial art) well claim that fighting becomes a joyous artistic performance during which the everyday

experience of duality between mind and body is transformed into a harmonious one-pointedness of mind” (1990, p.106).

This oneness also embodies in a merging of actor and environment, which can break through the physical barriers set by the performance space and allow the space to be expanded infinitely in terms of the actor’s imagination and transformation. For instance, one dancer’s perspective of this oneness is that “If I have enough space, I am in control. I feel I can radiate an energy into the atmosphere . . . I become one with the atmosphere” (2015, p. 155). Thus oneness is a complete involvement in both action and process, as well as a loss of ego, so that the human being and universe become united and the spirit is freed into infinite space and time. However, it is clear that self-forgetfulness here does not mean that a person loses their awareness of physical state or function, but only loses the “self construct, the intermediary which one learns to interpose between stimulus and response” (Csikszentmihalyi 2015, p. 154). This so-called “self-construct” could be understood as a rational or deliberate action that occurs after external judgment, but results in an interruption to immediate delight or flow.

However, western ways of thinking have been influenced by Cartesian mind-body dualism, so that the predominant understanding is that the mind is superior to the body, and that thinking is transcribed into movement. As de Guevara claims, “it is extremely difficult to understand the primacy of the body in a human being’s existence when the body often tends to largely disappear from one’s awareness” (2011, p. 26). In fact, researchers are increasingly questioning the duality of body and mind in

various fields. For example, Descartes' definition of dualism has been criticized by Antonio Damasio, as a result of extensive neuroscience experimentation. Damasio proposes the concept of the "living organism" instead, which is when "the brain-body partnership intersects with the environment as an ensemble, the interaction being of neither the body nor the brain alone" (1996, p. 88). In other words, "if there had been no body, there would have been no brain" (1996, p. 90). Therefore, both the flow of *qi* and the autotelic experience are the result of a unified interaction of body and mind. This flow can be perceived as the psycho-physical flow that permeates the whole moving process: it is either the stimulus or the response, the tranquility or the activity, the start or the end.

Movement-based Performance Example

Hunger was the title of a movement-based improvisational performance performed by Dr. Tanatchaporn Kittikong and me during the Summer Nights program presented by the Blue Room Theatre as part of the Perth Fringe World 2014, in Western Australia (see Figure 1). This work aimed to explore the possibilities of performance further using psycho-physical approaches. The emphasis on entering a particular mental and spiritual space rather than designing physical movements allowed this work to present the empty space of the mind and tranquility with exquisitely controlled slow movements.



Figure 1: A scene from *Hunger*, performers (L-R): Tanatchaporn Kittikong and Min Zhu, photograph taken by: Sylvia Margaretha

On the program notes of *Hunger*, it says the performance is “a physical performance that will erase your hunger and feed your mind” (The Blue Room Theatre, 2014), and in doing so, the performance aimed to present a psycho-physical journey of searching for self-transcendence through motion initiated by a free-flowing stream of consciousness. Kittikong and I share the common ground of performing within the unity of body and mind, but with different means: she explored ‘noting’ as an inspired approach of Buddhist meditation in performance, and attempted to observe the shifts and changes occurring in a moving body based on the understanding of body as a phenomenon in Buddhist psycho-physical movement. In contrast, I applied the philosophy of *Wu-wei* and the motion principle of *Tai Ji Quan* to this performance. *Tai Ji Quan* has frequently been discussed in the field of health training and sport, but based on the discussion above, I view *Tai Ji Quan* not only as a martial art form, but also as a performing art form. It is the profound insight of *Wu-wei* that underpins the feasibility of my alternative approach to the performance; as well

as leads further to correspond to the understanding of spontaneity and improvisation.

At the very start of the creation of *Hunger*, rice was chosen as the main prop used in the performance. The rich meaning symbolized by the rice allowed it to be not only a representation of an essential resource for life, but also a symbol of worldly desires. This symbolism was described in the program as: “ We eat rice with hands, lips, stomach . . . And skin . . . But if we are full, why do we still feel hungry?” (The Blue Room Theatre, 2014). In order to explore the spirit and physical reality, Kittikong and I traveled through various states of self-discovery during the actual performance, which gradually transformed from the extremely intense inner struggle to a contemplative peaceful state. The whole spiritual journey consisted of three sections that displayed a process of continuously eliminating external stimulus in motion and turning into a conscious internalization. In other words, this performance explored improvisation either driven by emotional and physical factors, or moving without extrinsic motivation in order to follow the momentary psycho-physical ‘flow’.

The composer Johannes Luebbers created the sound and music for our performance in accordance with the structure of the performance and following certain requirements for specific sound effects, quality and duration. In the first section, along with the unique sound made by the falling rice, the rice resembled a force of destruction penetrating our bodies resulting in uncontrollable twisting and trembling. This section represented a moving and struggling with our cravings. I repeatedly grasped the grains of rice in my hands and dropped them on different parts of my body, in order to satisfy an insatiable hunger. The touch of the rice and

overwhelming emotional impulses it precipitated together stimulated my deep bodily sensations and forced my body to generate responses immediately. My body seemingly became an engine that released energy from every cell that created unconstrained movements. These momentary bursts of physicality became integrated with the internal drive derived from the powerful stimulus of 'hunger,' which broke the patterns and predispositions of my body and attempted to reveal the vulnerability of hunger. However, the immediate physical responses were still motivated by self-ego or self-consciousness and were more representative of the external process at that moment. With the gradual subsiding of the heat and tension from the bursts of physicality, I started an exquisitely controlled slow walk along the margin of upstage and moved into the second section of the performance. This walk was derived from the insights of *Tai Ji* and focused all my concentration on the smooth shift of weight between legs and feet, for almost 10 minutes. The intentions of this slow walk were to loosen my consciousness of the physical (the quality/dynamic/speed/force of movement), to calm my mind, and to bring my attention to balance and harmony for the purpose of realizing spontaneity in the subsequent movements.

In the last section of the performance, both Kittikong and I were expecting to attain a meditative state: a state without hunger. This calming and peaceful psycho-physical state allowed our consciousness to move from the rational to an intuitive state, and the body to move as it wanted, and for emotions to flow at will. I was expecting to experience the existential state within these 15 minutes of

improvisation, which was based on my understanding of *Wu-wei* and smooth motion guided by following the circulation of *qi*. During the performance, I intentionally emptied my mind and relaxed my whole body into a tranquil state until the flow of *qi* initiated my movements.

Tai Ji Quan is characterized by internalizing the practitioners' continuous flow of energy through and within free-flowing movement and is regarded to be a "form-less form of practice . . . [it] derives from the concept of name-less Dao" (Yu, 1994, p. 144).

I did not adhere strictly to the *Tai Ji Quan* form but followed its principle of 'the consciousness guiding the *qi*, the *qi* guiding the body, then the body forming the shape'. Therefore, I spontaneously moved with the flow of *qi*, both at a conscious and unconscious level. This flow directed my body to spiral, sink, float, turn, and in this way, to be present in every moment. Wu describes this spontaneity as "when a dancer moves without deliberately thinking of movement; movement is moving itself" (2005, p. 98). This deliberate thinking actually does not refer to the mind's thinking and bodily mindfulness, but implies moving with presupposed routines and selected language and then falling into habit and predetermination. Sheets-Johnstone further argues that the thinking experience of the dancer, particularly in improvisation, is actually a kinetic process:

Thinking in movement does not mean that the dancer is thinking by means of movement or that her/his thoughts are being transcribed into movement. To think is first of all to be caught up in a dynamic flow; thinking is itself, by its very nature, kinetic. . . It is motional through and through; at once spatial, temporal, dynamic. (2011, p. 421)

That is to say, non-separation of sensing and moving is the essence of 'thinking in movement'. During the performance, my every bodily sensation and action in

response to the free-flowing flow came not from two separate experiences but from an intertwining, by virtue of being part of the same body. More specifically, when I sensed the flow of *qi* rising from the abdomen up to the chest and reaching the top of my head, its upward flow led to a rising linear motion through every spinal joint, starting with the tailbone, then waist, back, shoulder and neck. Each joint and muscle was closely linked during motion. I also had a feeling of stillness during some moments: it was not a cessation of flow but rather a transformation into an extremely subtle state, although I appeared to be standing still. The relaxation of joints and mind allowed me to integrate activity and tranquility, similar to Zhu Xi's argument from the 12th century, that "tranquility nourishes the root of activity and activity is to put tranquility into action. There is tranquility in activity" (as cited in Chan, 1963, p. 607). *Qi* never stops flowing in the universe, and I did not stop moving during the performance either. It was at that moment and in that stillness that mentally I felt full. Thinking in movement and the psycho-physical flow are both the results of mutual apprehension of the body and mind and become united in improvisation. According to

Susan Leigh Foster,

Rather than suppress any functions of mind, improvisation's bodily mindfulness summons up a kind of hyperawareness of the relation between immediate action and overall shape, between that which is about to take place or is taking place and that which has and will take place. (2015, p. 401)

Lessons Learned

During the 15 minutes of free improvising in *Hunger*, there was no concern for the mastery or display of techniques. The performance was not a rejection of technique; rather, "improvisation makes rigorous technical demands on the performer" (Foster,

2015, p. 401). However, the understanding of virtuosity here was not merely the great technical skill, but implied a perfect control of the body. This control was based on a deep familiarity with the principle of moving, which then engendered spontaneous action without any extra considerations, but with free will. Audiences are usually amazed by performers' unpredictable actions during improvisation, which demonstrate the performers' 'movement intelligence' that comprises the whole physical mechanism and innate wisdom. More importantly, when performers are not confined by technique or virtuosity, they are not trapped by a specific style of art.

Further, the body during performance is not only perceived as a location of energetic transformation, but is also understood as a site of representation and a lived entity. According to the concept of 'lived-body' proposed by the existentialist Maurice Merleau-Ponty, the body is lived as a body-of-action, and this can be sensed when a dancer is not reflecting on herself but is living in her body spontaneously, in the "present-centred moment" (Fraleigh, 1987, p. 13). Within the experience of psycho-physical flow, I experienced an ongoing and ever-expanding present and explored the space in motion. In the theatre space used for *Hunger*, *qi* was mobile and thus my body was active. Because a human being is a microcosm within the macrocosm of the universe, the human *qi* was responding to the universe *qi*, and thus *qi* and movement became one at that moment. When the self was dissolved from the ego-consciousness, the mind was opened and the spirit could be released. According to Zhuang-zi, "When one is united with sound and [the] breath of things, one is then united with the universe . . . this unity is . . . complete harmony" (as cited in Chan,

1963, p. 202). In this form-less form, creativity was allowed to emerge effortlessly and then the spontaneous enlightenment or spiritual liberation could be achieved. As Merleau-Ponty suggests, “the world is not what I think, but what I live through” (1962, p. xvi-xvii). Similarly, in the performance of *Hunger*, I lived through the world via my body movements which were stimulated by the psycho-physical flow in a particular space and time.

Conclusion

Spontaneity (improvisation) can be embodied through the state of *Wu-wei* and also through a human being becoming attuned to the sound and breath of the surrounding environment. The experience of following the *qi* through my body with the least resistance, which I learnt from practicing *Tai Ji Quan*, allowed me to feel the moment of achieving the unity of body-mind in improvisation. In this sense, improvisation beyond a simple physical reaction to a stimulus, but was also a psycho-physical action, resembling an invisible channel that contributed to a convergence of mindful and physical processes. There was no domination or push; rather, in the state of authentic existence (nature), body and mind, doer and doing become one rather than becoming split. This new understanding of improvisation will offer a new way of both thinking and practicing in movement.

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