

Years ago, when I was a student in dance classes - Contact Improvisation an improvised dance form we were taught never to grip- it was fear driven - fear of falling, fear of momentum, fear of communication. Gripping expressed nervousness, desire to control, to own; whenever there was movement and flow, gripping stopped, constricted, inhibited. We were taught to follow the point of contact, to not hold on, to stay relaxed, to let go of thought, adapt to where to go next and be flexible to what is happening.

I want to equate two attitudes 1. Gripping tensing is the same attitude as wanting to control, own and copyright. This desire to grip has many of the same attributes as as the desire to copyright and market oneself as an expert. I want to put this against 2. Letting flow happen, being part of it, allowing, and, if a fall happens let it , learn how to fall and recover it was meant to be...

having a non copyright, open access approach to process . I hear stories of people wanting to copyright things as their own- unownable things like kinds of movement therapy, ways of making music or traditions of training from Tai'Chi to voice work and see how the act of copyrighting, trying to own processes and traditions they have no right to own, prevents flow and prevents creativity. This seems to inflate the copyright owner into becoming an untouchable expert. In order to copy right one has to have a suspicious mind- assume that the world is out to exploit you, the world will not celebrate and acknowledge your inventiveness, your wits, your nous. Maybe having a risk averse approach, becomes a fearful boring safe and unspontaneous place? Maybe having a risk averse approach inhibits play, discovery and invention? This suspicious untrusting copyrighting mind seem the same as the tense gripping controlling body.