

# Review of: "Somatic Arts and Liveable Futures: (Re-) Embodying Ecological Connections"

Jose Manuel Almestar Urteaga<sup>1</sup>

<sup>1</sup> Universidad Politécnica de Madrid

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The research explores how somatic practices can help reclaim ecological futures by challenging the supremacy of the mind over the body and human domination over other species and living systems. It proposes an ecological consciousness that intertwines the perception of the environment with that of the body, advocating a shift in the way we perceive and value our connections beyond the human. Eco-somatic practices merge the sensory experience of the body with ecological and political thinking, displacing abstract cognition to highlight embodied ecological connections as a perceptual continuum. It questions how somatic arts can help articulate new ways of relating to the beyond-human, challenging the global system of extractivism and exploitation that is devastating the planet. It emphasises the need to confront apocalyptic narratives and reconnect with the human body's capacity to perceive ecological wounds.

The article presents a very interesting case study based on the author's analysis and experience; however, it would be ideal to establish some elements of a conceptual framework to demonstrate the linear or iterative process to be followed. In the introductory section, the author outlines this process through observation, critique, and re-articulation of embodied connections with non-human phenomena. There are also cross-cutting elements that can be analysed at a deeper layer such as the physical, emotional, mental, and spiritual. It is interesting how these variables intersect and establish a pattern of analysis for the implemented methodology.

From the methodological level, the four somatic interactive processes are detailed. As this process is the focus of the research, I recommend developing a structure that is replicated in each of the four processes, allowing for easy reading and replication of the experience. For example, conceptual context (scientific or empirical basis that sustains that stage of the process); spatial context of the experience (location, the preparation of the moment, the time, the atmosphere of the location, etc.); narrative (script that the facilitator of the dynamic should speak); expected result (what is expected or how we can know that it is time to move on to the next step of the process). Some of these elements are covered in the research but should be clarified.

On the other hand, it would have been ideal if the article had not only reported the experience in the first person (the author), but that through interviews or surveys the results could be contrasted with the participants of the workshops. This element would reinforce the validation of the methodology used, having already developed a process for its application.

The article has a very narrative character; however, it would be appreciated if blocks such as results, conclusions, and next steps (or questions that catalyse, question, or lead to further research) were consolidated.

Finally, I would like to express my recognition for the valuable work and its remarkable innovation in artistic practices that explore new forms of ecological connections. The integration of somatic arts into ecological awareness is truly inspiring and represents a significant step towards reconnecting with our natural environment. This research and its contributions open doors to new perspectives and possibilities for addressing the current environmental crisis.