**Enabling Commons**

**Episode 8 – Part of the more-than-human world with Hanna Cormick**

**Edited Transcript**

**Hanna Cormick** We're microbially, immunologically stitched together as one organism. And what I do to my body, I'm doing to yours, what I put on or into my body, I'm putting on or into the air, the ocean, into your lungs, your veins, and vice versa. So my medical condition illustrates that reality in a very stark and unavoidable way. But it's true for all of us.

**Áine Kelly-Costello** Welcome to Enabling Commons, a place for conversations with activists, experts and scholars at the intersections of disability and climate change. The podcast is produced by the Disability Inclusive Climate Action Research Program based at McGill University. I'm your host Áine Kelly-Costello. Today I talked to Hanna Cormick, a performance artist based in so-called Australia. Hanna's work viscerally depicts the connectedness of our bodies and their needs with not only other human beings, but also the ecological systems we sometimes forget we are embedded within. Some of these ideas might seem abstract, but as our conversation unfolds, Hanna makes them tangible through taking us inside her own embodied experience and artistic practice. Let's dive in. I'm talking to Hanna Cormick. It's fantastic to have you here on Enabling Commons Hanna. Could you start off by introducing yourself for us?

**Hanna Cormick** Thanks for having me. Hi. My name is Hanna Cormick and I create art, particularly art that's occupied with physical embodiment or uses my body as a site of manifestation. And I co-create with both human and more-than-human collaborators. And I've worked as an artist for over 20 years, performing in Europe, Asia and Australia. But for the last nearly eight years, I've been located in an isolation room on unceded Ngunnawal and Ngambri country in Canberra, traversing the deep inner waters of climate illness.

**Áine Kelly-Costello** Thank you so much. There was a lot to unpack in there. I'm going to pick up on other aspects of your artistic practice and journey in a moment, but I wonder if you can expand on that term for us "climate illness", because I think that's such a fascinating link between chronic illness and the climate crisis.

**Hanna Cormick** When I say climate illness, I'm talking about climate crisis mediated disease or illnesses of the climate era. In the same way that we have disrupted our ecosystem through our addiction to fossil fuels and fossil fuel derived materials, these pollutants have disrupted our genetics, and there are a host of conditions that at a population level are becoming both more severe and more prevalent. For me, that relates to genetic mutations and inherited immunologic disease. But there are plenty of other people living with illnesses that are driven by the cause and the effects of the climate crisis, including pollutants, upregulated dormant genes as well as the mutations within other species bacteria, molds, ticks, mosquitoes that have caused them to become more numerous and more dangerous to us, causing more severe secondary illnesses. Not only are these conditions triggered by this, but the planetary effects of the climate crisis, the bushfires, floods, heatwaves also then go on to make the conditions worse and we're more susceptible to harm within these events. The terrible escalation events. Tipping points and feedback loops of the climate crisis as something our bodies are implicated within. The storms and fires and species collapse are happening inside our bodies also.

**Áine Kelly-Costello** Wow. Thank you for that tour. Of the many ways that our bodies and the climate crisis and planetary collapse are bound together and inseparable despite the ways that so many people continue, particularly people in positions of power like fossil fuel CEOs, continue to treat the planet as this resource to be pulled from. I'm sure we'll circle back to a lot of these themes soon, but going back to your kind of previous art used to be a circus artist and then fast forwarding, you know, several years you've taken up performance art again or continued performance art, but in a from a very different vantage point. And I wondered if you could share a bit more about that journey.

**Hanna Cormick** Yeah, it's it's perhaps more accurate to say that I was a physical artist and that involved circus arts like contortion, acrobatics and clowning. But it also included things like dance mask, trance performance, interdisciplinary art, and especially theater, physical theater. I trained at a École Jacques Lecoq in Paris, so that kind of performing with my body, I guess you could say my practice was generally preoccupied with what my body could do and with physical virtuosity.

**Áine Kelly-Costello** Mm hmm.

**Hanna Cormick** And there's a beauty in that. But when you become physically disabled, you're forced to confront all of the different ablest mindsets that are threaded throughout those forms and industries.

**Áine Kelly-Costello** Yeah. That's such a such an intense thing to have to reckon with, I think because a lot of us who were either not born disabled or not born with a condition that is directly maybe impacted by the thing that we put our livelihood center. It's just like the socially dominant tropes of working as virtuous, sickly and as hard as you can, I guess, to be kind of peak performance and not necessarily taking into account what your body needs. Right. I wondered what your embodied experience of disability in chronic illnesses kind of taught you about how you approach art now?

**Hanna Cormick** When you become sick or disabled, your place in the kind of relational topography of the world has shifted and you're suddenly in this different place and you kind of need to come to art through different doorways or paths or bridges than you might have used before. But it allows you to realize these different pathways exist and are possible because we're kind of taught to make art in this very narrow way, in a very capitalist way, in a very extractive way that is steeped in these kind of really industrialized philosophies. It's so much colonialism. There's so much capitalism extractivism in the ways that we are taught to make. We're using time scarcity as an adrenaline motor to create and we kind of treat our bodies, our tools, our resources as resources. I mean, it's. It's a very extractive relationship we're in with everything around us when we're making in the ways that we're taught to normally make, rather than viewing all of these other parts as collaborators with personhood. And I found that kind of shifting that relationship into a much more animist relationship, one which is not this hierarchical system which puts people and very particular people at the top of the pyramid, and then everything below that is something that those people at the top can draw from, extract from for their own gains, to kind of create this horizontal field where everyone is equal. And that means not only all people, but also my body. Has its own needs, its own wishes, and I can't just keep digging into it as a resource to be making art. I can't just use the more than human allies around me as a resource either. And I also think that's a lens towards how we allow other beings to have agency in our work to give us space and time. For that agency and their voices to come through. I think a lot of artists work with more than human, but in a way that is still kind of extractive, in a way that uses all these beings around us as a feed source for our impulses.

**Áine Kelly-Costello** I was interested in that that you mentioned before, that more than human collaborators and like collaborators specifically write rather than extracting from. And I wondered if you could elaborate on on that and maybe give some examples.

**Hanna Cormick** Yeah. I mean, for example, when we're talking about, let's say. We want to talk about working with a landscape or a, you know, an Earth site or trees, something like that. How much are we trying to really slow down to their time being, trying to understand their language. Trying to understand what they might want this artwork to be. To try to shift it out of that anthropocentric viewpoint to it as art, only being about human to human communication or only about human experience or human stories. And to think more bio specifically more systemically that we are part of these big ecosystems. And I guess that means we have to sometimes keep up our ideas in a way. I sometimes wonder... You know, are the artworks that I create are the things that I make really my artworks, or am I a conduit for something else? Is everything that I make just kind of one word in a life linked letter that's being sent between not not me, not even being sent by me, being sent by my ancestors or being sent by my birth soil to the soil that I'm on now. How am I a conduit for these artworks being made? So it's kind of, you know, loosening our grip on being in control of the art that we make and understanding that everything around us is part of that.

**Áine Kelly-Costello** I wanted to hear a bit more about your performance piece "The Mermaid" because I think it's a really nice example of what you were talking about before with like the blurring of boundaries and not, you know, not having like the false separation between our bodies and the rest of the like human and more than human world and land and whatnot.

**Hanna Cormick** Sure. The Mermaid was the first work I created as a disabled artist, and it was also an act of coming out as disabled, a kind of thing, hiding the fact that I was sick from most people in my life, and especially from the industry that I worked in. And I wanted to have this act of radical visibility to confront my own internalized idealism and shame, because I recognized that shame is enabled by secrecy and hiding and the alchemy of turning my dehumanized, medicalized body into art, of turning my private suffering into public activism and inviting the stares in was kind of the most effective way I had of challenging that shame. And so the work place, my real mobility medical aids, which were wheelchair, oxygen tank, full face, respirator mask, saline, IV drip and body, also see some splints against this beautiful fantasy image of a mermaid. And through the mechanism of my disease the audience were asked to consider what our shared resources are and how pollution of those resources disable the people, creatures and systems around us. No, it's not really it's not even accurate to call it a resource. That's, again, an extractive relationship frame. You know, it's more real to say that we're part of these systems, the system, the part of our bodies. Other bodies are part of our bodies that we're microbially, immunologically stitched together as one organism. And what I do to my body, I'm doing to yours, what I put into my body, I'm putting on into the air, the ocean, into your lungs, your veins, and vice versa. So my medical condition illustrates that reality in a very stark and unavoidable way. But it's true for all of us. You could say that we're porous beings. And where I begin and you end is mutable and indefinable. And where we create these boundaries between us. It's really it's, we're just making a choice. You know, the boundary draw between ourselves and another is more of a thought experiment than it is reality.

**Áine Kelly-Costello** I think it's Alice Wong who talks about disabled oracles and this idea of disabled people being having particular knowledges that are sort of seeing into... I don't even know if I want to frame it as looking into the future, because I think it's like being more conscious of the present that everybody is facing, but that maybe people who haven't thought as much about and tuned in as much to their own embodied experience and how they relate to everything else around us are just not aware of that yet and not, not there yet. And I just wanted to say also that that is such a badass coming out as disabled.

**Hanna Cormick** (laughs).

**Áine Kelly-Costello** Like, That's incredible.

**Hanna Cormick** Nobody's talked to us in illness and disability in ways which are very articulate, very complex, very loud, and in ways that kind of... Really take over control. Especially for chronically ill people. There's a real understanding of how the body calls the shots. Not your will force. I've kind of started to come to understand the things that happened in my body when where it's my body taking agency. For example, if I have a moment, if I'm experiencing paralysis and I can't move. And it's my body saying I might want to move, but my body's saying that or I might not want to move, but my body says, yes, I want to move and I'm experiencing a seizure or just tonic stalled. Or I might say, Oh, I want to breathe. But my body says, No, this is not the time to breathe. And my throat swells shut. You know it is... My body is deciding when I'm upright, when I'm awake and conscious, when I'm not. And I think I started to come to realize this not just as an illness, not just as a breaking down, but as a kind of the chaotic struggle that occurs. When the body's trying to reharmonize itself. I started to see it as a kind of involuntary rewilding of my body, a kind of cellular revolution trying to push against the way I've been living in this kind of really hyper extractive way before I became sick.

**Áine Kelly-Costello** And I think that feeds really beautifully into what we can draw from the like wisdom that we gain right as chronically ill people when we are more in tune with our body because we need to be. But understanding that for responses to the fragility of our planet as well. I think it was in your interview for the ABC, which is at Australia's Public media for our listeners who might not know, but that sometimes with performances like the performances that you were working on, I think at the time of that interview you said something like they may or may not continue and that will be based on like, you know, for medical reasons or other reasons, and you just kind of have to see. And bringing there the fact of how a performance is on a given day and to like making visible the fact that you have a medical team are available on site in case something happens and that if it does well, you know, the performance will have to stop and that that will be part of it, I think is really cool because so often it's like the health side or if there are some something that's seen as like a unacceptable vulnerability or something like that is not allowed to be in that space, Right?

**Hanna Cormick** Yeah, I really wanted to make that. That kind of precarity. Mm hmm. Part of the fabric of the work.

**Áine Kelly-Costello** Mm hmm.

**Hanna Cormick** Because that was the reality that we were dealing with. And that kind of is the work more than the words, that is. It's the actions. And it's true that you should be sharing a space with other humans is immunologically really tricky for me, especially when I'm on the air. So you know The Mermaid looks at a lot of different shared spaces that we all exist within, but the air is probably one of the most present ones within that work and. I was at risk of serious medical events, including anaphylaxis, seizures, tonic storms, respiratory respiratory distress. And that could interrupt the work any moment, any number of times. And when that happened, what we would do is that one of the assistants would come and ascertain what medical event was occurring and would kind of communicate to the other assistants what was going on and what we needed to do. And usually we'd have some very loud surf rock music that would start playing. And, you know, for example, I might be having a seizure on the ground. There's the surf rock music playing. And suddenly the assistants are holding up these big cue cards and also speaking through a megaphone explaining what's going on, that I'm having this medical event while I am having this medical event because of particular immunologic triggers that are in the air that have been brought into the air by the audience, and which just complicity in that event, their complicity in the pollution of that resource. And and it happened I think the I think there are about ten medical events that happened over all of the performances of the Mermaid that have occurred. Sometimes multiple in one showing and. I'd say the most happened at the Sydney Fest, some of the Sydney festival performances, which was again it was a heightened risk space because we were doing that during the the bushfire emergency that was happening in Australia at the time. And so not only were we dealing with kind of the pollutants that the audience were bringing in, but we were dealing with the pollutants everyone was dealing with the pollutants in the air from the fires. And of course it was, it's that same model thathese fires that have been brought about through the climate crisis that we had been, you know, making all of these small choices that had this big impact that then we realized was coming back to impact us.

**Áine Kelly-Costello** Hmm.

**Hanna Cormick** The air was something very tangible for the audience during that particular season because. You know, the air was bright orange. It tasted like ash. They realized that the air was not an emptiness. It was a population of endless entities reaching in through their windows, reaching in through their masks. And that to you doctors to interact with them and that kind of entanglements that we live within. It's just much more clear for everyone during those performances. But it was a lot harsher on my body, hum. It took months and months and months to recover from those performances.

**Áine Kelly-Costello** Yeah, that's so interesting about that because for you and for a lot of people with, you know, even even conditions like asthma or conditions where the quality of the air becomes immediately apparent to you, it's something that you can kind of never forget about. Right. But for a lot of people. Yeah. It's only when the air quality is especially bad. And it's it's interesting that it also had the you know, it was visibly different and it tasted different. And all those aspects on top of each other made it more tangible for the audience, but also put you through a lot more. But I just. Yeah, I love that making the the any medical events politicized, I recognize that that's definitely not something that everybody would have access to be able to do. But that's really cool that you can bring that into your art.

**Áine Kelly-Costello** One of the themes that you were talking about before was time and like being in tune with the sort of time scales of the land and and of, you know, a planet more broadly, which is also making me think about how meant responses to a planetary breakdown, climate breakdown. There's often a narrative about running out of time or needing to act as quickly as possible, which is true, we do. But if we set a date by which we've run out of time, we're going to get to that date and we're still going to need to do stuff right. And I feel like having a more fluid sense of how we need to be in this for the long haul as best as we can, and that that's actually healthier rather than thinking in a kind of urgency way. Yeah, just thinking about how, how you were talking about your relationship with with the land and and planet in relation to being more mindful of those timescales.

**Hanna Cormick** Time is... It's something that's I guess I've had to come into relationship with in a very different way. Making the art. I've come into relationship with time in a way which is much more non-linear. (Mm hmm). And. I do have some works that look at time in these kind of expanded ways. Dream/Remember, is a work that I created for Climate Change Theatre Action , which was a kind of participatory ritual that allowed for audiences to create their own kind of shared experience of remembering or dreaming, because it kind of gave this idea that it's pulled us outside of that kind of human idea of the arrow of time. It pulled it into a kind of, I guess, more quantum relationship where we're looking at maybe we can remember the future. It brings out a little bit back as well to that kind of disabled oracle that Alicia Wong brought up, and I was present at the original performance of that online through Assemblies for the Future and being another disabled person in that virtual space... It was really you know, there is that kind of feeling that some of us are already living the future. Some of us are already living deep in climate crisis. In dream, remember, the work itself was kind of looking at this slow, ritualized act which was sometimes real and sometimes false, of the group walking into a lake to try and call forth from their bodies, hidden yearnings and wishes, ancestral wisdom that maybe came drawn from the past, or maybe memories of the future that hadn't happened yet. And. It was kind of turning everyone into this single body. Kind of like a brain all together, just kind of together, trying looking at thought and memory as a collective act. And trying to stretch out into those. Spots that we can sense a little bit of that I'm moving just past that, just outside the border of imagination. So that was kind of experiencing time in a way that was a more kind of fluid concept. But I think time also is really present in how I work. Just through the concept of the manner of working.

**Hanna Cormick** Living in isolation in a way I do means that I've kind of slipped out of what I would call a human timescale. And as well as living with so much immense fatigue. And living in the horizontal plan so much, 99% slowing down. So I'm not in that human to human relational timescale. I'm in relationship between the earth and the sky. That's the slower time. And. I find that I've kind of slipped into this temporal reality that's closer to trees and stones than it is to the human, where days can pass and it takes a whole day for a very big thought to come in and exist. And, that makes me think a lot about trees generally and how capitalism loves them in our culture. We love to make all these plantations of trees that grow really fast and we cut them down and turn them into things. And that's how we make art as well. That's how we've industrialized art making. And we create art within these kind of very rigid time frames. We like them fast and quick, but we've created a monoculture about art. And I think of the trees that are that grow really slowly. That a really weird and dense and twisted and they might go for years and look like they haven't grown at all. Or maybe growth is happening underground, robust root system that we can't see, and maybe that growth is happening in a way that would is becoming more dense or there are certain chemicals coming through that plant. And it's those sorts of trees, those slow trees, those strange trees that are the medicinal ones. So often. And so I think about how by creating art in this very kind of homogenized time scale, we're missing out on all these other types of art trees that could be existing. And that disability and illness and these different ways that we're forced into different temporal relation, different temporal spatial relationships, Allow us be exploring these spaces, these places of wisdom, these ways of being that bring new wisdom and new types of thought and thought into being. So yeah, for me. Leaning into that slowness has been a really big deal in my art and my survival.

**Hanna Cormick** I suppose another image I have is like a river. A river can be fast and have its rapids and its waterfalls. And those are important in moments. There are also moments that it's very important for that river to slow down. And we see that a lot in research around rewilding and how having this these sorts of animals that are building dams with rivers, trees that are dropping their branches into the rivers and allowing it to slow down in different places really affects the biodiversity in that area. It affects the soil, it prevents flooding and it changes what's happening inside the water. When water is forced to slow down and the plants leaching all their tenants into their and it's transforming. And so I think of these moments of when we're forced into stillness, slowness. It's not really a stillness and slowness. It only is through that kind of human capitalistic lens, because in slowness there is immense movement and transformation, but it's a different kind of transformation. It's like a, it's like tea steeping. It's that change that requires slowness and stillness to occur.

**Áine Kelly-Costello** And I'm thinking about how slow as a relative term, right? And maybe so much of those timescales are, as you say, nonlinear and just at the speed that it needs to be rather than slow in relation to extractive ways of living. And, you know, it's telling as well that it's so easy to say like a human timescale is is this way is capitalist. But of course a human timescale doesn't have to be like that and lots of indigenous cultures and you know, there would have been ways of living before capitalism, before the industrial revolution and all of that, but we're less frenetic and less extractive. And yeah, I think there have definitely been disabled people, you know, talking about the concept of Crip time or I would interpret what you're saying is basically putting Crip time in like an ecological context or like bringing it into relationship with rewilding and trees and rivers and being horizontal.

**Hanna Cormick** What you mentioned about, you know, how we frame the human timescale. You're right. Like, that's the very when we use those words, we are talking about the human over culture, not all humans. There are many, many, many cultures that live in ways that have these kind of much more expansive relationships with time and. I found that really helpful, recognizing that it makes me remember that the way I'm existing as a sick person, as a disabled person who has these different relationships with space and time is not wrong. It's broken for the... On the one hand, there are just so many different human cultures that were living that way that are still living this way. And that there are all of the modern human beings who are living this way. And I often think about kind of drawing wisdom from that and how there's no broken way of being. There's no such thing as a broken body. We just shifted into different temporal spatial relationships that bring us closer to our more than human kin. I guess I become a little bit suspicious of using language like illness and sickness. I mean, on the one hand, I do you know, we recognize these are real things and that the suffering. People who are sick that we experience. That's very real. But what is this kind of idea of a wellness illness binary? It's a binary that's normally drawn along capitalistic lines. It's often, you know, your well, if you can work and your body can be exploited under capitalism and you're sick if it can't. But I also think about like, what is illness and wellness when we're on a planet that's in crisis, one, even on a planet that we are part of a planet that's in crisis at the moment. And is there such a thing as wellness? When the planet's in crisis. Or are they only these kind of temporary moments of equilibrium or respite in the middle of this chaos and that none of us can be truly well until we're all well and in harmony, living in harmony and no longer destroying each other.

**Áine Kelly-Costello** I love that the reciprocity and the mutuality that's needed to be able to move towards more restorative states for ourselves as part of the wider planetary ecosystems.

**Hanna Cormick** Yeah. So in that sense, you know, I do think that personal healing and again, that's a really tricky concept to talk about healing. What does that even mean? But I think, I think I think about it relationally and how we healing relationship at every level, the relationship to our own bodies, our relationship to each other as humans, our relationship to more than human entities, our relationship to the ecosystem that we're in, our cells, relationship to another cell within our body. Yeah. How can all of that be in a state of harmony and reciprocity? And I think that's, for me, what healing really means.

**Áine Kelly-Costello** That's beautiful. I was going to ask you as well whether you had sort of any advice for disabled artists or chronically ill artists wanting to sort of bring these planetary connections more to the fore. And I think you've you've talked a lot about the the way that you work maybe being the fundamental thing that leads to the output.

**Hanna Cormick** What we view as kind of moments of not making. Or as a kind of creative block. Even. That's that stillness point where the tea is brewing, where the things are transforming. We're just shifting into different, different time scales of creating. And that is not right or wrong way to do this. There's no right or wrong way to. To create or to exist as a body. Any possible way that your body could be is bringing to you something new. My wheelchair makes me understand a different type of movement. I was doing some research with another disabled dancer. Riana Head-Toussaint to solve a kind of vertical walking. Human body has a movement that's based around torsion and undulation. The wheelchair using body has a different movement going on. The movement of the shoulder blades made the exact same kind of right movements that the wingtips of birds make when they're flying. And so we were discovering how being a wheelchair user was actually also like being a bird and flying and also how, you know, the wheels, they never leave the ground. And so you're kind of bringing into that that concept of what it is to be the serpent or the snake whose belly is always touching Mother Earth and always bringing up that connection with the ground. So kind of to throw off the shackles of the idea of there being one type of body that is useful to the world. And to say that bodies are useful no matter what spatial relationship you're in, no matter what time relationship you're in.

**Áine Kelly-Costello** I'm also thinking about humm disabled scholar Arseli Dokumacı I'm not quite sure I'm pronouncing her name correctly, but has a recent book called Activist Affordances, and it talks about how these like every day, like different ways of moving or like different ways of holding an object or getting around or just like imagining something into being in a non-normative way, making them visible as things that everybody does, but the disabled people especially have to do. And and making visible the fact that like there can be, not always, but there there can be like good sides to having to experiment.

**Hanna Cormick** I think it is Dan Daw who says this, that incredible disabled dancer and he talks about disability being inherently creative. Hmm. We're forced to be creative because we always have to find a different way of doing things because the world is not set up in such a way to support is for us for bodies that. And not how the over culture thinks of what he should be. And also, you know, the privilege of slowing down. On the one hand, a lot of us are forced into. It forced into that because suddenly our bodies cannot move at higher rates. And the problem is it's like. When. There's a push coming from one side, which is that kind of capitalist push of maybe don't have the ability to slow down because you have to keep going to work. You have to not, you know, you have to survive and... But then when the medical stress of that, you know, comes in. We're just forced into that, into making these kinds of really difficult choices to survive. And sometimes that means burning out our bodies or that that takes years and years and years to recover. Sometimes it means having to step out of the socially acceptable way, existing in society and doing this kind of slowing down and listening to our bodies. And if we're surviving it at all, it's because there's one thread of privilege we have somewhere that we're able to hold on to. I don't use the word privilege with a sense of I don't want anyone to be feeling a sense of shame around that. I don't. I don't want to be using shame as a weapon at all. And I don't think that's part of how we create change. But I think it's kind of just being aware that this. Need for a privilege to survive these systems is only because the systems themselves don't have the space for us.

**Áine Kelly-Costello** Exactly. Yeah. The systems are broken. It shows how broken the systems are that that it is a privilege to be able to survive when our bodies are breaking down. And that, like given the existence of so much precarity that actually all human beings and more than human rest of world lives with, we should be taking that as like a fundamental aspect rather than something that only the those who are already basically on top are going to be able to deal to when it hits hard. Right.

**Hanna Cormick** And it hits hard for everyone at some point. In some politics circles, the label for people who are not disabled is temporarily non-disabled or not yet disabled. Because if you, you know, survive on a long enough timescale eventually. Something will happen where you'll be shifted into that category of disability. Mind yourself in a way that the relationship between your body and the space that you're reading is suddenly no longer one. That's easy. So yeah, it's how do we make our systems? Inclusive enough, flexible enough, expansive enough, responsive enough to hold all of these different ways of being. So we don't need to have privilege on our side to to survive. A disabled body is so aware of their environmental waste. And by environment, I mean like just the space that you were in and the spaces that we're in and not set up for our bodies. And so we're really aware of them. Mm hmm. If we're not, we either might not be able to function or it might be, you know, a huge risk for us. And that very awareness is kind of a gift in a way. It's to have these barriers. It's terrible. But the awareness allows for us to have relationships that are ethical, mindful.

**Áine Kelly-Costello** And thank you so much. It's a real privilege to be able to to talk to you. And I really, really appreciate your sharing all of your insights.

**Hanna Cormick** Thank you very much for having me.

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