

Sineenadh Keitprapai's Moving with Nature: Exploring Meditative and Spiritual Connections

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Abstract

Sineenadh Keitprapai is a theatre director, actor, educator, and the artistic director of Crescent Moon Theatre, a theatre company based in Bangkok, Thailand. With a background in theatre, body movement performance, and Butoh dance, Sineenadh has, in recent years, beginning during the Covid-19 pandemic, been practicing what she calls Moving with Nature, which is a self-healing process through body movement in natural surroundings. This paper explores Sineenadh's journey into Moving with Nature and later eco-performance practice. This paper also examines the relationship between Sineenadh's work, which is meditative in nature, and Buddhist ecology and meditation, emphasizing the idea of "interbeing," which means that we do not exist as a separate being but are interconnected with everything else. Once we see that we are not separate selves, that the environment is not outside of us but a part of us, we stop acting from greed and exploiting the environment for selfish gain. Buddhism teaches that everything originates from the mind. The state of our environment begins in the minds of people and manifests itself through our actions. Therefore, the understanding of interconnectedness can change both our perceptions and actions. One way to experience glimpses of interconnectedness is through meditative practice. This paper thus considers Sineenadh's Moving with Nature a great tool to develop a deeper relationship with the natural world and the sense of interbeing that can lead to further actions.

Keywords: performing arts, eco-performance, meditation, Buddhism, Buddhist ecology

Introduction

Sineenadh Keitprapai is a Thai theatre director, actor, educator, and the artistic director of the Crescent Moon Theatre, a theatre company based in Bangkok, Thailand. With over 30 years of experience both in Thailand and abroad, she has a background in

theatre, movement-based performance, and the Japanese Butoh dance. In 2008, She received the Silpathorn Award in Performing Arts, which is an award to honor Thai contemporary artists given annually by the Office of Contemporary Art and Culture, Ministry of Culture of Thailand. In recent years, beginning during the Covid-19 pandemic, Sineenadh has been practicing what she calls Moving with Nature, which is a self-healing process that fosters connection with oneself and with the natural world. Moving with Nature is the basis of what Sineenadh refers to as eco-performance.

In this paper, I will explore Sineenadh's journey into Moving with Nature and eco-performance practice, from her desire to connect with nature during the Covid-19 quarantine, to her self-study and self-exploration, and to her classes and workshops. The information about Sineenadh's journey and Moving with Nature practice comes mostly from personal communication (interviews and personal journals), her presentation about Moving with Nature at the Asia Pacific Artistic Research Network (APARN) Conference 2025, as well as my own experience attending one of her Moving with Nature workshops. After discussing Sineenadh's journey, I will examine the relationship between her work and Buddhist ecology and Buddhist meditation, with an emphasis on the idea of "interbeing," which is a term coined by Vietnamese Buddhist monk Thich Nhat Hanh, meaning we do not exist as a separate being but interconnect with everything else. Then, I will discuss the significant impact that Moving with Nature might have on students, theatre practitioners, and workshop participants, particularly in how it may inspire them to cultivate deeper ecological awareness, nurture creative practices, and take further actions to protect the environment and the world around us.

Covid-19

During the Covid-19 pandemic, schools and universities were closed. Work had to be done from home, and theatre productions and gathering events were prohibited. The terrifying phenomenon of Covid-19 itself, which was new to everyone at the time, caused even more stress. Sineenadh, like everyone else, had to work from home and stay at home most of the time. She felt like being trapped. Being an actor who was used to working with her body and her emotions, Sineenadh began to observe herself. She noticed that she was extremely anxious, which affected both her physical and mental health. (Keitprapai, 2025)

Sineenadh began to move her body at home and recorded some short pieces of movement-based performance and posted them online. She felt that it helped relax her body, but it was not enough. She had a strong desire to be outside in an open space and to be with nature. Therefore, whenever she could, she would go outside and move with nature. She found that both her body and mind became more relaxed, and she became more connected to nature and the present moment. She continued to practice by herself in various spaces in nature: a rice field, a beach, a mountain, a waterfall, and a park. Through this process, she found that nature really healed. (Keitprapai, 2025).

The Foundation

Sineenadh has been trained to use her body for performance for over 30 years. Her teacher and the founder of the Crescent Moon Theatre, Kamron Kunadiloka, was influenced by Jerzy Grotowski's Poor Theatre, which emphasizes the training of the physical body of the actor. In addition, Sineenadh has been trained in Butoh dance and was inspired by Hungarian dance artist Rudolf Laban. (Ketiprapai, 2025) She has conducted numerous acting and movement workshops and has also performed in and directed many movement-based performances. Therefore, her extensive experience has provided her with a strong foundation in body movement and in working with the body.

The process of Moving with Nature, however, began in a very simple way. Sineenadh explained that she began by simply being there in the space in the present moment with nature. She was not looking for anything, and there was no expectation. It was not a performance, and she was not looking for ways to create a performance. The focus was on just being there. In the natural space, she began by observing her body honestly to get to know her own body. She explored different ways her body could move. She became aware of her body and her mind. Once the body and the mind connected, she could see further and understand better. (S. Keitprapai, personal communication, August 3, 2025)

Sineenadh mentioned that in the beginning of her self-exploration process, she had a chance to go to a beach. She discovered that the ocean had very strong and intense energy from the wind, the waves, the sound, the sand, and the mountain in the background. When she went to a forest, on the other hand, she found that the forest was calmer and more still. She began to sense these subtle differences in different natural spaces as she continued to understand and develop her process by practicing, reading, and attending related courses and workshops. (S. Keitprapai, personal communication, August 3, 2025)

Sineenadh stresses that, from all the years that she has been working with the body, she sees her body as a teacher. The body is a medium or a door that opens to both our inner self and the outside world. It is the medium that helps us stay rooted in the present moment and get to know ourselves better. When she began to work with nature, Sineenadh also discovered that nature is a teacher that can teach us many things. As a performer, Sineenadh is used to being looked at and evaluated all the time. And she understands and accepts it. When she works with nature, however, she discovers that nature embraces us as we are and does not judge us. Moreover, nature is constantly changing, which is why Sineenadh emphasizes being in the present moment and being in the flow with nature. As a result, we move spontaneously and we get to know our own movement, as opposed to following a pattern. (S. Keitprapai, personal communication, August 3, 2025) Our movement comes naturally from how we feel at each moment, which constantly changes and creates something new, just like nature.

The Process

After about four years of self-exploration and self-study through Moving with Nature, Sineenadh felt ready to share her experience with others. (S. Keitprapai, personal

communication, May 20, 2024) She began offering workshops to people who were interested. The people who attended her workshops came from all walks of life, and prior experience in movement or performance was not required. The Moving with Nature workshops differ from her other workshops because they are not oriented toward performance; they focus more on personal experience and connection.

There are some basic exercises or activities in Moving with Nature; however, Sineenadh adjusts and organizes them differently based on the place, the length of time available, and the nature of the participants. The following is an example of the process of Moving with Nature taken from her presentation at the APARN Conference 2025 and from an earlier draft of her paper that was given to me with more details about the process (S. Keitprapai, personal communication, June 12, 2025):

The process usually begins with getting to know the body and relaxing the body. Sineenadh says that the body is our medium of communication and expression that is always open, even when we are asleep. The body does not exist on its own but comes with the mind and the spirit. Understanding the body creates a channel to other discoveries. During this process, we relax our body by paying attention to our breathing. We can also focus on our feet and stand grounded like a tree.

After we relax our body, we begin to open our senses. We focus on what we see, smell, hear, taste (both the taste in our mouth and/or the taste of edible plants), and touch. We focus especially on the skin and the perception of the skin. After we open our senses, we open our heart. We move or go wherever our heart desires. We move our body without thinking – moving with the heart. Along with our senses, we observe our breathing without trying to control it. We let everything be natural.

Next, we combine everything and move with the body and mind. We can start by moving our hand very slowly and see where it takes us. We can walk around in space with all our senses and observe the natural world around us. We let our body move with its natural rhythm as we connect with our environment. We keep observing and exploring. This is one version of the introduction of the process of Moving with Nature.

It is important to note that when you move with nature, you are not performing. And nature is not merely the background of your performance. (S. Keitprapai, personal communication, June 20, 202) Nature is the heart and soul of your movement. The way you move in nature will be different from the way you move in your room. Nature prompts you to move in certain ways. Therefore, it is important to be present in the moment, which will lead to a deeper connection with nature. Gradually, you will let go of control and become more in tune with your surroundings.

After a session of body awareness and physical movement, participants reflect on their experience. This process is very important and cannot be overlooked. First, participants may spend some time by themselves. They can choose to write, draw, or create some artwork. Then, everybody sits in a circle and shares their experience and what they have created. Sharing and listening to other people's experiences lead to understanding. When we spend time looking into ourselves and moving in space by ourselves, we sometimes encounter doubts and uncertainties. By listening to other people's stories, we might find that some people also share a similar experience. And even if they do not share the same experience, we can still learn something from them

or gain some insight into our own experience. Sometimes nature, or even our body, tries to tell us something, but we cannot understand it at the moment. By going through this process of reflection, at least we are learning to pay attention to what nature, the environment, the Earth, and our body are trying to communicate with us.

Buddhist Ecology and Meditation

There is a clear link between Sineenadh's practice and Buddhist ecology and Buddhist meditation. In *The Foundation of Ecology in Zen Buddhism*, Ven. Sunyana Graef describes the premise of Zen Buddhist ecology: "When we understand what we really are, we will be at peace with ourselves and our environment. We will cease trying to enlarge ourselves through possessions and power, take responsibilities for our universal self – the world – and start living to give rather than get." (Graef, 1990, para. 3) The idea of understanding who we truly are is also echoed in Vietnamese Zen Buddhist monk Thich Nhat Hanh's 2014 speech at the United Nations Framework Convention on Climate Change. He said that "We are lost, isolated and lonely. We work too hard, our lives are too busy, and we are restless and distracted, losing ourselves in consumption.... Each one of us needs to come back to reconnect with ourselves, with our loved ones, and with the Earth." (Thich Nhat Hanh, 2014, para. 7) Moving with Nature is one way to come back to ourselves and understand who we are through our connection with nature.

Sineenadh often stresses the importance of "getting to know ourselves" or "coming back to ourselves," however, for Sineenadh, the self doesn't mean the "ego" or the sense of self-importance. (S. Keitprapai, personal communication, June 20, 2025) As a performer, we need to let go of the ego so that we can be a vessel for our expression. We need to understand ourselves because our body and mind are the medium of our creativity. We perform and tell stories from our experience and our point of view. But we are not attached to the idea of who we are or how important we might be. And to relate to the natural world, we need to let go of our ego as well.

In Buddhism, one way to learn to understand ourselves and to let go of our ego is through meditation. According to Thich Nhat Hanh (2007, para 2), "The practice of Buddhist meditation is to generate three kinds of energy. The first kind of energy is Smrti; it means mindfulness. The second is Samadhi, concentration. And the third is Prajna, insight." According to Thich Nhat Hanh, Mindfulness simply means "to be aware of what's going on." (2007, para. 2) In addition, Jon Kabat-Zinn defines mindfulness as "moment-to-moment non-judgmental awareness. It is cultivated by purposefully paying attention to things we ordinarily never give a moment's thought to." (Kabat-Zinn, 2013, Introduction Section, para. 7) He also explains that "when we speak of mindfulness, it is important to keep in mind that we equally mean heartfulness. In fact, in Asian languages, the word for "mind" and the word for "heart" are usually the same. So if you are not hearing or feeling the word heartfulness when you encounter or use the word mindfulness, you are in all likelihood missing its essence." (Kabat-Zinn, 2013, Introduction to the Second Edition Section, para. 26) This synonymy of the words "mind" and "heart" is an important aspect to consider when talking about the mind-body

connection in Sineenadh's work.

The process of Moving with Nature is exactly the practice of mindfulness. It corresponds directly to The Four Establishments of Mindfulness, found in The Satipatthana Sutta, which offer four objects for mindfulness practice: our body, our feelings, our mind, and the objects of our mind. Discourse on the Four Establishments of Mindfulness (n.d.) states that:

“Moreover,

when a practitioner walks, he is aware, ‘I am walking.’

When he is standing, he is aware, ‘I am standing.’

When he is sitting, he is aware, ‘I am sitting.’

When he is lying down, he is aware, ‘I am lying down.’

In whatever position his body happens to be, he is aware of the position of his body.”

When we meditate on the body, we can be in any of the four basic postures: sitting, standing, walking, or lying down. There are also other meditation techniques in various Buddhist traditions that include some forms of movement. Therefore, you can meditate in any position as long as you are rooted in the present moment. During Moving with Nature, when you move your arm, you are aware that you are moving your arm. When you walk on the Earth, you feel your feet against the Earth. That's all. The key is to be relaxed about it. Do not concentrate too much so that it feels forced. When you feel the urge to move your body, simply move your body and be aware of it.

Next, we observe our feelings, whether they are pleasant, unpleasant, or neutral, without judgment. We also observe our minds by noting any mental formations that may occur. Mental formation means anything that is “formed, anything that is made of something else. (Thich Nhat Hanh, 1999, p.73) For example, anger is a formation. Agitation is a formation. We simply recognize anger as anger, agitation as agitation; that's all.

Lastly, we observe the objects of our mind or the phenomena that are happening around us, which, according to Discourse on the Four Establishments of Mindfulness (n.d.), are experienced through the six sense organs and the six sense objects. While practicing Moving with Nature, one observes the objects of the mind through the six sense organs. For example, when we hear a bird sing, the sound is the object of our mind (Thich Nhat Hanh, 1999, p.76).

In her personal journal (S. Keitprapai, personal communication, December 10, 2024), Sineenadh talks about practicing Moving with Nature by herself in a park in the city. Parks in the city are more crowded, and there is a lot of noise from the traffic or construction. Moreover, there are more complexities in terms of living organisms and more spiritual dimensions to be experienced in a forest. But as someone who lives and works in Bangkok, which is the capital of Thailand, Sineenadh can't go to a forest or go outside in the country all the time. She has to make the best out of her environment. In the city, it is more difficult to let go and stay in the present moment for a continuous period of time. She also mentions that it was harder to feel safe practicing alone in a city park; she felt like she needed someone there to watch her back so she could feel more at ease during the process. Sineenadh coped with this problem by simply noticing what came into her mind and staying in the present moment without judging her thoughts and

feelings, including her fears and insecurities.

The practice of noting and/or labeling is often employed in Buddhist meditation. “The practice is that, no matter how many times you fail and your mind starts wandering, you simply note that you’re distracted, or that you are thinking about it....Note what mood there is in your mind right now – not to be critical or discouraged, but just calmly, coolly notice....Just to know.” (Ajahn Sumedho, 1987, p. 26) What Sineenadh did in the park when she got distracted by her inner thoughts and feelings and the outer environment is similar to this practice. Without intending to do so, she notes what comes into her consciousness and then moves on.

Moving with Nature also engages in what Thich Nhat Hanh calls two kinds of concentration: active concentration and selective concentration. “In active concentration, the mind dwells on whatever is happening in the present moment, even as it changes.” (Thich Nhat Hanh, 1999, p. 105) You can go into nature and simply become aware of all your senses and take notice of whatever comes into your mind. In selective concentration, on the other hand, you can choose one object and hold on to it. (Thich Nhat Hanh, 1999, p. 106) You can pick a flower, a stone, or a leaf, and direct your attention to that object. Moving with Nature thus incorporates both kinds of concentration. “Mindfulness brings about concentration. When you are deeply concentrated, you are absorbed in the moment. You become the moment.” (Thich Nhat Hanh, 1999, p. 107) I believe this is when you get a glimpse of interconnectedness. You become one with the object of your concentration, either active or selective, and you experience a moment of interbeing.

Interbeing

The term “interbeing” was coined by Thich Nhat Hanh to describe “our deep interconnection with everything else.” (Thich Nhat Hanh, 2017, chapter 1, para. 4) He explains that “the verb ‘to be’ can be misleading, because we cannot be ourselves alone. ‘To be’ is always ‘inter-be.’ Therefore, the verb inter-be is a more accurate term to describe our experience because we inter-are with one another and with all life at all times. (Thich Nhat Hanh, 2017, chapter 1, para. 4)

Even though we inter-are with one another and with all things in our surroundings at all times, we do not often feel or experience this state of interbeing because we are often distracted by our own thoughts or social media or everyone and everything around us. Therefore, we feel anxious and uneasy as we go through life. Thich Nhat Hanh calls this separateness a wrong view. He says that “we need to liberate ourselves from this idea that we are a separate self cut off from the world...As long as we have this wrong view, we will suffer; we will create suffering for those around us, and we will cause harm to other species and to our precious planet.” (Thich Nhat Hanh, 2017, Introduction section, para. 8)

Moving with Nature is a visible form of interbeing. You can experience the human body, its shape, and its movement. However, the movement created by the body is free-flowing and is not restricted by any external constraints or limitations. The only thing the body responds to is the present moment, which is constantly changing.

Through mindfulness of the body, the feelings, the mind, and the objects of the mind, and through deeply connecting with the natural surroundings by opening all their senses, the practitioners surely catch a glimpse into the nature of interbeing. In her presentation given at the APARN conference (2025), Sineenadh stated that “practicing and leading Moving with Nature workshop is a transitional period in my life, an earth-based spiritual path leading into mindfulness and awareness of living in the moment of here and now.... Deep in my heart, I realize that we are not separated from nature.”

I believe that when a performer is in this flowing state of body and mind, an onlooker or an audience member can feel this sense of interconnection as well, although it may not be as strong. Sineenadh explains that when we move our body in nature and when we open our senses, we can connect with the space and the surroundings. It is similar to when an actor connects with space or the other actors on stage. However, the connection with nature is more subtle because the energy emitted from it might not be as intense as the set or the actors performing on stage. (S. Keitrapai, personal communication, August 15, 2025) Just as an audience feels the actor’s energy on stage, we can feel the connection between a person and nature when they are fully immersed in the present moment with nature as well. For me, this could also be a glimpse into the experience of interbeing.

Eco-Performance Practice

In 2024, Sineenadh created and offered a new course at the Faculty of Fine and Applied Arts, Thammasat University called Eco-Performance Practice. She shared with her undergraduate students the process of Moving with Nature to get the students to connect with who they were and their relationship with nature. Then she guided the students to create their own eco-performance based on their personal stories related to the environment and the natural world around them.

Moving with Nature is a crucial element of eco-performance. Sineenadh used the process of Moving with Nature to help the students open their senses and become fully present with themselves and with nature. She slowly guided them to find some link or connection between them and nature, or to discover nature in their own way. This connection would serve as the foundation for their ideas and their performance. Sineenadh explained that by going through this process, the students were likely to develop a feeling of love and care for the environment. When transitioning to eco-performance, they would be able to find environmental issues that they genuinely care about. (S. Keitrapai, personal communication, June 20, 2025)

Sineenadh said that most of the students’ performances were conceptual. The content of their performance could be anything as long as it was related to the environment. The most important thing is that the topic should be dear to their heart and really comes from their interest. It could be a topic related to their hometown or their childhood experience. (S. Keitrapai, personal communication, June 20, 2025) The course, thus, offers tools for students to work with their body and mind (and the mind here also means the heart) and what they are truly interested in and to help them find

clarity in their expression.

One thing that I am interested in is when Sineenadh said that the students should see that they are an important part of this process as well. (Keitprapai, personal communication, June 20, 2025) But, again, it is not about having an ego. The self here is important because it is how we relate to the world. It is through our body that we connect with nature. Sineenadh also said that in a conceptual performance, we do not tell a story through a character like in traditional theatre; we tell a story through our body and our point of view. How we see things is important. Therefore, it is vital to get to know ourselves deeply and know that even though we are just a tiny person in the Universe, our voice matters.

One student wrote in their reflective journal that “Awareness of your own body is necessary. It allows us to be efficiently open to the surrounding environment. When you can perceive and connect to your own self, through breathing in and out, you are tuned in to peacefulness and relaxation, which results in connecting to the energy of nature.” (Keitprapai, 2025) Another student wrote: “Nature is not just a sanctuary but is a teacher guiding us to listen to the inner voice. Listening to the breathing, mindfully moving or staying still.... all manifest in deep self-reflection, which can ignite an artistic process.” (Keitprapai, 2025) Sineenadh’s *Moving with Nature* is not only a meditative practice for self-healing and a way to experience the sense of interbeing, but it also helps students find authentic artistic expression.

Respected Thai scholar Sulak Sivaraksa talks about the “re-envisioning education” in *Ecological Suffering: From a Buddhist Perspective*, saying that we should create public awareness of climate change, biodiversity, ecology, and social justice through training not only spiritual leaders but also ordinary people. (Sivaraksa, 2014, p. 152) He stresses that education should “address both the inner and outer qualities, both spirituality and material conditions.” (Sivaraksa, 2014, p. 152) Through *Moving with Nature and Eco-Performance Practice*, students have an opportunity to explore both the inner qualities and spirituality through direct experience in a formal educational system, which can lead to artistic expression and a deeper connection with the Earth. Students also become aware of current environmental issues that are related to climate change, ecology, and other concerns.

From Healing Ourselves to Healing the Earth

Buddhism gives us the wisdom of interconnectedness, of interbeing. We are all connected to everyone and everything around us, including the environment. Therefore, “the search for solutions to the global crisis begins with each of us. To transform the world, we must transform ourselves.” (Bachelor and Brown, 1994, p. ix) To heal the world, we can start by healing ourselves.

In the 2014 speech at the United Nations, Thich Nhat Hanh talked about “the spiritual pollution of our environment.” (para. 9) We create a toxic and destructive atmosphere from our way of consuming. We think that the more we consume, the happier we will become. According to Vasubhanda, an Indian Buddhist philosopher, “the world is created from intentions.” (quoted in Bachelor, 1994, p. 36) The nature of our

thoughts creates the world that we live in. Batchelor further explains that “the environment we find ourselves in and the way we experience it are the consequences of how we have chosen and agreed to live. If our intentions are driven by self-hatred, greed, and attachment, then that will determine the way we perceive the external environment.” (Batchelor, 1994, p. 36) However, if we develop a sense of love and care for the environment because we know that the environment is not separate from us, we will stop treating it with selfishness and greed. Moving with Nature is one way to help us heal and better understand ourselves. It can also foster a sense of love and care for the environment.

Conclusion

Sineenadh Keitprapai created and designed the process of Moving with Nature for her personal healing during the Covid-19 quarantine. After about four years of practicing and studying on her own, she began offering Movement with Nature and eco-performance workshops. In 2024, she developed and created the Eco-Performance Practice course for undergraduate students at the Faculty of Fine and Applied Arts, Thammasat University.

Sineenadh’s Moving with Nature and eco-performance coincide with the teaching of Buddhism, especially the Buddhist view of ecology and Buddhist meditation. Being out in nature and being aware of all your senses, either staying still or moving spontaneously with the moment, one practices the art of mindfulness. By noting any thoughts or feelings, as well as any outer stimulations, that may come up, and simply letting them go, one practices observing the present moment and seeing things as they are. These activities of the body and mind are comparable to the Four Establishments of Mindfulness, where you observe your body, feelings, mind, and the objects of the mind. Through this practice, we connect with our inner self as well as our environment.

The practice of mindfulness thus leads to glimpses of interbeing, which is the awareness that we are not separate beings but interconnected with everything else. Being out in nature enhances our sense of interconnectedness with the natural environment. Buddhism believes that this realization is the first step to bringing about change. “When you realize that the Earth is so much more than simply your environment, you’ll be moved to protect her in the same way as you would yourself. This is the kind of awareness, the kind of awakening that we need,” says Thich Nhat Hanh (2014, para 5).

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