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VOCALIC SOMATICS

FEEDBACK LOOPS, FELT MEANING AND NOVEL PRACTICE AS RESEARCH METHODS

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SUBMITTED FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

CITY UNIVERSITY, NORTHAMPTON SQUARE, LONDON, EC1V 0HB

TRINITY LABAN CONSERVATOIRE OF MUSIC AND DANCE

OCTOBER 2024

What I want to offer you is not an ~~exact~~ translation
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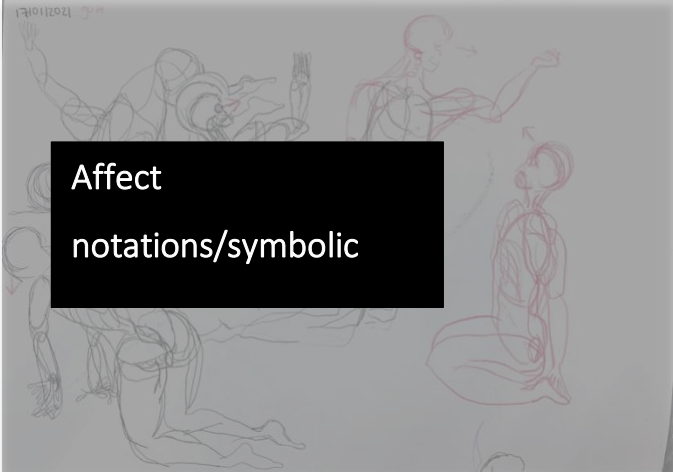
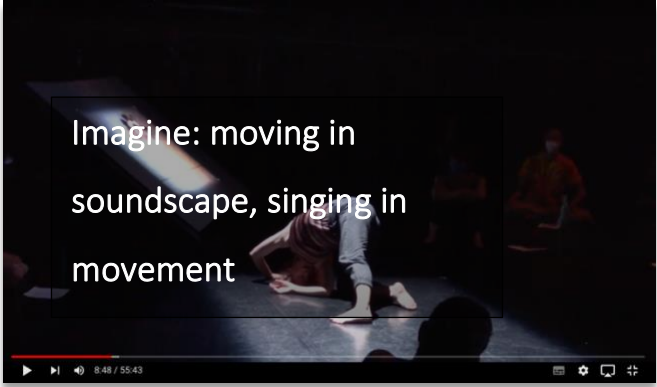
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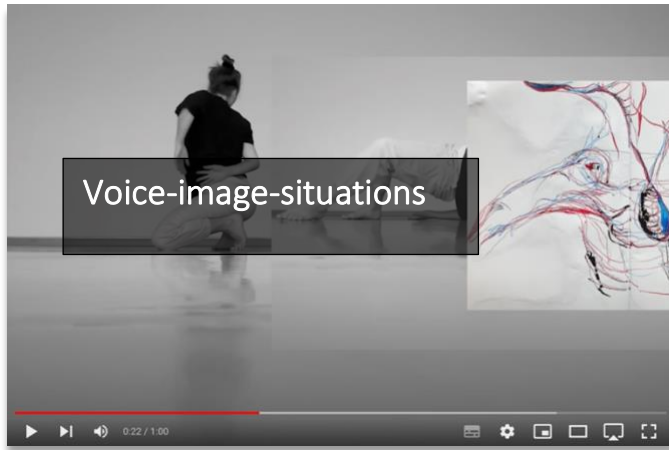
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Portfolio

The portfolio presents, in tabular format, the chronological development of the works created as part of this PhD research. To access the documentation of the works, please click on the image located on the left side of the table. To view their incorporation into this thesis, kindly click on the link situated on the right side of the table.

	<p>Example A: Referred to in section 3.4.3. p. 104.</p>
	<p>Example B Referred to in section 3.4.2. p. 104.</p>



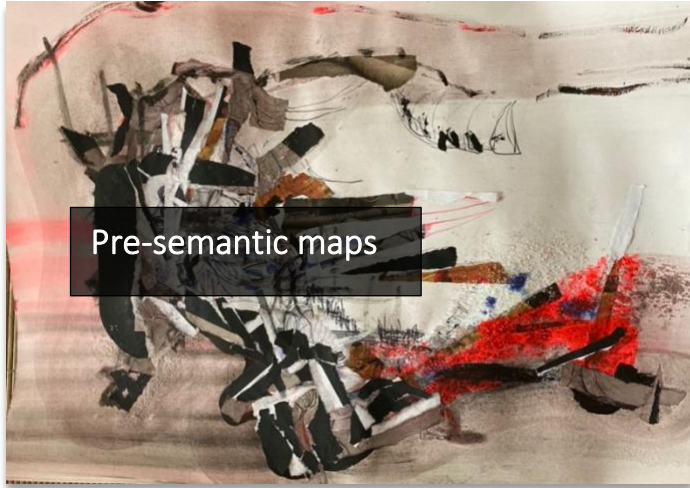
Example C
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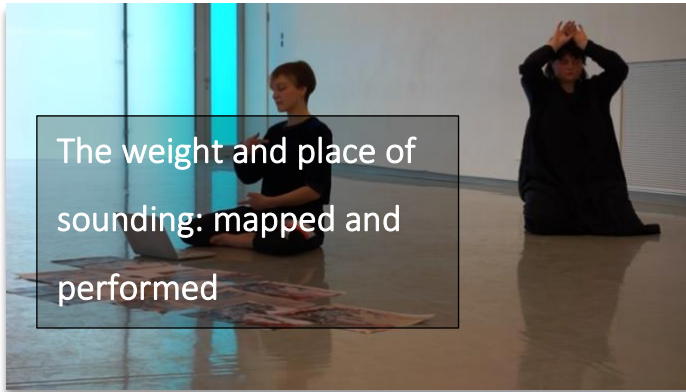


Example E
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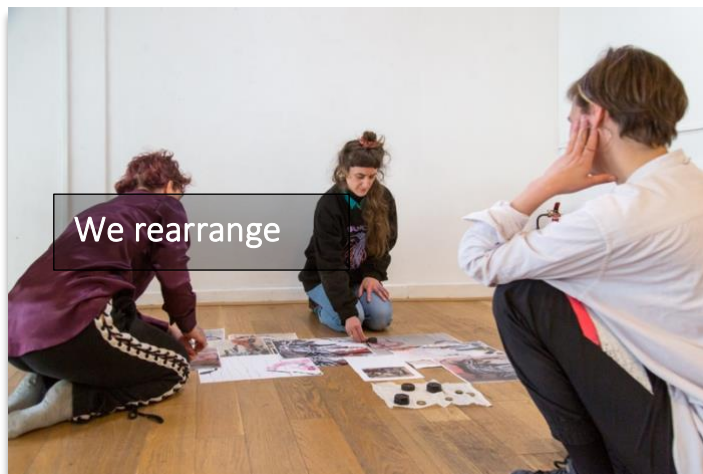
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Example H

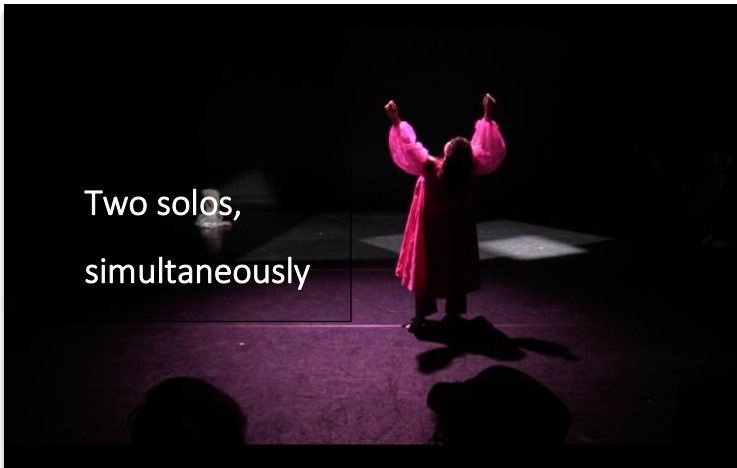
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Feel soft

Example I

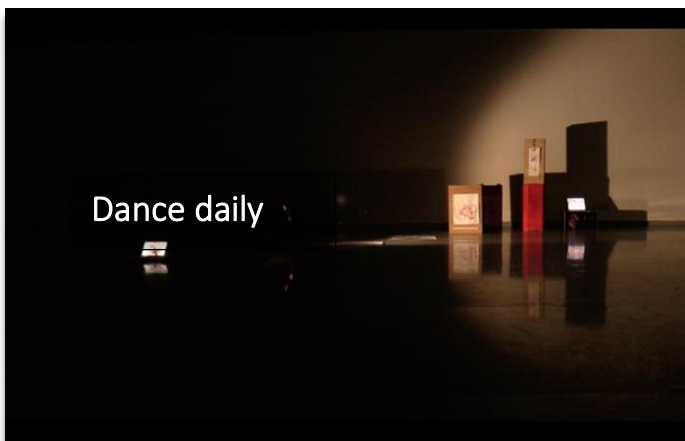
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Two solos,
simultaneously

Example J

Referred to in [section 1.8](#). p. 50, [section 1.9](#). p. 52, [section 2.5](#). p. 70. and [section 3.2](#). p. 80.



Dance daily

Example K

Referred to in [section 2.5](#). p.70 and [section 3.2](#). p. 80.

sounding sensations
MANUAL

The manual

score

//

studies

Example L

Referred to in [section 2.1](#), p.
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Glossary of terms (in process)

The experiential in-between: is a place and an experience of releasing.

The mapped in-between: brings together the traces that aid a Practice as Research process. It is a field of knowing that values slowing down, imagining, mark-making, letting go.

Voca-moebius phenomenon: The *voca moebius-phenomenon* describes the experience of sounding-and-moving. It highlights the loop of perception and expression and illuminates that this experience is further characterised by an experience of weight and place within a sense of looping. *Expression as release*, *expression as frankensteining* and *experiential pre-semantic mapping* are three instances of the *voca-moebius phenomenon* that encourage releasing as it is promoted by Skinner Releasing technique.

Expression as frankensteining: is one qualitative experience that arises from practising the *voca-moebius phenomenon*. The qualities associated with this experience are force, explosiveness, irritability and impatience.

Expression as release: is one qualitative experience that emerges from practising the *voca-moebius phenomenon*. One experiences a sense of ease, connectedness, dissolving and peacefulness.

Heuristic diagram: this notion defines the tools that are developed to articulate the knowing that diverges from explicit knowing. In particular the knowing that is discovered within *the experiential* and *mapped in-between*, which pertains to a releasing process as it is encouraged in Skinner Releasing Technique. The following three diagrams (a, b, and c) are examples of *heuristic diagrams*.

- a. **Live-mapping** is one model of a *heuristic diagram*. It functions as a felt meaning generator that gives insights into temporal and relational aspects of the research. The

felt meaning that is refined through *live-mapping* contributes to the knowing of *the in-between*.

- b. **Somatic annotating:** This *heuristic diagram* appears in the form of a video editing process and a corresponding product called voice-image-situations. Somatic annotating does not employ language to annotate rehearsal videos, instead video editing is used as a tool to unpick moments from the rehearsal via altering their appearance on screen according to how the moment felt.
- c. **Pre-semantic mapping:** is the third example of the *heuristic diagrams of the mapped in-between*. It is a synthesis of fragments of forms of articulations of *the in-between*. One example of creating a pre-semantic map is via photocopying stills from the *somatic annotating* and *live-mapping* diagrams. Ripped or cut out chosen fragments are collaged into a pre-semantic map.

Vocalic-mark-making: is a process of speaking and simultaneous mark-making that is employed in *live-mapping*.

Vocalic self: Describes the sounding-and-moving body in the environment. As a term it is inspired by the term psychophysical self as it is used in Skinner Releasing technique. Joan Skinner, the creator of the dance technique, chose to avoid using the term body, as western culture and philosophy is affected by the philosopher René Descarte's concept of the body-mind split. However, in order to move on from the Cartesian cut in this thesis, when referring to the body, it always includes the whole self.

Talking-it-dead: Describes the feeling of forcing an experience into the explicit realm.

Affect felt sense: relates to a specific cultivation of the 'felt sense' that involves an awareness for internal qualitative dynamic shifts, which are described as 'vitality affects' by the psychologist D. Stern. The term *affect felt sense* is however interchangeably used with 'felt sense' throughout the thesis, as an *affect felt sense* is part of the 'felt sense' concept proposed by E. Gendlin, which underpins this project.

Abstract

This thesis investigates Eugene Gendlin's concept of the 'felt sense', Ludwig Wittgenstein's philosophy on music and Daniel Stern's concept of 'vitality affects' via Practice as Research. The practice is informed by principles of somatic practices from Skinner Releasing Technique, Authentic Movement and somatic voice studies. Set in a performative environment, the artistic praxis called somatic vocalics, brings together two strands: the symbol-and-mark-making strand and the sounding-and-moving strand. How mark-making and sounding-and-moving affect each other is explored and analysed in *the mapped* and *the experiential in-between*. *The mapped* and *the experiential in-between* are conceptualised as places and experiences, for which words are not satisfactory, resulting in other forms of articulation coming together under the notion of *the in-between*. These other forms of expression are studied to describe the experience of the *vocalic self* which has communalities with the releasing process proposed in Skinner Releasing technique.

The three yearlong artistic research project that informs this thesis is concerned with the concept and practice of looping phenomena in somatic sounding-and-moving practices. By investigating feedback loops within the research practice, it aims to create a new paradigm for knowledge production within artistic environments and in particular for somatic based research projects. At the core of this project is the development of a new Practice as Research (PaR) methodology with looping phenomena as its main modality. Therefore, looping phenomena is the subject and simultaneously the methodology of this project. The looping phenomenon as subject is coined in this project the *voca-moebius phenomenon*. Investigated are kinaesthetic and sonic depth factors of the lived experience of the *vocalic self* in performance and practice which are underpinned by experiential feedback loops. The looping phenomena as methodology termed *moebius-like feedback system* led to novel emergent forms which are called *heuristic diagrams* that are suggestive of a somatic based research process. The *heuristic diagrams* resemble felt states of the *vocalic self* and are propelled by feedback loops. Examples of *heuristic diagrams* are *live-mapping*, *somatic annotating*, *pre-semantic mapping* and *heuristic diagrams for analysis*. Via their shared temporal paradigm of feedback loops, they offer a practice-based solution to the

ephemerality of somatic disciplines and thusly extend the traditional Practice as Research model proposed by Robin Nelson. The value of sharing the *heuristic diagrams* is, to demonstrate that this method itself generates performative outcomes that would not emerge otherwise. Thus, this PhD thesis proposes that *heuristic diagrams* can be adapted by practitioners within the field and play a larger role in descriptiveness and analysis to become artistic tools to overcome temporal challenges in Practice as Research. It further claims that feedback loops are central experiential models that clarify what Gendlin means by the 'felt sense'. This finding suggests that this artistic project reveals knowledge that is applicable to other fields of study such as phenomenology and cognitive scientific research.

Acknowledgements

I feel endlessly grateful to my long-term collaborator Serena Ruth for her commitment and friendship. Her presence shaped this project deeply and is appreciated beyond words. Thank you to my supervisors Naomi Lefebvre-Sell and Jonathan Clark for the stimulating conversations, their trust, their critical eye, and their encouragement to let the research unfold on its own terms.

Thank you to all my PhD and MA peers that I met over the years and who I shared a dance studio with. Your company has sustained me. In particular Mira Hirtz for her friendship throughout and for the professional support in the final event. Thank you to the brilliant performers Carolina Saddi Cury and Konstantions Damianakis. Thank you to Carolin Roy for witnessing the work and supporting the editing process of this thesis.

Thank you to the AV and library team, in particular Sasi del Bono for her assistance with referencing and thanks to Ian Peppiat and PJ Davy and the whole of production team for the support in realising my ideas throughout. Thanks to Mickie Mannion for the dance floor and the workshop assistance. Thank you to Angela Kerkhoff for her companionship in the research hub and compassionate administrative support in the first years of this project.

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Thank you to my teachers and friends Christa Coogan and Andrea Sangiorgio who saw the artist in me and reflected it back to me so open heartedly. And in the same breath I'd like to

thank Marina Collard for her presence in particular at the times when I did not believe in myself at all.

Thank you to my parents, who the spirits might know why, have set me onto this path of questioning. I love you and am very grateful that I can share the finishing line of this undertaking with you. And at last, thanks to my housemates for being a great bunch of people with whom I feel at home and to my cat in whose presence I notice my own.

Declaration

I hereby grant power of discretion to the University Librarian to allow the thesis to be copied in whole or in part without further reference to me. This permission covers only single copies made for study purposes, subject to normal conditions of acknowledgement.

Foreword

Writing this thesis, is a study on *how not to frankenstein*. *Frankensteining* as an experience and concept is retrieved from the collective practice with dance artist and co-researcher Serena Ruth. The collective practice underscores this thesis and also serves as a method to invite the reader into reading about the research project. *Frankensteining* as a term is coined as such because it resembles how one sometimes feels and expresses themselves like a monster if one does not attune to what is present in the moment. If one does not slow down and stop forcing, stop wanting to get somewhere or something – we all *frankenstein*. Serena and I call this *expression as frankensteining*.

If you want to have a more detailed glance into Serena's and my notes *on our experience of frankensteining* before you immerse yourself within the next chapters, please go to 2.3. and 2.4. in the appendix. Chapter 1 of the appendix offers further insights into the emergence of *the sounding sensations* score, which is articulated in section 3.3.1. The last chapter of the appendix, titled *heuristic diagrams* for analysis gives further visual insight via three diagrams, each assigned to one stage of the research, into feedback loops between research practice and research outcomes. It further provides the reader with an insight into the complex processes that have been contributing to create an explicit form of expression of this research project.

The portfolio is a collection with examples of practical works. This can be accessed in the digital version of this thesis via clicking on the images in the portfolio. The hardcopy version has attached a fixed media USB stick.

In reading this thesis I hope to facilitate an experience of how to slow down and feel and therefore how not to *frankenstein*.

my meine

experience Erfahrung

into in

your deine

hands Hände

Opening/Prologue

This thesis has been composed combining traditional academic writing structures with invitations into the experiential realms of knowing via dialogical writings, mark makings and forms of collages. This exegesis is based on my Practice as Research (PaR) artistic investigation into the relationship between ‘felt meaning’ making (Gendlin, 1997, 2003, 2018a, 2018b) and artistic map and mark-making processes (Hawkes, 2003; Peirce & Hoopes 1991; Marin 2021; Knight 2021). The ‘felt meaning’ explored and elucidated in this thesis is based on the lived experience of the sounding-and-moving self. Informed by somatic experiences from Skinner Releasing Technique (SRT) (Skinner, 2003) and Authentic Movement (Whitehouse, 1999; Olsen, 2007; Halstrup, 2015) as well as Wittgenstein’s philosophy on aesthetics (Wittgenstein, 1958/2007), this text is a multifaceted trace of thinking through praxis. Its compositional form furthermore suggests how ‘felt meaning’ informed artistic research can be used for communicating somatic and artistic praxis in an academic context and in particular, within a PhD thesis.

The text is carefully choreographed to meet the reader simultaneously on the conceptual and the experiential planes, including brief awareness studies for moment-to-moment felt states, rather than recounting aspects of theory and practice in comparison with each other, as would be the convention within practice-based research. The aim is to bring experience and language into a non-hierarchical relationship where they can affect each other in the moment of reading. This allows for the author and reader to follow the curiosities of their sounding-and-moving selves, letting go of old reading and writing habits, linger within the present ‘felt sense’ states and find meaning through sensing, imagining, conceptualising and witnessing – hopefully experiencing a sense of *slowing down* while reading, as this directly resembles my values pertaining to artistic research and this PhD project.

Theoretical concepts are reviewed in the first half of this thesis, leading as in traditional academic writing into the methodology section. Chapter three contains the analysis process which charts the research process into two zones: *the mapped in-between* and *the experiential in-between*. *In-between* was applied as a notion to describe experiences and

forms of articulation that are effective for expressing felt states of the *vocalic self* that cannot be put into exact words.

The *experiential in-between*, and the corresponding state of releasing as encouraged in SRT (2003, 2021), is analysed in respect of a sounding-and-moving score called *sounding sensations*. *The mapped in-between* offers 'felt meaning' making methods such as *live-mapping*, *somatic annotating*, and *pre-semantic mapping*. These forms of expression have in common that they can be linked to Daniel Stern's concept of 'vitality affects' (2004), specifically that they describe qualitative sensory crossing experiences. Both, *the mapped* and *the experiential in-between* exemplify aspects of what I call the *voca-moebius phenomenon*, a term which pertains to the particular somatic experience of expressing and perceiving sounding simultaneously, contributing descriptions of kinaesthetic and sonic depth factors of voice to the field of phenomenology. The section on *the in-between of the in-between*, which follows *the experiential in-between* and *the mapped in-between* describes the creative synthesis that emerged from both strands. A further novel form of articulation, called *experiential pre-semantic mapping* is highlighted, explaining how imagining is one dimension of releasing and the *voca-moebius phenomenon*. Chapter three is an attempt to meet the reader in *the in-between*. Allowing for the writer and reader to make sense somatically not only through reasoning but more fully through their *psychophysical vocalic selves* the thesis is structured via its own Practice as Research (PaR) methodology which has looping phenomena as its main modality. Inviting the reader to shift between practical studies and theoretical discussion I aim to convey a 'felt sense' for intersection of practice and theory explored in this project. In chapter four I summaries the main research outcomes and the contributions to the fields of phenomenology, dance, somatic voice, performance and pedagogy. Additionally, two new directions are laid bare to indicate the further development of the research.

1. Reviewing the field of study

1.1. Non-dualistic vocalic Phenomenology

Vibrational movements of voice are multidirectional, physical and at the same time psychosomatic. Voice is never just of the physical body, particularly in non-dual phenomenology. As thought poured through sound, the voice circulates and encompasses mind” (Fraleigh, 2021, p.40).

This project examines the lived experience of the *vocalic self*¹ in performance and artistic practice. As a practitioner researcher, this investigation facilitates the integration of my knowledge of western classical voice training² as well as of contemporary dance training³ within both the concept and experience of the *vocalic self*. Employing a phenomenological framework enables the suspension of preconceptions and normative judgments, directing attention solely towards the intrinsic nature of the experience of sounding-and-moving. Non-dualistic approaches to phenomenology (Genlin, 2018b; Laasonen, 2021; Kapadocha, 2021) akin to dance artist and researcher Sondra Fraleigh’s (2021) provide a methodological lens that offer a renewed perspective on lived experiences, aiming to elucidate the structure and essence of phenomena as they manifest in consciousness. Phenomenology encourages a re-evaluation of established assumptions on experiences of the *vocalic self* and fosters a mindset of impartial observation, facilitating a close examination of moment-to-moment unfolding. Subsequently, a brief overview of the history of phenomenology is presented, highlighting key insights from influential phenomenologists that inform the research endeavour into the lived experience of the *vocalic self* in performance and practice.

The phenomenologist Edmund Husserl, amongst others, coined the term ‘phenomenology’ and its subjective quality of relating to the world through initiating a turn away from a

¹ *Vocalic self* is a term that I created to describe a body that is sounding and moving simultaneously. The term *vocalic self* is interchangeably used with sounding-and-moving self. The *vocalic self* is always in process of cultivating an affect ‘felt sense’. The term *affect felt sense* is explained in this chapter.

² Through studying western classical music scores, repertoire, and classical techniques, such as Belcanto singing, I possess a comprehensive understanding of classical voice and music studies.

³ This project includes approaches to improvisation from contemporary dance training. In particular SRT (completion of training in summer 2024) and other somatic practices.

universal way of thinking about the world (Husserl, 1931/2012). Thus, in the field of phenomenology, the human experience is examined through a particular focus indicative of the phenomenologist's approach to the lived experience. Edmund Husserl's phenomenology focused on the study of consciousness and the lived experience, exploring the role of bodily sensations and movement in consciousness. Husserl emphasised that the lived body plays a vital role in shaping the human experience, nourishing epistemological ideas of how one acts in the world. The philosopher Maurice Merleau-Ponty followed Husserl's ideas on the bodily sensations and movement in consciousness and deepened this notion through studying the phenomenological organisation of perception from the subjective perspective of the body. He pointed out that perception "is not only an experience of my body, but an experience of my body in the world" (Merleau-Ponty, 1945/2002, p. 141).

The phenomenologist Maxine Sheets-Johnstone in particular investigated the intersection between phenomenology, following Husserl's and Merleau-Ponty's approach, with the field of dance. Drawing from her practical knowledge as a dancer and choreographer she examines how the quality of experience of the moving body is structured in kinaesthetic consciousness. She points out that "qualitative aspects – dynamic structures inherent in movement – enter into and define our global qualitative sense of any particular movement" (Sheets-Johnston, 2011, pp.122-123). The phenomenological lens that informs this project in particular, is the perspective proposed by psychologist and phenomenologist Eugene Gendlin. Gendlin (2018b, 2003,1997) explored traditional ideas of phenomenology, as proposed by Husserl and Merleau-Ponty, and specified his approach by focusing on the concept of what he calls the 'felt sense'. He coined this term, which he understands as a cultivated state of qualitative embodied awareness encompassing a process of sense making in which language and experience support each other. Gendlin illuminates, that if one wants to cultivate a 'felt sense', there is no hierarchy between the experience and the emerging language. They stand in a fluid, flexible and forward propelling relationship with each other. Both experience and language, as they occur, inform, affect and enrich each other (Gendlin, 2018b). In my role as practitioner researcher, I am drawing on the lived experience of the *vocalic self* to investigate the qualitative nature of the 'felt sense', examining at the intersection of dance, music, somatic practices and phenomenology. How fields of study are interconnected in this project is elucidated in this chapter, beginning in the next section with

a deepening of Gendlin's phenomenological approach to meaning making via the field of semiotics.

1.2. Semiotics

In order to engage in the cultivation of the 'felt sense' based on Gendlin's idea of the relationship between a symbol and the lived experience, this project draws on ideas of semiotics, a field which is, as pointed out by the literary critic Terence Hawks a part of the broader field of communication (2003).

Symbols are signs, and as a sign is anything that communicates meaning. This gives rise to the question how symbols and experience are related in this project. The question that this section is concerned with, why does Gendlin introduce symbols into the process of refining the 'felt sense' and how is this idea useful to cultivate performances as well as a sounding-and-moving practice that interfaces with mark-making. The following paragraph is a short historical contextualisation of the field of semiotics which underpins the investigations of this project.

Terence Hawkes discussed the role of symbols from a structuralist's⁴ perspective, drawing on the work of the semioticians Ferdinand de Saussure and Charles Peirce (1991). Hawkes points out that in order for a symbol to fully convey its meaning the interpreter needs to know its conventions and has to be aware of one's culturally conditioned identity, which means that "the full significance of any entity or experience cannot be perceived unless and until it is integrated into the structure of which it forms a part" (Hawkes, 2003, p.7). Knowing the context in which a symbol works is a fundamental aspect to both Peirce's and Saussure's system of signs. The subjective perspective was considered by Peirce, who extends Saussure's idea of a sign being signifier and signified⁵ into a triadic system including the interpreter's perspective. Peirce's point of departure in his classification of signs is that 'logic

⁴ Structuralism like semiotics belongs to the broader field of communication.

⁵ For Saussure, the signifier is a sign, symbol or icon that has its meaning outside of itself. The signifier points towards something else that is then signified.

exists independently of both reasoning and fact. Its fundamental principles are not axioms but 'definitions and divisions' and these derive ultimately from the nature and function of signs' (Peirce as cited by Hawks, p.103). This starting point entails that anything that is distinct from something else can be a signifier and can be connected with something else and in turn interpreted, thus can function as a sign. Hawks proposed as a response to Peirce's statement that this system is most useful in epistemology, "both for simplicity's sake, and because of its centrality to our [subjective] experience of the real world" (2003, p.104-105).

Gendlin's idea that symbols are of fluid nature stands in contrast to traditional semiotics. Peirce for example thinks of a symbol as something that is a set substitute for the experience. Gendlin draws on Saussure's and Peirce's idea of the relationship between signifier and signified. However, he simultaneously proposes that instead of pointing towards something else, there is a 'likeness' between symbol and experience. These 'likenesses' relate to a specific characteristic that is inherent to both, the experience and the symbol, such as both are 'soft'. These particular characteristics can only be found through engaging in a process with a developmental interaction between the symbol and the lived experience which gives rise to a feedback loop between the same that refines both the 'felt meaning' and the symbol. Through this interactive process, between symbol and felt dimension, symbols arouse 'felt meaning'. From this point, the symbols continue to function as having the meaning (Gendlin, 1962/1997).

The symbols that occur in relationship with the 'felt sense' are manifold. Depicted below is such an intuitive mapping of the experience. It resembles something of the 'felt sense' although it does not capture it fully.



Figure 1 symbol

I would like to invite you at this point of your reading process to suspend what you assume to know about this symbol already.

Please begin by sensing its shape, its texture, its movement, its qualities.

Then, hum quietly to yourself.

You might wonder what your experience of humming has to do with the qualities of the symbol depicted above.

Please take this sense of wondering as a companion with you while reading this thesis, it will be revisited.

The stimulating aspect of applying Gendlin's phenomenology as a framework to this study lies within his specific approach to articulating the lived experience, which was implied on the previous page. In Husserl's or Merleau-Ponty's phenomenological works the experience is the origin from which knowledge and language emerges. According to those phenomenologists, the term *vocalic self*, which I introduced in the beginning of this chapter, has more value than the preconceptual lived experience of sounding-and-moving that in this project is described as resembling felt qualities of a looping phenomenon. Gendlin draws from Husserl's and Merleau-Ponty's claim in order to explore a distinct perspective on the relationship between language and experience. Desiring to change the value hierarchy between explicit and implicit forms of knowledge, Gendlin advocates to shift one's own perspective into the role of the observer to study "both experience and statement as they occur in the process of affecting each other" (2018b, p.54). With this focus he aims to elaborate on a relationship between experience and language, in which the lived experience itself is recognised as knowledge on its own. Gendlin proposes that the concept of the 'felt sense' is such a form of implicit knowing.

Conducted as a Practice as Research⁶ (PaR) study, departing from the experiential realm, this investigation found nourishing ground in artistic methods from various fields. It thus grew from experience into various unique shapes, amongst them, this thesis. This project in particular borrows approaches from the field of visual arts such as drawing, collaging and map-making. Novel approaches for PaR have been developed, which have been introduced in the glossary (*live-mapping, pre-semantic mapping, somatic annotating*) and will be presented in chapter two, methodology, and three, illuminating *the in-between*. The values of PaR align with Gendlin's establishing of a non-hierarchical relationship between explicit and implicit forms of knowing. Selecting the 'felt sense' as a concept and as an experiential cultivation for this project, supports the values of various forms of knowing. This enlivens and opens the non-dualistic phenomenological investigations of the *vocalic self* in performance and

⁶ Practice as Research or PaR is a research paradigm forwarded by researcher and scholar Robin Nelson (2013). In PaR, practice is the centre from which new knowing emerges thus values implicit forms of knowing similar to explicit forms. In the subsequent paragraphs the paradigm is introduced in detail and contextualised within the research project.

practice. Values pertaining to forms of knowing in PaR are considered in more detail in the following section.

1.3. knowing

The 'felt sense' relates to the scientist-turned philosopher Michael Polanyi's idea of tacit knowledge (Polanyi, 1966/2009). Polanyi argues that tacit knowledge, as opposed to explicit knowledge, cannot be clearly formalised and put into exact words, and that "we know more than we can tell" (2009, p. 4). This epistemological perspective on the relationship between the feeling of something and the impossibility of using words to explicate the knowledge of that specific feeling applies to Gendlin's questions in the way that it asks for other forms of representation than language to communicate this experience. For Polanyi the 'felt sense' is a form of knowing through the body. The body encompasses knowledge that always exists on a scale from explicit to tacit dimensions and thus he describes the body as "the ultimate instrument of all our external knowledge, whether intellectual or practical" (2009, p. 15). A difference in their offered concepts is that for Polanyi "the something that I do not yet have words for" is an experience that is structured similar to knowledge. Gendlin, however, proposed in his experiential approach to phenomenology that the nature of experiencing cannot be compared or seen as the same way of organising knowledge as the logic of experience does not correlate with logic processes of linguistic analysis. Gendlin suggests that the 'knowing' that is associated with the 'felt sense' is "rather like 'knowing how' to do something – perhaps how one does it cannot be explained, at least not easily" (2018b, p.48).

Briefly remember how you felt humming.

Do not try to grasp your 'felt sense' analytically. Practise remembering somatically, from your senses.

Once you feel like you can somatically remember it, turn the page.

In this thesis, I am proposing that the feeling of humming, just as you remember(ed) is a form of knowing. Knowing that is connected to the 'felt sense' is called the in-between in this thesis.

*in-between
in-between*

The in-between is not yet explicit, but something has found its way into your awareness, maybe into your nasal cavities, or the roof of your mouth.

Please briefly hum again.

Did something else come into your awareness other than the nasal cavity?

A shape? A Colour? Your left foot? A word? Or the nasal cavity again, but in a different size?

Consider this a warm welcome to the challenge of ephemerality and instability inherent in this project.

I have found that looping phenomena are important experiential models that provide clarification on what Gendlin means by the 'felt sense'.

In one instance, this looping phenomenon appeared to me like a moebius strip.

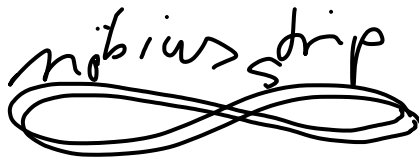


Figure 2 symbol with

Making the mark of the moebius strip resembles the feeling of sounding-and-moving, as mentioned in section 1.2.

The mark making has a likeness with sounding and moving. The mark itself is one form of communication of

the

in - between.

The notion of the in-between is widely explored within the field of dance, performance and somatic practices. Artists often apply the notion of the in-between to describe how traditional boundaries are challenged. Such boundaries pertain to space, body, identity, disciplines and techniques. In particular artist scholars use the term to define practice as research outcomes. For example, the theatre academics Joanne Whalley and Lee Miller describe the in-between as a blurring of boundaries between spectator and performer (2017) and the social researchers Kirsten Stevens-Wood and Kate Attfield describe the dual identity of researcher and practitioner (2024). In this project I use *the in-between* as a term that describes the experience of letting go of the state of explicit knowing and staying in this in-between stage before something new arises. As this project applies somatic movement practices as a further lens to phenomenology, this kind of knowing of *the in-between* is linked to the releasing process as encouraged by SRT⁷. The SRT practitioner and dancer Mannie Emslie points out that it is a state that “changes moment by moment (and) there is no state to achieve and there is no outcome” (Emslie, 2021a, p.12). The somatic perspective will be further elucidated in the next section.

1.4. Vocalic somatics

Further to the phenomenological lens of Gendlin, this project is also approached via the perspective of somatic movement practices. Sondra Fraleigh, whose words on the phenomenon of voice opened the first section of this chapter, is a scholar in the fields of dance studies, choreography, and phenomenology who explores the intersection of dance, somatics, phenomenology and voice. Her research offers the perspective that “Eurocentric philosophy has not been curious about bodily knowing or the lived materiality of voice” (Fraleigh, 2021, p. 37). Studying and investigating the *vocalic self* via proprioceptive perception locates the project within the field of somatic movement practice, a field of study that generally understands the body from a first-person viewpoint. Thomas Hanna, the

⁷ SRT is a somatic dance and movement technique that was developed by dancer and artist Joan Skinner in the second half of the twentieth century. The technique facilitates releasing process as a means for effortless movement. SRT will be elucidated in more depth throughout this thesis.

founder of the term 'somatic', illuminates this perspective: when the "human being is observed from the first-person view-point of his own proprioceptive senses, a categorically different phenomenon is perceived: the human soma" (Hanna, 1991, p.31). Research in the arts, in particular that which holds a somatic focus towards voice and movement, can since 2021 be found under the term of 'somatic voice studies' (Kapadocha, 2021). This is a term coined by the somatic practitioner-researcher Christina Kapadocha. Kapadocha clarifies that "in 'our' work 'we' start from movement; and then movement is in holistic relation, in sequential relation with voicing" (Kapadocha, 2021, p.1). In relation to Kapadocha's statement it is important to point out, that movement in a somatic practice is often an internal sensation of movement, rather than a whole-body movement perceived in space. This is important to illuminate, as the scores created and analysed in chapter three depart from stillness, a concept that in somatic movement practices is recognised as a dynamic form⁸.

As a practitioner of western classical voice, at the beginning of a piece of music I tune into my existing breath rhythm and with hearing the first chord of, for example, the accompanying piano I begin to not audibly sing but let consciously air flow through my vocal cords – sensing the touch, temperature – relaxing my muscles around the vocal box. The connection of voice and breath is also practised in somatic movement practices as laid bare by the dance artist and scholar Andrea Olsen: voice is "breath made audible. It is just those little vocal folds vibrating." Olsen further points out that: "breath is a tether to awareness and consciousness (it is always happening) and our direct link to the sensations of aliveness in the body (we feel it)" (Olsen, 2021, p.29). For example, the vibrational movements of voice pour through the nasal cavities, move beyond and return to the psychophysical self. Considering that Gendlin claims that the self and environment are one event through the example of breath flowing in-between environments, the breath made audible and its correlating sensations function as a tool to bring those sensations of being in the world into awareness. The *vocalic self* circulates beyond the physical skin and with this the self is in a constant process of

⁸ Stillness is recognised as a dynamic stillness. This understanding is informed by the somatic dance practice SRT which will be elucidated in section 1.9. releasing and witnessing. Skinner mentions that "everything in motion is seen as dance – even stillness" (Skinner, unpublished material, introductory pedagogy class 14, 2003)

transformation. In this project I am investigating its transformational capacities in performance and artistic practice with a specific focus on how growing awareness of the *vocalic self* informs the emergence of sensations of vitality and aliveness. Multiple somatic practices like Yoga, Pilates and Release based contemporary dance techniques establish a connection between self and environment via orientating somatic awareness towards breathing and the ground. The relationship to ground is crucial for the integration of voice into somatic dance techniques. Olsen points out that “to change breath and vocal patterns, we begin with the ground: grounding before sounding. Gravity responses in the body set the pre-movement for breath and vocal expression – our readiness to respond” (Olsen, 2021, p.29).

Dance and music are two distinct disciplines with individual ways of working. Similar to John Cage and Merce Cunningham (Walker Art Center, 1981/2009) I recognise and have encountered them in practice as different entities. Yet, from a phenomenological and somatic perspective, looking at the qualities of sounding-and-moving experienced in the *vocalic self*, music and dance share similarities. In order to investigate those experiences that encompass qualities from both disciplines the psychologist Daniel Stern’s concept of ‘vitality affects’ is applied as a theoretical operator to the ‘felt sense’ cultivation.

‘Vitality affects’ are including experiences such as joy, surprise, desire, pain and more. However, Stern’s theory reveals that they are not tied to those categories and rather appear as dynamic forms that can be described manifold. According to Stern, ‘vitality affects’ bring together a category of words such as softness, explosiveness, stillness, that describe the sensory crossing dynamic experience and expression of the *vocalic self*. ‘Vitality affects’ have been first brought into dance by Sheets-Johnston, who points out that “there is a profound correspondence between ‘vitality affects’ and the tactile-kinesthetic body. Any time one moves, a vitality affect is present; a certain qualitative dynamic is evident” (Sheets-Johnston, 2011, p.222)

Including Stern’s theory in this the project has informed the aesthetics of vocalic expressions and the cultivation of the ‘felt sense’, which I therefore term *affect felt sense*⁹. Consequently,

within this project, sounding encompasses various non-linguistic vocalizations. Vocalic expression can mean grunts, groans, growls, screams, and laughs. Sounding can also mean roaring, whispering, sighing, or shouting. It stretches to include every audible vibration from humming to yelling – murmurs and whines, tones and melodies, giggles and whistles, and entire spectrums of moans. Stern’s theory supported a letting go of sound ideals and fostered an opening towards all kinds of sounds as qualitative artistic expression. Writer and dance artist Lizzy LeQuesne witnessed example D of the portfolio attached to this thesis, titled *A revealed study*. She writes “the sound – of sounding – voices, traditionally anathema to dance [...] you play along the spectrum that is liveness – from sound to silence, movement to repose. Guttural or giggly, ferocious or afraid, your voices form a music with the swish and flop of body, feet and cloth” (LeQuesne, 2023). Through her poetic response she illuminates how the theory of vitality affect is enacted through and in performance. She elucidates on the liveness that has been conveyed through sounding-and-moving and how it has left an aesthetic trace in her experience as audience. Further to describe the contemporary dance duet, she speaks about a kind of music that emerges from sounding-and-moving. While the next section circles back from the somatic lens that was explored in this section to how symbols and mark-making are employed in this project to cultivate the affect ‘felt sense’, LeQuesne’s poetic response furthermore points towards the intersection of dance and somatic movement practices with the field of music, which will be developed via Wittgenstein’s theory on music and language in section 1.6.

⁹ *Affect felt sense* and ‘felt sense’ are used interchangeably.

1.5. 'Felt meaning' making

Can I ask that you make a sound, out loud, right now? Any sound that instantly comes to mind.

Perhaps a sigh, perhaps a giggle, perhaps a laugh, perhaps a tune, perhaps...

And again:

And once more lying on your back make a sound instantly

The philosopher Mark Johnson states that meaning can be found “in what you think and feel and do, and it lies in recurring qualities, patterns and structures of experience” (Johnson, 2008, p. 79). Gendlin, similar to Johnson, argues that meaning can be found through repetition. He however emphasises that the experience is not a means to find meaning through language, but that the experience in itself is already meaningful. He proposes that the cultivation of the ‘felt sense’ is not an analytical process. One cannot create meaning through reading about, for example, humming. One has to repeatedly experience it, or practise it, so that one can become aware of specific sensorial or emotional processes, such as described by the ‘vitality affects’ as discussed in section 1.4. If one somatically attunes to their *vocalic self*, symbols will arise as a result from the ‘felt sense’. Gendlin calls the meaning that arises from this philosophical order ‘felt meaning’ (1997).

Attune to your sensations of your nasal cavities in this moment.

Get a pencil and draw your affect ‘felt sense’ in the box here below.



Figure 3 empty box

For Gendlin, 'felt meaning' appears as something richer or more precise than the meaning inherent in already available conventional symbols. If symbols are put in relation to something that we feel they fail to symbolise adequately what we mean, *there is no relationship with the kinaesthetic consciousness* (Gendlin, [1962] 1997: my emphasis). Even though there might be a symbol that already exists that is somewhat close to the 'felt sense' it fails to point at the *actual* experience. In order to examine this phenomenological dilemma between symbol and meaning, Gendlin proposes to reverse the philosophical order of meaning making so that logical relationships "do not determine the creation of meanings ... [but] are secondary and dependent on something else" (Gendlin, [1962] 1997, p.144). Thus, for Gendlin, symbols are useful convertible tools that help to refine the 'felt sense' through an experiential process of interaction between symbol and 'felt meaning' but are not something that will arrive at a static idea or have a fixed meaning. As bodily knowing or a 'thinking through the body' and as Gendlin terms it, the 'felt sense' is part of the knowledge that is explored in this study. I propose that investigating the epistemological relationship between sign and meaning through a somatic based movement practice offers insights into the logic inherent in Gendlin's idea of meaning as something bodily felt. This on the one side builds on Peirce's and Sassaure's sign systems but on the other side is distinct from it through its connection to meaning being something preconceptual, inherent in refining embodied processes.

Can you read musical notation?



Figure 4 a musical symbol of a pause

If you can, does this second symbol evoke the feeling of pausing?

If not, according to Wittgenstein, when you **read** this, it feels like something:

hey, wait!

Figure 5 symbol

1.6. Family resemblances

Ludwig Wittgenstein's theory of 'family resemblances'¹⁰ further expands the context of semiotics within this project. Wittgenstein's concept of 'family resemblances' is discussed as a perspective that enriches 'felt meaning' in performance making and artistic practice. Thus, an additional lens to phenomenology and the field of somatic movement practices that informs this project is the field of music. Incorporating Wittgenstein's concepts on language and music, where he discusses the relationship between the felt quality of a musical phrase and a syntactical symbol in his philosophical studies. He points out that if one wants to convey the full meaning of a melody one would sing or whistle it instead of describing it. He also states that he could use a comparison, saying "At this point of the theme, there is, as it were, a 'semicolon'" (Wittgenstein, 1958/2008, p. 166). While conventionally singing, one would only think about the melody, containing the specific aspects of that melody such as phrasing, tempo, rhythm, dynamics etc. Wittgenstein draws a parallel of music to language through exemplifying that one could sing a phrase 'as if' it ends with a semicolon. The semicolon conveys the quality that the phrase ends and starts again; it is split in half. The splitting of a phrase through a symbol like a semicolon applies to text does not exclude the additional possibility that the quality conveyed by the semicolon can also apply in a musical context, and hence to a certain quality of musical performance and experience. The semicolon 'points towards' a pause and this quality of splitting of a succession of events like in the example of *Ah, wait!* containing dynamics of cessation, pausing and starting anew, that not only applies to text but also to certain qualitative dynamics of non-textual experience, for example the change of the seasons in nature, and the inhalation and exhalation in breathing. Applying this idea, borrowed from Wittgenstein, into the process of finding relationships between symbols and 'felt meanings' informs the process with an artistic lens and forms the base for understanding the *vocalic self* as a catalyst to explicate symbols that have likenesses with varieties of experience, such as the experience of a pausing/commencing within a musical phrase. Wittgenstein proposes thusly that there are syntactical symbols such as the semicolon, that implies an inherent link or 'sense', intersecting different varieties of cross-

¹⁰ 'Family resemblances' are elucidated in a later paragraph of this section. 'Family resemblances' refer to qualitative dynamics that are shared between an experience and a symbol.

modal sensory experience. In chapter three I will elucidate how his concept has informed the mapped and experiential in-between.

The above-mentioned example of the indexical relationship between the semicolon and the dynamic experience of a pause is one instance of a larger concept, which is a theory of aesthetic in which music, dance and language are not separate from each other. For example, the expression 'music is like a language' comprises the idea that music has certain types of dynamics that are inherent in phrasings, ebbs and flows, rhythms and much more. These dynamics are resembled in enunciated or written parsed speech. Wittgenstein calls these dynamics, that make music and dance alike, family resemblances. Even though music and language are not the same discipline they share from a phenomenological perspective certain dynamic that resemble each other, which makes them 'alike'. Significant for Wittgenstein in relation to the family resemblances is that it is impossible to make strict categorisations about phenomena in all forms of human communication and expression. It is impossible to make a distinct delineation between what we call 'music' and what we call 'speech' or 'dance' since such phenomena are 'intermedially interpenetrated' and one can never define what 'music' really is without referring to something non-musical. Something that shares a family resemblance, a certain dynamic. In order to find a way to describe these 'resembling' qualitative dynamics inherent in different contexts, the concept of 'vitality affects' developed by the psychologist Daniel Stern functions as a theoretical operator to investigate the crossing of sensory modalities. The application of Stern's concept will be elucidated further in the upcoming Methodology chapter. As the 'felt sense' experience is not bound within only one artform it relates to Wittgenstein's concept of family resemblances between artforms. The impact of Wittgenstein's theory of aesthetic links Gendlin's concept of the 'felt sense' and 'felt meaning' into an artistic realm within this PhD research project.

If a semicolon according to Wittgenstein can contain the dynamics of experience, I propose that mark-making in general holds the potential to convey 'felt meaning'. In order to investigate what other kind of relational scheme between symbol and experience might exist, mark-making is applied as an investigative tool. Like Wittgenstein, Gendlin highlights that the 'felt sense' has a relationship with other forms of articulations than language, like symbols.

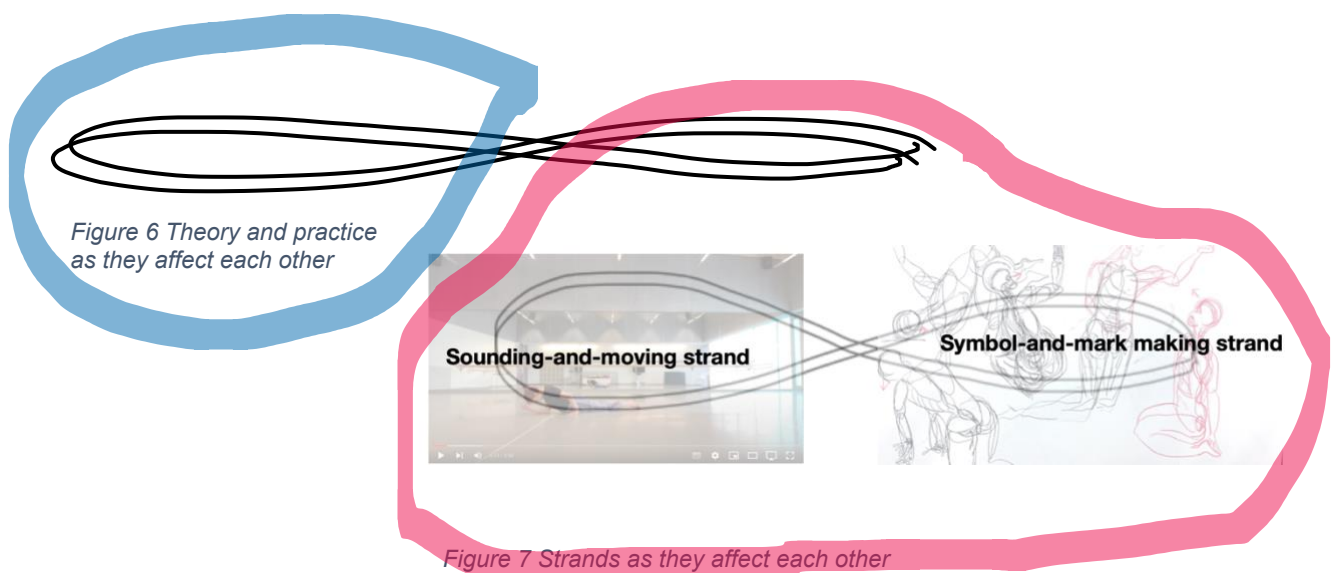
He states that the 'felt sense' is "when one can feel more than one understands, when what is there is more than words and thoughts" (Gendlin, 2003, p. 126). Other forms of articulation besides language such as signs and symbols can have meaning in relation to the felt. He further states that the 'felt meaning' implies a functional relationship between a symbol and feeling which is that "it is the symbols that arouse the 'felt meaning', and it is the symbols that continue to function as having the meaning p [...] of calling it forth" (Gendlin, 1962/1997, p. 110-111). The choice to use drawing instead of language to cultivate the *affect felt sense* in this project, defines the forms of expressions used and found in the *in-between*. Thus, these mentioned artistic methods of *somatic annotating*, *live-mapping* and *pre-semantic mapping* are traces of a relevant relation between mark-making and experience that is more fundamental "than the scheme you use to logically describe them" (Gendlin, 1962/1997, p. 139).

This project uses drawing instead of writing to create a looping phenomenon between forms of knowing that leads to the cultivation of 'felt meaning'. The undertaking of utilising drawing instead of language supports the value of not rushing to verbalise and it allows the practitioner to linger within the realm of experiential knowledge through mark making. LeQuesne highlights that in an SRT class "after moving we record and reconnoitre kinaesthetic residue in a practice of free writing and drawing, respecting and valuing obscure perceptions, memories, associations and mapping their traces" (2018, p.82). Lingering in deep states of awareness after cultivating the *affect felt sense* through moving-and-sounding has not only generated invaluable data for this project but has also given rise to the development of what I call *heuristic diagrams*¹¹. The three *heuristic diagrams* that are introduced in the *mapped in-between* are *live-mapping*, *somatic annotating* and *pre-semantic mapping*. They are explicated in chapter three. One phenomenon that these *heuristic diagrams* have in common is the phenomenon of the feedback loop. This looping phenomenon, which is a process that depends on shared phenomenological depth factors involving both kinaesthetic and sonic modes of consciousness is investigated in the following section.

¹¹ The term *heuristic diagram* is informed by Carl Moustakas heuristic research methodology, which will be explained in chapter two and three.

1.7. Looping phenomena

Gendlin's experimental phenomenology encourages an examination of both experience and language as affecting each other in real-life situations (Gendlin, 2018b). This description of a process applied at the intersection of somatic movement practices, dance and music, leads to a PaR project based on feedback loops between experience and, in the case of this project, mark-making. Informed by the broader feedback loop inherent in somatic based PaR projects between theory and practice, concepts by Gendlin have informed each practice in the studio. The practice is opened by moving-and-sounding and is closed by drawing. Depicted below is a *heuristic diagram* that illuminates the two mentioned looping phenomena. The loop between theory and practice is depicted using methods of *live-mapping*. The colour blue symbolises the theory and the colour red, the practice. The feedback loop between sounding-and-moving and mark-making is visualised via photographs of research documentation. One of the family resemblances between both is the looping phenomena which is depicted via the symbol of a moebius strip.



Through applying Gendlin's concept of the 'felt sense' to this project the practitioner is invited to explore forms of knowing as they inform each other. This leads to feedback loops between forms of knowledge and expression. One contribution to knowledge of this project

is that these looping phenomena are important experiential models that provide clarifications as to what Gendlin means by the 'felt sense'. Thus, in this project 'felt senses' are manifested through feedback loops. Even though the methods of this project are directly artistic, the possibility that the 'felt sense' is manifested through feedback loops, has applicability to phenomenological and cognitive scientific research in general. This possibility invites practitioners into a novel type of sense making. A kind of sense making which requires, as scholar and somatic practitioner Don Hanlon Johnson points out, "the enormously difficult task of recovering language from its dissociated heights in academic/scientific jargon [...] back to its guttural origins in breathing, gesturing, moaning, only through long journeys gathering words that mean and matter, that link blood to ink" (Johnson, 2014, p. xvii).

This is exactly what this thesis seeks to do. It aims to invite you into a complex and rich process through employing feedback loops between experience and concepts as a structure for the writing you are reading to be made manifest. I often invite you to attune to your own kinaesthetic experience when reading this thesis. The shifting between your experience of sounding and reading has a resemblance with the feedback loop marked in red and blue in the above *heuristic diagram*. The red and blue loop resembles the shift between explicit and implicit knowing and also the feedback loop between your experience of sounding and mark-making. It is clear then, that the practice utilises feedback loops to cultivate 'felt meaning'. Yet this is not an isolated case. Through employing the same process of shifting between forms of knowing I aim to gift you, the reader dynamics of kinaesthetic and sonic modes of consciousness. Consequently a 'felt sense' of this research project experienced via your own *vocalic self* (Portfolio Example G).

The following three sections will elaborate on the lived experience of the *vocalic self*, describing the looping phenomenon inherent in the experience of sounding-and-moving. It will further be clarified how this looping phenomenon of the *vocalic self*, termed *voca-moebius phenomenon* is linked to two established somatic movement practice, SRT and Authentic Movement. Additionally, the lived experience of stillness is foregrounded as in the practice a focus between releasing and becoming still emerged. This focus led to what I call *expression as release* and *expression as frankensteining*. Like *Pre-semantic mapping*, *somatic*

annotating and *live-mapping*, *expression as release* and *expression as frankensteining* are forms articulation of the *in-between*. However, as illuminated in the *heuristic diagram* on the following page, they emerged from two different strands of practice.

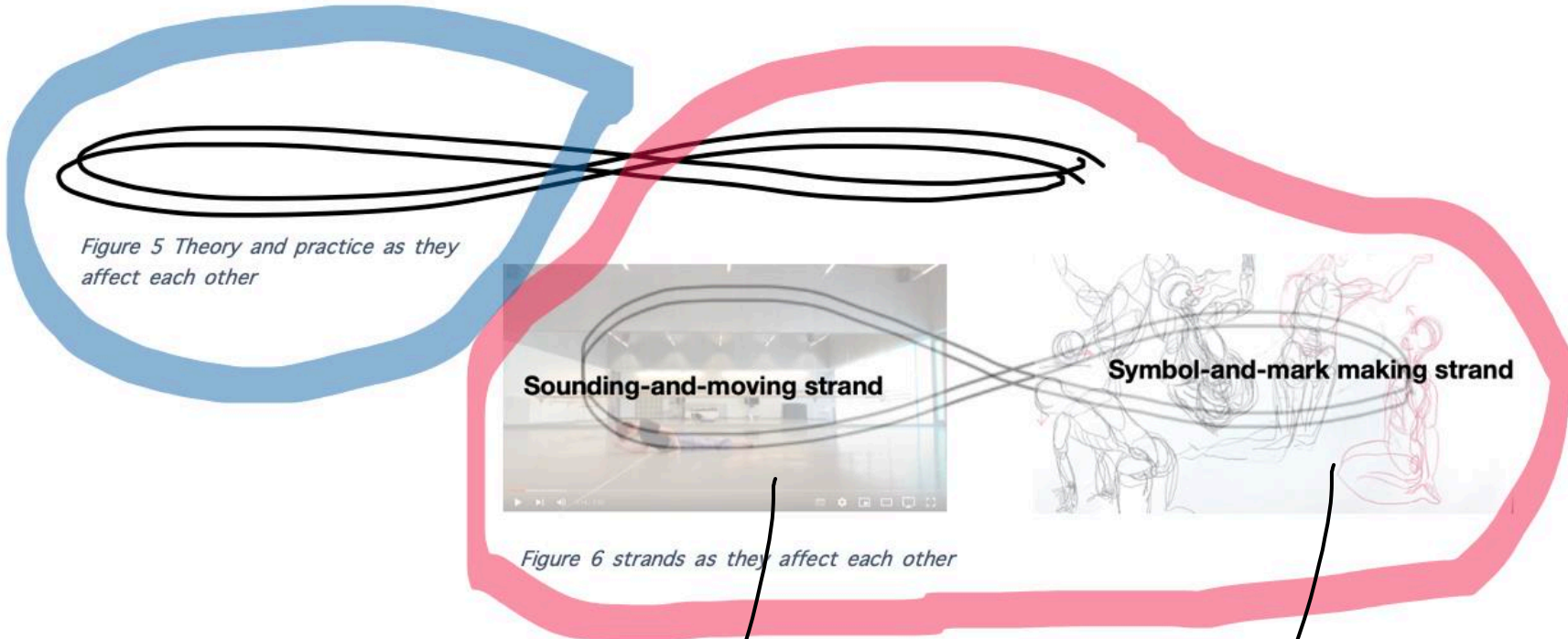


Figure 5 Theory and practice as they affect each other

Sounding-and-moving strand

Symbol-and-mark making strand

Figure 6 strands as they affect each other

in-between

*expression as
release and
expression as*

*Pre-semantic mapping,
somatic annotating and
live-mapping*

Figure 8 Heuristic diagram

1.8. The voca-moebius phenomenon

This section is concerned with the looping phenomenon inherent in the experience of sounding-and-moving itself.

Please close your eyes and breath in and sound out until you are out of breath.

tune into to the silence after the sounding.

open your eyes and return to the page

Exploring a sense of pausing or stillness as a phenomenon of sounding-and-moving from a somatic perspective entails becoming aware of the intricacies of the internal movement of a two-way stream happening simultaneously: expressing and sensing. The somatic practitioner Martha Eddy (2017) proposes that when one perceives somatically, the nervous system receives information from the external through the skin, eyes, ears, mouth and nose and received information from the internal through the proprioceptive senses. A stream of information is perceived from which the subject can make the decision of what to pay attention to. Eddy holds that sensory perception is connected to the idea of the sensory-motor cycle, a neural loop of the nervous system. This is “usually perceived as an arc with stimulus flowing in and a response arching out” (Eddy, 2017, p. 210). In this project the researcher practitioner and co-researcher attune to the sensations of the sensory-motor-cycle in stillness, noticing patterns of holding.

This phenomenon of the sensory-motor cycle becomes more intricate when adding the possibility for vocalic expression. The person sounding-and-moving aloud, while embodying stillness, experiences the exceptional feature of immediate sonic feedback from their expression in conjunction with the internal vibration of the very same expression. The

somatic voice-researcher Ilona Krawczyk calls this phenomenon the perception-expression loop of voice. Krawczyk points out that her conception of the perception-expression loop refers “not only to the sensory interaction of a practitioner with the environment or world outside their body, but also to the loop of interaction with their own internal world—that is, moment-to-moment psychophysical processes” (Krawczyk 2021, p. 142). Similar to Krawczyk, I understand the somatic experience of sounding-and-moving to be one that encompasses moment-to-moment depths of our inner worlds while being in simultaneous and fluid relationship with the outside world. However, I found that even though the *vocalic self*, experiences the sense of being neither here nor there, there is a distinct sense of weight and place that pertains to the perception-expression loop. I call this somatic experience of the psychophysical *vocalic self* the *voca-moebius*¹² *phenomenon*.

Further discovered are two principles of the *voca-moebius phenomenon* which are called *expression as release* and *expression as frankensteining*. Both are forms of knowing of *the in-between* and thus related to the releasing process as encouraged by SRT (Skinner, 2003). They are informed by Gendlin’s framework called ‘process model’, which elucidates the practice of becoming aware of the ‘felt sense’. The ‘process model’ describes a shifting dynamic between implicit and explicit internal events. This fluctuation is termed ‘Occurring’ and ‘Implying’. ‘Occuring’ signifies sensations and emotions which instantly appear to us as a ‘felt sense’. ‘Implying’ relates to thoughts, associations, and understandings that emerge from the ‘felt sense’ (Gendlin, 2018a). Implying involves aspects that may not be immediately apparent but become clearer once one explores what the ‘felt sense’ suggests. A ‘felt sense’ of a tight jaw for example can, once tuned into it, evoke the thought of a pending event. Asking an open-ended question on for example: where do you feel this pending event in your body? Then shifts back from ‘implying’ into ‘occurring’, maybe bringing to the fore a tight left abdomen. Following this process model Gendlin suggests that the ‘felt sense’ can be cultivated which is at its core a process of making the implicit explicit.

¹² A moebius strip is a three-dimensional geometric shape that has only one side and one edge, which gives it its characteristic feature of being multidirectional and non-orientable. It emerged from the experience of the *vocalic self* and became a crucial symbol to understand and develop the research design of this project. In particular in the Methodology chapter it is elucidated how the mobius strip has informed this study.

The intersection between the ‘felt sense’, ‘Occurring’, and ‘Implying’ and releasing (Skinner, 2003) allows individuals to access deeper levels of understanding, self-awareness, and emotional release, ultimately leading to personal insight and resolution of emotional issues. In *expression as release* and *expression as frankensteining* it matters how one sounds and stillness as a felt state is preparing practitioners for sounding-and-moving. Following Gendlin’s ‘process model’ the practitioner asks oneself how the sensation that is occurring in this moment would sound. However, sounding is not a representation of sensation. Sounding is not ‘about’ sensation. Sounding does not describe sensation. Sounding solely has a resemblance with sensation like the semicolon has with the feeling of a pause (Wittgenstein, 1958/2008) and they stand as Gendlin points out in a non-hierarchical relationship with each other yet affecting each other. In *two solos, simultaneously* (Example J) the dancer and co-researcher Serena Ruth moves through the process of ‘Occuring’ and ‘Implying’ in the first 7 minutes of the work. Text is projected against the back wall that explains the processes of ‘occurring’ and ‘implying’. However instead of ‘Occuring’ and ‘Implying’ the language of ‘being mapped’ and ‘mapping’ is used which aids the aesthetic of the work and the connection with the process of *pre-semantic mapping* that has informed the making process of the work.

1.9. Releasing and witnessing

This project is informed by SRT, which is a dance and movement practice, that “works within a framework of minimal strain and explores ways of tapping undiscovered sources of strength and of releasing energy – energy that is usually bound by tension” (Skinner, unpublished material, n.d.). The beginning of a Skinner class usually starts with practitioners lying on the floor in constructive rest, becoming aware of the relationship with gravity and ground. SRT teacher and researcher Lizzy LeQuesne describes SRT as

a radically permissive and creative approach to learning and to dance which engages somatic awareness in playful exploration and development of a set of philosophical and technical principles, stimulated by poetic imagery, touch, sound and improvised movement. Releasing habitual tension and holding in the body, and subtle approaches to the sensate self, allow new structures of being and moving to emerge. (2018, p. 80)

The concept of release is one underlying principle of SRT. As a SRT teacher in training, I have a wide range of implicit and explicit knowledge of this practice focus on the notion of release

from the perspective of SRT in this project. The concept of release in SRT is never considered to be static, therefore in SRT release is termed releasing, emphasising its continuous process. The scholar, dance artist and SRT practitioner Polly Hudson published her doctoral thesis on considering SRT in relationship to creativity in dance making. She writes that “In SRT the ‘ing’ is vitally important and gerunds appear throughout the pedagogy. This offers then a possibility that no state is fixed or finished and that we can be in a constant place of unfolding...this practice is continual and on-going, rather like the peeling of the layers of a (never ending) onion” (Hudson, 2017, p.18).

When Joan Skinner began to develop her technique in the 1970’s, her students invented the term releasing for her classes. Skinner explains that there are different forms of release work and that in her technique it is

releasing rather than release – there is no such thing as a released state – a product – it is a continual dynamic process – not fixed. There are subtle fluctuations in the body throughout the day – just as there are fluctuations in our feeling states and moods. So we learn to tune into those fluctuations throughout the day, not just in a dance class. We discover hidden tension patterns, that creep in due to stresses in our lives. These become physical blocks that block energy and oxygen can not get to the cells. The blocks reverberate thru-out the body, causing and imbalance. A tension block in the back of the neck can reverberate all along the spine. When we release physical blocks, we release energy and power. So in this technique releasing is not relaxation. (Skinner, unpublished material, n.d.)

Similar to Gendlin, Skinner points out that becoming aware of tension in the physical self is an emerging process with no fixed end product. In this project I understand the cultivation of the ‘felt sense’ and the according shift between occurring and implying as part of the releasing process.

In SRT sound and sounding “are Kinesthetic Dimensions of *Releasing* – Tissues and bones are conductors of sound” (Emslie, 2021b, p. 278). Class fourteen of the fifteen classes from the introductory pedagogy is fully devoted to moving-and-sounding. Sighing is approached as a means to let go of tension in the beginning of class and to connect sounding with moving: “One more deep sigh, with a quick rise to your feet” (Skinner, introductory pedagogy class 14, 2003, p.1) Class fourteen invites the mover to sound generously and spontaneously and

to feel the vibrations of sounds as a tingling sensation. What stands out in class fourteen in relationship with this project is that class fourteen meanders towards stillness, from which a dance of stillness emerges and “can come to rest” (2003, p.4). Stillness as a sensorial experience is amplified by the invitation for sounding to resolve “and as the vibrations become still, the whole self can become enveloped by stillness ... a vast stillness” (ibid., p.4). The profound experience of the absence of sound as vibrational sensation in the body is experienced in the psychophysical self. Furthermore, the environment becomes the stillness, embracing the self from inside to out, and outside to in. Stillness is as Gendlin would term it one event. The profound connection between stillness and sounding with one’s own voice and sensing self and environment as one, is explored in the score in chapter 3.

As mentioned previously in section 1.4 somatically perceived movement is often not visible for an external eye yet, is felt as a powerful and potent dynamic internal state. Investigating the phenomenon of sounding-and-moving led to the emergence of stillness as a key concept of this project, as described in section 1.8. The stillness felt state of the *vocalic self* is an integral part of the *voca-moebius phenomenon* and is also described as *sensorial silence* in this research¹³. In this thesis both concepts are used interchangeably. Stillness is a widely researched concept within contemporary art and in particular within dance. In this project it is informed by Joan Skinner’s approach who danced with Merce Cunningham (Emslie, 2021a). The canonical collaboration between Cunningham and Cage was inspired by Zen Buddhist philosophy exploring the notion of stillness and silence in depth (Walker Art Centre, 1981/2009). Skinner was in particular drawn to Cunningham’s explorations of the nature of stillness. Some of Skinner’s poetic considerations from her time with Cunningham are captured with words¹⁴ such as: “crescendo of silences” ... “heart full of silence”, “move from inside” (Skinner in Davis, p. 19, 1970). The dance artist and SRT practitioner Manny Emslie points out that Skinner’s experience of stillness while dancing for Cunningham has informed her approach to SRT. She illuminates that “the essence of the practice cultivates mov(ing)

¹³ The text projected against the wall in the final performance: *two solos, simultaneously*, references the dancer’s stillness as sensorial silence. See example J.

¹⁴ The following quote references Joan Skinner’s personal notes, which are not accessible anymore. Thus, SRT practitioner Bridget Iona Davi’s Master thesis is the only written document of Skinner’s notes and serves as the next resource.

from inside and as a dynamic stillness” (Emslie, 2021a, p.6). Stillness or sensorial silence in this project is cultivated similarly to a dynamic stillness in SRT, as an alive potent state, that offers potential for expression of the sounding-and-moving self. Stillness is explored in depth in chapter 3 as part of *the experiential in-between*.

Further to SRT, Authentic Movement has informed the approach to improvisation and performance making in this project. Authentic Movement was originally developed by Mary Starks-Whitehouse as a therapeutic and creative movement practice. It was then further developed by one of her students into the discipline of Authentic Movement, which holds a mystic approach to the practice. In this project I apply the aspect of the mover-witnesser relationship into the project. While a Skinner class is never witnessed, witnessing is an integral part of Authentic Movement. This relational aspect of Authentic Movement informed the investigations into the performer and audience relationship, illuminating the performative application of the mover-witnesser relationship. Additionally, Authentic Movement is a practice that is informed by Carl Jung’s concept of active imagination. As articulated by Jung active imagination involves accessing the collective unconscious, where "images have a life of their own, and symbolic events develop according to their own logic" (Jung, 1968/ 1990, p.192). Starks-Whitehouse states that the application of active imagination to movement is particularly valuable. Involving “people in their own fantasies and images, even moving out their dreams, provide raw material for understanding themselves” (1999, p.84).

In the context of this project imagination is related to the concept of ‘vitality affects’. As ‘vitality affects’ are words that describe sensory crossing modalities, sensations are formations of multiple perceptions. Sensations are like sounds, scents, colours, light, pain, or emotions that come to the awareness of the *vocalic self*. Sensations are understood through the container of the practice as clusters of felt states. Thusly, imagery is an integrated awareness into the inner sensation in this project. Fraleigh explains that if movement is performed intuitively and with closed eyes, imagery can emerge in abundant ways. She points out that “by image, I do not mean just mental picture. I mean the formation of any perception, a sound, a taste, a light or colour, or simply a felt sensation or emotion in the body” (Fraleigh, 2019, p.96). While I use the term sensations as an encompassing expression,

she lays bare that the lived experience in Authentic Movement is informed by such unfolding processes that are similar to active imagination as explained by Jung. Imagining is explored further in section 3.5.2. vocalic somatics.

While Authentic Movement does not have a particular focus on sounding, the practitioner and scholar Irmgard Halstrup explores the voice in the context of the discipline of Authentic Movement. She describes: “my main focus is on sounds that arise with and because of our breathing and that are formed with the mouth, the tongue, the lips, the vocal cords, the diaphragm and all the other body parts participating in sounding. Often sounding and moving are inseparable, inextricably linked as they unfold together through this precious process that is Authentic Movement” (Halstrup, 2015, pp 292 - 293). Halstrup’s research emerges from within the field of movement therapy, whereas the research conducted in this project emerges from within the field of dance, performance and somatic voice studies.

Consequently, this project contributes to the field of somatic movement practice and the field of dance, contributing an artistic approach towards working with sounding-and-moving in-between the field of music and dance. This thesis works to provide insight to the navigation of the research practitioner by way of studying feedback loops, ‘felt meaning’, and artistic methods of research with PaR. The ‘how’ of this navigation is articulated in the following chapter, where the methodology of this work is discussed.

2. Methodology

offer

experience Erfahrung

experience Erfahrung

into

experience

hands-on

offer

experience
experience

The methodology employed in this Practice as Research (PaR) investigation utilises qualitative research methods, specifically drawing on phenomenology, autoethnographic and ethnographic processes as well as incorporating arts-based approaches such as stream of consciousness writing, drawing, collaging and map-making procedures. These qualitative methods are utilised to delve into the nuanced understanding of the artistic expressions of the *vocalic self* and the internal sensing of ‘vitality affects’ as a means to structure studio practices and score performances. The emphasis is placed on valuing the first-person perspective of both the researcher and participants, which is referenced and reflected upon in this thesis through the researcher's experience of the psychophysical self. The project is underscored by values of heuristic research, as the focus in a heuristic quest is specifically on recreation of the lived experience (Moustakas, 1990). The psychologist and phenomenologist Carl Moustakas, who designed the heuristic research methodology as a qualitative approach within phenomenology, further elucidates, that “the challenge is fulfilled through examples, narrative descriptions, dialogues, stories, poems, artwork, journals and diaries, autobiographical logs, and other personal documents.” (Moustakas, 1990, p. 39). Such examples of this project can be found in chapter three.

This project focuses on exploring the phenomenon of the *vocalic self* as it is perceived somatically in both practice and performance. This project hones in on the phenomena of releasing, stillness and the *voca-moebius phenomenon*. As mentioned in section 1.8. Spatz and Krawczyk, researchers in voice and movement, highlight the complexity of investigating vocal somatics, noting that researchers grapple with the continuous feedback loop between perception and expression, as well as the layers of embodiment interwoven within this loop (Krawczyk & Spatz, 2021). Feedback loops are investigated as a versatile phenomenon. Informed by the feedback loop of expression and perception of the *vocalic self*, which I termed *voca-moebius phenomenon*, an additional focus on feedback loops between studio practice and artistic outcomes as well as theory and practice emerged. Thus, the dynamics of the *voca-moebius phenomenon* extend and reverberate beyond the lived experience of the *vocalic self* and permeate the very design of this PaR study, informing the ways of how the practitioner-researcher navigates between theoretical ideas and practical implementation, interweaving elements of the ineffable into and out of the semantic realm.

To illuminate the similarity in felt state between the experience of sounding and moving and the experience of researching in *the in-between* I created the term *moebius-like feedback system* to describe the blueprint of this project. As the shape of the moebius strip was one symbol that emerged based on Gendlin's 'felt meaning' making process, it feels as if it deeply resembles this 'felt sense' informed artistic research process. This symbol has already been introduced to you, inviting you to attune to your sensations at selected points amidst reading this thesis. This written outcome is evidence of one of the multiple feedback loops between practice and theory as well as studio practice and research outcome. One reason why the mathematical and topological object or structure of the moebius strip feels accurate for the experience is because it is a three-dimensional shape with a twist that has only one surface and one edge (Mathworld, 2024). Thus, within the context of a moebius-like feedback-system, a moebius-like structure refers to a system where the outcome becomes the input, however there is always a twist or inversion which tends to lead to unpredictable and possibly paradoxical outcomes. Creating the term of a *moebius-like feedback-system* aids the understanding that the research design of this project is complex, non-linear and unpredictable – yet consistent.

The primary focus of this project evolves around the research question: How does the cultivation of an *affect felt sense* lead to scores for practice and performance? From this central inquiry, several sub-questions have emerged. First, in what ways is the releasing process as found in SRT part of cultivating a 'felt sense'? And how does drawing support this releasing process? Second, what kind of methods develop from mark-making that nourish 'felt meaning' making and aid forms of communication in *the in-between*? Specifically, how do forms of expression of *the experiential in-between* and *the mapped in-between* inform each other and contribute to performance scores and development of the studio practice? Further, the study aims to uncover the nature of the feedback structure that exists among these elements and to develop a prototype and pedagogical model for PaR projects emerging from the field of dance and performance.

2.1. Liquid knowing

This section will contextualise how PaR informs the research design of this project. Robin Nelson, who supports PaR as an established research paradigm in arts-based inquiry, grounds his idea of 'liquid knowledge' in the scientist-turned philosopher Polanyi's concept of tacit knowledge. For Polanyi tacit knowledge implies that the 'knowing-how' cannot be clearly formalised and put into exact words, and that "we know more than we can tell" (2009, p. 4). Understanding knowledge on a scale from implicit to explicit, from non-verbal to spoken and written word, Polanyi's tacit knowledge resembles what Gendlin terms the 'felt sense'. Thus, embodied processes explored in this study have a linkage to Nelson's term 'liquid knowledge', making PaR an applicable research paradigm for this investigation. The direct relationship between one of the core features of this study, the 'felt sense', and Nelson's idea of knowledge in PaR highlights that this study is "located on the spectrum between types of knowledge and relating to types of multi-modal outputs rather than on the reverse side of an impervious 'knowledge/not knowledge' binary" (Nelson, 2013, p. 39). Thusly, other forms of articulation such as drawing, collage and video editing are all located on the spectrum of knowing. In this project I am applying those diverse forms of knowing to provide a vibrant and flexible way of triangulating research findings that can convey the lived experience of the vocalic 'felt sense' in a nuanced and genuine way. Polanyi uses the -ing form of knowledge: knowing, to point out that knowledge is neither only explicit nor implicit, but fluid and exists on a spectrum, knowing is not static. Nelson forwards his idea and shares his standpoint, covering that the term "knowing" includes both theoretical and practical knowledge in PaR. I apply this indication via employing the -ing ending to methods developed in this project, such as *live-mapping*, *symbolic orderings*, *pre-semantic mapping*. This indicates that they are forms of knowing that emerged from the *vocalic self*.

Nelson underscores that PaR projects within the academic context unfold based on the practitioner's specific practice and the field they are situated in, resulting in each project being unique. Although PaR projects vary significantly, certain qualities are discernible within specific disciplines, such as dance or the visual arts. One quality that is discernible within dance research is the ephemeral nature of the performance and practice as outcome. This condition is particularly stimulating for this project, as I am interested in the reveal of

moment-to-moment sensations of the *vocalic self* in the structuring of a choreographic score. Improvisation is a suitable method to explore felt states. It supports the creation of a structure that supports an emergence of felt states. However, simultaneously following one's own aesthetic and expressive vision adds tension to the structure and I had to learn to let go of artistic ideas and instead trusting and following the 'felt meaning' making process. Consequently a surrendering to the research question and the process itself was necessary to deeply explore how the cultivation of the 'felt sense' informs choreographic scores – experientially, aesthetically, structurally and performatively (portfolio example D, example E, example L).

Due to the challenge of choreographing with moment-to-moment felt states of sounding and moving, video recording was an insufficient tool of observation capturing method to reflect on how to score felt states. While video recording as a tool offered a way to re-witness aesthetic shapes that emerged from the felt states it did not contribute as initially expected to a deeper understanding of the lived experience itself. Mark making or writing that is recorded after sounding-and-moving that is informed by releasing as encouraged in SRT values as LeQuesne points out the obscure perceptions, memories and associations that arise during sounding-and-moving (2018). Searching for a method to value the aesthetic of these obscure perceptions, I introduced video editing as a tool to reflect upon felt states. This inclusion has led to the development of the method that I call *somatic annotating*, which is elucidated in chapter three, illuminating *the in-between*. Instead of re-witnessing the videos from the rehearsal videos were transformed and aesthetically reshaped into short videos in relation to how sounding-and-moving felt. Three screenshots are depicted below. Artistic outcomes of this method are assembled under the notion of *voice-image-situations* and can be found under example C in the portfolio.



Figure 9 Screenshot one of voice-image-situation



Figure 11 Screenshot two of voice-image-situation

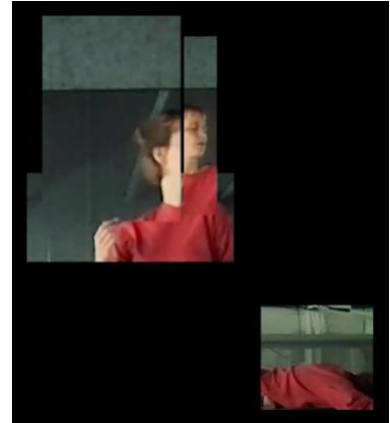


Figure 10 Screenshot of voice-image-situation

As distinctly depicted in the three images above *somatic annotating* is a method that applies cropping, cutting and rearranging fragments of images into a shape that resembles felt states of the *vocalic self*. A similar method developed in this project is called *pre-semantic mapping*. Analogous to *somatic annotating*, *pre-semantic mapping* is utilised to express and deeper understand felt states of the sounding-and-moving body. However, while *somatic annotating* is a digital process, *pre-semantic mapping* is a collaging process with drawings on paper using scissors and glue. Both are informed by Moustakas's heuristic research methodology (Moustakas, 1990) and both methods come together under the umbrella term *heuristic diagrams*, which have been mentioned in brief and will be elaborated in greater depth in chapter three in the section of *the mapped in-between*. These *heuristic diagrams* are a response to the critique that emerges in particular from practitioners working within movement-based practices. They are a response to the desire for a dynamic model of PaR that reflects the ongoing and highly complex process of interweaving theory and practice. This thesis offers diagrams and maps that resemble the dynamic process with greater specificity than Nelson's models. In chapter three *heuristic diagrams* are employed to illuminate the analysis process and are explained in depth in the section *the mapped in-between*.

2.2. Multi-sited (auto) - ethnography

To explore knowledge across the spectrum from implicit to explicit, I employ ethnographic methods, adopting a multi-sited approach that spans both physical and digital realms. This methodology, integrating both digital and physical spaces, reflects the complexity of our contemporary world (Marino, 2021). This methodology has also prompted the inclusion of digital elements, such as video-editing, into my artistic practice. The concept of such a multi-sited ethnographic approach has been investigated by humanistic researcher Sara Marino, who developed a range of ethnographic methods for both digital and physical field-sites. Marino emphasises that multi-sited ethnography should be viewed as an adaptable and open tool, continually adjusting to the needs and practices of the study. She argues for a merging of digital and traditional ethnography, asserting that "single-sited research was no longer able to grasp the complexities of a multifaceted world" (Marino, 2021, p.77). The potential for multi-sited ethnographic research methods within dance research is also highlighted by researcher and dance artist Sarah Whatley. She suggests that the prospects offered by digital technologies "encourage new and innovative approaches to documenting dance" (Whatley, 2017, p.290).

The interplay between multi-sited ethnographic processes, where events unfold, shifts the focus from examining static structures to studying and documenting dynamic processes. Embracing multi-sited ethnography not only holds the potential to contribute to performative outcomes and image-making but also influences the refinement of my role as a mover, maker, and researcher. The previously mentioned two examples of *somatic annotating* and *pre-semantic mapping* are both digital and analogue documentation processes that enhances the ethnographic research approach, capturing the nuanced unfolding of events within multiple sites. Such a versatile approach to PaR resonates with dance researcher Simon Ellis's idea of the 'principle of many practices' (Ellis, 2023). He is emphasising that PaR encompasses multiple practices through which the research topic is explored. According to Ellis, these practices include various types of training, desires, curiosities, histories, and traditions, and their integration into the research process transforms the understanding and experience (ibid., 2023). While moving-and-sounding in this project serves as the central practice and the main phenomena to be investigated,

peripheral practices like drawing, writing, collaging, video editing and mapping hold similar significance and skill. Although they can be understood as different practices, in this research design I understand them as methods of triangulation, functioning as compass like tools of qualitative research.

The philosophies and theories which are employed are perpetually linked to each other and to the studio-practices and they are forever feedback looping upon one another. For example, definitions impacted by philosophical thinking explored in conjunction with embodied explorations of the *vocalic self*, give rise to theories on the phenomenon of sounding, like the *voca-moebius phenomenon*. Phenomenological descriptions and methods such as mentioned *somatic annotating* developed in conjunction with practices contribute to 'felt meaning' making. It is the unique gathering of diverse methodologies is a response to what is needed in order to explore embodied process to access the 'felt sense' within a choreographic environment and to explore 'felt meaning' that is particularly inherent to this study and contributes to a specific understanding of how we as humans engage with the world when sounding-and-moving.

2.3. Mapping

This project is documented using a mixed-media method, and the documentation process is closely tied to the evolution of the media utilised as a responsive tool. The materials that constitute the documented content include additionally to the *somatic annotations*, the *pre-semantic maps*, drawings that come together under the notion of *symbolic orderings*, stream of consciousness writings and what I call *live-mapping*. Four stream of consciousness writings have been chosen and attached in the appendix chapter 2, to illuminate the experiences of *the in-between*. *Live-mapping* constitutes besides *somatic annotating* and *pre-semantic mapping* the third *heuristic diagram*. Accordingly, *heuristic diagram* making is introduced in this section as a method to solve complex problems of ephemerality, employing both digital and analogue media to map out experiences of the research process.

As indicated in previous sections, maps and diagrams function as heuristic tools in this project. Maps as a residue of the research process are not created to be analysed, rather they have an impact on and document how the 'felt sense' of the *vocalic self* shifts over time. Maps exist within this project to support the challenge of ephemerality which is a particular challenge within that somatic practices. The artistic researcher Alvarez-Marin points out that maps "offer the possibility to bring data and information into spatial contexts and to establish new relations" (Alvarez-Marin, 2021, p. 34). While Alvarez-Marin illuminates that the spatial dimension offers a means to explore the temporal dynamics visual artist Linda Knight offers further insight that map making is a multifaceted tool employed by artists who work with the lived experience by stating that "artists examine the intensely corporeal nature of what it is to map the earth and how traces of muscle movement, skin flakes, sweat, hair, perception, ideas, routes taken, and breaths all reside in mappings (Knight, 2021, p. 29).

The importance of mapping in this project is, as specified in the beginning of the previous paragraph, not to analyse the product but valuing the process itself as an undertaking that contributes to a deeper understanding of the phenomenon investigated. As pointed out by Johnson in section 1.5., meaning is created through repetition (2008). Gendlin's approach to felt meaning making clarifies that repetition is informed by both experiencing and mark-making, which in the case of this project leads to focusing on the process of mark-making as a form of deepening knowing. For example, through focusing on the process rather than the product of *live-mapping* I noticed that I repeated certain marks, which in turn were connected with the 'felt sense' of how the research process felt like, leading to the term *moebius-like feedback system*. The 'felt sense' of unpredictability, instability and interconnectedness were present in the process, thus as Wittgenstein would put it, it has a resemblance with the mark made. Depicted in the images on the following page is the evolution of this symbol marked by annual research presentations. I have put this symbol to work in the writing of this thesis, as a symbolic means to invite you to attune to your moment to moment felt sensations at points throughout your reading.



Figure 12 Still from research presentation March 2021. The image shows one moment of live-mapping using an orange circle to illuminate the moebius-like symbol.



Figure 13 Photograph from research presentation March 2022. The image shows the moment after a live-mapping process. An orange circle highlights the moebius-like symbol. Its multiplicity resembles the ongoing looping phenomenon between theory and practice.



Figure 14 Still from research presentation March 2023. This presentation employed the moebius-like symbol as a score for presenting the research. My long-term collaborator dancer Serena Ruth engaged in the practice of sounding-and-moving while I am presenting theoretical underpinnings, elucidating the looping phenomena inherent in this project. While my part resembles the blue dot, Serena's performance of the practice resembles the red dot, leading to a feedback loop as score for presenting PaR. See portfolio example G.

Further to Knight and Marin who contextualise map making as an artistic tool, the dancer and researcher Kim Vincs lays bare that map making is one process that supports the flexibility of evolving and transient research. Kim Vincs's applied mapping as a tool in her case study *Rhizome/Myzone: A Methodological Dilemma* (2010). Basing her research on the philosophers Gilles Deleuze and Felix Guattari, she draws on their approach to map making. Deleuze and Guattari point out that map making is a process that is fully committed to experimentation with what is true in the present moment, including the conscious and unconscious material that is coming out (Deleuze & Guattari, 1988/2012). Vincs proposes in response to their concepts on maps, that dances are like maps, understanding maps as an "instrument for someone to use as they will. It does not "dictate how one should use it" (2010, p. 104). Dance research, if conducted from the doing plane – the practice – is without any doubt an emergent process. She points out that "this emergent approach is highly significant to the point where I [she] would suggest that it is perhaps the only constant one can count on in the field of practical research" (Vincs, 2010, p. 101). One of my research questions was to find how and where feedback loops between elements of practice and theory occur. In order to discover their behaviours and the pattern, I had to let the research

unfold until the final performance titled *two solos, simultaneously* (2023). Aligned with Vincs, my set of research questions evolved over the period of the project and was never fixed. Within this unstable undertaking, a map is a tool that supports this project through offering multiple and open-ended processes of ‘felt-meaning’ making. More generally speaking, map making provides —particularly in dance research, working with somatic awareness and ‘felt sense’—an attractive malleable tool that propels a process of questioning through resembling transformation rather than fixed and singular meaning.

Dance artist and researcher Sarah Whatley points out that the “documents that are now emerging through the creation of dance reveal more about the thinking methods of all those involved in dance” (Whatley, 2017, p.293). In the case of this project the mentioned *heuristic diagrams* are such methods that uncover the liquid knowing (Polanyi, 2009; Nelson, 2013; Gendlin, 2018b) of the *vocalic self*. They function not only as bridges between explicit and implicit knowing but also contribute to a deeper understating of performance making. As Whatley illuminates, they “reveal ‘hidden aspects’ of dance creation through scores and graphic visualizations” (ibid. p.293). Thus, *heuristic diagrams* are assembled under the notion of *the mapped in-between*, which communicates the how of thinking and doing in this study. To further bring into focus how phenomena were investigated in this project, the following section brings together how methods somatic movement practices inform this project.

2.4. Somatic movement practices

To refine the phenomenological lens, this research integrates somatic movement practice as a field of inquiry within phenomenological research. The synergy between somatic movement practice and phenomenology informs the lived experience of embodied processes, emphasising the first-person perspective of one's own proprioceptive senses. This perspective becomes integral to comprehending the principles and theories explored within the Practice as Research (PaR) framework, as elucidated in subsequent sections. Fraleigh suggests that like phenomenology, somatic practices aim to suspend judgement. In this way “we attempt to see others in the light of their potentials, to look for strengths, and not weaknesses” (2019, p. 98-99). She further elucidates that if there is a goal to be mentioned in

somatic practices it would be personal transformation through a refined awareness of the human soma (Hanna, 1991). Within the context of this project this aim informs the exploration of aesthetic expression of the sounding-and-moving self rather than copying already existing sound and movement ideals. This aesthetic expression is set within the frame of sound-and-movement improvisation that offers the possibility to engage in ‘felt meaning’ making processes. As there is no fixed endpoint in the cultivation of ‘felt meaning’ making “the question for somatic performance is more about refining perceptions and interpretations” (Fraleigh, 2019, p.99). In this chapter the methods of the two dance and somatic movement practices Authentic Movement and SRT are introduced in more thorough relation to the project. Both practices are approached via improvisation and emphasise that refining awareness is a key principle to move and dance with ease, judgement free and curiosity. The following two sections will describe the methods that were employed in this project to allow for agency in artistic expression through cultivating awareness.

2.4.1. Authentic movement

In this project elements from Authentic Movement are integrated into the studio practice and performance making. One underlying principle of Authentic Movement as described by Olsen is moving with closed eyes. This instruction exists to follow your own impulses and to not get distracted if moving in relation with others. She further points out that this way of practising dancing is a means to develop a performance practice. Through moving with eyes closed and trusting the material that is unfolding in our selves, it “gives us information about our own personal movement material that helps us decide whether to explore it for ourselves in the studio, extend it into the therapeutic work, or bring it to the stage” (Olsen, 2007, p.324). This project applies Gendlin’s phenomenological investigations within an artistic context, leading to outcomes and methods that are applied within a choreographic and performative context. However, the connection between somatic movement practices and Gendlin’s concepts offered to my role as practitioner researcher space for self-growth. This self-growth tracks beyond the scope of this research project to feed back into the development of it, which is an aspect of a heuristic research process (Moustakas, 1990). In the next paragraph I will elucidate how witnessing, which is one principle of Authentic

Movement has contributed to trusting myself as a practitioner researcher and make performances that arise from within the cultivation process of the 'felt sense'.

Witnessing means to "become aware of our own projection" so that we "can more clearly identify unconscious content in our own work, read our own dances and facilitate others to notice their unique movement language (Olsen, 2007, p.324)". Fraleigh points out in relation to being seen in performance, that somatic practices have their values not in showing but in the doing. She emphasises that non-judgement is "at the heart of somatic work, allowing, rather than making things happen". She further states that the value of being witnessed is in the doing not in the showing, which "can give people an experience of agency – of making choices" (p.95, 2019). Witnessing is a non-judgemental state; however, it is as Whitehouse points out a state that one has to become aware of through noticing one's own projections (Olsen, 2007). The witnessing state in this project is similar to a releasing state informed by Gendlin's concept of 'Implying' and 'Occuring', which allows individuals to access deeper levels of understanding and self-awareness (Gendlin 2018a). Practising witnessing in this project is therefore a process of removing judgement, becoming aware of one's own projections, and giving permission to oneself and others to follow their process of 'Occuring' and 'Implying' while sounding-and-moving. In Chapter 3 the sounding-and-moving score called *sounding sensations* is analysed, which incorporates values of non-judgement.

2.4.2. Skinner Releasing Technique

Inspired by the pedagogical principles of SRT, where students are encouraged to transition into drawing or writing at the conclusion of a class for integrative processes, I sought to explore this integration process as a facet of the vitality affect-informed cultivation of the 'felt sense'. As a practitioner researcher taking SRT classes, I felt always drawn to mark-making as a way of sense making of experience. This might be connected to the poetic nature of the language used throughout the classes. While writing as a reflective tool was present from the beginnings, SRT practitioner Gaby Agis recalls that drawing found its way into the classes due to students having a different mother tongue than English. She points out that as an addition or instead of writing "drawing and painting were very much encouraged"

(personal communication, March 2024). Traditionally the 'felt sense' is refined through exploring language and experience in relationship with each other. However, for this project I exchanged language with drawing, mirroring the structure of an SRT class: from the lived experience to drawing. Within the context of Gendlin's idea of 'felt meaning' making, drawing functions as a substitute for words supporting the phenomenological investigations with a more flexible tool to interpret the experience than language.

Agis points out that the exploration into drawings at the end of an SRT class has developed immensely. She articulates that it started with "a little bit of odd doodling or stick figures on the page but nothing like exploring that happens now" (personal communication, March 2024). In chapter 3.5. *the in-between of the in-between*, I elucidate how drawing is not only a useful tool for practitioners with English as their second or third language to reflect on their experience, but how drawing itself is like sounding-and-moving one dimension of the releasing process. Approaches such as mark-making are borrowed from the field of visual arts and are enriching the accessibility and value of this project, which is rooted within somatic dance and movement practice, to a wider audience in the arts. In the following section I will expand upon the use of mark-making in this project, elucidating how the combination of Symbolic Interactionism (SI), semiotics, and Practice as Research (PaR) serves as a framework to support the autoethnographic and ethnographic processes of data collection and analysis.

2.5. Symbolic interactionism and semiotics

As the 'felt sense' is an embodied state that is concerned with "more than words and thoughts" other forms of articulation besides language such as signs and symbols become relevant data in this study (Gendlin, 2003, p. 126). A movement towards semiotics and SI (Patton, 2015) as frameworks support the quest to find a more flexible language than words through which felt states can be interpreted. The aim is to create a pre-semantic form of expression that is as flexible and versatile as possible so that it offers performers a nuanced way of sensing and dancing 'felt sense' states. A further aim is that the form of expression

can be used as a tool to create scores for performances that convey qualitative aspects like a staccato or decrescendo without having to utilise conventional Western music notation.

Semiotics and SI provide valuable frameworks for researching experiences of the *vocalic self* in artistic expression. As the 'vitality affects' are applied as a theoretical operator to gather a distinct set of data of experience, the emerging database of symbols will reflect those 'vitality affects'. This will facilitate how I as practitioner as researcher will interpret and attribute significant shapes, textures and colours that were created in response to the lived experience. SI, which has its roots similar to the concept of the 'felt sense', in psychology, focuses on extracting common sets of symbols that have emerged to give meaning to people's interactions. According to Gendlin, meaning is accessed through embodied processes through which a functional relationship between a symbol and a feeling is developed, thus he terms this connection 'felt meaning'. He states that "it is the symbols that arouse the 'felt meaning', and it is the symbols that continue to function as having the meaning" (Gendlin, 1962/1997, pp. 110-111). In order to investigate 'felt meanings' that emerge from artistic expression, SI as a framework supports the understanding of interactive processes between the roles that I inhabit as practitioner as research and artist, as well as in choreographic processes with others. By combining SI and semiotics it is possible to dive into the intricate interplay between cultural symbols, in the case of this study, Western classical music notation, individual interpretations and the creation of new meaning from emerging symbols.

Applying the framework of SI to this project nourishes the investigative process with the following three premises as a guideline. These are outlined by the social science researcher Michael Patton as followed: First, two parties interact with each other on the basis of the meaning symbols resemble for them. Second, these meanings are embedded within a social context. Third, the meaning of things or feelings are changed through a person's subjective sense making process that helps them to understand the constitution of their social world (Patton, 2015). In the context of this project methods are simultaneously artistic outcomes. *Live-mapping* and *pre-semantic mapping* were shared in the frame of workshops (portfolio example H), exhibitions (portfolio example I and example K), and performances (portfolio example J). Inviting audiences and participants was crucial as "only through close contact and

direct interactions with people in open-minded, naturalistic inquiry and inductive analysis could the symbolic interactionist come to understand the symbolic world of the people being studied” (Patton, 2015, p. 133).

Semiotics as a field is concerned with the investigation of signs, including words and symbols, and how they convey meaning in particular contexts. Comparing semiotics with SI, semiotics emphasises the cultural context from which signs and symbols emerge. However, both SI and semiotics encompass and offer permission for the confrontation with a variety of symbols. These two theoretical perspectives empower Gendlin’s premise of already being defeated, as we do not have words for what the body knows. It allows for an exploration beyond language, cultural contexts and acknowledges that nuances of the voicing self are perhaps pre-semantic, however equally communicable and interpretable as words are.

Refining the ‘felt sense’ means to develop a precise knowing of the body and starting to explicate something of that knowing means to embark on a ‘felt meaning’ making process in relation with a focus on the propositions that emerging signs, words and symbols, bring for human values and (inter)actions (Patton, 2015). In order to hold this tension between the nature of language that conveys meaning and experience at the core of this research study, an interplay between the framework of SI and semiotics provides space to explore a variety of symbols and how felt meanings of the *vocalic self* can be shared with audiences and foster the process of crafting a practice and dance-making.

Suspending the use of direct and immediate analysis and instead employing mark making as a mapping process that interprets how the *vocalic self*, orientates from within deep sates of sensorial awareness, led to the method of what I call *pre-semantic mapping*. *Pre-semantic mapping* is an accompanying process of collaging from archived drawings that have been created in relationship with sounding-and-moving. It’s process of deconstruction and reassembling speaks of the releasing process. The methods and tools used, and their combinations are specific to the releasing process of the *vocalic self* in practice and in performance. *Pre-semantic mapping* gently speaks, similar to how movement does, of the way how imagination plays into “layers of divergent physical and emotional history embedded in our bodies. As affect and as sensation they come forth into our awareness, some- times in dramatic and unexpected ways” (LeQuesne, 2018, p.82).

2.6. Ethical component

As mentioned before, Authentic Movement carries the relationship between sensed movement and the arising of symbols. Both elements relate to the idea of establishing a 'safe space' and to developing a non-judgmental relationship towards self, other and the environment. This non-judgmental stance informs the intra and interpersonal relationship in the solo and collaborative practices.

3. Illuminating the in-between

3.1. Introduction: clarifying terminology

A challenge of conducting PaR, particularly when participating in practical research sessions oneself, is finding suitable methods for capturing or mapping the process, both for the purpose of documentation and as useful aids to reflection or analysis. One of the outcomes of my research has been the devising and development of systems for tracing and presenting practical research called *live-mapping*, *somatic annotating* and *pre-semantic mapping*. These three examples of articulating come together under the term *heuristic diagrams*. Alongside these graphic tools I have developed specific terminology (*vocalic-mark-making*, *talking-it-dead*, *affect notations*, *affect data base*, *the experiential in-between*, *the mapped in-between*, *expression as release*, *expression as frankensteining* and *sensorial silence*) to assist articulation of practical research in writing. As contextualised and described in section 1.3. the notion of in-between is widely explored within the field of dance, performance and somatic practices and often utilised to describe how traditional boundaries are blurred. *The in-between* in this project is a stage that allows for a destruction of the known and a simultaneous arrangement of novel knowing. To analyse these forms of knowing and their expressions *the in-between* is further structured into *the experiential* and *the mapped in-between*. Both *the experiential in-between* and the *mapped in-between* aid the articulation of forms of knowing that occur while cultivating the 'felt sense', which is linked to a releasing process as invigorated in SRT. Family resemblances that both *in-betweens* share are looping phenomena, dynamic qualities such as described by the 'vitality affects' and the method of *pre-semantic mapping*. The family resemblances between *the mapped* and *the experiential in-between* are further articulated in section 3.5. *experiential pre-semantic mapping*. While *expression as release* and *expression as frankensteining* assist in the communication of *the experiential in-between*, *vocalic-mark-making*, *talking-it-dead*, *affect notations*, *affect data base* are neologisms that aid articulation of systems of tracing and presenting pertaining to *the mapped in-between*.

In the analysis process I found that *heuristic diagrams* are a suitable tool to reveal the structure of the research process through applying forms of knowing that were relevant to

the process itself. Using *heuristic diagrams* in the analysis process creates a bridge for forms of articulation that supports the difficult process of retrieving words from the human soma experience and transforming them into the expression of academic heights (Johnson, 2014). Depicted on the following page is such a *heuristic diagram* of analysis in which the two zones¹⁵ of *the in-between* are mapped onto the research design. This diagram was shared previously in section 1.5. to clarify the looping phenomena inherent in this somatic based research project. As mentioned in section 1.5. this *heuristic diagram* is informed by *live-mapping* which utilises blue as a colour to symbolise theory and red as a colour to symbolise practice.

¹⁵ The use of the word zone is further explained in the following section 3.1.1. The in-between.

3.1.1. The in-between

This *heuristic diagram* is read from top to bottom. Correspondingly to *live-mapping* the blue and red loop as well as the feedback loops in black visualise the moebius-like feedback system in the top half of the diagram. Indicated via the orange circle are forms of expression that emerged from the moebius-like feedback system. Black lines with arrows signpost their evolving trajectory from initial diagramming to the novel, *the in-between*.

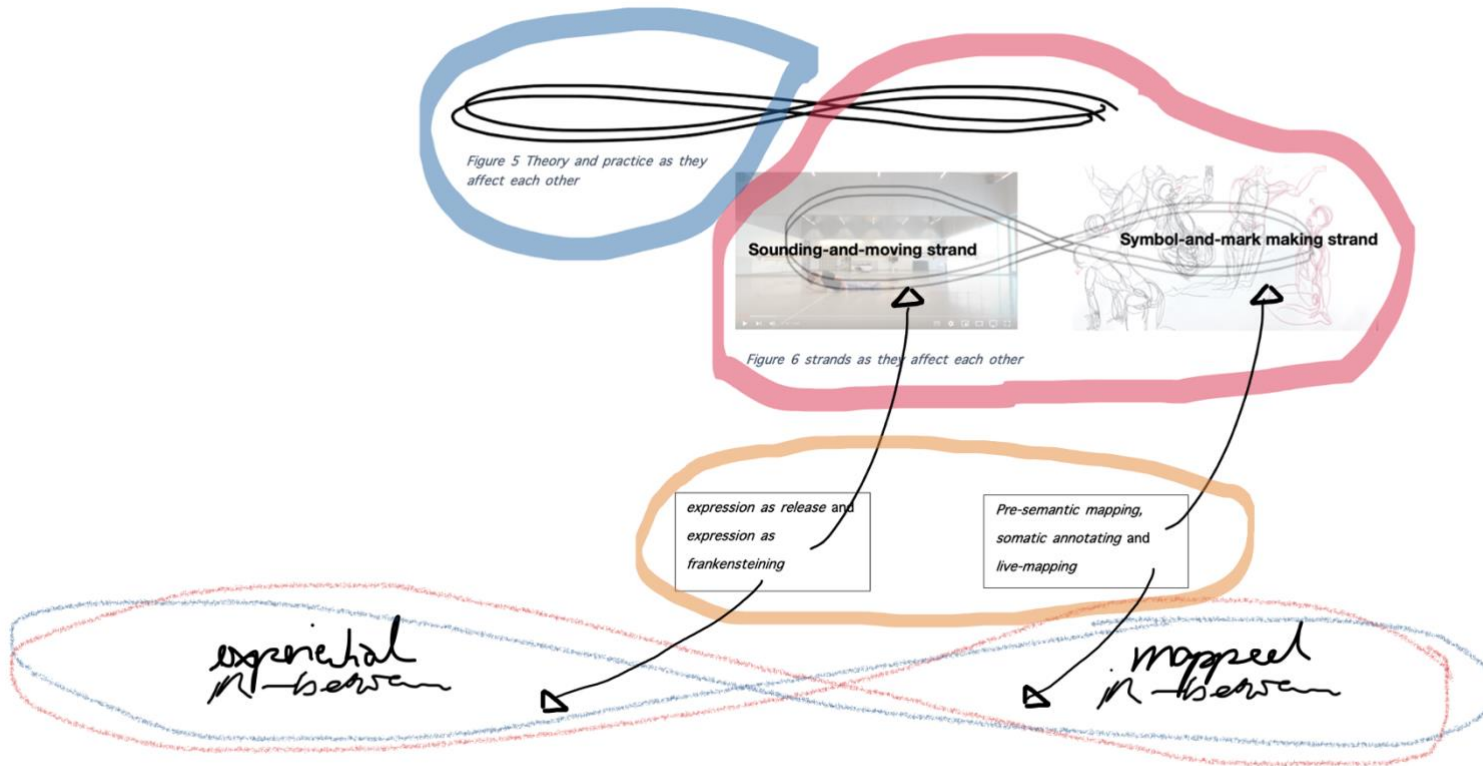


Figure 15 Heuristic diagram

To further conceptualise *the in-between* I would like to invite you to consider *the in-between* as a place and an experience. This means to shift your focus of reading from up to down into imagining as if you are within the diagram.

Imagine as if you are standing with one foot in the loop of the experiential-between and with the other foot in the mapped in-between.

Imagine the orange circle to be like a soft woollen scarf that you can wear wrapped around your hips.

Remember, the soft woollen scarf stand for forms of articulations:

Sounding envelops you.

Both arrows are giving you a sense of lengthening your spine in both directions.

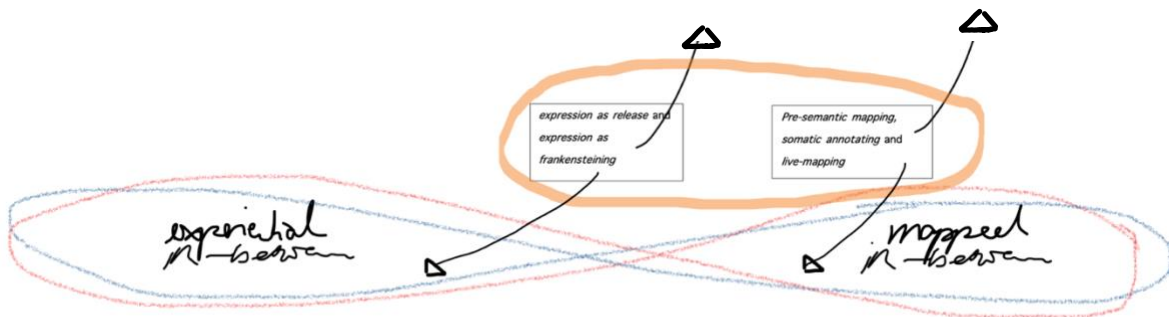


Figure 16 Fragment of heuristic diagram

With this sense of inhabiting the above depicted diagram I would like to further elucidate *the mapped* and *the experiential in-between* of this research study considering the concept of topological-like zones within the moebius-strip like place of *the in-between*.

To support you imagining of a mathematical object like the moebius strip as a place, I invite you to return to your sense of sounding.

The moebius strip is a symbolic tool that aids the articulation.

In this thesis

What you are actually considering in zones is the 'felt sense' of sounding.

Remember the symbol you drew?

Use this remembering to return to your vocalic self.

The experience of your sounding and the drawing of your symbol are the place and the experience of the in-between

Unpredictable

With a twist

Continuous yet instable

Ungraspable

Zones are comprised of either the symbol-and-mark-making strand, the sounding-and-moving strand or a synthesis of both. The symbol-and-mark making zone pertains to *the mapped in-between*, the sounding-and-moving zone relates to *the experiential in-between* and the synthesis zone is linked to imagining. The conceptualization of these three zones offers a structured framework for understanding and contextualizing the iterative nature of the research inquiry and aids a structure for analysis in writing.

It is crucial to note that the zones are interconnected through feedback loops, creating a network of dynamic relationships that shape the overall topological structure of the research process. As feedback loops traverse between different zones, they contribute to the emergence of new patterns, connections, and insights, enriching the topological landscape of the research journey. Thus, the topological nature of the research process is not fixed or predetermined but rather emerges from the ongoing interactions and feedback dynamics

between the various zones. This dynamic interplay underscores the complexity and fluidity of the research process, highlighting the importance of embracing uncertainty and adaptability in navigating the ever-evolving territory of artistic inquiry.

Due to the multiple overlaps, interconnectedness and multidirectional embedded feedback loops, it is impossible to trace which feedback loop informed which research outcome.

However, it is possible to use diagrams and maps to trace forms of expressions of the in-between.

3.2. Feedback loops in somatic based PaR

As illuminated throughout the thesis, the temporal paradigm is a particular difficulty within somatic movement research and voice studies. Researching the lived experience throughout time necessitates systems for uncovering the experience—especially when there is a deadline upon the process, such as a PhD thesis. Based on temporal challenges that I encountered and which I explored in this chapter, I demonstrate how *heuristic diagrams* play a large and more nuanced role in capturing and analysing somatic based research projects. Furthermore, I advocate to extend Robin Nelson’s traditional model of PaR with a different temporal paradigm. Such a paradigm can be found in the methods of *live-mapping*, *somatic annotating* and *pre-semantic mapping*.

The temporal paradigm of this research study is characterised by feedback loops. They serve as the intrinsic engine driving this project forward. However, it is essential to recognize that these feedback loops do not adhere to a temporal and straightforward cause-and-effect relationship. Instead, each feedback loop exhibits distinct characteristics that intertwine with common heuristic traits such as unpredictability, ephemerality, risk, process of trial and error, and transformation. Consequently, they do not follow a tidy, circular pattern; rather, much like the process, they twist and turn. They resemble the moebius strip. In addition to these shared attributes, each feedback loop possesses a unique topology that is shaped by the dynamic interplay between the self, others, and the environment – what Gendlin refers to as one event (2018a). This topology is similar to the landscape of a terrain, sculpted by the

transforming plans of the research journey. Just as no two landscapes are identical, no two feedback loops are exactly alike. Each carries the imprint of its unique context and circumstances. While feedback loops are the driving force behind this project, their multifaceted nature underscores the complexity and richness of the research process, contributing to its dynamic and iterative nature.

It is crucial to note that a diagram does not describe the phenomena themselves in any accurate way. There is therefore no value in theorising the diagram itself. However, what is accurate about diagramming, is that there is something in common between a 'felt sense' and the diagram, which is what Wittgenstein calls a family resemblance, or Gendlin a likeness (1997). The feeling that is resembled in the diagram is not something that one can put into words easily or assert with accuracy what it is.

Heuristic diagrams offer a solution to the temporal problem that exists in research projects that focus on somatic experiences. Diagramming offers a practice-based solution to the ephemerality of somatic disciplines. Therefore, it necessitates a model of PaR that has a different temporal paradigm. As Nelson does not discuss the temporal difficulties in somatic based research, I propose to extend his model via the method of *heuristic diagramming*. The research process for somatic practitioners often feels as though it contains curves, and folds itself into and upon itself. It holds a twists and is unpredictable. This kind of 'felt sense' challenges the traditional analysis process. The value in applying *heuristic diagrams* that have something in common with the 'felt sense' of the research processes is that the method itself generates novel and innovative outcomes, such as performances that you would not get otherwise. To extrapolate the two categories of in-betweens from the three year-long research process, I created three *heuristic diagrams*. Each diagram resembles one year of the research process and visualises how practice and research outcomes interweave. I call these diagrams *heuristic diagrams of analysis*. They can be found in this thesis in the appendix in chapter 3. *Heuristic diagrams of analysis*.

In the following sections I will clarify the forms of knowing of *the in-between* via examples of practice. Beginning with *the experiential in-between*, the notion of *expression as release* and *expression as frankensteining* are analysed via the sounding-and-moving score called

sounding sensations. Followed by section 3.4. *the mapped in-between* which lays bare mark-making methods of *the in-between*. Section 3.5. exemplifies one further form of articulation which emerged from cultivating the 'felt sense' in *the in-between*. This further form of knowing is called *experiential pre-semantic mapping* and it is a method that emerged from the feedback loop between *the mapped in-between* and *the experiential in-between*. As it emerged from within *the in-between*, *experiential pre-semantic mapping* is a further layer of knowing within this framework of feedback loops, suggesting a heightened level of complexity and richness. Therefore, I term this experience and place *the in-between of the in-between*. Consequently, as this project claims that looping phenomena are crucial models that provide clarification on what the 'felt sense' is, the feedback loop between *the mapped in-between* and *the experiential in-between* is a threshold that supports an artistic cultivation of the 'felt sense' manifested in performative and visual outcomes (portfolio example I, example J, example K). *The in-between of the in-between* is explained in section 3.5.

3.3. The experiential in-between

I will now speak to the processes at play when I worked with aforementioned co-collaborator Serena Ruth. This section analyses the *sounding sensations score* for its capacity to score a releasing state of *the in-between*. *The in-between* is approached as mentioned both an experience and a place, which feels moebius-strip like. Experientially, one encounters a state of transition of flux. This can feel ambiguous, transient, and liminal. One is neither fully in one state nor fully in another—the familiar has faded away; the novel has not yet materialized. This is where practitioners experience the *voca-moebius phenomenon*, as a releasing state, a feeling of being in two places at the same time, feeling themselves as beyond themselves, yet grounded. This feels incredibly present, incredibly now. In *the experiential in-between*, there are no words trying to justify or rationalise. One instead feels an overwhelming sense that they need not try to prove or attempt to advance any type of agenda. Experientially, one is simply humming along with what is.

The sounding sensations score is a duet score, that developed from Gendlin's 'process model' of 'Occuring' and 'Implying', which as mentioned in section 1.8. shifts between sensing and expressing. The score was practiced and developed over the period of two years with co-researcher Serena Ruth. What emerged between Serena and me as notions to describe the *voca-moebius phenomenon* is *expression as release and expression as frankensteining*. Both notions relate to the reveal of moment-to-moment sensations expressed via sounding-and-moving release. SRT practitioner Emslie states, releasing is not "as easy or as finite as uttering the words ... so releasing is a gradual, gentle and ongoing process of becoming aware of patterns of holding onto (in the psychophysical) as well as paradoxically of being with, while letting go" (2021a, p.12.). *Expression as frankensteining* and *expression as release* are both concepts that pertain to aspects of not holding onto and not forcing to get somewhere. In our work together, we found this to be a principle that goes not only against our western societal values of competition, achieving and high functioning, but also shifts the values of a western dance and music practice.

This section of *the experiential in-between* draws on particularly two stream of consciousness writings from Serena's and my experience on *frankensteinnig* and *stillness* (see appendix for the full writings). The *sounding sensations* score is analysed via the stream of consciousness writings as a means to recognise how *expression as release* and *expression as frankensteining* are forms of knowing of *the experiential in-between*.

3.3.1. The Sounding sensations score

The sounding sensations score has three stages:

stage one:

Stillness

Stage two:

Expression as release

or

Expression as frankensteining

Stage three:

Harmony as resolution

or

We wish you a better practice next time

Expression as release aka softening feels as if a melody unfolds from within your movement

or

Expression as frankensteining aka exploding feels as if you force the emergence of this melody

While the practitioners are sounding-and-moving through these three stages, they simultaneously tend to specific studies of the score. The studies to be studied in each practice reveal themselves to the practitioner in the moment of practising.

The sounding sensation score has seven studies:

Study on expressing

Study on imagining

Study on fearing

Study on witnessing

Study on trusting

Study on being still

Study on performing

While practising the sounding sensations score and studies, practitioners are held by their collective values.

The values of the sounding sensations score are:

trust
expression
release
sounding
moving
fear
reveal
honesty
dreaming
friendship
copying
witnessing
sensing
performing
playfulness
slowing down

The sounding sensations score, studies and values are performatively framed by an attire.

The attire

The sounding sensations score has an attire. Every time practitioners do the sounding sensations score, they wear a skirt. They re-wear this skirt every time they practice.

Practitioners trust in wearing the skirt—the skirt makes much possible.



Figure 17 Image of the attire

Whether stage two of the score is *expression as release* or *expression as frankensteining*, is based on how lucky you get in the game of the light sensors.

The game

One part of the sounding sensations score is a game: practitioners imagine that they are in a space where the overhead lighting works on sensors. When the overhead lighting detects their movement, the overhead lighting switches on. When the sensors do not sense movement for a certain amount of time, the overhead lights turn off. The light sensors are incredibly sensitive. They detect even the tiniest movement. When practitioners enter the space, the light sensors are on. In stage one, stillness, they attune to their sensations waiting for the light sensors to turn off:

in the Laban building
the overhead lights in studio 10 work on sensors
if you lie still enough, for long enough
you will find yourself in the dark
to remain here, you must become quieter than the sensors
still your body
drop from your mind
from this place, we can commence dialogue with our sensations
feel for what's present
physical feelings like: my hip hurts
unexplainable awareness's or felt impressions like: we're being watched
be patient
do not impose
your sensations will reveal themselves
if there is nothing, lean further into nothing

as you notice sensations

begin attuning to the ways in which they are asking to be expressed

imagine expression

imagine widening the jaw to release the tightness in the throat

imagine flicking the wrist to disperse the irritation of the still body

imagine sounding wide to express the wail of pain

it is not our job to judge what is present

the why is none of our business

do not add stories to your sensations

just let them be true

(portfolio example E)

The goal is to be still enough for long enough to thoroughly attune to one's sensations. We know from practice, that moving on from stillness too early will lead to *expression as frankensteining*. Serena notes:

And so the awareness only comes when it is too late. But I can also recall moments where I have lay longer in order to actively ensure we do not trajectory our cells into and enter into Frankensteining, which is coined as such because you come up like a monster. You come up out of the silence up onto your feet, like a goddam monster learning how to walk and talk. I noticed that the writing of it feels clunky too - something of trust and the absence of blame. For it's always we went too early, which reveals a rule of the practice, that we do indeed begin together.

In expression as *frankensteining* the practitioners are missing the value of slowing down and sensing. If one of them starts too early, both start too early, if one loses in the game, both are practising *expression as frankensteining*. You cannot practice sounding sensations alone. Or it is not possible for one to practice *expression as frankensteining* when the other practices

expression as release. You are both subject to the same practice. Therefore, the game requires that practitioners not only attune to their sensations but connect 'through their sensing' to all of the values of the practice.

This is how it feels like when you arise from stillness into the state of *expression as frankensteining*

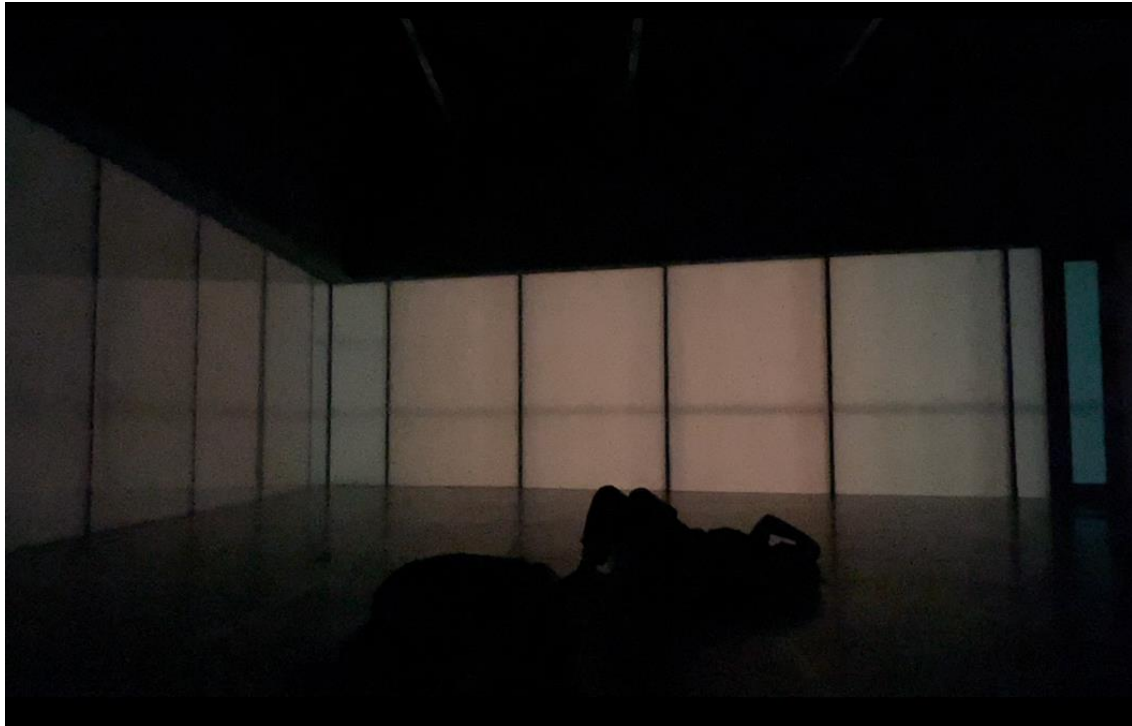


Figure 18 Stage one stillness



Figure 19 Shift into stage two: expression as frankensteining

On the following three pages the threads of the *sounding sensations* score, marked in bold font, are drawn together with stream of consciousness writings in italic font from Serena and me to articulate the nature of *expression as release* and *expression as frankensteining*.

Stage one: stillness

Playing the game of the light sensors ensures that stillness is playful yet can be a challenging experience.

I recall:

*Stillness is so personal. It is so you, and also so not about you at the same time.
Stillness is so difficult at times, but only when my body hurts ... My spine always feels constricted. I always feel like a block when I arrive on the ground, and yet I keep doing it because it's difficult.*

To begin the score we:

WALK ONTO THE FLOOR AT THE SAME TIME.
REMAIN RELAXED ABOUT THIS BUT NOTE THAT THE
MOMENTUM OF THE WORK BEGINS UPON ENTRY.
CHOOSE WHERE WE WOULD LIKE TO BEGIN AND LIE DOWN.

Serena recalls:

For me, the most important sensation is that you become a shell of yourself, that you transgress, who you lay down as. So you enter, lie down, settle, by which we mean in dancer speak get comfortable, and then you rest, become quiet. Still. What happens here in stillness is that you notice more comfort becomes available as time goes on.

Then we:

LIE ON OUR BACKS. THERE IS NO CORRECT ORIENTATION.
WE DO NOT HAVE TO BE ARRANGED SYMMETRICALLY.
HOWEVER, THE WAY WE LAND, IS THE WAY WE LAND.
WE DON NOT FIDGET. WE BECOME STILL.

I recall:

This kind of stillness is so different from constructive rest where you lie on the floor, to feel your spine lengthen. In stillness, I feel like I had fever dreams, blissful micro releases, surprisingly occurring somewhere. But stillness is not about becoming frozen. It's actually the opposite. It's about a tuning to the bold stuff ... the bold stuff being sensations. I yearn for softness in stillness. But I know I can not just soften because there's a fine line between not sensing -disappearing, which can feel like softness, and actually sensing and then as a consequence, later, soften more fully.

Connecting with the *vocalic self* is a game of attuning to what is present in the moment. Our ability to soften into stillness depends upon how nuanced our awareness of our 'felt sense' is. Cultivating an *affect felt sense* is necessary to connect with what is present. Cultivating an *affect felt sense* is necessary for softening.

Serena recalls about softening:

Without visible movement, one is forced to experiment with how they can lean into more relaxation without softening, without changing the shape. They come to know what is actually necessary in order to soften aka to release. You no longer need to move your whole head to give your throat the space that you perceive it is asking for. You simply need to soften your tongue inside your mouth from the roof to behind the lower teeth. You notice that the holding in your shoulders can be alleviated by the way you send your breath into your diaphragm. We attune to nuance into necessity. This is how we calibrate to our own systems. So we do not do the unnecessary as we move into expression as release.

Then we:

IMAGINE EXPRESSING THEM.
MAYBE WE IMAGINE DOING A HUGE
BUT ALL WE CAN DO IS TILT THE HEAD TO AVOID THE
SENSORS
WE SURRENDER TO IT WORKING US INSTEAD OF US CHOOSING

WE NOTICE ,THAT OUR VOICES WILL NOT SET OFF THE LIGHT
SENSORS. WE NOTICE, THAT OUR BREATH IS FREE.
WE NOTICE, THAT VOCAL EPXRESSION CAN SET US FREE EVEN
IN STILLNESS. WE NOTICE, THAT THE VOICE IS AUTONOMOUS.

And then we:

ARE PATIENT
DO NOT IMPOSE
EXPRESSION AS RELEASE WILL REVEAL THEMSELVES
WE ATTUNE TO THE WAY OUR SENSATIONS ARE ASKING TO BE
EXPRESSED.

Stage 2

One of us has turned on the light sensors By moving in a way that the sensors' detected. With the lights on, we are offered permission to move more fully.

In stage 2 we:

MOVE MORE FULLY.
STUDY THE STUDIES.
(Portfolio example L)

By then we will know which releasing state of *the in-between* we are inhabiting. It will either be: *Expression as release* or *expression as frankensteining*.

Expression as release aka softening feels as if a melody unfolds from within your movement.

or

Expression as frankensteining aka exploding feels as if you force the emergence of this melody.

How we practice becoming still in stage 1 is crucial for how the sounding sensations score can facilitate *the in-between*. Both, *expression as frankensteining* and *expression as release* are experiences of *the in-between*. However, only one of them will connect us more fully with the values of the score and allows for releasing in the sense as it is encouraged in SRT, that energy is released in new ways of some parts of us become quiet. (introductory pedagogy class 2)

Serena says:

Pragmatically, frankensteining is when you have not attuned to nuance enough. You have not achieved the nuance of your own release to going at it too hard, too fast. And it's not giving you the results of relief or liberation ... You're screaming into the void or sounding into the night without the supportive, intensifying amplifying quality of the movement that we orientate to here and value here and practice here. You are navel gazing you're facing with yourself. We love you here and we wish you a better practice next time.

Serena illuminates, that the *sounding sensations* score possible can release energy in new ways but only if we dance while we orientate ourselves to the values of the score. If we forget the values, the skills we are practising in the sounding sensations score become indistinct. If in dance or music, we no longer practice better and higher notes or more flexibility, it is crucial to define the qualities that are practiced. The values of the *sounding sensations* score become the skills practitioners practice in their sounding-and-moving, therefore informing the aesthetic expression of the *voca-moebius phenomenon*.

Stage 3

In stage 3:

THE WORK FLATTENS

HARMONY AS RESOLUTION

3.4. The mapped in-between

Chapter 3.4. brings together three *heuristic diagrams* for tracing the experience of *the in-between* under the term of *the mapped in-between*. These three tools are *live-mapping*, *somatic annotating* and *pre-semantic mapping*.

Live-mapping is one model of a *heuristic diagram*. It functions as a felt meaning generator that gives insights into temporal and relational aspects of the research. The felt meaning that is refined through *live-mapping* contributes to the knowing of *the in-between*. *Live-mapping* is one out of three tools that facilitate a reconstructing of knowing and allows the researcher to be in the releasing process thus inhabiting *the in-between*.

Somatic annotating is a further model of a *heuristic diagram*. This *heuristic diagram* appears in the form of a video editing process and a corresponding product called voice-image-situations. *Somatic annotating* does not employ language to annotate rehearsal videos, instead practitioners use video editing as a tool to unpick moments from the rehearsal via altering their appearance on screen according to how the moment felt. For instance, cutting the image of the body in half, blurring the image and sound etc. These artistic choices replace annotation through language. To analyse the documentation, the researcher then looks back at a compositional whole, receiving a 'felt sense', that has something in common with choices made in the *somatic annotating* process.

Pre-semantic mapping is the third example of the *heuristic diagrams* of *the mapped in-between* is a synthesis of fragments of the above mentioned two maps. Photocopying stills from the *somatic annotating* and *live-mapping* I assembled chosen fragments into a pre-semantic map. Through deconstruction processes such as cutting or ripping I added another layer of composition that resembles the 'felt sense'. *Pre-semantic mapping* is a tool for symbolic interactionism, allowing researcher and co-researchers to interpret lived experiences in *the mapped in-between*. As a reminder, symbols according to Gendlin are useful convertible tool for felt meaning making, which do not arrive at a fixed meaning.

Drawing upon the previous section 3.3. *the experiential in-between*, the following three sections give insight into ways of knowing that comprise *the mapped in-between*.

3.4.1. Live-mapping

As depicted and highlighted in the fragment of the *heuristic diagram* below, *live-mapping* is one method for articulating research designs in particular in somatic based PaR projects leading to products such as presentations in digital and non-digital spaces.

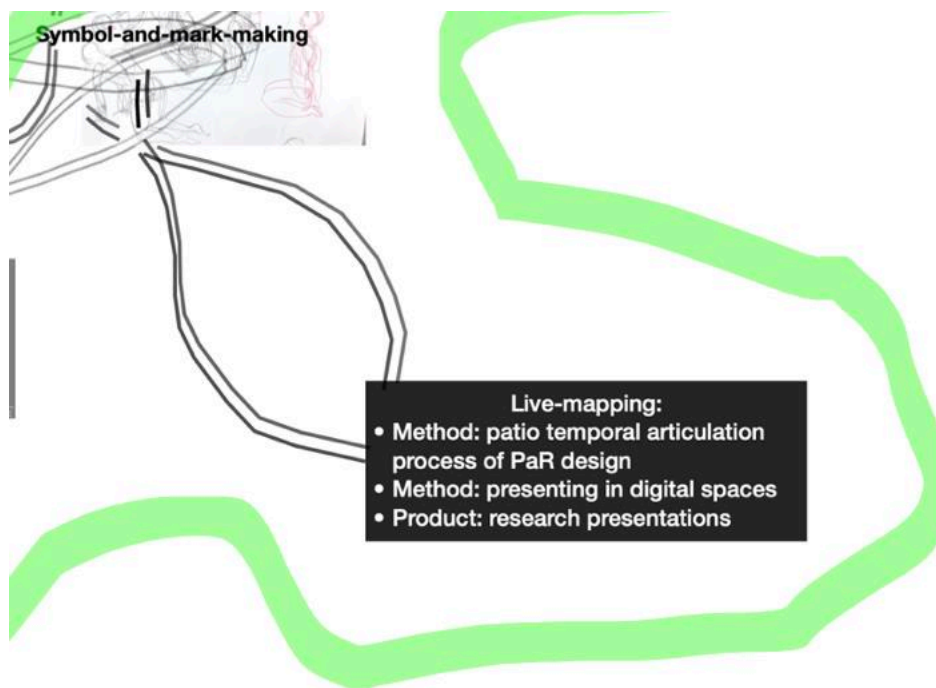


Figure 20 Fragment of heuristic diagram of analysis (for full diagram see appendix chapter 3)

In this section I elucidate the nature of the research blueprint pertaining to this particular project to then illuminate how *live-mapping* is one method that can be applied by other practitioners researching within the field of somatic based movement practices.

The *moebius-like feedback system* is the term that emerged from how it feels like to investigate the lived experience of the *vocalic self* through interlacing practice with theory. The nature of the *voca-moebius phenomenon*, which is unstable and uncertain penetrates the entire research design. Both, the *voca-moebius* phenomenon and the *moebius-like feedback system* share communalities within the dimension of time. Communalities include feedback loops, unpredictability, ephemerality, multi-layered experience as well as how their felt meaning was created. Further both also have corresponding methods for felt meaning making that are rooted within the relationship between how mark making and experience affect each other. Those methods are on the one hand means to generate artistic, however not-yet fully explicit forms of expression that can convey how something feels somatically and on the other hand they also function as a means to understand the research project more fully, conceptually. Therefore, those methods are building a bridge between implicit and explicit forms of articulation, expanding the spectrum of knowing in PaR projects. These 'bridging methods' developed in this project come together under the notion of *the mapped in-between*. This section will approach *live-mapping* as a heuristic method to come to understand how the practitioner researcher navigates the complicated temporal dynamics of PaR in *the in-between*.

Live-mapping is framed by semiotic principles, utilising modes of colour coding and what I call *vocalic-mark-making*. *Vocalic-mark-making* is a concept that pertains to the act of creating lines and circles while simultaneously speaking about relationships between aspects of the research design. Colour coding is used in addition to vocal-mark-making. The colour red is assigned to practice and blue to theories employed in the research. Depicted on the following page is the initial stage of my *live-mapping* process illustrating the aspect of colour coding and below the final stage of my live-mapping process, exemplifying the traces of *vocalic-mark-making*. Through colour coding and vocalic-mark-making practitioners come to firstly visually entangle aspects of theory from aspects of practice and secondly through vocalic mark-making they get to receive the image of their unique research design. This combined method supports practitioners in the process of bringing their ideas from the implicit to the explicit.

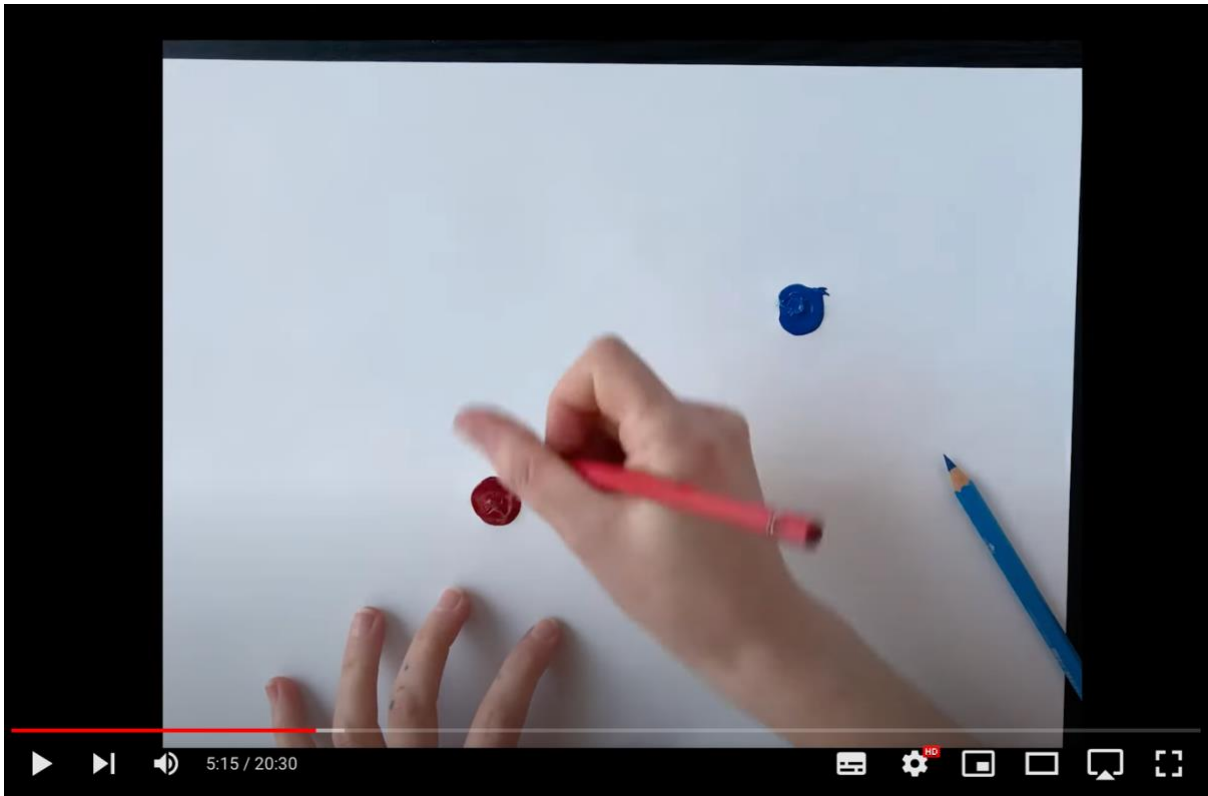


Figure 22 Screenshot of initial stage of live-mapping highlighting the traces of theory and practice as red and blue

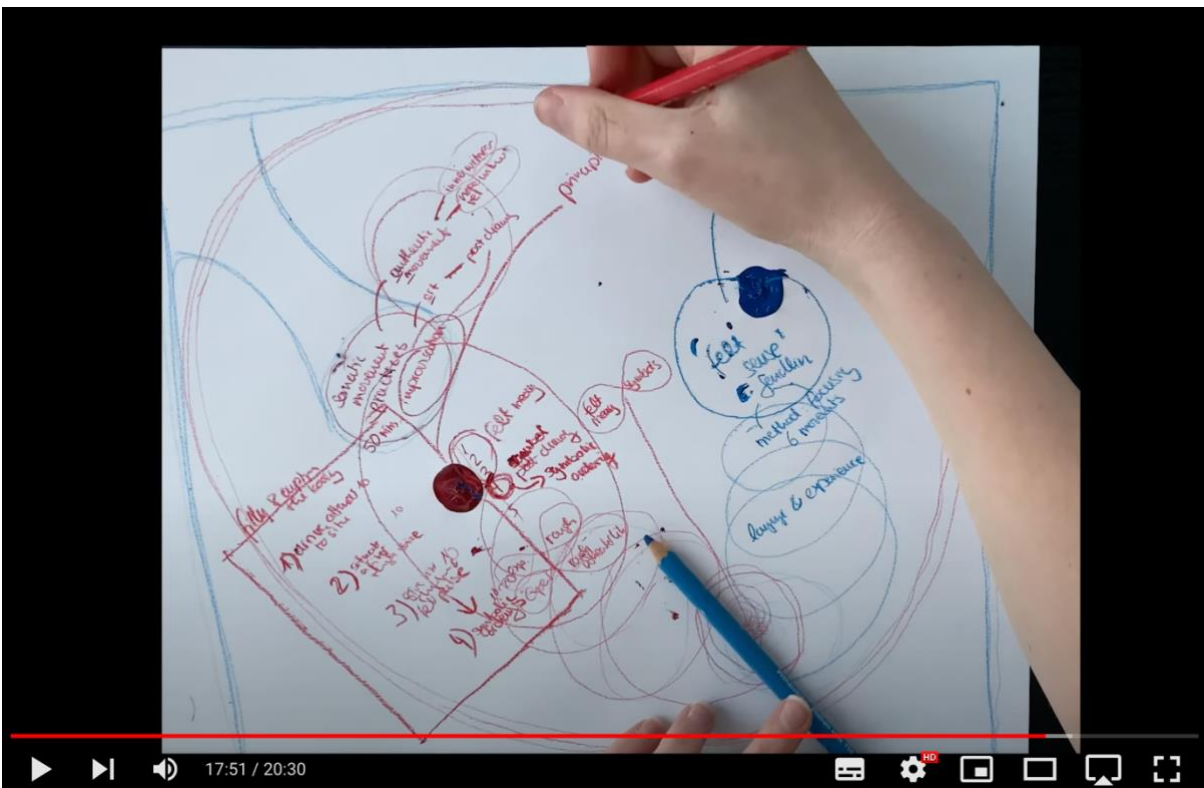


Figure 21 Screenshot of a later stage of live-mapping revealing the traces of vocalic-mark-making

Chapter 4: New Directions will speak to my experience sharing *live-mapping* as a pedagogical method when teaching undergraduate students at London College of Music.

3.4.2. Somatic-annotating

Somatic annotating emerged out of how sounding-and-moving and symbol-and-mark making affect each other. It informs the creative methodology of this project and is also a form of expression of *the mapped in-between*.

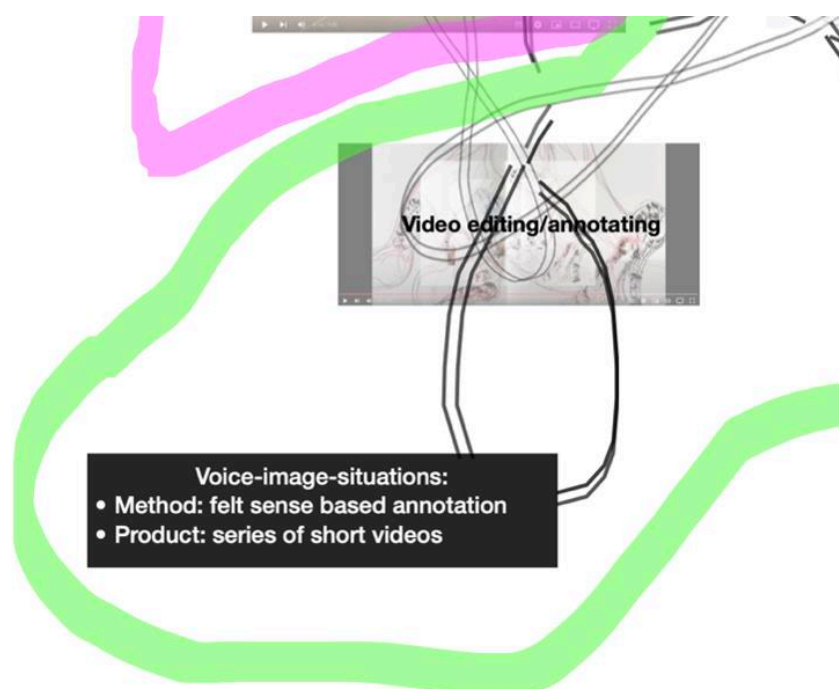


Figure 23 Fragment of heuristic diagram for analysis (see appendix chapter 3)

As illustrated and illuminated in the black box of the fragment of the *heuristic diagram* above, it is a method that simultaneously is an artistic product. The corresponding product is called voice-image-situations and comprises a series of short videos. However, in their function as *somatic annotating*, the videos have similarities with Ben Spatz's 'illuminated videos' (2021). Spatz uses video editing as a means to add texts to videos of practice – to elucidate on the videos. However, as I was exploring other forms of articulation than language, *somatic annotating* emerged as a prelinguistic way of interpreting expressions of the *vocalic self*.

Crucial for *somatic annotating* is that video editing is applied as a tool to recall felt states of practice. If adhered to this procedure, the choices made in the video editing process, such as overlaying, multiplying, cutting, softening edges, altering sounds, have something in common with the experience of the *vocalic self*. When looking at the product of *somatic annotating*, which is as mentioned called *voice-image-situations*, the researcher receives the sense of a composed whole. This captures the complexity of a 'felt sense' state accurately than a traditional process of interpretation.

I discovered this method of *somatic annotating* as an expression of *the in-between* through exploring more traditional ways of annotating. Utilising Motion Bank for approximately one year of the project, which is a free digital annotation program for uploading and annotating videos, as depicted here.

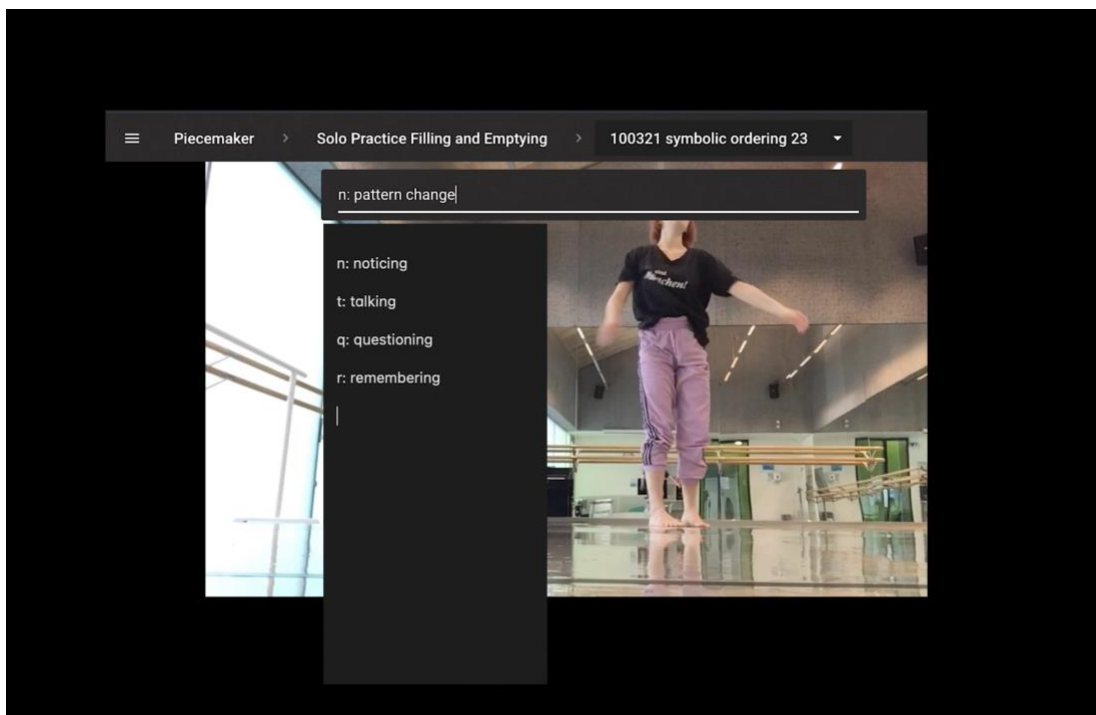


Figure 24 Screenshot of motion bank annotation software

Video-recording studio practices and uploading the footage allowed me to annotate the videos on Motion Bank. This enabled me to review rehearsal videos while simultaneously annotating them. To delve into the emerging language used for video rehearsal annotations, I applied four categories: Noticing, Remembering, Questioning, and Talking. Traditionally,

annotations serve to provide additional context, clarification, or interpretation of the content, enhancing understanding for the research practitioner. However, I noticed that this method of annotation did not support the triangulation process of felt meaning making.

Informed by Stern's concept of 'vitality affects' I realised that only one single word like soft, explosive, scattered etc. describe not only the sensory crossing nature of the experience but also contains an artistic qualitative felt state. Rather than working with annotating, I realised I had to trust and balance my own desire to verbalise the experience more fully just yet. Instead of annotating the video, I began to edit the video recordings through cutting the moments that felt most vibrant and putting them together with digitised versions of the symbolic orderings. After this process I would find words like: "it felt scattered" or "it felt soft". According to Gendlin we use the word "it" if there's something that we already know but we do not have words for. This process of editing as annotation emerged as a tool for felt meaning making. The feedback loop between the annotation process of motion bank and the symbol-and-mark making strand led to the outcome of the *voice-image-situations* (portfolio example B). Below is a screenshot of one example, that shows the compositional nature of *somatic annotating* and how it conveys the multi-layered nature of the 'felt sense' of the *vocalic self*.



Figure 25 Still from *voice-image-situation*

3.4.3. Pre-semantic mapping

Over the period of the first year of this research project, I created drawings, which I call *symbolic orderings* after each sounding-and-moving practice (portfolio example A). This resulted in about fifty symbolic orderings and informed the above mentioned *somatic annotating* process with drawings. Below is one example of the symbolic orderings, however all of them are available in the portfolio connected to this thesis.

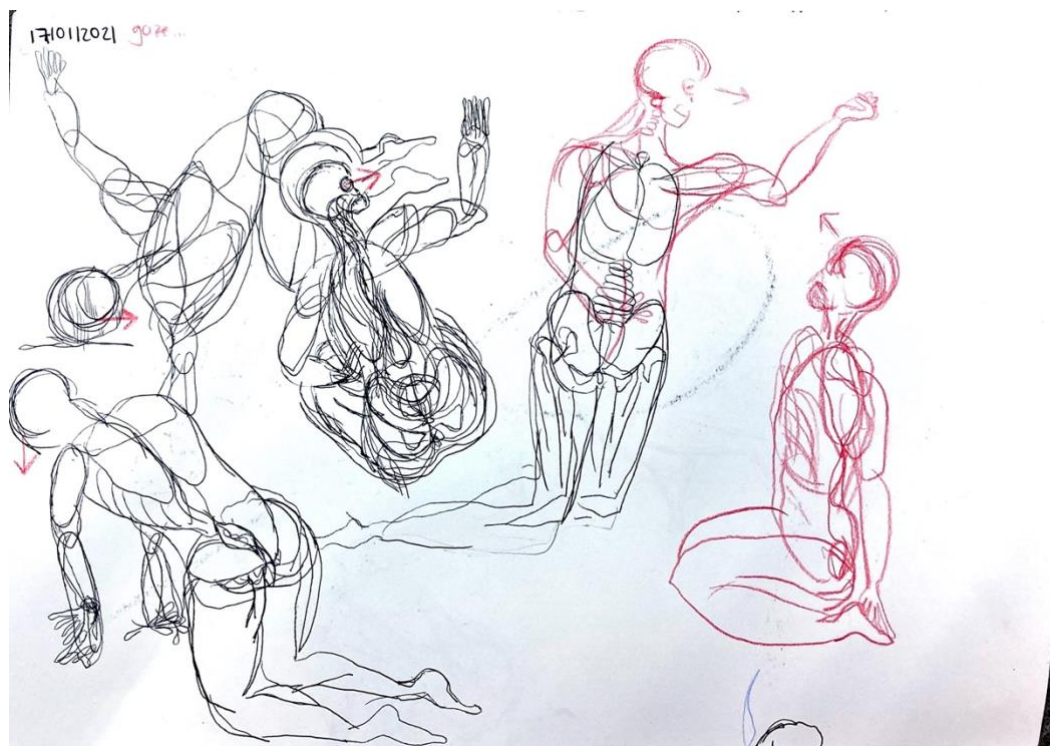


Figure 26 Photograph of symbolic ordering

During the second year of my research I paused the symbol-and-mark making strand while being in the studio with Serena. Instead of mark-making, we discussed our experience of sounding-and-moving. In discussing, we noticed that we reached a point where our conversation became repetitive and without novel discoveries. We called this *talking it dead*. *Talking it dead* is when one strays from the 'felt sense' and implicit knowing of their experience and instead tries to force an articulation of their experience into words. Through *talking it dead* I realised that when I engaged in the mark-making activity of the symbolic

orderings I was not *talking it dead*. Of course, I was not talking, but what I noticed was that mark making did not leave me with the same deflated sensation that *talking it dead* often left me and Serena with. In contrast, I would feel a sense of completion through the activity of mark-making. Thus, I began to understand the *symbolic orderings* as a form of expression of *the in-between*. *Symbolic orderings* have—similar to the *somatic annotations*, the *voice-image-situations* and the *live-mappings*—a family resemblance with the ‘felt sense’ of the *vocalic self*. I realised, that if those forms of expression are a source of resemblance of the *vocalic self*, they are tools to communicate the otherwise untranslatable and lost. I realised that these forms of expression that communicate pre-linguistically are useful convertible tools for propelling the research project further into the experiential and mapped in-between. Those forms of expression function as having felt meaning. Gendlin elucidates that “it is the symbols that arouse the felt meaning, and it is the symbols that continue to function as having the meaning ... of calling it forth” (1962/1997, pp. 110-111). Thus, I began to look all of these expressions as a visual data bank of felt meaning of the *vocalic self*. Keeping the original drawings, I made photocopies and began to cut and rip out distinct pictorial representations from the symbolic orderings to interpret the releasing process of the *vocalic self*.

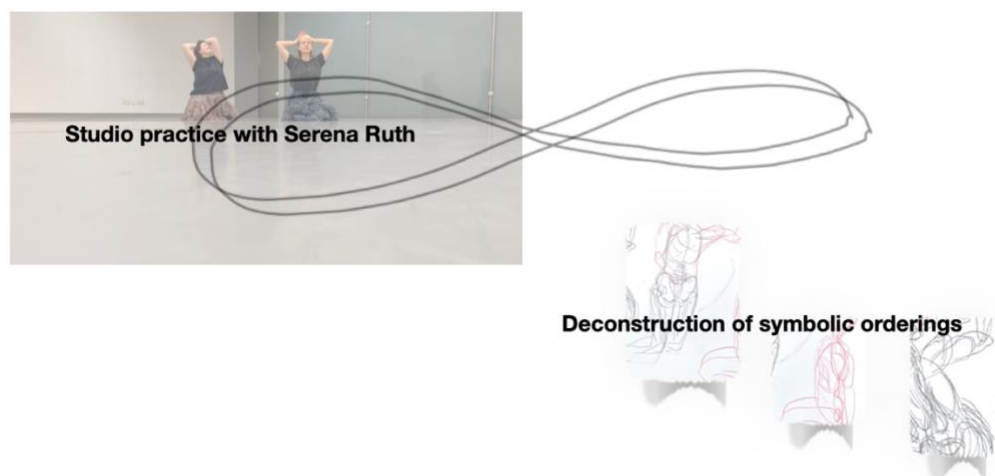


Figure 27 Heuristic diagram that illuminates how sounding-and-moving and symbol-and-mark making affect each other

As depicted above, the experiences of *expression as frankensteining* and *expression as release* have informed the deconstruction of the symbolic orderings. I coined the deconstructed photocopies of symbolic orderings and voice-image situations, *affect notations*. *Affect notations* comprise what I call the *affect-data base*, which offers the foundation for processes of SI between practitioner research and co-researchers.

3.5. The in-between of the in-between

As depicted in the *heuristic diagram* below, the concept of the *in-between of the in-between* represents a meta-level of analysis, a deeper exploration of the transitional states or liminal spaces that exist within and between *the mapped* and *experiential in-between*.

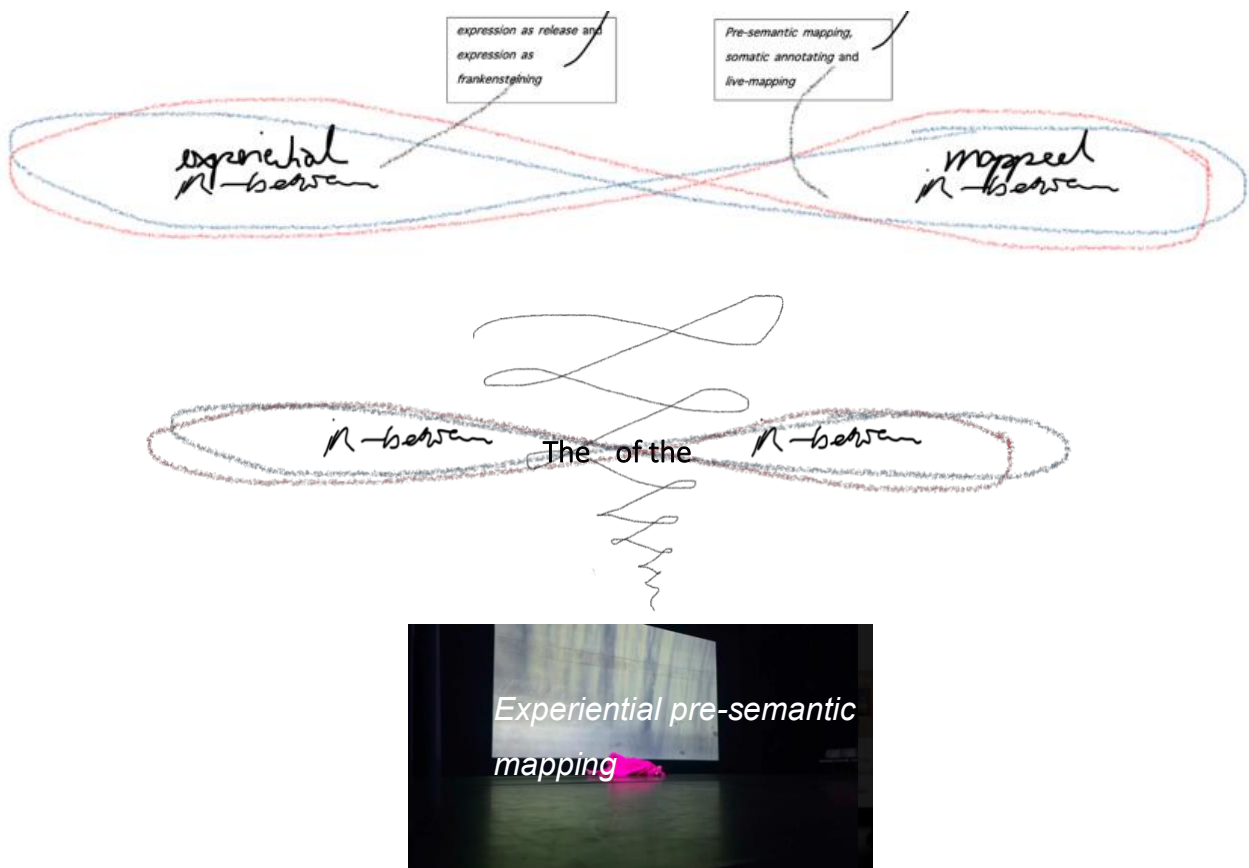


Figure 29 Heuristic diagram

This looping phenomenon in *the in-between* was facilitate by an integration of *pre-semantic mapping* into *the experiential in-between*. The 'felt sense' cultivated via what I call *experiential pre-semantic mapping* shares phenomenological depth factors of kinaesthetic, sonic and visual modes that constitute the *voca-moebius phenomenon*. Thus, the *voca-moebius phenomenon* is a refined sensory modality crossing 'felt sense' of the *vocalic self* in practice and performance. To elaborate on the looping phenomena between forms of knowing, I begin the following section with an analysis of the sounding-and-moving score *sounding sensations* that exemplifies the knowing of the *experiential in-between*.

3.5.1. Experiential pre-semantic mapping

The interplay between the method of *pre-semantic mapping* and *experiential pre-semantic mapping* refined the quality and the nature of the *voca-moebius phenomenon*. Through practising the sounding sensations score and stop mark-making, I discovered that drawing after sounding-and-moving is part of *expression as release* rather than *expression as frankensteining*. As discussed in the previous section 3.4.3. mark-making does not lead into *talking-it-dead*. Rather, mark-making facilitates a deepening of the knowing of *the in-between*. Mark-making has a direct connection with how sounding is approached in this project. Stage one, stillness of the sounding sensations score is preparing practitioners for expression by practically posing the question: If the sensations that is occurring in this moment had a sound, what might it be? And, if the same sensation that is arising in this moment had a texture, a colour, a shape, what would it be? In this moment practitioner researchers begin to imagine sensations as sounds, as colour, as texture. Thus mark-making has a likeness with imaging. The process of imagining, in the sounding sensations score, is similar to how Fraleigh describes imaginative processes. Fraleigh says that an image is not a mere mental representation, it encompasses any awareness, from sound to taste, over light and colour to emotions and any felt sensation (Fraleigh, 2020). Attuning to the nuances in stage one stillness is a process of imagining with all the sense. I call this *experiential pre-semantic mapping*.

I recall:

Stillness is ... about a tuning to the bold stuff that is going on inside you and going into the detail of it. And this is where the imagining becomes more present. It's more like imagining arises from within the nuance of the bold stuff. The bold stuff being sensations ... It's more like the discovery of nuance equals shape equals texture equals sound equals multi-sensory.

Imagining in the form of *experiential pre-semantic mapping* is one kinaesthetic and sonic depth factor of the *voca-moebius phenomenon* which is further articulated in the following section.

3.5.2. Vocalic somatics

Chapter 1.4. vocalic somatics articulates the interdisciplinary nature of this project. This section speaks further to how music and dance additionally intersect with the field of visual arts in this project. As mentioned, the experience of *experiential pre-semantic mapping* contributes to the cultivation of the 'felt sense' of *the in-between*. From this deep state of awareness, I discovered that the *voca-moebius phenomenon* of the *in-between* has distinct places and weight added to the expression perception loop of the *vocalic self*.

The feedback loop between *pre-semantic mapping* and *experiential pre-semantic mapping* works two ways. While I have clarified in the previous section how *pre-semantic mapping* has informed the *experiential pre-semantic mapping*, the impact of *experiential pre-semantic mapping* on the mark-making process is explained in this section. The effect that *experiential pre-semantic mapping* on *pre-semantic mapping* has, is that qualities of 'vitality affects' became relevant once more (after being experienced) to the mark-making process. Besides colours, other shared kinaesthetic and sonic depth factors like softness, weightiness, roughness and stickiness were extrapolated from the experience and applied as tools to make *pre-semantic maps*. Below are two examples. In the first example salt and images of industrial pipes were used to recreate the experience of roughness (Portfolio example F). In the second example fabric was used to make the paper softer (Portfolio example H).



Figure 30 pre-semantic map#1



Figure 31 Workshop participant making a pre-semantic map on soft fabric

The *affect data base* of the symbolic orderings became an open system that shift and changes depending on the perception of the *voca-moebius phenomenon*. This supports a releasing state where our inner worlds have the opportunity to unfold to us as obscure, bizarre, wild and matrix-like scenarios. This is similar to how imagination is applied in SRT. However, it ultimately differs from how imagination is introduced in this project. In SRT the states in which one merges with the image are purposefully introduced as an ‘image action’¹⁶ or a ‘totality’¹⁷ to the practitioners. Images in SRT are connected to the natural world and are given to the practitioner by the teacher. Even though it is not intended by Skinner to guide practitioners aesthetically through imagery, as this would imply a certain style, I experience these images aesthetically. For example, in a ‘totality’ given to the practitioner in stillness, dancers are invited to merge with the image of ‘sea of breath’ (Skinner, introductory pedagogy class 5). My experience of this ‘totality’ is alike to the one I experience in *experiential pre-semantic mapping*. Even though informed by the image of ‘sea of breath’ sensations that arise in stillness in conjunction with the image allow for ‘the sea of breath’ to become more than that: a taste, a colour, a texture: a bizarre inner composition that moves the practitioner. What differs this project from Skinner’s approach is, that *experiential pre-semantic mapping* is intentionally aesthetic experience, which is designed as such to follow my artistic vision. Instead of sounding-and-moving from images inspired by the natural world, practitioners work with the *affect database* and the making of *pre-semantic maps*. While participants can use *affect notations* and other materials that felt relevant to their experience, the choreographer or artist can follow their artistic vision via sharing their visual vocabulary of the *affect notations*. Visual artists for example who work at the intersection with movement can use their visual language as an *affect database* and use the approach of *experiential pre-semantic mapping* as a means to create choreography based on felt states of the performers. *Pre-semantic mapping* at the intersection with *experiential pre-semantic*

¹⁶ Image actions are movement studies that are rooted in a kinaesthetic image that assists participants in moving from an enhanced creative state. (Emslie, 2021b)

¹⁷ Totalities facilitate heightened perception through images that create a kinaesthetic environment in which the whole self is immersed. (Emslie, 2021b)

mapping do not only communicate one single meaning, they mobilise as a tool for multiple interpretations. These interpretations depend on the maker, the receiver, and/or the reader.

Through recognising that the *voca-moebius phenomenon* is characterised through the experience of a distinct place and sense of weight that has a connection with imagining in the *vocalic self*, I utilised this direction of the feedback loop between *experiential pre-semantic mapping* and *pre-semantic mapping* as a method for performance making which is identified in this paragraph. This method retrieves weight from the experience and uses it as a literal tool to place weights in correlation with the experience of sounding-and-moving on pre-semantic maps. Extrapolating weight from the experience of sounding-and-moving and applying it as an approach to further deepen the understanding of the *voca-moebius phenomenon* revealed that the experience of the weight and place of sounding is unpredictable. Fraleigh illuminates the meticulous aspect of investigating the *vocalic self*: “voice as body is unstable, risky and uncertain” (Fraleigh, 2021, p.37). Depicted below are two pre-semantic maps as score created by Carolina. These two *pre-semantic maps* reveal that the weight and place of the *voca-moebius phenomenon* is momentary yet shares weight and place with the kinaesthetic consciousness as a perpetual quality. One such a score and its interpretation through *affect notations* and weight is depicted below. This score resembles the singer and musicians Carolina’s score for *two solos, simultaneously*.



Figure 32 Carolina's pre-semantic map as score for two solos, simultaneously

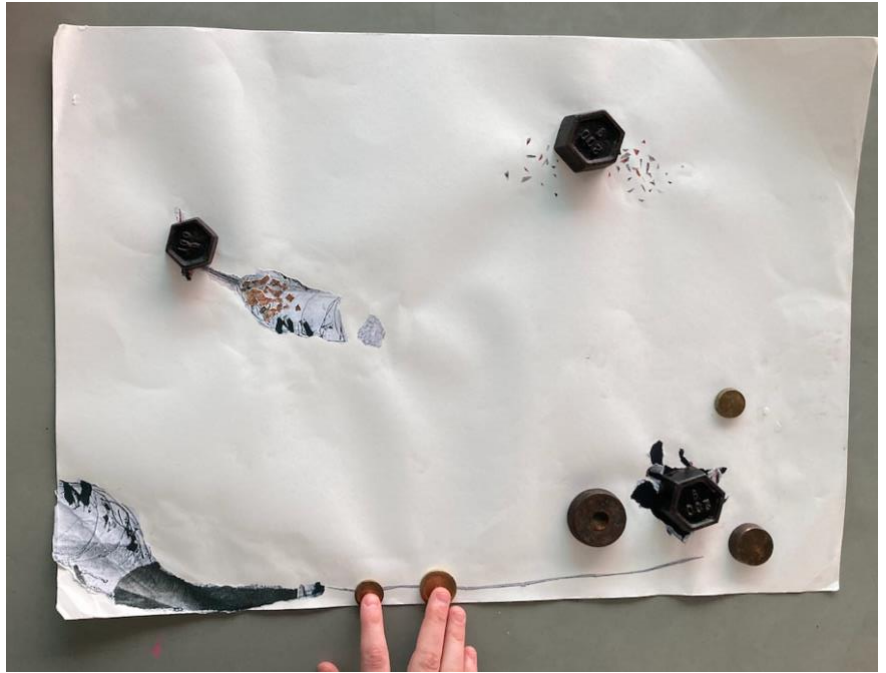


Figure 33 Carolina using weights to interpret her experience of the voca-moebius phenomenon for tow solos, simultaneously



Figure 34 Pre-semantic map with weights that shows the unpredictable nature of the voca-moebius phenomenon

3.5.3. Two solos, simultaneously

As articulated in section 1.4. in this project I am interested in creating a praxis and methodology that intersect music and dance via phenomenological factors. The work, *two solos, simultaneously* is an example of how as previously explained that both the experience and disciplines of music and dance are underpinned by feedback loops. The method that has informed the process of all three performers is based on *pre-semantic mapping*. Serena's score is following the *sounding sensations* score, with the first stage being informed by *experiential pre-semantic mapping*. Carolina followed her *pre-semantic* map as score, that was developed via exploring the weight and place of sounding as mentioned in the previous section 3.5.2. Konstantinos Damianakis who originally joined the project as composer for the accompanying exhibition *Dance Daily*, joined rehearsals and constructed *pre-semantic maps* as a response to witnessing Carolina's and Serena's score. The printer that Konstantinos used in the performance, became a stimulating tool for me as a choreographer as researcher. The scanner surface of the printer offered a surface on which to collage on and through printing, it immediately captured one moment of the performance in a further image. This process of making a *pre-semantic map* on the glass surface of the printer shares a family resemblance with the *somatic annotations* and was a further tool of *the in-between* in this project at the very last stage. Thus, Konstantinos is employing a printer, affect notations and musical scores to interpret and reveal the progression of the performance. Four examples from two solos simultaneously bare below.

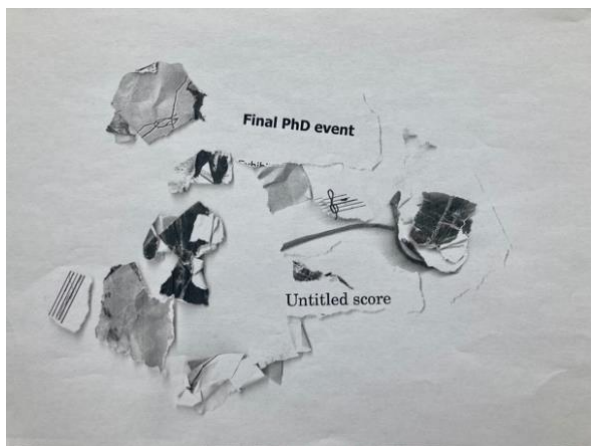


Figure 35 moment one of two solos simultaneously captured in a pre-semantic map

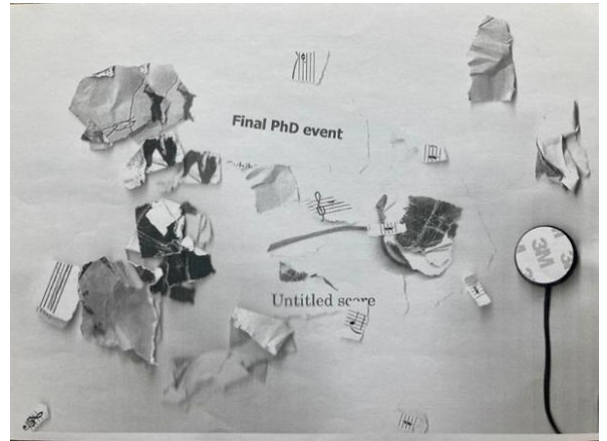


Figure 36 moment two of two solos, simultaneously captured in a pre-semantic map



Figure 37 moment three of two solos, simultaneously captured in a pre-semantic map



Figure 38 moment four of two solos, simultaneously captured in a pre-semantic map

The performance is an invitation for the audience to witnessing *the in-between*. The work unfolds like an ephemeral *experiential pre-semantic map* that moment-by-moment reveals and shares phenomenological kinaesthetic and sonic complex dynamics via the expression of

the *voca-moebius phenomenon*. The aesthetic of the work is influenced by both my vision via *the affect data bank*, *expression as release* and *expression as frankensteining* as well as the performers interpretation. This exemplified a collaboration between musicians and dancers that demonstrates a shared 'felt meaning' making process that goes beyond the intersection of dance and music, including the visual arts, somatic movement practices, somatic voice studies and phenomenology.

4. Conclusion and New directions

This section clarifies the journey through the different stages of the research to aid access to the complex ideas and to make clear the analytic process. It further expands on how the reader may develop their own heuristic diagrams. Additionally, it outlines contributions to various fields and points towards future developments.

4.1. Stage One: Integrating the 'Felt Sense' into Studio Practice

In the first stage of my research, I integrated the concept of the 'felt sense' into my studio practice to explore the non-hierarchical relationship between the lived experience of sounding-and-moving and various forms of expression. This approach established phenomenology as a core method, allowing me to bridge lived experience with various forms of articulation. While Gendlin emphasises the cultivation of the 'felt sense' through words, I focused on drawing as my primary means of expression. Sounding-and-moving constituted my primary means of somatic inquiry. Focusing on sounding-and-moving as primary somatic investigation led to the development of the term *vocalic self*, representing the 'felt meaning' cultivated through these practices.

Within the methodological structure of my research, the 'felt sense' functioned as both a method in studio practice and as a framework for my Practice as Research blueprint, facilitating a dynamic interplay between theory and practice. Based on this dual application of the 'felt sense', two key methods emerged to guide felt sense-based analysis: *live-mapping* ([see section 3.4.1.](#)) and *symbolic orderings/affect notations* ([portfolio example A](#)). *Live-mapping* enabled a fluid transition between theoretical concepts and studio practice, and *symbolic orderings/affect notations* provided a felt sense-based analysis of the *vocalic self* and served as scores for creating *Moving in Soundscape: Singing in Movement* ([Portfolio example B](#)). I later came to recognize these felt sense-based methods as *heuristic diagrams*, further enriching my understanding of the analytic process.

The feedback loop that was established through the integration of the ‘felt sense’ into the studio practice informed the documentation process of this research. Initially, I experimented with video documentation of the sounding-and-moving practice. Uploading these video recordings to the platform ‘Motion Bank’ allowed for word annotations; however, after uploading these for about 8 months, I realised that a felt sense-based documentation process needs a more flexible format that resembles something of the quality of the lived experience of the *vocalic self*. Thus, I utilized Premier Pro, a video editing software, to import a photograph of the *symbolic orderings* and footage of the sounding-and-moving practice to create a short video called *voice-image-situations* ([Portfolio example C](#)). This editing process was crucial in developing felt sense-based analysis, leading to the method of *somatic annotating* ([section 2.1.](#)). Both *the somatic annotating* and the *voice-image-situations* I later came to recognise as *heuristic diagrams*.

4.2. Stage Two: Refining the theoretical framework and collaboration

The second stage of my research manifested through a refinement of theoretical and practical frameworks and was marked by a process of searching for a deeper understanding of what I would come to know as *heuristic diagrams*. Theories embedded into the felt sense-based feedback loop were Ludwig Wittgenstein’s theory of ‘family resemblances’ as well as Daniel Stern’s concept of ‘vitality affects’. The practice was marked by a shift in the design of the studio practice—from solo to collaborative practice.

Wittgenstein and Stern’s concepts both support that drawing and experience resemble each other. Even though not the same, they share qualitative experiential aspects. Both theories therefore offered a sense of explicit orientation, which allowed me to trust the implicit processes of the studio practice.

In order to further understand the function of the *heuristic diagrams*, I paused the direct drawing after sounding-and-moving and replaced it with discussions with my collaborator. The absence of drawing in the studio highlighted the limitations of verbal articulation, revealing that words could not fully capture the ineffable aspects of the experiences of the

vocalic self. This realization transformed my understanding of the *symbolic orderings* and *voice-image situations*, recognizing them as crucial materials of implicit knowledge that could convey the complexity of experience in ways that language could not.

The collaboration in the studio led to the development of the *sounding sensations score* ([see section 3.3.1.](#)), which became the central experiential framework for subsequent practices, performances ([Portfolio example D, E, J](#)), and workshops ([Portfolio example H](#)). The feedback loop between the theoretical operator of ‘vitality affects’ and the cultivation of the ‘felt sense’ of the *vocalic self* led to the creation of the term *affect felt sense*. It was coined to convey the specific sensory crossing phenomenon investigated through the *sounding sensations score* and the *heuristic diagrams*. The phenomena explored are gathered under the umbrella term called *voca-moebius phenomenon*.

4.3. Stage Three: Transition phase and ‘how not to frankenstein’

Following stages one and two, my research entered a transition phase comparable to the incubation phase in heuristic research, characterized by key principles of letting go and not forcing the process. Through the analysis and writing process that followed this stage, I recognized that feedback loops are the subject and methodology of my research, yet at this point in time I was immersed in researching the voca-moebius phenomenon and creating the final PhD event ([see portfolio example J and K](#)). This immersion, even though crucial for somatic-based research projects, held the challenge of being with uncertainty and ambiguity and thus required ‘trust in the process’, ‘slowing down’ and what I call ‘how not to frankenstein’ ([see foreword](#)). As these values are embedded in the *sounding sensations score* ([see section 3.3.1.](#)), I directly turned to the practice to develop methods that helped me trust and navigate the further cultivation of the *affect felt sense*, hence implicit knowledge.

Having already recognized that the *heuristic diagrams* are crucial material in conveying implicit knowledge, I returned to them as a set of data that could support a felt sense-based articulation process. Drawing on elements from traditional collage-making utilising glue and

scissors, I used photocopies of the *symbolic orderings*—as such called *affect notations*—as a set of symbols to interpret the experience of the *vocalic self*.

This method called *pre-semantic mapping* offered a way to use *affect felt sense*-specific data to interpret experiences of the *voca-moebius phenomenon* while staying within the prelinguistic realm. This method facilitated a deeper engagement with the *vocalic self* and allowed for the capture of elements that could not be conveyed through verbal discussion. Consequently, any ambiguity was given space, as the process engendered a greater trust in its ability to map and represent something truly pre-semantic—an elusive aspect beyond linguistic articulation that closely approximated the recalled ‘felt sense’ from outside the immediate temporal experience.

4.4. Stage Four: Analysis process and heuristic diagrams

In stage four, I concentrated on the writing and analysis process, framing the felt sense-based methods under the term of *heuristic diagrams*. This notion reflects the similarity of my research process to heuristic research as described by C. Moustakas, emphasizing trial-and-error and the emerging nature of inquiry. While these diagrams are designed to gift the viewer with a felt sense of the phenomena under investigation, in the analysis process I also examined them structurally and recognized their similarities to traditional diagrams like pie charts; circles, arrows, and colour coding were depicted. This dual perspective not only enables other researchers to utilize *heuristic diagrams* in their own work but also allows for engaging with complex qualitative information in a concise format.

From the artistic perspective, *heuristic diagrams* resemble the unique style of the researcher, facilitating a dynamic feedback loop between lived experience and diagrammatic representation. This interaction helps maintain a connection to the felt sense throughout the analysis process. Conversely, from the perspective of structuring the research process, these diagrams function as analytical tools that can articulate the blueprint of the research design, particularly through *live-mapping*. Thus, heuristic diagrams serve as both creative expressions

and felt sense based specific frameworks, enriching the overall research process and deepening the understanding of qualitative phenomena.

4.5. Contribution

Considering how to externalise research findings, both for peers and to aid the writing of this thesis, has been a constant companion in this project. However, this also has been the challenge of this project, as Gendlin's concept of the 'felt sense' asks for forms of articulation other than words. This section summarises key findings of the project, which come together under the notion of *the in-between* as clarified in chapter 3. It further gives an overview of how these methods can be applied by other practitioners and presents ways of how this research will be continued.

4.5.1. Felt sense based ethnographic research

This research makes contributions to sense-based ethnographic methods, particularly those in relationship with PaR. Traditional ethnographic research often treats the practice under investigation as an object of study, observed and analysed from an external standpoint. However, researchers with a somatic practice who conduct PaR bring implicit knowledge that informs how they inhabit the role of the observer. This research, through its somatic, first-person perspective, demonstrates that the practice cannot be viewed as a detached object when the researcher is somatically involved. Even when the researcher inhabits the role of an external observer such as a choreographer in processes of making, they remain experientially engaged through their experience of practice, underscoring the inseparability of participation and witnessing.

The development of methods, particularly those centred around *heuristic diagrams* and the use of feedback loops between somatic experience and explicit articulation, offers new approaches to sense-based ethnographic research within PaR. These methods offer the researcher opportunities to foster a deep connection to the practice through somatic engagement rather than forcing an objectification for analysis. This ensures the cultivation of

implicit and explicit knowledge not only through participation but also through observing. This research, therefore, contributes to sense-based ethnography by proposing ways to conduct inquiry in which the somatic practitioner actively and continuously engages in experiential feedback loops between theory and practice as the primary means of understanding and reflecting on the process. This research proposes methods so that the researcher no longer has to tussle with the inner compartmentalisation of doer and observer. It demonstrates how implicit knowledge can be integrated into research methods that challenge traditional, distanced forms of ethnographic observation and analysis, thus contributing to a new paradigm of PaR grounded in feedback loops.

The methods developed in this research, particularly the use of *heuristic diagrams* and feedback loops between lived experience and explicit articulation, have the potential to significantly influence future research and practice in the fields of ethnography, PaR, and fields of phenomenology. By prioritizing the 'felt sense' and integrating somatic awareness, researchers can move beyond traditional, detached observational techniques, fostering a more immersive and participatory approach. This shift encourages practitioners to document and analyse their experiences in ways that honour the complexities of lived experience, thereby enriching the qualitative depth of their findings.

Additionally, the iterative nature of feedback loops can promote an ongoing dialogue between theory and practice, enabling researchers to adapt their methodologies in real time based on insights gained during the research process. This adaptability not only enhances the relevance of research outcomes but also encourages the exploration of emergent themes that might otherwise remain unexamined. Ultimately, the adoption of these methods can facilitate a more nuanced understanding of implicit and explicit knowledge, opening up new directions for inquiry that embrace the richness of human experience within various fields of study such as visual arts, performance, dance, somatic practices, somatic voice studies, sociology, pedagogy, psychology, as well as therapeutic modalities.

4.5.2. How to develop heuristic diagrams

Within the last two decades, research on embodied knowledge has gained awareness not only within the field of arts but also within cognitive scientific research. Theories such as 4e cognition highlight that knowledge is embodied. Hence, the integration of somatic practices often cultivated and developed by artists finds resonance within the wider research community, leading to collaborations between artists and scientists aiming to bridge the gap between forms of knowledge. *Heuristic diagrams* support the integration of somatic practice into research designs, contributing to the necessary undoing of the separations between forms of knowledge in academia.

To begin developing *heuristic diagrams*, the first step is to integrate the 'felt sense' into the research process. This approach requires valuing lived experience alongside theoretical knowledge and adopting a non-hierarchical perspective between forms of expression. The second step is to cultivate the 'felt sense' while establishing a feedback loop between somatic experience and another form of articulation into the practice. As mentioned, *heuristic diagrams* have a dual function; thus, they can either be used in the studio practice or as a tool to understand the blueprint of the research design.

In the studio practice *heuristic diagrams* develop according to the chosen artistic materials, the somatic inquiry and the artistic style of the researcher. To deepen the feedback loop between artistic forms of expression, the researcher can create a database of material from the first stage of the research, like the *affect notations*, and employ digital or analogue collage making methods to further cultivate implicit and explicit knowledge through feedback loops. The *heuristic diagrams* that develop along with the research blueprint benefit from the use of elements from traditional diagram making such as circles, arrows, and colour coding as well as the method of *vocalic-mark-making* ([see Glossary](#) and [section 3.4.1.](#)).

Additionally, to develop further *heuristic diagrams* it is crucial to pertain to values such as 'trusting the process', 'slowing down' and what I call 'how not to *frankenstein*' ([see foreword](#)). Consequently, any ambiguity can be given space and let different forms of articulation emerge that would have otherwise been overlooked. Hence, *heuristic diagrams*

are not bound to one form or a specific appearance; they depend upon the emerging and cultivation of the 'felt sense', the chosen theoretical concepts, the artists' practice and a continuous engagement with feedback loops.

4.5.3. Further contributions

One contribution to knowledge lies in the various looping phenomena that are examined in this thesis. As pointed out in section 1.7., looping phenomena are themselves a key finding as they provide clarifications to what Gendlin means by the 'felt sense'. The feedback loop as a distinct temporal paradigm emerged from within this PaR, which is underpinned by somatic movement practices. This project uncovers the claim that these looping phenomena, which are experiential models for the cultivation of the 'felt sense' within an artistic environment, have a possible application for phenomenological and cognitive scientific research in general.

Further, the somatic foundation of this PaR project led to the extension of the temporal paradigm as it exists in traditional PaR. The various looping phenomena are characteristic of this novel paradigm of somatic PaR. Approaches developed in this somatic PaR mark further key findings and contributions to the field of PaR. One such method of looping is evident in the writing of this thesis – the choice to combine traditional academic writing structures with invitations into experiential realms of knowing via short practices creates an 'experimental academic writing' style that invites the reader to loop between explicit and implicit forms of knowing. The narrative voice shifts between elucidation of theoretical concepts, and practical invitations, creating an example of writing a somatic PaR thesis. This method is applicable for practitioners who want to evoke forms of felt knowing in their reader, rather than aiming to translate practical experience into the explicit realm. The reader is offered a looping experience that provides, referencing Gendlin, the opportunity for 'felt meaning' making, as pointed out in section 1.5.

As mentioned in section 1.4. vocalic somatics, Fraleigh brings to our attention the point that the voice

is an under-researched topic in Eurocentric philosophy. A fundamental consideration in my research question was to find forms of articulation for the 'felt sense' of sounding-and-moving. Thus, a further contribution to the field of philosophy of perception and experience lies within descriptions of sounding-and-moving phenomena, such as the *voca-moebius phenomenon*, and *expression as frankensteining*. These phenomena describe complex dynamics of kinaesthetic and sonic consciousness that are relevant to other practitioners in the fields of music, dance, somatic movement practices, and the field of somatic voice as well as phenomenology. For example, the *voca-moebius phenomenon* offers Western classical voice practitioners a means to explore repertoire via *experiential pre-semantic mapping*. This offers the practitioner a multi-sensory approach to studying classical music notation. *Expression as release* and *expression as frankensteining* both emerge alongside SRT, allowing the dancer to further explore sounding as one dimension of their dancing, an aspect which is traditionally under-practiced in dance. Additionally, the *voca-moebius phenomenon* describes a deeply human experience, therefore is applicable by anyone investigating the human lived experience.

Other forms of knowing of *the in-between* such as *experiential pre-semantic mapping*, *pre-semantic mapping*, *live-mapping* and *somatic annotating* are all methods that are simultaneously functioning as templates which can be used by other practitioners to slot into their practices, supporting the ephemerality of researching in performance and in particular for somatic based practices. In the following section I draw the thread of *live-mapping* further, describing my interest in developing artistic pedagogical models of somatic PaR.

4.6. Teaching in the in-between: live-mapping as a pedagogical tool

Live-mapping serves as a method to support students in their articulation process of how theory and practice are connected in their projects. For example, in a class, a fifteen-minutes video recording of one of my *live-mapping* processes functioned as tool to demonstrate the methods (colours, lines, boxes, use of the voice etc.) that are applied to the process of *live-mapping*. In order to point out, that the live-map process is unique to every practitioner's

research, and that the purpose of showing my live-map is to demonstrate the unique connections that can be found in individual research processes, I gave them the following three prompts to connect their distinctive backgrounds with the processual template I proposed.

- Write down one concept (if possible, from a different field than dance) that you are curious about
- Write down up to three names of choreographers or practitioners, whose work has influenced you in any way (as a performer, maker etc.)
- Write down the first activity that you do when you enter the dance studio

With these prompts I invited the students to exchange my concepts with their interests, and their stages of practice with mine to connect what they bring in their role as practitioner researcher to the *live-mapping* process. After the viewing of my live map, I applied aspects from my early annotation process as a guide for a partner exercise. I picked the elements of talking and questioning: The mover was talking while starting their practice (with the aspect they wrote down before watching the video) while the witnesser was supporting the mover with questions that would guide the mover, not towards yes and no answers, but towards particular aspects that the witnesser's curiosity was caught by. Below are two examples of how students transformed the blue and the red dots in relationship to what their unique research design felt like.

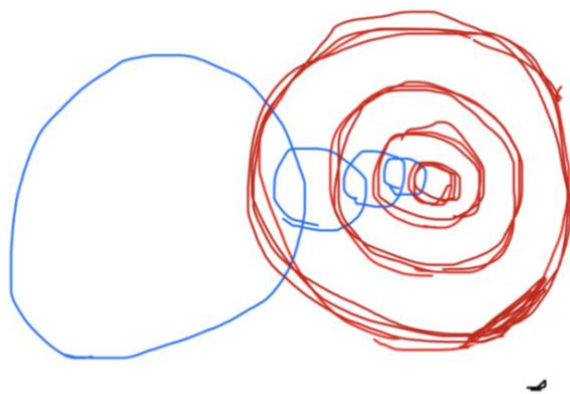


Figure 39 live-map by student A



Figure 40 live-map by student B

Moving on from this project, I am expanding on my research into how artistic methods of *the in-between* can support the articulation process of PaR designs, with a particular focus on the temporal paradigm. I aim to develop further models that employ colour coding and *vocalic-mark making* as a means to artistically express *the in-between* of concepts and practices.

4.7. 'Scoring the spiritual in-between': an article in collaborating with Serena

One issue that has arisen in the course of this project, specifically during studio based practical research, is the question of authorship. Therefore, I am currently writing an article for the peer reviewed journal *Dance, movement and spiritualities* with Serena Ruth, reframing our roles in this project to co-authorship. We are elucidating on the nature of *the in-between* and its possibilities for a spiritual experience. We particularly look at the communal aspect of practising the *sounding sensations* score collectively and its effects on the releasing experience as a spiritual undertaking.

Collectively we place a specific focus upon appreciating and understanding the transformative capability of voice and vocality, referred to as sounding. Sounding, by way of the values and requirements of the *sounding sensations* score, enables access to a felt dimension of otherworldly. Released from linguistics, semantics and semiotics, sounding communicates something *other*. It transcends ordinary modes of communication to express something unique, emotional, present, unrepeatable, and ultimately, spiritual. Sounding, in combination with embodied movement invited through the *sounding sensations* score, takes us beyond ourselves—into *the spiritual in-between*. We work to contribute to a deeper understanding of the transformative potential for practitioners working within embodied expression, at the intersection of sounding-and-moving. The *sounding sensations* score illuminates ways in which intentional sounding-and-moving practices directly evoke spiritual dimensions—connecting practitioners to their voice, their dance, and, if the spirits permit, their spirituality.

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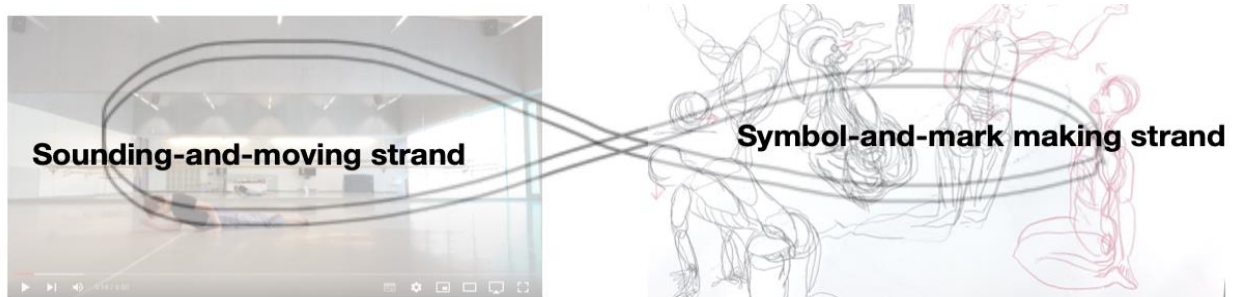
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Appendix

1. Background to the sounding sensations score

When inviting dance artist and coresearcher Serena Ruth into the studio, I had established over the period of one year a studio-based improvised sounding-and-moving score. The stages of score #1 are:



1. stillness and imagining a sound
vocalic self
 2. establishing one sound and staying with this sound
 3. letting a sounding-and-moving sequence emerge
 4. repeat the sequence three times
 5. Drawing the lived experience of the
(creating symbolic orderings)
- timeframe: 50 minutes

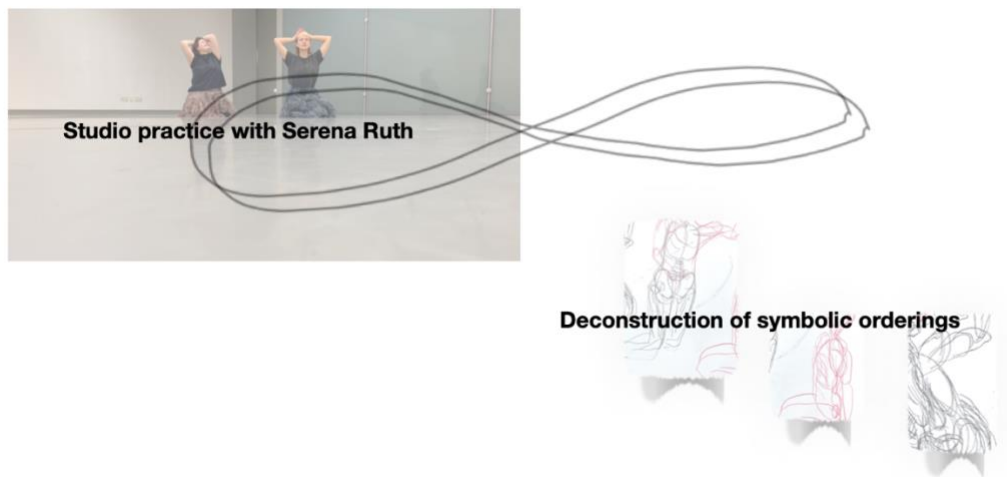
While I already explored the concept of stillness, I realised that in order to explore the concept of stillness in conjunction with release, as proposed in SRT, I had to let go of the rigid structure of the score, and in particular of the sounding of only one note, as I realised that this proposition controls breathing and the diaphragm. Based on these realisations, before I invited Serena into my practice, I altered the score.



1. sensing in stillness and imagining the colours, through sounds, textures of sensations (ordering)
 2. expressing the imagined through sounding-and-moving
 3. letting a sounding-and-moving duet emerge
 4. finding an ending
 5. repeating the practice three times in total
 6. Exchange of experience (suspending the symbolic ordering)
- timeframe: 90 minutes

This altered score contains the letting go of symbol-and-mark making as a constant tool to cultivate the *affect felt sense*. It also incorporates letting go of sounding only one pitch. Letting go of how the sound has supposed to sound, revealed to me through practising with Serena that as Skinner points out in her technique, that sounding is one dimension of releasing. The collective practice with Serena Ruth serves as the container for analysing the concept of *expression as release* and *frankensteining*.

Practising releasing and letting go of creating the symbolic orderings affected the relationship between the *vocalic self* and the symbol-and-mark making strand. As mentioned in the section of somatic annotating, there is a resemblance between the sounding-and-moving strand and the drawing strand. The process of taking the symbolic orderings apart, resembled how it felt to let go of sound ideas established in score#1.



In the dialoguing part of score#2 with Serena, we both realised that at some point we were trying too hard to find the words to describe what happened in the releasing process of the sounding-and-moving score. We found that staying with the 'felt sense' supports the cultivation of it more than trying to find the words. When I was drawing after the sounding-and-moving score#1 I never had the sense that some of the marks were not satisfactory to resemble the affects experienced in the practice. Thus, I realised that the symbolic orderings must have something in common with the 'felt sense' of the *vocalic self* that surpasses the capability of expression through language. Therefore, I began to deconstruct photocopies of the symbolic orderings, understanding them as a databank of affect notations.

2. Edited transcripts of Serena's and my experience of stillness and frankensteining in the sounding sensations score (transcribed from hand writing to digital text)

2.1. Franzi on her experience of stillness

Stillness is so personal. It is so you, and also so not about you at the same time. Stillness is so difficult at times, but only when my body hurts. When I'm not recognising how much energy has been built up and I have repressed. My spine always feels constricted. I always feel like a block when I arrive on the ground, and yet I keep doing it because it's difficult. I'm very much influenced by my cranial sacral, cranial sacral treatments, in stage one. This is where I learned that I can let the ground come up to meet the back surface of my body. And even though I do not feel my back body, I know that I can somehow somewhere in the depths of my torso tense some muscles, push my heels into the ground and still be still. This kind of stillness is so different from constructive rest where you lie on the floor, to feel your spine lengthen. In stillness, I feel like I had fever dreams, blissful micro releases, surprisingly occurring somewhere. But stillness is not about becoming frozen. It's actually the opposite. It's about a tuning to the bold stuff that is going on inside you and going into the detail of it. And this is where the imagining becomes more present. It's more like imagining arises from within the nuance of the bold stuff. The bold stuff being sensations. I yearn for softness in stillness. But I know I cannot just soften because there's a fine line between not sensing disappearing, which can feel like softness, and actually sensing and then as a consequence, later, soften more fully. It's more like the discovery of nuance equals shape equals texture equals sound equals multi sensory is the entry point into what has been repressed. But the thing with repression is that it's conditional and it does not serve anybody. So in stillness I tend to the repressed nuance and I have to be aware, to not freeze. My spine has to have or has to know its potential for movement is like as if my spine is getting to know its potential. Or axial line as I'd say in Skinner. Stillness is hard to encounter. There are days when you're overwhelmed and dysregulated as fuck and I know myself and I know that stillness, If I am in a loving stillness can help me find ease, playfulness, etc. But it can also go into frankensteining. And

then there's also Serena with me in stillness, reminding me of how we hold ourselves through. I have to edit the beginning of this pages entry because stillness is so personal.

2.2. Serena on her experience of stillness

For me, the most important sensation is that you become a shell of yourself, that you transgress, who you lay down was. So you enter, lie down, settle, by which we mean in dancer speak gets comfortable, and then you rest become quiet. Still. What happens here in stillness is that you notice more comfort becomes available as time goes on. If you are a 100% comfy when you lay down now you notice that 25% more comfort has made itself known, become available for your right shoulder. Here, we do not continue to soften into the floor. We keep our shape we hold true to how we initially settled. Why? Because you do not want the light sensors to go off. Without visible movement, one is forced to experiment with how they can lean into more relaxation without softening, without changing the shape. They come to know what is actually necessary in order to soften aka to release. You no longer need to move your whole head to give your throat the space that is asking for. You simply need to soften your tongue inside your mouth from the roof to behind the lower teeth. You notice that the holding in your shoulders can be alleviated by the way you send your breath into your diaphragm. We attuned to new ones to nuance into necessity. This is how we calibrate to our own systems. So we do not do the unnecessary as we move into *expression as release*. We do not scream when what is needed is a soft shake because we have attuned to release without effort. When you are a shell of yourself you are forced to be with the true conditions in this moment. You are introduced to tension, you find yourself in a more settled shape after these nuanced investigations. So you're already attuned to release. We've already studied release. And now we shift to studying *expression as release*. First, by way of the imagination and you imagine what sounding the sensation would be like what sound the sensation would make because up until now, that's what you've been attuning to sensation. When you are imagining *expression as release* you are imagining sounding something outside of you. The paradox is of course, that you are also simultaneously receiving the sensation and making the sound. Then I mostly feel blessed when the lights go off. When the stillness begins to loosen the teetering those first brave steps, the feeling for how far you can push

them in them about setting off the licences. It's like 70% imagination and 30% action or more accurately it begins to shift at 99% imagination and 1% action. By action I mean movement. Then you may remember or discover that your voice will not set off the light sensors. So you may be loud as volume will not make you lose the game. Yeah, it takes a moment to remember this. And volume tends to be small at the beginning so that it is resonant with a 30% movement, which again attuns you to what is needed. What you think you need to do to release to touch liberation, to free yourself from a sensation is often 10 times bigger than which is actually required of you. This is important. It is a daily learning

2.3. Franzi on her experience of frankensteining

It's loud and too much. I feel off the whole time and I do not know how to recalibrate into some other state. That would mean that once you have trespassed into frankensteining you have trespassed - even writing this makes me feel frazzled.

I very clearly remember the first ever frankensteining we talked about shapes for ages. We were analysing the practice in a way and then it went all mayhem. When I Frankenstein I feel like I'm not contained. I do not know where exactly my voice is. I feel like it's just all loud and shouting and a bit like a tantrum. There is no shell. I feel like if I Frankenstein I want something. I want to get somewhere with what I'm doing. I think it's a bit as if you lean forward all the time. Like babe, you have lost your back body.

There's no nuance in frankensteining, there is a lot of fighting through and if one of us is in it is very contagious, because somehow we figured out we know when one of us starts early, like has not fully received the stillness sensations that frankensteining will follow. It pulls you out because something about the sound, the sounding says I've gambled too hard with the freedom of expression. Because freedom does not mean anything at anytime. Freedom of Vocalic expression sits somewhere. It's got a time and space signature in your body and if you do not wait sense for long enough or the amount of time it needs, you threshold into the abyss which is frankensteining if you do not Frankenstein, you will know you are in your body. If you Frankenstein you are somewhat out of yourself. You cannot find the connection

between you here and the sound over there. It's all a floating and meshed something. it makes me it makes one thing that something must have gone wrong in the transformation process. Yes transformed but into what. In this very moment I feel like I'm overthinking frankensteining this last question does not work for frankensteining. there is no transformation. There's only you. But like the you that could not slow down, the you that could not listen, the you that's the judges the you that still wants to achieve something. That has nothing to do with a that has nothing to do with the process of releasing.

So that means you will not be able to enter stage two in the way it needs you to be. Stage two needs you to be ready for *expression as release*. So if you have not started your releasing process and stillness, you are lost, because then it will be only expression. And release in stillness is nuanced. If you do not find that if you stay judging if you stay all of that other stuff that we all hold, you will Frankenstein because we live in a culture of Frankensteining. Stage two would be called *expression as frankensteining*. Thinking about how frankensteining ends, first thought is how it started. Resolution is to find out maybe what that be Frankensteined and by not judging it by knowing that as part of the practice it feels like a repair

2.4. Serena on her experience of frankensteining

Definitely a sense of force, a sense of push, a sense of For fuck sake we're fucked and there is no going back. For fucks sake, we fucked it and there is no going back. The worst part is when you know you've started too early. You know this is going to be a frankensteining practice. There's nothing to be done. And so the awareness only comes when it is too late. But I can also recall moments where I have lay longer in order to actively ensure we do not trajectory our cells into and enter into Frankensteining, which is coined as such because you come up like a monster. You come up out of the silence up onto your feet, like a goddam monster learning how to walk and talk. I noticed that the writing of it feels clunky too - something of trust and the absence of blame. For it's always we went too early, which reveals a rule of the practice, that we do in the beginning together. When someone turns on the lights, even on accident, the whole room is in the light. We are collective this way within and because of our mistakes. And then curiously, our own Frankenstein experience sucks for us as individuals

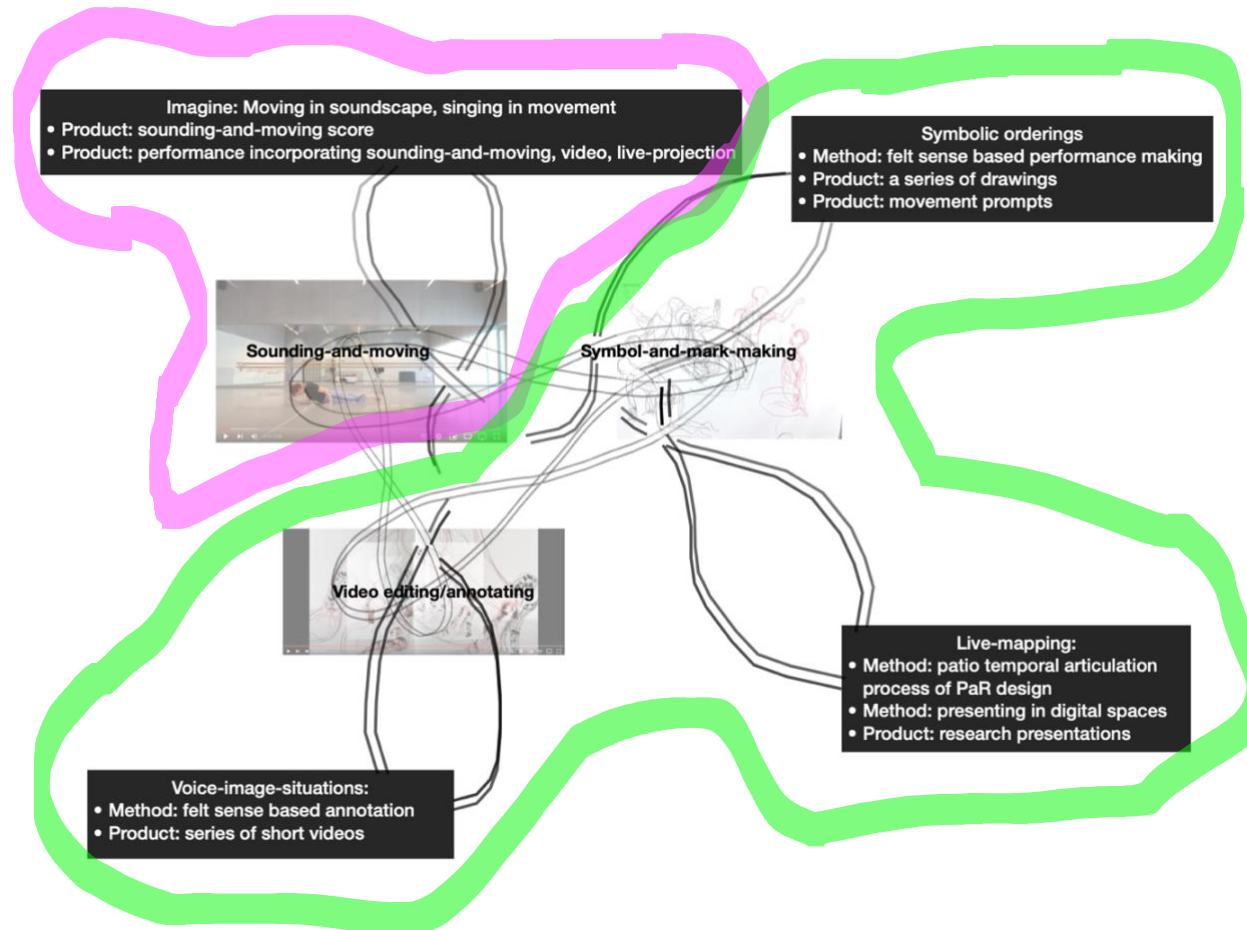
and together but I say this to note that Frankenstein and gives way for your blamed to live. If you blame the other for the move too soon, you are offered much content to channel into your study. much content to study and rest assured that you too will make the fuck I went to early mistake at some point. We go too early when we are not paying enough or focused attention to that which is beyond us. That we are in service to, which in this moment is the light sensors or the lights themselves. You're a bad sport. If you move too big too soon. You've tapped out of the game of the light sensors and a straw. Now I do not mean that that's a judgement. I do not mean it's actually never like that. It's always a mistake. The value of not judging extends even here, potentially here, but the actual frankensteining as a sensation, which is helpful to identify so that people can feel it, but they will already know. You feel like everything is all wrong. You feel trapped, and you are in a sense, to a certain extent for we always complete the practice. We do not pop out ever, even from Frankenstein. You feel like you're trying to get, get something and get somewhere and you cannot the thing you're trying to get is relief, relief by way of release. But because you're trying you're not in service. You're in your go and in your get. To be frankensteining. also, PS you'll feel like share the end of the practice. I know it sucks so sorry. There's nothing we can do. To be in Frankenstein is to be or to feel like you are shouting. We notice we are still in space, or at least movement is not so at the for of us study when we are frankensteining. I noticed I say we, as if our collective experience has more to offer than my individual because it does because I do not know myself when I'm frankensteining I only know my force my try hard my neediness my rushing my impatience, my anger, my irritation, my judgement. Some may say the frankensteining teaches you the best lessons. Important thing to remember is that the values of the work still hold you here. I remember one time we wrote receive advice for ourselves. We find that we are frankensteining PS when it gets to know what to gift to come to know your most monstrous selves. We should find that piece of advice because I cannot really recall what one does when they are trapped in the practice of frankensteining other than wait for it to end but one is not waiting. They are trying. frankensteining is a place we come to allow ourselves to try really fucking hard and fail really fucking hard. It always comes when you want a good practice the most. Pragmatically, frankensteining is when you have not attuned to nuance enough. You have not achieved the nuance of your own release to going at it too hard, too fast. And it's not giving you the results of relief or liberation. The movement moving is really important to sounding sensations. it amplifies the sound. It is how

you take the shape. It intensifies, supports the release. Without it without movement, You're screaming into the void or sounding into the night without the supportive, intensifying amplifying quality of the movement that we orientate to here and value here and practice here. You are navel gazing you're facing with yourself. We love you here and we wish you a better practice next time.

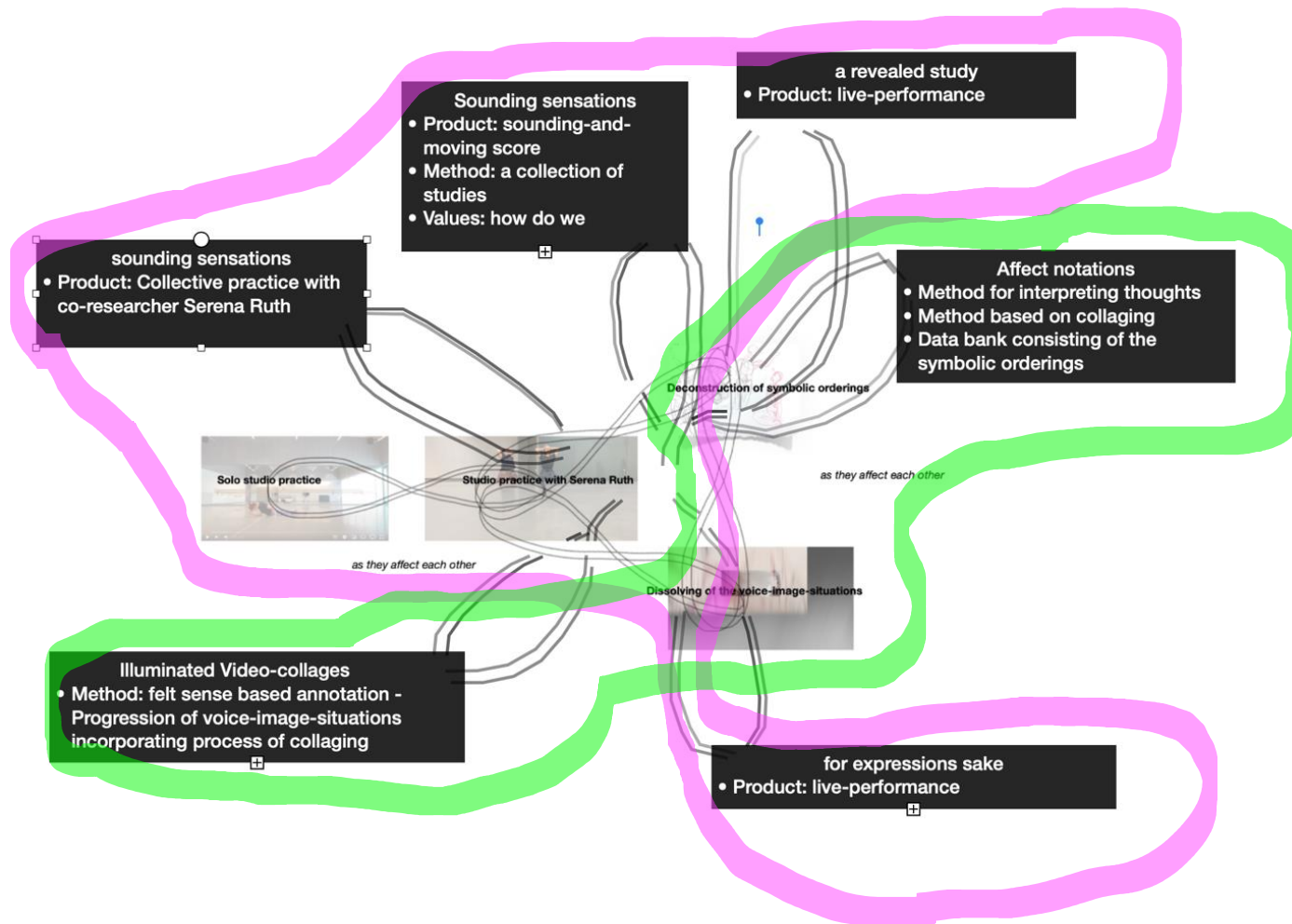
3. Heuristic diagrams of analysis

The *heuristic diagrams* depicted on the following three pages resemble a synthesis of the research process and the analysis of it. They have been in particular informed by the method of *live-mapping*. The diagrams illuminate research outcomes at the periphery and practices at the centre. The dynamic lines resemble the complexity of feedback loops between elements of practice and research outcomes. Colours support the conceptualisation of *the in-between*.

Stage 1:



Stage 2:



Stage 3:

