

# **The Angel of Art Sees the Future Even as She Flies Backwards: Enabling Deep Relational Encounter Through Participatory Practice- Based Research**

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# Declaration

To the best of my knowledge, I confirm that the work in this thesis is my original work undertaken for the degree of PhD in the Faculty of CEM, De Montfort University. I confirm that no material of this thesis has been submitted for any other degree or qualification at any other university. I also declare that parts of this thesis have been submitted for publications and conferences.



# Abstract

This research addresses the current lack of opportunity within interdisciplinary arts practices for deep one-to-one relational encounters between creative practitioners operating in applied arts, performance, and workshop contexts with participant-subjects. This artistic problem is situated within the wider culture of pervasive social media, which continues to shape our interactions into forms that are characteristically faster, shorter, and more fragmented than ever before. Such dispersal of our attention is also accelerating our inability to deeply focus or relate for any real length of time. These modes of engaging within our technologically permeated, cosmopolitan and global society is escalating relational problems. Coupled with a constant bombardment of unrealistic visual images, mental health difficulties are also consequently rising, cultivating further issues such as identity 'splitting', (Lopez-Fernandez, 2019). In the context of the arts, this thesis proposes that such relational lack cannot be solved by one singular art form, one media modality, one existing engagement approach, or within a short participatory timeframe.

Key to the originality of my thesis is the deliberate embodiment of a maternal experience. Feminist Lise Haller-Ross' proposes that there is a 'mother shaped hole in the art world' and that, 'as with the essence of the doughnut – we don't need another hole for the doughnut, we need a whole new recipe' (conference address, 2015). Indeed, her assertion encapsulates a need for different types of artistic and relational ingredients to be found. I propose these can be

discovered within particular forms of maternal love; nurture; caring, and through conceptual relational states of courtship; intercourse; gestation, and birth. Furthermore, my maternal emphasis builds on: feminist, artist, and psychotherapist Bracha Ettinger's (2006; 2015) notions of maternal, cohabitation and carrying; architect and phenomenologist Juhani Pallasmaa's (2012) views on sensing and feeling; child psychoanalyst Donald Winnicott's (1971) thoughts on transitional phenomena and perceptions of holding. Such psychotherapeutic and phenomenological theories are imbricated in-action within my multimodal arts processes. Additionally, by deliberately not privileging the ocular, I engage all my project participants senses and distil their multimodal data through an extended form of somatic and artistic Interpretive Phenomenological Analysis (IPA), (Smith, Flowers, and Larkin, 2009). IPA usefully focuses on the importance of the thematic and idiographic in terms of new knowledge generation, with an analytical focus on lived experience. Indeed, whilst the specifics of the participants in my minor and major projects are unique, my research activates and makes valid, findings that are collectively beneficial to the disciplines of applied and interdisciplinary arts; the field of practice-based research, and beyond.

My original contribution to new knowledge as argued by this thesis, comprises both this text exposition and my practice. This sees the final generation of a new multimodal arts Participatory Practice-Based Framework (PartPb). Through this framework, the researcher-practitioner is seen to adopt a maternal role to gently guide project participants through four phases of co-created multimodal

artwork generation. The four participatory 'Phases' are: Phase 1: Courtship – Digital Dialogues; Phase 2: Intercourse – Performative Encounters; Phase 3: Gestation – Screen Narratives; Phase 4: Birth – Relational Artworks. The framework also contains six researcher-only 'Stages': Stage 1: Participant Selection; Stage 2: Checking Distilled Themes; Stage 3: Location and Object Planning; Stage 4: Noticing, Logging, Sourcing; Stage 5: Collaboration and Construction; Stage 6: Releasing, Gifting, Recruiting. This new PartPb framework, is realised within a series of five practice-based (Pb) artworks called, 'Minor Projects 1-5', (2015-16) and Final Major Project, '*Transformational Encounters: Touch, Traction, Transform*' (TETTT), (2018). These projects are likewise shaped through action-research processes of iterative testing, as developed from Candy and Edmonds (2010) Practice-based Research (PbR) trajectory. In my new PartPb framework, Candy, and Edmonds' PbR processes are originally combined with a form of Fritz and Laura Perl's Gestalt Experience Cycle (1947). This innovative fusion I come to term as a form of 'Feeling Architecture,' which is procedurally proven to hold and carry both researcher and participants alike, safely, ethically, and creatively through all Phases and Stages of artefact generation.

Specifically, my new multimodal PartPb framework offers new knowledge to the field of Practice-Based Research (PbR) and practitioners working in multimodal arts and applied performance contexts. Due to its participatory focus, I develop on the term Practice-Based Research, (Candy and Edmonds, 2010) to coin the term Participatory Practice-Based Research, (PartPbR). The unique

combination of multimodal arts and social-psychological methodologies underpinning my framework also has the potential to contribute to broader Arts, Well-Being, and Creative Health agendas, such as the UK government's Social Prescribing and Arts and Health initiatives. My original framework offers future researchers' opportunities to further develop, enhance and enrich individual and community well-being through its application to their own projects, and, in doing so, also starts to challenge unhelpful art binaries that still position community arts practices as somehow lesser to higher art disciplines.

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**Dedicated to Stewart Bell.**

**My partner in life and love.**

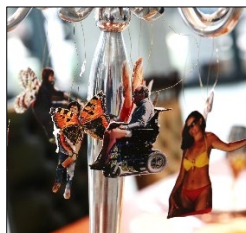
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Figure 1. *The Feast* (360 VR film), Exhibit 4, in Final Major Project: *Transformational Encounters: Touch, Traction, Transform, (TETTT)*, (2018)

**Heartfelt thanks to all *TETTT* participants for your generosity, trust, creativity and love.**

There will only ever be one Participant 16 (1947-2021). What a star!



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# Using the Multi-Media Resource (MMR)

This textual exegesis must be considered in conjunction with the practice artefacts in my Multi-Media Resource (hereon MMR) supplied as digital folders.

This gives context to the written text and provides evidence of the practical projects. Please reference the MMR and Appendices when instructed from within the text. Future researchers can also access these files from my website at [www.alicecharlottebell.com](http://www.alicecharlottebell.com) and on Vimeo at

<https://vimeo.com/user161523908> and on You Tube at

<https://youtube.com/playlist?list=PLnqD-anWUT3U5qIBP2KIR7tkDdrXUAhIB>

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	Phase 1 Traction Days 8-14
	Phase 1 Transform Days 15-21(22)
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	P3 Digital Dialogue
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	P3 Responses
	P3 Performance Encounter/Screen Narrative



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Folder 21	Future Directions: <i>Personal Weather Space</i> <a href="https://daveeveritt.github.io/space-weather-words">https://daveeveritt.github.io/space-weather-words</a> - personal space digital artwork
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# Chapter ONE - Introduction

## 1.1 Introduction Summary

This thesis addresses the current lack of opportunity within interdisciplinary arts practices for deep one-to-one relational encounters between creative practitioners operating in applied arts, performance, and workshop contexts with participant-subjects. The investigation of this problem is charted in this thesis in a research journey through a series of five practice-based (Pb) artworks called Minor Projects 1-5, (2015-16) and one Final Major Project called *Transformational Encounters: Touch, Traction, Transform (TETTT)*, (2018). When situated in a broader social-cultural perspective, this relational gap identified in the interdisciplinary arts, is reflective also of conditions beyond the artworld. Our predominant culture of pervasive social media is continuing to shape our interactions into forms that are characteristically faster, shorter, and more fragmented than ever before. This dispersal of our attention is accelerating our inability to focus or relate for any real length of time deeply with a consequential and problematic loss of personal agency.<sup>1</sup> Coupled with a constant bombardment of unrealistic visual images, this is escalating mental health difficulties and creating relational problems such as identity ‘splitting’

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<sup>1</sup> This is in-part because of the continually escalating use of online user-generated content (UGC) that sees our personal stories instead adopted as consumer-generated content (CGC) and sold back to us as ‘technologies of power’ (Lund, Cohen and Scarles et al, 2018:1). In this, the speaker becomes the spoken and heroic influencers seize and re-consume their followers’ personal narratives parasitically as their own (ibid). This leaves us little time to reflect, slowdown and take back control as authors of our own narratives.

(Lopez-Fernandez, 2019). These modes of engaging within our technologically permeated, cosmopolitan and global society are consequently increasing interpersonal issues. In the context of the arts, this thesis proposes that such relational lack cannot be solved by one singular art form, one media modality, one existing engagement approach, or within a short participatory timeframe. It instead hypothesises that by seeking to provide a slower form of dialogic space through the arts, participants' multiple expressions of Self,<sup>2</sup> can be empowered creatively, safely, and playfully and in doing so deepen their sense of relational intimacy affectively.<sup>3</sup>

My examination of a perceived lack of prolonged opportunity for immersed one-to-one relational encounter within current art forms began in this thesis in a two-fold manner. This will be demonstrated through both my own practice, and via a review of seminal and germinal influences and current practice and literature. Central to my continuing practice is the concept of multimodality, which in an artistic context is the application of multiple art forms or modes within one

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<sup>2</sup> The Self is referred to with a capital S throughout this thesis in alignment with Jung's psychological and archetypal view of the individual psyche as comprising a unified field of both unconsciousness and consciousness. This field is in a constant state of flux and can be brought into periods of balance through therapeutic interventions (Jung, 1957). The Other is used here as an inclusive term adopted from the context of feminist reinterpretations of early psychoanalytical approaches that defined cisgender woman in terms of lack and inferiority in relation to a dominant cisgender male norm. The term Other now positively includes all identities.

<sup>3</sup> From here on in, my thesis is primarily written in the first-person to best reflect my experiential Pb research journey. The structure of the thesis will however be signposted, and final research findings given, in the present tense. Minor and major projects (that still exist as artworks and can therefore continue to be exhibited or screened into the future), will be explained in the present tense, and past tense (if they were a more fleeting experiment in-action). Future and conditional tenses will be used where appropriate to communicate formative and generative findings. Conclusive findings will be communicated in the present tense and in application to future researchers regarding my proposed new framework, then also in the third person.



complete artwork. The origins of this concept, whereby a creative whole is constructed from disparate parts, is found in Wagner's (1849) term Gesamtkunstwerk, or 'total work'. Within his notion, the union of all artistic components are given equal value and deemed necessary to the formation of the total artwork. My hypothesis, therefore; that an alternative space for deeper engagements cannot be generated through one singular art form, one media modality, one existing engagement approach, or within a short participatory timeframe, means that the artworks or artefacts<sup>4</sup> contained within this thesis also fall within a multimodal arts frame. In Minor Projects 1-5 I tacitly use whatever art modality feels materially appropriate in each making moment, (be that text, video, sound, performance etc), in interplay with theory. In Final Major project *TETTT*, my multimodal trajectory is purposeful from the outset. Art modalities are deliberately placed in an order based on their specific material qualities and spatio-temporal forms of expression. All multimodal interrogations made, are explicitly contextualised against the practice of other key practitioners working in the field, including those theoretically writing on practice. To ease the reader into understanding these influences early on, I will next introduce the different sections of my State-of-the-Art-Review (SOAR). The SOAR is divided into four sections and each one reviews a different area of the interdisciplinary arts with specific theorists and practitioners of influence identified. These contributions are covered in detail later in Chapter TWO - State-of-the-Art-Review (SOAR).

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<sup>4</sup> The term artefact is a common practice-based research term to describe an artwork. Thus, both terms are used interchangeably in this thesis.

## **1.2 State-of-the-Art Review (SOAR)**

Section 1 of the SOAR reviews several types of storytelling structures and behaviours. It places a particular focus on the digital and social aspects of sharing stories and different forms of community engagement. It illuminates both useful procedural elements, as well as concerns. It concludes that there is a need for a new form of digital dialogic experience to be generated that can better maintain participant agency. It suggests that this could be reached by slowing down the speed of digital exchange between people.

SOAR Section 2 reviews various performative approaches to concerns with identity, play and staging. It draws upon live art and theatrical practitioners who seek to enable a greater balance between practitioner and participant agency. It unpacks these in relation to different intensities and modes of performance, gesture, audience engagement and relationality. It also considers notions of performative identity and how certain techniques might be employed to better support participants to externalise their inner desires and express multiple aspects of Self. Finally, it considers how the traces of performative acts might be usefully articulated affectively, through multimodal documentation. In summary this section of the SOAR reveals a need for a new form of transformative face-to-face encounter; a one-to-one encounter that is more participant than practitioner-led.

SOAR Section 3 examines Film and Video Art and various approaches to narrative construction, personal disclosure, participatory engagement, and

screening methods. It is primarily focused on experimental filmmakers and artists, particularly feminist filmmakers whose concerns are focused on representational agency inside and outside the frame; authorship (who is speaking) and spectatorship, (who is watching or consuming). Whilst intersubjective connections are exposed in many of the practitioners' works on-screen and between screens, it also reveals an opportunity to better stage-the-screen in physical spaces, whereby audiences become immersed bodily as well as cognitively. What also becomes apparent is that there is a need for a more somatic researcher-practitioner engagement with and through multimodal materials, especially those that are screen-based.

SOAR Section 4 explores social art objects and subjects in terms of aesthetics, agency, and energy transference. It considers the relationships found in the in-between of humans, screens, and objects. It reviews forms of installation art and practitioners who investigate different forms of interactivity, performative viewing and the use of reoccurring motifs or objects to activate audience engagement. This section also reviews theorists writing on the aesthetics and value of collaborative art; social encounter as art, and an analysis of the ongoing problems of ethics and unbalanced agency between artists and subjects. This section concludes that a greater range of tactile and durational opportunities are needed through which audiences may become activated into deeper embodied reactions in response to artworks. To support reader understanding of how these opportunities are interrogated in this thesis, I next

introduce my research approaches. Such methods and methodologies are covered in detail in Chapter Three - Methodologies.

## **1.3 Research Approaches**

### **1.3.1 Practice-based Research (PbR)**

My consistent application in this thesis of the term Practice-based research, (PbR), is rooted in Linda Candy and Ernest Edmonds' PbR trajectory (2010), an approach to research whereby new knowledge is generated through the process of producing artefacts and then theorising upon that which has been made. This sees a Practice-based (Pb) researcher traverse iteratively through what Candy and Edmonds categorise as elements of 'practice, evaluation and theory,'<sup>5</sup> generating new artefacts, theories, frameworks, and systems in the process. In this sense PbR is considered as a living system of thinking experientially and critically through practice. Richards and Sullivan (2005), also in Candy & Edmonds (2011), say it is a place whereby questions are tested out, knowledge distilled and meaning reached through making, a process that is, 'dynamic, cyclical and emergent in character [requiring] artists to reflect on, develop and refine their...methods throughout the whole cycle of the project' (190). PbR is therefore a 'doing and being space,' (whereby various hypotheses, methods, values, practitioner, and theoretical influences are

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<sup>5</sup> For clarity I often diagrammatically throughout this thesis, refer to these core elements of their trajectory with capitals and acronyms as follows: Practice (P) Evaluation (E) and Theory (T).

bought into, tested, and developed within the PbR itself, (Borgdorff, 2012). In terms of approach, PbR can therefore be considered as an action-based form, which keys it into several other established methodologies that I use within my research, such as Action-Research.

### **1.3.2 Action-Research**

Action-research as formulated by Kurt Lewin (1944), along with iterative in-vivo reflection-in-action and in-vitro reflection-on-action, as outlined by Donald Schon (1983) are also enfolded within my PbR approaches. Furthermore, I include the established self-reflexive methods of Ray Holland (1999) and ethnographic methods of Carolyn Ellis (2010). In addition, I draw upon Interpretive Phenomenological Analysis (IPA), with its idiographic and thematic analytical focus on lived experience, as expounded by Smith, Flowers and Larkin (2009). Through the progressive making of my minor projects, it will become clear, that in time I reach a point generatively, whereby I need to find a means of enabling greater social-psychological support for researcher and participant alike. In these latter stages of the research, specifically found within Final Major Project TETTT, I consider that an application of psychoanalysts' Fritz and Laura Perl's (1947) Gestalt Experience Cycle might be useful. This is a therapeutic cycle whereby an individual is said to travel through stages of Awareness, Mobilisation, Action, Contact, Satisfaction and Withdrawal safely, (ibid). At this point in my research, I also come to conclude that a more formal integration of certain psychotherapeutic, educational, feminist, and maternal theories identified earlier within my PbR processes, might be fruitful. Final Major

Project, *TETTT*, therefore, sees my approaches become increasingly focused on assimilating certain kinds of maternal generosity and cultivating a deeply caring relationship with my project participants.

### **1.3.3 Maternal**

At this stage, feminist Lise Haller-Ross' proposition that there is a 'mother shaped hole in the art world' and that, 'as with the essence of the doughnut – we don't need another hole for the doughnut, we need a whole new recipe' (conference address 2015) is foregrounded. Whilst her notion of a 'recipe' can still be deemed problematic,<sup>6</sup> I instead seek to appropriate her metaphor provocatively within my research. Indeed, the dialogues I go onto to have with project participants in *TETTT*, are valued as essential research ingredients.

Within my central maternal framing I integrate key concerns from feminist, artist, and psychotherapist Bracha Ettinger (2006; 2015) and her notions of the maternal, cohabitation and carrying. I also combine architect and phenomenologist Juhani Pallasmaa's (2012) views on sensing and feeling, with child psychoanalyst Donald Winnicott's (1971) concerns on transitional phenomena and notions of holding. These theoretical themes become key.

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<sup>6</sup> The term recipe can still carry subtle negative connotations due to its direct association with the kitchen and woman's historically subordinate role in this domestic setting. However, Haller-Ross' deliberate reappropriation of the term 'recipe' was not delivered in an offensive, undermining, or derogatory manner, in-fact it proposed the very opposite. Indeed, in alignment with PbR approaches, the term 'kitchen and 'cookbook', (Vear, 2019) is often used instead of an arguably more masculine term such as 'tool kit'. This deliberately puts an alternative lens on the idea of providing instructions. The word recipe or cookbook instead implies, anticipates, and celebrates the highly creative, often messy and more often than not, exciting and unknown outcomes of PbR.

Specifically, from Ettinger (2006; 2015) I go on to employ her theories on thinking 'M/Otherwise'; the 'matrixial gaze'; and 'carriance', all of which offer an alternative maternal lens and incorporate senses of co-mingling. Ettinger expresses this as always conceiving the 'I and non-I-always in plural' (2006: 15), considering that aspects of subjectivity are from their inception plural (2006: 14). In this she is articulating that as humans, regardless of identifying gender, we all have a *sense memory* (my emphasis) of being carried in a womb space.<sup>7</sup> My acceptance of this state of 'being carried' within an unknown other becomes conceptually and key within my PbR. This will become clear particularly within *TETTT*, whereby I attempt to activate such dynamics within researcher-participant relationships and through multimodal exchanges.

Secondly, Winnicott's (1971) concerns with holding, becoming, transitional objects and phenomena also become focal. These aspects relate to perceived parent and infant relational dynamics in the first two-years post birth. In my PbR, I go on to draw upon Winnicott's ideas in Minor Projects 1-5 and in Final Major Project, *TETTT* wherein I can be seen to strive to provide a 'good-enough' caregiving environment for participants and researcher alike. This maternal site I later incorporate into my proposed framework, seeking to enable participants creatively, playfully, and ethically as they transition between Pb project worlds and everyday life.

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<sup>7</sup> A feeling state that is likely to change at some point through technological advances in artificial gestation.

Thirdly, Pallasmaa's concerns with somatics and phenomenology, particularly his concept of valuing the skin as 'the mother of all senses' (2012: 11) also becomes important within my maternal frame. His considerations of a seeing-sensing body, that can challenge ocular dominance and associated patriarchal power structures through peripheral visioning; becomes particularly valid. Throughout my minor projects and in *TETTT*, I also go on to apply a sense of softening the gaze by offering project participants deeply considered and somatic multimodal responses through the materials generated between us. By the time *TETTT* commences, my provocative construction of a focal maternal experience that aims to integrate the key ideas extrapolated from these three theorists is established. This experience is designed to be fully embodied by the researcher-practitioner within the proposed PbR framework to follow.

Before I introduce all minor projects and the sub-questions that will be witnessed to arise through their making, it is important to first give the reader a sense of my professional, artistic and education background. This will provide greater context as to how I next approach my unique interweaving of multimodal, maternal, and participatory concerns.



## 1.4 Professional, Artistic and Educational Background

In summary I have over 25 years' experience as a fine artist, performer, filmmaker, and educator. My undergraduate practice commenced in London Art School, Goldsmiths (1991-2) before I moved to The Slade School of Art where I gained a BA Hons, First Class, Fine Art Degree (1993-7). My early training at Goldsmiths provided a solid theoretical base in film and video production, storytelling, social, cultural and media politics; all such influences still permeate my practice especially in terms of authorship, narrative agency, self-reflexivity, ethnographic positioning, culture, media, and political concerns. At the Slade, I combined these theoretical influences within the practice of drawing, painting, sculpture, printmaking, photography, film, video, performance, installation, and new media skills. The direction of my practice then, as now, was always very multimodal, which in the late '90s sat uncomfortably in an institute which still had very defined arts disciplines. However, I challenged attempts to compartmentalise various aspects of my practice and instead produced performances and performative installations that incorporated new media technologies, film, video, photography, sculpture sound and text. The multimodal approaches I used, created sensorial experiences that could not be captured through use of one medium alone.<sup>8</sup> Such undergraduate

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<sup>8</sup> I was taught by leading performance artist, Bruce McLean (b.1944) and performance activist Stuart Brisley (b.1933), also feminist filmmakers Lis Rhodes (b.1942) and Jayne Parker (b. 1957). Multi-media artists Susan Collins (b. 1964) and Jon Thompson (b. 1969) then honed and expanded my new media capabilities and Sam Taylor Wood (b. 1967) and Gillian Wearing (b.1963) cemented my community engagement, storytelling, and live art concerns.

works invited public engagement and activated liminal relational states of encounter.<sup>9</sup> All of these concerns continue in present research (hyperlinked also below via Figure 2.)



GoldsmithsCollegeTheSladeSchoolofArt

Figure 2. *Disclosure*, (1994) Group Show, Slade, and Central St Martins, also linked to <https://www.alicetuppencorps.com/goldsmiths-slade-archive><sup>10</sup>

Following my early arts education, I subsequently spent a decade working in factual arts programming within the broadcast industries. This professionally developed my research, narrative, video and editing skills.<sup>11</sup> I concurrently

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<sup>9</sup> In-between states, Turner, 1975 (in Bala 2018:12).

<sup>10</sup> Several relevant formative works from my undergraduate degree are archived and hyperlinked by pressing on the image above, which takes you to my website where PDF documents on the works can be downloaded.

<sup>11</sup> Significant roles were as Researcher on 'The Art Club' for CNN International (<https://edition.cnn.com/style>) and as Assistant Producer in Documentary Production for The Discovery Channel (<https://www.discoveryuk.com/?genre=documentary>). I also co-founded Youniverse Digital Ltd ([www.youniverse.co.uk](http://www.youniverse.co.uk)) producing design for the Publishing,

commenced postgraduate studies in teacher training<sup>12</sup> and arts psychotherapy.<sup>13</sup> These early pedagogic and psychotherapeutic trainings are still instrumental to my current research in that they value the process of making and interpersonal relationships over the production of a final product. When reflecting back on my teacher training, this period developed my understanding of constructivism, reflective practice, positive psychology, and action-research methodologies. All such forms of pedagogy are applied in my present research and directly contribute to the operational characteristics of my ongoing PbR projects. Therapeutically, my broad psychological education usefully included Psychodynamic, Jungian, Cognitive, Transpersonal, Transactional, Person-Centred and Gestalt schools of thought. I went on to apply such psychotherapeutic theories within my multimodal facilitation processes and medial engagements during my varied postgraduate studies and I continue to do so in my present research, whereby such approaches are deeply integrated within my current participatory PbR approaches.

After several years focused on teaching, undertaking my own psychotherapeutic therapy, birthing, and parenting, I returned to postgraduate study in 2012. This was by first undertaking a Masters and then continuing onto

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Entertainment and Arts sectors for 10 years, working for institutions such as the BBC and Transworld. Other recent freelance Project Management roles include working with Christie's Contemporary Art (<https://www.ccagalleries.com/artists/peter-blake>) at the start of the Sir Peter Blake Primrose Project (<https://www.wortonhallstudios.uk/projects.html>) and with Other Criteria, ([www.othercriteria.com](http://www.othercriteria.com)) on Damien Hirst outputs, under the creative directorship of Jason Beard. My most recent commission was for ([www.designalliance.co](http://www.designalliance.co)) an interactive installation commissioned by Three, Oxford Street for their flagship store as a direct result of *TETTT*.

<sup>12</sup> At The University of Sussex (2002-4) achieving qualified teacher status (QTS).

<sup>13</sup> At The Institute for Arts in Therapy and Education (IATE) (2001-3).

present doctoral research (2014-21) at The Institute for Creative Technologies (IOCT), De Montfort University (DMU). My MA (Distinction) in Creative Technologies (2014) cemented all my arts, media, therapeutic and pedagogic experiences within an expansive environment of wider transdisciplinary dialogue and PbR training. My MA drew together a desire to work across health and creative disciplines, integrating the scientific and artistic within my multimodal arts processes.

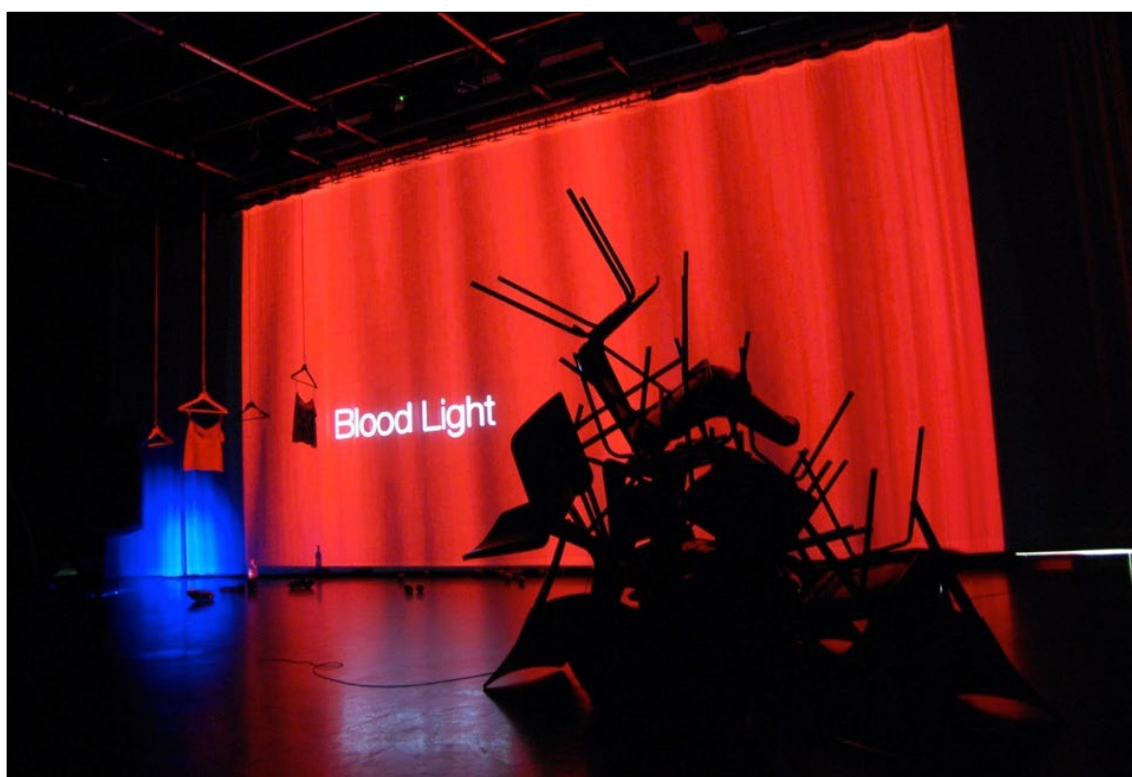


Figure 3. Masters Project, *Bloodlight* (2012)

The image above, Figure 3, is from my MA; a solo 30-minute intermedial performance called *Bloodlight* (2012) in which I embodied the Jungian (1957) archetypal roles of daughter/innocent, mother/magician and wild woman/outlaw; blended with self-reflexive autoethnographic storytelling, and the play text *A*

*Portrait of Dora* by Helene Cixous (1982).<sup>14</sup> Several relevant works from my Masters in Creative Technologies, including *Bloodlight*, are hyperlinked by pressing on the image above (Figure 3) which takes you to my website where PDF documents on the works can be downloaded.

To return to my arts psychotherapeutic training, self-reflexively this also enabled my own experiential growth. With direct relevance to the central maternal concerns of this thesis, it was only by the end of my arts psychotherapeutic training in 2003, at the Institute for Arts in Therapy and Education (IATE), that I felt 'good-enough' (Winnicott, 1971:07) to become a mother myself.<sup>15</sup> My tacit understandings of pregnancy, birthing and parenting (intensified again through a second child in 2007), are still important within my current facilitation methods but not exclusive in terms of researcher accessibility.<sup>16</sup> Indeed in my current research, an enduring reference point is Candy's assertion that 'Creative practice can be an intermittent activity and a life's work during which there are many transformations in thoughts and words' (2011: 33). At this time of writing, forty-six years old, having birthed two boys (and subsequently gained a further three boys and a new blended family), my artistic concerns have crystallised through a re-engagement with my practice at mid-life and through extended

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<sup>14</sup> This play is a feminist critique of Freud's earlier case study of a young woman's supposed hysteria.

<sup>15</sup> Winnicott explains that 'The good-enough mother...starts off with an almost complete adaptation to her infant's needs, and as time proceeds, she adapts less and less completely, gradually, according to the infant's growing ability to deal with her failure' (1971:07).

<sup>16</sup> It will become clear that the connections I make to the female reproductive womb space are not limited experientially, imaginatively, or metaphorically, to only biologically female gendered researchers.

experiences of motherhood. The discoveries made now, could not have been made as a younger self. However, my new findings can be disseminated to others as new ways of doing and being regardless of age, gender, and experience.

I also currently work as a Senior Lecturer in Fine Art at The University of Lincoln (UoL) where I teach publicly-engaged, site-specific, performative, arts, and health subjects, alongside running my own business as a creative Psychosynthesis Leadership Coach (2020).<sup>17</sup> As such, the core of all my current practice, teaching, coaching, and research, is a hybrid synthesis of pedagogic, arts psychotherapeutic and multimodal skills.

I have now introduced the reader to the key concerns of present research through an overview of my SOAR and the dominant methodologies and theories contained within my approaches. I have also provided an overview of my professional, educational, and personal background. It is now timely to outline how all these influences come together through my current PbR. I will do this first by introducing my germinal MA artwork *Point. forty* (2014), and then the next series of five Minor Projects 1-5 that arose from *Point. forty* and lead to *TETTT*. These formative artworks will be introduced along with the sub-questions generated through them.

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<sup>17</sup> I graduated from with a Postgraduate Certificate from Psychosynthesis Coaching Ltd/Middlesex University in 2020 <https://www.psychosynthesiscoaching.co.uk/> and am now a Senior Practitioner as validated by the European Mentoring and Coaching Council EMCC <https://emccuk.org/> my coaching business can be found at [www.creativecoaching.life](http://www.creativecoaching.life).

## 1.5 Formative Work



Figure 4. *Point. Forty*, (2014)

My PhD research commences with a retrospective consideration of final MA multimodal project, *Point. forty* (2014), Figure 4, (the 12 films and exhibition documentation are also archived at this link [www.alicecharlottebell.com/point-forty](http://www.alicecharlottebell.com/point-forty)). It was made just prior to current research and is used here as a vehicle for analysis; a tool for 'reflection-for-action' (Candy, 2019), to unearth the subsequent questions asked through Minor Projects 1-5 (2015-16). *Point. forty* is fully extrapolated in Chapter FOUR - Formative Work and Minor Projects.<sup>18</sup> It

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<sup>18</sup> Some excerpts about *Point. forty* included in this thesis have already been published in the book *Stories that Make a Difference* (2014).

considers how artistic PbR can activate new forms of insight and action within researchers, participants, and audiences. *Point. forty* develops concerns with multiplicity, flux, feminine excess, identity, healing, metaphor, archetypes, agency, and storytelling. In its making it asked four female identifying participants, all mothers, aged forty, (who I had then experienced as powerful, vivid, passionate and connective), what their stories revealed. Upon project completion it left me with the following questions:

1. How did the darkened environment aid audience engagement with the work?
2. As an artist how involved or removed from participants' processes was I?
3. In what ways might the artwork be acting as transformative 'medicinal vessel' for participants and audiences?
4. How can participants be ethically held through the process of making, including generating a positive ending?

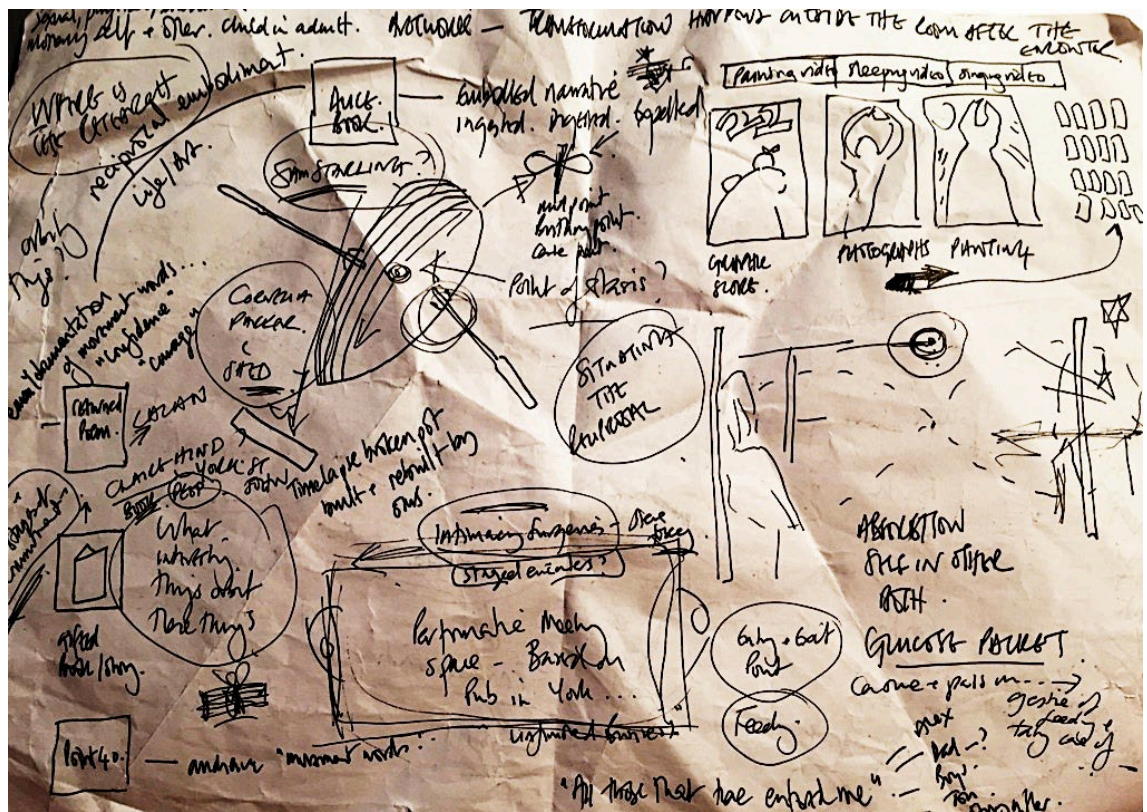
These questions in turn will be seen to next activate the further interrogations that generatively continue to surface through the making of Minor Projects 1-5. Each minor project will be witnessed to both answer the questions from the former and also to raise further questions progressively, until the crux of present research is understood to be reached. Indeed, it will become apparent that it is only by the end of Minor Project 5 that the three research questions eventually asked through Final Major Project, *TETTT* are authoritatively established.



## 1.6 Minor Projects 1- 5

Through this introduction to my minor projects, it will start to become evident how my research intentions progress towards *TETTT*, in interplay with my SOAR findings, and as a substantive through-line of PbR investigation. It will also become clearer how I begin to integrate such explorations with the relevant maternal, psychological, and phenomenological theoretical propositions already introduced earlier in this chapter. This minor project introduction will only provide a simple overview of these projects alongside their generative sub-questions. All in-depth project analyses are saved for full extrapolation in the Chapter FOUR - Formative Work and Minor Projects. However, the reader will come to understand here, how the minor project sub-questions are predominately focused on discovering the impact of augmenting personal stories in immersive environments. Also, that these questions seek to determine how to position a researcher affectively, ethically, and practically in relation to participants within co-making processes.

### 1.6.1 Minor Project 1: Situating the Reciprocal (2015-16)



participants in *Point. forty* (2014). Minor Project 1 asked these overall summary questions: <sup>19</sup>

1. How long, is 'knowing someone for too long, which may prevent them from entering into my creative relational processes?
2. Can my art be used as a third form (a middle space) of re-appraising, liberating, and rebalancing unfinished-business between the female practitioner and male subject, or do histories-herstories or familial ties prevent this?
3. How can I map the reciprocal between myself and participant-subjects and objects in co-relationship?
4. Can I orchestrate collaborations between participant-to-participant artworks whereby the artworks relate to each other without my physical need to be present?

In simple terms, I interrogated in this project if an artwork could act as a container to reappraise what I came to term (and Gestalt therapists often refer to) as 'unfinished business'. I also investigated different researcher and participant ethical engagement styles; to include building upon the concepts of Stuart Brown and the value of risky play (2009); cultivating self-responsibility, and the ability of art objects to contain stories.

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<sup>19</sup> These are the overall summary questions for this Minor Project 1. Each of the six artworks contained within *Situating the Reciprocal* (2015-16) unearthed further sub-questions. All further sub-questions are discussed in detail in Chapter Four: Foundational Work and Minor Projects 1-5.

### 1.6.2 Minor Project 2: Welcome Home Love (2015)

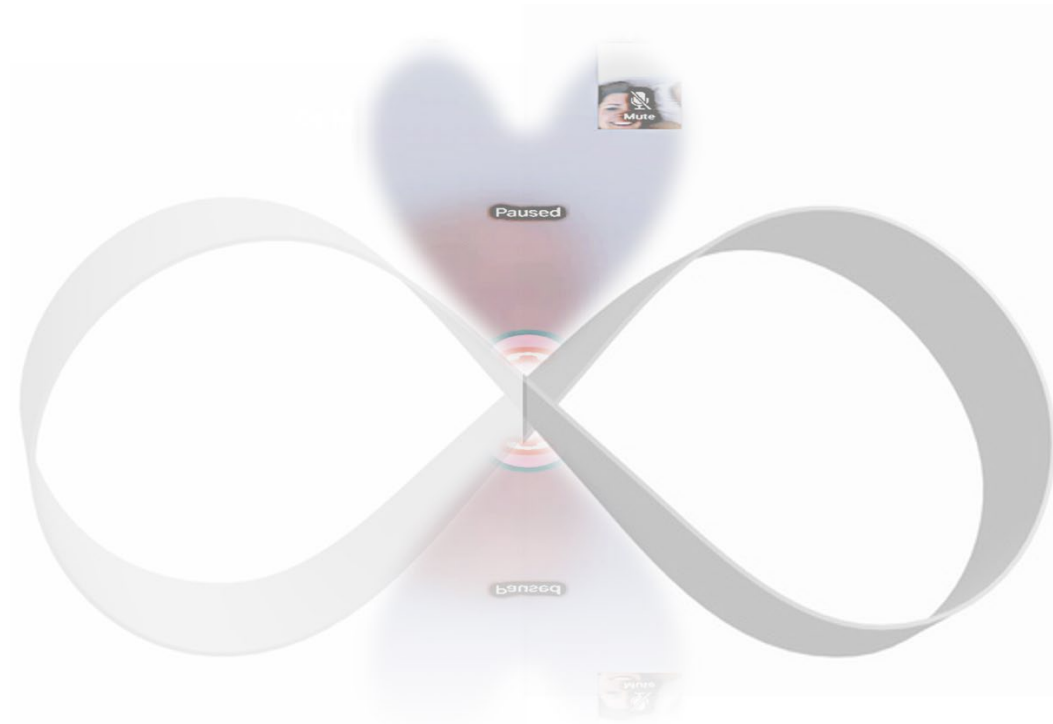


Figure 6. Video call experiments towards *Welcome Home Love*, (2016)

Minor Project 2 includes three short one-to-one performances for screen. These videos depict the intimate encounters between myself, and my artistic collaborators and I consider them as embodied practice-based research actions. At the time of making, I started to record and map these, (as above in Figure 6, with more images to follow in Chapter FOUR, also within my MMR Folder 22 or via my website). The process of making *Welcome Home Love*, resulted in my somatic understanding of Ettinger's descriptions of co-

emergence and subjectivity as 'plural' (2006).<sup>20</sup> These affective engagements also acted as investigations into 'love-making' as encounter, (Irigaray, 2002), which I explored tenderly with Other, as opposed to 'hate-making', which Dines suggest belongs to that of the conventional 'porn machine' (2011). Furthermore, they were constructed aesthetically as a form of experimental 'flesh cinema' (Osterweill, 2014), utilising proximity, intimacy, and peripheral visioning (Pallasmaa, 2012), to soften the gaze and invite audiences into the frame. Not all films are included in the MMR to protect the different degrees of anonymity requested by various collaborators. However, all films were formerly publicly screened with the permission of all collaborators at several university conferences,<sup>21</sup> and the audience feedback gained from these are included in my analyses. As with all my minor projects, the processes of making each film generated further sub-questions. These are included in full in Chapter FOUR - Formative Work and Minor Projects and incorporate these concerns:

1. How can I activate a felt sense of a good-enough (Winnicott, 2010) mother within?
2. What does it feel like to create a film from my body whereby my whole bodily senses are engaged equally?
3. Is it possible to counter the filmic structure of the porn industry to instead perform a form of sensually mediated lovemaking?

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<sup>20</sup> For greater detail on Ettinger's term 'subjectivity as plural' (2006) see Chapter THREE Methodology; for Irigaray on 'love-making' see Chapter TWO: SOAR Section Three; and for Dines on 'hate-making', see Chapter TWO: SOAR Section Two.

<sup>21</sup> De Montfort University (DMU) Leicester, Canterbury Christchurch, and Sapienza Rome Universities, (2015).

4. How can I offer a sense of love, acceptance, generosity and care to myself and my subjects, as a means of expanding our interpersonal boundaries?

In summary, Minor Project 2 was a search to discover where a comfortable *enough* (my emphasis) borderline might exist in terms of bodily intimacy with an Other. It also activated an affective experience of 'plural' intermingling in the sense of Ettinger, (2006). Such co-created relational encounters in turn raised new questions regarding researcher and participant engagement ethics in terms of performed gender. They also presented further questions regarding the use of the screen and the incorporation of various performance art modalities in terms of mediation, audience positioning and narrative agency.

### 1.6.3 Minor Project 3: Objects and Subjects of Encounter (2016)



Figure 7. Photographic experiments for Minor Project 3: *Art Child*, life model Ross Thompson, (2016)

Minor Project 3 is comprised of three artworks that employ elements of sound, performance, holography, sculpture, dialogue, and relational encounter. Figure 7 above is one photograph made towards the final image of *Art Child* (2016), (with more images to follow in Chapter FOUR, also within my MMR Folder 22 or via my website). All artworks in this minor project are fully unpacked in Chapter FOUR - Formative Work and Minor Projects. Through this minor project I asked:

1. How can I start to define researcher positions of Inside, Beside and Outside participatory practice in reflection-for-action?

2. How can I get under the surface of initial projections of Self and Other on social media and dating sites?
3. How do others feel and react when they get an offer to relate more gradually from the inside-out rather than the offer of a fast hook up from the outside-in?

Minor Project 3 realised the activation of different researcher, participant, and audience positions through its three artworks. These positions were later honed through *TETTT*.<sup>22</sup> Practically upon its completion, Minor Project 3 also affirmed the need to design an alternative digital engagement process, counter to that of prevalent and fast social online platforms. It also highlighted that any innovative approaches to relational encounter called for different ingredients that might instead enable a different kind of relational encounter that does not privilege image, sex, (or other primacies of ownership still prevalent in most conventional partnerships), first. Minor Project 3 went on to establish that this need could potentially be activated as a form of feminist and maternal challenge to heteronormativity. Indeed, such minor project findings later motivate my public call for *TETTT* participants. In *TETTT* this search is inclusive of any 'willing body,' (whether identifying as either/both/and straight LGBTQI+), who might wish to connect creatively, caringly, and ethically in a new kind of encountering space. My use of the term 'willing body' is one I go onto apply within this thesis to describe a desired sense of participant openness, maturity and play that reaches beyond gendering or sexuality. As will become proven in Chapter SIX -

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<sup>22</sup> Through *TETTT*, these become what I come to recognise as operating either Inside (I), Beside (B) or Outside (O) participatory artmaking and in either an Analytical-Researcher (AR), Practitioner-Researcher (PR) or Facilitator-Researcher (FR) position. These newly coined terms and associated acronyms are extrapolated fully below within this Chapter in my introduction to final major project *TETTT*.



Results, these qualities are found within the twelve project participants' of *TETTT*, each of whom go on to robustly sustain a yearlong engagement within this project.

#### **1.6.4 Minor Project 4: Thresholds of Concern (2016)**

My penultimate Minor Project 4, *Thresholds of Concern*,<sup>23</sup> is an investigation that seeks to explore a safe means of heightening and containing potentially traumatic relational content within art objects. This concern is developed from previous conversations and encounters held with members of the public in Minor Project 3, (the content of which had at times felt too overwhelming to contain). However, here in Minor Project 4, I instead collaborate with health and storytelling researchers to attempt an application of my multimodal art aesthetic and techniques, within the health professions sector. This project pursues my hypothesis that the use of personal, sculptural, and artistic objects and tactile environments, might activate deeper and more embodied reactions within participants, (here clients). *Thresholds of Concern* specifically asks:

1. How can objects be used to stimulate personal storytelling and disclosure?
2. How can art objects be used to hold, contain, and carry traumatic life stories and events?
3. Is the inclusion of an art object in a therapeutic setting an opportunity for providing a third transitional space between teller/participant, facilitator/practitioner that might make their disclosure of trauma easier?

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<sup>23</sup> Whilst no longer at time of writing an existing artwork in and of itself.



Figure 8. 'Trauma Sac' experiments in Minor Project 4: *Thresholds of Concern* (2016)

In this project I go on to specifically develop the use of 'trauma sacs', (Figure 8), which are bags containing everyday personal objects used as intermediation tools to try and safely open up transdisciplinary dialogues. I test this artistic intervention on a cross-sector focus group of health professionals to see if it might invite a more curious form of enquiry than is deemed usual for this sector. Indeed within in-vivo testing, I witness how individual imaginations are activated and collective storytelling generated through this form of artistic mediation. The focus group go on to produce both complex and nuanced meanings through the use of 'trauma sac' object metaphors to suggest actual but imagined people. They report that it allows traumatic knowledge to surface more freely and obliquely than their former verbal conversations had achieved. Through this I

conclude that my artistic intervention has succeeded in activating a safe enough holding environment to serve as a vehicle for the transmission of deep personal disclosures. By working in collaboration with the social scientists and healthcare professionals I also gain greater insight into social health initiatives, needs and methods. I later integrate these learnings throughout all *TETTT* processes and particularly in Phase 4, whereby the exhibition opens up new forms of transdisciplinary dialogue between different professional sectors.

By the time I reach final Minor Project 5 I am almost researcher-ready *enough* (my emphasis) to design my proposed new participatory Pb framework in interplay with the construction of Final Major Project, *TETTT*. However, before I go on to do this, I still feel the need to fully reintegrate that which I have just tested in Healthcare, back within the Arts sector. Minor Project 5 presents this opportunity.

### 1.6.5 Minor Project 5: Wherever I Lay My Hat that's my Home (2016)

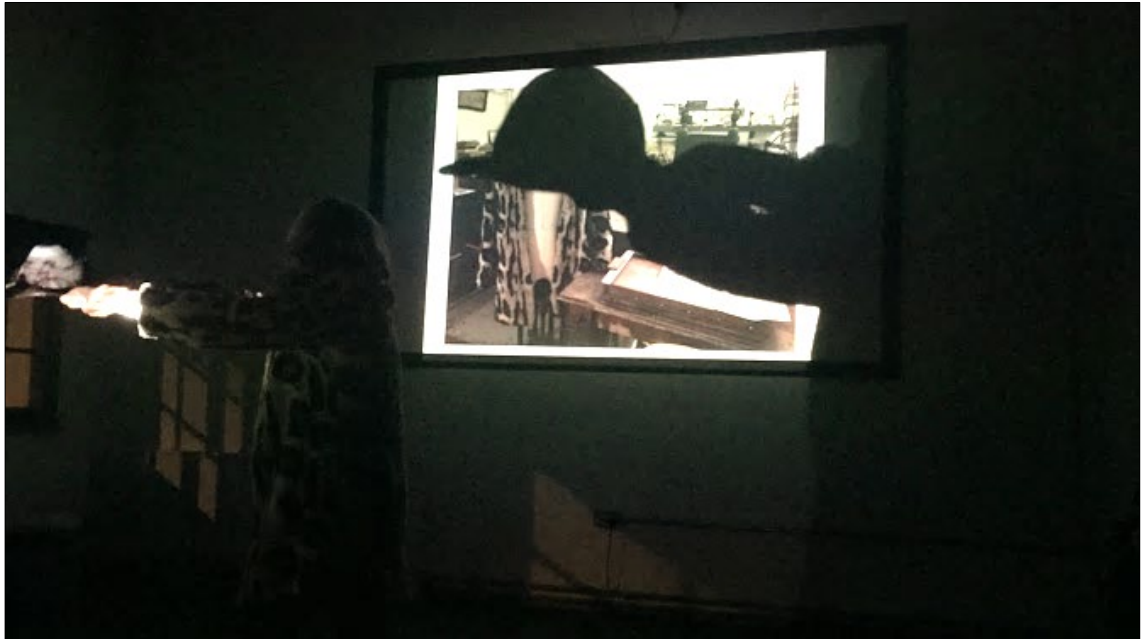


Figure 9. Minor Project 5: *Wherever I Lay My Hat that's my Home*, LADA, (2016)

Minor Project 5 is a live solo public intermedial performance, made at the Live Art Development Agency (LADA), (Figure 9). In this work I unpack my suitcase in the frame of '*Misplaced Women?*' (2016b)<sup>24</sup>, a two-day invitation-only residency led by Tanja Ostojić an internationally renowned performance artist of Serbian origin. In this artwork I employ my body, memory, and objects to at first place myself, and then secondly to engage audiences in an intermedial 'feeling network of encounter' (Scott, 2017). This project goes on to affirm that I can

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<sup>24</sup> The Misplaced Women Project can be seen at <https://misplacedwomen.wordpress.com/>. My own contribution at <https://misplacedwomen.wordpress.com/2017/03/13/alice-tuppen-corps-unpacked-her-suitcase-on-december-14-2016-and-created-the-wherever-i-lay-my-hat-thats-my-home-performance-in-hackney-wick-london/>

create a powerful performance presence affectively. This I later apply in *TETTT* Phase 2: Performative Encounters. This project also sees my successful testing of forms of co-emergence with other female-presenting bodies across differences, sexualities, and identities within an inclusive and intimate transitory community. Specifically, it asks:

1. How can LGBTIQ+ identifiers work together across borders, sexualities, and identities to activate social, personal, and political change?
2. After encountering a greater sensation of gender fluidity in my body how does it now feel performing live?
3. How can I create an intermedial performance that successfully combines my physical performing body, personal objects, projected Self and personal storytelling to a positive effect?

In its entirety, Minor Project 5 creates a multimodal performance that successfully combines my physical performing body, personal objects, my digital self, and personal storytelling to positive affect. This project gives joy and confidence to my performing body in the live and poetically engages audiences, personal objects and intermedial selves in present time and space. In this sense, it successfully applies in-action Ettinger's concept of a matrixial gaze, which sees a '*co-respons-ability with/for* the unknown Other' (2005: 89; her emphasis), a form of embodied entwinement, embraced within my multimodal forms of 'subjectivity as encounter' (2006).<sup>25</sup> As such my network of feeling demonstrated here, both energetically and in terms of physical touch, is fluid,

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<sup>25</sup> More on Ettinger's concept can be found in Chapter Three: Methodologies.

amorphous and enfolding of human, technological, sculptural, filmic, and relational aesthetics.

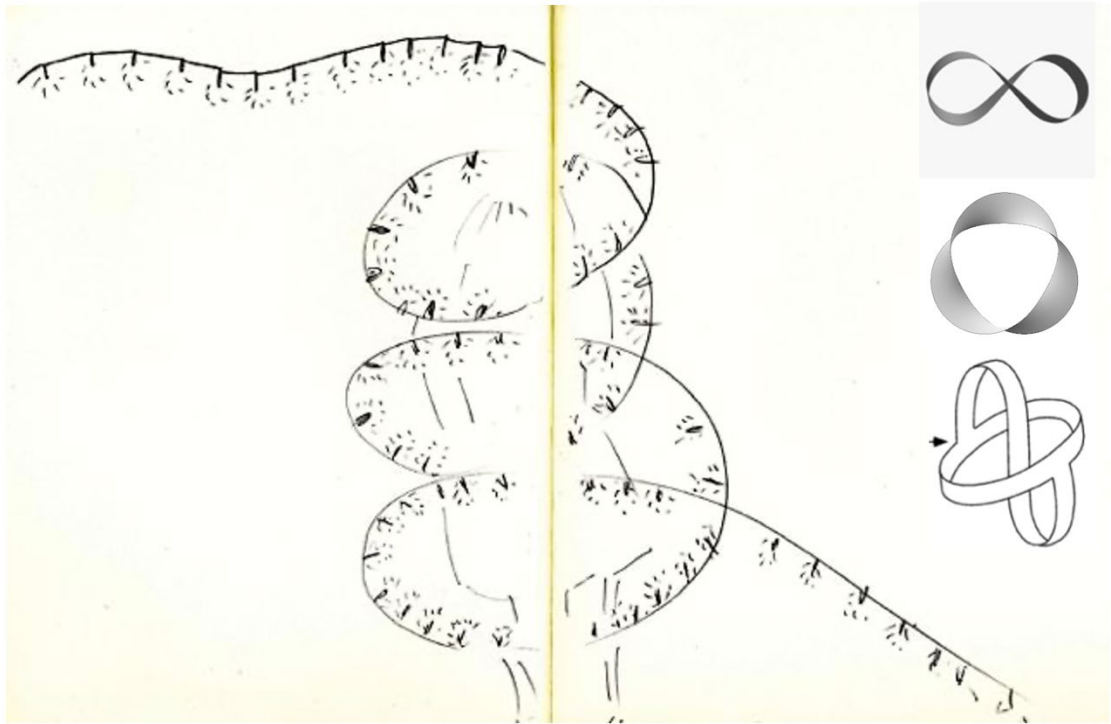


Figure 10. Various Möbius type symbols and drawings I made whilst trying to situate how my practice returns to itself.

My multifaceted (Schon, 1983) approach feels energetically like a Möbius form (Figure 10). This I later recognise in this thesis as a recurring motif, also found in all my earlier projects, and recurrent in *TETTT*. I go on to further investigate the Möbius specifically in relation to Pb researchers, Marchionini and Wildmuth's (2006) concepts of the form as a surface with a boundary but a continuum of flow.<sup>26</sup> Such flow I also come to align to Felix Klein's non-orientable Klein bottle (1882), whereby the point of origin can only be returned

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<sup>26</sup> More on Marchionini and Wildmuth's Möbius concept can be found in Chapter Three|: Methodologies.

to by turning oneself upside down.<sup>27</sup> Such investigations are later integrated more formally within my own proposition for a new participatory Pb framework and are mapped against specific researcher movements in *TETTT*.<sup>28</sup>

Performatively in Minor Project 5, and again later in *TETTT*, my methods of engagement and movement generate a reciprocal movement between artist, objects and audiences that affectively touches back.

I have now articulated how my experiential PbR journey made through Minor Projects 1-5; in interplay with my interrogation of the gaps found within the SOAR; alongside the application of action-research methods; and integration of my formative background experiences, has brought me to a point of 'researcher readiness' (my term), to commence Final Major Project, *TETTT*. At this stage in the thesis, I feel equipped with 'good enough' (to use Winnicott's term), experiential, theoretical and practical knowledge to confidently start the design of my proposed new framework for enabling deep relational encounter through participatory Pb research.

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<sup>27</sup> In terms of a topology, the Klein Bottle was coined in 1882 by German mathematician Felix Klein.

<sup>28</sup> In *TETTT* these are found to traverse Inside (I), Beside (B) and Outside (O) participatory artefact making, which is extrapolated fully below within this Chapter in my introduction to final major project *TETTT*.



## 1.7 Final Major Project *Transformational Encounters: Touch, Traction, Transform (TETTT)* and my new proposed framework of participatory practice-based research (PartPb)

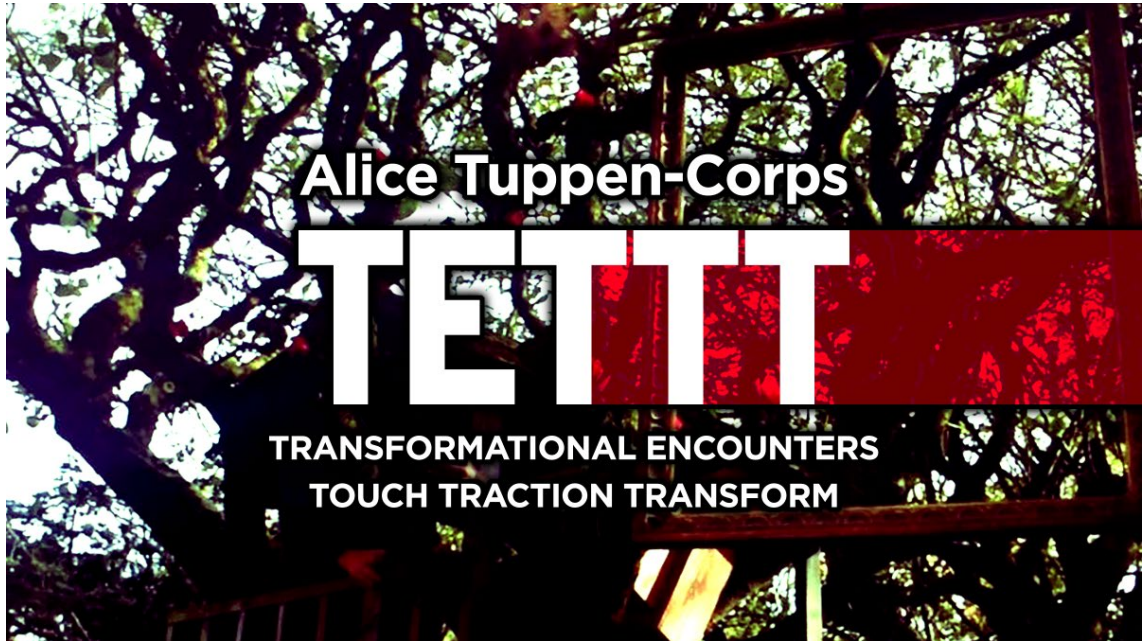


Figure 11. Final Major Project *Transformational Encounters: Touch, Traction, Transform (TETTT)*, (2018)

I have already introduced in this introductory chapter my reasoning for the need to find new forms of interdisciplinary and multimodal arts dialogue that might allow project participants to slow down, share and connect more deeply, intimately and durationally with a researcher. Through *Transformational Encounters: Touch, Traction, Transform (TETTT)*, above Figure 11, I therefore go on to ask these final three research questions:

1. How can a sustained relational experience be delivered through multimodal arts practices that can hold, rebalance, carry, and activate deep relational encounter between researcher-practitioner and participant-subjects?



2. Where and how does a practitioner-researcher 'reach through' the artwork to affectively 'touch' participants; where does the practitioner-researcher step back and how important is this to its outcome?
3. How did the re-staging of participants' stories in an immersive multimodal environment augment the reception and transformational impact of these on participants and audiences?

From this point onwards in this thesis *TETTT* becomes focal, and from this position, I start to construct what becomes an ethically sound, psychologically robust, and creative framework of facilitation. This emergent framework will be proven to be constructed, tested, and honed through Final Major Project *TETTT*, (fully covered in Chapter FIVE - New Studies). *TETTT* goes onto serve as a qualitative longitude case study with a deliberately in-depth idiographic focus<sup>29</sup> and is made between myself as practitioner-researcher, and twelve project participants. My proposed new framework is designed in-action as an attempt to address the current lack of opportunity within interdisciplinary arts practices for deep one-to-one relational encounters between creative practitioners operating in arts, performance, and workshop contexts with participant-subjects. The eventual framework, as manifest through *TETTT*, will be shown to comprise an outer PbR scaffold developed from Candy and Edmonds (2010) Practice-based Research (PbR) trajectory and an inner artefact core, which includes a form of Fritz and Laura Perl's Gestalt Experience Cycle (1947). The inner core also contains four specific and multimodal

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<sup>29</sup> Based on the established methodology of Interpretative Phenomenological Analysis (IPA) used for its focus on lived experience and relationships, (Smith, Flowers, and Larkin, 2009).

artworking 'Phases' of participatory engagement: Phase 1: Courtship - Digital Dialogues (the digital); Phase 2: Intercourse - Performative Encounters (performance); Phase 3: Gestation - Screen Narratives (video) and Phase 4: Birth - Relational Artworks (the sculptural). The outer scaffold also contains six 'Stages' of researcher only activity: Stage 1: Participant Selection; Stage 2: Checking Distilled Themes; Stage 3: Location and Object Planning; Stage 4: Noticing, Logging, Sourcing; Stage 5: Collaboration and Construction and Stage 6: Releasing, Gifting, Recruiting. These Phases and Stages are each associated with different researcher behaviours, purposes, positions, names, and acronyms. To aid the readers journey through the rest of this thesis, and to provide a central reference point when needed; my proposed new participatory Pb framework is next detailed on the simple illustrative diagram in Figure.13 and accompanying key in Figure 12. It is then fully introduced below, with all substantive elements unpacked in greater detail later in Chapter FIVE - New Studies; findings given in Chapter SIX - Results, and claims made in Chapter SEVEN - Conclusion.

### 1.7.1 Key to the diagram of my proposed new PartPb Framework

The key below (Figure 12) includes the names, acronyms, colour coding and symbols of my proposed new framework to include its: six Stages and four Phases; researcher positions, behaviours, and purposes. It also denotes the frameworks inner artefact core and outer PbR scaffold. Finally, the direction of artwork/artefact flow and the start and end points of each project iteration.





Stage (S)	Outside (O)
Phase (P) (or Sub-Phase <i>TETTT</i> specific only)	Inside (I)
Analytical-Researcher (AR)	Beside (B)
Practitioner-Researcher (PR)	Inner Artefact Core Practice (P) **contains the Gestalt Cycle also
Facilitator-Researcher (FR)	Outer PbR Scaffold Theory (T) Evaluation (E)
Researcher-Facing (RF) 	Start/End of Project Cycle *marks the end point of an outgoing project/beginning of a new incoming project
Participant-Facing (PF) 	Artwork Flow  (Sub-Phase Artwork Flow <i>TETTT</i> only) 

Figure 12. Key to my proposed new framework diagram in Figure.13

## 1.7.1 Diagram of my proposed new PartPb Framework

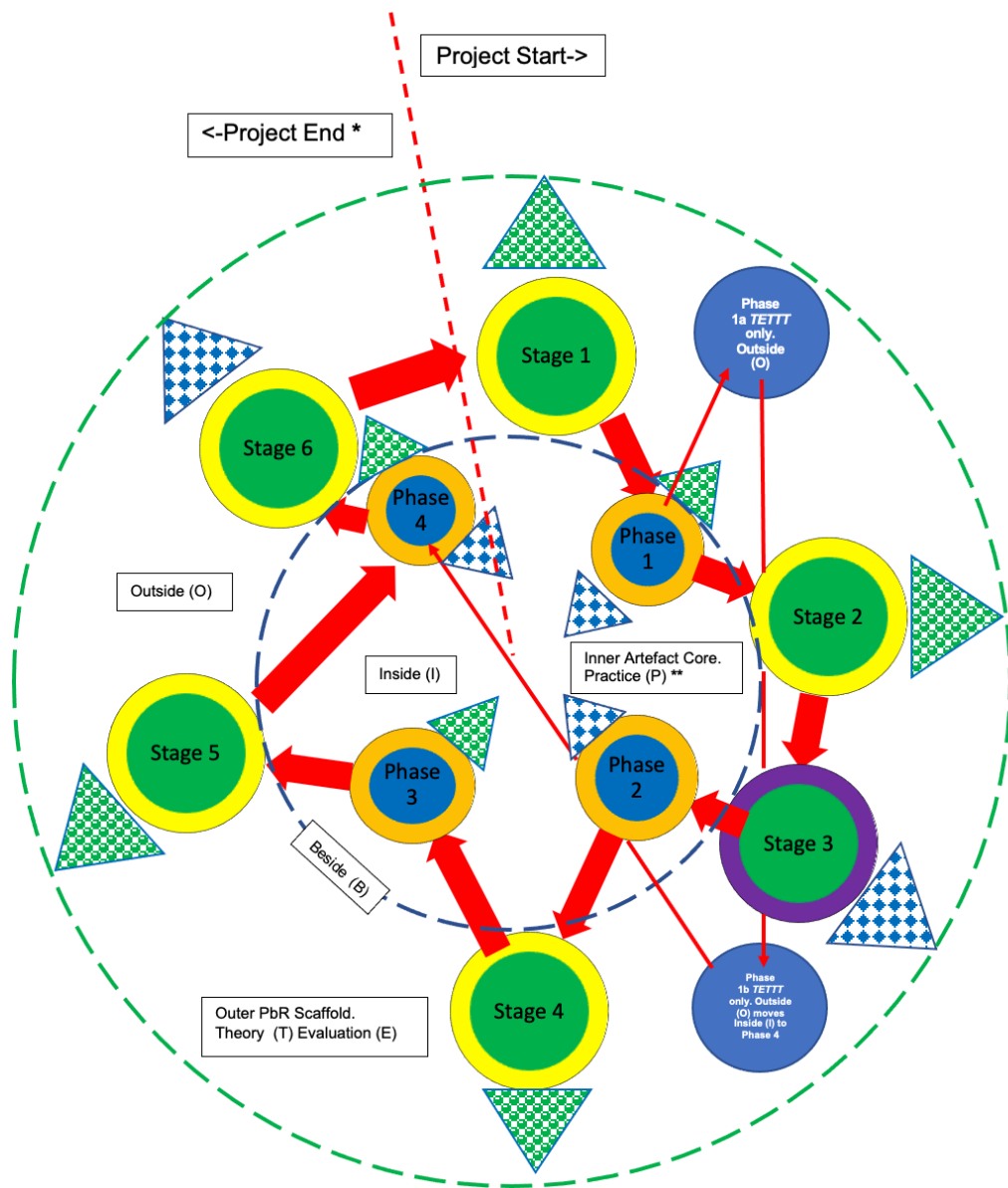


Figure 13. The 4 Phases and 6 Stages of my proposed new framework illustrated here in reference to the *TETTT* artefact, to be referenced against the accompanying key in Figure 12, which details the different researcher positions, names, behaviours, and acronyms.

To support reader understanding of the diagram above (Figure 13), I will next provide explanatory and supportive information on each Stage, Phase, researcher position, purpose, and behaviour in relation to artefact generation, here the *TETTT* project. The proposed framework starts at Stage 1, (denoted to the right of the dotted red line) and runs clockwise until participants' exit at Stage 6, (to the left of the dotted red line), wherein a new iteration of the framework can occur. As detailed on the diagram, at the \* next to the words 'Project End,' this marks the end point of an outgoing project, however the process may begin again through a new incoming project. This forthcoming project may be made by the same researcher, or by other future researchers applying the proposed framework to their own projects. Phase 4 audience attendees might also indicate an interest to the researcher-practitioner in Stage 6, to participate in future projects. If this happens, (and as is integrated into the possibilities of my proposed framework at Phase 4), this will cultivate a cyclic flow of continuing participatory practice-based research encouraged to extend the number of future participatory Pb case studies made. This would then form a greater corpus of studies that could lead to the capacity to consider the crucial aspects of particular occurrences and therefore extend our knowledge of this proposed participatory field.

As the diagram shows, my proposed new framework includes discrete and yet interlinking Phases of participatory artefact generation with Stages of researcher evaluation and analysis. The four multimodal Phases exist within the frameworks inner artefact core, denoted on the diagram within a circular blue

dotted line indicating a permeable boundary. This inner core also contains inside it a Gestalt Cycle of Experience, (indicated diagrammatically at the \*\*). This is used by the researcher to aid the psychological and emotional facilitation of participants, within their multimodal participatory Practice (P). It is also in this inner core that the researcher's facilitation of a maternal experience, (imbued within all of the four multimodal Phases), is designed to be felt most deeply by researcher and participants through their co-creative acts of artefact making.

The six Stages exist in the frameworks outer PbR scaffold as denoted on the diagram by the green dotted line. This in turn is permeable to both the inner artefact core and the everyday world beyond the framework. Within this outer PbR scaffold, the researcher employs elements of Theory (T) and Evaluation (E), and all useful knowledge generated in-action, is bought back into the Practice (P) element.<sup>30</sup> Throughout the course of each project, the researcher consequently weaves Outside (O), Inside (I) and Beside (B) each of the four Phases of participatory artefact generation as well as through the six researcher-only Stages.

This four Phase and six Stage construction becomes what I go on to call a 'Feeling Architecture' of practitioner facilitation.<sup>31</sup> The proposed framework, as a

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<sup>30</sup> For simplicity of understanding at this stage in the thesis it is not necessary yet to denote the complexity of exactly how the Phases relate to Perl's Gestalt Cycle of Experience (1947) and indeed how the Stages to Candy and Edmonds PbR trajectory (2010) of Theory (T), Practice (P) and Evaluation (E). This more exacting and multifaceted interweaving of theory and process is instead expressed in full diagrammatically and textually in Chapter Five: New Studies.

<sup>31</sup> The 'Feeling Architecture' is the term I give to the entire 'field' (a gestalt term, Perl's 1947 in [1997]) of the framework containing both its Phases and Stages. Conceptually this term

feeling architecture, is therefore designed to be deeply sensorial, creative, and amorphous. However, it is also intended to provide practical harness points for a researcher-facilitator, and to act as an ethical container for project participants, keeping all parties safe within the process.

In terms of the researcher positions and behaviours that I am about to define, it needs to be noted that they are intended to oscillate quickly and responsively within the overall field of the proposed framework. However, for simplicity in this introduction, the position of the Analytical-Researcher (AR) denoted in yellow on the above diagram (Figure 13), operates Outside (O) artefact generation, with a behaviour of looking in on artefact generation from the edge of the outer PbR scaffold. This is purposefully a more traditional objective researcher position and involves the cognitive analysis of participants. This Analytical-Researcher (AR) researcher also observes participants psycho-emotional and creative expressions as PbR 'data'. The position of the Practitioner-Researcher (PR) denoted in orange on the above diagram, operates instead Inside (I) the action of artefact generation. The behaviour of this role is subjective, and has a purpose of making, being and doing within the centre of participatory Practice (P). The position of the Facilitator-Researcher (FR) denoted in purple on the above diagram, operates Beside (B) the action of artefact generation<sup>32</sup>. The

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combines in part architect Pallasmaa's phenomenological views with cultural theorist Raymond Williams' affective notions of 'structures of feeling' (1983:48-71 in Franks 2014:10). The ways in which this term incorporates these theorists becomes clear in due course.

<sup>32</sup> For simplicity on the diagram (Figure 13), the Facilitator-Researcher (FR) is only denoted once and in a Beside (B) location, however the role of FR position regularly oscillates even if only momentarily, between that of FR and a Practitioner-Researcher (PR) position on the Inside (I). This will become clearer in Chapter FIVE - New Studies.

purpose of the Facilitator-Researcher (FR) is to behaviourally intermingle and enable participants creatively and psycho-emotionally but by always bridging Outside (O) objective and Inside (I) subjective positions within the overall framework. This Facilitator-Researcher (FR) position is also that which is most closely aligned with the researcher's inner embodiment of a maternal experience. This nurturing quality is also embedded within all Participant-Facing (PF) activities within both the inner artefact core and outer PbR scaffold.

As a rule, most Participant-Facing (PF) Phases of Practice (P) take place from a position of Practitioner-Researcher (PR) Inside (I), or as Facilitator-Researcher (FR) Beside (B) artefact generation. Most Researcher-Facing (RF) Stages instead take place from a position of Analytical-Researcher (AR) Outside (O) main participatory artefact generation, concerned with Theory (T) and Evaluation (E). In terms of Participant-Facing (PF) anomalies outside the Phases, these are found in Stage 3 which is instead Participant-Facing (PF) and more of a logistical analytical process Outside (O) the artefact with participants, rather than Inside (I) engaged in embodied making. Also Stage 6, is likewise Participant-Facing (PF) but functions to caringly release participants back into the Outside (O) everyday world beyond the project ethically<sup>33</sup>. In terms of Researcher-Facing (RF) anomalies outside the Stages, this is found in

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<sup>33</sup> This is done through the use of gifting methodologies in Stage 6 (and in Phase 4 by positioning participants as more participant-audiences, spectating their work from an Outside (O) in a more distanced and arguably more objective position). More detail on this in Chapter FIVE. If entering a new project iteration, the researcher also uses Stage 6 to invite/make themselves available to, audience members to come forth as potential new project participants Inside (I) a future Phase 1.



Phase 3, whereby the researcher is removed physically from participants but still embodies a sense of being Beside (B) them in a maternal sense virtually. This is through her deeply considered and somatic gestation with their digital video data. More on these complexities are covered in detail in Chapter FIVE - New Studies. However, to aid reader understanding of the rest of this thesis, an overview each Phase or Stage is introduced more fully here with its associated acronyms, which can be referenced back to the key in Figure 12 and diagram in Figure 13, and presented here in relation to the *TETTT* prototype case study.

### **1.7.1 Stage 1: Participant Selection Researcher-Facing (RF) Analytical-Researcher (AR) Outside (O)**

Stage 1 involves the selection of project participants. The method of recruitment in *TETTT* was planned based on Minor Project findings, particularly those from *Situating the Reciprocal* (2016). Through *TETTT* it was found that it was a willingness to want to undertake a journey of personal and creative relational play, followed by a commitment to do so, that was more important than any other demographic factor in the selection of participants. This finding is taken forward within the recruitment strategy for future framework iterations wherein the desire to engage; rather than any other social-cultural demographic factor, is seen to attract in a wide intersectional range of adult participants. This finding is witnessed through the *TETTT* project specifically.

## 1.7.2 Phase 1: Courtship – Digital Dialogues Researcher-Facing (RF) and Participant-Facing (PF) Practitioner-Researcher (PR) Outside (O) and Inside (I)

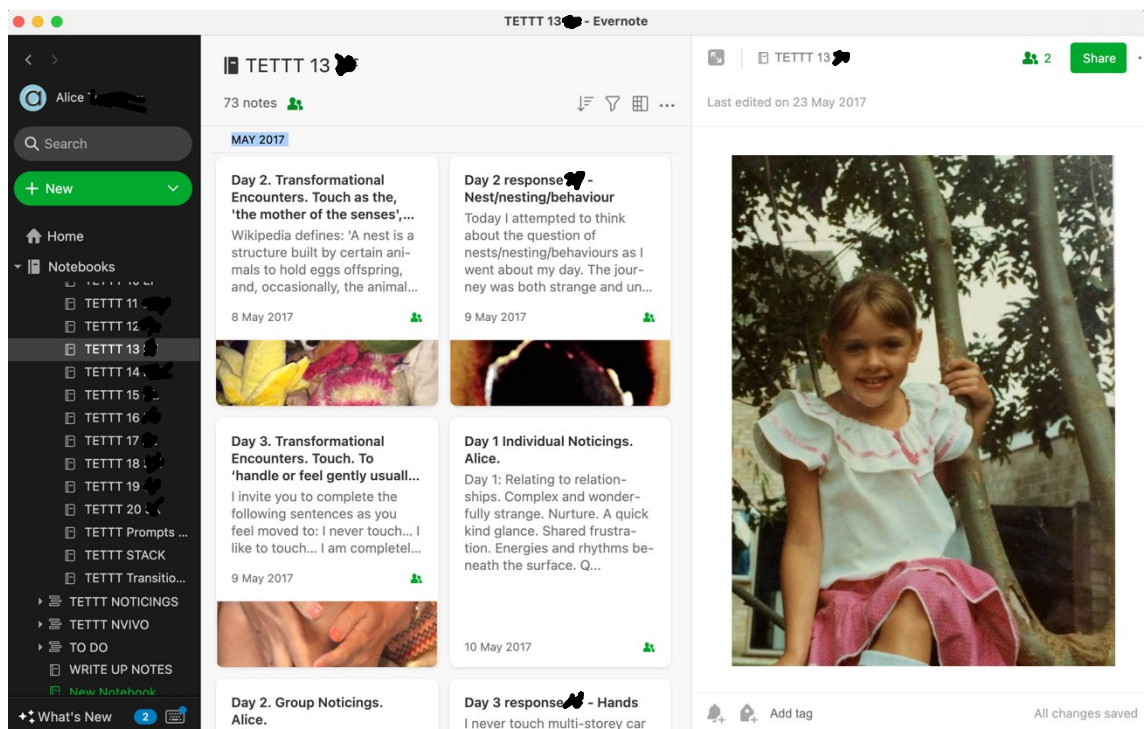


Figure 14. *TETTT* Phase 1: Courtship – Digital Dialogues, P13, Prompt, Response, Noticing Exemplar, Evernote Software, (2017)

Phase 1 focuses on a one-to-one multimodal digital dialogue between each participant and a researcher over 21-days. This duration is based on my own successful experiences of utilising such a timeframe (and its original concept by psychologist Maxwell Maltz in 1960 wherein he published *Psycho Cybernetics* stating that it takes 21-days to break or form a new habit). The subject matter for Phase 1 is thematically planned in advance by the researcher. In *TETTT* this was to deliver 1-7-days of *Touch*, 8-14 days of *Traction* and 15-21-days of *Transformation* 'Prompts' to all project participants. These Prompts are multimodal stimuli (words, images, instructions, sounds, enactments etc) that

are designed to provoke deep gradual dialogue delivered through the Evernote Software platform (Figure 14).<sup>34</sup> The rationale for such multimodal expressions is to ultimately attempt to activate as full a holistic response as possible from each participant. The richer the results, the greater detail from which to later distil their optimal personal need as 'unfinished business'; ripe for later transformation In Phase 2: Performative Encounters. In future applications of the framework, the 21 'Prompts' might become thematically tailored in diverse ways according to the subject matter of each unique researchers project. This is likely to remain productive, as long as the themes chosen still succeeds in activating the proposed frameworks inner artefact and Gestalt core. This is whereby the first 7-days of multimodal prompts help to form 'Awareness', the central 7-days 'Mobilisation' and the last 7-days 'Action', in relation to participants' disclosures. To return to *TETTT*, in reaction to these 'Prompts,' and within the framework of Phase 1, participants' then send an individual multimodal 'Response' back to the researcher, to which the researcher then returns an individual multimodal 'Noticing' to each participant. The 'Noticing' is a sensitive multimodal and non-judgemental observation designed to ease the participant into deeper levels of disclosure and trust. This is also where the researcher's embodiment of a maternal and caring attitude enables participants to feel as fully seen, heard, and nurtured as possible. The 'Prompts' are also shaped throughout the participatory process iteratively through the researcher's

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<sup>34</sup> Evernote Software or other similar platforms could be used by future researchers if desired. PDFs of each participant's Digital Dialogues can all be found in the MMR, Folder 1, or via my website at [www.alicecharlottebell.com](http://www.alicecharlottebell.com).

somatic assimilation and subsequent creative tailoring of all individual responses as a collective, before issuing the next 'Prompt' to the entire participant group. More detail on these complex and interwoven processes, and in alignment with maternal theories, will be given in Chapter FIVE - New Studies. However, for now, it is sufficient for the reader to appreciate that this dialogic process is gestational, generative and co-forming and fully transferable to future framework applications. In *TETTT* a survey was also taken by participants at the end of each of the 7-days of *Touch, Traction, Transform*. This produced three comparative surveys per participant designed to measure their depths of relational growth as they progressed through the Phase 1 process and in relation to the research questions being asked.

### **1.7.3 Sub-Phase 1a: Digital Holding Space (*TETTT* only) Outside (O)**

This Sub-Phase 1a, (denoted in the top blue circle on the diagram (Figure 13) was unplanned from the outset but became necessary in *TETTT* as part of the participants emergent ethical and engagement needs in this action-based process. It can be omitted or avoided by a researcher in future project iterations depending on the sharing decisions made between participants' and the practitioner in-action. In *TETTT* this collective digital dialogue space served to act as a holding place for all participants' (minus researcher) to share and continue to make collective meaning, Outside (O) of the inner core of artefact making, and whilst the researcher was engaged in Stage 2.

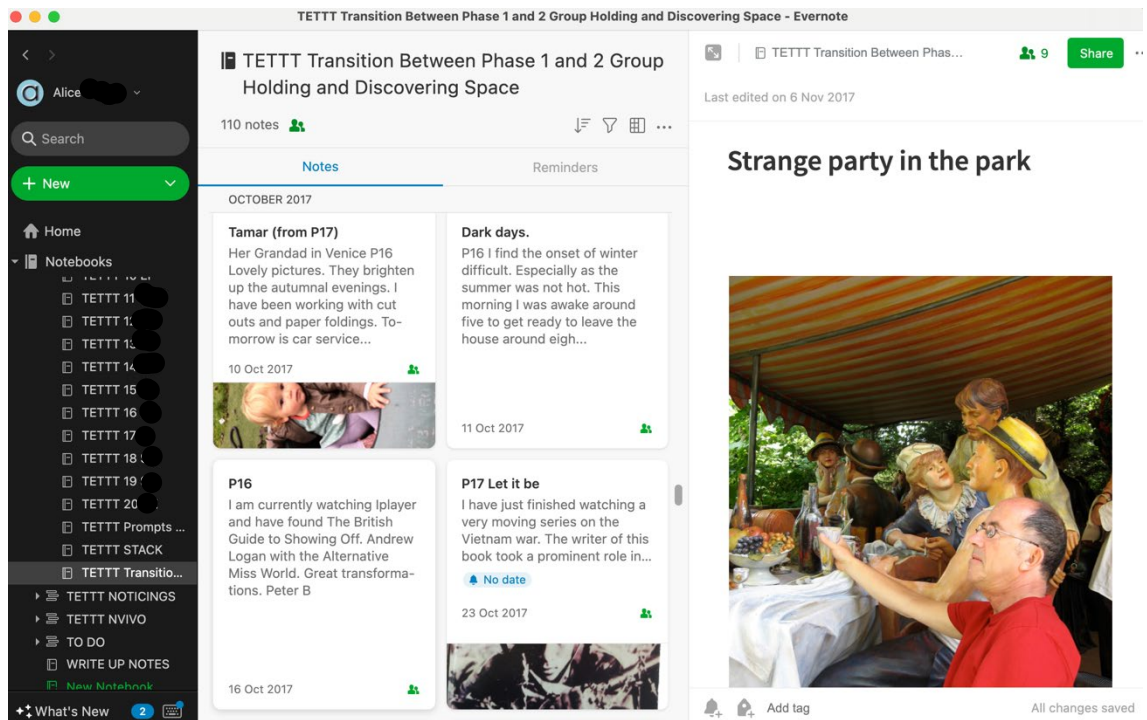


Figure 15. *TETTT* Sub-Phase 1a: Holding Space. Exemplar, P16 and P17 (2017)

It provided a dialogic form of continuity between Phases 1- 4 for those participants that needed greater support. Figure 15 shows an excerpt of the multimodal digital dialogue between P16 and P17, (they had never met in real life). This dialogue became the stimulus for their ultimate Phase 3 Screen Narrative, *The Tale of Two Peters* (see Chapter FIVE - New Studies, also contained within MMR Folder 11, on Vimeo/You Tube, or accessed via my website). In *TETTT* my interweaving of participants' disclosures in Phase 1 had encouraged the need for this digital holding space, (bought about through my own deep somatic assimilation of their collective responses). This occurrence is expressed in detail in Chapter FIVE - New Studies. However, for now, it is enough for the reader to understand that in future framework applications a researcher could instead choose to keep all dialogues strictly one-to-one and

make no allusions to other participants operating simultaneously within the same process.

#### 1.7.4 Sub-Phase 1b: Face-to-Face Collective (*TETTT* only) Participant-Facing (PF) Outside (O) moves Inside (I) in Phase 4



Figure 16. *TETTT* Sub-Phase 1b: *The Feast*, (2017), which later becomes Exhibit 3, in the Phase 4 final major project *Transformational Encounters: Touch, Traction, Transform (TETTT)*, (2018)

This further additional Sub-Phase 1b (denoted in the lower blue circle on the diagram Figure 13 and pictured above Figure 16), was also unplanned from the start of framework construction but became necessary in *TETTT* following the collective depth activated by the individual one-to-one Phase 1 Digital Dialogues and subsequent Phase 1a participants' collective conversations. It can again be omitted or avoided in future framework applications, depending on the earlier Phase 1 sharing choices made by the researcher. These decisions

are also discussed in Chapter FIVE, in relation to the challenging and yet interesting, ethical positioning of the researcher throughout the generative action-based processes towards eventual framework formation. The Sub-Phase 1b face-to-face event (that was bespoke to *TETTT*), took place in the De Montfort University (hereon DMU) Gallery, Outside (O) the main framework of Phases and Stages. It was documented and later became a collective artefact for inclusion Inside (I) Phase 4.<sup>35</sup> Once this unplanned event proved ethically necessary for participants in *TETTT*, I deliberately situated it in the same place as the final Phase 4 exhibition due six months later. The various live performances and practice actions that subsequently took place between all participant's and researcher at this event, I also recorded on Virtual Reality (VR) cameras with 360 binaural audio. This was to maintain my PbR focus and also to ensure the work had aesthetic as well as participatory value for when it entered Phase 4 later on.

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<sup>35</sup> See Exhibit 4, *The Feast (The Mirror 360 VR)* in MMR folder 14 or on via my website [www.alicecharlottebell.com](http://www.alicecharlottebell.com). It was also later reported by public audiences in Phase 4 questionnaires as being a particularly useful exhibit in terms of their understanding of earlier project processes and potentially enabled future participant recruitment as analysed in full later within Chapter SIX – Results.

### 1.7.5 Stage 2: Checking Distilled Themes Researcher-Facing (RF) Analytical-Researcher (AR) Outside (O)



Figure 17. Stage 2: Somatic and Multimodal IPA Coding in NVivo Software

The format of the Phase 1, 21-day multimodal Digital Dialogues is already designed to deepen and refine participant content individually within the broader given themes of *Touch, Traction, Transform*.<sup>36</sup> However in Stage 2, this already in part distilled multimodal content, is further checked, and examined using a form of thematic analysis, developed from Interpretive Phenomenological Analysis (IPA). In *TETTT* this analysis was undertaken through the use of NVivo software.<sup>37</sup> One form of data output using NVivo, here a 'Word Tree', is illustrated in Figure 17 above and was used to code Phase 1 images, sounds, text, enactments etc. Here the example of a 'backpack' is extracted. Further

<sup>36</sup> As has been already established, other suitable themes maybe used by future researchers to activate similar psycho-emotional states as *Touch, Traction, Transform* achieved in *TETTT* as long as they also activate corresponding gestalt states of Awareness, Mobilisation and Action in future project participants.

<sup>37</sup> This is a qualitative coding software <https://www.qsrinternational.com/nvivo-qualitative-data-analysis-software/try-nvivo>; other programmes are available and standard applications such as Excel could instead be tailored and used.



Word Trees are included in Appendix A). These word trees, served to unearth the main individual content for the individual Phase 2: Performative Encounters and wider collective themes later applied within the Phase 4: Relational Artworks.

### 1.7.6 Stage 3: Location and Object Planning Participant-Facing (PF) Facilitator-Researcher (FR) Outside (O)

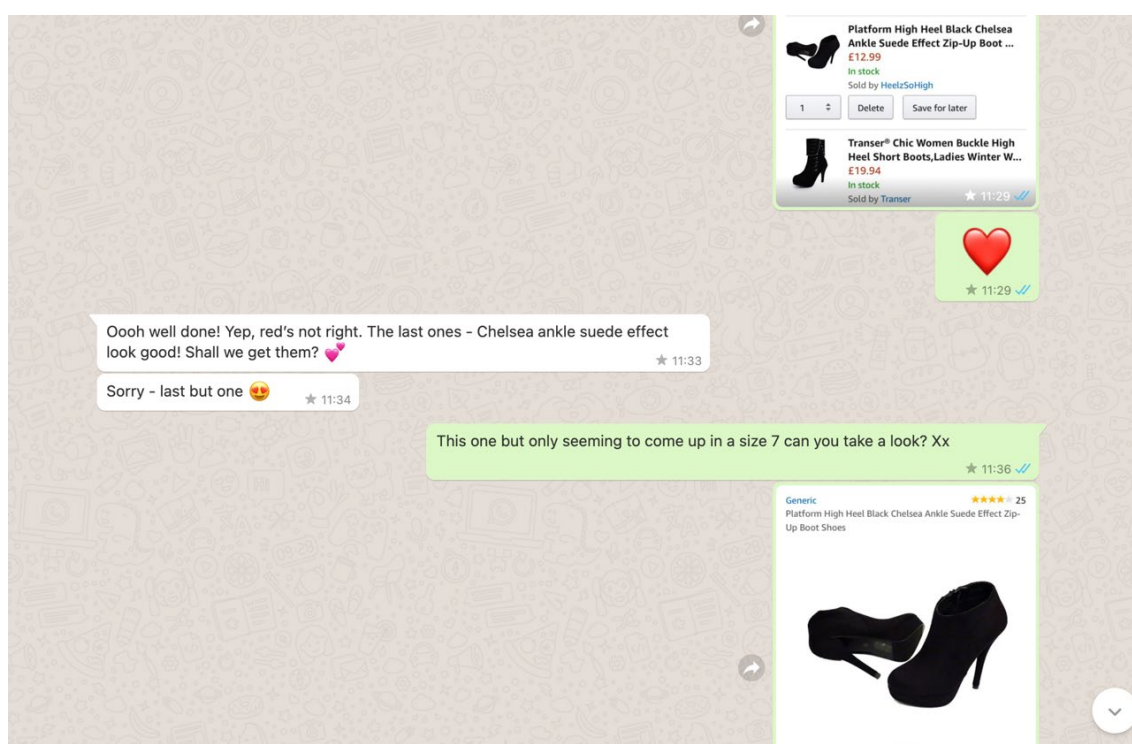


Figure 18. Stage 3: *TETTT* Location and Object Planning with P13 (2017)

Stage 3 is rooted in the organisation between the researcher and each participant for the location and props needed for the performed Phase 2: Performative Encounters. This phase is planned from the outset but individually refined through the results of Phase 1 distilled participant multimodal data as checked in Stage 2. These decisions will be individual to each project and

researcher-participant combination, Figure 18 provides a short except from a WhatsApp dialogue between myself and P13 in preparation for her Phase 2 encounter shown next in Figure 19.

**1.7.7 Phase 2: Intercourse - Performative Encounters  
Participant-Facing (PF) Practitioner-Researcher (PR)  
Beside (B) at times Inside (I)**



Figure 19. *TETTT* Phase 2: Intercourse - Performative Encounters researcher and P13, (2017)

Phase 2 focuses on the one-to-one participant and researcher live performance encounter and is also filmed by the researcher and participant in specific locations with precise props and personal objects, (Figure 19 here shows some of those items used in the encounter having been being negotiated in Stage 3, Figure 18.) Phase 2 also allows for spontaneous improvisation within the encountering moment. The type of performance encounter was unique to each participant, and yet in *TETTT* all participants shared the commonality of having distilled their personal content from the same shared Phase 1 themes of *Touch*, *Traction*, *Transform*. In future uses of the framework the type of encounter in Phase 2 will continue to vary from project to project, researcher to participant, because it will be bespoke to the specific content stimulated and shared each time in Phase 1.

### 1.7.8 Stage 4: Noticing, Logging, Sourcing Researcher Facing (RF) Analytical-Researcher (AR) Outside (O)

A	B	C	D	Notes	Responses	Group Noticing	individual notidings
<b>THEMES</b>	<b>TOUCH</b>			/	/	/	/
<b>DAYS</b>	Day 1	Day 2	Day 3	/	/	/	/
<b>PROMPTS</b>	Attending	Nesting	Touching	/	/	/	/
<b>PARTICIPANTS</b>				/	/	/	//
AP P3	Poise, voice, soothing curiosity	Bedroom, sheepskin, trinkets, sex, enclosed, small, comforting, calm, safe, wanted, love countryside, car & classroom nests	Acceptance,	/	/	/	/
			Broken vase,	/	/	/	/
			Caring home, Coffee,	/	/	/	/
			Cake,	/	/	/	/
			Waves of emotion,	/	/	/	/
			Raw energy, Skin shining	/	/	/	/
			Tender touch, Flowers,	/	/	/	/
				/	/	/	/
				/	/	/	/
				/	/	/	/

Figure 20. *TETTT* Stage 4: Noticing, Logging, Sourcing, (2017)

Stage 4 involves the researcher noticing and logging the content of the Phase 2 Performative Encounters by cross-referencing Phase 2 video footage with



Phase 1 Digital Dialogues; Stage 2 analysis, and Stage 3 planning, to determine whether any additional footage needs sourcing through more filming, or via Creative Commons searches (Figure 20).

### 1.7.9 Phase 3: Gestation - Screen Narratives Researcher-Facing (RF) Practitioner-Researcher (PR) Beside (B)



Figure 21. *TETTT* Phase 3: Gestation - Screen Narratives, (2018)

In Phase 3 the researcher edits the videos of the Phase 2 Performative Encounters and interweaves this footage with Phase 1 content as thematically distilled within Stage 2. The application of a feminist ethnographic and somatic approach to the editing is applied, this foregrounds a sense of the researcher being Beside (B), participants and not speaking for them as a director might, (Figure 21). This is where the researcher somatically sifts through participant material, approaching it in a maternal gestational sense of seeking to feel the

participant's multimodal data 'within her charged', (Ettinger, conference address, 2015). Although participants are intentionally not physically present in the edit, (as a child is felt but not seen with the womb), the researcher still cares for them deeply and asks for their reciprocal trust, (as a foetus exists in a form of hope without reasoning).<sup>38</sup> Through the edit of the participants video data, the intention in this Phase, is for the researcher to heighten and celebrate their 'plural intersubjective journey' (Ettinger, 2006) that they have experienced together.

#### **1.7.10 Stage 5: Collaboration and Construction Researcher-Facing (RF) Analytical-Researcher (AR) Outside (O)**

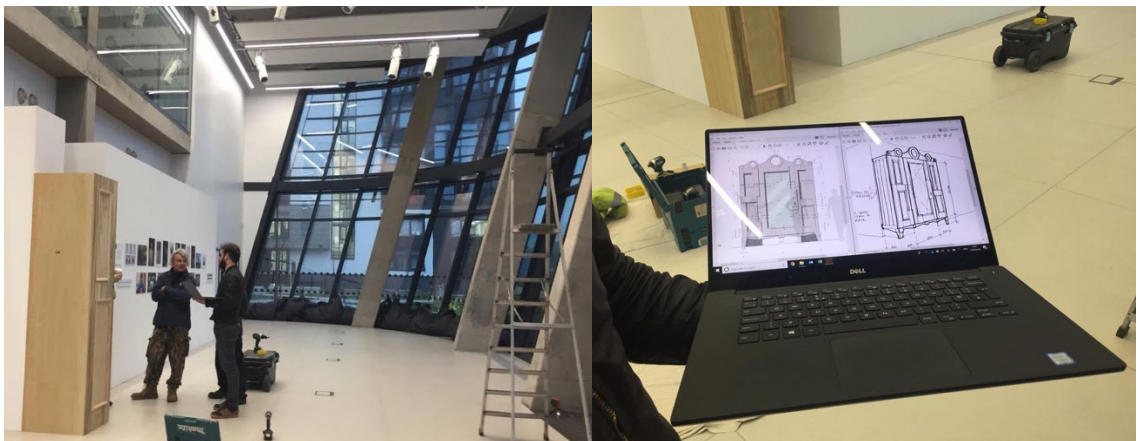


Figure 22. *TETTT* Stage 5: Collaboration and Construction, (2018)

In Stage 5 the researcher next sources collaborators to together make the Phase 4 large-scale interactive sculptural and relational artworks (Figure 22). In

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<sup>38</sup> Such complexities of maternal thought are unpacked further in Chapter THREE: Methodologies especially in relation to Ettinger's concepts.

*TETTT* this was with other technologists, the gallery curator, designers, seamstresses and willow weavers etc.<sup>39</sup> In *TETTT* the artefacts produced and exhibited were informed by the distilled multimodal data analysis of Phase 1 and 2, and Stage 2 and 4. This process will be the same for future iterations of the proposed framework and will again be unique to each project. In this Stage, some participants in *TETTT* also went back into the collective digital dialogue holding space of Sub-Phase 1a, (Figure 15), others did not feel the need to.<sup>40</sup>

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<sup>39</sup> Both volunteers and paid through my sponsor [www.designalliance.co](http://www.designalliance.co). Friends and family also kindly helped prepare the walls of the gallery and later to remove the installations.

<sup>40</sup> Again, this Sub-Phase 1a may be an element that is needed or omitted in future framework iterations depending on researcher decisions made in-action.

### 1.7.11 Phase 4: Birth – Relational Artworks Participant-Facing (PF) Practitioner-Researcher (PR) Outside (O)



Figure 23. *TETTT* Phase 4: Relational Artworks, (2018)

Phase 4 is a Public Exhibition that also integrates and displays research findings from Phase's 1-3 amongst the Relational Artworks. The multimodal relational artworks in *TETTT* contain interactive technologies in the form of Arduino triggers that cause Screen Narratives to play.<sup>41</sup> The Relational Artworks in this Phase need to be (as within *TETTT*), sculpturally large enough to hold audiences physical bodies and to contain the Screen Narratives from

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<sup>41</sup> Either a movement, pressure, or sound sensor device, hidden in the Relational Artworks or personal objects, that in turn triggers an output like a Screen Narrative to play, or corridor lights to come on, for a fixed time length of time due to audience interaction.

Phase 3. They also incorporate other personal objects and props and that in turn contain the imagery and themes distilled from Phases 1, 2 and 3. Figure 23 depicts two such artworks, in *TETTT*, Exhibit 8 *The Nest* and Exhibit 5 *The Bed*. In *TETTT* Phase 4 also included 'Summary Cards' that showcased Phase 1 Digital Dialogues. These cards were not planned from the start of the proposed frameworks conception but felt necessary at this point in *TETTT*. They visually combined the initial Prompts and some Participant responses from Phase 1, (see Appendix A for full Summary Cards or MMR Folder 16). These cards succeeded in providing useful insights for audience visitors to earlier framework processes within *TETTT*. They also likely encouraged potential future participants to come forward to the researcher in Stage 6.<sup>42</sup> In Phase 4 of *TETTT* I also started to refer to participants as a 'participant-audience' and the publics (the people visiting the exhibition who were not involved in the process), as a 'public-audience'. This is in the main to help distinguish final data collection in the evaluative surveys contained in Chapter SIX - Results.

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<sup>42</sup> This is evidenced in the public-audience surveys of Phase 4 in Chapter SIX, and Appendix C.



### 1.7.11 Stage 6: Releasing, Gifting, Recruiting Participant-Facing (PF) Analytical-Researcher (AR) Outside (O)



Figure 24. *TETTT* Stage 6: Releasing, Gifting, Recruiting, P10, 2018

Stage 6 sees the gentle releasing of project participants and the recruitment of new potential future project participants from audience members. This stage also utilises gifting methodologies and other forms of ethical project closure. In *TETTT* this saw a limited-edition print of Sub-Phase 1b *The Feast* and a USB of their personal Phase 3 Screen Narrative, gifted back to project participants. See Figure 24 above, which depicts Participant 10 back in everyday life with her gift.

## 1.8 Thesis Layout

To conclude this introductory chapter, it is helpful to summarise that it introduced all concerns within this thesis and particularly foregrounded the maternal as a central praxis. It also provided an overview of my professional background and formative practice, to include summaries of Minor Projects 1-5 and the sub-questions raised through the making of these. It furthermore outlined the primary methodologies and theoretical concerns I embraced, and the final research questions reached and interrogated through *TETTT*. It culminated with a simple diagrammatic overview of my proposed new framework in relation to Final Major Project, *TETTT*, along with descriptors of its associated Stages, Phases, researcher positions, behaviours, purposes, and acronyms. I will now provide the reader with a precise understanding of the remaining structure of this thesis, to assist their onward journey.

The next chapter is Chapter TWO – State-of-the-Art Literature and Practice Review (SOAR). This provides weight to the context of my enquiry in relation to current cross-disciplinary theories, philosophies, and practices of influence. Having established this ground, it will then discuss the problematic gaps in discourse which lead to my hypothesis that prevalent modes of participatory performance, social communications and artistic representations lack space for slower forms of human intimacy, reciprocal agency, and creative expression.

Next Chapter THREE - Methodology, will unpack the key established research methodologies utilised within my research. It will also consolidate reader

understanding of the main maternal, psychotherapeutic, and phenomenological theories that I use in-action in my research, as part of my facilitation methods. It will bring greater clarity to how my own practice-based framework starts to emerge in interplay with these theories, and also the practitioner influences of Chapter TWO.

Chapter FOUR - Foundational Work and Minor Projects, will introduce and explain my formative works, bringing clarity to the development of my practice in relation to the current themes and methodologies contained within this thesis. It will provide detailed scrutiny of my final MA exhibition output *Point.forty* (2014) and give detailed analyses of all Minor Projects 1-5 (2015-16). This will include all sub-questions produced through their iterative practice, which generatively leads to the formation and underpinning of the final research questions asked through Final Major Project, *TETTT*.

Chapter FIVE - New Studies provides detail on the making of *TETTT* and its subsequent theorising, which results in my final framework proposition. This chapter evidences how I engage participants in *TETTT*, through multimodal arts, digital media, performance, video, and sculptural interactive objects; to facilitate a new form of empathetic space, that deepens our relational encounter throughout its processes. This chapter culminates with the presentation and proposition of my new participatory practice-based framework, as extrapolated through Final Major Project, *TETTT*. This framework is demonstrated to offer a new prototype 'recipe' (Haller-Ross, conference address, 2015) for enabling deep relational engagement between a researcher and participant-subjects.

Chapter SIX analyses the results of my practice-based research with a sole focus on the proposed new framework as applied through *TETTT*. This is done through a deep analysis of PbR findings to include participant testimonies, surveys, semi-structured interviews, artist observations and audience focus groups. All evidence is triangulated to prove how my proposed framework, succeeds in generating a new ‘feeling-architecture’ for participatory arts practice. This includes new participatory practice-based (PartPb) processes, along with an associated synthesis of maternal, psychological, and phenomenological theory, as embedded within the framework itself.

Finally, Chapter SEVEN draws conclusions and claims *TETTT* as a substantial idiographic case study, which brings new empirical and experiential insight to the field of artistic practice-based research. It claims that the new participatory framework reached through *TETTT*, provides a novel, scalable and prototypical recipe. It demonstrates how researcher-practitioners can utilise its form of multimodal Phases: digital dialogue; performance, video and interactive sculptural objects, and analytical Stages, to facilitate new forms of intimate and affective relational encounter with project participants. It also concludes that the new temporal communities shaped through the process of the framework, activate new structures of human engagement that run deeper than present social media forms. Furthermore, it determines that forthcoming applications of the framework could offer new insights to arts and health-related initiatives, concluding with a discussion of this, along with other intended future research directions.

# Chapter TWO - State-of-the-Art-Review

## 2.1 Introduction

This State-of-the-Art-Review (SOAR) identifies relevant gaps in knowledge, which this PhD addresses, from a particular hybrid blend of creative, social, and technological influences. Due to my weaving together a variety of cross-disciplinary theoretical and practical approaches, which work across different forms of artistic media, the concept of multimodality is a useful rationale within which to frame their selection. As a consequence of the fact that multimodality is an amorphous and contested term, it needs considering within the particular framework within which it is discussed. In an artistic context, multimodality is the application of multiple art forms or modes within one complete artwork. As already stated within the introductory chapter, the origins of this concept, whereby a creative whole is constructed from seemingly disparate parts, is found in Wagner's (1849) term *Gesamtkunstwerk*, or 'total work'. Within this notion, the union of all artistic components are given equal value and deemed necessary to the formation of the total artwork. In my research, this is also intended through the proposition of *TETTT*, whereby each of the distinct 4 Phases of creative practice are linked to a specific artistic modality: Phase 1 - Digital Dialogues (the digital); Phase 2 - Performative Encounters (performance); Phase 3 - Screen Narratives (video) and Phase 4; Relational Artworks (the sculptural). These four phases are also aligned within *TETTT*

thematically, to my central maternal positioning: with Phase 1 a 'Courtship'; Phase 2 as 'Intercourse'; Phase 3 a 'Gestation', and Phase 4 a 'Birth'. However, within this context and to return to the term multimodality, multimodal practice is, according to Bateman, Wildfeuer and Hiippala, also considered a versatile term which can only be understood in relation to its wider social and cultural background. Indeed, they term this context as the particular kind of 'canvas' that a multimodal work inhabits (2017: 88). In relation to my research, this canvas is the unique PbR world of each project, which often includes its own unique community of participants, who in turn work with a researcher to co-steer a particular sequence of co-created artistic modalities.

A modality, according to Ellestrom, has a particular materiality and associated spatio-temporal behaviour (in Crossley 2019: 9). It also needs to be sensorially perceptible and able to signify meaning. In my PbR approaches I also use various different artistic modalities, the most common being text, video, sculpture, sound, and performance modes. Each different artistic modality is deliberately chosen, and if necessary, then placed in an order most suitable to the form of creative expression required of each unique project's lifespan. In specific alignment to *TETTT*, the arrangement of the modes employed in each of the 4 Phases is designed to best utilise their particular material and spatio-temporal behaviours to express participant materials and transmit this content at varying relational speeds. In Phase 1: Courtship, a digital mode of dialogue is employed and orchestrated to enable a gradual encounter. In Phase 2: Intercourse, a faster encounter is then facilitated through performance. In

Phase 3: Gestation, a more private incubation process takes place wherein the researcher edits participant-researcher performances for screen. Phase 4: Birth, is a public experience with sculptures designed to physically hold audience bodies with the intention of prolonging dwelling times.

In *TETTT*, these separate artistic modalities also contain a repetition of a key imagery, sounds and text intent on carrying meaning across and through each particular material form, in each of the projects phases. Such thematic repetitions in different modalities are also designed to provide an identifiable through-line of representation throughout the 4 Phases, with the hope of better sustaining and deepening both participant and audience engagements. The sequencing of the different artistic modes attached to each of the 4 Phases is also designed to optimise the heightening and distillation of each participant's evolving thematic material. By the time the *TETTT* artwork is ready for a public audience it comprises twelve multimodal artworks that are each contained within a large-scale interactive sculptural object. This object is multimodal in and of itself, and weaves together digital, performative and screen-based modalities. Each artwork is intended to both provide audiences with an engaging interactive exploration and to cumulatively, deliver a complex experience equal more than the sum of its constitute parts. As such, the Phase 4 exhibition seeks to offer opportunities for complex readings to be drawn by audiences both within and between artworks as a total experience.

In summary, therefore, my multimodal approaches are designed to produce forms of polyvocality which do not privilege any artistic mode, voice, or

navigation route within a final exhibition. In this sense, each artistic modality exists both in distinct contrast to and fluid convergence with each other. This form of multimodal hybridity can serve to soften the edges between forms in a liminal manner. This experience of transformational inter-multimodality, with ‘the incorporation of media within one another’ (Lavender, 2014: 518), invites full audience sensorial, spatio-temporal and material engagement. Thus, the structures of my final PbR worlds, offer an experience that according to Robin Nelson, convey a ‘structuring principle’, formed from ‘mutually co-relating entities’ whereby knowledge is formed in the ‘in-between’ of such a morphing field of multiplicities (2010: 17). Following the framework of multimodality, whilst the practitioners and theorists covered in this SOAR belong to distinct fields, my research finds fruitful points of unifying connections between their work. I focus particularly on their mutual interest in examining relationships between artist, participants, artwork and audiences, or the way in which they seek to engage participants through forms of dialogue and disclosure. Hence, to aid readership across these multiple influences, this SOAR review is grouped under four key sections of focus: Section 1: Sharing Stories - Building Digital Communities; Section 2: Performing Selves - Playing Differently; Section 3: Film and Video Art; Section 4: Social Objects, Social Subjects: Aesthetics, Agency, Energy, Social Art. The findings from these four SOAR sections, which I later investigate in-action within *TETTT*, are also aligned to the 4 Phases of making in my proposed framework: Courtship, Intercourse, Gestation and Birth. Each section in this SOAR is therefore designed to illuminate the overall concern of this thesis, to provide a sustained relational experience between a researcher and



participant through multimodal art forms that hold, carry, and activate deep relational encounter across multimodal digital, performed, screen and sculptural spaces.

## **2.2 Section 1: Sharing Stories, Building Digital Communities**

This section primarily identifies the need to generate a new digital communications space in which participants can relate deeply, creatively, and intimately with a practitioner-researcher. Secondly, it also ascertains a need for the generation of new forms of narrating and performing identities that deliberately reach beyond normative social, cultural and gender boundaries. My research goes onto address this gap as extrapolated in Chapter FOUR - Formative Work and Minor Projects and Chapter FIVE - New Studies. Several theorists and practitioners are proven useful in illuminating this pathway. As early as 1966, composer John Cage said 'What we need is a computer... that turns us... not "on" but into artists', (2012: 50). Phase 1 of my proposed new framework will be later seen to both activate the participant artistically and foster their capacity to use a computer creatively, expanding their inward reflective, and outward expressive, capacities. Cage's concern of not allowing 'it' (the computer) to just turn us 'on,' foretells present-day online behaviours that instead addictively harness our ready ability to passively switch 'off' and engage

in excessive online consumption.<sup>43</sup> My proposed framework is intended to instead redeploy active engagement and somatic embodiments with technologies.

I also acknowledge here the work of early digital practitioners such as Ernest Edmonds who, in the '60s, located the computer as not just a technological tool but an artistic system. Such generative and artistic behaviours have since been advanced by practitioners such as Sean Clark, who propose that it is the artist's role to operate the computer as a cybernetic ecology, 'to define its parts, wholes and processes and to direct its aesthetic development' (2018: 85). Like Clark, I too make creative and participatory decisions, but I deliberately go onto reject any involvement of computer sensing algorithms. Instead, I look to harness a computer's digital and creative capacities as a tool through which human-to-human interaction can be mediated and managed, as opposed to allowing algorithmic human-computer-interactions (HCI) to drive creativity. In Phase 1: Digital Dialogues, as applied to *TETTT*, I specifically use the computer to provide a platform to facilitate creative forms of communication to enhance inner human, as opposed to outer machine, learning, and to fill a relational void left by most fleeting social media interactions. Whilst operating a *closed* (my emphasis), private community, in Phase 1; the grouping of participants is more *open* (my emphasis), in terms of trust and receptivity than most social media

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<sup>43</sup> As Gail Dines outlines in her book, 'Pornland: How Porn Has Hijacked Our Sexuality', this is also extended to our growing attachments to AI and indeed sexual robotic, which now narcissistically perform for us, rather than requiring humans to enter into the problematics of another corporeal body and the emotional, relational, psychological and physical entanglements this brings (2011).

networks; which instead algorithmically tailor black and white within-group discussion, establishing narrowing encounters. Indeed, Curran questions whether we are ‘making new societies’ or rather new ‘merchants of polarization’ when social media encourages ‘random encounters; people find each other – and then by reinforcing each other’s views they auto-legitimize themselves’ (2018: 402). In contrast, my Phase 1 is designed to provide a new creative digital space to engage self-selecting,<sup>44</sup> and willing participants of all identities, from a range of demographic backgrounds. Collectively in *TETTT* all participants show an interest in generating expansive dialogues across differences and through multimodal creativity. The proposed framework is designed to establish a slower form of dialogue through multimodal mediation, and to address the vacuum of fleeting social encounters by gently encouraging new relational forms to emerge. This co-creative and reciprocal space as manifest in *TETTT*, will be shown to activate deep, nuanced, and expansive dialogues that negate auto-legitimization. Bracha Ettinger would term this as a form of ‘cohabitating’ (2006) with an Other. Thomas Ogden’s would say it is a cultivation of the ‘subtle capacity to at first be together and then to be alone’ (2004: 1353). In my proposed framework the propositions of both theorists are nurtured in the ‘coming together’ of Phase 1, followed by ethical forms of release at the end of Phase 4. In *TETTT* the unmet needs of social media exchange are instead met in Phase 1 through a gradual formation of relational

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<sup>44</sup> This process of ‘self-selecting’ is described later in Chapter Five: New Studies.

trust, self-resourcing, and a lesser need for any external social validations of Self.

Post-'90s Digital Storytelling,<sup>45</sup> partially addressed a need to counter the continually escalating use of online user-generated content (UGC), which at time of writing, sees personal stories adopted as consumer-generated content (CGC),<sup>46</sup> sold back as 'technologies of power', (Lund, Cohen and Scarles et al, 2018:1). In this, the speaker becomes the spoken and heroic influencers seize and re-consume followers' personal narratives parasitically as their own (ibid). My proposed framework seeks to address the gap left by this interplay of 'intimacy tales' which effectively removes agency from the teller who instead becomes the told (Berthon et al., 2012: 262). Conventional post '90s Digital Storytelling, instead maintains personal agency and foregrounds 'inner' expression, as opposed to 'outer' appropriation, in its use of first-person accounts, archive footage, pre-scripted voiceover and soundtrack (Lambert, 2009). However, this solo-reflective and predominately 'educational activity' (ibid), does not address the problematic relational aspects of social media addiction and identity 'splitting,' (Lopez- Fernandez, 2019), or encourage ongoing expansive and performative dialogues, (Butler, 2006). In my new framework proposition, Phase 1 is instead intended to address these needs,

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<sup>45</sup> This term was coined by Joe Lambert from the Digital Storytelling Center, Berkeley (see <https://wrd.as.uky.edu/sites/default/files/cookbook.pdf>), (2013). The roots of Digital Storytelling derive from the values of community arts that emerged in the 1960s and challenged a dominant commodity, consumerist, and aesthetic classist art market in favour of generating communities and collectives that instead creatively shared values across cultural groups (Bau Graves, 2004).

<sup>46</sup> Content has shifted in the last two decades from personal (UGC) to commercial (CGC) ownership.

providing a new form of digital relational encounter. It also encourages participants' future visioning as well as past reflection, (the past being focal in most post '90s Digital Storytelling formats). However Digital Storytelling's emphasis on the personal and autoethnographic is still influential, and yet its formulaic adoption of a prescribed narrative-arc, scripting, voiceover, and an emotive soundtrack is not, (Lambert, 2009). Similarly, Narativ's,<sup>47</sup> (2016) method of excavating and crafting personal narratives from a place of emotional 'fire' is informative in terms of my own concerns with embodiment. However, they are not influential in their instruction to foreknow 'your ending'. Instead in Phase 1 of my proposed framework a participant's inner fire is also intended to become stoked through the content of the Prompts,<sup>48</sup> igniting that which is ripe for embodied transformation in the Phase 2 Performative Encounters. Like Narativ in its 'telling', I also encourage imaginative risks to be taken by participants within their Phase 2 intended 'performing'. However, in my proposed framework the performative encounter is also devised as highly improvisational, which also serves to heighten any re-storying,<sup>49</sup> co-creatively and in-action, rather than working towards a known ending. It also activates and collects participants' personal disclosures and stories not just verbally but multimodally. This process is undertaken in *TETTT* in a gentle digital

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<sup>47</sup> I attended two practical storytelling workshops with Narativ in 2016, each lasting 2-days at the Jerwood Space Jerwood Arts, 171 Union Street, London.

<sup>48</sup> As a reminder these Prompts are thematic. In *TETTT* these see the themes of *Touch*, *Traction*, *Transform*, be used as Prompts, which are multimodal stimuli (words, images, instructions, sounds, enactments etc) designed to provoke deep gradual dialogue in Phase 1 of my proposed new framework.

<sup>49</sup> To re-story is to make use of a 'narrative-turn', (Holliday, 2002) in-action, to effectively be able to change your ending.

environment (as opposed to social media forms) and in a less instructive manner than found in the digital storytelling processes as expressed earlier. Through *TETTT* in Chapter FIVE, my proposed new framework will be seen to deliberately stimulate textual, oral, and visual expressions, sounds, enactments, and other multiple, subjective, and contextual enactments. This sees participants' open up and convey multimodally, that which would not have been easily appropriated or expressed in words alone.

Oral his/herstories ethnographer Jo-Ann Archibald also partly informs the structure for Phase 1 of my intended framework. She uses the metaphor of a 'storybasket' to consider how every individual participant story is a strand of the whole, with its own distinct 'shape,' that when combined, can create a 'story meaning' (1997: 9). She talks of stories as, 'ways to help people think, feel, and "be"' (2008: 33), opining through difference instead of adopting polarized positions. In Phase 1 I propose that a practitioner-researcher will distil all participants' expressions by sifting through their materials sensitively, noticing any key repetitions and foregrounding these themes or partially expressed needs and desires. They will then interweave this material creatively and technologically, (much like Archibald's 'storybasket'), but in digital form, returning it to participants, multimodally, heightened and expansive. Indeed, the emotional responses elicited in *TETTT* will be seen to permit silenced voices/stories to be heard (Butler-Kisber, 2002: 230). The metaphors that arise within and across participants' multimodal disclosures, will also be witnessed as enabling new ways of being and becoming individually and collectively

(Winnicott, 1971). Digital-story anthropologist Frank Rose summarises this process as an 'art of immersion...central to human existence...common to every known culture...[that] involves a symbiotic exchange between teller and listener' (2011). In the proposed framework, this exchange is intended to also be carried within the phenomena of the artefacts shifting between participant and researcher, and across media as multimodal messages. Unlike instantaneous oral storytelling, the framework is designed to be orchestrated by a researcher to slowdown the pace of digital mediation so that message transmission can give participants greater time to self-reflexively receive and digest multimodal disclosures (Ivor Goodson & Scherto Gill, 2011). In Phase 1, the closed safely of the proposed framework is also designed to provide a sustained environment for participants' disclosures to gradually emerge in the first 7-days of *Touch*. It then encourages new opportunities for self-reflexivity within the subsequent 7-days of *Traction*, which is intended to empower participants identification of the ways in which they can next attempt to *Transform* their stories within their Phase 2 Performative Encounters. This desire to rebalance agency between messenger/participant and receiver/researcher intends on extending the embodied approaches of Narativ. within the filmic approaches of Digital Storytelling, through a reciprocal sharing that is nuanced, multimodal and generative.

In the established model of Digital Storytelling, the final edit is completed formulaically by the participant under the instructional guidance of an educator. Instead, in my Phase 3 Screen Narratives, the edit will be fulfilled by the

researcher for the participant, but from an embodied sensory position. This is deliberate and is not focused on taking agency away from the participant but instead to act as a form of final 'Noticing' back,<sup>50</sup> in much the same manner as is planned in the original 21-days of digital encountering processes. The researcher also designs it to amplify each participant's journey for inclusion within the final Phase 4 Relational Artworks. As part of an ethical exit strategy in Stage 6, it is also intended to function as a celebratory gift for participants to take away with them as both a resource and record of their achievements within a project. In *TETTT* these acts were made transparent to participants from the outset of the project and became part of their excitement after Phase 2 in anticipation of a final reveal and culminative Noticing. The desire that the researcher fulfils the construction of the Screen Narrative in my proposed framework, is also designed to address what I deem as a necessary shift in terms of reciprocity, between researcher-educator and participant-learner.<sup>51</sup> First, it will not be delivered by a researcher/expert/educator to a participant as an instructive 'how-to-do their edit.' Second, it is not intended to be considered as the researcher undertaking the edit as a form of 'doing-to' (Bishop, 2006) the participant, but instead to function more as an element of a maternal caring for Other, which is an attitude imbued deeply throughout the proposed framework. The edit is also not solely undertaken to produce a crafted aesthetic artwork

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<sup>50</sup> As a reminder a 'Noticing' is a sensitive multimodal and non-judgemental observation designed to ease the participant into deeper levels of disclosure and trust. This is also where the researcher's embodiment of a maternal and caring attitude enables participants to feel as fully seen, heard, and nurtured as possible.

<sup>51</sup> Comparably in relation to conventional Digital Storytelling formats.



that fulfils only researcher needs. Instead, it fills a gap between community 'low' and professional 'high' art disciplines (ibid),<sup>52</sup> by offering 'both-and' (Nelson in Crossley, 2019: 26), an aesthetically crafted artwork and also a respectful 'I-thou' (Perls, 1997),<sup>53</sup> portrayal of participant stories shared as research data and designed to be later gifted back to them. This act of gifting back an artwork via the Phase 3 Screen Narrative is a deliberate part of the proposed new framework. This act is designed to function as a final-reveal and a closing form of Noticing from an attentive Other, following their Phase 2 Performative Encounters. In *TETTT* this action will be seen to succeed in both celebrating the participant's journey within the framework and to mark our relational closure. It will also be witnessed in *TETTT* how in Phase 4 this also enables participants-as-audience to usefully spectate their 'community' artwork in a 'high' art gallery setting alongside public-audiences, (Bishop, 2006). This started to blur the boundaries of what is considered participatory low and aesthetically high art, (concepts which will be expanded upon shortly in Section 4 of this SOAR).

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<sup>52</sup> Concepts of high and low art are fully extrapolated later under Section 4 of this SOAR chapter.

<sup>53</sup> Gestalt practitioners facilitate in a relationship of 'I-thou' (Perls, 1947 [1997]), based an equal respect between therapist [researcher] and client [participant] and moment-to-moment awareness. Instead of a 'doing to' by the researcher the edit also acts as a 'celebration' of the transformative journey that the participant has undertaken with the researcher. It represents the trust placed in the researcher by the participant to accurately convey filmically, the earlier intermingling of our intersubjectivities performatively, which through our togetherness brought about something new.

## 2.3 Section 2: Performing Selves, Playing Differently

Section 2 identifies the importance of finding a new form of one-to-one performative encounter that is mainly participant and, not practitioner led. This further recognises a need to find a new means within which to activate forms of deepening relational and creative exploration between a practitioner-researcher and participant. Several theorists and practitioners prove useful in illuminating this gap in the field. This section also keys into the structures of Phase 2 in my proposed framework, which seeks to provide for new form of relating, narrating and performing identity with an attentive Other; that reaches beyond normative social, cultural personal and artistic boundaries.

Conventionally most one-to-one performances, are usually restricted to relatively short engagements between a performer and participant, typically lasting between 5 minutes to 1 hour.<sup>54</sup> Such limiting timeframes do not allow for gradual relational growth to occur in a sustained and mutually co-affective way, so the performative encounter is often intense and exciting, but imbalanced and transitory. Live Artist, Franko B says, 'I think to do One to One [performance] to me it's most like you are having sex with somebody, although sex doesn't happen, you have an intimacy – a serious intimacy' (in Zerihan 2009: 11; his emphasis). My Phase 2 one-to-one Performative Encounters are also

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<sup>54</sup> With the exception of artists such as Marina Abramovic, who make extended intimate performances but ones that still very much position her as the central concern of any encounter, rather than her participants, see <https://mai.art/>.

conceived to embody a serious kind of intercourse, but instead I position this as a form of 'lovemaking' (Irigaray, 2002), as opposed to 'pornmaking' (Dines, 2011).<sup>55</sup> Many one-to-ones also include the implicit or explicit inclusion of a voyeuristic Other as a bystander in transitory public Live Art intercourses (to use B's analogy), or in the on-screen secrecy of viewing mainstream porn (or other visually provocative material). My proposed framework is instead designed to counter this, providing a new space in Phase 2 for intimate Performative Encounters to take place privately in the 'live', unwitnessed by another (before being later made into Screen Narratives in Phase 3 and shared publicly in Phase 4). This consciously places participants' privacy and expressive desires first, before artist-viewer-spectator needs. However, my framework's planned positioning of all encounters as one-to-one performances does still adhere to Live Art typical conventions of the one-to-one as providing the best opportunity for closeness and connectivity (Zerihan, 2009:4). The form, place and content of the Performative Encounters that take place in Phase 2 of the proposed framework, are determined after the extended 21-days of digital dialogue in Phase 1 – Courtship. This is anticipated to gradually build-up trust between researcher and participant and to deliberately attempt to rebalance the immediacy of the Live Art encounter, by placing the participant in control of the

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<sup>55</sup> For many reasons, not the least my reading at the time of Gail Dines' *Pornland* 2011 and conversations with Kathleen Richardson on her forthcoming book, *Sex Robots: The End of Love*, (2019), I was moved to consider through my practice how I can create a form of 'Lovemaking' that is counter to 'Pornmaking', which Dines' refers to as more a means of 'making hate' than 'making love'. In all of these aspects, Franko B, Dines, and Richardson all influenced my thoughts at that time, of how can we make love through digital and physical arts practice, in a manner that is not conventional, binary, or limiting, but instead nurturing and expansive.

material generated. In this decision, my emergent novel approach to intimate encounter rests somewhere between B's 'serious intimacy', Traci Kelly's holding hugs in *Touch vs Touch* (2013) and Adrian Howells' careful tenderness, as exemplified in his work, *Foot Washing for the Sole* (2009).

In seeking to form and sustain caring and affective encounters through my proposed new framework, much of this ability requires both participant and researcher to be able to trust and 'play' (Brown, 2009) together. In this regard, Howells' acknowledgement of the responsibility of the artist to be a,

caring, compassionate, sensitive, and empathic human being, because so much relies on the audience-participant feeling relaxed and at ease, prepared to trust, being comfortable with the level of intimacy, the riskfulness of the experience, the tactility, the eye contact, the mutual silence. (Howells, in Zerihan, 2009:36)

is one I also hold paramount in my PbR.

Indeed, in the formation of Phase 1, I carefully consider how to best allow a deep relational trust to be nurtured between a researcher-practitioner and participant. This is to ensure that in the Phase 2 Performative Encounters, both researcher and participant are each relaxed enough; to mutually take ethical co-responsibility for their play and creativity and remain self-supporting. In *TETTT*, I generated environments to best facilitate our interplay safely and imaginatively permitting participants the best opportunity for relational exploration. In *TETTT* this is also realised in my ready embodiment of the personas of daughter, sister, mother, lover, Other and friend (Oliver, 2012). These identities are distilled from

participants' Phase 1 Digital Dialogues representing both relational desires, and unmet needs. Some characters also spontaneously emerge in the action of performing. These personas will vary from researcher-to-researcher and project-to-project.<sup>56</sup>

Whilst there is not enough capacity within the remit of this thesis to cover the entirety of practices and approaches within the field of immersive performance, participation, and spectatorship, it is important to highlight here that certain theatrical and participatory tools also inform my aesthetics. Specifically in Gob Squad's *Kitchen*, my observation of their use of exchanging performers for audience members in a quest for 'the real me, the real you' (2011), inspires the playful interplay between myself and participants in *TETTT*, seen through forms of doubling. The use of participants in *Kitchen* also served to elevate the audience member to the status of a performer, much like can be seen in Phase 2 with *TETTT* participants. Indeed, Mary Oliver's concepts of being a 'Sister, best friend, evil twin, me-but-not-me' (2012: 189) pedagogically and in her own artistic practice, also resonates within my own physical and digital doubling of participant's material throughout my proposed framework phases in order to heighten it. The mischievousness of Forced Entertainment's *The Thrill of it All* (2010); which I witnessed in its use of costume swapping, childlike play, and appearing as each other; also provides the self-permission to multiply, mirror and explore identity through props and costume within *TETTT*. Furthermore, the

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<sup>56</sup> See Chapter FIVE - New Studies and MMR Folders 1-12, or my website at [www.alicecharlottebell.com](http://www.alicecharlottebell.com) to view participants Screen Narratives when the reader wishes to.

use of tactile objects, interwoven narratives, and quiet provocations in Punchdrunk's *The Drowned Man* (2014), informs my use of touch, timing and object positioning in both *TETTT*'s Phase 2 Performative Encounters and Phase 4 Relational Artworks. However, Punchdrunk's focus on the portrayal of grand narratives rather than the personal, and preferencing practitioners' control and desire before individual participant wishes are not as useful. Instead in *TETTT* I choose to foreground the one-to-one to instead give participants' individual prominence and agency, (rather than, as with Punchdrunk's masked shows wherein audiences are formed into a homogenous collective that still elevates the performers and minimises participant agency).<sup>57</sup> My personal experience of these companies' performances was that they all also lacked a certain kind of ethical holding, and despite invitations to audiences to become actively involved as audience-participants, performers still maintained overall performer-participant control. Though dynamically, participant choice was seemingly granted, I saw performer control override any real increase in participant agency. I concluded this is likely because of the need to close down and manage the encounter within a short theatrical timeframe and with clear boundaries, despite the illusion of freedom. This unbalance is something my proposed framework seeks to negate and overcome through its extended durational and multimodal capacities.

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<sup>57</sup> I experienced this as a masked audience member in Punchdrunk's *The Drowned Man: A Hollywood Fable* (London 2013), even being told off by a performer discreetly for standing in the wrong place. I also experienced their performance *Against Captain's Orders* (2015) a radical promenade and unmasked show which asked for more audience engagement. However, I went with my son,<sup>12</sup> at the time and we still felt rushed along, artificially guided, and lacking autonomy. It didn't feel like we were really choosing our own adventure at all, but instead being chaperoned through a spectacle.

My long-term engagement with theatre company Fevered Sleep's practice,<sup>58</sup> (in contrast to the companies just mentioned), demonstrates ways of combining personal and political narratives in compelling multiple and meaningful ways. One of their most recent projects, *Men and Girls Dance*, 'celebrates the rights of adults and children to be together', to play together and to dance together, (2016), foregrounding love, empathy and trust with a tenderness that is joyfully celebrated. This project, along with *The Grief Thing* (2018), impactfully includes first-hand research accounts that centre uncomfortable and unconventional, troubling social, personal, and demographic boundaries. This positioning is where, in Phase 2 of my proposed framework, I also seek to enable a new relational space for deep Performative Encounters. This is designed to provide a high-quality affective one-to-one experience that is not shy of challenging emotions or transformational stories, heightened within the spontaneity of the making-moment.<sup>59</sup>

The performance aesthetics of all companies mentioned in broad terms, can be considered as intermedial practices. Intermediality, like multimodality, is a contested term but when considered theatrically, it also signals a development upon Wagner's original concept of the *Gesamtkunstwerk* (1849). The problem however with intermedial performances within theatre, is that they are not

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<sup>58</sup> I have seen many of their shows and contributed to ongoing research and development via Sophie Eustace former Executive Producer at Fevered Sleep Theatre Company.

<sup>59</sup> In Phase 2 researcher and participant are in the moment of process, rather than seeking a polished outcome. In Phase 3 and 4 however, the outcome of the Phase 2 Performance Encounter is then retrospectively considered more aesthetically as it is crafted by the researcher-practitioner ready for Phase 4 public exhibition.

commonly sustained beyond a 1–3-hour timeframe. They rarely involve participants and, as a rule, encounters do not normally commence before the start of a staged performance or continue after its end and on into other artforms multimodally. This gap I address in my proposed framework as prototyped within *TETTT*, through the provision instead of a 12-month sustained multimodal experience. In *TETTT* this will be seen to activate states of liminality (Turner, 1975 in Bala 2018:12) that transition across technological and physical spaces, the digital, live performance, screen and sculptural, to positive effect. Performance scholar, Joanne Scott might describe these states as comparable to the intermedial, in that they allow poetic participatory networks of feeling to transmit between researcher and participants, as ‘felt relationships and negotiations emerge, opening up potentialities, which are often not present in our functional (though still feeling) engagements with digital culture’ (conference address 2018). Such relational ways of making, noticing, and activating that slip across bodies and spaces, physical and digital, are ways of doing and being in a process that co-creates a generative middle field, (Bryon, conference address, 2018). This concept at best reanimates the liminal (Turner, 1975 in Bala 2018:12) as a place of new humanistic knowledge generation. This humanistic premise also relates to Jill Dolan’s ideas on the affective ability of ‘slow theatre’ (2012), and other slow social-cultural movements, such as Shari Tishman’s advocacy of ‘slow looking’ (2018). Both encourage more patient and immersive attention, advocating that this form of looking can generate deeper and more complex forms of meaning-making, running counter to prevalent and fleeting, high-speed communications. In this sense, these slow practices aim ‘to



rescue extended temporal structures from the accelerated tempo of late capitalism' (De Luca, T., & Jorge, N., 2015: 3). In a similar challenge to this accelerated tempo, my proposed framework, instead seeks to allow empathetic feeling states to slowly shift across both virtual and embodied spaces; between all components; technological, social, and creative, sustaining a relational experience not found in other performance scenarios.

Any attempt to divide the virtual and the physical is no less straightforward a seeming partition than that between the inanimate and the animate. In my proposed framework, as exemplified in *TETTT*, I use objects not just as theatrical props but also as resonant vessels to carry 'feeling states' (Scott, conference address, 2018), and stories (McNiff, 1992), as transitional phenomena (Winnicott, 1971) between phases, art modalities and participants. Furthermore, I use personal and cultural artefacts; physical 'objects', to transition and bridge between different artforms and *TETTT* project Phases multimodally. In the Phase 1 application they are doubled and trebled digitally as active frames of reference. In Phase 2 they manifest again physically in sets and as costumes. In Phase 3, the digitised and performed records of the objects are interwoven back into participants Screen Narratives combining simultaneities of time, space and place. Within Phase 4 Relational Artworks, *TETTT* audiences intermingle with the digital and physical traces (Phelan, 1993) and multimodal documents (Schneider, 2011) of objects. To quote Martin Leach, writing on the performance of ontology in 2015 (as opposed to Phelan writing in 1993 on the ontology of performance), 'Life is...understood

scientifically no longer as something ontologically divided from inanimate matter, but rather as a particular kind of “dissipative structure”, a performativity of matter arising out of its relation to its environment’ (2015: 7). Thus, Leach usefully argues that what we are seeing in inanimate objects are in fact ‘ideas in animation’; every, ‘thing’, be it object or human, is in the process of change’ (2015: 3). In my proposed framework I am equally seeking to collapse any techno-body, object-subject, energy-matter divide between human and matter.<sup>60</sup>

This state of being ‘both-and’ (to quote Nelson in Crossley, 2019: 26) body and technology; director and performer; artist and researcher; physical and virtual; object and subject; analogue and digital; asks that any researcher operating within my proposed framework adopts a somewhat humble hybrid techno-body schema; able to slip across spaces and places both human and technological, (Haraway, 1991).<sup>61</sup> Crossley might describe this mode of engagement through all 4 Phases of my proposed framework as a form of performative human hypermedium, ‘accessorised by distinct media, all with their materiality “intact” but all reframed and given unique significance through the prism of ... [the artist’s] personality and social [cultural] context’ within which they operate (2019: 21). This is true of all future iterations of my proposed framework, as

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<sup>60</sup> The beginnings of this search for a collapse of object and subject binaries can be seen in Chapter FOUR through Minor Projects 1 and 2.

<sup>61</sup> Haraway (2004) talks of the forthcoming arrival of human-machine cyborgs, amorphous figures that might lead us ‘elsewhere’ beyond historical constraints into more liveable and hopeful places. She, like I, values stories, humans, objects, machines as a means to better inhabit hybrid multiplicities, encouraging dialogues that are ongoing and expansive.

future researchers will bring to it their own distinct media tools, thematically framed by their personal self-reflexive agility and unique life context.

In Amy Jensen's terminology, we are all now 'hybrid subjects operating in a hybrid space' (2007: 122–123). My proposed framework also anticipates seeing participants, audiences, objects, and technologies, 'prefigure new types of performances collaboratively which develop out of the interaction between' (Jenson, *ibid*) them. Our present body-schema is an ever-expanding web of interrelated, intermedial and intermodal discourses within which technology plays a pivotal role, (McLuhan, 1994). Bala talks of such a perceptual field as a 'multi-directional, multi-sensorial and visceral communication between performers and spectators [participants]...that troubles the boundary between the artistic and the quotidian spheres' (2018:12). Within this wider performance context, my proposed framework is intended to generate a new time-space paradigm between artist/performer, spectator/participator, art/life through which to enable a deeper 'co-forming' relational encounter; a mutual listening, speaking hearing, resting, and feeling space. This is in alignment with Pallasmaa's (2012) assertion that creative work includes the identification and projection of the maker into the 'site' of the work, and that the whole body in fact 'looks' as 'extensions of the skin' (12). Pallasmaa's view, combined with Raymond Williams' affective notion of 'structures of feeling' (1983:48-71 in Franks 2014:10); along with McLuhan's 'technological extensions of [wo] man'

(1994),<sup>62</sup> and Bala's (2018) multi-sensorial aspects, mean that I come to term my proposed framework, (after it has been tested through *TETTT*), as a type of 'feeling architecture'. This is both a being and doing space, with inner and outer elements that together provide a sensory and practical multimodal experience, within which participants and researcher navigate and animate in new relational ways.

## **2.4 Section 3: Film and Video Art**

This section unearths the opportunity to develop existing methods of video creation, editing and installation in an attempt to activate greater emotional embodiment for audiences within the screen space and between displays. When considering how best to address this gap in the field, several artists and filmmakers became influential to this process. This section also keys into the proposed framework structures of the Phase 3 Screened Narratives, which can be found in Chapter FIVE - New Studies.

Section 3 of this SOAR reveals various experimental, ethnographic, and feminist filmmakers selected in terms of their approaches to narrative construction, filming, editing techniques and staging the screen. In terms of

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<sup>62</sup> Wherein McLuhan argues that the 'medium is the message' and that an object can also create a psychic and social environment by its mere presence and not only for the content that it might or might not contain. His premise I also apply in respect of objects used multimodally throughout all Phases of my proposed framework and specifically in the Relational Artworks, that in turn add resonance and complexity back into the content of the Screen Narratives contained within them.

narrative construction, Maya Deren was one of the first feminist filmmakers to create an alternative conceptual experience that countered Hollywood's obsession with linear narratives. Like myself, Deren was also interested in Gestalt Psychology whereby the whole is considered to be more important than the sum of its parts. In my proposed new framework, I extend this analogy and look to apply it within and across each multimodal artform and Phase. With Deren, configurations and connections across people, objects and environments were key (1946). Her circular narrative, *Meshes of the Afternoon* (1943), instead allows audiences to enter into filmic space actively. In my Phase 3 Screen Narratives, as applied to *TETTT*, I like Deren, use a handheld camera to undertake most filming, freeing up my bodily expression and countering the fixed phallic 'gaze' (Mulvey 1975) of the tripod.<sup>63</sup> Because my research also seeks to rebalance participant and researcher agency, I also go in *TETTT* one step further than Vietnamese ethnographic filmmaker Trinh-T Minh-ha (1982) in her insistence on 'speaking nearby' rather than 'speaking about' her subjects in her film *Reassemblage* (1982). I do this in *TETTT* Phase 2 Performative Encounters, by encouraging participants to take the camera when they want and film for themselves. At other times, the camera is positioned and locked off, acting as an unobtrusive witness as evidenced in the Chapter - SIX Results. This reduces any sense of it instead standing-in for a substitute voyeur or bystander, so as not to inhibit participant-researcher performative interplay.

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<sup>63</sup> To this effect, the filming and editing undertaken in *TETTT* is also designed to draw audiences into the frame, bringing them into deeper contact with Self, Other and artwork than 'normal' filming or screening formats might allow.

Similarly, germinal filmmaker Lis Rhodes (2012),<sup>64</sup> asks that as women filmmakers, viewers, and subjects, we consider how, our thoughts and images are presented and represented inside and outside the frame, and who is controlling that frame. She, like feminist theorist, Hélène Cixous (conference address, 2015), foregrounds a powerful state of intersubjectivity, as a means of better conveying multiplicities of voice and knowledge, (Rhodes, 2012). The primary theorist of this thesis, Bracha Ettinger (2015) also finds hope within non-conventional forms of avant-garde filmmaking. She further introduces the maternal potentialities of 'co-emergence' found by entering into a human, painted or filmic space as a form of relational subject-as-encounter through multiplicity. This experience asks for a willingness to opening up subject-to-subject affectively, a form of what Ettinger calls, 'self-fragilizing' (2010: 6) that she sees as central to entering into an encounter with Other, (human, artwork, object), that does not seek to dominate, retraumatise, or oppress. This she argues allows for the possibility for compassion and witnessing to enter the frame and be carried and 'cared for' within the artwork as a form of what she terms 'Carriance' (2016)<sup>65</sup>. Her aesthetic, ethical and political language seeks to offer a form of 'hope' that 'identities might not have to be achieved either sacrificially or at someone else's expense' (2012). In this she is deconstructing the structure of the subject/object self/other boundary itself, dissolving it into a space of a plurality, a new form of 'border-time, border-space' (2016). Such

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<sup>64</sup> My former tutor at The Slade School of Art (1993-97), Lis Rhodes set up the first UK women's art and film distribution company, Circles, in the late 1970s to champion filmmakers like Deren and herself in a political and social climate of second-wave feminism.

<sup>65</sup> Carriance as a concept is fully unpacked in Chapter THREE: Methodologies to follow.

intentions I also seek within the co-emergent enactments and intermingled performative identities in my proposed framework, which negotiate forms of reciprocal rebalancing in Self and Other through our interplay. Muchmore (2002) talks about this dynamic as a form of 'friendship', and Riessman (2005) as 'intimacy', (both in Goodson and Gill, 2011: 26 & 27). Hatch & Wisniewski (1995, 27) depict such intensities as echoing a "lover model" of (mutual exchange and respect that benefits both researcher and researched alike), rather than a "rape model", whereby a researcher takes what they want and leaves, (Reinharz 1978 in Denzin and Lincoln, 2001: 99). This concept links into my application of B's analogy of intercourse (2001) in Section 2 of this SOAR and Irigaray's (2002) 'love-making' as encounter, which places an emphasis on a 'welcoming, celebrating and cultivating [of Love] in the present and the future' (2002: viii). In my proposed framework this will involve a shared and considerate ethical co-responsibility of researcher with participants. It will also be opposed to the 'hate-making' that Dines in Pornland (2011) describes as an industrial hijack of our ability to love, (much like Reinharz's 'Rape Model'). Instead, my proposed new framework will pursue a tender participant-researcher interexchange. This caring ethos will be likewise extended to audiences in Phase 4, which will also attempt to draw a public audience into an embodied and loving exchange within the relational artworks.<sup>66</sup>

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<sup>66</sup> An experience fully extrapolated in Chapter FIVE - New Studies.

In terms of aesthetics, my filmmaking style also deliberately appropriates the qualities of old home-movies, embracing a handmade appeal (provocative in much the same way as Haller-Ross' term recipe). In *TETTT* this is achieved by blending handheld footage from the Phase 2 Performative Encounters with archive and found footage from the Phase 1 Digital Dialogues. Indeed, as early as the 1960s, Andy Warhol championed the home movie as the only 'real' kind of movie' (2002: 11) countering Hollywood conventions. His double-screen film, *Outer and Inner Space* (1966) sees Edie Sedgwick talking to herself about her dysfunctional family across four simultaneous portraits, two in film, two now in video (which originally had Sedgwick also presencing in the live), bridging material as well as psychological shifts in perspective and media art. Such mediatized and psychoanalytical projections of Self are also recognised in Mary Oliver's work *Mother Tongue* (2000-2). Here Oliver performed in both live and digital spaces simultaneously as representations of herself, her mother, and her sisters in an interplay of complex intersubjectivities.<sup>67</sup> In these works, both Warhol and Oliver draw attention to concerns with the construction and performance of identity, familial relationships, and the projection screen itself. Such inner/outer, depth/surface, presence/awareness, mind/body, public/private, illusion/reality dichotomies clash and are played out across time, place, and space affectively. All such elements are also at work within my own

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<sup>67</sup> *Mother Tongue* (2002-2) now existing as documentation of the event, is referenced again in Chapter FOUR - Formative Work and Minor Projects in relation to Minor Project 1, along with Nathaniel Mellors' *Hippy Dialectics* (2010).



proposed framework which seeks to enable participants to explore and reflect in a multifaceted manner throughout all Phases.

Expanding upon Warhol and Oliver, filmmaker, Eija Liisa Ahtila,<sup>68</sup> provides a further fruitful source of influence. Her work connects non-conventional narrative construction, feminist ethnography, art installation, video immersion and theatricality (but not live performance in the mix). Ahtila poses questions (often on humanity, relational trauma, familial concerns), between characters staged across screens. This has the effect of implicating audiences within the multi-channel installations showing ‘how emotions are embodied and made visible in the spaces of the media arts’ (Marker, 2017). In her work, she also seems to presence between the screens that the characters speak across, connecting her as well as the viewer temporarily in the action. In *TETTT* this was also manifest in the Phase 4 Relational Artworks whereby I am present within participants’ narratives within a mixture of offscreen, onscreen, everyday identities or more complex performed positions.<sup>69</sup> To return to Ahtila, her work manifests Bergson’s poetics of non-linear time and multiplicity whereby:

The past is present. Something has happened and the echoes are still resonating in my head. They are not becoming more difficult to

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<sup>68</sup> Ahtila (b.1959-) also taught me at Tila-Aika, the ‘time and space’ department of the Academy of Fine Arts, Helsinki, in 1996. During this period, I made several foundational artworks that stimulated social engagement through film and performance, see MMR Folder 22.

<sup>69</sup> There is not time to go into Michael Kirby’s (1972), the quantity of acting scale (in Scheiffele, 2009), but the sliding scale of complex acting ‘feigning’ something and ‘non-acting’ not performing any particular character or role or identity but mainly being as close as possible your everyday Self, is in the background here. I also support participants in *TETTT* to introduce the metaphoric and metaphysical into their multiple expressions of Self artistically, if helpful in heightening their inner psycho-emotional materials, (McNiff, 1992).

discern; in fact, the echoes are becoming increasingly loud and impossible to escape. The past lingers on, yesterday reverberates in today.’ (Birnbaum: 2020)

Phase 3 of my proposed framework also seeks to enfold the past and present within my participants’ Screen Narratives, intended to retrace events and memories, whilst imagining into their potential futures. Rather than actors standing in for aspects of Self, (as within Antila’s films), in *TETTT* Phase 2 Performative Encounters, I stand in for aspects of participants’ own multiple inner intersubjectivities or projected needs and desires. *TETTT* participants’ also craft and project certain aspects of their own personalities into their performances, extended metaphorically and literally through objects, stories and places, playing out various aspects of Self. Such displays of identity, I carefully heighten in subsequent phases of *TETTT* by multiplying important elements physically or digitally. Specifically in my proposed framework, the Phase 3 Screen Narratives are designed to assimilate the distilled Phase 1 content; amplify and mirror back the performative events of Phase 2, and then themselves become further amplified within the extended multimodal sculptural forms of the Phase 4 Relational Artworks. In this sense across all Phases, participants are given the opportunity to operate and reflect in a crystalline time-image manner (Deleuze, 1989). This is whereby they can choose to apply multiple lenses on their experiences, gaining both inner and outer perspectives simultaneously. In *TETTT* the non-chronological patterning of testimonies and events are constantly revealed throughout the Phases. In this the past is seen to exist within the present as a constant shift, projection, reformation, and preservation of multiple images across multimodal artforms that serve to sustain

and deepen participants' relational experiences with the project. This temporality and co-presence of past and present activated between researcher and participant, allows 'being-memories' (Deleuze, 1989) to emerge across time and space. That is, memories appear and can be reformed in the present of the making-moment (Candy, 2019), which also relates to Winnicott's concerns with the need to allow an infant, (here within my proposed framework, a participant) to continually become, to go on living (1956). Indeed, to refer back to my 2014 formative piece, *Point. forty*<sup>70</sup>, a public-audience member said at the time, it was as if, 'I was living in [the participant's] and Alice's world during that time of engagement and yet it couldn't have been more simultaneously my own journey'. In relation to my proposed framework this is also like a felt sense of the researcher aiming to 'feel the Other within me/we charged' (Ettinger, conference address, 2015). This state of researcher/practitioner participant/subject 'cohabitation' (Ettinger, 2006) will be seen to manifest through *TETTT* as an experience of existing both Inside (I), Beside (B) and Outside (O), the action simultaneously.<sup>71</sup> This experience is plural, somatic, and resonant. It is a felt 'aha' Gestalt (Perls, 1947 in [1997]) moment of knowing in-action (Schon, 1983) or as Candy would say, an intuitive (and yet mutual) 'non-reflective', (2019) occurrence. In turn, the Phase 4 Relational Artworks will be seen to succeed in *TETTT* to reach out, touch and engage public-audiences. In

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<sup>70</sup> See introductory Chapter ONE, or for more detail Chapter FOUR - Formative Work and Minor Projects for more on *Point. forty*.

<sup>71</sup> These terms already explained in introductory Chapter ONE, and for more detail Chapter FIVE - New Studies will go onto provide more information on these Beside (B), Inside (I) and Outside (O) positions within my proposed new framework as applied within *TETTT*.

Stage 6 this also sees some public-audience members step forward and ask to become new participants in future works. Like Rhodes, and as manifest in *TETTT*, my proposed new framework therefore utilises ‘a subjective gathering of threads of meaning, drawing attention to the spaces between all... [people, objects, narratives, artworks, artist] that are dense with connections and difference’ (2019). This is designed to offer expanding opportunities for on-going creative and humanitarian (Dolan, 2012) dialogues plural.

## **2.5      Section 4: Social Objects, Social Subjects: Aesthetics, Agency, Energy**

This section identifies the need to generate more inclusive and democratic environments for all willing bodies to actively participate in artwork generation and reception. It additionally brings awareness to ongoing debates on what is considered valuable as art and why. Here I draw upon: participatory art theorist, Kester's, views on the dialogic exchange (2004); Bourriaud's perceptions of relational aesthetics (2002); Bishop's notions of participation (2006/11); Gell's (1998) thinking on social objects, art, and agency. Alongside these theorists, I specifically survey practitioners that use their art to develop socially engaged dialogues, new transitory communities, or participatory environments of enquiry via installation forms. In response, Phase 4, of my proposed framework seeks to challenge the persistent presence of artificial binary definitions within the art world that still pursues to separate High, Community, Social, Participatory and Therapeutic art.

In 2004, Grant Kester argued that in a participatory sense, an artist can never truly reach the utopia of the equitable, and instead all acts still preference 'the expansion of the authoring subject, for whom the other remains a mere vehicle' (119). Instead, I hypothesize that relational practices can instead be activated through other means, such as my proposed framework, which instead attempt to produce mutually acknowledged experiences of reciprocal exchange between researchers and participants that in turn, permeate public-audiences. In this sense, the siloed 'doing to' participants that Claire Bishop purports (2006), or the 'gaining from', that Kester maintains (2004), is something my proposed framework seeks to negate. In *TETTT*, by working collaboratively with a geographically distanced group of disparate individuals, connected willingly through technological proximity, I expand upon Bishop's notion of Community Arts. Instead, I reach out across differences and demographics, intent on generating a new community beyond localities. More usefully in 2012, Bishop later (re)-defined Community Arts instead as a form of advocating participatory democracy, a 'co-authorship of works of art' that 'aimed to give shape to the creativity of all' (177). My proposed framework is more closely aligned to this premise, however, my relational art is not primarily focused on providing for (nor excluding) those in social, financial, or cultural deprivation as Bishop defines in 2006/12. Instead, it seeks to challenge her definition of and indifference to, Community Art outputs. In its place, my proposed framework strives to fill an eclectic gap that includes the therapeutic and participatory within the community, and yet it also seeks (in a secondary sense) to start to give rise to a new form of 'high' aesthetically valued Relational Art, as experienced by public-

audiences in *TETTT* Phase 4.<sup>72</sup> My proposed framework is also designed to be accessible to all bodies, inclusive of personal demographic, social, cultural, economic differences and not just an opportunity for the elite, privileged or famous. My alternative mode of opening up relational dialogues across borders and binaries is, therefore, firmly set against critic Neil Mulholland's description of Young British Artists' (YBA) and the 'brandscaping' localism of the Damien Hirst era of the late 90s' (2004: 6).

In terms of the YBA's, Gillian Wearing is however an artist of interest to my own PbR. She seems to still exist on the periphery of both socially engaged dialogue (with its roots in more artist-led community initiatives), and the 90s' YBA movement. In reference to Alfred Gell's system of artist/object/recipient (1998), and Kester's (2004) concerns with artists' using people for their gain, I consider Wearing as operating at the borderline. She seems to use participants as both her objects, and they are received as such by recipient-spectators (Elwes, 2015), and simultaneously considers them as participant-subjects with some agency. However, although Wearing creates work that very much draws upon social issues and public engagements, how she operates is, I consider, ethically questionable. In *Drunk* (2000) Wearing reportedly paid street alcoholics to come to her studio, gave them alcohol and filmed them as they sank into stupor (ibid). In this work, her enduring authority as a YBA artist therefore still comes with a certain persuasion, status, drive, and financial reward. Her power

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<sup>72</sup> This is evidenced in part in Chapter SIX – Results and hypothesised further in the future directions section of Chapter Seven – Conclusions.

to shock audiences helps maintain this position and in this work, she seemingly still places this factor before her ethical concern for participants. When I spectated this work, my empathy was eclipsed by the complicity I felt with the abuse portrayed on screen, seemingly 'staged for our entertainment,' (ibid, 2015: 154). Relationally, I experienced this as a one-way act of taking, (Bala 2018) and stealing without touching, (Sontag 1997), and not as a form of relational making. Beside participants as subjects with an equal agency, as in the proposed format of my framework and as seen in Minh-ha's film *Reassemblage* (1982) as highlighted earlier. Controversially, Wearing has said of her work that it 'interrupts the logic of photo-documentary and snapshot photography... [because of] the subjects' clear collusion and engineering of their own representation' (1997: 3). Despite her remark resonating in part with the personal choices witnessed in participants' of *TETTT* Phase 2 Performative Encounters, I experience Wearing's use of the term collusion rather than collaboration, as lacking any real relational depth. The fast speed of her transactions in *Signs* (1996) whereby she approached people on a busy London Street asking them to write their inner most feelings on a placard, and the use of addiction to shock in *Drunk* (2000), only gives participants momentary agency, dissolved as soon as the encounter ends. Wearing provides no space for participants to process difficult emotions in collaboration with her, (which may likely arise due to her practice and actions). My proposed framework instead seeks to address these problems through the provision of a sustained experience within which meaningful encounters can be slowly built, gradually occur, and can also be processed afterwards.

However, before I conclude on Wearing, one further artwork of hers is worth considering. This is *Selfmade* (2011) a feature-length film, wherein the performative relational scenarios portrayed are far less ethically problematic. In this work, Wearing gave her subjects greater inner and outer agency than in previous works, and she also collaborated with Method Actor Sam Rumbelow,<sup>73</sup> to provide increased ethical and creative support. *Selfmade* is a feature-length film with seven participants selected from an open call that asked, 'If you were to play a part in a film, would you be yourself or a fictional character?' To investigate Wearing's approach further in preparation for generating my proposed framework, I attended a two-day workshop at The Whitechapel Art Gallery with Rumbelow, that was designed to replicate the same method techniques used with Wearing's participants in *Selfmade*. I found the process informed but coercive,<sup>74</sup> to the extent that practices designed to tap into workshop participants inner memories and first-hand experiences, were pushed to such extremes that I felt myself almost tipping into artifice in order to feel and demonstrate *something* (my emphasis). I left the workshop resolute in wanting to provide a new means of accessing participant's inner worlds deeply, but in ways that felt less forceful, more subtle, and less actorly. I go on to try and address this problem in Phase 1 of my proposed framework by seeking to build up a trusting and reciprocal relationship between researcher and participant that

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<sup>73</sup> Method Acting, developed in the 1930s by Lee Strasberg and the Actors Studio, is a means to employ affective memory on stage. It is used to train actors internal recall skills of actual emotion and apply it to performed situations, to find 'things in yourself that you can use' (Strasberg student Kim Stanley quoted in Gussow 1982).

<sup>74</sup> Rosemary Malague (2012) also challenges the emotional control and guru status of Method Actor training from a feminist perspective in her book, *An Actress Prepares*.



is instead gentle, digitally mediated, and multimodal.<sup>75</sup> This process in *TETTT* allows participants to feel safe enough to slowly reveal themselves, accessing deep emotional and psychological memories and experiences but without force. This method is instead closer to Phillip Zarrilli's (2019) psychophysical processes, towards an alternative phenomenological approach to psychological realism, which employed more subtle energetic methods drawn from Asian martial arts and yoga. His approaches are attentive to opening sensory awareness gradually through embodied and holistic body-mind attunement and are more generously aligned to my own professional background, personal training and facilitation approaches, as described earlier in Chapter ONE - Introduction.

Energetically, Relational Aesthetics is a phrase created by art curator Nicolas Bourriaud in the 1990s, used to describe the drive 'to make art based on, or inspired by, human relations and their social context' (TATE: 2020). He asserts that the ephemera of human relations is an aesthetic art form in its own right and equally valuable within an art market that predominately seeks to commodify art, (Mulholland, 2004). This is also where Swiss artist Thomas Hirschhorn's (2013) concept of valuing art instead by an 'Energy: yes! Quality: no!' statement proves useful. Hirschhorn is both a widely acclaimed artist and creates transitory participatory communities through his socially engaged works. I, like he, encourage participants to develop work Beside him in the confidence

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<sup>75</sup> All *TETTT* participants in-depth Phase 1, Digital Dialogues can be viewed within MMR Folders 1-12 or by request via my website, to illustrate this gentle multimodal process.

of not being judged in aesthetically 'good' or 'bad' terms. Also, I like Hirschhorn, respond in terms of the affective energy issuing from the art object, (which in my proposed framework is to also be attentive to the participant who is inherently energetically enmeshed within the artefact itself, due to the autobiographical subject matter within). Hirschhorn encourages participants to trust their 'inner judgement,' which he views as a heartfelt notion (like Candy's non-reflective knowing, 2019) and which may vary from moment to moment, but can be engaged with, thought about, and built upon. I also apply this concept in *TETTT* within the 'Noticings' of Phase 1, and as a means of measuring the depths of audience experience in Phase 4. Indeed, Hirschhorn says,

'Energy: Yes!" as a statement for movement, for the dynamic, for invention, for activity, for the activity of thinking...Energy as the idea of a possible accumulation, as a battery... beyond good and bad...situated beyond cultural, political, aesthetical habits' (2013).

In this sense, he defines his participatory art as being the 'energy' information exchanged between artist, participants, and audiences. Thus, Bourriaud's view that artists making relational work are 'facilitators' (in Mullholland, 2004: 2), rather than pure 'makers', and to be judged as of 'no less of value' is also useful and appropriated within the creation of my term Facilitator-Researcher later deployed within my proposed framework. I also agree with Bourriaud's argument that 'by setting up real [actual] interactive situations in the gallery, relational works of art do not 'represent utopias' but actualise them, creating positive 'life possibilities' as 'concrete spaces', rather than merely fictional ones', (Bourriaud in Windsor, 2011). Similarly, artist Carsten Holler is also well known

for his large scale sculptural, interactive, and conceptual works that create participatory environments of enquiry via installation forms. Holler also specifically views participant experiences as raw material and is interested in how artworks are activated by human interaction with their physical environment. His interactive objects, such as *Test Site* (2006), which consists of five giant slides previously installed in Tate Modern's Turbine Hall, also helps inform Phase 4 of my proposed framework, whereby I too in *TETTT* use large scale sculptural objects as conceptual and experiential platforms for audience interactions.

More intimately, artist Pipilotti Rist also offers significant insights through her explorations in the combined use of sculptural installation and screen placement. Rist's concerns with immersion and film combine in her introduction of monitors and projections within objects. When I experienced *Eyeball Massage* (2012) it was particularly impactful due to the way in which she staged films inside small objects, such as conch shells and purses. The way the audience had to navigate the space, bending down, looking up, squeezing between, to view her work, was performative and engaging. Also noteworthy is her continuing use of reoccurring motifs (close up blinking eyes, food, flowers), between and within works. I also intend to use motif reoccurrences throughout all Phases of my proposed framework, but in my practice, this is anticipated to carry material across digital and physical spaces multimodally in a sustained and deepening manner, (whereas Rist's reoccurrences are mainly just digital).

When viewing her most recent work, *4th Floor To Mildness* (2016)<sup>76</sup> described as ‘extravagantly intimate’ (Micchelli, 2016), I was however disappointed. Rist had positioned mundane beds around the room upon which audience members were invited to lie with strangers and view her immersive dreamlike films projected onto the ceiling. However, this time it felt gimmicky and glossy and lacked the intimacy or curiosity of her earlier video-in-object works. The handmade and tactile were gone and replaced by group viewership and Instagram-like filters. In contrast, in Phase 4 of my proposed framework as applied within *TETTT*, I instead provide new tactile opportunities for intimate one-to-one encounter within the Relational Artworks. My format of construction invites participant and public audiences into a space that replicates a certain kind of intimacy, which is also contained within the one-to-one Phase 3 participant narratives screened within the life size relational-sculptural objects. In *TETTT*, this will be seen to cultivate an increased reciprocal viewing experience that draws audiences deeper into an immersive story space. *TETTT* audiences are also aware of other participant narratives and audience members engaging in other artworks in their peripheral vision operating within the larger exhibition space. However, within each Relational Artwork, audiences are deliberately enclosed and held privately, increasing their opportunity for embodied immersion in reaction to the story space of the participants’ screened narratives. This, too, replicates what participants experience in the Phase 1

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<sup>76</sup> This I viewed as part of the show *Strange Days Stories of the Future* at 180 The Strand, Studio X, alongside epic narrative filmmakers, Kahlil Joseph’s *Fly Paper*, (2017) and John Akomfrah’s *Vertigo Sea*, (2015).

*TETTT* Digital Dialogues: both one-to-one intimacy and simultaneous awareness and comfort in being part of a greater whole. These encounters are positively validated by public-audiences in response to their experience of *TETTT* in Chapter FIVE - Results.

The whole Phase 4 *TETTT* exhibition makes visible participants' earlier experiential journey's and also produces relational artworks that function as aesthetic exhibits in their own right. Social anthropologist, Gell talks about art objects 'acting' causally as 'social agents,' activated into a possibility by human touch and that it is possible we approach art objects 'as if they had "physiognomies" like people' (1998: 6). Applying his findings from non-western cultures to western art, it is useful here to explore the interpersonal possibilities by which relational art functions due to human engagement. Kara Walker, who, at the time of writing, had her artwork, *Fons Americanus* (2020)<sup>77</sup> quarantined in the Tate Modern Turbine Hall due to Covid-19, said of this situation that she likes to think the 'life of the object... [has an] energy... [because of] the way it has been [formerly] activated by the public...that even in the silence of the gallery it is [doing some kind of psychic work while we [the audience] are not there' (2020). Walker's commentary echo's Gell's idea, which in turn can be aligned also to Hirschhorn and Holler's earlier remarks,<sup>78</sup> that an object can act

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<sup>77</sup> *Fons Americanus* was installed in the same exhibition and social gathering space, formerly activated as a site of community in Holler's (b. 1961), *Test Site* (2006), so it could be said that the site also lends its own resonance and the imprints of former artworks to each new exhibit that follows.

<sup>78</sup> That can also be paralleled with Ettinger's writings on energetic co-habitation (2018) and McNiff (1992) on the medicinal and transformational affect of art objects.

as an indexical extension of the artist's energy, which abducts and then moves, intermingles and activates others energetically in deeply resonant and somatically affective ways.<sup>79</sup> In Phase 2, at the point where a Performative Encounter is made in my proposed framework, this is also designed to allow, in part, social order to be momentarily suspended, whilst the project world allows for a new kind of relational encounter to take place. Birnbaum writing on Holler, might call this a moment of being,

suspended and where people relate to each other freely and openly, without the baggage of acquired social roles and expectations...and by the artist/facilitator asserting the value of “letting go” as something inherently vitalising, liberating and life-affirming’ (2007: 76).

Indeed, the wife of *TETTT* Participant 17, who I go on to meet just prior to her husband's Performative Encounter with me in Phase 2, says ‘this is a highly unusual situation Alice, but one that I “think” I am comfortable with given the contextual framework’. Her seeming ability to ‘let go’ for a few hours of the dominant social roles of spouses, and the implicit ownership this carries, instead allows her husband and I to spend the morning openly together, walking, filming, and sharing conversations on his life in Stowe Park,

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<sup>79</sup> With Gell, and also seen in the writings of Merleau-Ponty, Martin Heidegger and Brian Massumi on the phenomenology of objects, this goes back to a form of ‘animism’ (Leach 2015). This animism creates ‘dissipative structures’ (Lane, 2015:94-5) that seemingly and supernaturally breathes life into the inanimate. This kind of ritualistic spirit (also see the work of artist Joseph Beuys), has always been influential within my earliest foundation artworks, see link in Chapter One to my website and PDFs of undergraduate works made at The Slade School of Art. In these, whether I worked performatively with found objects of an arguably ‘natural’ or ‘cultural’ material, I employed these items to act with agency and to activate forms of gift transaction within my artistic encounters. This I still utilise in Stage 6 of my proposed framework as a form of ethical participant release from the *TETTT* project.

Buckinghamshire. Our dialogues are stimulated by the objects within his rucksack over a flask of tea. We return to his wife for dinner, (which I gift to them as a thank you and to close the encounter inclusively), and to debrief ethically.<sup>80</sup> Each encounter with a participant, like this, is unique and only made possible by the trust lent by all; held within the creative containment of the proposed framework.

The Phase 4 physical exhibition acts as a public manifestation of the private Digital Dialogues of Phase 1. Due to the fact that in *TETTT*, I had deliberately not shown project participants' their Phase 3 Screened Narratives, or Phase 4 Relational Artworks prior to the exhibition opening in Phase 4, they also at this point in the proposed framework begin to constitute audience. This becomes a conscious frame worked decision going forward, anticipated to encourage participants to specifically experience similar forms of Beside (B), Inside (I) and Outside (O) positioning in Phase 4, which mirrors that which in Phase 1 is undertaken by the researcher. In *TETTT* this was seen to offer participants the opportunity to assimilate and reflect-at-a-distance (Candy, 2019) on the relational encounters that had taken place within earlier Phases and ease them into a less embodied position in preparation for their return to everyday life beyond the project world. It also anticipates that this could enable participants and audiences to make connections across and between all artworks collectively. In turn, through the Phase 4 Relational Artworks, it is also

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<sup>80</sup> See the film '*The Tale of Two Peters*', also video-cued recall No 1 MMR Folder 19 and documentation Exhibit 7 in MMR Folder 15, also on my website at [www.alicecharlottebell.com](http://www.alicecharlottebell.com).

envisioned that public-audiences will experience a similar sense of adventure, safety and holding, as offered to participants throughout the earlier phases of my proposed framework. In *TETTT* I measure this impact and am able to document evidence of the continuing resonance and impact upon audiences, of the participants' journeys embodied within the Relational Artworks. This Phase as proven through *TETTT*, also succeeds in introducing public-audiences to the inner workings of the proposed framework as a form of showcase that draws some of them into volunteering to become participants in future works.

My proposed framework integrates for future project participants both objective, observing possibilities in the Phase 4 as well as deeply embodied and subjective opportunities within the earlier Phases. By referring to participants in Phase 4 as comprising a participant-audience, it is offering a 'both-and' (Nelson in Crossley, 2019: 26) and 'I-thou' (Perl's, 1947 [1997]) experience. In *TETTT* both participant-audience and public-audience members are observed intermingling, reviewing, embodying, and acknowledging works together collapsing any boundary of Self/Other within a state of plurality (Ettinger, 2006). It needs to be emphasised that in *TETTT* participants as participant-audience are invited to join a public-audience to experience the Relational Artworks for *the first time* (my emphasis) together. By also placing them on an equal par to public audiences in a high-art gallery context, (and yet they could still circulate discreetly among other viewers), this is seen to succeed in raising the status of



their outputs from closed community 'low' art into public realm 'high' art.<sup>81</sup> This Phase 4 exhibition also deliberately invites in *TETTT* tactile and experiential permissions, drawing audiences into the artworks physically and psychologically. This further problematizes outmoded high and low art binaries and starts to address (if only in part), the continuing problem that still predominately holds high art audiences at a distance from artworks; which are instead elevated to sacred art status, in order to maintain reverence of the artist as a celebrity and continuing economic value.<sup>82</sup> The act of (within *TETTT* Stage 6), deciding to return participant-audiences to their everyday worlds gifted with a copy of their own screened narrative is also deliberate. This gift is seen to allow for a more gentle and ethical parting between researcher and participant; the film acting as a souvenir of achievement and as a future resource, rather than a hard, cool, or dismissive exit from the project (as one imagines might be the case in a Wearing work).

## 2.6 Conclusion

To conclude this chapter, the four sections of my SOAR together illuminated my reasoning for the need to generate a new form of one-to-one creative encounter

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<sup>81</sup> Repositioning the community origins of post 90s Digital Storytelling, that are traditionally kept outside the commodified gallery context back into high art focus, attempting to problematise these artificial boundaries, raise the status of art made with communities and challenge ongoing gallery elitism.

<sup>82</sup> However, more installation approaches, though still commodified, do better seek to dissolve the artistic frame (or theatrical fourth wall), through experiential and performative elements, that better 'engulf' the viewer inside the space they create, (Sloterdijk 2005: 467 in Abdullah, H and Hansen, H 2011/3).

that is a predominately participant and not practitioner led. The findings identified determined that a more inclusive and democratic creative environment is required to enable all willing bodies to narrate and perform identities relationally; that reaches beyond normative social, cultural, individual, and artistic boundaries, through participatory and multimodal artwork generation. I also established a need to find new ways of sustaining relational encounters over a prolonged period; in order to better satisfy the quality of participant engagement, deepening and harnessing their experience. I signposted opportunities for holding, carrying, and reflecting participants' experience in multimodal forms; by extending it experientially through digital, performative, screen, and physical modalities, to intensify creative, practical, and personal impact. I also pointed to the need for an ethical place to be provided at the end of such a process, to better allow participants to review, embody and acknowledge their experiences for ongoing self-resourcing. I highlighted some of the prevailing challenges and lack regarding the need to rebalance creative and personal agency between practitioner and participants within existing participatory practices. In doing so I brought awareness to ongoing debates on what is currently considered artistically valuable; suggesting that siloed definitions of High, Community, Social, Participatory and Therapeutic Art are still restrictive, prescriptive, and unhelpful in enabling new hybrid forms of artmaking to emerge. I also identified an opportunity to find new ways to increase audience dwelling time, intent on drawing them into deeper reflective contact with Self and Other by providing greater opportunities for intimate and tactile engagement within new forms of multimodal relational artworks.

Following this SOAR in Chapter THREE, Methodology, I will next extrapolate key cross-disciplinary action-research; psycho-social, phenomenological, and maternal theories, methods, and processes. These approaches are later synthesised along with SOAR findings and all aspects are tested in-action within my participatory PbR approaches.

# Chapter THREE - Methodology

## 3.1 Introduction

The main methodology used within my PbR is Action-Research (Lewin 1946 in Adelman 1993) and Constructivism (Lev Vygotsky 1978), whereby knowledge is advanced and conducted in a social context through cycles of iteration. Ernest Stringer usefully states that action-research and constructivism have at their core, a 'search for meaning...a process or a context through which people can collectively clarify their problems and formulate new ways of envisioning their situations' (1996: 158). This chapter justifies my operational use of Action-Research combined with iterative in-vivo reflection-in-action (Donald Schon 1983), and theorising and evaluating material in-the-making-moment (Candy, 2019), to see whether any aspects needed adjusting. I also employ in-vitro reflection-on-action analysis (ibid) checking emergent material data against original aims, questions, and objectives at the same time. Furthermore, I utilise the self-reflexive methods of Ray Holland (1999) and ethnographic methods of Carolyn Ellis (2010) within my approaches. In addition, I draw upon extended forms of Interpretive Phenomenological Analysis (hereon IPA), as outlined by Smith, Flowers, and Larkin (2009), having already applied this recognised method in-action successfully within my formative MA project Point. forty

(2014).<sup>83</sup> In the later stages of my research, specifically in *TETTT*, I also integrate approaches from Gestalt Psychotherapy (Perls, 1947 in 1997) particularly its Gestalt Cycle of Experience in terms of tracking the formation and satisfaction of participant needs. All such approaches are broadly forms of Action-Research and can be firmly aligned to PbR, to include thinking in, on, and through practice experientially.

The safeguarding of participants and researcher alike in *TETTT* is achieved through a robust ethics process whereby a form, approved by the university ethics committee and later signed by participants allows them to withdraw from the research at any time prior to publication. An exemplar of this agreement and overall ethical approval is in Appendix B. Because Minor Projects 1-5 are more formative and experiential, as will be seen in Chapter FOUR, the omission of some of the artistic outputs from collaborations made earlier in my research journey are removed due to ethical preferences. Instead, these projects are narrated within this thesis to protect those involved, and the valuable learning gained from each experience seen to inform my ethical researcher robustness for *TETTT*. The contents of the ethics form and how *TETTT* in turn helps hone the qualities, behavioural values and attitudes recommended to future researchers are unpacked in Chapter FIVE - New Studies and outlined in my final proposition for a new participatory framework.

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<sup>83</sup> See my introductory chapter or Chapter FOUR - Formative Work and Minor Projects for more information on *Point. forty*.

Contextually, due to the qualitative, exploratory, and participatory focus of my PbR, it specifically necessitates a research design that both incorporates an expressive multimodal approach to making artistic artefacts and a robust approach to facilitating participants ethically. All data collected is predominately idiographic and qualitative because of the depth of care and analysis required of each participant and yet in *TETTT* it will also be seen to produce some useful comparative quantitative results as unpacked in Chapter SIX.

The ethical complexities of my proposed participatory PbR approaches are first exposed through my retrospective analysis of *Point. forty* (2014). Here it will be appreciated that whilst I had succeeded in engaging participants ethically within the process of its making, I hadn't yet worked out how to release participants appropriately at project closure. In Chapter FOUR, it will be seen how I go through Minor Projects 1-5, to interrogate potential ways that participants can be ethically held through all phases of a project's lifespan, to include engaging, making, editing, exhibiting, and enabling a suitable ending. Through a process of trial and error within these minor projects, it will also be witnessed how I progressively explore methodologically, the best ethical and procedural steps to take in terms of participant engagement.

Through my Pb projects, the in-vivo insights I go onto gain iteratively, expose generative answers but also subsequently uncover new ethical concerns regarding both participant and researcher behaviours and decisions. These illuminate a need to find a better means of protecting both researcher and participant safety, as well as enabling greater freedoms of expression. To

address this in-action, I integrate within my minor projects not only the primary action-research methodologies previously mentioned and further unpacked below; but also, key maternal, psychological, and phenomenological theories of Ettinger, Winnicott and Pallasmaa. These have already been signposted in-part in both the introduction chapter and in my SOAR but are next extrapolated more fully, within this chapter. It is only by the end of the *TETTT* project that the resultant outcomes of my dual application of both established methodologies, and theories tested in-action within my participatory PbR methods, are reached. These are perceived to eventually distil what later becomes my final proposition of a new participatory practice-based framework for enabling deep relational encounter between a researcher-practitioner and participant. The proposed framework will be understood to provide both an ethically robust and expressive experience for both participants' and researcher alike. But first, in order to take the reader into a journey towards the findings of Minor Projects 1-5 in Chapter FOUR and *TETTT* in Chapter FIVE, this chapter first expands upon the Action-Research and Constructivist methodologies employed within these projects. It next explains the precise approach of PbR, a world within which I then position IPA, Gestalt Psychology, self-reflexivity, and auto-ethnographic influences. Finally, I give an overview of the psychological and phenomenological theories used in-action within my PbR, primary from Ettinger, Winnicott, Pallasmaa and secondarily from McNiff and Bion.

## 3.2 Action Research

Action Research, devised by Lewin in 1946, is a method closely associated with the pragmatic social philosophy of constructivist John Dewey (1987), the reflective approaches of Donald Schön (1983, 1991), the participatory action-research of Paulo Freire (1968) and the cooperative enquiry of John Heron (1996) and Peter Reason (2007). Lewin's original Action Research Spiral (Figure 25) is a loop of progressive cycles that together enable a deepening capacity to plan, act, observe, reflect, and revise problems at each iteration, to improve, through critically informed action, what needs to happen next in the research. It is similar to various PbR trajectories as expanded upon later.

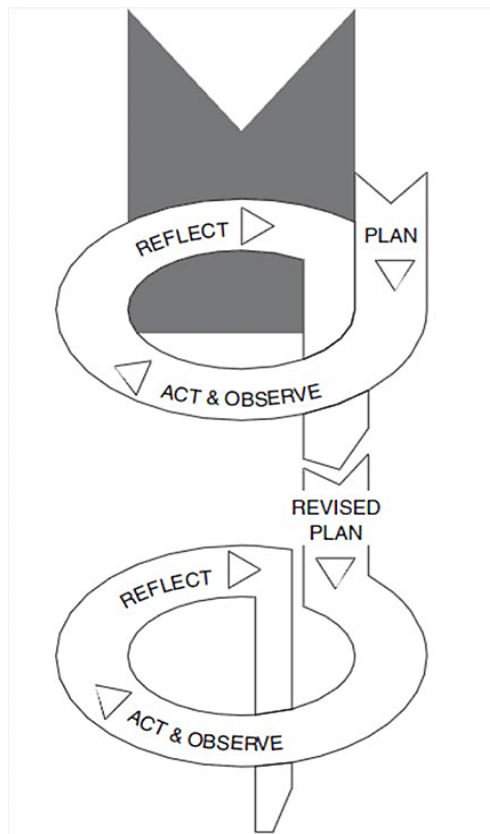


Figure 25 Action Research Spiral (Kemmis and Mc Taggart, (2007)



Heron and Reason are useful regarding the participatory aspect of my PbR because they emphasise cooperative and collaborative approaches. As outlined in Figure 26, broadly Cooperative Action Research has these four stages and is part absorbed within my own methods:

Stage 1: reflection 'knowing - that'	Determine topics and methods of enquiry based on prior propositional knowledge
Stage 2: action 'knowing - how'	Usually with a group, to test agreed actions, record outcomes from testing, observing if actions conform to the original ideas of Stage 1
Stage 3: action 'experiential - knowing'	Usually by individuals in their everyday life outside the group, where the experiences and consequences of one's new inquiries in action, can generate profound new feelings and awarenesses. In this stage, the experiences may lead to new fields, actions and insights that depart from the original ideas
Stage 1: reflection 'presentational knowing'	When, in the group, co-researchers reflect on their experiences and the data collected in Stages 2 and 3. Now they may reframe the original ideas and amend inquiry procedures. In this stage, co-researchers also decide whether to proceed to further cycles in the inquiry processes, developing new images and ways of acting

Figure 26. Heron and Reason, Cooperative Research Enquiry, (1996)

Heron and Reason essentially value researching 'with' rather than 'on' people, seeing participants' as co-researchers:

to enter into the lived experience and perspective of the other person, to stand not only in their shoes but also in the emotional body – to see the world with their eyes. This requires not only empathy for the other but the ability to make an imaginative and intuitive leap into their world (Reason 1988: 63 in Butler-Kisber, 2010).

Participatory Action Researcher (PAR), Freire (1968) also states the need for a researcher to make changes to aims, objectives and artistic directions throughout the research process as new understandings emerge. This approach is also recognised within the PbR approaches of Richards and Sullivan 2005, as, 'dynamic, cyclical and emergent in character [requiring] artists to reflect on, develop and refine their methods throughout the whole

cycle of the project' (in Candy and Edmonds 2011: 90). All three action researchers, Heron, Reason and Freire, also view participants' as active critical subjects rather than objects. However, Heron and Reason regard all involved as equitable co-researchers, whereas Freire still values the place of a 'chief' researcher, but more in role as a 'guide' rather than ruler, intent, like in my own methods, on instead liberating self-investigation in others (1968). These attitudes are all important within my researcher positioning and also in alignment with the feminist, ethnographic and self-reflexive concerns of my research as outlined earlier in my SOAR.

### **3.3 Constructivism**

In 1987 Dewey wrote 'Art as Experience', arguing that all thinking actually originates in bodily experience and we learn optimally through doing. Bruce Archer suggests that in much PbR 'the best or only way to shed light on a proposition, a principle, a material, a process or a function is to attempt to construct something or to enact something, calculated to explore, embody or test it' (1995: 11). This exploration can be individual or social. Indeed, social constructivist, Vygotsky, highlights that knowledge is generated between teacher [researcher] and students [participants] on a social level (interpsychologically) and on an individual level (intrapsychologically), whereby each participant is valued as an individual (1978: 57). Denis Phillips later emphasises that, knowledge is not a mere copy of the external world, nor is knowledge acquired by passive absorption or simple transference from one teacher/researcher) to another (a learner/participant). In summary, Phillips believes knowledge is made, not acquired (2000: 7). My own research

intentionally enables the construction of new knowledge between practitioner and participants' through doing. Indeed, the knowledge generated through my minor and major projects and through my proposed framework in chapters four and five, will go on to demonstrate an embodiment of constructivist and action-research applications. These projects will reveal active inter-relational modes of knowing through both social and creative interplay. In this sense they move through cycles of intra and inter psychological knowledge formation.

### **3.4 Schön's Cycle of Experience**

Schön's (1983) 'Cycle of Experience' is closely aligned to both the methods action researchers make use of to construct meaning, and how Pb researchers also operate to generate new knowledge through cycles of reflection and action. However, Schön's Cycle places greater emphasis on the usefulness of a practitioner's past implicit professional knowledge and how this positively impacts their PbR processes than action-researchers tend to. Schön's concept of 'reflecting-in-action', as applied to PbR, concludes that the tacit knowledge of a researcher is always available, acting as a guiding inner resource whilst both present and ongoing external experimentation occurs. He terms this simultaneous interplay of reflecting and doing as 'knowing-in-action' which a Pb researcher also uses intuitively to steer their creative course (2019). Jen Seevinck (in Candy and Edmonds, 2011) also talks about such reflective methods to include the framing and reframing of problems, exercising knowledge during practice, and reflecting on the results of any practical decisions made. Indeed, Candy and Edmonds, maintain that with PbR, 'not only is practice embedded in the research process, but research questions arise from the process of practice, the answers of which are directed toward

enlightening and enhancing [that] practice' (2018: 63). To return to Schön, and in application to my own PbR methods, after each cycle of making, I 'reflect-on-action, thinking back on what... [I] have done to discover how... [my] knowing-in-action may have contributed to an unexpected outcome' (Schön1983: 26).

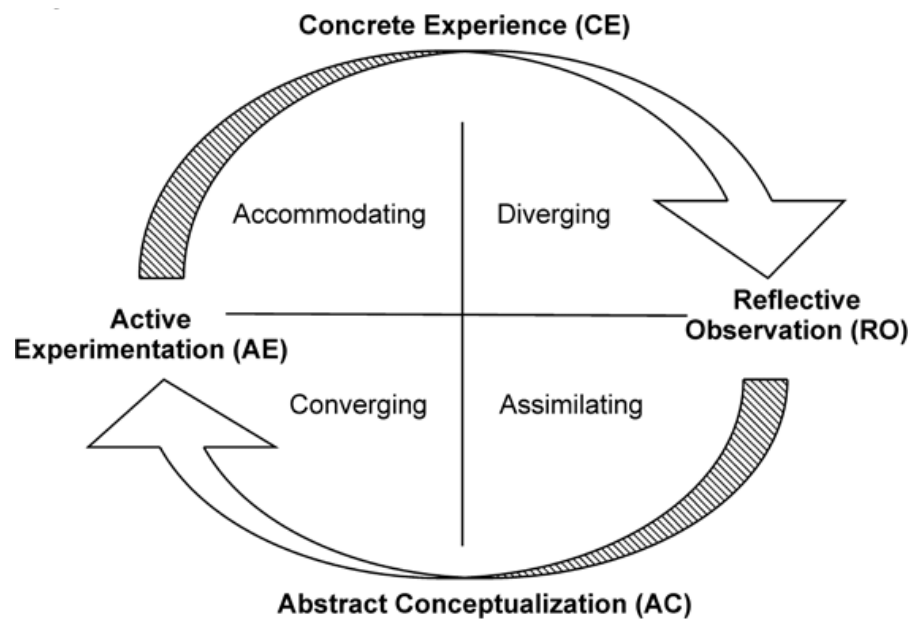


Figure 27. Schön's Cycle of Experience

Responding to Schön's diagram in Figure 27 above, this movement of doing (concrete experience); reflecting; conceptualising (observation and abstraction) and making again (active experimentation); in my own research methods forms more of a Möbius shape rather than a cycle; indeed, a Möbius world, (Figure 28).

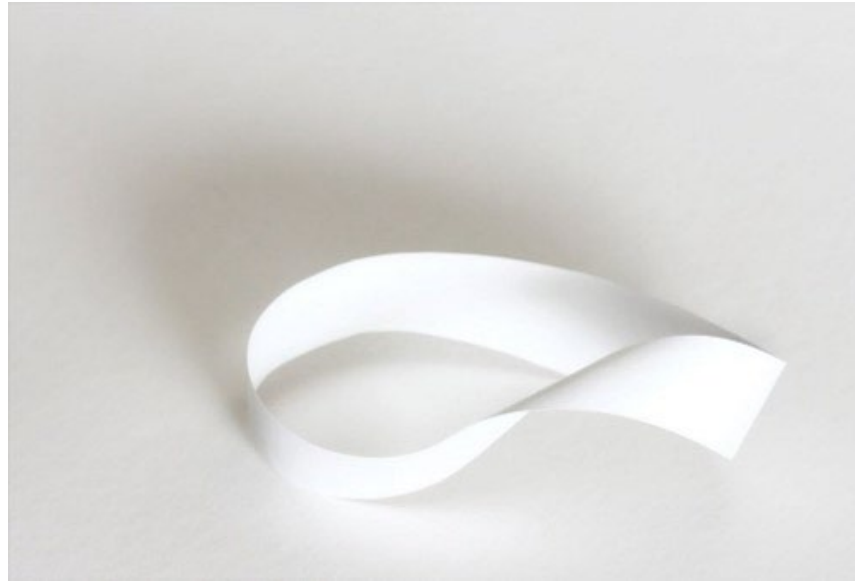


Figure 28. Möbius Image. Licensed under CC BY-NC-ND 2.0

According to Marchionini and Wildemuth,

a Möbius movement in effect sees, theoretical and research goals blur into practical goals and practical goals raise new research questions as research and development progress—this is akin to walking along a Möbius strip in which a locally two-sided surface is part of a globally one-sided world (2006: 1632).

In my research methods, I interweave external, theoretical, and social interpsychological knowledge with internal, tacit, and professional intrapsychological modes of knowing. This is not just cyclically, but in multifaceted and multidimensional ways within and between myself, artworks, and participants. These behaviours are unpacked later within chapters four and five, where they are contextualised against my projects and also as follows in relation to further PbR specific approaches.

### 3.5 Practice-Based Research (PbR)

My definition and specific application of PbR is informed by Richards and Sullivan (2005) in Candy & Edmonds (2011), whereby questions are tested out, knowledge distilled and meaning reached through the making, a process that is, 'dynamic, cyclical and emergent in character [requiring] artists to reflect on, develop and refine their...methods throughout the whole cycle of the project' (190). PbR is consequentially considered as a 'doing and being space' whereby various hypothesis, methods, values, practitioner, and theoretical influences are brought into, tested, and developed within the PbR itself (Borgdorff, 2012). Borgdorff goes on to explain that 'Methodologically speaking, the creative process [of PbR] forms the pathway through which new insights, understandings and products come into being' (2012: 146).

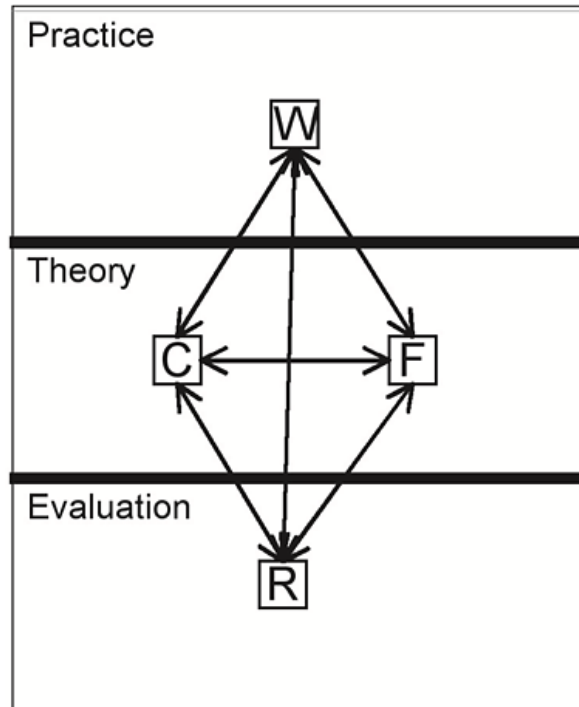


Figure 29. Candy and Edmonds (2010) Trajectory Model of Practice and Research

Central to my proposed framework is Candy and Edmonds' three-part trajectory of PbR see Figure 29 above, (and with the use of acronyms in the text below for ease of reference), (2010:470-476). This includes operational movements undertaken by the researcher between Practice (P), Theory (T) and Evaluation (E) elements iteratively. Through a Pb researcher's unique movement through this trajectory, new knowledge is distilled from within the Practice itself.

Borgdorff (2012) speaks of this form of knowledge generation as one that invites 'unfinished thinking' whereby evaluation takes place through 'thinking in, with and through [the] art' (171). In PbR it is not only the artistic pathway undertaken that is unique and a source of potential new knowledge, but significantly any resultant artefacts or Works (W), Criteria (C), Frameworks (F) or Results (R) that manifest. Indeed, each Practice (P), Theory (T) and Evaluative (E) element involves distinct activities and has corresponding zones of knowledge output. From Practice (P) come Works (W) or artefacts, such as installations, exhibitions, and performances, (as exemplified in this thesis in Minor Projects 1-5 and in the Final Major Project, *TETTT* whereby these works are the multimodal digital dialogues, performances, screen narratives, sculptural and interactive objects, and installations). The Theory (T) element produces both new Criterion (C), such as policy and design strategies or new Frameworks, (F), (as I propose through this thesis whereby a form of Candy and Edmonds' trajectory comprises my proposed frameworks outer scaffold). Finally, from Evaluation (E) comes Results (R), which in this thesis can be found formatively throughout and summatively in Chapter SIX - Results and Seven: Conclusion. The Evaluation (E) element produced my PbR results (R) are qualitative, quantitative, and embodied with the practice artefacts of my minor and major projects. This is why my full thesis submission comprises this

written exegesis which is to be considered together with the practice artefacts within my MMR or accessed via my website.

To conclude this section on PbR, Candy usefully extends Schön's idea of 'The Reflective Practitioner' in application to her and Edmonds 'Trajectory Model of Practice and Research' (2010). This she specifically foregrounds as a 'Creative Reflective Practitioner' in her book of the same name (2019). Candy beneficially extends Schön's original categories of reflection, to include these five creative notions, Figure 30, below:

<i>Reflection-for-Action</i> : planning project constraints based on prior findings/experience
<i>Reflection-in-the-Making Moment</i> : A form of reflection-in-action, closely intertwined with the immediate making
<i>Non-Reflective Actions</i> : Use of intuition, sinking into the flow of making, stilling the mind
<i>Reflection-at-a-Distance</i> : A form of reflection-on-action, after a period of detachment from the making
<i>Reflection-on-Surprise</i> : An ability to work with chance, risk, failure, revelation, addressing any emergent challenges and ask new questions

Figure 30. The Creative Reflective Practitioner, Candy (2019)

Candy's extension of Schon's concept is underpinned by Schon's constructionist view of Pb researchers as world-makers, 'whose armamentarium gives them frames with which to envisage coherence and tools with which to impose their images on situations of their practice' (Schön, 1987:218). In this thesis, Final Major Project, *TETTT* (as well as the minor projects before it), are each macro-worlds of concern through which my PbR knowledge is formed and conducted. In turn, this is also 'all the time being modified and interacting to fit [the] ontological reality' (Ernest, 1994: 8) of all micro-worlds within it. These



micro-worlds, include the inner psychological-emotional-cultural-social worlds of each project participant, which in *TETTT*, are also held within the inner gestalt core of my proposed framework which also houses its 4 Phases of multimodal creativity.<sup>84</sup> These Phases of which are in turn held within the outer scaffold of the six PbR Stages of my proposed framework.<sup>85</sup> The complexity of PbR knowledge generation is therefore not just linear but social and multimodal. Iteratively, participatory processes are entwined within both interior and exterior human and creative realities which as manifest in *TETTT*, is a multifaceted Möbius world of potential.

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<sup>84</sup> Greater detail on gestalt principles follows shortly below in this same chapter.

<sup>85</sup> Extrapolated in full in Chapter FIVE: New Studies.

### 3.6 Interpretative Phenomenological Analysis (IPA)

In my proposed framework, specifically in Phase 1 and Stage 2, I extend Interpretative Phenomenological Analysis (IPA)'s existing methods of verbal and textual analysis, (which traditionally results in a full verbatim transcript), to also include the deeply somatic and multimodal. My application of this approach also draws tacitly upon my own earlier experiences in *Point. Forty* as a form of intuitive 'non-reflective action' (Candy, 2019) within *TETTT*.<sup>86</sup>

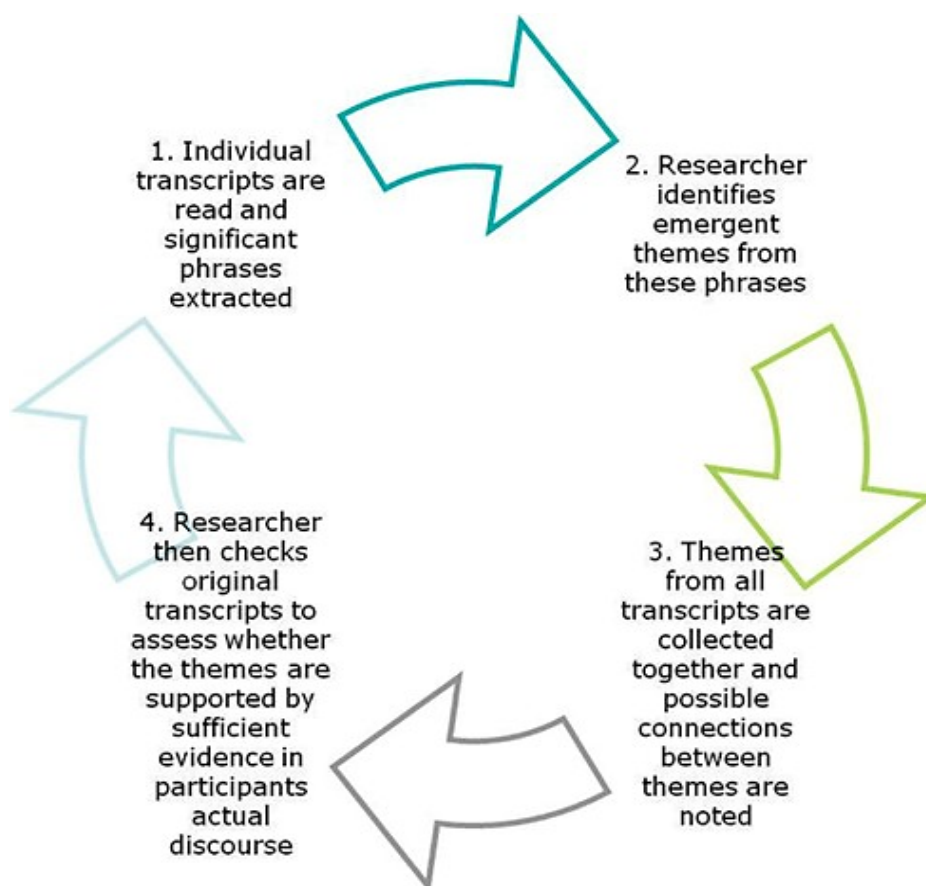


Figure 31. Interpretative Phenomenological Analysis (IPA) - Emerald Insight (2013)

<sup>86</sup> IPA was tested successfully previously in MA project *Point. forty* (2014) as already introduced in Chapter ONE, and also fully extrapolated in Chapter FOUR to follow. *Point. forty* was used as a vehicle for analysis just prior to present research.

The diagram above, Figure 31, denotes the traditional method that IPA uses to find thematic verbal clusters which I have developed within my own methods to incorporate a form of 'Noticing' of a broader multimodal kind.<sup>87</sup> In my method of applying IPA, I look out for images, gestures and sounds, as well as reading words, as clues to the direction needed for each participant. This works in dialogue with other influences drawn from both gestalt approaches and the other key maternal, psychological, phenomenological theorists used in action as outlined next. Due to the fact that my proposed framework is designed to extract meaning and gain direction as it progresses through its 4 Phases, my 'bottom up' approach to data distillation is also influenced by Glauser and Strauss's 1967 work (in Candy and Edmonds, 2011). This is whereby findings are refined from my multimodal data in action, as opposed to being tested against a 'top down' form of hypothesis. Over 21-days,<sup>88</sup> Phase 1 is designed to not just express, but refine participant data ready for activation in the Phase 2 Performative Encounters. In gestalt terms, this intends to distil participants bespoke 'need', 'foreground theme' or 'unfinished business' that is then brought into 'full contact' (Perls, 1947 [1997]) in Phase 2. I will now go onto explain such gestalt approaches in more detail.

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<sup>87</sup> As a reminder my term 'Noticing' indicates a sensitive multimodal and non-judgemental observation designed to ease project participants in *TETTT* into deeper levels of disclosure and trust, a concept applied throughout all the Phases of my proposed framework.

<sup>88</sup> My 21-day Phase 1 framework is durationally based on my own successful experiences of such a timeframe and its original concept by psychologist Maxwell Maltz in 1960 when talking about psycho cybernetics, that it takes 21-days to break or form a new habit.

### 3.7 Gestalt Approaches

The German word 'Gestalt' means, 'organising, making a pattern of' (Houston, 1995: 9). Gestalt Psychotherapy was founded by Fritz and Laura Perls in the late 1940's, a phenomenological mode of enquiry that feels its way forward experientially in response to each client's [here participant's] individual gestalt formation/destruction processes. This is whereby a need is brought into awareness, acted upon, and satisfied or 'overcome'. A fundamental concept of Gestalt theory, (a form of positive psychology), is that a person is essentially healthy and striving towards balance, well-being, and growth. Gestalt practitioners facilitate in a relationship of 'I-thou' (Perls, 1947 [1997]),<sup>89</sup> based upon an equal respect between therapist [researcher] and client [participant] in moment-to-moment awareness. Like gestalt practitioners, a PbR researcher also applies moment-to-moment awareness. In terms of my research, held within my proposed framework, this contains the individual [participants] and their environment [the project world and their inner psychological-emotional-cultural-social worlds beyond the project]. In this sense Gestalt practitioner, Clarkson (1995) would refer to this in its entirety as the 'whole organism-environmental field'.<sup>90</sup> The emergence of a dominant or figural need from the background of a client/participant's field determines the foreground focus of any session, or in my sense the 'Noticing', seen in *TETTT*, when applied back to my proposed framework.

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<sup>89</sup> As introduced already in Chapter TWO SOAR in Section 1: Sharing Stories, Building Digital Communities.

<sup>90</sup> Indeed, the concept of a 'field' I also apply to my proposed framework in terms of the remit of its 'feeling architecture' that comprises both its outer PbR scaffold and its inner Gestalt artefact core. More on this in Chapter FIVE.

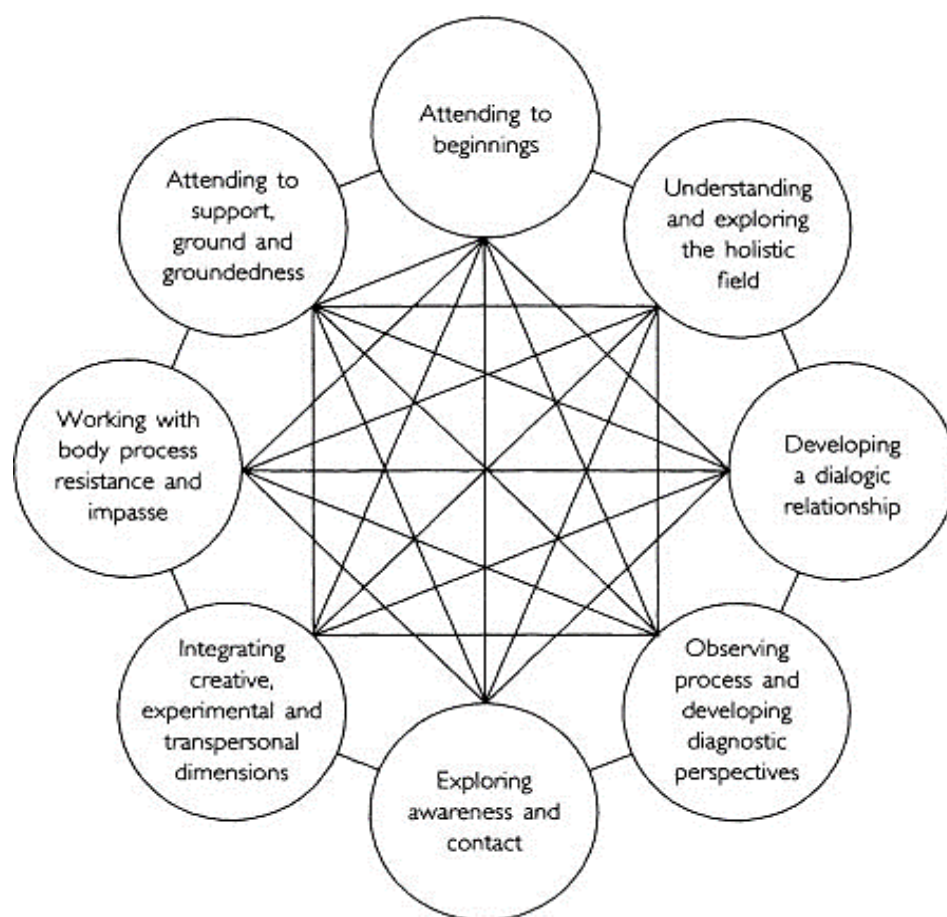


Figure 32. Gestalt Cycle Perls (1951), in Mackewn, (1997: 107)

The Gestalt Cycle of Experience, also known as the Gestalt Cycle (Figure 32 ), more specifically describes the seven zones that a participant ‘need’ might pass through. This can be located through project formation (beginnings) to completion (groundings), through the zones of Awareness, Mobilisation, Action, Contact, Satisfaction and Withdrawal.<sup>91</sup> I go onto apply such a form of tracking specifically within Phase 1 of my proposed framework as exemplified in TETTT, wherein I attentively then follow this ‘need’ as a researcher, through further ‘Gestalten’s’ in the form of the later project phases. In this action, I specifically

<sup>91</sup> There are also corresponding points of potential interruption that exist, these being: Desensitization, Deflection, Introjection, Projection, Retrojection, Egotism and Confluence. These are extrapolated later in Chapter FIVE against actual exemplars from *TETTT* and against corresponding points in my proposed framework on diagram, Figure 86.

look out for patterns across the sum of a participant's parts, shared through their multimodal data and witnessed by observing participant psychological-emotional behaviours which perceptually present qualities of a whole. This is explained in more detail within my proposed framework template provided in Chapter FIVE - New Studies. However, when facilitating within a frame of gestalt processes, it is also essential for future researchers to operate with certain levels of self-awareness. This is so as to maintain ethical vigilance on their involvement and impact on others within a participatory project. To assist the cultivation of this capacity, the concept of self-reflexivity is useful.

### **3.8 Self-Reflexivity**

Self-reflexivity is the ability to operate within a process whereby a researcher takes account of the impact of their Self on another person's Self (Holland, 1999), and this is an essential ethical quality needed by future researchers before operating my proposed framework. Self-reflexivity goes beyond just self-awareness. It asks that a researcher cultivates the ability to dialectically reflect on themselves as an object of study also, operating in an interconnected and relational world, as well as being a subject internally experiencing oneself affectively (Aron, 2000). To recognise and navigate these inner and outer spaces, Auerbach, and Blatt (2001) propose the need for a researcher to first to reach a stage of self-knowing that they term 'affect attunement', utilised in my proposed framework as a process of self-monitoring in-action. This requires being able to hold the tension of maintaining an observational, cognitive, and objective distance from another person's emotions and feelings, as well as experientially feeling into another affectively with present moment awareness, in

an energetic sense.<sup>92</sup> As such, a researcher operating within my proposed framework will need to be aware of the impact of their entire presence on the empirical collection of participants' multimodal data. Such an approach uses 'sensory organs to grasp the study objects [Self and Other], mirroring them in their consciousness, where they then are converted into phenomenological representations [subjects] to be interpreted' (Turato, 2005: 510). This echo's Ettinger's expression of cohabitation as the researcher feels the participant dynamically and somatically 'within them charged', (conference address, 2015). It is also important here to draw parallels to the concept of the 'narrative turn' (Holliday, 2002), as introduced within Chapter ONE, Section 1 of my SOAR; a form of narrative-reflexivity which includes both individual and collective biographies. In these processes of reflexivity, in Phase 1 of my intended framework, as manifest in TETTT, a researcher's personal stories and experiences become deliberately and intimately entangled with those of participants'. The Phase 2 Performative Encounters in TETTT are seen to form from this narrative interplay and as a means of enabling the participant's,

'living, telling, retelling, and reliving [of] stories... [collectively, whereby the] ...construction and re-construction, of narratives form from the multi-voiced stories of multiple selves, bring[ing] multiple levels of understanding of the social context/world' (Clandinin and Connelly, 2000: 4-5).

This narrative reflexivity, links well into a further concept used within my participatory PbR methods, that of auto-ethnography.

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<sup>92</sup> Such an energetic plurality is also relatable to Ettinger's concepts of co-mingling (2006) extrapolated shortly within this chapter.

### 3.9 Autoethnography

Autoethnographic approaches are said to be seen within ‘research and writing that seeks to describe and systematically analyse (graphy) personal experience (auto) to understand cultural experience (ethno)’ (Ellis et al. 2010:1). Echoing the previous discussion on narrative reflexivity, by using autoethnography as part of my methods, I interweave collective layers of participants stories together across the proposed phases of my framework. In *TETTT* this is seen to generate meaning through multiple subjective lenses, producing deep and refreshing perspectives, rather than the pursuit of a single truth. Indeed, Clark Moustakas (1961), Laurel Richardson (1994) and Carolyn Ellis (1991) all agree that the emotive, introspective, and affective approaches of autoethnography bring unique insights that more scientific methods cannot offer.<sup>93</sup> Indeed, Leon Anderson (2006), usefully expresses four key features expected of a researcher including autoethnography within their practice. The first feature involves analysis of the impact of the socio-cultural world in which the research is situated on the researcher and participants’ lives. The second feature requires the ability to apply self-reflexivity in-action. The third feature is being visible (and acknowledging this) in all sources of data. Such transparency of self-disclosure is evident in the Phase 1 Prompts of *TETTT*,<sup>94</sup> and is an effective and affective strategy employed within my proposed framework, as researcher and participant co-share vulnerabilities robustly and creatively as a means of activating personal change. The fourth feature Anderson recommends, involves

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<sup>93</sup> This is particularly witnessed in Minor Project 4, Chapter FOUR, wherein I use autoethnographic and multimodal arts methods successfully with health professionals who are more familiar with scientific approaches. This also links into the approaches of the feminist filmmakers formerly described in Chapter TWO, Section 3 of my SOAR.

<sup>94</sup> See these Prompts in MMR Folder 1 and my website at [www.alicecharlottebell.com](http://www.alicecharlottebell.com).



having an ability to apply analytical distancing whilst remaining present. This will also be evidenced in my proposed framework operationally, particularly its PbR outer scaffold, whereby a researcher gains opportunity Outside (O) of participatory artefact generation; to reflect, analyse and restore at an analytical distance from participants. This break is made between moments of much more intermingled immersion either Inside (I) or Beside (B) participants within the framework's inner artefact core.<sup>95</sup>

Beyond these methodologies which are all integrated within my own research methods, there are also several key theories applied in-action within my proposed framework. Some of these have already been touched upon in earlier Chapters but are now more fully explained next.

### **3.10 Theories in-Action**

The key theories I test in-action within my research are mostly integrated within my facilitation methods. However, they also coalesce within the autoethnographic, and self-reflexive subject matter, tools, metaphors and ideas delivered as multimodal 'Prompts' in Phase 1 of my proposed framework as applied within *TETTT*.

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<sup>95</sup> Beside (B), Inside (I), and Outside (O) positions are all explained in detail in Chapter FIVE - New Studies.

### 3.10.1 Ettinger

Primarily the Artist, analyst and feminist, Bracha Ettinger, is the most significant theorist underpinning my research. I have already mentioned her within this thesis in relation to the substantial weight she lends to my emergent framework. In her own research, Ettinger provides a significant reworking of established psychoanalytic approaches from a maternal perspective, insisting on foregrounding subjectivity and connectivity. Ettinger (1995) specifically challenges the dominance of phallic-symbolic object discourse, evident in theories such as Jacques Lacan's (1998) focus on lack and the cut. The three key aspects of Ettinger's thinking that I apply within my own participatory PbR include 'The Matrixial', 'Carriance' and 'Thinking M[o]therwise'. I have already precis some of these detailed concepts where appropriate earlier in this thesis, to both emphasis their importance, and aid reader understanding within my introductory chapter and SOAR. However, to now give greater depth of consideration here, they will be further unpacked. Significantly Ettinger speaks of 'feminine-maternal-matrixial carriance [as a feminine subjectivity in both women and men] capable of wit(h)nessing without desecration, without abusing a trust' (in, Kaiser and Thiele, 2018:105). This she sees as a form of connectivity that values attunement and affective resonance as a '*co-responsibility with/for the unknown Other*', (2005: 89, her emphasis). This matrixial attitude of co-responsibility is particularly useful in my proposed framework which works with adult-to-adult relationships in a stance of I-thou (Perls, 1947 [1997]) plurality. At times, this co-mergence is also seen in TETTT and is intended to activate inner states of parent-child and other relational constellations to emerge. These are then explored performatively across many bodies, genders, and sexual orientations. Indeed, in TETTT, the co-

responsibility of our agreement made at project outset as researcher and participant to each other,<sup>96</sup> helped the careful and deep exploration of these emotional states and experiences; traumatic, joyful, and otherwise to emerge safely.

Ettinger's term 'Carriance', contained within the matrixial field, is a theory of 'subjectivity-as-encounter' that enhances and shifts but does not fully negate, the dominant psychoanalytical theories of subjectivity established only on separation (Pollock: 2020). Etymologically 'carriance', comes from the word 'to carry', which also relates to meanings of being humane and to tolerate, bear, sustain and support (ibid). Ettinger values carriance as a responsibility that, when activated within, arouses a desire, to care, to carry for an Other regardless, 'even if there is no point in... [the world] anymore, I will carry you. This is trust after the end of trust', (in, Kaiser and Thiele, 2018: 104). Ettinger considers art as having the ability to generate opportunities of relating M[O]therwise, thus, perhaps providing another new answer to Haller-Ross' mother-shaped hole as discussed in Chapter ONE, (conference address, 2015). Indeed, Ettinger draws meaning,

from our passage into life, and a forever beforeness. Being carried, the imprints of the passage via the M/Other who carried, are intermingled with imprints from our own becoming as carried-cared-for beings' (Ettinger in, Kaiser and Thiele, 2018:114).

This time-space paradigm she describes is a type of intermingling that carries the before as both inside and beside, as well as becoming towards birth. This is

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<sup>96</sup> As agreed in permissions before project commencement see Appendix B for ethical and contractual release templates.

a kind of trust and suspension in the not knowing what one is, was and might become. A fluidity and plurality of Self. In my proposed framework I also apply such concepts of Inside (I), Beside (B) and 'continually becoming' (Winnicott, 1956).<sup>97</sup> These operational positions, as described in Chapter FIVE - New Studies, offer poetic-artistic, aesthetic, procedural and ethical ways of rehearsing 'being a new', (Ibid, 1956). In *TETTT* such a trying out of new aspects of Self and identities plural, are first attempted in the private world of the artefact as a form of 'rehearsal', before being embodied (or discarded if so wished), by participants within the public world of everyday life. Ettinger goes on to speak of art as a material object awaiting affective investment by the looker, in that, 'the subject-matter in the painting's inner space carries, transports, and transmits, evokes, and creates an image, which is a space of encounter-event', (Ettinger in, Kaiser and Thiele, 2018: 104). She talks about how art 'labours slowly', as a 'passage- space' towards birth. This is much like the 12-month durational structure of my proposed framework through the deliberate 4 Phases of Courtship, Intercourse and Gestation towards Birth as realised in Phase 4. Ettinger states that it is only through enduring a care-ful state of carriage that, '[t]he heart', which is wound and space, wound-space' (2015: 362),<sup>98</sup> is healed. As an artist, she speaks of this space as existing both at 'heart of the painting [all art modalities in *TETTT*] as well as mine. To trust you need to loosen and forget the ego-self, then a world reappears' (in Kaiser and Thiele, 2018: 104).<sup>99</sup> This she terms as a trans-subjective mode of releasing and being, a poetic

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<sup>97</sup> In *TETTT* Chapter Five, these will be seen to operate with positive affect.

<sup>98</sup> She has also referred to it as a depth-space, womb-space, and subject-space within and between works (2018:116).

<sup>99</sup> This keys into Rist, Rhodes and Anthila's spaces within and between works, as outlined in Chapter TWO, SOAR Section 3.

borderlinking in 'co/in-habit(u)lating' with one another, be that a person or a thing, that exists in a space beyond the objective or subjective; a third space of potential (2015: 365).<sup>100</sup> Ettinger says, that this act of caring, holding, carrying another carefully, without knowing who that other is, an ultimate act of trust (2019); and one that my proposed framework also seeks to encapsulate. This I also incorporate with Luce Irigaray's concerns of encounter as an 'attitude of love' (2002). Indeed, Ettinger insists on the need for a,

duration of dwelling and wit(h)nessing to achieve compassion... [and that] we are here, hence we have been carried. Each one of us. This doesn't mean that we have to carry children. But we have been carried. We have experienced transconnectedness. Each one of us. (Ettinger in, Kaiser and Thiele, 2018: 106)

This sense of transconnection is imprinted within and available to all of us to access, (regardless of our later biological or expressed gender identity); as human subjects who all have the shared experience of having nested, rested, and resided inside a female body pre-birth. This attitude of trust, I too suggest as a useful outlook adopted by any researcher (male, female, LGBTQI+), who wishes to apply my proposed framework to their own projects. This 'co-inhabiting, co-inhabituating, co-emerging, and co-arising with-and-inside-and-outside of another, is to recognise the importance of our net of strings to the structuring of each individual self' (ibid, 107-8). Ettinger maintains that art can invent 'a womb-space for imagining encounter and depth,[in which] a healing transformation can occur' (ibid, 116). This is what my new proposed framework seeks to create; a space of trust and cohabitating patiently as researcher and

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<sup>100</sup> This is comparable with Byron's (conference address, 2018) and Turner (1975, in Bala 2018:12) concerning the liminal middle field.

participant within a durational multimodal place; that allows personal potentials to emerge, express and heal gently.

Interwoven within my methods that prioritise Ettinger's theories, are several other psychological-phenomenological thinkers. I have recently mentioned Winnicott in relation to Ettinger and his concept of continually becoming, (1956). I will next focus on all other relevant aspects of his thought that directly impact my research methods in-action.

### **3.10.2 Winnicott**

Child psychologist Donald Winnicott's four main theories of; 'transitional objects, transitional phenomenon;' 'good-enough mothering'; 'constantly becoming'; and 'holding', are all particularly useful to my research. Winnicott's notion of 'transitional objects and transitional phenomenon' in simplified terms, is the use of an object by a child to transition from the realm where they experience a sense of total integration with the mother (or main caregiver) to the realisation of being separate and therefore 'Other.'<sup>101</sup> The object is used as a form of 'reality-testing' (1971). Winnicott talks about the 'transitional object' as the first 'not-me' possession which can be either an internal or external 'thing' (ibid). He is interested in whether the placement of the chosen object is on the outside, inside, or at the border of the body. He explains that 'of every individual who

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<sup>101</sup> This theory is clearly influenced by Freud (1923) and Klein's (in Spillius, 2011) conceptualisations of primary identification experienced by the child, whereby the first possession is the mother's breast, which is seen as external object and 'magically' introjected as an internal object. I acknowledge these influences and yet am interested how the object itself (in my PbR the artwork), can function as a vehicle of inner and outer border-linking (Ettinger, 2006). I am also working with adults in current research and in the cultural realm, not children in the infantile play space, although the inner child of each *TETTT* participant is very much present and engaged within their expressions and unmet needs.

has reached the stage of being a unit with a limiting membrane and an outside and an inside, it can be said there is an inner reality to that individual, an inner world that can be rich or poor...' (1971 [2005]: 3). He is particularly concerned with the area between internal and external reality, which he also speaks of as the third space and found initially between Self and Mother/primary caregiver.<sup>102</sup> Winnicott next speaks of the transitional object as Other which is an 'intermediate area of *experiencing*, to which inner reality and external life both contribute...a resting-place for the individual engaged in the perpetual human task of keeping inner and outer reality separate yet interrelated (ibid.; emphasis in original)'. In my proposed framework I also utilise personal objects (both my own and participants) to serve as a transitional phenomenon. In *TETTT* these objects were witnessed traversing the Phases of the project over a continuum of time. My planned framework intends to serve as such a third transition space that will see participant-subjects and participant-objects negotiate its digital, performative, screen, and physical modalities, liminally and to affirming affect. Winnicott examines how the use of the object often starts with affection, later devotion and then becomes capable of being decathected or in gestalt terms destroyed. In my proposed framework the object or theme is instead transformed, (but not forgotten), as its role is diffused and spread out over the whole immediate territory between the participants 'inner psychic reality' and 'the external world [of both my proposed frameworks multimodal Phases and the everyday world beyond] as perceived by [at least] two persons in common, [participants and researcher]' (ibid, 5). This Winnicott calls the socio-cultural field, which is comparable to Gestalt's organism-environmental field explained

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<sup>102</sup> Much the same as Turner's liminal space (1975), Bryon's, third space (conference address, 2018).

earlier, and, in my proposed framework, to its 'feeling architecture,'<sup>103</sup> the field of Phases and Stages within which transitions occur. In the *TETTT* world, transitional art objects, personal, metaphorical, and multimodal phenomenon, are seen to move between researcher and participants (instead of children and caregiver), across and within the different multimodal digital, performed, screen and physical spaces of the framework, Self and Other.

The second concept of Winnicott's I employ in-action within my research is that of the 'good-enough mother'. Indeed this encapsulates the principal qualities of my maternal facilitation stance in *TETTT*; encompassing qualities of care, nurture, and the ability to let go of participants appropriately by resourcing independence throughout my proposed framework.<sup>104</sup> For Winnicott, he maintains there needs to be a good-enough mother/caregiver, (which in the intended framework is the researcher), who can actively adapt to an infant's, (here, participant's) needs, until reaching a point of gradual 'weaning' (1953).<sup>105</sup> In *TETTT* this is seen to occur throughout the framework's Phases and Stages, until the participant can better tolerate (in Winnicott terms), the inevitable frustration that comes from the transition between fantasy and reality

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<sup>103</sup> To remind the reader, the 'Feeling Architecture' is the term I give to the entire field of the framework containing both its Phases and Stages. Conceptually this term combines in part architect Pallasmaa's phenomenological views with cultural theorist Raymond Williams' affective notions of 'structures of feeling' (1983:48-71 in Franks 2014:10).

<sup>104</sup> The 'good-enough mother' notion I also apply along with Irigaray's attitude of love (2002) and other maternal theories predominately from Ettinger.

<sup>105</sup> In this process there is a magical overlap, an illusory experience whereby the appearance of the mother's 'breast' just when the baby needs it, creates the illusion that 'there is an external reality that corresponds to the infant's own capacity to create' (Winnicott, 1953: 13). What follows and is helped by the transitional object as phenomena is a gradual weaning, and the learnt ability to tolerate disillusion through an interplay of weaning and resilience building. The 'mere termination of breastfeeding is not a weaning' (ibid: 15).



integration. In TETTT this involves the participant's 'tolerable' ethical reintegration back into the everyday public world at Stage 6.<sup>106</sup>

To close this section on Winnicott, is to return to his third concept of the mother enabling the infant's confidence to 'continually become'. He maintained that as the task of 'reality-acceptance is never completed, 'no human being is free from the strain of relating inner and outer reality' (1971 [2005]: 13). He goes onto explain that in the adult, any relief from 'strain' shifts from an infantile 'play space' to the adult arena of the arts, religion, and creative living. Indeed, this is practicality applied through the multimodal creativity of my proposed framework. Finally, Winnicott's concept of 'holding'<sup>107</sup> connects both the role of 'transitional object' and the 'good-enough mother' [researcher] to enable the continuity of an infant's [participant's] being over time and through all the associated emotional flux within this process, both intrapsychic and interpersonal (Ogden, 2004).<sup>108</sup> The outer PbR scaffold of my anticipated framework serves to hold participants as a 'good-enough mother' might, overtime, to enable the continuity of the participant to go-on-being (Winnicott, (1971 [2005])). This state of becoming is supported within my proposed frameworks inner gestalt core, and through the transitional acts of making multimodal artefacts within the Phases. These undertakings help to carry participants inner emotional-psychological material through all inner fluctuations and processes, safely.

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<sup>106</sup> Explained in detail in Chapter FIVE.

<sup>107</sup> Winnicott's concept of 'holding', reflects the infant's physical needs for soothing, feeding, calming and, significantly, the psychological process of allowing the infant to 'go on being'. This constant 'becoming', enabled by the caregiver (researcher), maintains the illusion of wholeness in the period of existence before an infant (like the participant in Phase 2) realises its separateness.

<sup>108</sup> In my research these inner and outer movements are aligned within Vygotsky and Schön's thinking and the entwined Möbius trajectories of PbR (Marchionini and Wildemuth, 2006), all explained earlier at the beginning of this chapter.

### 3.10.3 Pallasmaa

Thirdly, architect Juhani Pallasmaa is also a key theoretical influence on my methods. He talks about the phenomenological relationship between humans, objects, and their environments as co-transformational:

In our imagination, the object is simultaneously held in the hand and inside the head, and the imagined and projected physical image is modelled by our bodies. We are inside and outside of the object at the same time (2012: 12).

Operationally, this is like the proposition of my framework, wherein a researcher will operate Inside (I), Outside (O) and at times Beside (B) the participatory generation of practice artefacts within its inner core. It is also reflective of the multimodal repetition of objects and motifs in *TETTT* that will be seen to echo across physical and digital representations and within and between works. Pallasmaa is also specifically influential to Minor Project 3 and my film *Eyes of the Skin*, (see Chapter FOUR and MMR, Folder 22, Vimeo/You Tube or via my website). Pallasmaa is also Influenced himself by Merleau-Ponty's seminal writings on the potentiality of consciousness as a 'new type of being a being by porosity, pregnancy, or generality' (1964: 148–149).<sup>109</sup> Indeed, Pallasmaa says, 'In creative work, a powerful identification and projection takes place; the entire bodily and mental constitution of the maker becomes the site of the work' (2012: 12). Pallasmaa is also concerned about the primacy of vision to the suppression of other senses, which 'tends to push us into detachment, isolation and exteriority,' destabilising and weakening our empathetic, compassionate,

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<sup>109</sup> Ponty's concept can also be directly related to Ettinger's thoughts on maternal forms of embodied knowing.

and active participation in the world (2012: 19). In *Eyes of the Skin* (2012), Pallasmaa advocates that 'the eyes want to collaborate with the other senses. All the senses, including vision, can be regarded as extensions of the sense of touch – as specialisations of the skin,' therefore giving significance to our tactile sense of lived experience (ibid, 42). Like Ettinger (2006), he also says that there is a need to pay more attention to our peripheral and unfocused vision as a means of 'enveloping ourselves back into the flesh of the world' (ibid, 10). Pallasmaa also speaks of touch as 'the mother of all senses...able to integrate 'our experience of the world with that of ourselves' (ibid, 11). For Pallasmaa 'architecture is [both] accommodation and integration' (ibid, 11). This is much like the exterior and interior construction of my proposed framework (alluded to earlier), which I term as a 'feeling architecture' of navigation. This term combines Pallasmaa's views with Raymond Williams' affective 'structures of feeling' (1983:48-71 in Franks 2014:10). Indeed, Pallasmaa talks of the experience of art, whereby 'a peculiar exchange takes place; I lend my emotions and associations to space and space lends me its aura (which entices and emancipates my perceptions and thoughts' (ibid, 12).<sup>110</sup> Furthermore in my intended framework, the outer PbR structure acts as a robust scaffold within which participants' inner emotions and explorations can flux and occur safely and affectively.

Pallasmaa is also optimistic that the proliferation of social technologies, which privilege the visual, may poignantly instead provide an unfocused softening of

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<sup>110</sup> This can be aligned to Hirschhorn's concepts on energy (2013) and again Ettinger on 'co-emergence', 'co-habitation' and 'carriance' (2018) explained earlier in this chapter.

the gaze through image saturation (2012,13).<sup>111</sup> Indeed, Pallasmaa, like I, also hopes that recent haptic advances in technology will provide opportunities to instead turn back to the embodied; emancipating the focused eye from its patriarchal domination of the 'disinterested gaze of the disincarnated Cartesian spectator' (Ibid, 35). Such hopeful tactility is discussed further in my future directions section within concluding Chapter SEVEN. To complete this chapter, I will briefly mention two further theorists who whilst secondary to Ettinger, Winnicott and Pallasmaa, still permeate this period of research. The first is McNiff.

#### **3.10.4 McNiff**

Shaun McNiff, like Ettinger, also utilises the art object as an imaginative vessel of what he terms as medicinal transformation (1994), believing that 'art heals by activating the medicines of the creative imagination' (2004: 221). Whatever the art object is, or represents, in terms of its inner and outer presence, McNiff expresses that it can provide a third safe holding space and act as a transitional vessel. Similar to Winnicott's transitional phenomena, the art object with McNiff, is able to carry emotions, experiences and events between therapist and client, which serves to navigate the field between Self and Other phenomenologically.<sup>112</sup> McNiff talks of a reciprocal flow between Self and image, body, mind, and consciousness (2015). He practices imaginal dialoguing with art objects, using 'movement and the body as modes of interpretation,

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<sup>111</sup> Also concerns I shared earlier regarding contemporary technology in Chapter TWO, Section 1 of my SOAR.

<sup>112</sup> This is much like a return to Ettinger's concepts of Carriance (2006) and can also be related to the organism-environmental field of gestalt thought.

performance as a practice of presence; and the role of artistically generated video and digital media', to breathe life into an object to transform its inner subject (2017: 22). What he means by this, and as a return to self-reflexivity, is to allow art to permit multiple affective states of Self to emerge through artworking, which more objective outer displays of Self can submerge. He speaks about responding to 'art with art' (1998) as a means of imagining the client's art further. This concept I apply and extend in *TETTT* procedurally within my proposed multimodal Phase structure that both facilitates participant's creative expressions further and responds to art with art in the Phase 1 'Noticings'. McNiff also develops the depth psychology of Carl Jung (1995 [1964]) and his concepts of the collective unconscious; and the use of archetypes and metaphors of symbolic expression to unify conscious and unconscious aspects of Self. Such aspects of the collective unconscious and metaphor I also utilise within my *TETTT* Prompts. Evidence of such collective meaning-making and understanding, are also to be found in the participant and audience questionnaires of Phase 4.<sup>113</sup> Finally, I also relate to McNiff's belief that resilience is built by staying with difficult challenges, which I enable in *TETTT* by creating a creative 'play' space whereby meanings have space to surface, flourish and breathe. This is similar to Winnicott's earlier acknowledgement of a child's infantile play space later transitioning in adulthood, to the realms of artistic expression and creative forms of living (1971).<sup>114</sup>

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<sup>113</sup> See Appendix C.

<sup>114</sup> McNiff is also part of the Practice-as Research debate. He challenges traditional academic discourse in a PaR (not PbR) manner by maintaining that 'there is as much physics to a painting as there is psychology, and the energetic medicines have healing powers that are not accessed through verbal explanation' (2015, in Nash, 2019: 1). He goes on to argue that a more reality-based approach to improving practice and serving the world might be the appreciation of 'how artistic exploration and understanding complement linear and logical reason' (ibid 21).

### 3.10.5 Bion

To conclude this section, I will connect McNiff's medicinal vessel to my use of creative 'containers,' as theorised by psychotherapist Wilfred Bion. Whilst not as significant in shaping my proposed framework as his contemporary Winnicott, Bion's concept of 'container-contained' (in Ogden, 2004: 1349) still requires brief attention here. His notion centrally concerns the 'container,' not as a thing but as an imaginative process, (here my intended framework), as manifest in application to the *TETTT* prototype project. For Bion the 'contained' are the thoughts, or 'sense-impressions related to emotional experience' (Bion, 1977: 17). In *TETTT* these contained thoughts were the participants' Phase 1 Digital Dialogues and Phase 2 Performative Encounters, as derived from their multimodal expressions. These impressions/expressions were then played with or dreamed into being (to use Bion's phrasing), within the container of the proposed frameworks 'feeling architecture.' This is as a means of freeing up, expanding, and deepening the potential of lived experience. Bion maintains that when the relationship between the container and the contained is in balance, 'mutual benefit and without harm to either,' growth occurs in both imaginary and lived experience and, crucially, in our tolerance of a whole range of emotions, not just those labelled somehow good or bad (ibid, 91). This is also what my anticipated framework seeks to enable and that which occurred in *TETTT* Phase 4 Birth and Stage 6 releasing. Here all emotions, the difficult and the joyous were 'contained' (shared imaginatively) within the 'container' of the project and later used as tools for activation upon return to the everyday world.

### **3.10 Chapter Conclusion**

In this chapter, I have outlined how various established methodologies and psychological, maternal, and psychophonetic theories have been integrated within my own methods towards the generation of my proposed framework. The reader has been presented with influences appropriated from qualitative social science methods to include Action-Research and Interpretive Phenomenological Analysis (IPA) used in combination with Creative Reflective Practice in and on-action, within a combined Gestalt and PbR trajectory. Within this remit, it has been further shown how I seek to operate from a Constructivist, Self-Reflexive and Autoethnographic position, facilitating participants in an exploratory, embodied, and experimental manner. Furthermore, I significantly include various maternal, psychological, psychoanalytic, and phenomenological theories used in-action within these approaches, in my search to support participants from a place of love, trust, and ethical co-responsibility. My anticipation is that the application of this unique synthesis of methodologies and theory within my own methods, projects, and proposed framework, will allow participants to slow down, create and relate in deep and meaningful ways, and in a sustained and supported manner.

# Chapter FOUR - Foundational Work and Minor Projects 1-5

## 4.1 Introduction

Now that the underpinning of my research has been laid for the reader in this thesis, in terms of my educational, artistic, professional experience; theoretical, methodological and practitioner influences, the subsequent chapters will go on to discuss these in interplay with findings directly generated through my participatory practice-based research. This chapter commences with a reconsideration of my former Masters project *Point. forty* (2014), before going on to consider all Minor Projects made prior to *TETTT*. Whilst *Point. forty* is not a new artistic artefact in terms of my main PhD research, it usefully serves as an initial analysis vehicle through which to activate the opening concerns of Minor Projects 1-5. Thus, what follows my initial dissection in this chapter of *Point. forty*, are descriptions and analyses of Minor Projects 1-5. These accounts include practical overviews of each project, a presentation of the sub-research questions generated through them, and an explanation of how such findings iteratively lead into each subsequent artwork. All these minor projects demonstrate both the testing and integration of the opportunities and openings found in my SOAR, as well as providing a clear through-line of PbR investigation towards the Final Major Project, *TETTT*.



## 4.2 Point. Forty (2014) Analysis Vehicle

My Masters project *Point. forty* (2014) portrays the memories, dreams, and reflections (Jung, 1995) of four female-identifying participants at a pivotal midlife transition stage of their forties.<sup>115</sup> In its making it investigated how the power of the individual story, staged through immersive and performative technologies, deepened processes of self-reflection and enabled more profound collective conversations, contemplations, and connections between myself, participants, and audiences. It is hyperlinked here by pressing on the image below, Figure 33, which takes you to my website where all films can be viewed, and further documentation seen.

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<sup>115</sup> In and of itself *Point. forty* also provides a clear through line from the concerns explored in *Bloodlight* (2012) made just prior and as introduced in Chapter ONE as part of my professional, artistic and education background.

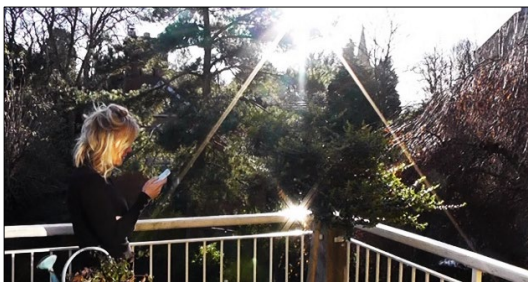
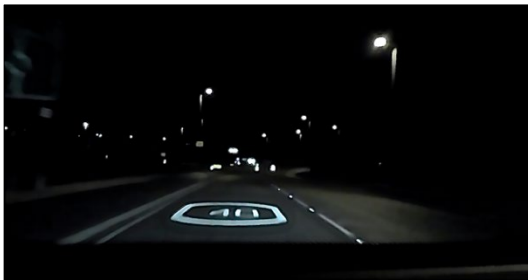


Figure 33. *Point. forty*, (2014) 12 films and exhibit documentation archived at this link: <https://www.alicetuppencorps.com/point-forty>

*Point. forty* also considers how artistic PbR can activate new forms of insight and action within researchers, participants, and audiences. Specifically, at time of making, it had asked four female-identifying participants', each aged forty, (that I experienced as) as powerful, vivid, passionate, and connective, what their stories revealed. This immersive artwork slowly exposes the stories of these women through an intimate performative installation that contains twelve co-authored films made between myself and each participant. The films are activated by audience members touching the participants' personal objects (such as the starfish or wooden shoe tree, pictured above in Figure 33), which in turn triggers films to play via hidden Arduinos, (an electronic device that enables users to create interactive electronic objects).<sup>116</sup> The intuitive processes used to collect participants' stories in *Point. forty* (2014) informed the more structured processes of multimodal and digital dialogue data collection in *TETTT*. I had also used Interpretive Phenomenological Analysis (IPA) analysis in *Point. forty* to positive affect. This methodology of thematic data enquiry I then go on to use as a form of 'non-reflective action' (Candy, 2019) within my sensitive somatic data analysis applied in Phase 1, Phase 3, and Stage 2 of *TETTT*. Analysis of *Point. forty* (2014) also reveals several remaining ethical and facilitation concerns, including how to best manage endings, how to involve male-identifying participants in similar processes with a female-identifying researcher and how to better negotiate and protect personal boundaries between researcher and participants. Procedurally it also illuminates the need for greater consideration regarding how to further enhance the augmentation of

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<sup>116</sup> These are similarly employed later in the Phase 4 Relational Artworks of *TETTT*.

screened stories sculpturally to positive effect. *Point. forty* specifically stimulates the following four questions as ways into my present research:

1. How did the darkened environment aid audience engagement with the work?
2. As an artist how involved or removed from participants' processes was I?
3. In what ways might the artwork be acting as transformative 'medicinal vessel' for participants and audiences?<sup>117</sup>
4. How can participants be ethically held through the process of making, including generating a positive ending?

To interrogate Question 1, I begin by reflecting on the affects of the physically augmented storytelling in *Point. forty*, the findings of which culminate in my conference paper 'Point. forty: Dialogic Artwork. An Exploration of the Personal (and Collective) Impact of Augmented Storytelling.'<sup>118</sup> My paper argues that by staging filmed narratives in darkened, sculptural and digitally augmented environments the reception and transformational impact of stories, is intensified for participants and audiences in three main ways:

1. The tactile darkened environment allows audiences to somatically undergo a process of embodiment within the intimate story space of the participant's world. 95% of audience members said they felt fully immersed in a form of 'storytelling' and that the artwork had helped augment their sense-making.
2. The films, staged within the haptic and quiet environment of the artwork, successfully serve to reflect, and amplify participant stories to positive affect.
3. The artwork had allowed the participants on screen and audience members to become intermingled through a

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<sup>117</sup> A concept explained in Chapter Three in relation to McNiff, (1992) regarding the safe transmission of emotions between therapist and client held within the third space of an art object.

<sup>118</sup> This I presented at the ESREA Conference, University of Milan, 2016 and published in the book 'Stories that Make a Difference', (2017: 108).

liminal state of in-betweenness in an energetic interplay of selves.

I conclude that the multimodal dimensionality of the piece functions to draw the audience into momentarily 'touching' the participant's life, whilst simultaneously offering physical and conceptual space for personal self-reflection. To interrogate the second question of how involved or removed from participants' processes I had been, I drew upon Bruno Latour's<sup>119</sup> Actor-Network Theory (ANT), 'ANT is particularly interested in devices which connect and can effectively transmit agency/power from one part of the network to another', (in Jones, 2009: 309). New understandings of relevance bought about through this retrospective ANT analysis were that:

- Networks (of people and things) are relational, unstable, and emergent
- Networks make space as well as trace across existing spaces – [space is instead topological], enfolded and opening and technology can increase the locality of otherwise geographically distance objects/subjects
- All elements have agency as either human (agents/actors/subjects) or nonhuman (actants/objects) all with relational capacities
- Power is located through the network and is not centred with 'leaders'

(Jones, 2009: 309).

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<sup>119</sup> Bruno Latour (b. 1947-) is a social scientist who came up with Actor-Network Theory (ANT), an ontological model of placing all elements human, non-human, fictional, conceptual on an equal level with equivalent agency, to bring about action and effects in society.

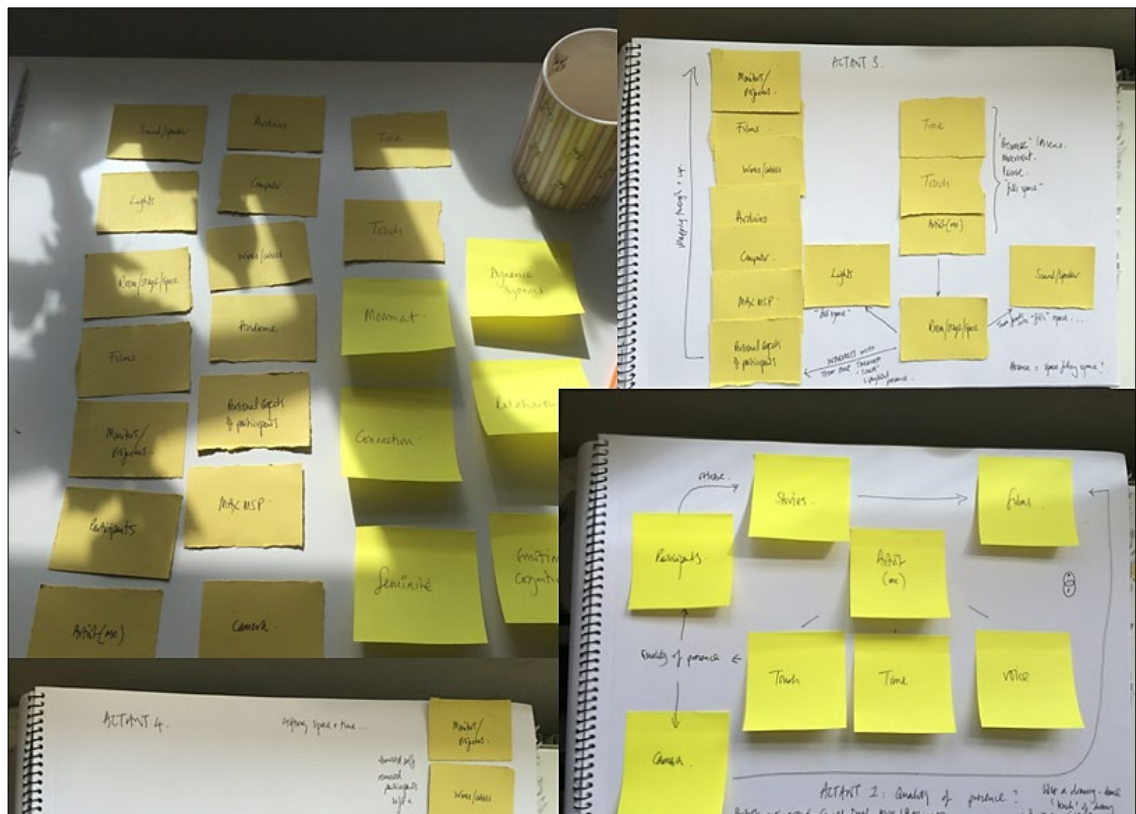


Figure 34. Actor Network Theory (ANT) investigation of *Point. Forty*, (2014)

Figure 34 above, illustrates how I went onto make use of post-its to stand in for all the human and non-human elements in *Point. forty* (2014). I use this to look back on and analyse the relational movements of myself, participants, and other nonhuman elements as part of a network of things. Through moving the post-its in and out of the frame I am able to identify the key moments where I had entered, dwelt, and departed from the participatory artwork generation, and where participants and other non-human elements had remained in the frame. This approach structurally unearths the way in which all elements of my technological, sculptural, filmic, and relational aesthetics in *Point. forty* (2014) can be mapped as an interrelating network of entangled elements. In doing this I am also able to locate where I had unconsciously applied some aspects of the *Point. forty* experience to turn a self-reflexive lens on myself and to now start to consider the ethics of this. Furthermore, I locate where any points of reciprocity

could be in their stories and mine. Finally, I examine how through this aesthetic, I am encouraging through both my presence and interventions, the development of spaces of affective touch, listening and safety.

As my research progresses through Minor Projects 1-5 into Final Major Project, *TETTT*, all human agents; (myself and the participants, and our inner psychological and emotional worlds), and all nonhuman actants; (the technological, physical, artistic, and multimodal), are named, positioned and mapped. These are later shown to comprise both the inner and outer components of what I come to term a 'feeling architecture', as previously referenced in Chapter ONE - Introduction and Chapter THREE - Methodologies. This term I later use to summarise the behavioural movement of subjects and objects as witnessed within *TETTT*, and afterwards to integrate these into my proposition for a new participatory practice-based framework. Through *TETTT* this eventually leads to the definitions of operating Inside (I), Beside (B) and Outside (O) the practice elements of my participatory making, (terms previously defined in Chapter ONE and THREE), that I will unpack in more detail within Chapter FIVE - New Studies. Having now mapped such connections against *Point. forty* (2014), I next become aware that in this project I had very much taken the position of an observer, operating at a distance to participants' emotional material. To deepen my relational encounters with a participant through multimodal arts practice, I identify that I next need to enter a relational experience with them more fully. I present these findings in a performative research paper called, 'Social-technological traces of touch and connection -

reaching through the performative artwork: *Point. Forty.*<sup>120</sup> Stepping off from this presentation, I subsequently start to experiment with how involved (artistically) and how removed (scientifically) I might need to be in future works through the making of Minor Projects 1-5.

However, before I do this, and to interrogate my third remaining question, 'how an artwork can function as a transformative 'medicinal vessel' for participants and audiences', I return to the writings of, and later attend a workshop with, Arts Psychotherapist Shaun McNiff on 'How Art Heals: Integrating Practice and Research' (2018)<sup>121</sup>. McNiff was introduced in Chapter THREE - Methodologies and his influence is still prevalent in my present research since my first encounters with it, in my earlier Arts Psychotherapy training at IATE (2003). McNiff talks about art as a medicine and that 'its transformative impact will be realised only if it continuously offers a radically different paradigm' (1998: 11). He hypothesises that this can be reached through tirelessly searching out through creative practice, what he terms as ways to heal traumas of the psyche (ibid). In alignment with my own use of image and metaphor, especially in relation to the maternal, I then connected together in my own thoughts both McNiff's approaches with Lise Haller-Ross' proposition that there is a 'mother shaped hole in the art world' (conference address 2015) that is perhaps calling out for new maternal forms of expression (as suggested in Chapter ONE - Introduction and unpacked further in Chapter THREE - Methodologies). McNiff too describes such searches for new models of being, healing and expressing,

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<sup>120</sup> At the Traces Centre for Contemporary and Digital Performance Conference, convened by Johannes Birringer, Brunel University (2015).

<sup>121</sup> Held at London Art Therapy Centre [www.arttherapycentre.com](http://www.arttherapycentre.com)



as examinations, 'both heuristic [experiential – active/performative/alive] and empirical [experiential-first-hand] and thoroughly artistic', producing new qualities of affective awareness as further realisations are made (2007: 31). In support of this, I next consider how *Point. forty* (2014) had acted as a medicinal container in the exhibition space, and the transformative impact it had had on audiences after they left it. At this stage in my current research, I had not yet considered how an artwork could function as a medicinal container *whilst* it is being made, (my emphasis) and not just as a final artwork in-situ as with *Point. forty*. This is something I go on to investigate in the forthcoming minor projects and one which becomes a significant proposition later in *TETTT*. However, two aspects of feedback that are of specific use at this point is the notable duration audience members stayed within the artwork, between forty-sixty minutes, (an unusually long time for a visit to a digital art exhibition),<sup>122</sup> and secondly, that audiences gave equal rating to their enjoyment of the films in-situ, as to the subsequent conversations activated afterwards. This indicates that the transformational affect and effect of the stories continue beyond the container of the artwork out into communities. Indeed, one audience member had said,

the artwork... begins...when you sit in the first seat and [you begin] engag[ing] deeply with two women [the artist and the woman on screen] and yet simultaneously [you are] engag[ing] with oneself. That is a powerful point of entry - very dialogic, very relational, very embodied and very holistic' (2014).

In relation to McNiff's thoughts, this audience member validates here that the artwork indeed serves to function as an active vessel that speaks back to her.

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<sup>122</sup> Which was also reinforced by a review of the piece by Sean Clark from Interact Labs, available from: <http://interactlabs.co.uk/blogpost/86708> [Accessed 08/11/2020] (2014).

Most audience members at the time also reported that the artwork provided them with a sense of being given ‘room to breathe,’ to rest in an inviting, intimate, and contemplative space, which felt arguably feminine, ((potentially offering an alternative nurturing recipe that might start to meet Haller-Ross’ concerns (conference address 2015)). I go on to present these findings in a performative presentation called, ‘Performative Encounters: The Medicinal Affect of Social-Technological Touch.’<sup>123</sup> From these analyses, I start to rebuild my intentions towards the final investigations made through *TETTT* via the generation of Minor Projects 1-5. My fourth question, ‘How can participants be ethically held through the process of making, including generating a positive ending?’ does not become fully clear until *TETTT* is completed and is tested in action throughout all projects prior.

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<sup>123</sup> At the Theatre and Performance Research Association (TAPRA) Conference, within the Performance and Science group convened by Alex Merimikades, Kingston University, and Gianna Bouchard, Anglia Ruskin (2015).

### 4.3 Minor Project 1: Situating the Reciprocal (2016)

*Situating the Reciprocal* (2016) comprises a series of six small experiments which are each made as sketches with, on, or for six male participants. These are titled:

1. *Wavefront* (2015)
2. *Escapades* (2015)
3. *The Storyteller's Daughter* (2016)
4. *Stranded Alone* (2015)
5. *Flight* (2016)
6. *Death Mask* (2016)

My primary concern in *Situating the Reciprocal* (2016) is whether I can enable a similar kind of creative encounter as undertaken with the female identifiers in *Point. forty* (2014) with participants' that instead identify as male. I want to also see if the premise of only knowing someone for less than five years (as used in the selection of *Point. forty* participants), can be extended durationally but without impeding future transformational potentials. To do this I ask the following five questions:

1. How long, is 'knowing someone for too long, which may prevent them from entering into my creative relational processes?
2. Can my art be used as a third form (middle space) of re-appraising, liberating, and rebalancing unfinished-business between the female practitioner and male subject or do histories-herstories or familial ties prevent this?
3. How can I map the reciprocal between myself and participant-subjects and myself and objects in co-relationship?

4. Can I orchestrate collaborations between participant-to-participant artworks whereby the artworks relate into each other without my specific need to be present?

The finished artwork *Situating the Reciprocal* (2016) is not complete, but its conceptualisation serves to aid my understanding of relationships; appreciation of the transformative power of artworks to iteratively generate new participants, and the role of the artwork in advancing my thinking in terms of how to situate final art objects within *TETTT*.

Next, I will articulate the learnings from each of six artworks that go on to comprise the total artwork *Situating the Reciprocal* (2016). This is the first of five minor projects that generatively led to Final Major Project, *TETTT*.

### 4.3.1 Wavefront (2015)

*Wavefront* (2015) is an art-text written by myself in response to a semi-autobiographical memoir gifted to myself from a viewer of *Point. forty* (2014). The man's memoir then resonated with me in terms of its themes of motherhood, loss, and the need for emotional repair. The art-text I produce in response, oscillates between imagined positions of a good-enough mother existing Outside (O) the subject, a loving-Self as though Inside (I) the subject, and caring-Other Beside (B) the subject. These terms I already included in Chapter ONE - Introduction and will later unpack in Chapter FIVE. Within these positions I interweave Ettinger's and Winnicott's notions of a mother first hosting a foetus Inside (I), then gradually letting go of the child transitioning into the world Outside (O) but who also continues to exist Beside (B) within her ongoing protective gaze. For ethical reasons, the whole text cannot be shared within this thesis in its entirety to protect the anonymity of the subject. It has been both cut back, and ellipses inserted for publication purposes only. However as seen below, in Figure 35, it follows a particular spatial flow on the page and is intended as an art-text for performance.

#### Wavefront

... Crouched. Contained. Hidden under a table.

... overhead.

He tiptoes.

An ... of passion.

The unseen triangle starts to emerge. It holds him.

Scared,

scarred,

sacred.

...

...

He watches his mother dress. Put on her makeup. Her face. Her externality for the world. He is a boy.

...

A father, suspended in a life - held too tight.

Mother grandmother matriarch. Deep love. Cords hold us all. A man with no name but to ...

He never came back home whole.

...

Her own lack followed him.

Everywhere.

...

Father is away.

Out of reach. Small fingers can't grasp  
him. ...

...

A heart unreachable beneath layers of skin and bones. Just about  
safe.

Loss of contact.

Mother smiles in silence but is stoic.

She holds fear and courage inside her.

She wears it well.

She holds the heart ... in tension.

Another loves her.

A purer lover for a child.

But the pull for the mother. Distrust. Desire. Charm. Overrides something gentler.

...

...

...

Lots of it. Somewhere.



...

...

...

Creep away. Fast. Be small.

The gardeners uncover weeds. Plants new seedlings on the flesh of decomposing  
bodies. Death in life. Lives live on. Friends are made.

Worlds expand.

People are not so different.

Addiction. Decay. Love.

Time ticks. On.

Bangles jingle in the sunset. ...  
hope.

Shining. Light. A glimpse of lightening

A promise.

Subtle deep, enmeshed memory. ...

A horizon.      A longing and knowing rescue begins.      You are home. You smile.

The train disappears. A future past flies by. Drawings are dispelled. ...

... Loss. Deep. A memory.

Face up turned towards the sky. Hair streams back as the wind whispers and pulls.

Inspiration is found.

The man with the blue, brown eyes will return.

The girl will not.

Remember both and fold them into your heart. Place them into the pure triangle. Illuminate them.

Boats. Vessels. Female containers carrying ...

...

...

...

...

...

...

No longer cloaked.

...

But within this, the man emerges.

He gets down from the table.

His kneecaps click.

His torso shoots up.

...

...

...

He sets the table.

He becomes the ... that ... never was.

...

He validates himself backwards into a forward life.

He steps out across the narrow passage of coloured squares. He takes in the air. The smog has cleared. The avenue is ...

Life lights up. Children appear. Not mere apparitions but real human beings. Yesterday they sang let it be, love me do. And he does.

The dungeon transforms into Dungeoness. The nuclear landscape becomes a sea of possibilities.

screams.

A pint is pulled.

The wave stands.

Momentarily he opposes his own movement.

But.

He has become his own beacon.

And.

... light pours down  
upon him,  
illuminating the  
pebbles before him.

If not in life, then in death.

She urges him on.



"Derek Jarman's House" by Andy Wilson is licensed under CC BY-NC-ND 2.0  
Figure 35. Extract from *Wavefront*, (2015)



Figure 36. *Wavefront*, (2016). Images Copyright CC.

To gently move the reader from the lyrical prose just experienced in *Wavefront*, and instead back into the critical text of this thesis, it is helpful to first view the image above Figure 36 . This prototypes the proposed install for *Wavefront* (2016) to include the subject's original memoir in a glass-encased box on a plinth, positioned next to an identical glass-encased box with a subsequent short story written by him in response to receiving my art-text above (Figure 35).



Figure 37. Nathaniel Mellors, *Hippy Dialectics (Ourhouse)*, (2010) © The Artist

This conceptual installation for *Wavefront* is influenced by artist Nathaniel Mellor's *Hippy Dialectics* (2010) (see Figure 37 above). In Mellor's piece a pair of animatronic heads are conjoined by a shared mass of hair. The heads both speak as one character, the 'father' from Mellor's accompanying ongoing and absurd video narrative series, *Ourhouse* (2010).



Figure 38. Mary Oliver, *Mother Tongue* (2000-2 in 2008) © The Artist

The installation for *Wavefront* (2015) is also influenced by artist Mary Oliver and her work *Mother Tongue* (2000-2) (see Figure 38 above). In this work, Oliver performs simultaneously as both live and mediatized versions of herself standing in for members of her family in an interplay of intersubjectivities. She like myself, is one of many sisters in a female dominated family, an occurrence which still resonates within my approaches. In relationship to my wider feminist and maternal concerns, the *Wavefront* (2015) plinths do not speak the words of



a father, but instead also share a ‘mother-tongue,’<sup>124</sup> uttering, the art-text into the space between them, the words entwined. The installation makes manifest in physical form, the textual exchanges that had formerly taken place between myself and the subject of *Wavefront* (2015) which were maternal, reparative, and nurturing in aspect. It creates a space of mutual recognition and an intermingling and reframing of metaphors, life stories, private and shared dialogues and an overall heightening of the content exchanged. In this piece, I shift my perspective from an observer looking in at participants from a distance, (as with *Point. forty* (2014)), to instead moving alongside another and co-creating reciprocally beside them. The mutual reciprocity of the initial iterative textual, social-emotional, and psychological flow is captured in the spoken words that issue from the art objects and linger between the two plinths. This serves to act as a medicinal vessel (McNiff, 1992) that carries our thoughts and emotions across the transitional space (Winnicott, 1971) between us.

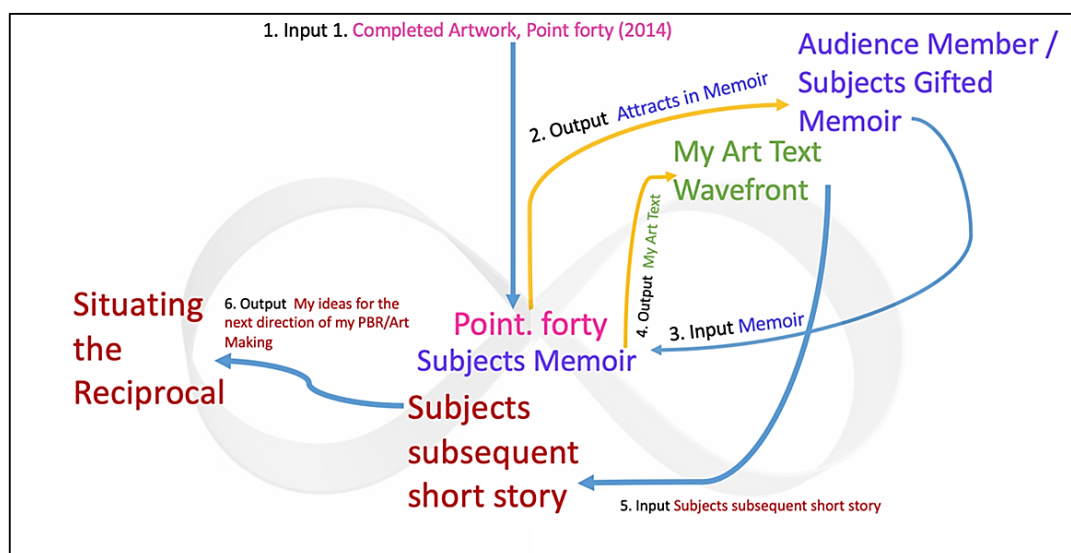


Figure 39. ACT- ANT flow, (2015)

<sup>124</sup> The phrase ‘mother tongue’ is used to acknowledge that as infants our first language is usually aligned to the primary caregiver, often our mothers.

Following this practical manifestation of my ideas, I next map the relational agency of our artistic artefacts as actors/act-ants using Actor-Network Theory (Jones, 2009), (as described above in relation to *Point. forty* earlier in this chapter; to see how both human and non-human elements start to form a looping movement, (Figure 39 above). This diagram illustrates how a simplified six-stage flow of artistic inputs and outputs start to interplay to generative and participatory effect. As the completed artwork of *Point. forty* had functioned to spontaneously attract into my research the new subject of *Wavefront* (2015), and stimulate the formation of this work, I then consider how I would like future artworks to deliberately attract in new project participants. This desire is later applied specifically in Stage 6 of *TETTT* (see the audience questionnaires within MMR Folder 19). Having successfully seen the previous project *Point. forty* generate participants for the next project *Wavefront* (2015), and in this instance it was the engagement of an audience member who I had not met before. I then asked myself about the reverse situation: 'how long is knowing someone too long that may prevent them from entering into a participatory artistic process with myself? In *Point. forty* (2014) I had deliberately selected participants that were only known to me as acquaintances for under a period of five years. This was to see if our relationships could be deepened through a purposeful creative engagement (rather than continuing to exist only through transitory modes of everyday social engagement).

My enquiry in *Point. Forty* (2014) had also drawn upon Ronald Burt's concept of 'structural holes' (2004) and Mark Granovetter's earlier theory of 'the strength of weak ties' (1973). Both theories when viewed together broadly suppose that the greatest relational and creative potential between people can be found in the

'holes' or gaps between those loosely connected and therefore as yet untapped in their status as 'weak ties'. These disparate 'weak' connections in networks can potentially offer hypothetical opportunities for finding new relational possibilities through 'complimentary differences', rather than the 'strong ties' between longer-term and known connections, which are predictably more fixed and rigid (ibid). To further investigate this, I next approach five more male identifiers in my life for the *Situating the Reciprocal* (2016) project, which comprises six works to include *Wavefront*. For ease and to maintain certain anonymity, I will label these subjects in this thesis A to F, (which include as the sixth subject A, the former male subject of *Wavefront* (2015)). In turn, I use *Wavefront* (2015) as the stepping off point for the realisation of forthcoming works in the *Situating The Reciprocal* (2016) project. I also use the term Subject here, rather than participant, as the outputs remain mostly hypothetical. Each subject is a male identifier with whom I hold, or have held, an intimate relationship;<sup>125</sup> whether as a mother to my sons (7 and 11 years old); daughter to my father, (a 43-year long relationship); partner to the father of my children (16-year relationship); and ex-girlfriend to a long-term partner (7-year relationship), but that had ceased some 20 years earlier. I write of my hopes for the work *Situating the Reciprocal* (2016) in a performative presentation given at the Gender Generation Conference (2017) as follows:

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<sup>125</sup> Relational durations given at the time of making *Situating the Reciprocal* (2016).

'It is formed from the artist's intimate encounters with six males, each of whom are known to the artist at various levels, and each having experience her previous immersive piece, 'Point. forty'. 'Situating the Reciprocal' portrays a narrative encounter with these males, each of whom had travelled with the artist on her journey of creativity, connected biologically and emotionally as artists, children, lovers, partners, partners and father. Each male will co-produce an artwork in the space that speaks to the artist and into the artwork of another. Somehow, they together navigate and expand the in-between, returning the unfinished to the artist, audience and self through the rehabilitated.'

I go onto examine if I can orchestrate a collaboration between participant-to-participant artworks, whereby the artworks relate into each other without my need to be specifically physically present. I also investigate if the artwork can function as a form of 'medicinal vessel' (McNiff, 1992) which will serve to carry, re-appraise, liberate, and rebalance unfinished-business between myself and my subjects, or whether histories-herstories or other familial ties prevent this.

Having confidently conceptualised the work, I am then surprised to be met with my own resistance to act and invite these males into collaboration.

Unexpectedly it is my father who then encourages me to extend the invitations. In this sense, he helps mobilise my intentions and actions, rather than allowing me to stall in my process introspectively, or through fear. My father's openness towards the piece significantly challenges my familial assumptions and those academic concerns of Burt (2004) and Granovetter (1973). The fact that my father is willing, after 43-years of a father-daughter relationship, to risk relating in a manner that will inevitably move us beyond outmoded relational dynamics, helps me to step into a position of authority and to act. In Gestalt terms (see, Chapter THREE, Methodology and Chapter FIVE - New Studies), he supports me to mobilise my 'I want', into the Action of 'I will' and then into the Contact of 'I can'. Through this, I gain the confidence to invite the other five potential male subjects to partake in new forms of creative relational encounter with me

through the proposition of my artwork. With reflection-on-action (Candy, 2019) my father is in that moment spontaneously offering an ‘attitude of love’ (Irigaray, 2002) and providing a ‘good-enough’ (Winnicott, 2001) caregiving environment that enables my own movement into independent action. I go onto consciously offer participants in my present research these same environmental conditions through the facilitation methods I later apply in *TETTT*, deliberately within the inner gestalt artefact core of my forthcoming proposed framework. These facilitation methods will be seen to encourage participant movement through any inner emotional-psychological resistance (see Chapter FIVE - New Studies).

#### 4.3.2 Escapades (2015)



Figure 40. Fragments from *Escapades*, (2015) Subject A and B, *Situating the Reciprocal* (2016)

Returning to the subjects of *Situating the Reciprocal* (2016), my invitation to Subject B involves me sending him extracts of *Escapades* (2015), see Figure 40 above. This drawing is made in reflection-on-action (Schon, 1983), and retrospectively maps the storied themes and patterning of the interplay between myself and Subject A ((who had first inspired *Wavefront* (2015))). I sent *Escapades* (2015) to Subject B, my ex-long-term partner of 7-years, (20-years lapsed) a musician who then still weakly connected in my network, yet no longer a strong connection. The drawing *Escapades* (2015) deliberately develops the former more logical 'Post-it' mapping of ANT actors (Jones, 2009) in *Point. Forty* (2014), but in artistic form. Here it charts both the human and non-human object movements formerly used to create *Wavefront* (2016), mapping both the intra and interpsychological (Vygotsky, 1978) subjective processes within the artefact generation. It depicts images significant to the stories contained within the textual exchange between Subject A and myself from different focal points. I present these images to Subject B and ask if he might consider generating:

'a very simple musical composition for (piano or saxophone) that is a response to the attached drawing - depicted here from different photographic 'focus' points and angles and which depicts a creative encounter with another contributor.'

He replies saying that whilst the project sounds interesting, he doesn't think he will have time to complete it, so I simplify my request,

'It could be very simple, even a short loop that another musician can then play or record/sample for the final piece? You could do it remotely/virtually with no need for actual physical contact with any of the other contributors if time is pressing for you?'

I leave the opportunity open with him but step back at this point not wanting to push the request forward which will negate my search for reciprocity. The portfolio aspect of this project meant that at time of making, his contribution would have been valuable and welcome at any point. However, this is not forthcoming, and it becomes clear that with Subject B, my proposition will not generate a third form of re-appraising, liberating, and rebalancing 'unfinished-business' (as asked of question 2). Indeed, our histories-herstories, as well as potential logistics seem to prevent this. I conclude that too much time has lapsed in our relating and that we are now neither strong nor weak ties (Granovetter, 1973), and are unable to reweave or repair any relational engagement creatively.

#### **4.3.3 The Storyteller's Daughter (2016)**

The next work in this series, is *The Storyteller's Daughter* (2016), proposed to my father, Subject C, following his openness to my invitation to contribute to *Situating the Reciprocal* (2016). A former teacher and father of four female identifiers, (myself and my three sisters), he is, in his retirement, focused on creative writing, taking up professional storytelling and becoming an interfaith and bereavement practitioner.





Figure 41. The Storyteller's Daughter, (2016) Subject C and B *Situating the Reciprocal*, (2016)

In this image Figure 41, my father is standing under a painting of his father; painted by myself shortly after my grandfather died. I ask my father if he will be willing to speak a story to myself and to his father, that also speaks to himself, and into the other artworks of the other five subjects in *Situating the Reciprocal* series (2016). His story is then anticipated to be heard around a dining room table, inviting audiences to take nourishment, listen and dance.





Figure 42. *Escapades*, (2016) in full as a lino print tablecloth. Subject A, B, C *Situating the Reciprocal* (2016)

The full drawing from *Escapades* (2016) seen here in black and white in Figure 42, is designed to serve as an under-painting for *The Storyteller's Daughter* (2016), both as a literal lino printed tablecloth and, hypothetically, with an accompanying digital sound score produced by Subject B.



Figure 43. A VR view of myself inhabiting the role of the *Storyteller's Daughter* 'reading my mother's collective story in *TETTT* Phase 1b, Exhibit 4, *The Mirror 360 VR/The Feast*, with Participants (2018)

*The Storyteller's Daughter* (2016) conceptually goes on to influence the central Exhibit 4 in Phase 4 of *TETTT*, *The Mirror 360 VR/The Feast*, (2018), see video still in Figure 43 above, (and MMR Folder 14, Vimeo/You Tube, or accessed via my website for full film). Through the technology of 360 film, binaural sound and a VR headset, audience members are later in *TETTT*, able to join virtual versions of the *TETTT* participants at the huge boardroom table (pictured in Figure 43 above) and sit amongst their dialogue. In *The Mirror 360 VR/The Feast* (2018), I inhabit the role of the storyteller's daughter and walk around the same table anticipated for *The Storyteller's Daughter* (2016), but instead I speak a collective story to participants made from all their contributions. Significantly, the collective story in *The Mirror 360 VR/The Feast* (2018) is instead written by my Mother (Participant 8 of *TETTT*) and in her own mother-

tongue, rather than by the Father of *The Storytellers Daughter* (2016). This echoes the propositions of the earlier mother-tongue prototype installation of *Wavefront* (2015) in Figure 36.

Also of significance here, is the willingness of my Father to contribute to *Situating the Reciprocal* (2016). This answers my question that it doesn't matter how long you have known someone, or in what capacity, stranger, family member, partner, or acquaintance, but that it is a mutual *willingness* (my emphasis) to want to co-create that is key to activating new forms of deepening relational encounter. This willingness needs to then be followed by a participant's desire to prioritise the time to relate and co-create, and their demonstration of enough emotional resilience to undertake the risk of connecting.<sup>126</sup> Although *The Storyteller's Daughter* (2016) is not fully realised and Subject C does not take part in *TETTT*, his openness to risking relational change through my form of participatory art practice instead triggers the self-permission in both my Mother and one of my three Sisters to come forward for *TETTT*. Both family members present themselves as willing participants' for *TETTT* which is surprising, very much welcomed and finally actualised in *TETTT*, (see Figure 44 to follow).

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<sup>126</sup> Willingness is a term I then use throughout *TETTT* and in relation to the proposal of my new framework regarding participant emotional maturity and ability to self-support and commit to a sustained project through their own volition, rather than any other kind of coercion or pressure and beyond any demographic categorisations.





Figure 44. Participant 8 (Mother) and Participant 10 (Sister) *TETTT*, (2018)

#### 4.3.4 Stranded Alone (2016)



Figure 45. *Stranded Alone*, (2016) Subject D in *Situating the Reciprocal* (2016)

*Stranded Alone* (2016) is made with my eldest son at 11 years old (Subject D). In Figure 45 above he is depicted reconstructing a house in which he will soon no longer live. This image is photographed by myself with his permission, and then printed onto lightbox paper illuminated from behind. This serves to highlight his bodily form in a halo of light, seemingly innocent to his existence in the unknown adult world operating around him. *Stranded Alone* is accompanied by a song that he wrote and sang in the bath, which I then heard issuing out onto the landing from behind the closed door. His song ([hyperlinked here https://www.alicecharlottebell.com/situating-the-reciprocal](https://www.alicecharlottebell.com/situating-the-reciprocal)), on Vimeo/YouTube, and is also contained in MMR (Folder 22, Minor Project 1).

His words were:

I'm stranded alone  
I'm stranded all alone  
In a place that some call home  
Stranded alone in a place that some call home  
I need to pick up the pace  
Get out this place  
I hate it, I hate it  
Woe oh oh

I need to pick up the pace  
Get out this place  
I hate it, I hate it  
Woe oh oh  
Yeah, yeah  
Woe oh oh  
Yeah, yeah

Stranded all alone  
Stranded alone

Sand between my feet the tide comes in and washes me away  
Stranded all alone on an island some call home  
It will never be just you me  
Why has everyone gone?  
I need my friends, I need my friends, I need a man that's good for me tonight  
It's silent  
I'm stranded  
I need a girl that's good for me tonight  
I'm stranded  
I'm stranded  
Ohhh I'm stranded  
I'm stranded, I'm stranded, I'm stranded

I gotta get out this place  
I need to pick up the pace  
I hate it, I hate it, I hate it  
Woe oh oh

Autobiographically, I go on to leave the family marital home a few months after this piece is made, and a year into the research of this thesis. At the time of taking this image, somewhere inside I knew I was leaving but I had not yet come to terms with this knowledge. This song of my son serves to speak the unspoken back to me, like McNiff's resonant 'medicinal vessel' (1994) it acts as a vehicle for the transmission of otherwise unspoken emotions.





Figure 46. 'Aha Moment' captured at *TETTT* Phase 1b, Exhibit 12, *The Lightbox* containing a still of *The Mirror 360 VR / The Feast* (2017)

The conceptual installation of *Stranded Alone* (2016) influences the actual installation in Phase 4 *TETTT*, of a lightbox, depicting a large 360 stretched photograph of all 12 participants feasting and illuminated from behind. The image above (Figure 46), is taken at a captured 'aha' moment in gestalt terms (Perls, 1947 [1997]) that occurs in a fleeting but profound moment between two *TETTT* participants.



Figure 47. *Film 1* accompanying *Stranded Alone*, (2016)

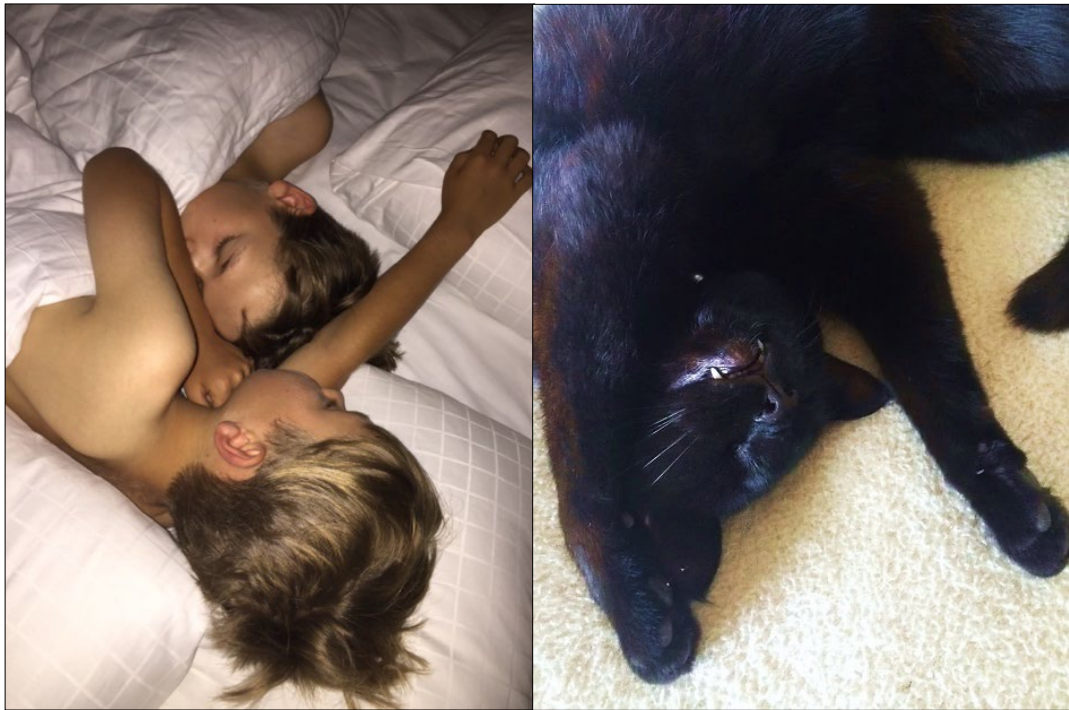


Figure 48. *Film 2* accompanying *Stranded Alone*, (2016)

To return to *Stranded Alone* (2016), this is also conceptually designed to be displayed as a lightbox and screened next to three further films. Film 1 (see Figure 47 above) depicts my younger son (Subject E) trampolining in slow-motion played backwards, symbolic of our unravelling life as we knew it. Film 2 (see Figure 48) shows both of my sons curled up together in bed like sleeping cats, outwardly oblivious to the drama of the adult world surrounding them. Film 3 sees the three of us, mother, and sons, all singing in the car on our private journeys home from school, happy, untouchable, and held within the containing vessel of our car.





Figure 49. Exemplar - Participant 21 Singing in the Car with her Own Children (2017)

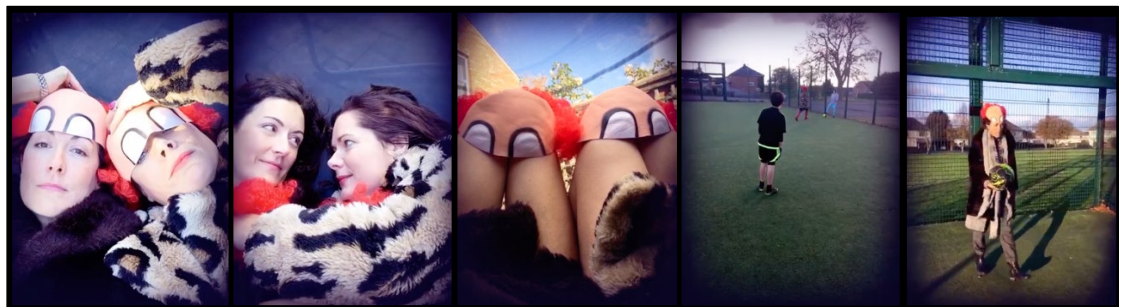


Figure 50. P21 Phase 3, Screen Narrative *Clowning Around* in Exhibit 6, *The Wardrobe/The Secret Garden*, (2017)

These three films go on to influence *TETTT* Participant 21's Phase 2 Performative Encounter and Phase 4 Exhibit 6 *The Wardrobe/The Secret Garden*, (see Figure 49 and Figure 50, above, and also MMR Folder 12, Vimeo/You Tube, or my website). A mother of two boys herself, in *TETTT* Participant 21 wants to play with me, her children and my children, mirroring aspects of her own life. An only child, her encounter is later co-constructed from my facilitation position of being Beside (B) her, a form of surrogate sister. We go on to film our play experience on a trampoline, in her car and on a football pitch. I also later apply the slow-motion aesthetic and rewind of Film 1 from *Stranded*

*Alone* (2016) in a further piece in Phase 4 of *TETTT*. This is seen and heard in the surround sound that fills the gallery space of *TETTT* and is combined with a softly spoken voice of an American female reading extracts of my first marriage service in New York. This in turn is interspersed with the soothing sound of waves and the screeching sounds of gulls. Her words are played backwards in *TETTT* Exhibit 2, *Egairram-Ecrovid* (2018), (and the naming of the piece spells Divorce-Marriage backwards). In this future *TETTT* work the voice serves to intermittently permeate the space and actualise the conceptualisation of the dual 'mother-tongue' that would have issued from the plinths of *Wavefront* (2016) (Figure 36). This nurturing mother-tongue metaphorically guards and protects the *TETTT* exhibition space and the participants' artworks within it. It will become clear in Chapter FIVE that this echoes the same kind of maternal guardianship as later offered by myself in role as facilitator in Phase 1 of *TETTT* (whereby I orchestrate the digital dialogues by continuously checking that all participants feel heard as equally as possible). Participants in Phase 1 of *TETTT* are also in many respects choosing their own journey through the multimodal prompts, maintaining a certain agency, in much the same way as is replicated for audiences in Phase 4 whereby they navigate their own route through the physical space.



Figure 51 Projection Sail for *Egairram-Ecrovid*, *TETTT* Phase 4, in Exhibit 2, *Emily Rose* (2017)

*Egairram-Ecrovid* (2018) is later accompanied in *TETTT* by a softly faded black and white and almost undistinguishable film of my marriage in Central Park, New York, 2010. This is projected onto the sail of an old sailing boat (see Figure 51 above). It is also peppered with images of a tortoiseshell butterfly balancing on my new partner's hand and a toy gun on a bed (the relevance of these images to do with metamorphosis and endings, see Figure 53). The film on the sail is situated above the boat's vessel, which also contains *TETTT* Participant 10's Performative Encounter, *Emily Rose* (2017) Exhibit 2, see Figure 52 to follow. This piece comprises an old treasure chest from our, (she is my sister)'s childhood, containing her performance encounter, and my old wedding dress amongst hundreds of dead roses collected over the then four years of current thesis research. The boat also includes one pair of wedding shoes that belonged to a friend and been worn during her wedding and are then passed on to me for my first wedding and have since been re-worn. It is effectively a pair of

shoes that have made its way round an interlocking network of friends and lovers. See Figure 52 below, and all films and images are contained in my MMR Folder 10 and Vimeo/You Tube, via my website.



Figure 52. *TETTT* Phase 4, Exhibit 2, P10 *Emily Rose*, (2017)



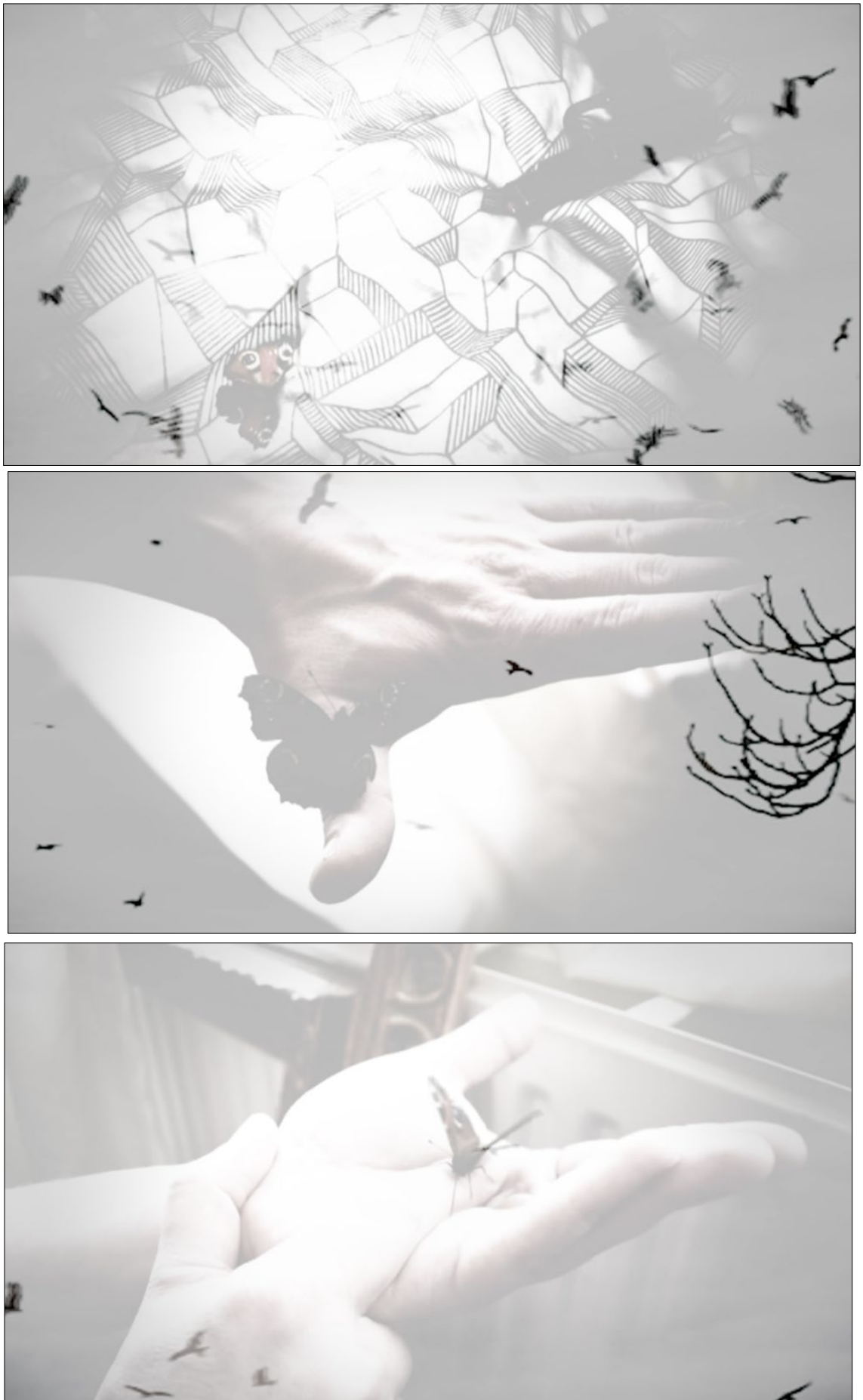


Figure 53. Stills on *The Sail, Egairram-Ecrovid*, from *TETTT* Phase 4, Exhibit 2, Emily Rose, (2017)

#### 4.3.5 Flight (2016)



Figure 54. Flight (2016) Subject A and D, *Situating the Reciprocal* (2016)

To return to the inter-artworking of the *Situating the Reciprocal*, series, *Flight* (2016) is generated in response to an unexpected gift of *perspective* (my emphasis) from Subject A in response to my sharing with him of *Stranded Alone* (2016). This gift propels me into the pilot's seat of my then present personal narrative, and in Gestalt terms I make full contact with my needs, as I pilot a light aircraft for the first time in my life.

The artwork, *Flight* (2016) see Figure 54, is made immediately after this experience. A photographic composite, it depicts four different images taken by myself in quick succession during and following the flight. It represents a form of 'Noticing', which I later harness as a concept in application to my researcher 'Noticing' responses to participants' multimodal material in *TETTT* Phase 1 (see Chapter - New Studies). The top left-hand image of *Flight* (2016) (see Figure 54), displays my family home taken from the sky when I flew over it earlier that day looking down into my garden. The bottom-left image shows me looking up at the sky only a few hours after my virgin flight, whilst I lie in the self-same garden of my home. Image three, top-left, presents my hand as it reaches out onto the grass beside me and picks up an object, a polystyrene plane (!), my younger son's Subject E's toy. Moments later, (see image bottom-right), this self-same son unexpectedly appears wearing an odd selection of my clothes, tumbling onto the grass, and looking as though he has just fallen out of the sky like Icarus. This later influences the positioning of a life model in Minor Project 3, *Art Child* (to follow later in this chapter). *Flight* is designed to be displayed as a large photoprint accompanied by a video of the flight and a recording of my voice piloting the plane earlier that same day.

This piece affects me on many levels simultaneously. All these events happen so very quickly, in a moment of 'synchronicity' in Gestalt terms (Perls, 1947 [1997]) or surprise-in-action, (Candy, 2019). These happenings serve to answer my question that artworks can start to relate to each other without the artist's specific need to control all of the processes involved. It reveals that in the practice of relational artmaking, new knowledge manifests itself from within the flow of the action-research itself as a form of 'thinking through doing' (Dewey, 1987). This four-image photograph can also be viewed as a multidimensional

Möbius form at work, (Marchionini and Wildemuth, 2006), another example of examining ways of making and ways of thinking from Outside (O), Inside (I) and Beside (B) positions, all concepts honed through *TETTT*. In *Flight* (2016) I am an observer with an outside perspective on my life (when in flight). When lying on the grass I become grounded in form, embodying a sense of inside perspective. As my arm drops out to the side and feels an object, the toy plane, the image speaks back to me (like a third form of medicinal vessel, McNiff, 1994), and reminds me of the literal and psychological journey just undertaken. Finally, my son suddenly drops 'out of the sky' beside me wearing my clothes. These occurrences interweave all elements of my insight together in an 'aha' moment of gestalt realisation (Perls, 1947 [1997]). I suddenly get 'It' and move into full contact with my material. In this moment, Mother-Artist, Art-Objects, Child, and Subject all collide into a present moment of hopeful opportunity. Subject A has offered up a mirror to my own material, illuminating my processes which, with reflection-on-action (Schon, 1983), is also a form of 'Noticing'.<sup>127</sup> This serves to 'Situate the Reciprocal' between us whereby our artistic collaboration is bought into a clear moment of balance.

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<sup>127</sup> A sensitive and non-judgemental concept later applied in Phase 1 of *TETTT*.



### 4.3.6 Death Mask (2016)

*Death Mask* (2016) is the final artwork in the *Situating the Reciprocal* (2016) series. It is thematically very simple. It coincides with the end of my marriage and departure from my family home. I present *Situating the Reciprocal* (2016) as a performative presentation at the Royal College of Art (RCA) as part of the Gender Generation Conference (2016). The father of my children, Subject F, does not respond to my invitation to participate in *Situating the Reciprocal* (2016) at all. I had then hoped we may be able to use the work as a progressive means of celebrating our journey together so far, our children and our ability to cultivate a good ending with mutual respect. However, this was not possible at that time. The balance between us is not reciprocal and in this situation, I conclude that my proposal cannot be used as a 'third form of re-appraising, liberating and rebalancing our 'unfinished-business', at least not yet.

Respecting my ex-husbands desire for anonymity, I am not displaying within this thesis the exact images made but they include a black and white (indistinguishable) head and shoulder shot of my ex-husband wearing a dust mask, representing trying to breathe<sup>128</sup>, and an adjacent image of a rowing boat without oars, sat motionless in the fog, suspended in time. Each image is 1-metre square and mounted as large 2m x 1m silkscreens. This work comes to symbolise male departures various and is to be installed on a wall behind an old wooden rowing boat, the oars of which will reel a film forward and backwards, rebuilding the event as it is played forward and shattering the event as it is played backwards. Though this was piece is never fully actualised in exhibition

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<sup>128</sup> The mask completes obscures his identity.

form, some of its imagery is carried through into Phase 4 of *TETTT*, particularly seen in Figure 51, Figure 52, Figure 53, above and in MMR Folder 7 and 10, also linked via my website, to Vimeo/You Tube in Exhibit 2, *Emily Rose*, and *Egairram-Ecrovid* (2017).

#### **4.3.7 Conclusions from Situating the Reciprocal**

I conclude from the experience of Minor Project 1: *Situating the Reciprocal* (2016) that it is possible to facilitate a form of *Point. forty* (2014) with male identifiers. However, I also realise that the duration of knowing someone is not as relevant as their own *willingness* (my emphasis) *or* readiness to enter into a relational process of making that could bring about a creative form of risky play (Brown, 2009), and the potential for personal and relational change. I am encouraged that Subject B, a family member is willing to consider relational artmaking as a means for re-appraising, liberating, and rebalancing unfinished-businesses between us and looking at our histories-herstories with interest and not dismissal. I have also successfully begun to allow participatory artworks to relate into each other artistically without a specific need to directly facilitate the engagement. Through this I conclude that artworks can be reciprocally offered up, as well as received, as a means of germinating new artworks and PbR knowledge. I have also learnt that previously completed artworks can attract in new participants from audience members and, in turn, this engagement can trigger new artworks to form in unexpected ways. What also emerges from *Situating the Reciprocal* (2016) is the awareness that it is now necessary as a feminist form of interrogation, and perhaps as a more open form of 'love as encounter' (Irigaray, 2002) to explore other possible identities beyond my dominant identifications as a wife, mother, and daughter. I feel a need to do this

to become more readily available to all potential future participants in a greater range of emotional, behavioural, and psychological aspects. Through *Situating the Reciprocal* (2016) I have also succeeded in beginning to liberate a very dominant internal masculine aspect (that had been intensified within my former 18-year long marriage), and has been driving me forward in recent years, 'one in which the objectifying male gaze is internalised to form a new disciplinary regime. In this regime, power is not imposed from above or from the outside but constructs our very subjectivity' (Gill 2007: 10). Developing on all of this, I go on to work on Minor Projects 2-5 with a range of contributors in one-to-one engagements that explore the inner contradictions of a kind of femininity that is constructed and available to all genders. Specifically, what it is to be feminine in terms of a female biologically gendered body and the potential issues of objectification, subjectification, self-surveillance, expression, and choice.

## 4.4 Minor Project 2 Welcome Home Love (2016)

*Welcome Home Love* (2016) is a series of three performances for video shot by myself using the intimacy of a mobile camera. They extend the concerns explored conceptually first through art-text, drawing and photography in Minor Project 1, into embodied performances and video in this Minor Project 2. Whereas much of *Situating the Reciprocal* (2016) had explored themes of love and loss, the three films in *Welcome Home Love* (2016), address the need to recover and reparent the Self, and embody more performative forms of 'welcoming home love'. These films explore different visualisations of forms of maternal, intimate, and paternal love. They rework some fairly deep emotional, behavioural, and psychological material between myself and my then collaborator-Subject who now wishes to remain anonymous<sup>129</sup>. The films are called:

1. *Eyes of The Skin* (accessible in MMR Folder 22, Minor Project 2 and via my website)
2. *Intomelsee* (private)
3. *Breasteat* (private)

Through the PbR of the films I ask:

1. How can I discover and claim a deeper sense of my inner feminine psychological and emotional self?
2. How can I activate a felt sense of the good-enough mother (Winnicott, 2010) within?

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<sup>129</sup> All of these films have been screened publicly at both the Borderlines Conference, DMU (2016) and the Sapienza Università di Roma Conference, as a three-part video installation accompanying a performative presentation and conference paper titled: 'Digital Performance and the Feminine: Maternal Embodiments and Intimate Encounters, Towards Transformational Sites of Reciprocal, Digital and Somatic Exchange.' (2016).

3. How can I offer a sense of love, acceptance, generosity and care to myself and my subjects, as a means of expanding our interpersonal boundaries?

#### 4.4.1 Eyes of The Skin (2016)



Figure 55. *Eyes of The Skin* (2016)

*Eyes of The Skin* (2016), (Figure 55), is the first of the three films in the *Welcome Home Love* project. This 1 minute 20-second-long video is deliberately placed in slow-motion and intentionally heavily pixelated, handmade, pink, and soft (see Film 1 MMR Folder 22, or my website, Minor Project 2). It pictures a close-up continuous shot of my stomach in a bath as the water touches my skin. My belly button looks like an eye. The sound is of water lapping, gentle silence, and water glugging. The eye also looks like a baby emerging, androgynous and creature-like, non-gendered. This film later influences the naming of Phase 3 *TETTT* as Gestation: Screen Narratives (see Chapter FIVE - New Studies). *Eyes of The Skin* (2016) is also influenced by my reading of Pallasmaa's (2010) book of the same name and his notion that 'the

eyes want to collaborate with the other senses. All the senses, including vision, can be regarded as extensions of the sense of touch – as specialisations of the skin' (2012: 42). I am also influenced here by Ettinger's concept of thinking M/Otherwise (2006), which considers the 'I and non-I-always in plural - share the space and process of co-affecting co-poesies in diverse and different ways' (15), and that the womb space is a place of 'subjectivity as encounter', considering that aspects of subjectivity are from their inception plural (14). Ettinger's concept of Carriance (2006), are embodied here, whereby she refers to the 'universal' womb space in which we have all been 'carried', and that whether we are then birthed within a male or female-gendered body, what we all have in common is this experience of a pre-Oedipal place, space, regardless of subsequent gendering as a boy or girl. Building upon Ettinger (2006) and Pallasmaa (2012), and my sense memory of being pregnant and birthing twice, I ask:

1. What does it feel like to create a film from my body whereby my whole body sees?
2. How does it feel to reimagine pregnancy on the inside as a relationship of plurality as subjectivity?
3. What happens at the border-link between my skin and another substance on the outside?

Throughout the production of my minor projects, I had used journaling as a means of noting down any significant moments of realisation and as a means of reflecting on my practice. Just after making *Eyes of the Skin*, I had written,

'Through my practice I am interested in understanding what this 'subjective I, non-I plural space feels like, perhaps like the I-thou encountering void of gestalt, a third space of potential between us? How can it be recreated through my performative gestures and digital environments, how can I generate and explore affective places of feeling that allow, 'the other', to be 'within me charged', after Ettinger?'

These notations reflect upon my making experience and Ettinger's concept of 'subjectivity as plural' in interconnection with my thoughts around gestalt forms of knowing. These reflections are made just after I had lain in the bath and watched my stomach rise and fall and reimagined into the womb my sons once occupied. Whilst doing this I suddenly realise that I had been held within the same bath that my eldest son (Subject D) had sung within during *Stranded Alone*, (articulated earlier as part of Minor Project 1 in the *Situating the Reciprocal* (2016) series). This becomes my way of processing and embodying his story, considering it alongside my story, remembering how it felt to have his form growing Inside me, a 'being within me charged' (Ettinger's 2015 conference address); but who now exists on the Outside of my body and yet so often also Beside me, intermingled within my present life. I also realise that my action of listening to his song earlier, as it had echoed through the closed bathroom door, is a reversal of my actions of singing to him when he was inside my own body. I imagine him listening to my voice from inside my body again, and I realise this is once more, ((as I had also earlier recognised in *Flight* (2016)) an embodied visualisation of a multifaceted Möbius flow of PbR knowledge generation. Again, notions of being Inside, Outside and Beside artefact generation are revealed as potential means of recognising and later articulating through my proposed framework, participatory Pb knowledge in-action.

Again, I then journaled:

'I imagined today housing an as yet, un-birthing child. My body potent. Full, embodying hope. Holding a child that is – and is yet not. It resides in a home of becoming... As I feel the warm water around me, sooth me, I think about Ettinger's concept of *carriance* and that we must all have this sense memory of being carried inside a warm female body somewhere inside us and that in this state of being, we are held, innocent, unknown and full of potential'

In that making moment, I know in-action that my embodied experience of both 'holding' and 'becoming', (Winnicott, 1971), is something I want to next emulate as closely as possible for participants within a new project, however I am not yet fully sure how to do this. I also know that objects are starting to act as holding vessels; the bath in *Stranded Alone* (2016) and *Eyes of the Skin* (2016); the plane in *Flight* (2016); the car and bed in *Film 2 and 3* (associated with *Stranded Alone*), and the boat in *Death Mask* (2016).



Figure 56. *Nests* (2014/5)

I also recall commencing my present research through the non-reflective action (Candy, 2019) of intuitively photographing nests (Figure 56), whilst at the same time interrogating Point. *Forty* (2014). This intuitive urge to photograph multiple nests later leads into my current research and the nesting of bodies within *TETTT*. However, at this point in my research, these nests also point back to my Minor Projects, and I reflect at time of writing on having literally flown the family nest, and how I am now utilising these filmic collaborations in my practice



to metaphorically look for a new place to *Welcome Home Love* through the series of three films contained in this Minor Project 2. All such aspects of nesting and homing later become integrated into *TETTT* Phase 1 'Prompts', (multimodal digital provocations shared to engage *TETTT* project participants). At this point, I know in reflection-for-action, that I need to include object vessels in future works. Yet in my next major project I want to make objects that can offer more varied forms of bodily holding for audiences and for participants' works, this is later manifest in *TETTT* Phase 4, Relational Artworks.

#### **4.4.2 Intomelsee (2016)**

*Intomelsee*<sup>130</sup> (a play on the word intimacy) is a 1 min video, shot on a mobile device. It is intentionally filmed slightly out of focus and in extreme close-up, softening depictions of my bodily intimacy with another individual. Pallasmaa speaks of the transformational benefits of such softening as becoming more aware of what can be seen from our peripheral and unfocused sensory vision so that,

The defensive and unfocused gaze of our time, burdened by sensory overload, may eventually open up new realms of vision and thought, freed of the implicit desire of the eye for control and power. The loss of focus can liberate the eye from its historical patriarchal domination. (2012: 13)

*Intomelsee* as well as relaxing the gaze is also interspersed with moments of jump-cut that serves to both stir as well as caress the viewing audience. Indeed,

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<sup>130</sup> *Intomelsee* is a pun on the word intimacy and about imagining how to see inside my body somatically in the sense of Ettinger's imagining of a performative and energetic 'being within me charged' (conference address, 2015). A kind of inventive reverse embodiment.

Pallasmaa goes on to say that a tension 'between conscious intentions and unconscious drives is necessary for a work to open up the emotional participation of the observer' (2012:29). The overall effect of *Intomelsee* is mesmerising, and it affectively draws the viewer into the intimate space of the title 'into-me-I-see', rather than placing them at a critical or voyeuristic distance. Notions of expanded (Van Der Beek, 1960's) and exploded cinema (Ettinger, conference address, 2015) are also useful here, whereby a filmmaker seeks to absorb the viewer within the action so that the screen as an object seems to dissolve the perceived and literal distance between performer, subject and viewer as though one. This also manifests a contemporary form of what Ara Osterweil describes as 'flesh cinema' (2014).<sup>131</sup> *Intomelsee* can therefore also be specifically aligned to the work of Carolee Schneemann and her 1967 film *Fuses*, whereby herself and her lover were filmed in the act of making love with emotional rather than pornographic intent. In *Intomelsee* the image instead looks like an amorphous non-gendered creature, searching for and gently finding Other. Indeed, my voice also kindly instructs, 'and then you copy', as though teaching the amorphous form how to make love. In response, my male artistic collaborator vocally repeats rhythmically, 'it's slightly out of focus, it's slightly out of focus...'. This queered form of gendered blurring also embodies in-action Ettinger's matrixial gaze of plural subjectivity (2006), in that it is both- and Self and Other simultaneously.

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<sup>131</sup> Osterweil's concept of 'flesh cinema' is rooted in the experimental filmmaking practices of the 1960s/ early 1970s, depicting those forms of arts as prioritising proximity, collaboration, slowness and sensual haptics over the ocular, and empathy over voyeuristic spectatorship (2014).

Due to the subsequent withdrawal of consent from my then artistic collaborator, I cannot for ethical reasons, visually include *Intomeisee* (2016) within this thesis or my MMR or website. However, its aesthetic is also influenced by my then concurrent reading of *Pornland* (Dines: 2011), in which Dines talks about porn as the industrial hijacking of our potency and potential for deep intimacy; a form of 'Making Hate' rather than 'Making Love' (ibid). My live art films for screen, instead succeed in running counter to the formulaic and generic portrayals of the dominant industrial sex-machine by demonstrating love making. Like Dines, in the making of these works I identified as,

feminist who is pro-sex in the real sense of the word, pro that wonderful, fun, and deliciously creative force that bathes the body in delight and pleasure, [but] and what you [I am] are actually against is porn-sex?' A kind of sex that is debased, dehumanized, formulaic, and generic, a kind of sex based not on individual fantasy, play, or imagination, but one that is the result of an industrial product created by those who get excited not by bodily contact but by market penetration and profits. (2011: 7)

In this sense, *Intomeisee* (2016) instead tenderly 'teases' ((and not wrestles, Franko B, in Zerihan, 2009; (and as I spectated in his performance *Milk and Blood* (2015); a more masculine approach to eroticism and ecstasy)), a feminine informed emotion (but not exclusive) form of sexuality and loving capacities, from the inside out rather than the outside in.

Building on Dines work I asked:

1. How much of my own body do I feel safe-enough performing for public screenings?
2. What happens at the border when my sex touches another's sex?
3. How does it feel to reverse normalised roles of penetration and reception in an intimate act?

4. Is it possible to counter the filmic structure of the porn industry to instead perform a form of sensually mediated lovemaking?

Following my concurrent reading of Rosalind Gill's notions of a 'feminine sensibility' in 'Postfeminist media culture: elements of a sensibility' (2007), I then wrote in my reflective journal:

'It feels like I am removing the parasitical gaze of man within me and in doing so making space for the woman inside to return and activate her own power.'

'My work is all about intimacy, creating spaces within. Opening up the space inside and between male, female, any bodies. Alchemy. Transference. Here through the masculine in another, I open the door to the feminine in me. This is my ground work. This is my Ph.D.'

The feedback I receive at subsequent film screenings of '*Welcome Home Love*', confirms that *Intomeisee* (2016) succeeds at repositioning lovemaking in a somatically affective and receptive way. Some audience members report feeling awkward viewing the films in my presence (because they know it to be an intimate act undertaken by myself. However, they also say that they feel less voyeuristic and more intimately touched because of my openness of presence physically in the screening space alongside the mediated. At the time of screening, I feel respected, safe, and seen. Being present in the room as author of my work with full aesthetic control of its intimate display is powerful. Having gone to the borders of intimacy with another and performed these for screen is very self-empowering and proves liberating for future works. In that moment I feel centred in my presentational-knowing (Candy, 2019), a powerful subject inside the centre of my forming participatory Pb world.

#### 4.4.3 Breasteat (2016)

*Breasteat* (2016) is the final film in this three-part series, again shot on a mobile device. It is a 1 minute 4-second video, which blends techniques from the earlier two films and includes close-up images of my breasts, and a male artistic collaborator performing suckling; and images of a baby slowly coming into focus and looking around, moving her lips, and retreating again.<sup>132</sup> Sounds of quiet sucking and swallowing intermittently break through. The feeling of the film is sensual, soft, loving, and gentle.

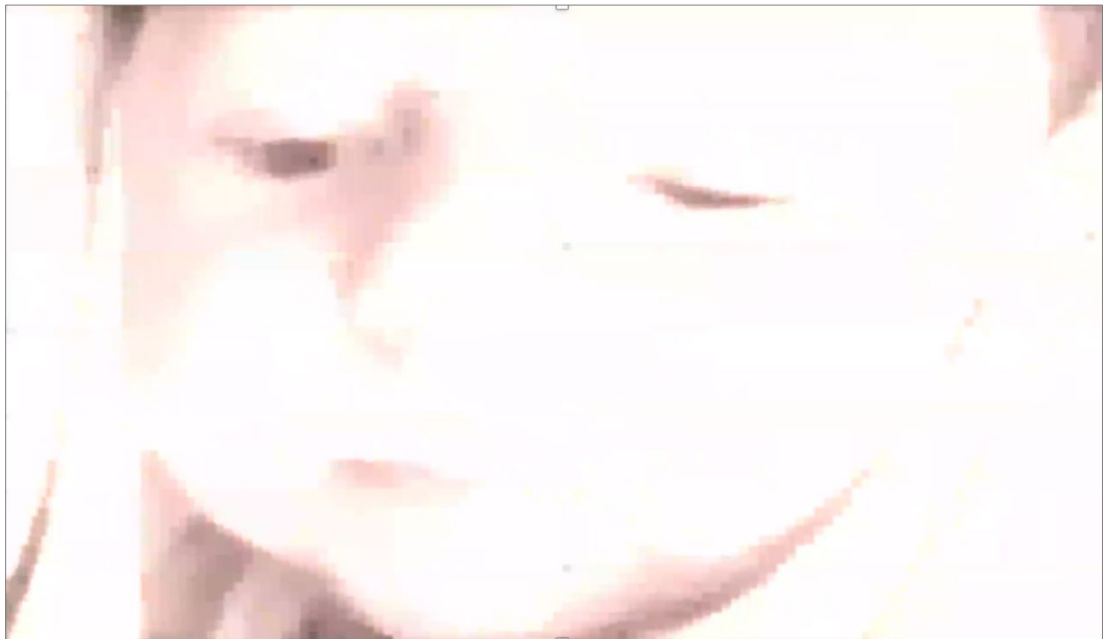


Figure 57. *Breasteat* (2016)

Within this piece, I explore Pallasmaa's notion that touch is 'the mother of the senses... it is the sensory mode that integrates our experience of the world with that of ourselves' (2012:11). In this film through my off-screen eye contact to my artistic collaborator suckling on my breast, (Figure 57 ) I am exploring how this

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<sup>132</sup> Family member, permission granted.

proximity mirrors initial nonverbal communications that a mother might have through touch with her child. A form of early social interaction that psychologists (such as Winnicott) recognise as impacting adulthood positively or negatively depending on the quality of this initial bonding. Specifically, this work asks:

1. Can my adult breasts nurture the unprocessed from childhood in an adult?
2. How does it feel for me to reimagine breastfeeding?

As well as Winnicott's mother-infant relationships (1971), Lacanian and Kleinian (in Appignanesi and Forrester, 2005) object-relation theories resurfaced here,<sup>133</sup> and were tested in-action. I deliberately problematise the normative boundary between breast, as the first transitional 'I', and then the first 'non-I' sacred object fantasised as belonging to the child and the fetish object of feminine sexuality later arguably belonging to man. Here the breast belongs to me, and I use it performatively as both an Object of adult sensuality and a Subject of childhood repair. The audience, however, receive this piece uncomfortably due to this juxtaposition. Also, again due to my then artistic collaborators preferences, for reasons of anonymity only, it cannot now be fully included within my MMR or on my website. However, at the time it fruitfully raises issues of ethics through the juxtaposition of a baby placed beside the actions of a man. Through re-enacting the provision of 'good-enough mother' (Winnicott, 1971) in *Breasteat* (2016), I am performatively nurturing the unprocessed in both myself and my artistic collaborator as mutual subjects. Here it switched the normative dynamics of strong male/vulnerable female as I

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<sup>133</sup> 'Lacan systematically questioned those psychoanalytic developments from the 1930s to the 1970s, which were increasingly and almost exclusively focused on the child's early relations with the mother... the pre-Oedipal or Kleinian mother', (Lacan in Appignanesi and Forrester, 2005: 462)

embody the strength of woman to provide. At the end of Minor Project 2, my artistic collaborator affirmed that 'If it [the series of films in *Welcome Home Love*] are a unique contribution to knowledge, then they are a unique contribution to our understanding of love' (2015). Through these films I too reclaim a deeper sense of experiencing the more feminine aspects of myself and activate a felt sense of the good-enough mother, better able to access these states more readily for future works. I also succeed in producing a filmic structure more akin to lovemaking (Irigaray 2002, Dines 2011).

In this series of three films, *Welcome Home Love* generates various investigations of self-love, maternal love, sexual love in these practice-based outputs, which utilise soft-focus, pixilation, gentle editing, and tender actions to positive affect. Notions of Courtship, Intercourse, Gestation and Birth from *Welcome Home Love* (2016) later make their way into Final Major Project, *TETTT* (2018) as conceptual Phases of what becomes my proposition for a new participatory Pb framework. The intersubjective, warm, and playful qualities of these films also become apparent in the 12 participants' Phase 2 Performative Encounters and Phase 3 Screen Narratives of *TETTT* (see MMR Folders 2-12, Vimeo/You Tube or via my website).

With reflection-on-action (Schon: 1983), the intimate bodily encounters in *Welcome Home Love* embody the necessary knowledge to better understand Ettinger's descriptions of co-emergence and subjectivity as 'plural' (2006). Yet, this level of intimate embodiment with another is not a depth of intimacy that I am comfortable continuing with as an integral part of my ongoing investigations. These performances for film prove as useful steps in my understanding of embodiment, ethics and the future formation of researcher and participant

operational behaviours, values, and boundaries as manifest through *TETTT*. Having gone to the heart of what I now understand to be completely Inside a participatory making process with a Subject, I now needed to understand how to work with a participant's inner material supportively but without becoming over identified or entangled. Conversely, I also don't want to remain so distanced that I do not touch or activate material deeply enough, as in *Point forty* (2014). This knowledge is asking for me to discover how to better move with greater awareness and care, through existing Inside, Beside and Outside states with a participant. I conclude that a position of Beside might be most helpful and ethical for ongoing participatory Pb research. At the end of Minor Project 2, *Welcome Home Love* (2016) I journal about my experiences which I find liberating performatively and emotionally:

‘Let's not be afraid to play with each other, to cross borderlines, to enter into the me and you and see – to return to our bodies, to harness our technologies and allow them to slow us down - open us up – touch each other through our fusion of humanity with technology. Let's allow ourselves to transform not away from our embodied selves towards the machine but instead allow the machine to turn us towards our own senses again, allowing the machines we create, to affectively touch us back. In this sense my performative works are mobius worlds that reciprocally and affectively act as restorative 'carriage' structures, in which hopeful, exciting and transformative dances are activated. These enactments are the enabling agents that effectively reconfigure the sexual, emotional, psycho-spiritual and creative experience of our worlds’.

However Minor Project 2 specifically leaves me with the remaining questions of:

1. How can I refine researcher positions of Inside, Beside and Outside participatory practice in reflection-for-action?
2. Having reconnected with my feminine psychological and emotional self how can I also specifically adopt a more analytical (arguably more masculine lens again),<sup>134</sup> strengthening my observer position and gaining better perspective-at-a-distance on my processes?

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<sup>134</sup> Noting these are ideologically positioned of notions of masculinity and femininity.



3. Can I now embrace a sense of increased liberation through non-binary relating to experience a greater sense of release between all bodies including my own?

These questions I go on to interrogate through Minor Project Three: *Objects and Subjects of Encounter* (2016)

## **4.5 Minor Project 3: Objects and Subjects of Encounter (2016)**

Minor Project 3. *Objects and Subjects of Encounter* (2016) is a collection of three artworks, the first an installation, the next two experiential and performative investigations. These works are designed to answer the questions just presented above, regarding researcher positioning and non-binary relating. They are called:

1. Art Child
2. Hook Up
3. Let's Go

### **4.5.1 Art Child (2016)**

Having become co-mingled (Ettinger, conference address, 2015) with my artistic collaborator in the films of *Welcome Home Love* (2016), I instead deliberately adopt a more objective and analytical lens again in my researcher positioning in *Art Child* (2016). With this work I seek to explore how to distance myself from the subject matter contained within, whilst also enabling intersubjective sensual material to be held within the artwork itself. I do this in several ways. First, I successfully secure a holographic commission from an open call at De Montfort University (DMU) to work with high quality professional

apparatus and materials. Secondly, I place focus on the historical narrative of King Richard III as the central subject for the commission. This is further stimulated by his contemporaneous remains being found in a Leicester City Council carpark in 2012, and his subsequent reburial just prior to the time of making *Art Child* (2016). The carpark is adjacent to the site of the works initial installation in the DMU Heritage Centre, (although the work is subsequently deemed too provocative for this heritage environment and is later removed).



Figure 58. Proposed installation site, Two Queens Gallery (<https://2queens.com/>) in Leicester, for *Objects and Subjects of Encounter*, *Art Child*, (2016)

Following its de-installation from the heritage centre at DMU, I reimagine *Art Child* (2016) for proposed installation in the cellar of the Two Queens Gallery, Leicester (see Figure 58 above).

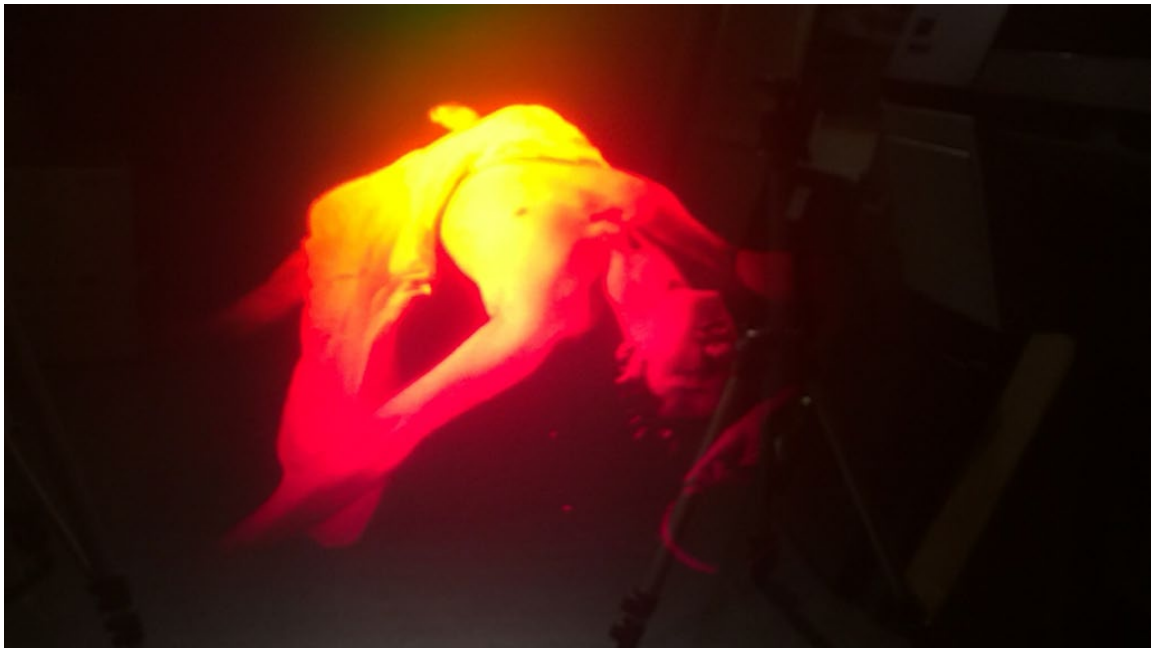


Figure 59. *Objects and Subjects of Encounter, Art Child*, Life Model Ross Woods, (2016)

I produce the image for *Art Child* (under the guidance of photographic experts), by utilising professional high-resolution XLR cameras set on a tripod, rather than using my familiar close and intimate mobile camera. (Figure 59)



Figure 60. Millais, *Ophelia* (1851–2) Image released under Creative Commons CC-BY-NC-ND (3.0 Unported)

I also take the position of more detached artistic director and position my male Subject as an Object at a distance in a wide-angle composition. I deliberately reverse the normative positioning of a traditionally male gendered artist and female muse, as demonstrated in the image above by Millais (1851-2). I also

illuminate both my male subject's conventionally male and female qualities, a lean muscular body and yet long flowing hair. The model looks at once Christ-like and nevertheless reclining, classically feminine and yet floating, like Ophelia in Figure 60, and falling like Icarus; as with Subject E of my son in *Flight* (2016), (Figure 54).

I deliberately focus on the formal qualities of the image and the materiality of holographic media to house it; this medium being both ethereal, transparent, and rigid. The image is held in a fixed heavy metal frame, suspended from above. It demands a hands-off aesthetic, holding audiences at a distance, but also allows them to move around it. If shattered it will contain within each holographic fragment the same image again and again in infinite minutiae. It is also only through the illumination of light at a particular angle, in combination with the performative movement of a viewer around the image, that its fleeting appearance and disappearance can be seen. In this sense, the object is also 'continually becoming' a subject (Winnicott, 1971); a subject that is queered as neither male or female, and a being of plural subjectivity (Ettinger, 2006). As an observer this behaviour satisfied my intention that *Art Child* (2016) is autonomous as an art object without the need for my own performative presence in the space and also serves to open up generously as a gift to the audience, inviting them to look in on it from either side (as parents might), beside the Subject. In this sense, the image succeeds in existing in a state of liminality (Turner, 1975 in Bala, 2018:12) and creating performative traces (Phelan, 1993) in that the audience has to navigate it for the materiality of the Hologram to reveal itself in a performative way. As an *Art Child* (2016) it is also like a foetus, suspended in a pre-oedipal state as yet unborn (Ettinger, 2018), the red light echoing the womblike environment found in a previous work of

mine, *Bloodlight* (2012) (see, MMR Folder 20, or via my website and as mentioned in Chapter ONE).

The juxtaposition of this high-tech image in the low-tech space of the old, dusty, cellar with cell-like windows at ceiling level, a lone chair and water dripping through the roof pooling on the floor, creates an eerie atmosphere that is quiet and deathlike, abortive rather than 'becoming' (Winnicott, 1971). To rebalance the work as *parent* (my emphasis) of the image, I next want to introduce a deeper sense of feeling into the cellar and to now personalise the historical. I therefore introduce four voices into the space, a recording of two psychic mediums' giving two separate readings to two individuals simultaneously. The two readings I next connect by syncing them to the same background noises heard in both. The voices sometimes talk across each other, at times chime in unison, intermittently breaking into the silent space in agreement or with concern. This interplay is influenced by my earlier proposition of a mother-tongue overlapping narratives conceptualised in *Wavefront* (2015) but here involving speaking in parental-tongues. The voices serve to instil the space with life as they imagine and narrate the potential futures for their *Art Child* (2016). With the addition of sound, the untouchable staging of the artefact is softened; audiences come in closer physically and the image is less elusive. The sound also imbues the artefact with the same qualities of a listening foetus inside a womb, aware of voices Inside, Beside and Outside predicting its unknown future. This staging is also influenced by earlier the Minor Projects *Stranded Alone* (2016) and *Eyes of the Skin* (2016). As a parent of the image the voices also somehow allow me to be both present in the space, but also in retreat as the artefact begins to take on a life of its own. This embodies much of the same presenting and absenting as found in much of the films and staging of influential

feminist makers Eija-Liisa Ahtila and Lis Rhodes, as discussed earlier in Chapter TWO - SOAR.

In this work, I have managed to create an art object from an analytical distance standing outside the process. In *Art Child* (2016) I experience being the looker rather than the looked at, and the male subject instead becomes the bearer of my look. With reflection-at-a-distance (Candy, 2019), these acts and decisions also facilitate a transitional separation space for myself as researcher from my former artistic collaborator of Minor Project 2. This informs my ability to better navigate positions of being Inside, Beside and Outside participants, with greater awareness and robustness in the forthcoming Phase 2 Performative Encounters within *TETTT* (2018). It also aids a more practical and aesthetic analysis at-a-distance (ibid, 2019) regarding how to best generate future physical, performed, and technological artefacts that can be exhibited for optimum audience engagement, embodiment, and storytelling within a particular space. This is a useful insight in preparation for the Phase 4 Relational Artworks within *TETTT* (2018). At the end of this work and before I commence *TETTT*, I feel I am very nearly at the stage of being able to construct a framework that might enable robust, willing, and available participants; male, female and otherwise identifying; through a digital and physical arts process that would allow them to engage, slow down and create in deep and meaningful ways. However, I know I don't just want to activate male, female and child dynamics. I also want to enable generative creative opportunities for any willing adult to relate across difference and through an intermingling of intersubjectivities plural and multiple.

Following my concurrent readings of Judith Butler (2006), I go on to hypothesise two further experiential and performative investigations within the frame of

Minor Project 3: *Objects and Subjects of Encounter* (2016), of which *Art Child* (2016) is the first. The next two artworks are intended to liberate a more measured and yet playful sense of queered sexual and gender expression by more consciously adopting states that I considered as Outside, Beside, and Inside participatory action. I see these art acts as a means of working towards activating a greater agility between different researcher analytical, practical and facilitation modes as later applied in *TETTT*; and proposed in my forthcoming framework. I also need a strategy to start to engage more fluidly with all willing bodies and therefore seek out encounters and situations that are likely to enable defamiliarisation and disidentification with my own dominant and conditioned norms. To complete this section of research I next undertake the making of *Hook Up* (2016) and *Let's Go* (2016).

## 4.5.2 Hook Up (2016)

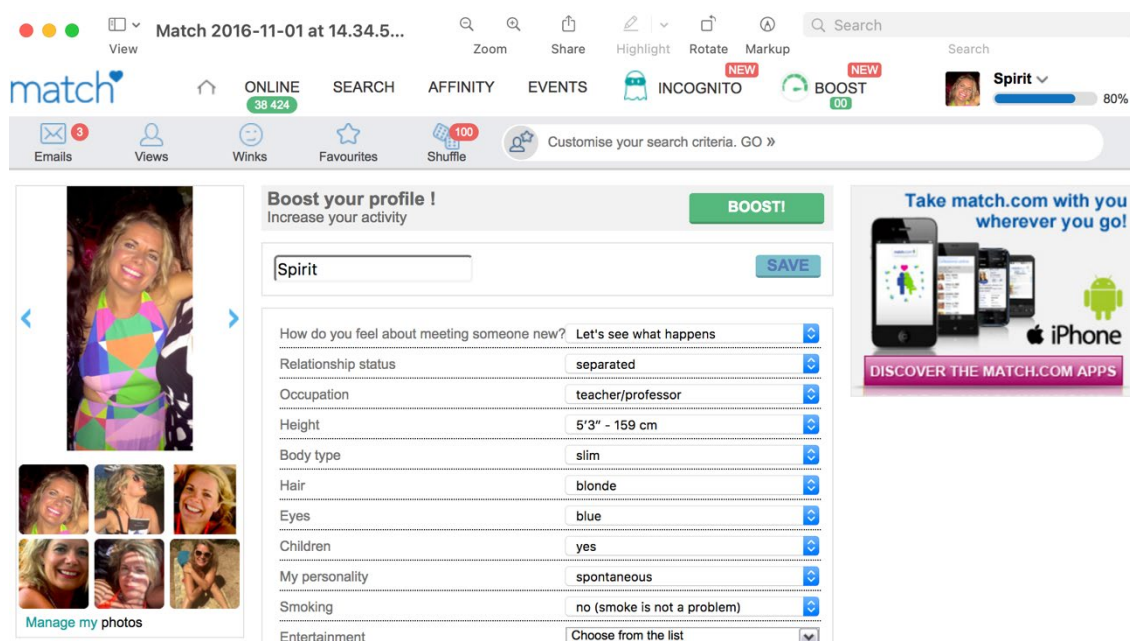


Figure 61. Minor Project 3: *Objects and Subjects of Encounter*, *Hook Up* (2016)

In *Hook Up* (2016) I want to try and find and consciously provide, a means of enabling deeper relational encounter than that normally found in the relational 'hook ups' facilitated by sites such as Tinder, Plenty of Fish (PoF) and Match that give primacy to image first.<sup>135</sup> To better understand such dynamics and fully embody the gaps in my findings from Chapter TWO - SOAR Section 1, I sign up to various online relationship sites, see Figure 61, to ask:

1. How can I get under the surface of initial projections of Self and Other on these sites?
2. How do others feel and react when they get an offer to relate more gradually from the inside-out rather than the offer of a fast hook up from the outside-in?

In a sense, the findings are simple. On the surface with Tinder and PoF especially, it is all about instant swipe, hook up, the image first, quantity over quality, and any desire to dialogue further rather than a near-instant meet, is met with most interested parties moving on. Indeed, as Jin Lee recounts, they offer up 'others as objects to consume for instant desire: people "order" people from apps, jump into sex without much intimacy established, and discard them when their business is finished' (2019: 1). This experience is unsettling and feels objectifying and overwhelming. However, I do experience other platforms such as Match, as a better space for more descriptive initial dialogues and greater insights that then allow for a slower reveal. With a focus on the Match

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<sup>135</sup> Tinder, POF and Match are all dating and geosocial networking apps. Tinder is the most 'hook up' style sex app, founded in 2012 with its functionality allowing anonymous users to "swipe left" or "swipe right" to either dislike or like other users' profiles which only include a photo, short bio, and an interest list. It is mostly used by men and is aimed at a demographic of millennials. POF was founded in 2003 aimed at 45–50-year-olds it is proportionally 60/40 more men than women that use the site and because it is free, it attracts potentially less invested users but is not a sex first site like Tinder. Match was started in 1995 and women only slightly outnumber men in an approximately 50/50 balance. It has a broader range of age demographics and is the most expensive to join and considered more a dating app, attracting in those looking for more of a relationship than a hook up. Match now owns all three companies so in this sense is in fact controlling the whole marketplace as a online dating monopoly.



platform, I subsequently make clear my artistic and research intentions and hold online dialogues with several people. This leads to meeting a few subjects for an encounter in person. What I discover is that beneath the surface of many of the people I meet, regardless of identifying gender or sexual orientation, is a desire for connection. All subjects initially share stories of loss, love, and longing as well as hope, but more often than not then retreat if I am not interested in taking our dialogue any further in a more conventional dating way. It quickly becomes noticeably clear that this isn't the ideal forum or place to find participants for future artworks, as it was already a monetised system of relating outside of my creative control. However, it reveals that there is a gap for a digital platform that might enable a different kind of relational encounter which does not privilege image or conventional partnering first. This process also clarifies that I next want to find ways of creating opportunities that can offer permission to connect with an Other creatively and ethically, but that counters the normalised ownership of most primary partnerships.

### **4.5.3 Let's Go (2016)**

Following the digital experiments with encounter through *Hook Up* (2016) I go on to make concurrent readings on 'love-as-encounter' Irigaray (2002). This activates my desire to want to experiment with forms of meeting Other with joy and openness, suspending any potential judgements of difference, and instead embodying an Irigarayan attitude of 'love as encounter' (ibid), and with a positive approach to intersectionality. I am also reading Dines (2011) on 'lovemaking' as opposed to 'hatemaking' building upon her ideas of reclaiming love intimately and subjectively in opposition to the capitalist machine of

normalised porn. Finally, I seek to digest Franko B's sensitive and provocative invitations to engage in experimental live art 'intercourse' as follows,

I think that there was a culture - but they didn't call it One to One – there was a culture of encounter in fetish clubs, but I'd never seen One to One in the context of visual art or performance... Go to a fetish club and learn how to be in a dark space with people you can see in the face. Learn how to be with strangers, real strangers.' (in Zerihan, 2009:10-11).

Following these readings, I next make several Live Art-orientated experiments within the fetish club scene of Berlin. This realm is a space and place whereby co-educational, experimental relational, social, and sexual encounter is both expected and valued. Here my midlife *mothered* (my emphasis) body finds freedom amongst a queered, non-judgemental, non-ageist, non-sexist environment where the often predatory and binary gendered dynamics of mainstream club scenes are absent. I feel very safe, accepted, and expressive within an expansive, respectful, and joyful atmosphere, which celebrates intersubjectivities, difference and Otherness, (see Figure 62 to follow).



Figure 62. Minor Project 3: *Objects and Subjects of Encounter, Let's Go* (2016)

This scene also has no place for technology, documentation, or social media exchange, but instead focuses on embodied attentiveness within the moment. This experience helps liberate my relationship with all willing bodies and brings a deeper sense of awareness to various representations of my multiple relational identities. After these generous experiences, I then choose to focus on gaining the remaining tools I need in terms of social research techniques. I do this by collaborating with a researcher in Health and Life Sciences at DMU to focus on how best to design my Final Major Project with a coherent incorporation of both artistic and social scientific methodologies and ethical engagement styles. I also want to see how I can perhaps apply multimodal arts as an aesthetic and medicinal tool to heighten, hold and challenge personal health-related issues safely and therapeutically to positive affect.

## 4.6 Minor Project 4 Thresholds of Concern (2016)

Minor Project 4, *Thresholds of Concern* (2016), is a collaboration with social science professional, Josie Solomon and oral storytelling expert, Emma Battell-Lowman. We initially met on a writing retreat and share interests in life narratives, arts, health, and wellbeing. Having viewed documentation of my previous work *Point. forty* (2014), Solomon is specifically interested in how I use tactile objects alongside film, metaphor, and interactivity to bring 'people back into dialogue with each other' (Solomon: 2016). I, in turn, want to gain a clearer understanding of how to manage project participants ethically; especially vulnerable adults, and how to deal more deeply with life narratives. Solomon is also trained in Transactional Analysis (TA),<sup>136</sup> and this keys directly into my own earlier training in Integrative Arts Psychotherapy and my continuing use of gestalt approaches (Perls, 1947 [1997]); object-relations (Lacan and Klein in Appignanesi and Forrester, 2005); transitional phenomena (Winnicott, 1971), and the medicinal power of the art object (McNiff, 1992). As a collective of researchers, we are awarded an interdisciplinary research and innovation grant from DMU for a Stage 2 proposal on how to augment the findings from Solomon's Stage 1 project, '*Thresholds of Concern in Child and Domestic Abuse*' (2013/4/5) <sup>137</sup> through digital performance and object encounters.

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<sup>136</sup> Transactional Analysis (TA) was developed by Eric Berne in the 1960s. It is a psychological theory, that looks at social interactions through examination of the different ego states of Parent, Adult, and Child to try and move clients into healthier adult-to-adult relationships and not ones that are instead stuck in outmoded parent child dynamics.

<sup>137</sup> Solomon's Stage 1 had seen 'answer films' in the form of scenarios recreated by actors of actual traumatic concerns. These had been restaged, filmed, and played back to focus groups to see if they would trigger fruitful dialogues on what they might do if faced with the re-created situation as a community educational tool. See Solomon, J. and Taylor, S. (2015) *Our lives, our community: The voice of the public on domestic abuse and child safeguarding concerns*. International Conference of Primary Care & Public Health, Imperial College London.

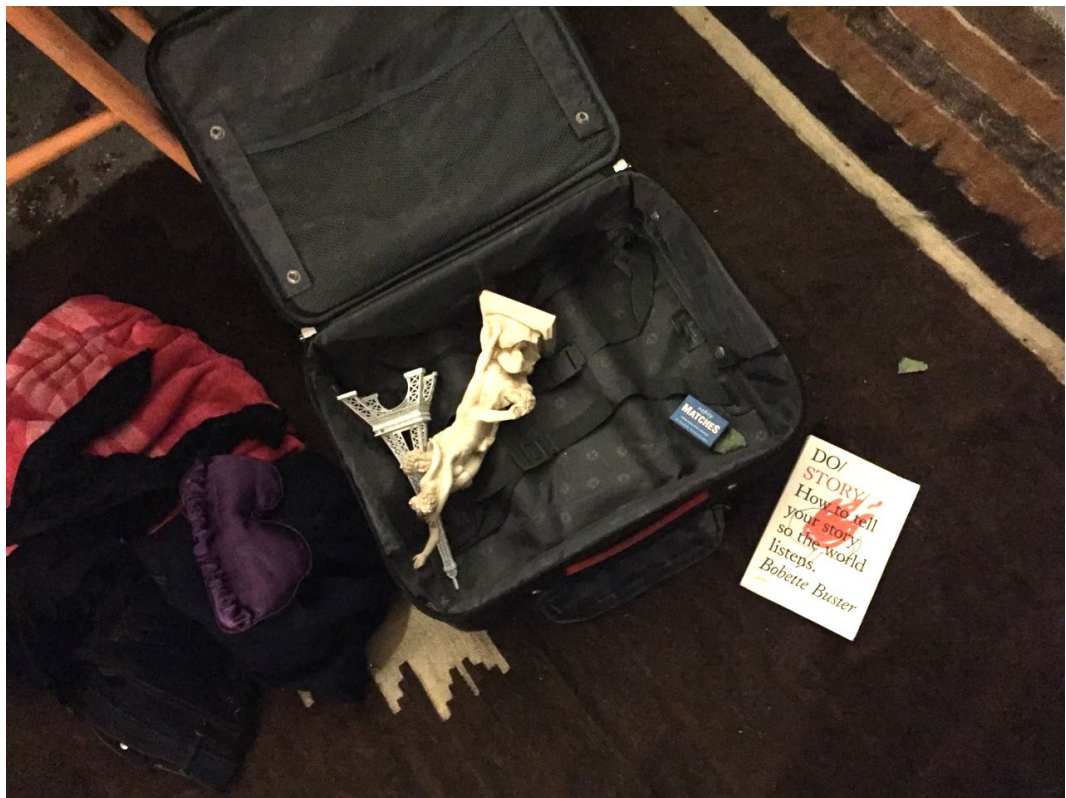


Figure 63. Minor Project 4: *Thresholds of Concern*, (2016)

I contribute to our study by conceptualising five exploratory bags containing objects, (Figure 63), these thematically relate to five films that had been previously generated in Stage 1 of the research. These films are themed around possible 'thresholds of concern' (Solomon, 2013/4/5) scenarios, such as domestic violence; child abuse; self-harm; neglect, and sexual abuse. The five bags contain personal objects for use as artistic interventions with various community groups. They are intended to engage and enable a diversity of public focus groups; ranging from a local football team; a blended family; and a local youth group, so that they can be heard, and their stories held safely in a multimodal way. Hypothetically, I anticipate this will make it easier to transmit and address challenging health messages through 'medicinal' and 'transitional' objects (McNiff, 1992 and Winnicott, 1971 respectively), which are designed to embody and heighten any potential threshold of concern through artistic

metaphor. Specifically, each bag represents a composite person but is introduced to focus groups as a specific person's named bag, 'Sue's, Paul's, Sylvie's etc. This is to help make the imagined person feel more real and to encourage public participants to build a relationship with them, through the object. The participants are then asked to unpack objects from each bag and whilst holding the object, are asked several further intervention questions such as; 'How does it feel to be holding that dress?'; 'Whose dress do you think it is?'; 'What is the most important object to you in Sue's bag to understand her story?'; 'What do think happened to Sue?'; 'How could we help her?'; 'If you could add any item to her bag what might it be and why?'. I also provided a collection of replacement *positive* (my emphasis), objects with which publics could choose to resource/replenish Sue's bag. I hypothesise that through the collective conversation of this sharing, several narratives will surface that can then be used as raw data for stage three of the research. Stage 3, (not yet made at time of writing), is to become a peripatetic performative artwork used as a community resourcing and engagement kit that contains interactive objects and the original Stage 1 'answer films'; and my Stage 2 'object interventions', in the form of 'trauma bags' or 'safeguarding sacks' (my terms for the artwork bags generated and designed as tools to stimulate further dialogues safely). There is not space to describe all the findings from this project in detail, however various publications are still in development.<sup>138</sup> However here I am going to focus on the questions most relevant to my PbR at this point of writing, whereby I specifically ask:

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<sup>138</sup> Solomon and myself are also presently working on future projects together at the University of Lincoln, such a Medical Research Council (MRC) funded project called 'The Lifeguard Project' (2021), where I am leading on the use of metaphor as an intervention tool.

1. How can objects be used to stimulate personal storytelling and disclosure?
2. How can art objects be used to hold, contain, and carry traumatic life stories and events?
3. Is the inclusion of an art object in a therapeutic setting an opportunity for providing a third transitional space between teller/participant, facilitator/practitioner that might make their disclosure of trauma easier?<sup>139</sup>

We present our interdisciplinary engagement strategy to a steering group of inter-professionals from health, education, and social care. They validate our hypothesis that the importance of creating tactile artistic resources in this way will likely give a concerned public greater freedom to express and generate meaning through metaphor. They also emphasise that this form of artistic intervention will probably allow knowledge to surface more safely and less directly. We demonstrate with them how this embodied sense of knowing can activate and give confidence to the emergence of deeper knowledge than cognitive expression alone, (former Stage 1 findings had shown that overthinking can often result in people being inhibited to act on a potential threshold of concern). The exploratory engagements activated through such personal objects are instead considered to invite a more curious and intuitive type of enquiry. This multimodal intervention is seen to form a container for in-depth dialogues to occur through the juxtaposition of objects and stories. As an interdisciplinary educational-health-artistic tool it is anticipated that this form of object mediation, will empower and mobilise communities to address concerns

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<sup>139</sup> There is an increase in studies at time of writing in the use of the arts in trauma treatments whereby artistic images can be considered to carry emotional materials that can be utilised both therapeutically and clinically, see Fernández-Cao, Camilli-Trujillo Celia, Fernández-Escudero in *PROJECTA: An Art-Based Tool in Trauma Treatment and Haeyen and Mere in Imagery Rehearsal Based Art Therapy: Treatment of Post-traumatic Nightmares in Art Therapy*.

collectively and not remain as silent through fear of repercussions; or to feel as exposed in the same way as a direct conversation on a specific incident might. At the end of the steering meeting, it is anticipated that by encouraging the narration and performance of trauma through interdisciplinary methods, new forms of public agency can be activated to bridge professional and public boundaries and better enrich communities. The inter-disciplinary group conclude that the Stage 1 film narratives will become further augmented through our Stage 2 object intervention proposition. They also determine that deeper disclosure will likely be activated through the use of such objects in the manner proposed.

On completion of Minor Project 4, I feel ready to commence Final Major Project, *TETTT*, but as a final investigation, I want to first bring these object/trauma/story augmentation findings back into a directly art context. Minor Project 5 offers this opportunity.



## 4.7 Minor Project 5 Misplaced Women – Wherever I Lay My Hat That's My Home (2016)

*Wherever I Lay My Hat That's My Home* (2016) is my last Minor Project before commencing Final Major Project, *TETTT* in 2017. It is a solo performance-for-camera that is then screened in front of a live audience along with a further live performance, staged at The Live Art Development Agency, London (*LADA*), whereby I unpack my suitcase. This performance is produced during *Misplaced Women?* (2016b), a two-day invitation-only residency led by Tanja Ostojić. Ostojić is an internationally renowned performance artist of Serbian origin. I first got to know her practice when in Berlin researching Minor Project 3, *Let's Go* (2016). Ostojić was showing as part of the exhibition *SPORT* (2016a) at the NGBK Gallery, a show which critically questioned the neutrality of the sporting body from queer and feminist perspectives, claiming that the norms and forms of shaping identities are often limiting and harmful. These concerns then resonated with the matters that I was similarly exploring in Berlin in *Let's Go* (2016). In *Misplaced Women* (2016) I work alongside Ostojić and 10 other female presenting LGBTIQ+ identifyees, all artists that are intending to,

embody and enact some of everyday-life's activities that thematise displacement, known to migrants, refugees, and the itinerant artists traveling the world to earn their living. Those performances deal with migration issues, gender democracy, feminism, gentrification, inclusion, power relations and vulnerability, particularly concerning the female and transgender bodies (Ostojić: 2016b).

Specifically, within the context of my wider PbR, this process asks:

1. How can LGBTIQ\* identifiers' work together across borders, sexualities, and identities to activate social, personal, and political change?
2. After encountering a greater sensation of gender fluidity in my body how does it now feel performing live?
3. How can I create an intermedial performance that successfully combines my physical performing body, personal objects, projected Self and personal storytelling to a positive effect?

This work specifically develops the 'object bags'; 'trauma bags' or 'safeguarding sacks', hypothesised in Minor Project 4, *Thresholds of Concern* (2016), but in an art context. Here these bags become my travelling suitcase and are directly aligned to Ostojic's concerns of the *Misplaced Women* (2016) project.



Figure 64. *Wherever I Lay My Hat that's my Home* (2016)

In my *Misplaced Woman* (2016) suitcase (Figure 64), I place as many personal possessions as possible from my own home that I might feasibly grab if I need

to flee in a hurry. These include items from past artworks: a portrait of myself aged four years old painted by my Grandfather, (who in turn I had painted in Minor Project 1 *The Storytellers Daughter* (2016)); an Eiffel Tower gifted by Subject A from *Wavefront* (2015); my old wedding ring; two lion hats from *Bloodlight* (2012); a whip; a box of matches; a spikey golden hedgehog doorstop, and a tiny photo of my two boys (also see Figure 65).



Figure 65. Hedgehog Doorstop in *Wherever I Lay My Hat that's my Home* (2016)

Foremost a filmmaker, I choose to spend the first day of Ostojić's physically performative workshop as an observer. I want to instead absorb the performances of the other participants' and fully embody their experiences, whilst also waiting for the moment it feels right to perform myself. Surprisingly this moment only comes later privately and in the early hours of the morning, and it is inspired by the place I encounter as my 'home for the night', an artist's squat in the East End of London.





Figure 66. Squat Door from *Wherever I Lay My Hat that's my Home* (2016)

## The squat (Figure 66)

'I walked in. I was welcomed, perturbed even, by a new world of waiting objects: a guillotine, two dressmaker's dummies, broken pots, old papers, a crumpled bed. Placing my suitcase on the floor I took off my hat, coat, shoes and I dressed the two dressmaker's dummies that confronted me. Arranging my portrait amongst the other pictures on the wall I laid out my own vessels, four little dishes and a Van Gogh teddy bear. I infiltrated the space through the slow positioning of my objects. I embodied the space as I integrated my objects with those of the absent 'host', in this way I re-storied myself into a new place of belonging. I made the place my home. The two dummies became my 'animated' roommates. I re-worked these characters as symbolic of others I had, lost, left, displaced by my leaving my own home and former relationships. Seeing the characters before me, changed and enlivened by my interventions, I saw others and myself more clearly. As the dummies spoke back with such autobiographical agency, I accessed and activated memories that allowed me to reposition myself. I became placed.'







Figure 67, *Wherever I Lay My Hat that's my Home* (2016)

I document the process in-situ at the squat (see Figure 67 above) and then re-perform the unpacking of my suitcase to a live audience at *LADA* the next evening and in dialogue with the onscreen projections of my objects photographed when in-situ (Figure 68 below).



Figure 68. *Wherever I Lay My Hat that's my Home* (2016). Live Performance for Screen, LADA

In the live, I address audiences directly and give them offerings from my case to care for. One audience member says she feels,

a transformative wave flow over her, issuing out from the performer, touching the audience, and drawing them into the co-generation of a [third space], simultaneously journeying inward to self, outward towards performer and across to the screen.

This is affirmative of the powerful affective presence I want to continue to offer forthcoming audiences through my practice. In this work I feel supported by a diverse community of generous non-binary LGBTIQ\* identifiers, wherein we all artwork beside each other, creating separate performances that co-merge our

borders, differences, sexualities, and identities affectively. My performing body feels content and active in the live, actively engaging with my audiences, personal objects and intermedial selves in time and space. In this sense, I successfully apply in-action Ettinger's forms of matrixial space, enfolding Self and Other in an intersubjective interplay of technological, sculptural, filmic, and relational aesthetics as plural (2006). Like Scott's 'feeling network' (conference address, 2018) this issues out within and between us and as with Marchionini and Wildemuth's multifaceted world, my artworks reciprocally and affectively touch back.

The suitcase used in *Wherever I Lay My Hat that's my Home* (2016), reappears again as part of the final Prompt in *TETTT* at the end of Phase 1, Day 21 (see MMR Folder 1) and in the objects of *TETTT* Participant 3 in her Phase 2 Performative Encounter and her Phase 3 Screen Narrative, *The Daughter of Perpetual Restlessness* (2018), (see Figure 69, my MMR Folder 2, Vimeo/YouTube or via my website). A rucksack as object is also later manifest in Participant 17's Phase 2 Performative Encounter; Phase 3 Screen Narrative and Phase 4 Relational Artwork (see again Figure 69 below and Exhibit 7, *The Tale of Two Peters* and the MMR Folder 11 or via my website).



Figure 69. *TETTT* Phase 2 Performative Encounters, Participant 3 and 17 (2017)



In terms of PbR, this work announces my researcher readiness to commence the formation of my Final Major Project, *TETTT*, having now drawn together the concluding themes and investigations from the first two years of present research. Personally, and artistically, *Wherever I Lay My Hat That's My Home* (2016) symbolises a form of 'coming home' after many life transitions manifest through the Minor Projects 1-5 and as contained within this chapter.

In conclusion, *Point. forty* (2014) had signalled my initial PbR directions and provided personal insight via my analysis of other women lives. *Situating the Reciprocal* (2016) had resulted in a literal 'leaving home' and looking for a new place to 'nest', as manifest in *Welcome Home Love* (2015). *Objects and Subjects of Encounter* (2016) had tested artefacts in action as transitional objects and imbued subjects. *Thresholds of Concern* had grounded my research within the interdisciplinary field of arts, health, and wellbeing. *Wherever I Lay My Hat That's My Home* (2016) had lastly harnessed how identities, traumas and transitions can be expressed and processed through art objects. It also served to refine my understanding and researcher readiness in terms of relational ethics, online, performative and object-related encounters. It left me feeling equipped enough to commence the formation of Final Major Project, *TETTT* and the assembling of all aspects needed within my proposed framework.

# Chapter FIVE - New Studies

## 5.1 Final Major Project: Transformational Encounters, Touch Traction, Transform (*TETTT*) and my new Participatory Practice-Based Framework (PartPb).

*Transformational Encounters, Touch Traction, Transform (TETTT)* is the Final Major Project of this thesis. It advances the PbR knowledge gained through the making of Minor Projects 1-5 and addresses the remaining gaps in knowledge identified in my SOAR. It does this in interplay with all the aspects now identified as essential within the construction of my proposed framework and as intended for use within the activation of future participatory projects. This chapter will both outline the *TETTT* project that takes place over 12 months between myself and 12 project participants. It will also present my final proposition for a new multimodal arts Participatory Practice-Based Framework (PartPb) that is intent on providing future ingredients for other researcher-practitioners to follow, replicate or adapt within their own new PartPb projects. Through these concluding investigations I ask these final three questions:

1. How can a sustained relational experience be delivered through multimodal arts practices that can hold, rebalance, carry, and activate deep relational encounter between researcher-practitioner and participant-subjects?
2. Where and how does a practitioner-researcher 'reach through' the artwork to affectively 'touch' participants; where does the practitioner-researcher 'step back' and how important is this to its outcome?
3. How did the re-staging of participants' stories in an immersive multimodal environment augment the reception and transformational impact of these on participants and audiences?

This chapter is therefore complex. It presents the detailed new knowledge gained through these final investigations, towards outcomes that are then given in Chapter SIX - Results and claims made in Chapter SEVEN - Conclusions. To aid reader understanding of the format of this chapter, I next provide a tabled summary of its contents, which are listed in relation to the structure of my proposed framework (and also includes some of the sub-phases generated through the frameworks application to the *TETTT* project in-action).

## 5.2 Structure of New Studies Chapter

5.4			A colour-coded visual map of the entire proposed framework, showing points of connection and flow between Researcher, Participants, Art Objects/Artefacts/Artworks, Technical Collaborators and Audience across all Phases and Stages.
5.5			Outline of how the 4 predominantly Participant-Facing (PF) Phases are designed to address the gaps in knowledge identified within my SOAR.
5.6			Outline of the three different researcher positions in the predominately Researcher-Facing (RF) Stages adopted in the proposed framework, as Analytical-Researcher (AR), Practitioner-Researcher (PR) or Facilitator-Researcher (FR), and the location of these as

			operating either Outside (O), Inside (I) or Beside (B) participatory artefact generation.
5.7			Definition of each researcher position as aligned to different behavioural and operational characteristics, PbR, proven methodologies and theories used in-action.
	5.7.1		Position 1- Analytical-Researcher (AR). Outside (O)
	5.7.2		Position 2 - Practitioner-Researcher (PR). Inside (I)
	5.7.3		Position 3 - Facilitator-Researcher (FR). Beside (B)
5.8			The suggestion of the useful qualities and values to either learn, embody or adopt when operating as a Facilitator-Researcher (FR) with project participants.
5.9			Description of my proposed frameworks' Outer PbR Scaffold.
5.10			Description of my proposed frameworks' Inner Gestalt Artefact Core.
5.11			Demonstration of the navigation system through my proposed framework, comprising its Outer

			PbR Scaffold and an Inner Gestalt Artefact Core.
5.12			Definition of the 'Feeling Architecture' that is my proposed framework.
5.13			A detailed description of the methods used in each predominately Researcher-Facing (RF) Stages 1-6 and instructions of how to procedurally, practically, and technically make the artistic artefacts produced in each predominately Participant-Facing (PF) Phases 1 (1a, 1b), 2, 3, 4 of my proposed framework.
	5.13.1		Stage 1: Participant Selection
	5.13.2		Phase 1: Courtship – Digital Dialogues
	5.13.3		(Sub-Phase 1a <i>TETTT</i> only): Digital Holding Space
	5.13.4		(Sub-Phase 1b <i>TETTT</i> only): Face-to-Face Collective
	5.13.5		Stage 2: Checking Distilled Themes
	5.13.6		Stage 3: Location and Object Planning
	5.13.7		Phase 2: Intercourse - Performative Encounters

5.13.8		Stage 4: Noticing, Logging, Sourcing
5.13.9		Phase 4: Gestation – Screen Narratives
5.13.10		Stage 5: Collaboration and Construction
5.13.11		Phase 4: Birth - Relational Artworks
	5.13.11.1	Phase 4 TETTT Exhibition Photographic Documentation
	5.13.11.2	Exhibit 8 <i>The Nest</i> , Screen Narrative P3 <i>The Daughter of Perpetual Restlessness</i>
	5.13.11.3	Exhibit 5 <i>The Bed</i> , Screen Narrative P11 <i>Wolf Meet Wolf</i>
	5.13.11.4.	Exhibit 6 <i>The Wardrobe leading to The Secret Garden</i> containing three Screen Narratives, <i>P14 Man Handling</i> , <i>P21 Clowning Around</i> , <i>P13 Lets Sqwark Together</i>
	5.13.11.5.	Exhibit 4 <i>The Mirror</i> , containing <i>The Feast</i> (360 VR)
	5.13.11.6	Exhibit 3 <i>The Table</i> , containing Screen Narratives P4 <i>Running Up that Hill</i> and P9 <i>Crabbing in Trinidad</i>

		5.13.11.7.	Exhibit 7 <i>Wheelchair and Armchair</i> Containing Screen Narrative P16 and P17 combined A <i>Tale of Two Peters</i>
		5.13.11.8.	Exhibit 1 <i>Personal Weather Space</i> – see MMR Folder Future Directions containing Screen Narrative P6 <i>Data and Dialogue</i>
		5.13.11.9.	Exhibit 2 <i>The Boat</i> containing Screen Narrative P10 <i>Emily Rose</i> and <i>The Sail</i> Projection <i>Ecrovid-Egairram</i>
		5.13.11.10.	Exhibit 9 <i>The Desk containing</i> Screen Narrative P8 <i>Diana Mary Meets John Clare</i>
	5.13.12		Stage 6: Releasing, Gifting, Recruiting

## 5.3 Description of my proposed framework, Phases and Stages

Stage 1	Participant Selection
	<p>This involves the selection of project participants. The method of recruitment (as applied to <i>TETTT</i>) was planned based on my Minor Project findings and succeeded in, and is designed for, encouraging as wide a range of adult participants in an intersectional manner, in all future projects.</p>
Phase 1	Courtship – Digital Dialogues
	<p>This focuses on a one-to-one multimodal digital dialogue between each participant and researcher over 21-days.<sup>140</sup> The subject matter is planned thematically in advance by the researcher. In <i>TETTT</i> this was thematically subject-based to deliver <i>Touch</i> across days 1-7, <i>Traction</i> across days 8-14, and <i>Transformation</i> ‘Prompts’ to all project participants, across days 15-21-days. Participants then sent an individual ‘Response’ to the researcher to which the researcher then</p>

<sup>140</sup> The 21-days of Phase 1 is durationally based on my own successful experiences of such a timeframe and its original concept by psychologist Maxwell Maltz in 1960 when talking about psycho cybernetics, that it takes 21-days to break or form a new habit.



delivered an individual 'Noticing'. The Prompts were also shaped throughout the participatory process. In future applications of my framework Prompts could be thematically tailored in different ways according to the subject matter of the project, as long as the first 7-days help form 'Awareness', the central 7-days 'Mobilisation', and the last 7-days identify 'Action' points needed within participants' disclosures.<sup>141</sup> The definitions of each Phase 1 element are:

'Prompts' are multimodal and themed provocations delivered digitally to all Participants by the Researcher.

'Responses', are often multimodal, returned individually by Participants' to the Researcher, and tend to utilise forms demonstrated first in the Researcher's own Prompts.

'Noticings', are sensitive and non-judgmental observations offered by the Researcher to each individual Participant, based on an extended multimodal and somatic form of Interpretive Phenomenological Analysis (IPA).

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<sup>141</sup> A Phase 1 survey was also taken in *TETTT* by participants at the end of each 7-day section to collect research findings. The three surveys were tailored in relation to helping answer my final research questions and to measure the potential incremental deepening of participants materials within Phase 1. See Appendix B and as analysed in Chapter Six: Results.

Sub-Phase 1a	Digital Holding Space ( <i>TETTT</i> only)
	<p>This was an additional Sub-Phase, which created a collective digital dialogue space to act as a holding place for all participants (minus researcher) to share and continue to make collective meaning whilst the researcher was engaged in Stage 2. It was used to provide relational continuity between Phases 1-4 for those participants that needed it. This space was unplanned from the outset but became necessary as part of the ethical and engagement needs of the participatory process. It could be omitted or avoided depending on the disclosure and sharing decisions made by future researchers in each different project. In <i>TETTT</i> my interweaving of participants' disclosures encouraged the need for this, which is explained further later.</p>
Sub -Phase 1b	Face-to-Face Collective ( <i>TETTT</i> only)
	<p>This was a further additional Sub-Phase. It was a face-to-face event that took place in the De Montfort University, (DMU) gallery. The document became a collective artefact</p>

	<p>for inclusion in Phase 4 (see Exhibit 4, The Feast).<sup>142</sup> Various live performances and practice actions took place between all participants and researcher, which were video, and audio recorded by 360 cameras and binaural sound. This event was also unplanned but became necessary following the depth activated by the individual one-to-one Phase 1 Digital Dialogues and subsequent collective conversations between participants in Phase 1a. It could be omitted depending on the earlier Phase 1 disclosure and sharing decisions made by future researchers.</p>
Stage 2	Checking Distilled Themes
	<p>The format of the Phase 1, 21-day multimodal Digital Dialogues is designed to express, deepen and distil individual participant's material within the broader given themes of <i>Touch, Traction, Transform</i>.<sup>143</sup> This material is further examined in Stage 2 using a form of Interpretive Phenomenological Analysis (IPA)<sup>144</sup>, to extract the main</p>

<sup>142</sup> Once it became clear of the ethical need for this Sub-Phase 1b I deliberately situated in the same place as the final Phase 4 exhibition 6 months later to maintain a certain aesthetic and PbR overview, as explained later.

<sup>143</sup> As a reminder, these Prompts are thematic aligned in *TETTT* to the themes of *Touch, Traction, Transform*, but may vary thematically from project to project as long as they are still successful in provoking deep gradual dialogue in Phase 1 in alignment with the Gestalt cycle of experience as will described later.

<sup>144</sup> IPA is explained in detail earlier in Chapter Three: Methodologies.

	content for Phase 2: Performative Encounters and Phase 4: Relational Artworks.
Stage 3	Location and Object Planning
	<p>This stage is rooted in the organisation between the researcher and each participant of the location and props needed for the performed Phase 2: Performative Encounters.</p> <p>This Phase is planned from the outset and becomes individually refined through the results of the Phase 1 participants' multimodal data and subsequent researcher IPA analysis in Stage 2.</p>
Phase 2	Intercourse - Performative Encounters
	<p>This Phase focuses on one-to-one participant and researcher live Performative Encounters that are also filmed by the researcher in specific locations with precise props and participants' objects. The content and format of the events are informed by the analysis of participants' Phase 1 data in Stage 2, and also allow for spontaneous improvisation within the encountering moment. The type of encounter will continue to vary from project to project, researcher to</p>

	participant, as it is bespoke to the specific content stimulated and shared. <sup>145</sup>
Stage 4	Noticing, Logging, Sourcing
	This involves the researcher noticing and logging the content of Phase 2 Performative Encounters by cross-referencing Phase 2 video footage with Phase 1 Digital Dialogues, Stage 2 analysis, and Stage 3 planning to determine whether any additional footage needs sourcing through more filming or via Creative Commons searches.
Phase 3	Gestation - Screen Narratives
	Here the researcher compiles the videos of the Phase 2 Performative Encounters, interweaving footage with Phase 1 content and themes as defined in Stage 2. The application of a feminist ethnographic and somatic approach to the editing is undertaken to foreground a sense of being Beside participants, and not speaking for them as a patriarchal

<sup>145</sup> In *TETTT* a survey is also taken by participants at the end of Phase 2 to collect research findings in relation to the final research questions and to measure potential incremental deepening of participants materials between Phases. See Appendix B and as analysed in Chapter Six: Results.

	director might. Instead this is a private maternal gestational process, (extrapolated later).
Stage 5	Collaboration and Construction
	<p>In this stage some participants in <i>TETTT</i> went back into the collective digital dialogue holding space of Phase 1b, others didn't feel the need to. Here the researcher sources collaborators (in <i>TETTT</i> both unpaid and paid via my sponsor, <a href="http://www.designalliance.co">www.designalliance.co</a>) to make Phase 4 large-scale interactive sculptural and Relational Artworks with other designers, technologists, gallery curators, designers, seamstresses, crafts persons etc. The artefacts produced and displayed are informed by Phase 1, 2 and 3 multimodal data analysis. These will again be bespoke to each unique project.</p>
Phase 4	Birth - Relational Artworks
	<p>This is a Public Exhibition of large scale interactive sculptural objects containing Phase 3 Screen Narratives, and able to hold audience members' entire physical bodies. Phase 4 multimodal in and of itself, integrates all research findings</p>

	from Phases 1-3. In this phase participants are also referred to as participant-audience (extrapolated later) and fully celebrated in their achievements within a high art public gallery setting. <sup>146</sup>
Stage 6:	Releasing, Gifting, Recruiting
	<p>This is the final component of the proposed framework. It facilitates an ethical project 'Withdrawal' (Perls, 1947 [1997]) and releasing of project participants by (in <i>TETTT</i>) gifting them with a signed limited-edition print of Phase 1b <i>The Feast</i> (as used in the lightbox image also in Phase 4) and a USB souvenir of their Phase 3 Performative Encounter film intended to remind and resource them going forward of the journey undertaken. (They are also given continuing privileged access to the Digital Dialogues co-created in Phase 1). It is also the moment wherein the researcher is open to the recruitment of new participants and future collaborators from public-audience visitors. In <i>TETTT</i> this was forthcoming in that the Phase 4 exhibition has also served in part to also inform and showcase the earlier</p>

<sup>146</sup> A final survey was also undertaken in *TETTT* by both participant-audience and public-audience at the end of Phase 4. Researcher observations, focus groups, semi-structured interviews and video-recall were all also conducted. Final research findings were collated from these methods and included in Appendix C and in MMR Folder 19.

processes undertaken by participants within the framework in-action. Future researchers may choose to ethically close the project with similar gifting and recruiting opportunities.



## 5.4 Colour-coded visual map of the entire framework

What follows is a diagrammatic visual map of my entire proposed PartPb framework to include all four Participant-Facing Phases, additional Sub-Phases 1a and 1b, all six Researcher-Facing Stages, technical collaborators, and audience engagement. The different arrows and colours are used to illustrate the dynamic interplay of humans and artefacts as witnessed in the framework's application to *TETTT*. These arrows show points of connection and flow between Researcher, Participants, Art Object/Artefacts, Collaborators and Audiences within and between each Stage and Phase. The table below (Fig 70) provides a key to the navigation and movement illustrated in Figure 71 below. Following this diagram more detailed explanations are given on all elements depicted visually.




KEY	Researcher	Participants	Artefact TETTT	Collaborators	Audiences
	Researcher direction of flow and links between phases and stages				
	Participant direction of flow and links between phases and stages				
	Artefact, art objects, direction of flow and links between phases and stages				

Figure 70. Key to the navigation and movement illustrated in Figure 71

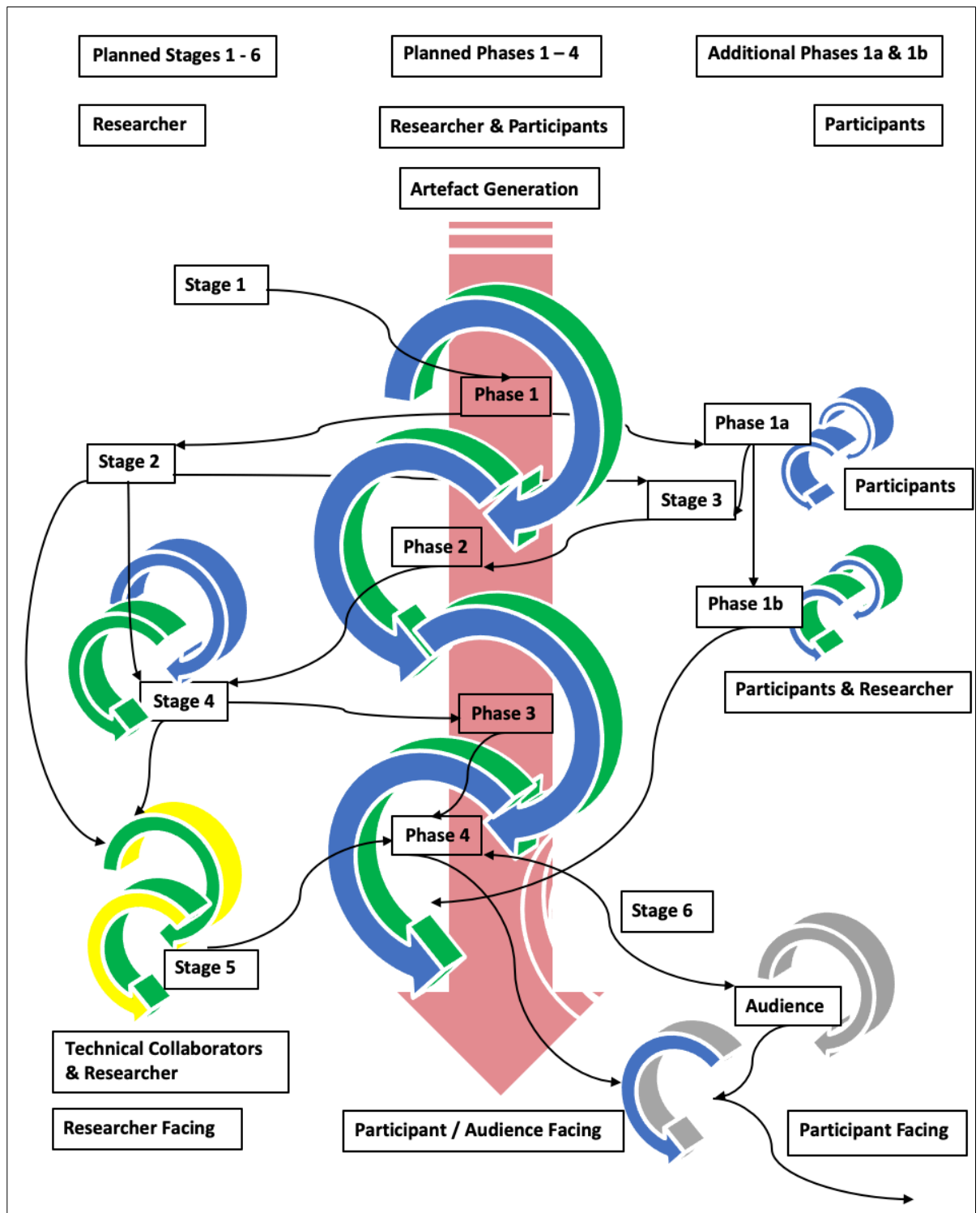


Figure 71. Diagrammatic overview of my proposed PartPb framework

## 5.5 Outline of Four Participant-Facing (PF) Phases in relation to SOAR findings

I will now provide more detailed explanations on each Phase in direct relation to the SOAR findings found in Chapter TWO.

### 5.5.1 Phase 1: Courtship - Digital Dialogues

This Phase addresses SOAR Section 1: Sharing Stories, Building Digital Communities, which identified the need for the development of an alternative digital space within which a researcher and participant can relate deeply, creatively, and intimately through multimodal means. Examples of Day 15 and 16 multimodal digital dialogues between myself and P14 are given in Figure 72 below, (full PDFs of all participants dialogues are found within MMR Folders 2-11 and can be requested directly via secure code through my website).

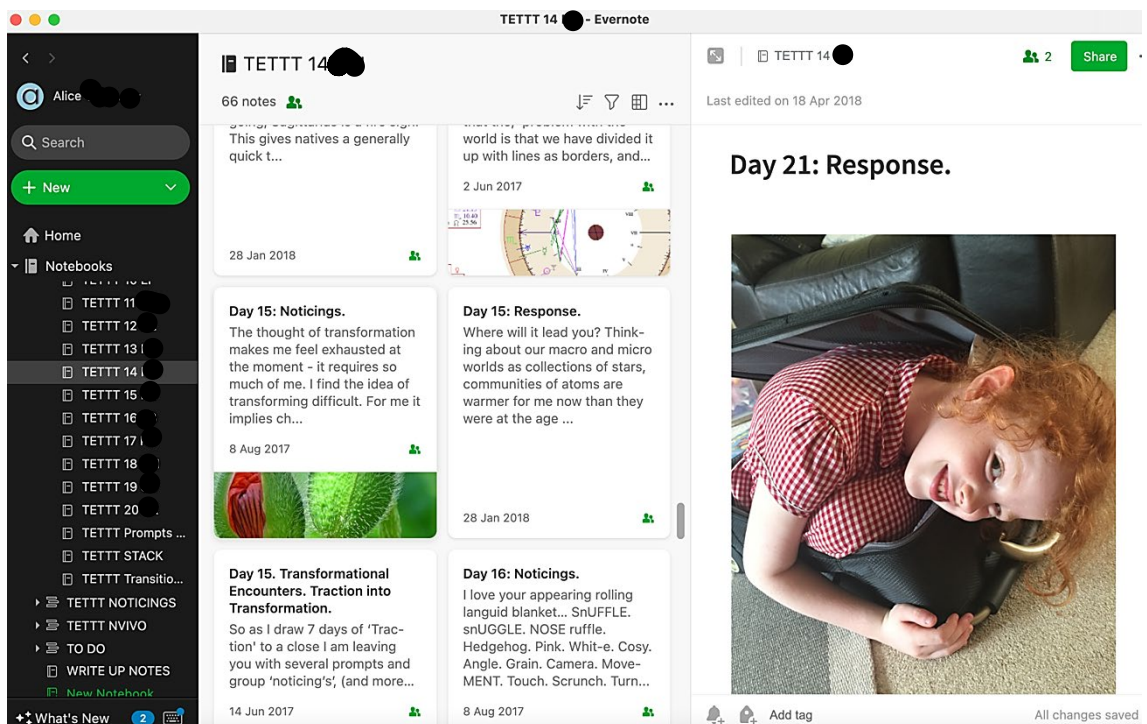


Figure 72. TETTT Phase 1: Courtship – Digital Dialogues, P14, Prompt, Response, Noticing, Exemplar, (2017)

### 5.5.2 Phase 2: Intercourse - Performative Encounters

Phase 2 addresses the need found within SOAR Section 2: Performing Selves, Playing Differently, to generate a new form of transformative face-to-face, one-to-one encounter that is primarily participant-subject, and not researcher-practitioner, led. The images below in Figure 73 provide still image examples from P14's Phase 2 Performance Encounter.







Figure 73. *TETTT* Phase 2: Intercourse - Performative Encounters with P14, (2017)

### 5.5.3 Phase 3: Gestation - Screen Narratives

Phase 3 addresses SOAR Section 3: Film and Video Art, which identified a need to find a way to embody and carry participants performed and digital storied material across places and spaces in a sustained manner, (see Figure 74)



Figure 74. TETTT Phase 3: Gestation - Screen Narratives, P14, (2018)

### 5.5.4 Phase 4: Birth - Relational Artworks

This Phase addresses SOAR Section 4: Social Objects, Social Subjects: Aesthetics, Agency, Energy, which identified the need for the placement of participants' stories, performances and films within art objects that invite deeper embodied recognitions and slower forms of engagement in audiences, within participants' experiences (see Figure 75).



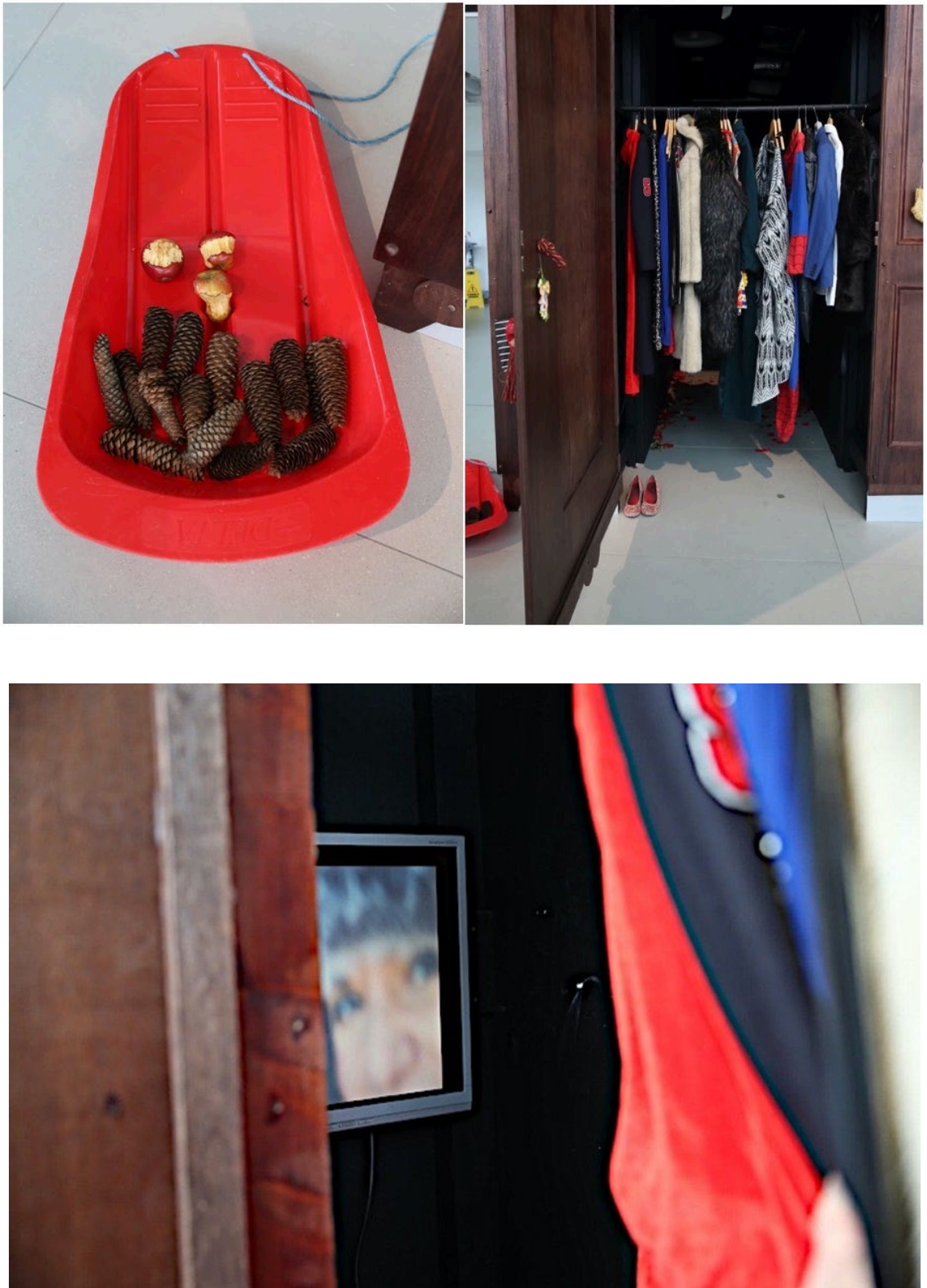


Figure 75. *TETTT* Phase 4: Relational Artworks, P14, Exhibit 6 *The Wardrobe* (2018)

The images provided against each Phase 1-4 above afford the reader with a sense of the repetition of key objects, themes and narratives that are carried

multimodally through the Phases; here daughters; a need to sledge at 40 years old (having never done so before!); wardrobes, Narnia; nature; clothes, snow.

I will now go on to provide more detailed explanations on each Stage in direct relation to the methods and approaches shared in Chapter THREE - Methodologies.



## 5.6 Outline of the Three Researcher Positions in Researcher-Facing (RF) Stages

The three researcher positions utilised with my proposed framework are that of Analytical-Researcher (AR), Practitioner-Researcher (PR), and Facilitator-Researcher (FR). Such analytical and practitioner positions are employed within the Practice (P), Theory (T) and Evaluation (E) elements of Candy and Edmonds' previously discussed PbR trajectory (2010).<sup>147</sup> However my addition of a Facilitator-Researcher (FR) position and the acknowledgement of Participant-Practitioners (PP)'s into my proposed framework within the Practice (P) element, <sup>148</sup> extends Candy and Edmonds' original model. Furthermore, my formation of the role of the Analytical-Researcher (AR) combines both their separate theoretical and evaluative elements within one authority. It is important to also acknowledge that when researching in a PbR mode, participatory or not, all of these researcher positions are given equal value, but differ in terms of the form of research happening in each moment, ranging from the more subjective and embodied, to the more objective and analytical. To avoid any Cartesian dualism, these states are always in flux within my proposed framework. Indeed, throughout this thesis, its evolution has been witnessed by the reader to move through many PbR iterations of Theory (T), Practice (P) and Evaluation (E) embedded with the minor projects. This was shown to include use of deepening action-research spirals, Möbius movements and reflective cycles on and in the action of making. These iterations included mistakes, revelations, accidents,

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<sup>147</sup> Please return to Chapter Three: Methodology for more detail if required.

<sup>148</sup> The concept of Practitioner-Participants (PP) comes late on in my *TETTT* investigations and will be unpacked a little further later on in this chapter and taken forward in the future directions section contained within Chapter Seven: Conclusions.

and surprises, which Candy terms as 'Reflection-on-surprise' (2019), unexpected moments within the Practice (P) element which pushes all PbR knowledge forward. In addition, the use of touch and metaphor within my creative processes facilitated fluid, abstract and imaginative 'feeling concepts' (Scott, conference address, 2018) to become better understood and synthesised as concrete tacit knowledge.

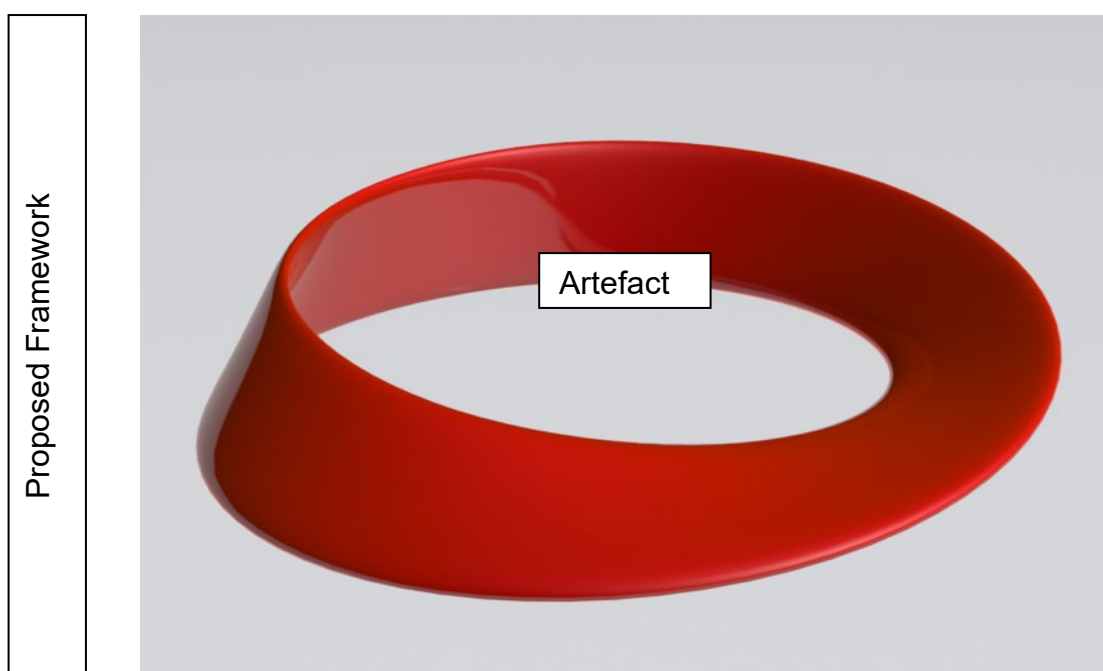


Figure 76. This image above is representative of the project artefact (here *TETTT*) as a 3D Möbius world (Image licensed under "File: Möbius strip 3D red.png" by BojanV03 under CC BY-SA 4.0)

Symbolically I use a 3D red Möbius form see, Figure 76 above, to visually identify the Artefact/Artwork co-produced by the researcher and participants as anticipated through my new framework. In this chapter the exemplar artefact is Final Major Project *TETTT*. The emblem of the Möbius draws from and builds upon Marchionini and Wildemuth's (2006) Möbius Loop and Schon's (1987) multifaceted, multidimensional model of reflexive practice movement or flow, which were explored earlier in Chapter THREE - Methodology.

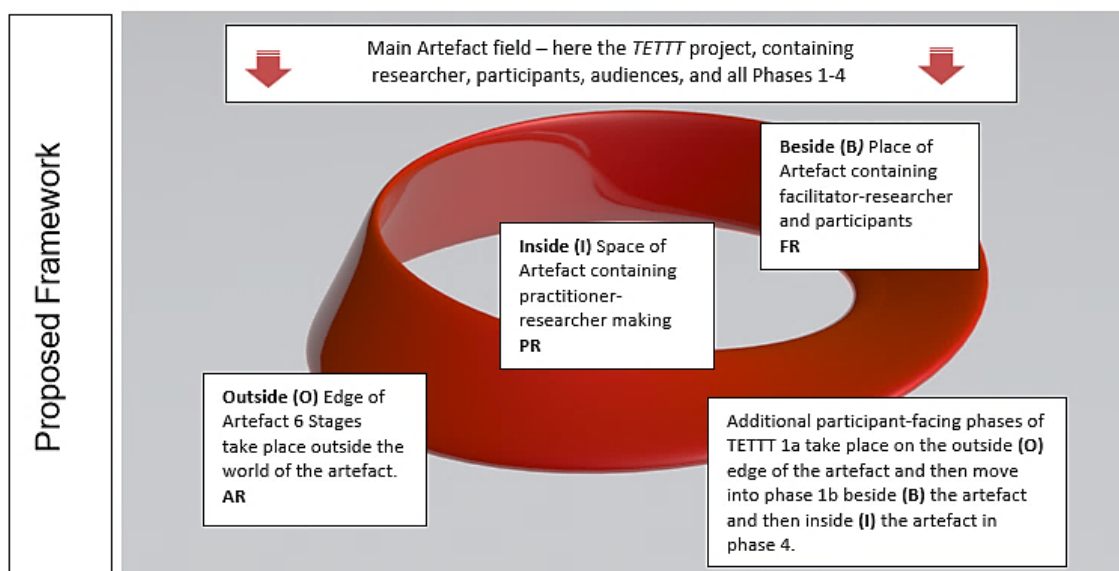


Figure 77. This red Möbius symbol above representative of the project artefact world *TETTT* with interlinking researcher positions

The diagram above, Figure 77, again shows the main artefact, but now also the researcher's interlinking positions as Analytic-Researcher (AR), Practitioner-Researcher (PR), and Facilitator-Researcher (FR). It also illustrates whether those positions exist either on the Outside (O), Inside (I) or Beside (B) artefact generation, using the key (O, I, B)

As a rule, most Participant-Facing (PF) Phases of Practice (P) take place from a position of Practitioner-Researcher (PR) Inside (I), or as Facilitator-Researcher (FR) Beside (B) artefact generation. Most Researcher-Facing (RF) Stages instead take place from a position of Analytical-Researcher (AR) Outside (O) main participatory artefact generation, concerned with Theory (T) and Evaluation (E). In terms of Participant-Facing (PF) anomalies outside the Phases, these are found in Stage 3 which is instead Participant-Facing (PF) and more of a logistical analytical process Outside (O) the artefact with participants rather than Inside (I) engaged in embodied making. Also Stage 6, is likewise Participant-Facing (PF) but functions to caringly release participants

back into the Outside (O) everyday world beyond the project ethically<sup>149</sup>. In terms of Researcher-Facing (RF) anomalies outside the Stages, these are found in Phase 3, whereby the researcher is removed physically from participants but still embodies a sense of being Beside (B) them in a maternal sense virtually. This is through her deeply considered and somatic gestation with their video data digitally. More on these complexities are covered in detail further in this chapter. However, it is good for the reader to comprehend at this point that the participatory artefact comprises a morphing field of multimodal objects, artworks, and participants.

Within artefact generation, there are four main and predominantly Participant-Facing (PF) Phases of artefact generation (the exception being Phase 3 which is Researcher-Facing but still places participants needs as focal, as above). The accompanying six Stages of analysis sit just outside the main artefact but are still integral to it. These Stages are in the main Researcher-Facing (RF) components, (with the exception of Stages 3 and 6 as also just described above). The additional 2 Sub-Phases 1a and 1b, (as denoted on Figure 77) are specific to the *TETTT* project, and also positioned Outside (O) on the edge of the main artefact field. Sub-phase 1a and 1b are both participant-facing but 1a only includes participants and 1b includes both researcher and participants. The outputs from Sub-phase 1b are later seen to gradually move Beside (B) and Inside (I) the artefact, culminating in its eventual integration within the Phase 4 exhibition as a Relational Artwork, and explained in detail later in this

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<sup>149</sup> This is done through the use of gifting methodologies in Stage 6 (and in Phase 4 by positioning participants as more participant-audiences, spectating their work from an Outside (O) in a more distanced and arguably more objective position). If entering a new project iteration, the researcher also uses Stage 6 to invite/make themselves available to, audience members to come forth as potential new project participants Inside (I) a future Phase 1.

chapter.<sup>150</sup> The 4 Phases and 6 Stages can be applied to whatever project a future researcher may choose to create when applying my proposed framework to their own practice. Indeed, as has been outlined earlier in this chapter in the diagrammatic framework overview (Figure 71), each new researcher will bring with them a distinct set of autoethnographic and self-reflexive materials and experience, as will any new group of project participants. Each new application of my proposed experiential, action-research and interpsychological framework will produce a different project and fresh participatory Pb knowledge.

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<sup>150</sup> See Exhibit 4 *The Feast (The Mirror 360 VR)* (2017) in folder 14 of my MMR, Vimeo/YouTube and via my website at [www.alicecharlottebell.com](http://www.alicecharlottebell.com)

## 5.7 Definition of different behavioural and operational characteristics, PbR, proven methodologies and theories used in-action

The table below Figure 78, aligns PbR approaches with the theories, approaches, methodologies, and concepts used in-action within my proposed framework, and as detailed in the Chapter THREE - Methodologies. For ease of reference these are noted against section references to Chapter THREE (if needed by the reader). These include the use of action-research, reflective practice, gestalt methodologies, self-reflexivity and autoethnography within my own methods. The subsections that follow will connect these theoretical/methodological influences across to my three proposed Analytical-Researcher (AR), Practitioner-Researcher (PR) and Facilitator-Researcher (FR) positions.

Theory/Approach/Method	KEY in text to follow	Main Concepts	Main Theorists	Section Ref in Methodology Chapter
Action-Research	ACT	Action Research Spiral Cooperative AR Participatory AR Constructivism Experiential knowing Researcher as guide Participants as subjects	Lewin Friere Heron Reason	3.2
Constructivism	CON	Learning through Doing Tacit practical knowledge Interpsychological social and intrapsychological individual modes of knowing	Dewey Vygotsky	3.3
Reflective Practice	REF	Tacit professional knowledge Reflecting-in-action Reflecting-on-action Knowing-in-action Active experimentation	Schon	3.4
Creative Reflective Practice	CRE	Reflection-for Action Reflection-in-the-making moment Non-reflective actions Reflection-at-a-distance Reflection-on-surprise	Candy	3.5

Practice-Based Research	PBR	Theory, Practice, Evaluation -Trajectory Artefact generation integral to research practice World of concern Iterative practice Möbius Delivery Framework Unfinished thinking	Edmonds Candy Marchionini and Wildemuth Borgdorff	3.5
Gestalt Therapy/Coaching	GTC	Phenomenological field Experiential I-Thou relationship Emergent Needs Foreground/Figure/Formation/Beginnings Background/Ground/Destruction/Endings Cycle, flow, interruptions Inner, Outer Awareness - Middle Zone Aha Moment	Perls Yontef Houston Mackewn Clarkson Polster & Polster	3.7
Self-Reflexivity	SER	Researcher as Instrument Object & Subject Relational Awareness Affect Attunement Self-monitoring Subjective entanglement Narrative Turn	Holland Aron Auerbach and Blatt Turato Clandinin and Connelly	3.8
Autoethnography	AUT	Personal as cultural experience Introspective, emotive, affective Researcher as visible in data Multiple subjective opinions as collective data	Ellis Anderson Moustakas Richardson	3.9
Interpretive Phenomenological Analysis	IPA	Established method for research about relationships Focus on lived experience Idiographic concerns Thematic Clusters Conversational Analysis Phenomenological Focus	Smith Flowers Larkin	3.6
Winnicott	WIN	Transitional Objects Transitional Phenomenon Good-enough mother (caregiver) Holding Going on being	Winnicott	3.10.2
Bion	BIO	Container-contained	Bion	3.10.5
McNiff	MCN	Medicinal vessel Dialoguing with the art object	McNiff	3.10.4
Pallasmaa	PAL	Co-transformational phenomenological relationships humans and objects The unfocused gaze The sensing seeing body	Pallasmaa	3.10.3
Ettinger	ETT	Subjectivity Connectivity Matrixal field Carriance Thinking m[o]therwise Borderlinking Co-habitulating as plural Witnessing Transconnecting Co-responsibility Trust after the end of trust as a form of hopefulness Affect investment of objects	Ettinger	3.10.1

Figure 78. Methodologies and theories used in-action

### 5.7.1 Position 1 - Analytical-Researcher (AR) Outside (O)

The Analytical-Researcher (AR) operates Outside (O), looking in on artefact generation from the edge of the artefact field. This is a more traditional objective position that involves cognitively analysing multimodal PbR data and observing participants' movement and psycho-emotional behaviours as 'data' during the process of artefact generation. The influential theories, approaches, methods, and concepts used with my Analytical-Researcher position are as follows (with the acronyms given in brackets relating to the table above Figure 78, column 2. The table below Figure 79 provides the AR's Characteristics/Methods/Theories-in-Action

observing participants in-action (ACT)

allowing them to 'go-on being' (WIN)

good-enough mother presence at a distance watching participants create and use transitional art objects as transitional phenomenon (WIN)

conceptualising, abstracting, reflecting-at-a-distance (CRE)

application of analytical distancing, detached from practice (REF)

reflection-on-surprise, addressing emergent challenges, asking new questions (CRE)

interweaving theory and practice at a distance reflection-for-action (CRE) (PBR)



analyzing / decoding / evaluating multimodal data (IPA)
reflecting-on-action / presentational knowing with peers & experts in the fields (REF) (ACT)
reflecting-for-action / revising planning constraints / making any changes to aims, objectives artistic directions, reframing problems based on findings (AR) (REF) (PBR)
looking out for what is in the participant's peripheral vision, within the organism-environmental field that they need facilitating into firmer contact with (GTS) (PAL) (ETT)

Figure 79. Position 1 - Analytical-Researcher (AR). Characteristics/Methods/Theories-in-Action

### 5.7.2 Position 2 - Practitioner-Researcher (PR) Inside (I)

The Practitioner-Researcher operates Inside (I) the action of artefact generation. This is a subjective position of making, being and doing at the centre of the artefact (here *TETTT* project). The influential theories, approaches, methods and concepts a Practitioner-Researcher PR undertakes from this position are see Figure 80:

learning through doing – making knowledge (ACT) (CON) (PBR) (REF) (CRE)
reflection-in-the-making-moment (CRE)
looking out for figural /foreground needs with awareness and bringing participants into contact with these (GST) (PAL) (ETT) (WIN)

playfulness and embodied immersion with participants (SER) (AUT) (WIN) (PBR)

good-enough mother presence helping to activate and birth participants' creativity (WIN)

feeling oneself into the participant's place/space psychologically (WIN) (ETT) (PAL)

co-responsibility for an unknown Other, a matrixial attitude, being able to carry and tolerate difficulties of Other as a 'cared for being' in transconnected relationship (ETT)

use of touch, performance, enactment, exploration, interplay (PBR) (AR) (CON) (REF) (CRE) (AUT) (SER)

intrapsychological reflection-in-action (CON) (REF) (CRE)

interpsychological awareness in-action (CON) (REF) (CRE)

applying inner tacit knowledge (AS) (REF) (CRE) (PBR)

concrete experience, knowing-in-action (REF)

unexpected outcomes, surprise, non-reflective action use of intuition (CRE)

holding, enabling becoming (WIN) (ETT)

active experimentation (AR) (CON) (REF) (CRE) (PBR) (GST)

visibility in sources of data collection (SER) (AUT) (PBR)

emotive, introspective, affective modes of knowing (AUT) (SER) (WIN) (ETT) (GST) (PAL) (MCN)

co-transformational phenomenological relationship between humans, objects, and their environments (ETT) (PAL) (MCN)

Figure 80. Position 2 - Practitioner-Researcher (PR). Characteristics/Methods/Theories-in-Action

### 5.7.3 Position 3 - Facilitator-Researcher (FR) Beside (B)

The Facilitator-Researcher position operates Beside (B) the action of artefact generation in the field. It enables participants and, at times, intermingles with them creatively, but always bridging outside objective and inside subjective positions within the framework. The influential theories, approaches, methods and concepts a Facilitator-Researcher undertakes from this position are as follows, Figure 81:

offering a kind of intermingling of participant and facilitator – *with* rather than *on* (ACT) (SER) (AUT) (ETT)

a multi-voicing of stories (SER) (AUT)

'unfinishing-thinking' in, with and through the art (ACT) (REF) (CRE) (PBR) (MCN)

affect attunement (holding tension between objective distance and feeling another experientially) and in the present moment (SER) (WIN) (ETT) (GST) (BIO) (PAL)

good-enough mother presence as holding, enabling becoming. This is as participants create and use transitional art objects (art and personal) as transitional phenomenon, inside, outside or at the border between us (WIN)

plural intersubjective matrixial third space, *both-and* pluralities, twinning performatively to release action and creation (ETT) (GST)

carrying – caregiving (ETT)

breathing life into an object and in doing so transforming its inner subject (ETT) (PAL) (MCN)

facilitator as instrument and subject, acting with awareness of impact on others (SER)

exercising personal data in-action as a means of enabling participants' disclosure and playfulness (AUT)

*I-thou* relationship, whereby the researcher seeks to meet the participant as who they are presenting as from moment-to-moment. This is rather than experiencing them from a fixed position that is unchanging. The researcher also offers the same attitude of self-acceptance to Self (GST) (SER) (AUT)

Facilitator as a *Guide* in charge but not controlling the participants' action (AR) (WIN)

social interpsychological, phenomenological interplay (WIN) (ETT) (PAL) (SER) (AUT)

organising patterns from things in the field or world of the artwork, foregrounding certain elements and needs (GST) (SER)

the middle zone between inner and outer awareness, vigilance (GST) (SER)

foregrounding subjectivity and connectivity (ETT)

Figure 81. Position 3 - Facilitator-Researcher (FR). Characteristics/Methods/Theories-in-Action

Because my position of Facilitator-Researcher is key to the new knowledge produced through my proposed framework it needs further illumination.

## 5.8 Suggested qualities and values to either learn, embody, or adopt in a Facilitator-Researcher (FR) role

By working in dialogue with Ettinger (2006) and Winnicott's (1971) 'caregiving' remit and through Perls' (1947 [1997]) Gestalt awareness, the useful qualities, and values to embody as a Facilitator-Researcher are:

**Balance.** Being able to navigate and steer mutual responsibilities between researcher and participant, so as neither invade nor abandon participants. This demands the cultivation of a respectful two-way balance between adults. The researcher needs to intuitively 'know-in action' as a 'non-reflective action' (Candy, 2019) when to intervene in the participant's process to 'heighten it', or when to step back and compassionately witness a participant on the 'brink' of their discovery.

**Vulnerability.** Being aware of and able to self-reflexively own, utilise and share a full range of feelings, fears, yearnings, needs, joys, losses etc. To use oneself autoethnographically as a researcher-as-instrument, offering up a range of expressive multimodal materials. By acting as a guide to participants, at least initially, the researcher needs to lead through example, by confidently sharing personal materials. This, in turn, releases the self-same permission in participants. This activation allows participants to access a full range of feelings as resources for further creative expression. The researcher needs to be alert and sensitive enough to notice when participants might shut down uncomfortable feelings and to supportively stay with them in a position of being beside. This asks that a researcher is open and aware of what might also be

going on inside the dynamics of the framework interpersonally, which might manifest as projections<sup>151</sup> or emergent needs. This awareness needs to be carefully managed and navigated by the researcher without putting the participant at risk of suppression, shame, or judgement.

**Empathy.** The key to a successful Facilitator-Researcher and participant partnership is empathy, considering each other as equals in terms of the interpersonal feelings that affect and motivate both. The researcher needs to keep alive the desire within the framework to understand and respect all feelings, without labelling them good or bad, as key to enabling a participant into fuller creative expression.

**Generosity.** The researcher needs to be more interested in the process the participant undertakes moment-to-moment, rather than forging them towards the researcher's own future academic outcomes and goals. It is always the role of the researcher to provide a 'good-enough' creative environment within a project such as *TETTT*, providing optimal conditions for participant self-care and creativity, minimising potential fears of getting it wrong, which would instead serve to cloud participants' freedoms of expression.

**Support.** A researcher needs to be self-supporting to be able to provide technical, creative, practical, and emotional support to participants, or to signpost them to external resourcing. The researcher's ability to engage in creative risk-taking and play (Brown, 2009) is needed to help participants' (set

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<sup>151</sup> This is a form of psychological projection which Freud saw as a defence mechanism whereby the ego defends itself by denying unconscious positive and negative qualities or desires within the and instead attributes them to Other (1920 [1991]: 132).

contextually against *TETTT*), get into *Touch* with their points of *Traction* in Phase 1 and to play and *Transform* these in Phase 2. The researcher supports the participant's own creative efforts with curiosity, mindful of not taking over, or overtly influencing the participant's own route of interest. The ability to go with the flow of participant action without getting overinvolved is like a dance. This kind of co-operative relationship building involves the cultivation of mutual trust and 'knowing' over time, by 'co/in-habit(u)ating with one another' (Ettinger, 2015: 356).

**Resilience.** At times, usually later in the process and after a firm form of trust has developed, a researcher might need to momentarily 'carry' (Ettinger, conference address, 2015) a participant's trauma of a psychological or emotional kind. However, by working within my new proposed framework a researcher can trust that the process of artefact generation and the artwork itself can hold (McNiff, 1992)<sup>152</sup> the 'subject-in-carriage' (Ettinger in, Kaiser and Thiele, 2018)<sup>153</sup> until the participant can carry on becoming (Winnicott, 1971). The framework is designed to therefore suspend momentarily the transportation of participants' emotions safely over thresholds and through artefact Phases if needed. This is so that the participant can pause and breathe without losing total contact with the creative process, as they catch up with themselves and can transition once again.

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<sup>152</sup> Much like McNiff's 'medicinal vessel' (1992), the artefact is able to hold the trauma 'story' outside the participant's body in a state of suspension.

<sup>153</sup> In relation to Ettinger the artwork acts as form of carrier, the 'subject-matter in the paintings [*TETTT* framework] inner space carries, transports, and transmits, evokes, and creates an image, which is a space of encounter-event' (Ettinger: 2018:105).



**Maturity.** To self-support robustly, a researcher is likely to have already done some of their inner work and possibly training in the forms of therapeutic, coaching, or counselling.<sup>154</sup> This helps bring confidence and greater self-awareness to the process. Participants might activate personal trigger points in a researcher (and vice-versa), so the ability to reflect in-action and on-action is needed to minimise any unconscious acting out of issues of projection or introjection,<sup>155</sup> (that is, unless it is useful and safe for the participant to follow such acting out in service of further enabling their full creative expression), a decision expanded upon later in Chapter SIX - Results against participant examples.

**Confidence.** The participants need to know and feel that the researcher is confidently in charge of the project creatively and emotionally. For this, a general disposition of calm, openness and kindness brings confidence, safety and holding within the proposed framework, and allows the greatest freedom of expression to emerge within participants.

**Humility.** The researcher needs to ultimately be able to focus on the participants attentively without desiring perfection from them. Foremost, the researcher is trying to provide through the intended framework an opportunity for deep relational encounter in service of the participants. The desire to understand, connect and activate that which needs to be expressed by participants comes before any need for self-credit or blame for participant actions.

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<sup>154</sup> As in my own professional, education and artistic background shared in Chapter ONE.

<sup>155</sup> These are all forms of gestalt 'interruptions' on its experience cycle, see Figure 87, below and as earlier signposted in the footnotes of Chapter THREE in the Gestalt section.

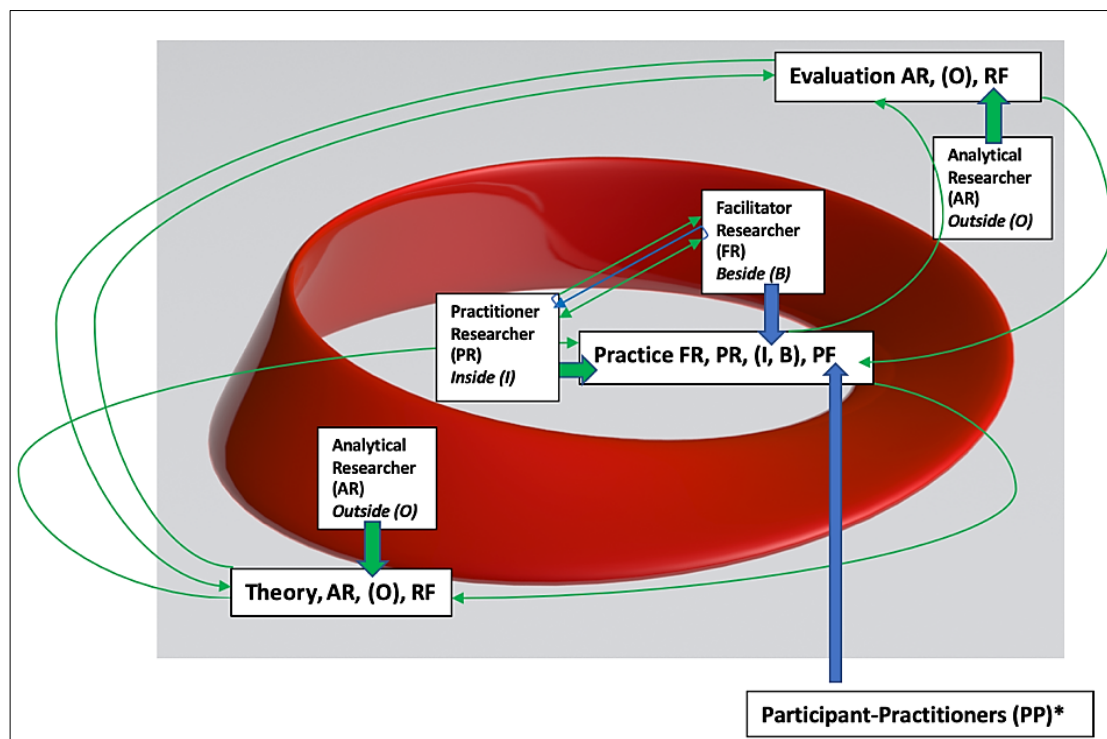
Within this overall anticipated remit of my framework, all of the above include aspects of the self-reflexive, somatic, phenomenological and autoethnographic. Such influences are desirous for embodiment within the central maternal conditions of Winnicott and Ettinger's, good-enough 'caregiving' and thinking M(O)therwise environment. This attitude can be usefully summarised as needing the Facilitator-Researcher to cultivate 'an attitude of Love', positive-regard, patience, and compassion towards Self and Other/s. This follows Irigaray's emphasis on a 'welcoming, celebrating and cultivating [of Love] in the present and the future' (2002: viii). This attitude of love is intended to be felt by participants throughout all Phases of their multimodal relational encounters.<sup>156</sup>

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<sup>156</sup> In my own practice towards what I call 'researcher readiness', the cultivation of these qualities and behaviours have been shared already in my own professional, education and artistic journey in Chapter ONE. This is also where I propose that future researchers may wish to return in this thesis, to examine my formative works in Minor Projects 1-5 in Chapter Four. These projects also served to strengthen and nurture these qualities which future researchers may want to pursue within their own projects.

## 5.9 Description of my new PartPb frameworks Outer PbR Scaffold

This diagram below, Figure 82, shows where and how I apply an outer PbR trajectory scaffold to my proposed framework, based on the Practice (P), Theory (T) and Evaluation (E) elements of Candy and Edmonds (2010) model.



Outside (O)	Analytical Researcher (AR)	Researcher Facing (RF)	Theory (T)	Evaluation (E)
Beside (B)	Facilitator Researcher (FR)	Participant Facing (PF) & Researcher Facing (RF) Participant-Practitioners (PP)*	Practice (P)	
Inside (I)	Practitioner Researcher (PR)	Participant Facing (PF)	Practice (P)	

Figure 82. PartPb framework from a PbR perspective of its outer scaffold

Here it is depicted in alignment with the inner and outer movements of my three main researcher positions of Facilitator-Researcher (FR), Practitioner-Researcher (PR) and Analytical-Researcher (AR). Though textually described earlier in this chapter, I include this here to map the researcher positions onto my Möbius artefact world. This provides clarity to the context of the forthcoming Figure 85, whereby I soon map how my intended framework's inner gestalt core interplays with this outer PbR scaffold.

The inclusion of the Facilitator-Researcher (FR) operating in a Beside (B) position creates the added dimension of producing Participant-Practitioners (PP) \* into the Practice(P) element, again see Figure 82 above. The involvement of Participant-Practitioners within the generation of PbR artefacts challenges the normative positioning of the Practitioner-Researcher as solely responsible for the Practice (P).<sup>157</sup> The immersion of participants in the Practice (P) element means that the researcher cannot ethically or practically 'carry on making' autonomously as they might in a non-participatory framework; and continue to on move through a PbR trajectory. Drawing upon my experience of this when applying my proposed framework to *TETTT*, this sometimes occurred when I attempted to smoothly transition from any one of my Researcher positions to another, which at times caused my agitation between two states.<sup>158</sup>

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<sup>157</sup> For the purposes of this thesis, it is assumed that each Participant-Practitioner has their own inner trajectory of making and being which keys into their own personal social-cultural-relational experiences beyond the proposed framework and the project world contained within it. This intrapsychological knowledge is rooted within their everyday lived experience, acknowledged within Phase 1, and indicated on Figure. 25 to follow. The concept of a Participant-Practitioner is one that I wish to further interrogate in Future Directions, see Chapter SEVEN.

<sup>158</sup> This resonates with a state in gestalt thinking called a third place of fluctuation, a middle zone, the neurosis wedged between inner and outer awareness within Self and between selves. When Fritz and Laura Perls (1947 in 1997), the originators of Gestalt Therapy, used the word 'neurosis', what they meant according to Petruska Clarkson (1947 – 2006), was a 'Growth Disorder' (in Houston 1995: 47), limiting our potential for self-actualisation and understanding

When this occurred it was mainly between the positions of Practitioner-Researcher operating Inside (I) and Facilitator-Researcher operating Beside (B) the inner Practice (P) element. It was often manifest around a particular participant concern that became ‘stuck’ (Perls, 1947 [1997]) in the activation of my proposed framework. Because the Facilitator-Researcher is also responsive to and co-responsible for the participant's emergent needs within the proposed framework and particularly when within the co-creative Practice (P) element, this must include their ability to stay Beside (B) a participant's inner process. In this, the participant trusts in and support's the researcher's search for a creative and emotional solution that if successful, allows the participant to reclaim agency move into creative action again.<sup>159</sup> Not all participants are able to do this and this in part explains why some of the *TETTT* project participant starters, exit the process early in Phase 1 (as unpacked later in Chapter SIX – Results).<sup>160</sup>

## 5.10 Description of my new PartPb frameworks Inner Gestalt Core

The inclusion of human participants within my proposed framework as active data with their own subjective agency, not only requires a Facilitator-

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across difference. This middle zone is also much like Turner's liminal space (1975) and Bryon's, third space (conference address, 2018).

<sup>159</sup> Gestalt theorist, Clarkson implies that deep awareness is a form of experiencing, a living process of being in full and vigilant contact with the most important event occurring in the organism-environmental field at any one time and sticking with it (1995). Yontef argues that a ‘continuing and uninterrupted continuum of Awareness leads to an Aha! [moment] an immediate grasp of the obvious unity of disparate elements in the field’, whereby new meaningful wholes are formed through such aware contact, and ‘awareness is in itself an integration of a problem’ (1993: 205), as seen in image *The Feast* from Sub-Phase 1b of *TETTT*, (Figure 46).

<sup>160</sup> The diagram in Figure 87, later on in this Chapter also helps support this assumption with greater detail on potential points of interruption, deflection, projection, introjection within participants in application to the Gestalt Experience Cycle.

Researcher to embody, learn or adopt the useful qualities and values previously described; but also asks for the provision of an emotional architecture within which to hold participants moments of hesitation/oscillation/agitation/fluctuation. This is where I usefully next integrate some principles of Gestalt facilitation, and, specifically, an inner template of the Gestalt Cycle of Experience, within my proposed framework. This is designed to support the Facilitator-Researcher to manage the psycho-phenomenological movement of participants within creative artefact generation. This incorporation serves to create a vulnerable and resilient inner feeling/being space, which I come to term as the frameworks 'inner gestalt artefact core', held within the robust and agile thinking/doing place of the outer PbR scaffold.

While it is not necessary to have professional training in gestalt approaches or similar (as I have within my own Integrative Psychotherapeutic Training, as described in Chapter ONE), it might be something a future researcher wishes to undertake if they want to deepen their operation awareness of how my proposed framework might function in application to their own projects.

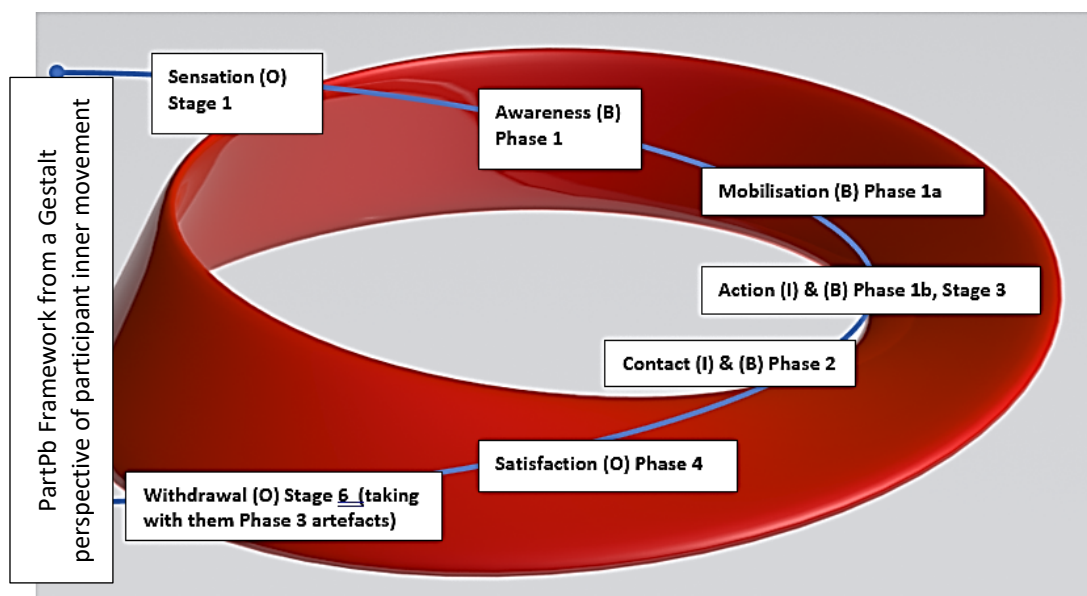


Figure 83. Gestalt Cycle states and positioning inflow within PartPb framework Phases of artefact generation

Procedurally, the Gestalt Cycle (Perls, 1947 [1997]) as mapped diagrammatically within Figure 83, is broadly a seven-step process of 1. Sensation = 'I feel'; 2. Awareness = 'I need'; 3. Mobilisation = 'I want'; 4. Action 'I will'; 5. Contact = 'I can'; 6. Satisfaction = 'I did', 7. Withdrawal = 'I relax'. In this sense, by the end of its process (as exemplified in *TETTT*) my final proposed framework is designed to output a completed macro-gestalt artefact in the form of the final Phase 4 exhibition. This in turn in *TETTT*, contains the 12 Relational Artworks, each a sizable, completed gestalt in and of themselves. These Relation Artworks are also comprised of four more micro-gestalt cycles that take place in their generation within each of the Phases 1-4. Deeper still, each phase also contains an inner patterning of many more mini-gestalts within the inner and outer worlds of each participant (and researcher) in the Practice (P) element. Such complex mapping is diagrammatically shown shortly in Figure 86, but first Figure 83, clearly maps the main macro-gestalt pathway in alignment with the four multimodal practice Phases and six analytical Stages of my proposed framework.

On Figure 83 above, I have mapped the seven experiential states of the Gestalt Cycle onto the proposed framework to chart where the Participant (not researcher) enters, traverses, and leaves the different Phases and Stages of artefact generation. I also map here Participant movements against Outside (O), Beside (B) and Inside (I) positions with artefact generation. This diagram is followed by a descriptive key, (and it might also be useful here to refer back to the diagrammatic overview of my proposed framework in Figure 71 above). In the table below Figure 84, I align the Stages and Phases of my intended framework to the corresponding states on the Gestalt Cycle. These are

articulated against actual observed participant behaviours and needs as experienced in the *TETTT* project and artefact generation.

Descriptive Key to Figure 83 (above):

Seven Gestalt Zones	Location within my proposed framework		What does the participant do?	Gestalt Relationship
Sensation / 'I feel'	Outside (O)	Stage 1	Participant comes into the framework from Outside the <i>TETTT</i> artefact and moves into a Beside position in response to the call for participants.	I-Thou with Self
Awareness / 'I need, I have an impulse'	Beside (B)	Phase 1	Participant engages Beside the researcher-facilitator in digital dialogue one-to-one as part of the Macro whole project gestalt of total artefact generation.	I-Thou with Self and between participant and researcher
Mobilisation / 'I want, I'm excited'	Inside (I)	Phase 1a	Participants activate a need for a group digital dialogue between themselves. This is activated outside the main new Macro/whole project gestalt framework but Inside their own mini-micro gestalt world. This is in the form of Phase 1a which acts as a holding space in response to their experience of their Phase 1 intimacies.	I-Thou with Self and other participants'
Action / 'I am, I will'	Beside (B) & Inside (I)	Phase 1b & Stage 3	Participants' ask for action to be taken by the researcher to meet their group needs for a face-to-face dialogue to take place between themselves and the researcher This takes place Beside and Inside their own mini-micro gestalt world which becomes Phase 1b. This sits but outside the main gestalt of the new Macro whole project framework and artefact generation. But this is in response to their experience of Phase 1 and 1a intimacies. Participants' also dialogue Beside the researcher regarding Phase 2 choices in Stage 3.	I-Thou with Self, other participants and researcher
Contact / 'I can, I have'	Beside (B) & Inside (I)	Phase 2	Participant and researcher undertake a one-to-one face-to-face performative autobiographical encounter that oscillates between Beside facilitator-researcher and Inside practitioner-researcher positioning.	I-Thou with Self and researcher



Satisfaction / 'I did, I enjoy'	Outside (O)	Phase 4	The participant experiences seeing their Phase 3 film as part of the Phase 4 exhibition from the Outside, looking back in on their Inside and Beside experiences in phases 1, 1a, 1b and 2 reflectively.	I -Thou with Self and with other participants', researcher, and audience members
Withdrawal / 'I rest, I relax'	Outside (O)	Phase 3	The participant Outsides the <i>TETTT</i> artefact and entire Macro whole project framework with their gifted Phase 3 film and new creative, intra Inside tacit and interpsychological social tools gained from the <i>TETTT</i> experience	I -Thou with Self
Sensation 'I feel'	Outside (O)	Stage 6	Audience members having experienced the Phase 4 exhibition from the Outside become interested in becoming the next participants on the Inside and move Beside the researcher to ask to take part in a further iteration of the new framework. The whole macro-gestalt cycle starts again.	I-Thou between Audience Members and Researcher

Figure 84. Descriptive Key to Gestalt Cycle participant states when inflow

## 5.11 Demonstration of the navigation system of my proposed framework comprising its Outer PbR scaffold and an Inner Gestalt core

When charted in this detailed way on the table above, (Figure 84), (wherein all participatory multimodal Phases, researcher Stages and participant behaviours are aligned against the seven gestalt zones and relationships), then my proposed framework is not just a PbR trajectory of entwined movement between Theory (T), Practice (P) and Evaluation (E), or indeed between Inside (I), Beside (B) and Outside (O) Practitioner-Researcher (PR), Facilitator-Researcher (FR) and Analytical-Researcher (AR) positions in relation to artefact generation. It is also a place of participant movement in multiple intra and inter



within each separate Phase as part of its iterative patterning and participatory artefact generation.

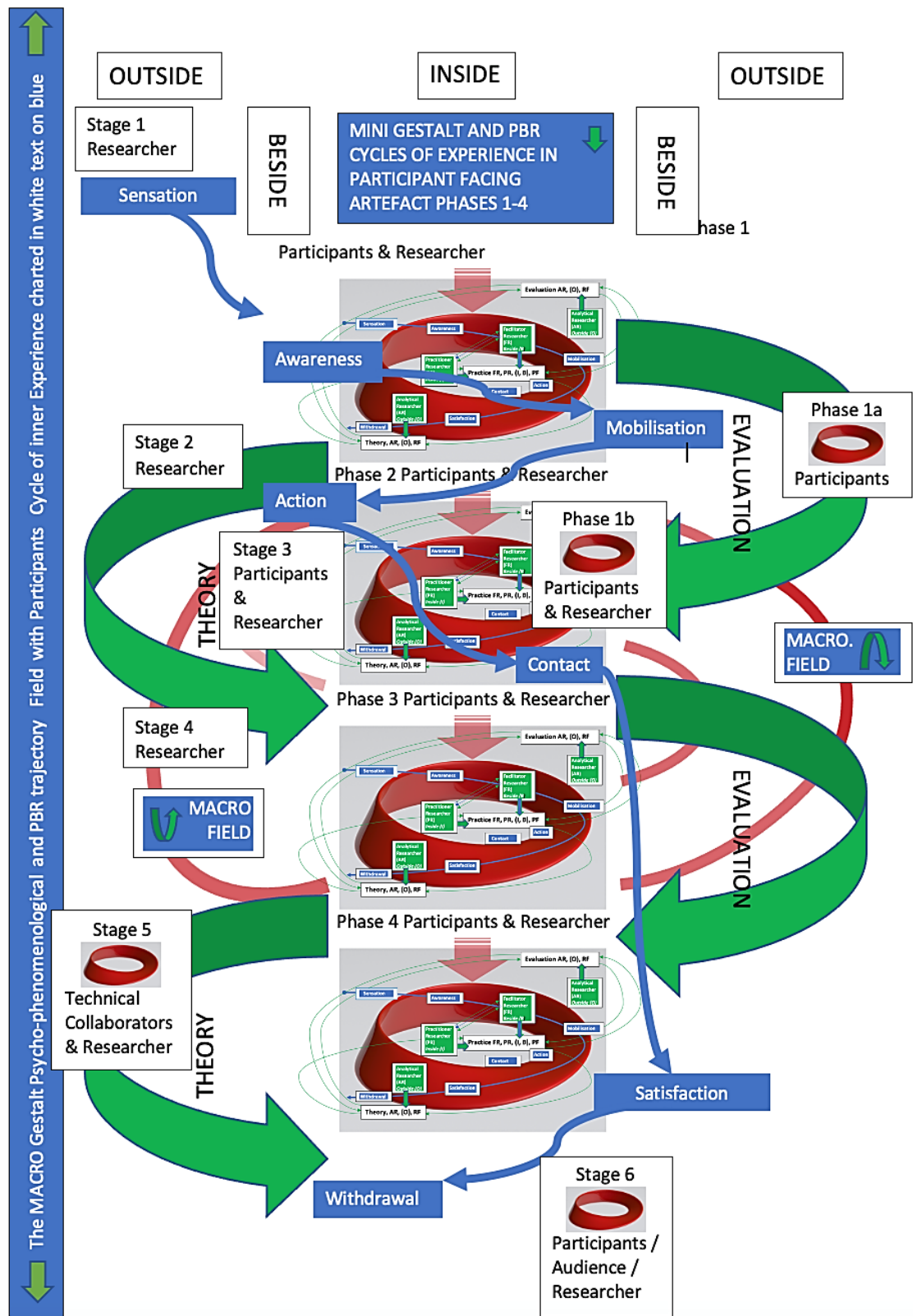


Figure 86. Complex 2D mapping of entire new PartPb framework as an overall psycho-phenomenological field

Before I move on to describe in even more procedural detail how the operation of the 4 Phases and 6 Stages of my new proposed framework come together in synthesis with all the theory and practice described, I first need to return to the role of the Facilitator-Researcher. Figure 71, and Figure 83 mapped above, chart everything in my intended framework when it operates in flow, but for each of the seven gestalt zones of the Cycle of Experience when in motion, there are also seven corresponding stages of interruption or disruption as mapped on the diagram below Figure 87.<sup>162</sup>

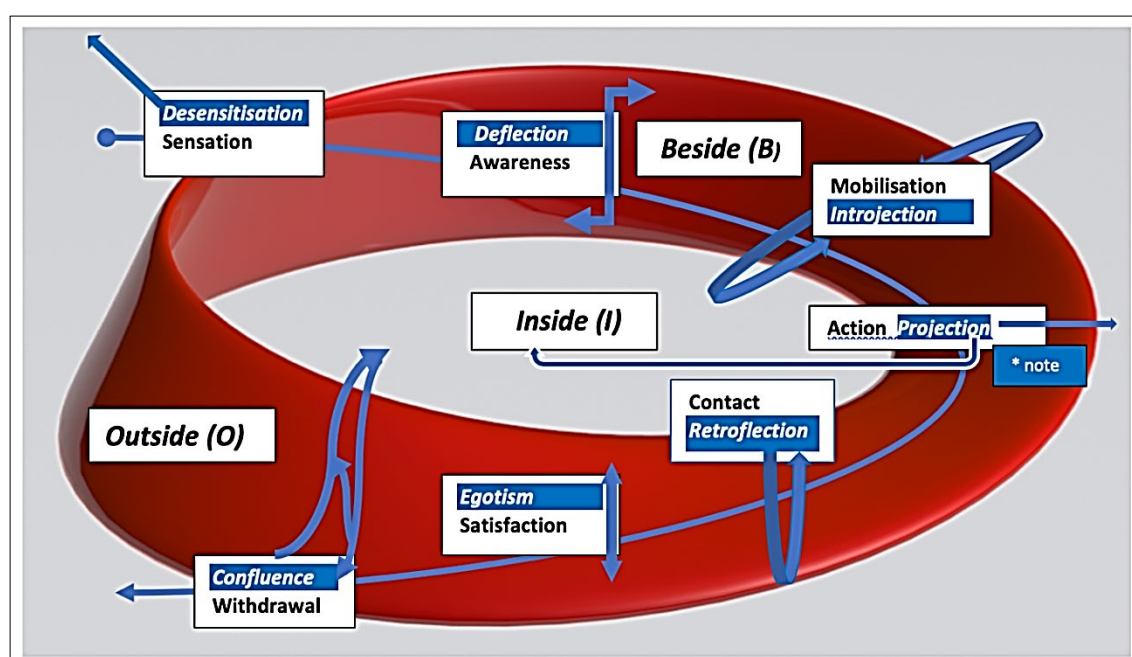


Figure 87. Gestalt Cycle states and positioning within PartPb framework Phases of artefact generation when a participant becomes interrupted or disrupted

As was described above, (in relation to the researcher needing to have the capacity to remain Beside (B) a 'stuck' participant), the Facilitator-Researcher has a responsibility to notice from their maternally orientated position of loving-awareness, positive-regard, patience, and compassion, where participants

<sup>162</sup> These can be aligned to points of participant exit for those who didn't complete the whole year long TETTT project. Due to the to the remit of this thesis, this concern will mainly become an interest within my future directions as indicated in Chapter SEVEN however some analysis is also provided regarding this in Chapter SIX: Results.

operational in the proposed framework might be disrupted. The Gestalt Cycle is at this point again a useful tool for analysis. Figure 87. usefully maps where disruption or interruption on the Gestalt Cycle might represent participants inner experiential psycho-emotional states. If these blockages are encountered in participants by the researcher, this will counter participants creative and expressive flow. Such points of resistance and are likely located in the corresponding places indicated Beside, (B) Inside (I), or Outside (O) artefact generation in Figure 87. These can cause potential exiting or stalling points within any participatory project that utilises my anticipated framework. The table below Figure 88 helps the reader/researcher/practitioner identify and recognise such participant behaviours, particularly if they go on to apply my proposed framework to their own projects. In this table I align the distinct Stages and Phases of my proposed framework with the interrelational states of psycho-socio-emotional stuckness on the Gestalt Cycle. These are next articulated against actual observed participant behaviours experienced during the *TETTT* project and its artefact generation. These will be later shown diagrammatically below in Figure 97, which illustrates when specific *TETTT* participants' exited Phase 1 at points of Deflection, Introjection, Projection.<sup>163</sup>

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<sup>163</sup> There has not been time in this thesis to cross reference their Phase 1 Surveys and Evernote diaries for additional insights regarding non-project completion, but this will be used to inform future directions.

Positioning in TETTT World	Disruptions at each Stage	Equivalent gestalt flow state	What does the participant do?
Outside (O) – never enters the framework or next phase of the TETTT process, removes self from framework midway	Desensitization / 'Don't feel'	Sensation / 'I feel'	Participant is disconnected from their environment and self not experiencing feelings or physical sensations.
Beside (B) – withdraws from contact with researcher for a bit, stalls or gets confused in the creative process	Deflection / 'Don't know'	Awareness / 'I need'	Participant attributes a situation, event, occurrence, feeling that actually belongs to them, to someone or something else in an attempt to draw the attention away from themselves.
Inside (I) – instead of moving Into independent action the Participant freezes inside the action and <u>can't</u> create or play	Introjection / 'Don't feel, think'	Mobilisation / 'I want'	Participant has internalised the ideas and voices of other People (often former authority figures) so deeply they 'can't think for themselves'. Pleasers, fearful of getting things 'wrong'.
Outside (I) – instead of owning a feeling and putting it into the creative framework the participant projects the thing outside onto something else	Projection / 'Don't act, express'	Action / 'I am, I will'	Participant displaces their feelings onto a person, object or thing outside of themselves. Often these feelings are uncomfortable or they have labelled them as unacceptable, so this is often a defense mechanism.,,  <b>* note: When this form of projection is used consciously and activated within the framework as a form of expression then feelings are projected instead into the artefact is an integral and useful mechanism of the TETTT framework– see p.</b>
Inside (I) and Beside (B) – a Point of oscillation in the Framework and inside self, <u>very angry and stuck position</u>	Retroflection / 'I can't, I don't'	Contact / 'I can, I have'	Participant is withholding emotions, thoughts, and behaviours and instead of sharing them with the researcher is redirecting them back inside themselves manifest in creative and emotional frustrations.
Outside (I) – cognitively, Emotionally and psychologically outside of the creative framework unable to feel, enjoy and celebrate artistic achievements or personal realisations/growth	Egotism / 'I constrict, I refuse'	Satisfaction / 'I did, I enjoy'	Participant displays uptight, punitive, withdrawn behavior and won't relax into the feeling, activity, group, space, experience, 'locked in head'.
Outside (I) Beside (B) Inside (I) – confused and too Enmeshed in TETTT framework and process to separate from researcher cleanly	Confluence / 'I can't let go, I can't stop'	Withdrawal / 'I rest, I relax'	Participant resists endings and does not know how to let go of the TETTT practitioner framework and experience.

Figure 88. Descriptive Key to Gestalt Cycle participant states against actual observed behaviours and needs experienced in *TETTT* project and artefact generation when stuck

## 5.12 Definition of the 'Feeling Architecture' (my term) that is my proposed framework

The phrase 'feeling architecture' is the term I deploy to articulate the felt sense of the experience of having applied my proposed framework in-action to the project *TETTT*. It describes the balance of robust and sensitive navigation needed operationally to deliver such a participatory experience to project participants. My proposed framework, in combining the exterior practical-theoretical-evaluative scaffolding of artistic PbR methods, with the interior psycho-social-phenomenological gestalt core furnishings of the participant's

inner emotional feeling states is complex. This entwinement sees the outer PbR scaffold intermingle with the inner spaces of participant expression, which together allow any new participatory artefact to form. It is important that future researchers operating my proposed framework can balance and oscillate between both inner and outer aspects with fluidity and confidence. As highlighted in Chapter THREE, my term 'feeling architecture' also draws on the inner and outer agility of the multifaceted intra and inter reflective positions of Schon (1987) and Vygotsky (1978); along with the phenomenological awareness of Pallasmaa (2012); the feeling structures of Williams (1959), and the Carriance states of Ettinger (2001).

Having now presented my proposed new participatory practice-based framework in terms of its standard operational structures, I will now go on to explain its formation more specifically in relation to Final Major Project *TETTT*.

## **5.13 Description of the methods used in each Researcher-Facing (RF) Stages and Participant-Facing (PF) Phases 1 (*TETTT* only 1a, 1b), 2, 3, 4**

### **5.13.1 Stage 1. Participant Selection**

Stage 1 of my proposed framework as tested through the *TETTT* prototype project, seeks to engage all willing bodies to reach beyond normative social, cultural, personal, and artistic boundaries. This stage is conducted from the position of Analytical-Researcher and is Researcher-Facing, taking place Outside artefact generation. The method of recruitment in Stage 1 as applied to *TETTT*, is based upon findings from Minor Project 1, Chapter FOUR. The participant call, for *TETTT* was deliberately placed on social media and email networks, personal, national, institutional, and familial. I framed the call-in order to open up the project to any adult, regardless of gender, orientation, age, disability, race, relational status or prior knowledge of myself or my work. This method of recruitment is available and can be extended to any future iterations of Stage 1. The call needs to convey all participatory project aims. In *TETTT*, the call specifically outlined the opportunity to take part in an 'Immersive Digital Storytelling Project, *'Transformational Encounters: Touch, Traction, Transform'*, (*TETTT*) and contained a link to my website [www.alicecharlottebell.com](http://www.alicecharlottebell.com).<sup>164</sup> In *TETTT* this described the project as 'aiming to forge deep relational encounters with participants, through a sustained and creative dialogue that is intent on challenging both the fast and fleeting relational patterns of online social

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<sup>164</sup> See Appendix B for Call, Ethical Approval, Participant Release Form Proforma.



exchange and personal forms of ingrained relational patterning'. In relation to the gestalt inner core of my proposed framework, as depicted on the various diagrams previously shared, this Stage marks a place of Sensation on the gestalt experiential cycle. This is where potential participants either become attuned to wanting to enter any new participatory project and take creative and personal risks towards transformational growth, or instead they desensitise away from the opportunity, (as witnessed in *TETTT*), this is most likely due to fear and an inability to want or be able to take part in a risky creative process.

In *TETTT*, the participant call remained open for one-month. At the end of this period, I had 24 participants interested in joining Phase 1. The participants represented an intersectional range of people between the ages of twenty-three to seventy years old, with a variety of gender, sexual and racial identities, class backgrounds and disability. There were 16 female, 4 male and 4 non-binary identifying participants.<sup>165</sup> This is important, as my proposed framework seeks to enable a future researchers to work with a variety of bodies and identities and the form of the call (which needs to be inclusive and replicable – see Appendix B) encourages this. Of note, all resultant *TETTT* participants had either met me, or, despite not having encountered me face-to-face, had experienced my work as either an audience member, heard me speak, or read a paper about my research on at least one occasion, (this may be the case or different for future researchers depending on their individual approaches to Stage 1). In *TETTT*, the participants range from family members, friends-of-

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<sup>165</sup> This intersectionality is important to me as a researcher in *TETTT*, having worked previously with female identifies in *Point. forty* and males in Minor Project 1, *Situating the Reciprocal* (2016), regardless of how participants in *TETTT* later identified in terms of sexuality.

friends, practitioners, therapists, researchers, musicians, artists, writers, technologists. Most identified in some way as creative, or at least wanted to express themselves more creatively. I felt very excited to have the opportunity to work with such a variety of people, and as identified through Minor Project 1, Chapter FOUR, it was their *willingness* (my emphasis),<sup>166</sup> to enter into the process of my proposed framework rather than any other relational factor that was key. This same willingness is important for future researchers to seek out in participants in subsequent framework iterations.

In my journal I had reflected at the time:

'I am excited and anxious throughout this month of the open call. I am waiting on my inbox constantly to see who might respond. I feel enlivened as I too look forward to being changed through this process. In this period of *waiting* for participants to *emerge* I research, write and collect material for my twenty-one-days of provocations, digital *prompts* which I intend to produce as part of the TETTT Phase 1: Courtship Digital Dialogues process'.

Once participants had come forward for *TETTT*, I spoke with each on the phone so we could get a sense of each other verbally. I explained the values and qualities that I sought to offer as a Facilitator-Researcher and that the work was experiential, which asks for trust and robustness, a form of 'co-responsibility' (Ettinger, 2006) from us both. I also explained that I will both Practice (P) beside them in the Phases and, at times, I will operate in a solo capacity (when I periodically need to complete artefacts or adapt my intended framework in-action), in the Outside (O) Stages of my design. I next answered any questions

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<sup>166</sup> As a reminder, willingness is a term I use in relation to participant emotional maturity and ability to self-support and commit to a sustained project through their own volition rather than any other kind of coercion or pressure and beyond any demographic categorisations.

they had about the process, but, importantly, we did not meet face-to-face.<sup>167</sup>

This depth of communication and explanation will continue be important to future framework iterations, as will the desire to not meet visually first. Indeed, typical fears that participants might share at this stage are if they will ‘have time to do the project’, or ‘if they will do it right’. In *TETTT* I had to explain that there were no rights, just a willingness to go with the process. I also explained that the durational commitment was for 12-months in order to fulfil my investigation as a Pb researcher in a sustained and thorough enough capacity, (but that there was always an opportunity to opt-out if needed or necessary), again essential to future framework iterations. After these discussions and based on our ‘non-reflective’ (Candy, 2019) sense of knowing, (and with as much advance practical information given as possible), the potential *TETTT* participants starting Phase 1 Courtship: Digital Dialogues were then seen to reduce from 24 to 21. This may be the case in future framework applications but is useful in order to start the project with as equal a researcher-participant state of reciprocity and understanding as possible. At this Stage all participants in *TETTT* were next made aware of all ethical considerations, talked through release forms and asked to acknowledge that if they chose to join the project that they could still decide to withdraw their consent at any time before the practice, written thesis, or eventual publication of findings are made, (again very important in future framework explorations of a research development aspect).<sup>168</sup> We then agree on the following Researcher and Participant project engagement guidelines and responsibilities as outlined in Figure 89 below:

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<sup>167</sup> This is important both in terms of avoiding making the prospective participant feel as though they have to commit to the project and to avoid any early assumptions based on the visual, fixed ocular gaze of first impressions, (Palassmaa, 2012: 10).

<sup>168</sup> See Appendix B for Ethical Consent Approval and Release Form Proformas.

<ul style="list-style-type: none"> <li>• To fully commit to each other and the Phase 1-4 creative process of the TETTT engagement throughout it making</li> </ul>
<ul style="list-style-type: none"> <li>• To each seek to express ourselves with openness, vulnerability, integrity and courage</li> </ul>
<ul style="list-style-type: none"> <li>• To both aim to resist power dynamics and put projections aside (unless mutually agreeable as useful within the creative framework), voicing any emergent concerns, desires or disappointments in a timely and appropriate manner</li> </ul>
<ul style="list-style-type: none"> <li>• To take personal responsibility to be robustly self-supporting and to empathetically engage in self-aware creative encounter together</li> </ul>
<ul style="list-style-type: none"> <li>• That if at any point the participant wanted to leave the TETTT process they could and we would discuss why. e.g. time constraints, need for greater support etc.</li> </ul>
<ul style="list-style-type: none"> <li>• That if the researcher felt at the end of any phase that the participant wasn't engaging fully enough that an invitation into the next subsequent phase might not be forthcoming and we would discuss why. e.g. time commitment, creative engagement levels and manage an 'exit' appropriately and sensitively</li> </ul>

Figure 89. Researcher and Participant project engagement guidelines

## 5.13.2 Phase 1: Courtship – Digital Dialogues

### 5.13.2.1 Phase 1 Content Overview

Phase 1 of my proposed framework seeks to address SOAR, Section 1:

Sharing Stories, Building Digital Communities. It is the first of the four Phases. It lasts for 21-days and is enabled by the researcher working from a Facilitator-Researcher position Beside artefact generation. The artefact contains multimodal participatory Pb artworking. In this Phase, it was witnessed in *TETTT*, that most participants start to take creative and personal risks, whilst others don't start, stall, or exit the process at various stages, (see Figure 97). As a researcher this occurrence is however a useful part of the framework, again enabling a process of participant self-selection or opt-in/out through Phase 1. This serves to further hone down participants in terms of their willingness and

ability to self-support, (states discussed within initial researcher-participant dialogues), which extracts those (as seen in *TETTT*, that will most likely continue throughout the whole 12-months of the research).<sup>169</sup> In this Phase, my proposed terms of 'Prompts', 'Noticings' and 'Responses' are used. As a reminder these are:

**Prompts** are multimodal and themed provocations delivered digitally to Participants by the Researcher

**Responses** are often multimodal returned by Participants to Researcher and tend to utilise forms demonstrated first in the Researchers own Prompts

**Noticings** are sensitive and non-judgmental observations offered by the Researcher to Participants based on an extended multimodal form of Interpretive Phenomenological Analysis (IPA)

The initial Prompts will have in the main been generated before project commencement by the researcher, Outside (O) forthcoming participatory project artefact generation (but are also adjusted in-action within the process as will become evident). In *TETTT* these are themed around 7 days of *Touch*, 7 days of *Traction*, 7 days of *Transform* but in future applications of the framework these may be thematically different, as long as they still succeed in activating inner gestalt states of Awareness, Mobilisation and Action within project participants. To assist reader understanding of this Phase 1 process, I next illustrate this process in relation to the *TETTT* prototype project, utilising just one 'Prompt' (sent to all project participants),<sup>170</sup> from Day 6, followed by P13's

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<sup>169</sup> It will become clear in Chapter SEVEN – Results, that eventual conclusions are reached that indicate a ratio of 8 project participants per project facilitator is most appropriate for future projects.

<sup>170</sup> All Prompts are not always this long, and they vary from day-to-day in terms of multimodal content. This is partly in respect of the researcher tailoring the next day's Prompt in-action, in response to the collective of individual participant response's received back. These researcher

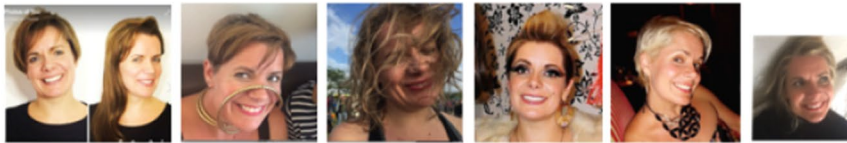
individual 'Response', followed by my personal 'Noticing' (sent back to P13), followed by P13's very spontaneous additional 'Response' sent back to me in a joyful 'aha', (Perls, 1947 [1997]) knowing moment. In this Phase 1 Digital Dialogue extract she is felt to be deeply seen, heard and fully 'noticed' in her personal expressions, see Figure 90, Figure 91, Figure 93, Figure 94 all provided in raw PDF form (with some items anonymised to respect some identities contained within).

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decisions will vary from project to project. In *TETTT*, as a form of my intermingling with the material in 'subjectivity as plural', (Ettinger, 2006) some of these interweaving's became complex and as will be explained shortly, in-part lead to Sub-Phases 1a and 1b becoming necessary. In future iterations, a variety of project specific multimodal expressions can be found.

## Day 6. Transformational Encounters. Touch. Fur. Furniture. Feeling Architectures. Trying on the feminine. Outside in. Inside out.

My Mum always said 'I know when you are having a trauma, I can tell by what you do with your hair!'



Over my 43 years my hair has been short, long, pink, blue, white, orange, red, brown, shaved, extended and au-natural. Mum is right. If I can't change my life or my inner world I change my hair. Thankfully for a few years now the balance has tipped from 'exterior' to more 'interior' world change and my hair is pretty 'normal' now. My 'alarm' signals are less 'performed' and my world is reconfiguring 'inside out' rather than 'outside in'.

As we are all sharing in this journey not all 'touch' or 'encounters', or 'emotions' or 'relationships' are 'nice'. Some 'aha' moments come from places of deep discord, disharmony and trauma. In ~~2016~~ I met ~~and~~ that changed my life. ~~He~~ woke me up – I left my ~~marriage~~ (a relationship of 18 years) and I flew the nest. With the ~~husband~~ I met I felt 'alive'. Unfortunately, the ~~husband~~ was not just my ~~husband~~, but my ~~husband~~. However, I still very much value that encounter. Why? Because he enabled me to see my own long lie and I left my marriage to live my truth.

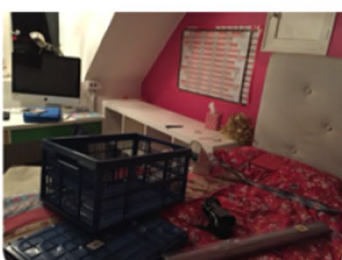
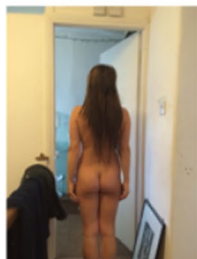
In my 2-year encounter with this ~~husband~~ also taught me how to get back into my 'feminine'. I realised I had arguably been living a 'male' and 'maternal' role in an unhappy marriage. My encounter with the masculine aspects of this ~~husband~~ allowed me to allow my own more feminine aspects to re-emerge. I put hair extensions in my hair, I took my own room and painted it 'pink', I dressed more 'girlie', I 'tried on' the feminine. This outside display allowed my inner world to reform. Reintegrate. Rebalance myself. After only 6 weeks I

## Researcher Prompt Day 6 continued

repainted the room back to white, but my inner feminine had rehomed herself inside me. I was never going to leave her again so I took her with me and we flew together.

Trying on hair.

Packing up the pink room



I invite you today to 'try on your inner feminine' what does it feel like? What does it mean? Whether we are residing in male or female bodies we live in Trump's anti-feminine world, May's anti feminine aspect. Where does your inner feminine reside. Does she need some love? Love that you can share with our world to change it?

**For those of you who like a bit of theory here is some, for those of you that don't – go and sit in your wardrobe amongst the clothes, your clothes, your partner's clothes, wrap yourself up in your favourite chair, spend all day in bed nesting cuddling your feminine self or a desiring and desirous object. Nurture your inner feminine today in all it multiple aspects. Let her surface, speak, become known. What does she say?**

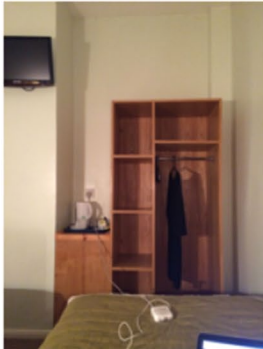
The Oedipus myth, normalised as representative of the entire human condition, only refers to father/son, mother/son relationships. It denies any matrilineal relationship of women connected to mothers, sisters and daughters or any suggestion of father/son, father/mother relationships that allow for a female *jouissance* within and between male bodies also.

Roselind Gill (2007) refers to this as adopting a 'feminine sensibility'. Where might adopting a 'feminine sensibility' perhaps help us reform our selves and our world in a different way gently but fiercely challenging, political, cultural and social governance from the inside out?

Alice X



## Researcher Prompt Day 6 continued



PHD Practice Ideas [click to add tags](#) [Share](#)

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### Runaway Life

One of the most special sacred things I know is being alone with oneself somewhere no one knows. Solitude with self or with self and another. Just being. Untouchable. Untouched. Quietness. Calmness. The bliss of solitude. Creativity. A mindful creative place. Solitude. The guilt of solitude and yet the desperate need. A cuppa of tea. A pillow. A bed. A single light. A hairdryer. My luxury. A simple bag with simple belongings. My mind. My life. My heart thumping in my chest. Felt. For once. Beating. The image of my heart beating in a bath. The water shimmering on its surface. Glistening. Softly. Radiating light. This tonight is my Christmas present to myself. Solitude. Respite. Momenets with Alice.

Dare to dive in.

‘It is acknowledged that gender, determined by different genitalia, remains synonymous with female oppression. Much feminist discourse and subsequent queer studies therefore disclaim any return to this biological binary, seeing notions of essential self as mythical and gender/sex positions as instead socially and culturally constructed (Butler, 1990 & 1993) . Conversely, French feminist Cixous, reclaims the biological female body and associated femininities as source of celebration and liberation. Cixous names this process *écriture feminine*, a method of female writing from deep within the body. Cixous proposes that all genders and sexualities can appropriate *écriture feminine*, within a third space, ‘each one’s location in self...of the presence – variously manifest and insistent according to each person, male or female – of both sexes’ (Cixous 1976 in Marks and DeCourtivron 1981b:254).

Indeed, her concept of an awareness of a presence within the self, of both sexes, to the ‘non exclusion either of the difference, or of one sex...[this] ‘self permission’, gives all bodies the potential to feel with multiplicity.

(Cixous 1976 in Marks and DeCourtivron 1981:254)

Figure 90. Example Prompt from *TETTT* Phase 1: Digital Dialogues. P13, Day 6, (2017).

## Day 6 response ~~15~~ - Smelling female

Thinking about being female - thinking about being male.

On your lovely suggestion of wrapping ourselves up in our clothes, I decided to take a picture of my wardrobe in the gorgeous Saturday sunlight - that little corner of our bedroom is my girlie space.



I notice that my wardrobe is placed right next to the window. I can see our garden from my window. I like to look out as I get dressed in the morning. I also think about how Neil's clothes are downstairs in the spare room because there isn't room in our room. All of my clothes are in our bedroom. I am a nester - I like to have my things close by. I'd not thought about that before.

I also notice that, as I open the wardrobe, I can smell myself.

I like to smell nice - it makes me feel feminine. It makes me feel in control.

That reminds me of one of my early years teachers when I was 6 or so, called Mrs. Wiggly (who a great name).

She ALWAYS smelt amazing!!!!

I absolutely loved her - she was quite scary and strict, but she was strong, fair and intelligent. She smelt feminine and powerful...

Jeez, maybe that's it? Mrs. Wiggly showed me that smelling good as a woman placed you in a position of strength and knowledge!

I LOVE that thought!!!!

I wear two different perfumes. I have worn one of these perfumes for a long time, since we got married in 2003 in fact.

Thought: Mrs. Wiggly unlocked my 'smelling intelligence', which enabled me to consider myself as an intelligent, strong woman.

I like the idea that a 'smelling intelligence' has continued with me throughout my 42 years.

---

I wonder if I smell differently now, in 2017, than I did in 2003 when I first bought my perfume? Has having children changed the balance of my pheromones?

---

That makes me think about my wedding day.

I felt extremely feminine on that day. I never wanted to be a princess bride like my Sis.

### P13 Response Day 6 continued:

In fact, I was always the 'tom-boy' of our family.

My Mum always kept my hair short. She said it would never grow when I asked her when I was an adult.

I always wanted long, thick hair.

My hair is not one of my most favourite attributes.

I lose my hair when I am stressed. That makes me feel utterly horrible and unfeminine.

My Sister, ~~she~~ is extremely glamorous and feminine and has beautiful long dark hair.

I wouldn't say I was feminine.

I remember a lad once saying to me - "You're kind of in-between. You're not really attractive like a girl, but you're pretty cool like a boy".

I was in the school football team when I was 9. I was very good at most sports.

I liked playing with boys (in more ways than one;-).

Many of my friends growing up were boys. I wasn't 'one' of the lads by any stretch. They still treated me as a girl.

Although, I think my 'sporty' status gave me a special pass into their world. They accepted me in many ways, in ways that my girlfriends didn't.

I always liked that.

That changed a little when hormones kicked in, but I still enjoyed playing with the boys.

I find Trump's and May's inability to consider the complexity and diversity of human nature extremely frightening. Trump's misogynistic views of women are catastrophic for our times.

I am frightened by our current times.

Where are the Mrs. Wiggly's when you need them!!!!!! Man - she'd take him down in one fell swoop!

Figure 91. Example Response from *TETTT* Phase 1: Digital Dialogues. Day 6. P13, (2017).

## Day 6: Individual Noticings.



Wrapping ourselves up in your clothes...reminds me of you sitting under the tree in your garden nesting and eating...

Neat ~~space~~ space of girlie heels and folded ironed neat (not shoved in) tops and trousers...

I like to look out as I get dressed in the morning. I am a nester - I like to have my things close by. I'd not thought about that before...

I like to smell nice - it makes me feel feminine. It makes me feel in control.

(I wish I could send you some scent...)

Mrs Wiggly – like Mrs Tiggy 'Winkle'...scary and strict, but she was strong, fair and intelligent. She smelt feminine and powerful...and Mrs Tiggy smelt of freshly ironed laundry but she was spikey and lives under the tree in your garden where you eat beetroot vagina wraps and drink builders tea...but watch out for her prickles on your bare bottom if making love bare in the garden by moonlight! 😊... I still enjoy playing with the boys...

Mrs. Wiggly showed me that smelling good as a woman placed you in a position of strength and knowledge – YES!

'smelling intelligence' ...Patrick Suskin 'Perfume...'

I always wanted long, thick hair...me too...

My hair is not one of my most favourite attributes...mine neither...

I lose my hair when I am stressed. That makes me feel utterly horrible and unfeminine.

YES me too...:(...

"I'm a kind of in-between. I'm not really attractive like a girl, but I'm pretty cool like a boy".

I am strong, sporty, fair and intelligent – and I smell nice...just like on my wedding day when I felt extremely feminine...

I liked playing with boys (in more ways than one ;-).

Figure 92. "A 10cm by 8.5cm sculpture of Mrs. Tiggy-Winkle™ updated for the 21st Century, weighing just 400 grams, has been commissioned by Penguin Random House in celebration of the 150th Anniversary of Beatrix Potter's birth. Issue date: Wednesday 1st June." by TaylorHerring is licensed under CC BY-NC-ND 2.0





## Researcher **Noticing** Day 6 continued

Will ~~she~~ still love me when she sees this...?

What does my wardrobe say about me...my smell... my feminine masculine balance...my overspill...



Figure 93. Example Noticing from *TETTT* Phase 1: Digital Dialogues. Day 6. P13, (2017).

P13 **Response** Day 6 'additional' surprise' continued:

BRILLIANT AND WONDERFUL!!! SENDING LOVE  
BACKATCH I ~~was~~

Super sexy - super messy - kerry welly - shoe - Yes! (going to need send mrs wiggy winkle round to do some tidying and perfuming...or maybe mr. mcgregor to discipline...or naughty peter rabbit...whilst I go and dig diggory diggory delvet some more...

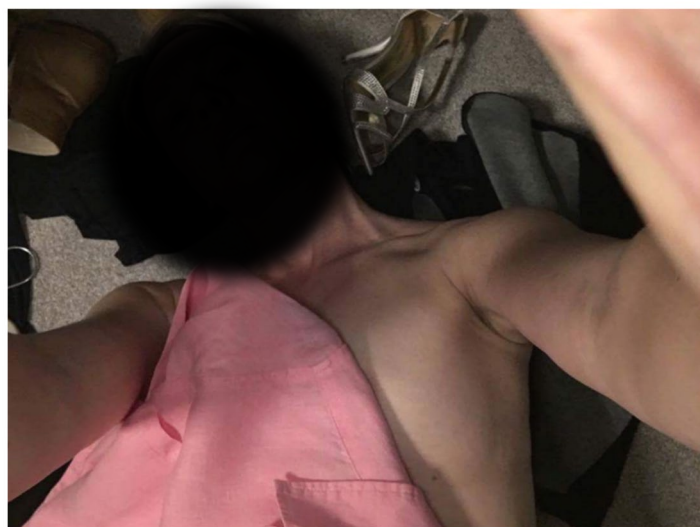


Figure 94. Example Response from *TETTT* Phase 1: Digital Dialogues. Day



### 5.13.2.2 Phase 1 Process Overview

As has been described, Phase 1: Courtship – Digital Dialogues is primarily a one-to-one process, whereby a digital dialogue is formed between Researcher and each Participant. At the start of Phase 1, the researcher moves from Stage 1 Outside (O), firmly Inside (I), into the centre of participatory artefact generation Beside (B) participants. Here the researcher functions in the role of both Facilitator-Researcher (FR) and Practitioner-Researcher (PR), in a Participant-Facing (PF) manner. Between each Participant-Facing cycle of Practitioner-Researcher and Facilitator-Researcher engagement, the researcher also exits into outer PbR scaffold elements in her role as Analytical-Researcher (AR) in a Researcher-Facing (RF) manner. This Möbius movement Inside, Beside and Outside participatory artefact generation continues throughout the 21-day iterative process of making. Much of the intrapsychological (Vygostky, 1978) researcher knowledge shared in the *TETTT* Prompts, also contained references to theories used in-action within my proposed framework construction and to my minor project outputs generated within my PbR development to date.<sup>171</sup> Due to the fact that my proposed framework is participatory, it is integral that each participant also willingly brings into any project their own intrapsychological knowledge to be shared, valued and utilised interpsychologically within the co-creative world of co-forming artefact generation. Illustratively, the flow of just one iteration of one Phase 1 Prompt is mapped on the diagram below in relation to just the 12 *TETTT* Participants that completed the full 12 months of all framework Phases.<sup>172</sup>

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<sup>171</sup> Again, this content will vary in future project iterations which utilise my proposed framework.

<sup>172</sup> In reality this Phase 1 iteration in *TETTT* began with 21 Participants.

The Diagram below Figure 95, maps the flow of one Phase 1 Prompt in *TETTT*, as it passes from the researcher at (a) to each project participant (1-12) at (b) and then back to the researcher again at (c) having gained a multiplicity of individual Responses (which after 21-days iteration of 21 different Prompts all leave Phase 1 distilled individually and collectively at (d) and are fed into Stage 2 for checking).

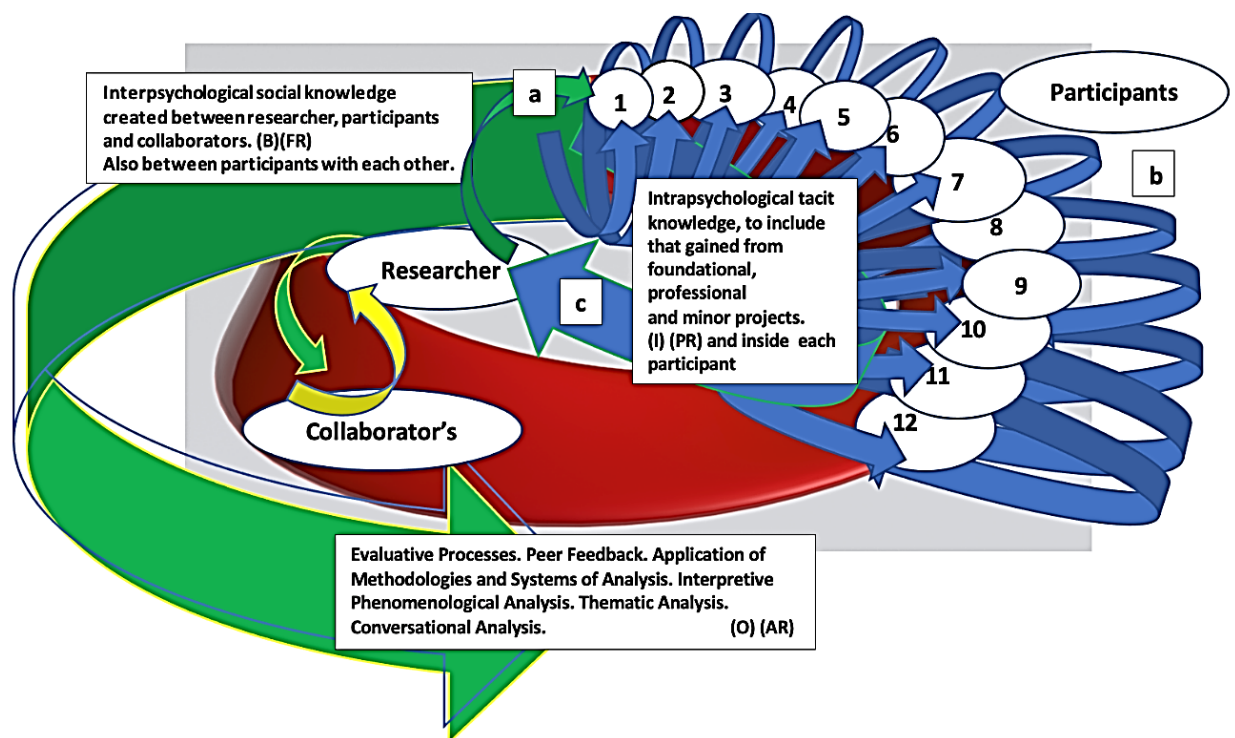


Figure 95. Diagram mapping the flow of one Phase 1 Prompt in *TETTT*

The diagram above, Figure 95 starts to show such multifaceted aspects in-action within Phase 1, whereby the Practitioner-Researcher (PR) operating centrally Inside (I) starts to bring participants into artefact generation in her capacity as Facilitator-Researcher (FR), working Beside (B) the participant here, (see c above). This is done by the Practitioner-Researcher sharing the same themed intrapsychological, artistic, social, and cultural knowledge (small green arrow with blue outline labelled a) to all participants as an

autoethnographic, self-reflexive and multimodal Prompt. This is received directly by each of her 12 participants and meets with their intrapsychological knowledge (12 white circles labelled 1-12). Each participant starts to assimilate the Prompt and, therefore, integrate it within their own internal processes (small blue Möbius arrows). They each then return their individual multimodal creative Responses to the Researcher (medium blue arrow with green outline labelled c). In this way, the Prompt stimulates material, which starts to take form as a generative participatory artefact. The Researcher iteratively repeats this process 21 times with each new Prompt, absorbing something of all participant Responses. This builds traction, depth and trust each time a subsequent iteration of the 12 separate intrapsychological Responses are received from participants. These responses are, in turn, processed again multimodally as the researcher traverses Analytical-Researcher (AR) and Practitioner-Researcher (PR) positions before she releases the next Prompt.

#### **5.13.2.3 Summary of Phase 1 Operational Components**

Researcher using self-as-instrument affectively and with visibility in the data, embodying the values and qualities required in the role as a Facilitator-Researcher (FR).

Ideally, 8 – 10 participants. If more than 8 participants fulfil Phase 1 then more than one researcher is recommended to expand or 'double up' the process to retain the depth and quality of experience for participants. (Extrapolated further in Chapter SIX - Results)

Digital closed community, software platform. It needs to be a system that resists machine algorithmic learning/mining/addiction by design. In the TETTT project, Evernote Software was used  
<https://evernote.com/>

21-days of pre-prepared Prompts - multimodal and themed provocations delivered digitally

**Prompts** are designed to generate a progressive deepening of dialogic content but flexible enough to be modified in-action.

Multimodal forms of creative expression utilised by both Researcher and Participant to include autoethnographic and self-reflexive approaches and materials, as well as the stimulus from the wider social and cultural field. In *TETTT* I referred to formative Minor Projects 1-5 and included sections from academic texts related to the theories used in-action. These were shared with participants as information and stimuli. Forthcoming researchers could choose to utilize materials from their own thematic projects.

Daily digital communication throughout 21-days initiated by the Researcher as a group Prompt sent to all Participants at around the same time of day each day consecutively.

Daily digital communication sent to the Researcher from each Participant in Response to the researcher's group Prompt. The number of Responses received were dependent on the number of project participants.

**Responses** are often multimodal and tend to utilise forms demonstrated first in the researcher's Prompts.

Daily digital communication sent by the Researcher to each Participant as a Noticing on to their Response.

**Noticings**, as previously highlighted, are sensitive and non-judgmental observations based on an extended multimodal and somatic form of Interpretive Phenomenological Analysis (IPA).<sup>173</sup>

Modification by the Researcher to the next day's Prompt to tailor, test and integrate new content. This is based on their Noticings of both individuals' responses and also affect attunement to the whole collective field of participants' interpsychological responses. This

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<sup>173</sup> See Chapter Three: Methodology for more detail on IPA.

would be a different attunement according to each different operational researcher, participant cluster and thematic project.

Occasional digital communication sent by the researcher to the whole group as a Group Noticing which interweaves their Responses as a group collective but protects individual anonymity.<sup>174</sup>

#### **5.13.2.4 Summary of Phase 1 Prompt Deepening Process**

In Phase 1 of my proposed framework as applied to *TETTT*, the seven Prompts of *Touch* lead into the subsequent seven Prompts of *Traction* and on into the final seven Prompts of *Transform*. They function like three interconnected wheels (Figure 96) delivering the multimodal content in direct relation to the Gestalt Experiential Cycle. The first 7-days of *Touch* mark a place of a participant moving into 'Awareness', the following 7-days of *Traction* into 'Mobilisation' and the final 7-days *Transform* into 'Action'. The Prompts function like cogs to take all participants deeper into the process at a gradual step-by-step pace through Day 1 to Day 21. At the end of Phase 1, the Prompts deliver those participants that have undertaken the full journey to the start of Phase 2, (others may have fallen off the cogs by then as denoted in Figure 97 to follow). Those participants that arrive at Day 21 are ready (through their own self-selection, willingness and commitment), to move into full 'Contact' with their material within the Phase 2 Performative Encounters.

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<sup>174</sup> This act emerged in the process of my applying my proposed framework within *TETTT* and encouraged Sub-Phases 1a and 1b to form. It adds complexity to the framework, this is expanded upon later as a researcher choice, not a necessity.

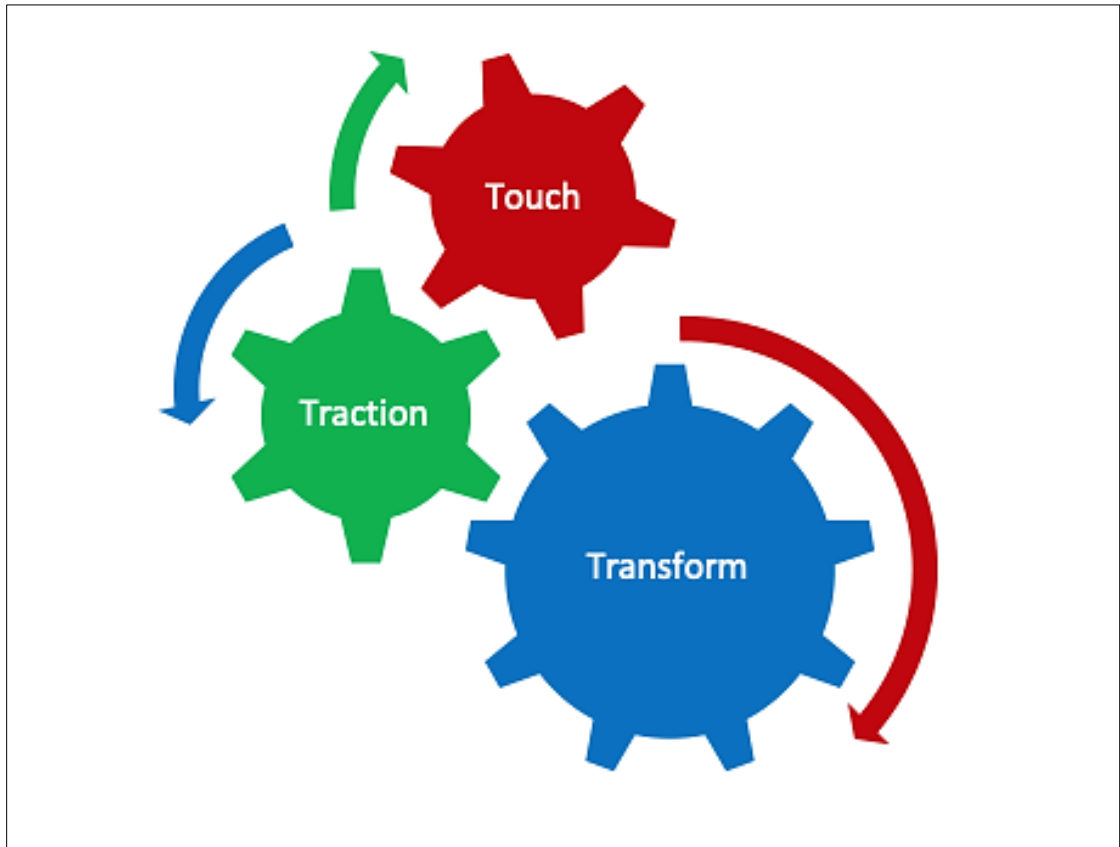


Figure 96. *Touch, Traction, Transform Cogs in TETTT*

#### 5.13.2.5 Phase 1 Iterative Inter-relational Flow, Illustrated by 1 Prompt, 3D

The diagrammatic model below, Figure 97, depicts Phase 1 in relation to the *TETTT* prototype project and the complexity of the iterative inter-relational flow of the 21-day Prompt, Response, Noticing interplay. Around the edge, it shows the 21 participants entering Phase 1, via Stage 1, with those in grey signifying the day they exited the process, and those in white the 12 final participants remaining at the end of Phase 1. The red circles denote the 21 Prompts issued and the small red arrows exemplify how each group Prompt is issued to ALL participants. For the simplicity of diagrammatic mapping, only Prompt 1 is illustrated here (against the small red arrows).

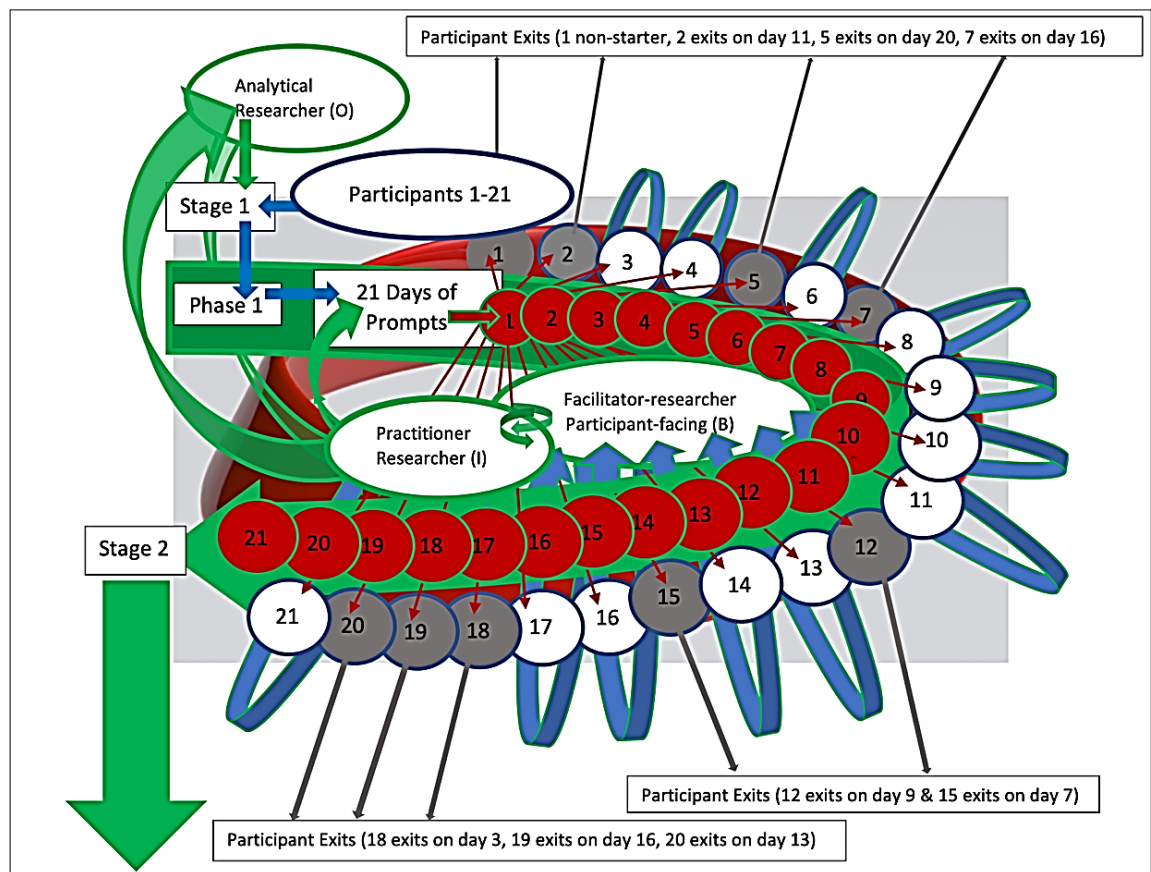


Figure 97. Iterative inter-relational flow of the 21-day Prompt, Response, Noticing, interplay in TETTT

The sweeping large green arrow underneath the red circles represents all the Prompts and shows how all the individual Responses from participants are returned to the Facilitator-Researcher (Beside) and become intermingled. In role as, Practitioner-Researcher the Responses are then considered Inside (I) as a tacit-somatic-artistic intuitive mode of knowing (Candy, 2019) before the multimodal data is next filtered back out and on into the outer PbR trajectory. Here Outside (O) the main participatory artefact core, the Analytical-Researcher then runs all participant Responses through further processes of distillation through the PbR Evaluation and Theory processes of the proposed frameworks outer scaffold. The relevant individual and collective knowledge extracted, is then taken back into the inner artefact field again. Inside (I) the Practitioner-Researcher then multimodally adjusts the next group Prompt in response to the

distilled collective participant findings. The Facilitator-Researcher then issues the now heightened next group Prompt, back out to all participants, *as well as* (my emphasis) constructing and issuing an individual Noticing to each participant. Both the group Prompt and individual Noticings, stimulate the next iteration of participatory artefact generation. The behaviours and positions adopted are designed to be replicated by all future researchers seeking to apply my intended framework to their own projects.

#### **5.13.2.6. Phase 1 Inter-relational Flow, Methods and Theories Used In-action.**

None of these processes in reality are as linear as described. In practice they are messy, multifaceted and take place within the organism-environmental field (Clarkson, 1995) of my living Möbius participatory Pb world. When operating from a Beside (B) position in my proposed framework, a Facilitator-Researcher will intermingle with participants as they co-create Practice (P) Beside (B) each other, Inside (I) the artefact. The Facilitator-Researcher will also operate from intrapsychological positions of self-reflexivity, noticing, foregrounding, adjusting, and embedding certain elements and needs that arise through the collective interpsychological participatory making in-the-making-moment, (Candy, 2019). Simultaneously the Analytical-Researcher will bridge Outside (O) objective and Inside (I) Practitioner-Researcher subjective positions. The Analytical-Researcher operating 'in-vitro' (Schon, 1983), will be focused on analysing the emergent material data against original PbR questions and aims, whilst at the same time 'in-vivo', (ibid) theorising and evaluating material in-action to see if any aspects need modifying. The Practitioner-Researcher (PR) will then adapt relevant Practice (P) artefacts, here the 21-days' worth of digital Prompts, in co-emergence with participant Responses. These 'non-reflective,' intuitive and tacit



modes of 'knowing-in-action', will provide the insights that guide where the participatory Pb research might go next.

### 5.13.2.7 Phase 1 Iterative Inter-relational Flow, Illustrated by 21 Prompts.

On the diagram above Figure 97, I only annotated Prompt 1 going out in the *TETTT* prototype project to all original 21 participants via the small red arrows.

If I had annotated all 21 Prompts going out ( $21 \times 21 = 441$ ) and the ideal scenario of 21 Responses coming back ( $21 \times 21 = 441$ ), then 21 Noticings going back out individually ( $21 \times 21 = 441$ ), and then the 12 supplementary Group Noticings issued ( $12 \times 21 = 252$ ), the Phase 1 diagram from above, would in fact look more like Figure 98 below. This would include at least 1575 exchanges made in 21-days.

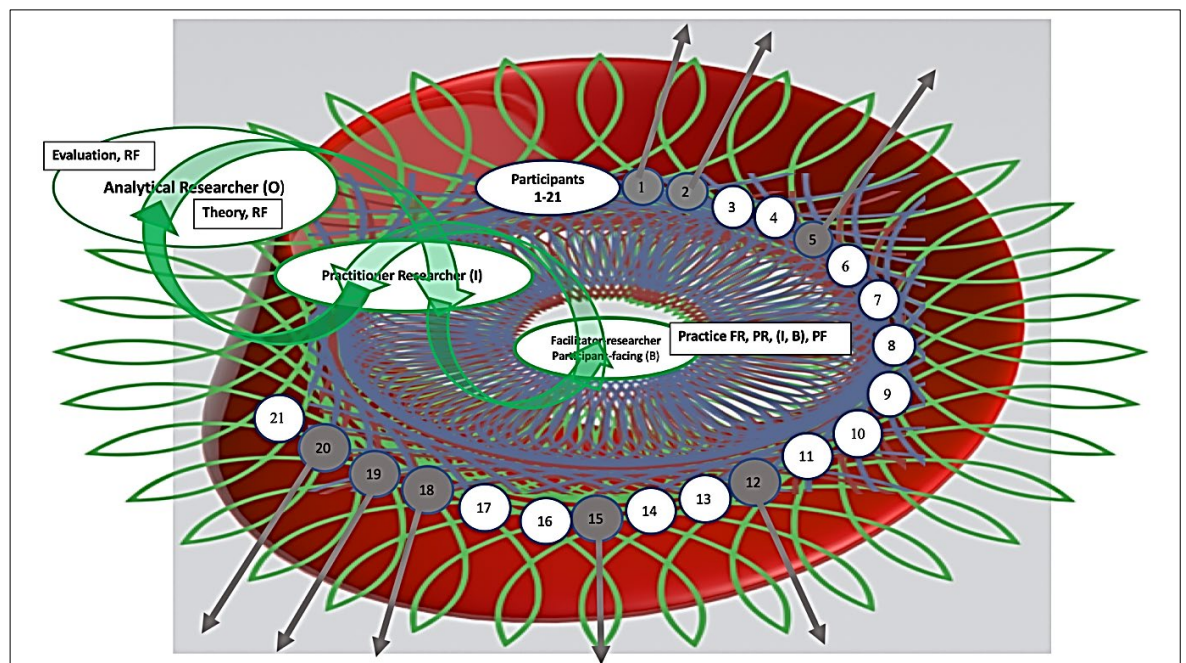


Figure 98. The iterative inter-relational flow of the 21-day Prompt, Response, Noticing, interplay in *TETTT*

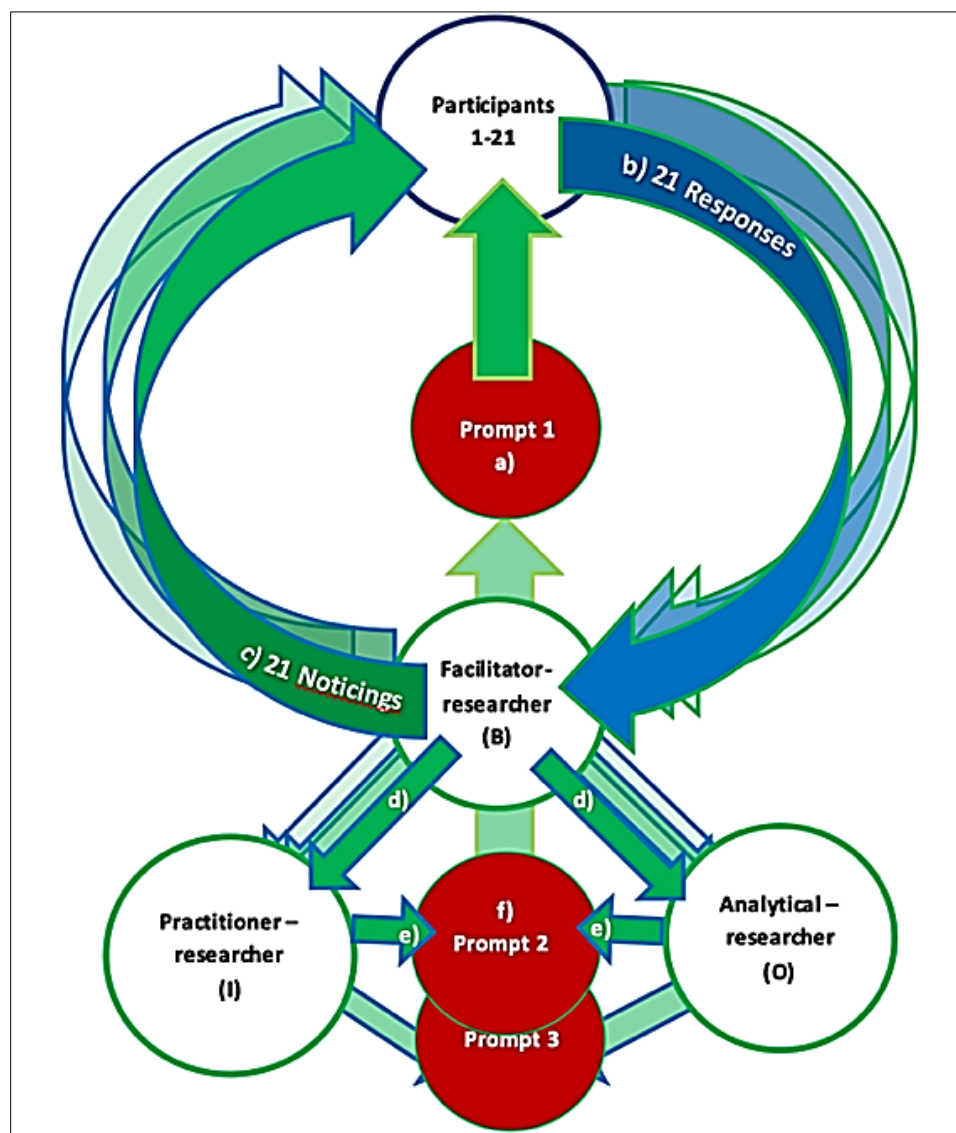
This diagram demonstrates the intensity of engagement in this period and signposts why some participants depicted in Figure 97,<sup>175</sup> may have disengaged during or at the end of Phase 1. This is why I advise, reflecting-on-action, that in forthcoming projects it is advisable to restrict future participant numbers to 8-10 if only just one researcher or practitioner is operating the framework.

#### **5.13.2.8 Phase 1 Iterative Inter-relational Flow, Illustrated by 3 Prompts, Inner & Outer Scaffold.**

As a simple close up of the Phase 1 process and just looking at 3 of the 21 Prompts used in *TETTT* above, the flow of my intended outer PbR scaffold and its inner gestalt core, actually looks more like Figure 99 below. This iteration starts at the central red circle of Prompt 1, labelled at 'a'.

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<sup>175</sup> On Figure 97 you will also notice participant exit points. It is not within the remit of the thesis to provide full reasoning for each exit point at this stage, but it is most likely to do with ability to self-support and willingness to engage in risky play (Brown, 2009) however these exit points will inform future directions.



KEY:	
a)	Prompt 1 is issued to all 21 Participants
b)	21 Responses from Participants are returned to the (FR)
c)	21 individual Noticings are returned to the Participants from the (FR)
d)	Simultaneously 21 Responses move from (FR) through (PR) and (AR) positions
e)	Prompt 2 is then adjusted in terms of Practice (P) content in relation to what has been Evaluated (E) and Theorised (T)
f)	Prompt 2 is then issued to Participants (and so on until all 21-day Prompts have undertaken this iterative process)

Figure 99. Diagrammatic close up of the Phase 1 process illustrated with 3 Prompts in TETTT

In gestalt terms these movements make up the psycho-social-phenomenological environmental field of this Phase, which incorporates the multiplicity of methodological, psychological, creative, and theoretical influences

within it and the living 'organisms' (Perls, 1947 [1997]) of participant and researcher.

#### **5.13.2.9 Phase 1 Summary Cards Appendix A and Digital Dialogues MMR Folders 1-12.**

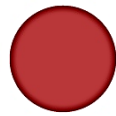
The original 21-day Prompts that were issued to participants in *TETTT* still exist in digital form within Evernote Software. I have already provided one example of a Day 6 flow from Prompt, Response, Noticing with just one participant, P13, to give an example of the detail of exchange on in Figure 89 – 92 above.

However, since the original Prompts are interactive, they cannot be physically contained within the body of this exegesis but instead need to be navigated independently in much the same exploratory way as participants experienced receiving them.<sup>176</sup>

However, for ease of public-audience understanding in Phase 4, I had the 21-day total 'Prompt, Response, Noticing' processes made into A1 'Summary Cards' displayed in the final *TETTT* exhibition. All cards are also contained in Appendix A (and also on my MMR Folder 4, and Vimeo/You Tube and linked to via my website), with three exemplars given here in Figure 100; one from each of the 7-days of *Touch*, *Traction*, *Transform* as used in the *TETTT* project. Future researchers may wish to generate similar Summary Cards when developing future iterations of my framework. Practitioners may wish to generate 'Summary Cards' as a form of showcase on their own projects.

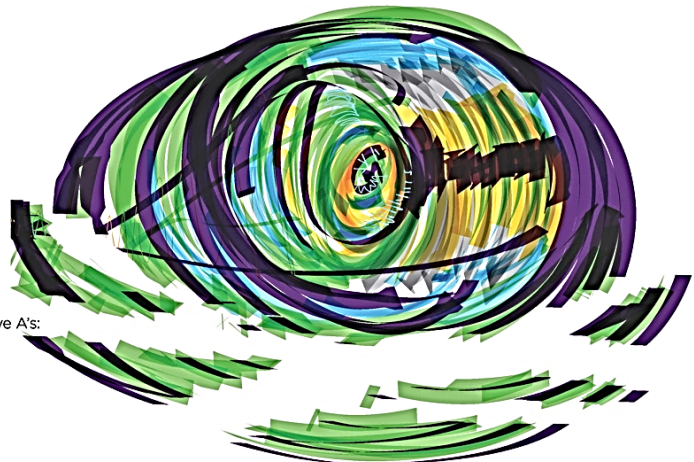
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<sup>176</sup> PDF copies of each Prompt, participant Response and my Individual and Group Noticings are provided within MMR Folders 1-12 and can be requested with a secure code, via my website. Some access to Evernote can also then be granted.



## Day 1: Touch

**‘Most people think of love as a feeling,’ says Dr. David Richo, ‘but love is not so much a feeling as a way of being present.’** (2010, p2)



Dr. David Richo, talks of five A's:

1. Attention
2. Acceptance
3. Appreciation
4. Affection
5. Allowing

He says that by giving and receiving these five A's, relationships become deeper and more meaningful, and they become a ground for personal transformation.

**I invite you today to consider what these words might mean to you, how do you create a sense of these for yourself...for others...how does it feel when someone else gives these qualities to you? Have you experienced their opposites...**

Feel free to respond in anyway that moves you.

LOVE.

Alice.







# Day 10: Traction.



## Collisions.

Today I met you all in your stories and as I read through them, certain parts leapt out and grabbed me, and I have pasted them below - clashing, colliding and encountering each. Word. Form. Person. Image. Story.

I invite you today to steal some of these words and images and make them your own. Like a magpie... pick out the 'shiny things' that resonate for you...cultivate them, dialogue with them...make them your own...change their shape, colour tone, hue...

I want you to take them back into your nest and add to them, reimagine them, rearrange them like 'furniture'. Place them where you would like them to be. Sit or lay in one of the objects, look down at a view from on high and tell us what you see - sea? Breathe in the air - what can you smell. Taste the food. What music is playing? What conversations and sounds do you hear? You have never as yet encountered one another except for my loose 'introductions and mentionings' in 'group noticings' - so I invite you to meet here in this virtual space and write into the imagined spaces of each others stories - expand and contract the in-between:

Everything had broken down and new things had to be made out of the fragments. Collage was like an image of the revolution within me - not as it was, but as it might have been.  
Kurt Schwitters



Available at:  
<https://goo.gl/images/rET2x2>

'Rewriting you only means that the spaces I'm not writing in are where I live.'

(Mimi Khalvaliti, Apology (2016) from Day 5)

What 'traction' points lie between the words below for you? What might your 'noticing' and 'playfulness' return to the original author?

### This is your 'Us' story:

*I am 8 years old. Peacocks preen and fight, cars crash outside, a girl and a boy balance on the parapets. A note book lies on Grandfathers sheep skin rug, my toes peeping out of my sandals look as if they have been made out of snow-flakes and drops of sweet evaporated milk. A turntable with an integrated tape deck plays notes through a building with holes for windows, eyes, our first kiss, your tongue thrusting as the florescent light flickers overhead. Stray dogs, skinny and boney, a dead coconut leaf and over there, through the tree, and beyond - the swing, I can see the yellow corn.*

*My bed is painted in red with red bars around it. We painted and glued it there. Sometimes that's all any of us need big Bear.*

*Hardly a day passes when I don't think of you. Journeying with the raindrops down the glass, being inside the raindrop perhaps. Talking about the 'strange sound world' that us hard of hearing people inhabit and then - acid - trip. I went round Times Square, full of hard core 'girlie' mags and film booths with men in dark glasses on high stools behind counters. I was drawn to it, but at the same time I was sick. Red Wellies. Rain Mac. Pompoms and finger-knitting were other favourites of mine.*

*The owner of the cafe sexually assaulted me and I didn't tell anybody. Like a dog without a bone. You could just listen, but don't make any judgements. Could you give me a hug, please? Of course.*

*They stand and hold each other for a moment.*

### Think Traction:

What part of you do these words touch?  
Where do they land?  
What blockages are they signalling?  
What encounters are they enabling?  
What action might your words galvanise?  
What dialogue can we have?

**And now - in any way you wish...images, words, film, sounds ... re-write your 'We' story, out from your bodily responses and places, trying feelings first and to not lead with your mind...to know is to feel even if to feel is not yet to know...**



## Day 17: Transformation.

### Supposition and Soup. Ingredients for Positive Personal Transformation.

#### transformation

*noun* | trans·for·ma·tion | \,tran(t)s-fər-'mä-shən,-fôr-\

##### Definition of transformation

1. *f* : an act, process, or instance of transforming or being transformed

#### transform

*verb* | trans·for·m | \,tran(t)s-fər-'m\

##### Definition of transform

1. *ta* : to change in composition or structure

#### supposition

*noun* | sup·po·si·tion | \,sə-pə-'zi-shən\

##### Definition of supposition

1. *f* : 1: something that is supposed : hypothesis

#### soup

*noun* | \ 'süp\

##### Definition of soup

1. *f* : a liquid food especially with a meat, fish, or vegetable stock as a base and often containing pieces of solid food
2. *z* : something (such as a heavy fog) having or suggesting the consistency or nutrient qualities of soup

**Looking a head - I invite you to research and start to prepare how you might go about 'creating a beautiful soup or (other such dish/meal of your choosing) to eat with a loved one/s' sometime over the next remaining 7 days or so.**

You could cook for a lover, a sibling, a child, a dog...or a hidden aspect of yourself that would like to come out and play...

Who will you invite and how will you invite them?  
What ingredients will you choose?  
Where will you buy them from?  
How will you prepare them?  
What do you want to gift to your guest?  
Where will you eat?  
What will you wear?  
What would you like to receive?  
What anxieties to you have about how they might receive you?  
What risks can you take?  
What is the worse thing that could happen?  
What is the BEST?  
How can you make this a truly transformational encounter?



Figure 100. Summary Cards – Exemplars *Touch, Traction, Transform in TETTT*

These Summary Cards above, Figure 100, contain elements of both my original multimodal *TETTT* Prompts and Group Noticings, (but without the audio-visual interactivity) and some of the participants' Responses given in anonymised form. Together they conveyed for public-audiences and here the reader, a sense of the interpsychological, phenomenological, reflexive, creative and ethnographic exchanges made in the Phase 1 Digital Dialogues. They also demonstrate how influential theories used in-action and my Minor Projects 1-5, were in part interwoven within the multimodal Prompt materials of *TETTT*.

The Summary Cards were specifically designed to:

1. Provide all public visitors (academics, researchers, and artistic practitioners) with the ability to make connections between Phase 1 Digital Dialogues, Phase 2 Performative Encounters, Phase 3 Screen Narratives and Phase 4 Relational Artworks
2. Enable visitors to navigate the physical exhibition space (after being given some insight first from the Summary Cards on the former PartPb process). Visitors could choose how they made their way through the space, returning to, avoiding, staying with certain artworks. This enabled them to make their meaning from the artworks encountered within this journey, in much the same way that Participants did in digital form in Phase 1
3. Encourage visitors to ask questions of the researcher (who was deliberately in-situ throughout the entire fortnight of the Phase 4 exhibition). This allowed for conversations, sharing knowledge and insight, and gaining evaluative feedback for thesis outcomes and results. Interested parties asked or were offered the option of becoming potential new participants in future projects

As a reader of this exegesis, you are now encouraged to go to Appendix A and read the text, look at the images and acknowledge the references contained on each of the Summary Cards. I have also provided alongside each a brief justification of inclusions used and how these related to the theories, methods,



self-reflexive and autoethnographic material embedded within my PartPb research processes. After reading these, and only if you are then still wanting more in this moment, then please next go to MMR Folder 1-12, or request via my website access to the full Evernote Digital Dialogues.

#### **5.13.2.10 Phase 1 Interim Conclusion**

To conclude, by the end of Phase 1 in *TETTT*, I had created the digital component of my proposed framework and experienced in-action how it had successfully allowed all willing participants (representative of a broad intersectional sample) to engage in a new form of participatory relational art practice. This was undertaken within a deeply maternal and caring environment of facilitation. This process had slowly gained the trust of participants so that they gradually felt safe enough to reveal their life stories and enter into deep creative and relational dialogues. Full interpretation and evaluation of such Phase 1 findings made through the *TETTT* prototype project, are analysed in Chapter SIX - Results.

### 5.13.3 Sub-Phase 1a Digital Holding Space (*TETTT* only)

All 12 active participants at the end of Phase 1 *TETTT* were invited into Phase 2 (and the subsequent Phase 1a and 1b events). Following Phase 1 in *TETTT* some participants expressed a desire to be able to reach out to the other participants who had gone through Phase 1 alongside them consecutively but autonomously. Despite not having met each other in person, they felt a desire to connect because of the shared resonance of undertaking the Phase 1 processes in parallel. They wished to be able to correspond with each other digitally and start a collective dialogue. Some also expressed a need for a psychological holding space after such an intense period of 1-1 dialogue with me as researcher. Having become intrigued to meet each other through the Phase 1, process they wanted somewhere to continue reaching out and similarly sharing creative multimodal material.

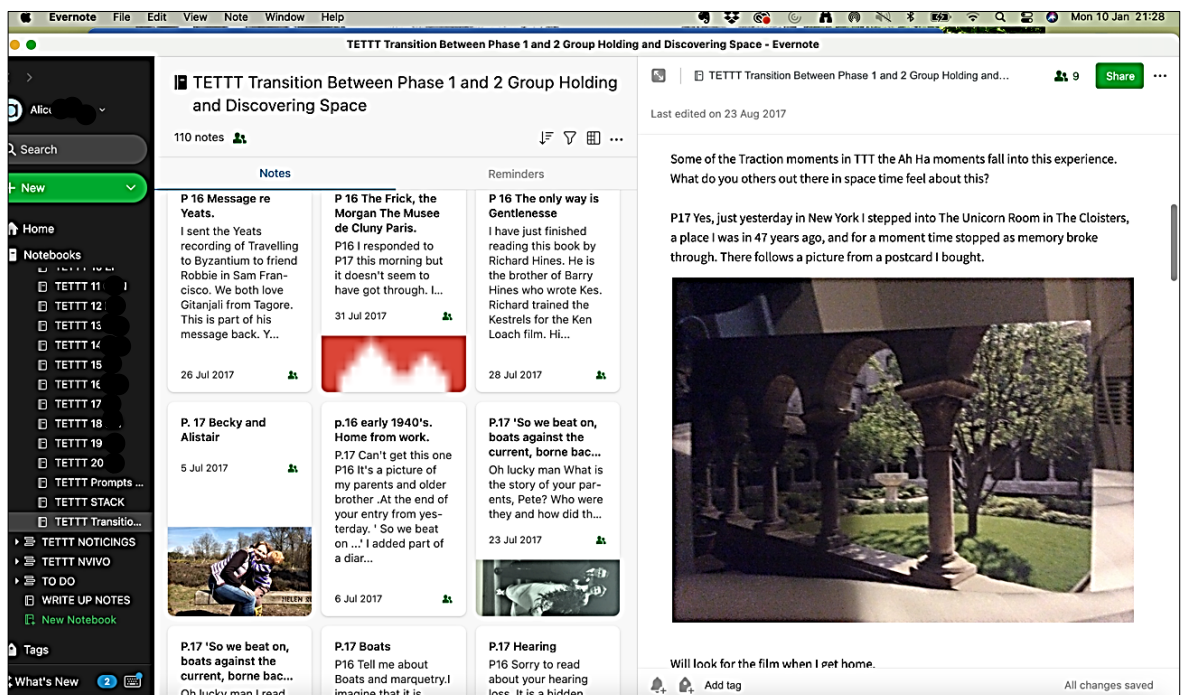


Figure 101. *TETTT* Sub-Phase 1a, Digital Holding Space, P16 and P17 Dialoguing (2017)

To enable this, I set up a shared Digital Dialogue space in Evernote (see Figure 101 screenshot above) and invited all 12 ongoing participants into it to function as a group 'holding space'. I asked them to agree to maintain the same ethics and principles of the Phase 1 process and to undertake it in the acknowledgement that I wouldn't be involved in any 'guiding' (Freire, 1968) role.<sup>177</sup> Those participants that wished to participate in the holding space did, particularly Participant 16 and 17, and out of this dialogue emerged their final piece for *TETTT* Phase 4, *The Tale of Two Peters*, see MMR Folder 11, Exhibit 7, Vimeo/You Tube or via my website. This request for an extended place for digital connection and to take the form of digital relating forward as introduced to them through *TETTT* Phase 1; also validated my hypothesis that the type of Digital Dialogues they had experienced in Phase 1 had been deep, nurturing, and transformative. In Sub-Phase 1a *TETTT* participants used the space to share and make collective meaning whilst I in role as Analytical-Researcher moved Outside the participatory artefact making and instead engaged in Stage 2 trajectory processes. The output of the dialogues from Phase 1a are also in MMR Folder 13 and accessible by request via my website, where in particular the reader can witness the relationship between the two Peter's deepening. Phase 1a also became to manifest further proof of how the life of an artefact can take on an energy of its own,<sup>178</sup> and become generative without direct researcher presence or intervention, as was concluded in my formative findings in Minor Projects 1 and 3 in Chapter FOUR.

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<sup>177</sup> In this action, on my part as the researcher, I was also offering participants a form of reciprocal respect, self-supporting trust and mutual equality adult-to-adult, as reached through Phase 1.

<sup>178</sup> Energetically aligned to thoughts by Hirschhorn (2013), Ettinger (2006), McNiff (1992) and as discovered earlier in this thesis in Minor Project 1 *Wavefront*, (Figure 35) within the *Situating the Reciprocal* series, (2016), (4.3 Minor Project 1: Situating the Reciprocal (2016).

#### 5.13.4 Sub-Phase 1b: Face-to-Face Collective (*TETTT* only)

Sub-Phase 1b also came out of participant needs expressed in *TETTT* Phase 1, and intensified digitally in Phase 1a, as a desire to meet each other in the live (Figure 102).



Figure 102. *TETTT* Sub-Phase 1b, Face-to-Face Collective, *The Feast*, P16 and P17 Dialoguing, (2017)

In role as Analytical-Researcher in *TETTT*, I considered this participant request for Sub-Phase 1b. Within my proposed framework I had not planned for a participant meeting in the live, until a final reveal in Phase 4 (some 6-months later from the point of participants request). Whilst it was something I hadn't anticipated or planned at the start of proposed framework formation, by changing my perspective and moving into role as Facilitator-Researcher, I then knew it was ethically appropriate to meet these participant needs. I also realised also, as a Practitioner-Researcher, that this presented an opportunity to gain new participatory knowledge Pb knowledge in-action and that it would not affect my overall research aims detrimentally. I therefore organised Sub-Phase 1b '*The Feast*', Figure 102, and also sought to maintain a reciprocal balance of

participant and researcher agency by retaining some aesthetic and PbR control of the proposition. Within this Sub-Phase 1b of *TETTT*, I thus invited participants to bring with them something to the event which had become distilled through Phase 1, and that was proving significant to their forthcoming Phase 2 Performative Encounter.<sup>179</sup> Consequently all the experiences or personal objects participants shared in the Sub-Phase 1b event issued from their Phase 1 Digital Dialogues.<sup>180</sup> The Sub-Phase 1b event commenced with an evening at the home of Participant 8 and continued the following day in-situ in the De Montfort University Gallery, (where the Phase 4 Exhibition was due to take place 6 months later). As part of this Sub-Phase 1b face-to-face event, several activities took place that in-turn generated what developed the collective group artwork Exhibit 4, *The Feast (The Mirror 360 VR)* which became centrally placed in the final Phase 4 exhibition (see MMR Folders 14, 15 & 18, Vimeo/You Tube and via my website). Whereby nine of the twelve participants were able to attend the collective face-to-face Sub-Phase 1b event, three were unable to attend in person but are still included in the following planned Phases 2 - 4. Indeed Participant 11 from Milan, Italy, (the furthest participant geographically in *TETTT*), stayed the weekend in my home, from which we then undertook her own Performative Encounter the following day.

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<sup>179</sup> Of note, some of Phase 2 Performative Encounters had already commenced before Phase 1b took place with Participant 3, 10 and 11. This was due to my need to fit in all one-to-one live encounters with all 12 participants sensitively and within the next three months. The remaining Performative Encounters took place after the Phase 1b event. In relation to the mapping diagram, Figure 71, some of Phase 2 Performative Encounters therefore took place before, alongside and after Phase 1b. This was also due to logistics and the sheer amount of time it took to organise all Phase 1 data and liaise back and forth with each Participant in Stage 3 to decide on the type of Performative Encounter they wanted to undertake, location, props, timings etc.

<sup>180</sup> Participant's 3, 10, 11 were also able to bring in objects significant to their completed Phase 2 Performative Encounter itself.

The nine Participants contributed to the Sub-Phase 1b event in the following ways:

Participant 8 hosted myself and Participant's 3 & 11 at her home the evening before and together we prepared a soup prompted by the content of Phase 1 Day 17's Prompt (see Summary Card Day 17 and/or MMR Folder 1-12 for all Responses and Noticings).

Participant 8 had also written a One for Sorrow, 'Us Poem', (see Summary Card Day 15 Appendix A and/or her MMR Folder 5 for all Responses and Noticings) that I was to recite as part of The Feast event the following day see MMR Folder 14 or my website. Participant 3 provided two pink cakes and homemade chocolate hearts for the day; the same cakes as consumed within her Phase 2 Performative Encounter filmed the day before (see MMR Folder 2 or my website.).

Participant 11 geographically came from the furthest away, Milan, Italy. Because Phase 1b was not planned from the start of the project but she wanted to attend, I contributed to the cost, and she stayed with me in my family home. This also facilitated the filming of her Phase 2 Performative Encounter that same weekend. She bought with her Italian coffee and prosecco to share at The Feast. I bought English Tea. Thematically both feature in the subject matter of her Phase 2 Performative Encounter film (see MMR Folder 8 or my website).

Participant 17 bought a story he had written about the process to share with us at the end of our feasting in celebration, gratitude, and closure of Phase 1.

Participant 10 bought with her tulip bulbs, pots, and compost for planting. She had chosen these bulbs with two of her daughters and myself as part of her Phase 2 Performative Encounter. All elements are significantly referenced in her film and the bulbs were designed to blossom at the time of the Phase 4 exhibition (see MMR Folder 7 or my website).

Participant 4 bought with her, herself. Themes of loneliness had prevailed her Phase 1 Response and here she was to sit amongst a community of people together creatively and attentively in real life as had been experienced in the digital, again thematically linked to the content of her Phase 2 Performative Encounter, (see MMR Folder 3 or my website).

Participant 16 had crafted unique mini totems of each participant (including the 3 absent) to hang from the candelabras on the table each adorned with minute wings. He has also inspired the activity of breaking and mending our soup bowls after consumption Kintsugi

style. Significant to his process in Phase 1 & 2 (see Figure 101 below, MMR Folder 11 or my website).



Figure 103. *TETTT* Sub-Phase 1b P16 Contribution, (2017)

Participant 6 had bought in photographs to share that he wished to talk through, significant of which was one of his Father, pictured on the grass just outside The Gallery within which we all now sat in 2017 but this picture was from the 1970's.

Finally, Participant 13 wanted to come clothed in her crow wings and for me to wear mine, items we had worn in her Performative Encounter of Phase 2 as twins (see MMR Folder 9 or my website). At The Feast, we waitressed for the others as crows. She also bought with her mini matching pair of white wings to clip onto ourselves to reflect our inner and outer interplays of Self.

The whole event was filmed in 360 and binaural audio recorded by technical collaborators Tim Dickenson and Kerryn Wise, see the DMU Gallery location, set up and install on the next page for Sub-Phase 1b, (Figure 104, Figure 105, Figure 106, below). This video footage was then edited by myself and sound



engineer Dickenson and replayed in the Phase 4 exhibition using a virtual reality Oculus VR Rift headset. In the Phase 4 exhibition the same feasting table was physically empty, however through the VR film participants were transported technologically into the centre of the table. The film then filled the room with participants' virtual live presence. This served to express a further aspect of their identities in a different mediated form than those seen in their Screen Narratives (thus extending the exhibitions multimodality). For audience members in Phase 4, they were then too able to become part of the participants former Sub-Phase 1b experience, surrounded by chatter, eating, drinking, laughter, and activity. This proved highly inclusive and was later rated as a key aspect of audience members enjoyment and understanding of the frameworks earlier Phases as undertaken by *TETTT* participants. This served to increase audience members empathy, embodied recognitions within participants narratives and to generate potential future participants for forthcoming new projects, as extrapolated in Chapter SIX results to follow.



Figure 104. *TETTT* Phase 1b. Binaural Sound and 360 Video Set Up, (2017)



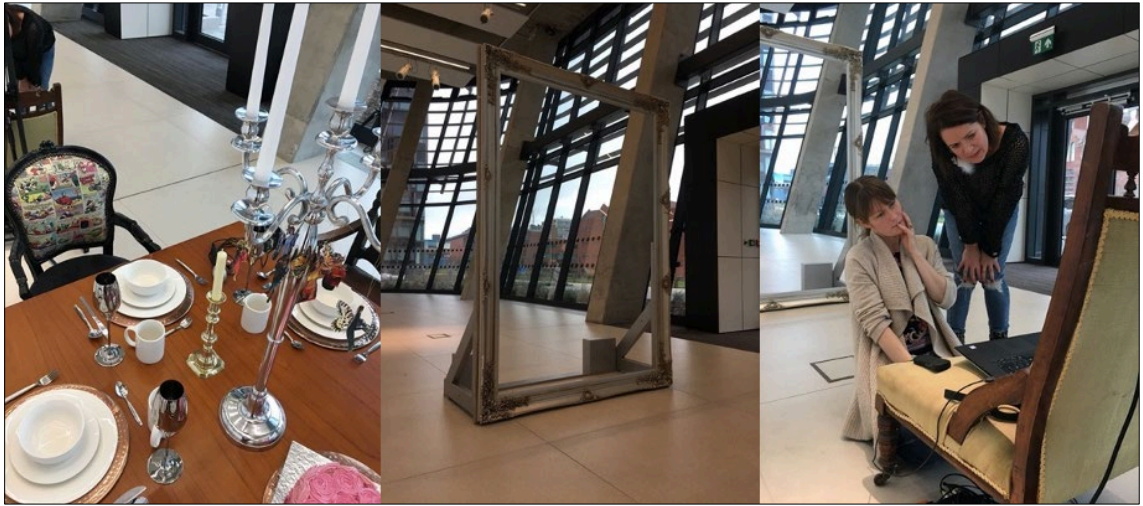


Figure 105. TETTT Exhibit 4 *The Feast (The Mirror 360 VR)* Set Up, (2017)



Figure 106. TETTT Exhibit 4 *Filming The Feast (The Mirror 360 VR)* (2017)

This type of Phase 1b event could be recreated by any future researcher utilising my proposed framework, with unique objects and events specific to that which emerges from their own project versions of Phase 1. Equally, Sub-Phase 1a & 1b could be omitted completely, provided that in Phase 1 the Facilitator-Researcher, makes no reference to other participants and instead runs the framework as a much more closed one-to-one experience. In *TETTT* I had interwoven complex inferences and collective communications within the

Prompts of this prototype project. This created a virtual co-creative caring and transitory community and not just a deep one-to-one researcher-participant relational encounter. This led to some exciting new participatory PbR discoveries in-action, such as the additional Sub-Phase 1b event that in turn provided a further dimension to the Phase 4 experience.

### **5.13.5 Stage 2: Checking Distilled Themes**

The proposed format of the 21-days of Phase 1 is designed to express, distil, and refine participant data through its inner intra and interpsychological interplay and outer PbR trajectory, ready for Phase 2 Performative Encounters. Stage 2 is undertaken by the Analytical-Researcher (in *TETTT* concurrently with Phase 1a and 1b), to check and review each of the 12 participant's Phase 1 Digital Dialogues reflecting at a distance on-action (Candy, 2019). In doing so participants' multimodal data is examined by the Analytical-Researcher, for any significant moments missed in the Phase 1 distillation (which in the main is undertaken by the Practitioner-Researcher and is more instinctive and tacit).<sup>181</sup> Stage 2 also confirms any secondary patterns, collective expressions, or missed needs. In *TETTT* these headline collective themes were to do with cooking and sharing food; a need for companionship and play; to be seen, heard, and witnessed in specific situations; to laugh, mourn and celebrate; to invite in the physical and sexual, to be in nature and to mix the magical with the domestic. Chapter SIX – Results, Appendix B and the MMR Folders 2-12 (that

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<sup>181</sup> Phase 1 distillation embodies much more felt, multimodal and somatic forms of thematic 'Noticing' that build upon IPA; formative Minor Project findings and the participants trust in 'non-reflective action' (Candy, 2019) of the Practitioner-Researcher.

contain participant Digital Dialogues extrapolate these in more detail, also accessible upon request via my website).

### 5.13.6 Stage 3: Location and Object Planning

Having checked and reappraised the Phase 1 data in Stage 2; in Stage 3 in role as Analytical-Researcher, but in a Participant-Facing manner (an anomaly for a Stage), the researcher then checks in with participants to confirm if the specific concerns distilled from the 21-day Digital Dialogues are accurate enough.

Moving into role as Facilitator-Researcher, they then propose and negotiate with participants the exact locations and props needed for each bespoke Performative Encounter that will take place in Phase 2. Broadly in the *TETTT* prototype project, the locations, needs and props for each participant were as follows, Figure 107, and Figure 108:

Participant	Performative Encounter Event
P3	To run naked in the woods, to eat her own words. To bury and mourn babies with a female sister.
P4	To run up that hill, to celebrate turning fifty in style and to be accompanied to a hospital visit with a companion.
P6	To converse, cook and eat together. To be seen and heard chopping wood, lighting a fire playing double bass.
P8	To stand beside the poet John Clare in solidarity. To reimagine his history and persevere in adversity, balancing along a parapet.
P9	To reimagine Trinidad into her London home, the scuttling crabs, the beach, the grandfather. Tiny footsteps making.
P10	To be with sister's dead, alive, living. To plant bulbs, to welcome in spring, to mourn and love each other.
P11	To become an English Woolf, drink English tea and celebrate the mother with little red riding hood.
P13	To climb the apple trees as exotic crows furnishing a nest like eager magpies. To explore, express, undress and hang out the washing to dry.
P14	To play in the snow and sledge for the first time at forty. Snow bears, sliding doors, the lion, the witch and the wardrobe.
P16	To be witnessed putting on socks, rolling from bed to wheelchair and going on a wheelie.
P17	To walk around x park, unpacking memories of childhood from his backpack whilst sharing a flask of tea.
P21	To clown about bouncing on a trampoline, to play football with our boys in friendship, motherhood and sexuality.

Figure 107. *TETTT* Phase 2 Performative Encounters, (2018)

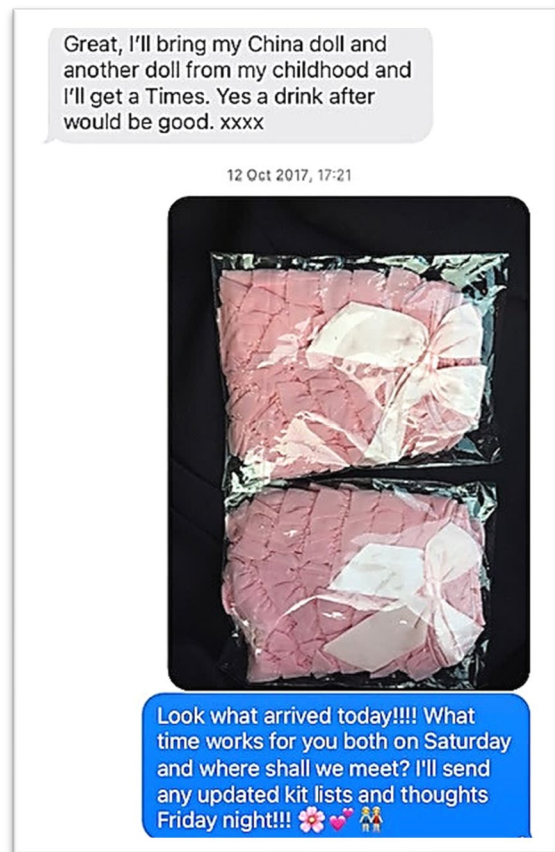


Figure 108. *TETTT* Stage 3: Location and Object Planning with P3, (2018)

### 5.13.7 Phase 2: Intercourse - Performative Encounters

Phase 2 is designed to continue my investigation into how a sustained relational experience can be delivered between a researcher and participant that holds, rebalances, carries, and activates deep relational encounter across digital, performed, screen and physical spaces. It also furthers my examination into how the narration and performance of identity can be enabled through a new form of creative participatory framework that enables all willing bodies to reach beyond normative social, cultural personal, and artistic boundaries. Here the researcher, oscillating between roles as Facilitator-Researcher and Practitioner-Research operates Beside (I) and Inside (I) the action, physically doubling and heightening participant's material throughout. In *TETTT*, our encounters are fun, sorrowful, mischievousness and valuable. They make use of costume

swopping, childlike play, and appearing as each other; multiplying, mirroring, and exploring but privileging participants' agency.<sup>182</sup> This Phase specifically brings participants into full 'Contact' (Perls, 1947 [1997]) with their inner material from the identified points of *Traction* from Phase 1, which the Performative Encounters seek to then *Transform*.

What follows are 12 still documentary photographs taken from the 12 Phase 2 Performative Encounter events in *TETTT* see figures below (Figure 109, Figure 110, Figure 111, Figure 112, Figure 113, Figure 114, Figure 115, Figure 116, Figure 118, Figure 119, Figure 120). The full films can be viewed in MMR in Folders 2-11, on Vimeo, or via my website; also, at the You Tube URL given underneath each image. As a reader I suggest you either view each participant's Screen Narrative now or wait until Phase 3 Screen Narrative construction is discussed shortly below first. In the proposed Performative Encounters of my framework, the presence of a video camera (or cameras) is deliberately of secondary value to the performative live-action and is to be positioned unobtrusively in all future iterations. In *TETTT* it was often just placed on a record mode and locked off. This is in line with my feminist ethnographic and filmic concerns as discussed in Chapter TWO – SOAR, Section 3. This decision is intended in bringing the least interference to the quality of the Performative Encounters being enacted; enabling more spontaneous, less self-conscious, disclosures, enactments, and conversations to playfully unfold between us.

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<sup>182</sup> The forms of performance encounter will again vary project-to-project, participant-to-researcher but are intended to uphold within the framework this freedom of play, safety and exploration bringing participant into full Contact with their 'unmet needs', or 'unfinished business' and transforming it (Perls, 1947 [1997]).





Figure 109. P3 TETTT Screen Narrative *The Daughter of Perpetual Restlessness*, In Exhibit 8. *The Nest*.  
Need: To run naked in the woods, to eat her own words. To bury and mourn babies with a female sister.  
See URL <https://youtu.be/RCDAtuNQNSM>



Figure 110. TETTT P3 Screen Narrative *Running up that Hill*, in Exhibit 3. *The Table* Need: To run up that hill, to celebrate turning fifty in style and to be accompanied to a hospital visit with a companion. See URL <https://youtu.be/fqci7MWjJKg>





Figure 111. *TETTT* P6 Screen Narrative *Data and Discourse*, in Exhibit 1. *Personal Weather Space*. Need: To converse, cook and eat together. To be seen and heard chopping wood, lighting a fire playing the double bass See URL <https://youtu.be/FNYPDeYPVI>



Figure 112. *TETTT* P8 Screen Narrative *Diana Mary Meets John Clare*, in Exhibit 9. *The Desk*. Need: To stand beside the poet John Clare in solidarity. To reimagine his history and persevere in adversity, balancing along a parapet See URL <https://youtu.be/WSdm8YPxIGM>





Figure 113. *TETTT P9 Screen Narrative Crabbing in Trinidad* in Exhibit 3 *The Table*. Need: To reimagine Trinidad into her London home, the scuttling crabs, the beach, the grandfather. Tiny footsteps making. See URL <https://youtu.be/eN5CWycDvSU>



Figure 114. *TETTT P10 Screen Narrative Emily Rose*, in Exhibit 2 *The Boat*. Need: To be with sister's dead, alive, living. To plant bulbs, to welcome in spring, to mourn and love each other See URL <https://youtu.be/ENPkErju3nI>





Figure 115. *P11 TETTT* Screen Narrative *Woolf meet Wolf*, in Exhibit 5 *The Bed*. Need: To become an English Woolf, drink English tea and celebrate the mother/other with little red riding hood. See URL <https://youtu.be/3dPvPHyP7yc>



Figure 116. *TETTT* P13 Screen Narrative *Lets Sqwark Together*, in Exhibit 6. *The Secret Garden* Need: To climb the apple trees as exotic crows furnishing nest-like eager magpies. To explore, express, undress and hang out the washing to dry See URL <https://youtu.be/uzo9TJ6S7cw>



Figure 117. TETTT P14 Screen Narrative, 'Man Handling, in Exhibit 6. 'The Wardrobe/The Secret Garden  
Need: To play in the snow and sledge for the first time at forty. Snow bears, sliding doors, the lion, the  
witch, and the wardrobe See URL <https://youtu.be/DsyKV1Bd-o>



Figure 118. TETTT P17 Screen Narrative *The Tale of Two Peters*, in Exhibit 7 *Wheelchair and Armchair*.  
Need: To be witnessed putting on socks, rolling from bed to wheelchair and going on a wheelie (Same film  
as above – not same need/Performative Encounter) See URL <https://youtu.be/Wb9mK5swVVs>





Figure 119. *TETTT P17* Screen Narrative *The Tale of Two Peters*, in Exhibit 7 *Wheelchair and Armchair*. Need: To walk around Stowe Park, unpacking memories of childhood from his backpack whilst sharing a flask of tea (Same film as above – not same need/Performative Encounter) See URL <https://youtu.be/Wb9mK5swVVs>



Figure 120. *TETTT P21* Screen Narrative *Clowning Around*, in Exhibit 6. *The Wardrobe/The Secret Garden*. Need: To clown about bouncing on a trampoline, to play football with our boys in friendship, motherhood, and sexuality See URL <https://youtu.be/TBGQGSRQtc>

### **5.13.8 Stage 4: Noticing, Logging, Sourcing**

Stage 4 is Researcher-Facing. It first sees the Practitioner-Researcher notice and review the content of Phase 2 Performative Encounters searching out opportunities to further deepen the participant's performed material filmically in Phase 3. Noticing is undertaken by the researcher in a manner of reviewing footage much like the in-action distillation of themes through the Phase 1 Digital Dialogues but here on-action after the performance event. In this stage the sifting through the footage is meditative and again embodies a form of extended embodied, multimodal and somatic IPA, searching out subtle nuance's reoccurrences of words, metaphors, symbols, colours, objects, sounds, spaces, places. Like filmmaker Threadaway, this reviewing of raw footage provides insight through the 'repetition of keywords phrases...noticing expressions or body language' (Treadaway 2005 in Candy and Edmonds, 2011: 191). Once the review is satisfied from a Practitioner-Researcher perspective, the Analytical-Researcher logistically locates any additional footage or sounds in order to augment participant content via Creative Commons and Sound Cloud. These searches are individual to each participant's footage, perceived needs, and past disclosures. They will be unique to each future practitioner undertaking a forthcoming project and working within the remit of my proposed framework.

### 5.13.9 Phase 3: Gestation – Screen Narratives

In Phase 3 the researcher edits the videos of the Phase 2 Performative Encounters and interweaves this footage with Phase 1 content as thematically distilled within Stage 2. Phase 3 is a private maternal gestational process whereby the Practitioner-Researcher in a Research-Facing manner (an anomaly for a Phase but with participants considered at the fore), constructs participant's video narratives by living with and somatically nesting in 'cohabitation' (Ettinger, 2006) with the filmed material for some time. Here the researcher feels her way through the resultant footage much like a maternal magpie (but *slowly*),<sup>183</sup> sifting through participant's screen material, extracting, and juxtaposing hidden gems intent on deepening their narratives to positive and transformative affect. In a gestational sense the Practitioner-Researcher is seeking to feel the participant's multimodal data 'within her charged', (Ettinger, conference address, 2015). Although participants are intentionally not physically present in the edit, (as a child is felt but not seen with the womb), the researcher still cares for them deeply and asks for their reciprocal trust, (as a foetus exists in a form of hope without reasoning).<sup>184</sup> Through the edit of the participants video data, the intention is also for the researcher to heighten and celebrate their 'plural intersubjective journey' (Ettinger, 2006) that they have experienced together. This intimately foregrounds the relational position of being Beside (B) another human intersubjectively and experientially and not speaking for them as a patriarchal director might. By not making a film 'on' them

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<sup>183</sup> A thematic reoccurrence used in Phase 1 Prompts Touch, see Day 10 in particularly in MMR and Summary Card 10 in Appendix A.

<sup>184</sup> Such complexities of maternal thought were unpacked in Chapter THREE: Methodologies especially in relation to Ettinger's concepts but also to Winnicott, McNiff and Bion.

from an analytical distance, instead the researchers application of a feminist ethnographic and somatic approach to the editing also sees the Screen Narratives aesthetically crafted with a handmade quality, (provocative in much the same way as Haller-Ross' term recipe) and indented as a final form of multimodal 'Noticing,'. This Screen Narrative is later gifted back to project participants in Stage 6 from an attentive facilitator and skilled practitioner. This is designed to be a closing gesture of celebrating our journey together as a 'way of love' (Irigaray, 2002).<sup>185</sup>

If the reader has not yet viewed the Screen Narratives in my MMR and at the URL's given underneath each image above as hyperlinked to Vimeo, I suggest this is undertaken now.

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<sup>185</sup> It will also be witnessed in *TETTT* how in Phase 4 this also enables participants-as-audience, to usefully spectate their 'community' artwork in a 'high' art gallery setting alongside public-audiences, (Bishop, 2006). This serves to blur the boundaries of what is considered participatory low and aesthetically high art deliberately elevating participants' co-produced artefacts.

### 5.13.10 Stage 5: Collaboration and Construction

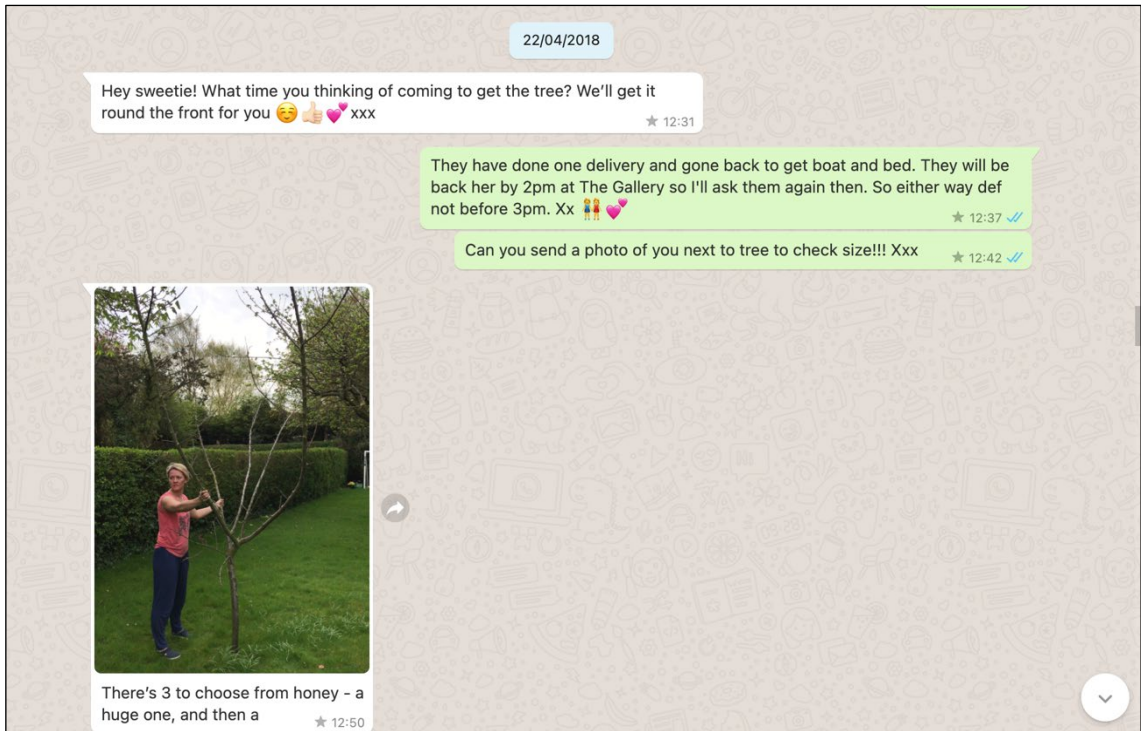
Stage 5 sees the Practitioner-Researcher collaborate with designers, hardware and software technologists, joinery technicians, print and textile specialists and gallery curators, in the creation of large scale interactive sculptural artworks.<sup>186</sup> In *TETTT* these Relational Artworks 1-12 were designed as life-size or larger exhibits in-order to contain at least one human body.<sup>187</sup> In *TETTT*, Exhibit 1, *Personal Weather Space* (contained at the QR code in Figure 151), Exhibit 11 *Lightbox of The Feast* (seen on the wall in Figure 126) and Exhibit 12 (Figure 125) the *Summary Cards*, were aesthetic and practical accessories to the main Relational Artworks, generated, but still important and *TETTT* project specific components of the overall exhibition experience. The planning and construction of the Relational Artworks are intended to bring 'Satisfaction' (Perls, 1947 [1997]) to participant-audiences and public-audiences alike. The notion of making artefacts that can hold all visitors is planned from outset and builds upon its successful use in *Point. forty* (2014), Chapter FOUR, whereby audiences were embodied within participant's personal chairs. In *TETTT* this concept is developed to include other types of objects, both sourced and handmade, concerning the themes and objects expressed in the researcher and participant's Phase 1 Digital Dialogues: a bed, a wardrobe, a desk, a mirror, beanbags, sailing boat, a giant nest, and chairs various, to include a wheelchair all in figures ( Figure 122 - Figure 158), below.

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<sup>186</sup> In *TETTT* these were both unpaid and paid collaborators by my sponsor [www.designalliance.co](http://www.designalliance.co).

<sup>187</sup> This life size aesthetic is intended for future project iterations where appropriate and financially possible, although in formative project *Point. Forty* (2014) (Figure 33) similar states of embodied recognition were reached in audiences, if not as comprehensively, so the framework could be scaled down in part in future iterations, more on this in Chapter SEVEN – Conclusions.

In the following images (Figure 121), P13 is seen removing trees from her garden that featured in her *TETTT* Phase 2 Screen Narrative *Lets Sqwark Together*, for transportation into the Gallery for her Phase 4 installation within Exhibit 6 *The Secret Garden* which was a hidden garden accessed through *The Wardrobe*.



Also, below other collaborators, friends, and family, helping prepare the Gallery space for *TETTT* Phase 4.







Figure 121 TETTT Stage 5 Install Collaborators 'The Bell Boys'

In this planning and design Stage the Relational Artworks are deliberately designed to be multimodal to both enable my aesthetic and in *TETTT* to attempt to answer my research questions. In *TETTT* each Relational Artwork then contained further artefacts and personal objects that had been multiplied multimodally throughout all Phases of my frameworks application to this prototype project. This saw, digital, performed and screen artforms present within the physical Relational Artworks that were each also multimodal in and of itself. The object and artefacts are in turn wired up to technologies: Arduinos; Raspberry Pi's; large computers; pressure sensors and the internet. They also make use of Premiere Pro video editing; Unity; Max MSP; Processing and Isadora programming, attached to monitors; projectors; an Oculus Rift headset; headphones, and speakers. The participants' Screen Narratives contained within the Relational Artworks are then activated to play through Human Computer Interaction (HCI), via forms of exploratory bodily engagement. This exploration in turn triggers touch, pressure, sound, and movement sensors to activate participants' Screen Narratives to play<sup>188</sup>.

Technical drawings contained in Appendix D evidence my collaboration with technical designer Stewart Bell in *TETTT* as we mapped the gallery and visualised the interactive objects in the space. Appendix D also contains a map of The Gallery at DMU with the interactive artefacts Exhibits labelled 1-12 and A-N (in red font) on the map. Some contain more than one participant's Phase 3

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<sup>188</sup> This technique of tactile embodiment comprising new high-tech technologies and used homemade personal objects was successful in my formative project *Point. Forty* (2014) see Chapter Four and (Figure 33) and is extended in *TETTT*. It directly connects the viewer into the artwork in a form of embodied complicity through such interactive agency. This form of interactivity can be employed through future iterations of my framework (and advances upon these mechanisms technologically and haptically – see Chapter SEVEN, future directions section) and across different practitioner projects.

Screen Narrative whereby the location is denoted on the map with a red-letter.

This Appendix also contains exact details of each Relational Artwork, the interactivity contained within, hardware, software, other technical components needed, props, objects, Screen Narrative, and participant inclusions. I suggest the reader view Appendix D now.

### 5.13.11 Phase 4: Birth - Relational Artworks

Phase 4 comprises a final public exhibition. In *TETTT* the exhibition ran for a fortnight. This Phase is intended to bring participants into a deep state of project 'Satisfaction' (Perls, 1947 [1997]) and engage them and public-audiences in deeper forms of embodied recognition with Self, and Other through the artwork. As part of my in-vivo data collection with *TETTT*, I spent its duration in the space. This experiential process is not necessary for future researchers (or practitioners) unless they want to, but I wanted to observe as an Analytical-Researcher how all visitors navigated the space and responded to exhibits; to monitor audience dwell time; to note any return visits to specific artefacts; repeat visits to the exhibition itself, and measure visitor numbers for research purposes. It also enabled dialogues to take place with visitors and the ability to conduct semi-structured interviews and video-recall in-situ with participants and audiences, as well as hold two audience focus groups.<sup>189</sup> Full documentation of the *TETTT* exhibition which also shows participant and public audience members interacting with the Relational Artworks, researcher walk through and interview, time-lapse install and many other documents are to be found within the MMR Folder 15-19, (as well as on my website, Vimeo, You Tube). Here I next include a visual showcase of the most relevant Relational Artworks, (Figure 122 - Figure 158), to give the reader a better visual contextual and conclusive understanding of this final Phase 4 multimodal exhibition as applied to *TETTT*, prior to results being shared in the next Chapter, SIX.

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<sup>189</sup> The most relevant findings are unpacked in Results Chapter SIX. The information gleaned at this point was vast and will be used to inform future PartPb researcher directions, development, and projects. I have only selected the most relevant findings here to support my overall research aims and results. Greater detail is also provided in Appendix B and C.



#### 5.13.11.1 Phase 4 TETTT Exhibition Photographic Documentation



Figure 122. TETTT The Gallery evening shot to include Exhibit 2 *The Boat*.



Figure 123. TETTT The Gallery day shot to include Exhibit 3 *The Table*.



Figure 124. *TETTT The Gallery* daylight shots to include Exhibit 3 *The Table*.<sup>190</sup>

<sup>190</sup> Chairs all participants own, artefacts on *The Table* from Phase1b *The Feast*, apples from P13's Performative Encounter.





Figure 125. *TETTT* Exhibit 12, *Summary Cards* in situ



Figure 126. *TETTT* Interior Gallery shot to include Exhibit 8 *The Nest*, Exhibit 5 *The Bed* and Exhibit 12 *The Lightbox*



**5.13.11.2 Exhibit 8 The Nest, Screen Narrative P3 The Daughter of Perpetual Restlessness**



Figure 127. *TETTT* Above - Researcher and P3, Exhibit 8 *The Nest* and *Below Nest* Close-Up







Figure 128. *TETTT* Exhibit 8 *The Nest* and P3 Screen Narrative *The Daughter of Perpetual Restlessness* activated by sitting in Exhibit 8 *The Nest* See <https://youtu.be/RCDAtuNQNSM>





Figure 129. TETTT P3 Screen Narrative *The Daughter of Perpetual Restlessness*, Stills from Video.



5.13.11.3 Exhibit 5 *The Bed*, Screen Narrative P11 *Woolf Meet Wolf*



Figure 130. TETTT Exhibit 5 *The Bed* P11 Screen Narrative *Woolf Meet Wolf* Above and Below<sup>191</sup>



<sup>191</sup> P3 gifted the coat stand and blanket from her Performative Encounter. A pair of Red Shoes peep out from under the bed from practitioner-researchers past artwork, *Blood Light* (2012) see Chapter Introduction and MMR Folder 22. Seamstress Deb Crossfield made the vagina curtains for Virginia Woolf/Little Red Riding Hoods bed. Also, see P11 and researcher's performative presentation on the experience and chapter publication in P11's folder on the MMR.



Figure 131. *TETTT Exhibit 5 The Bed* P11 Audience Engagement Above and Below



Figure 132. *TETTT Exhibit 5 The Bed* P11 Audience Engagement activating Screen Narrative to play by laying down on pillows. See <https://youtu.be/3dPvPHyP7yc>





Figure 133. *TETTT P11 Screen Narrative Woolf Meet Wolf* Stills from Video.

**5.13.11.4. Exhibit 6 The Wardrobe leading to The Secret Garden containing three Screen Narratives, P14 Man Handling, P21 Clowning Around, P13 Lets Sqwark Together**



Figure 134. *TETTT* Exhibit 6 *The Wardrobe* leading to *The Secret Garden* (with P8 and P16 outside it) and P11's Wolf mask from her Phase 2 Performative Encounter in-situ above it





Figure 135. TETTT Exhibit 6 The Wardrobe leading to *The Secret Garden* (above) and P14 Screen Narrative *Man Handling* positioned inside wardrobe left, (close up below)

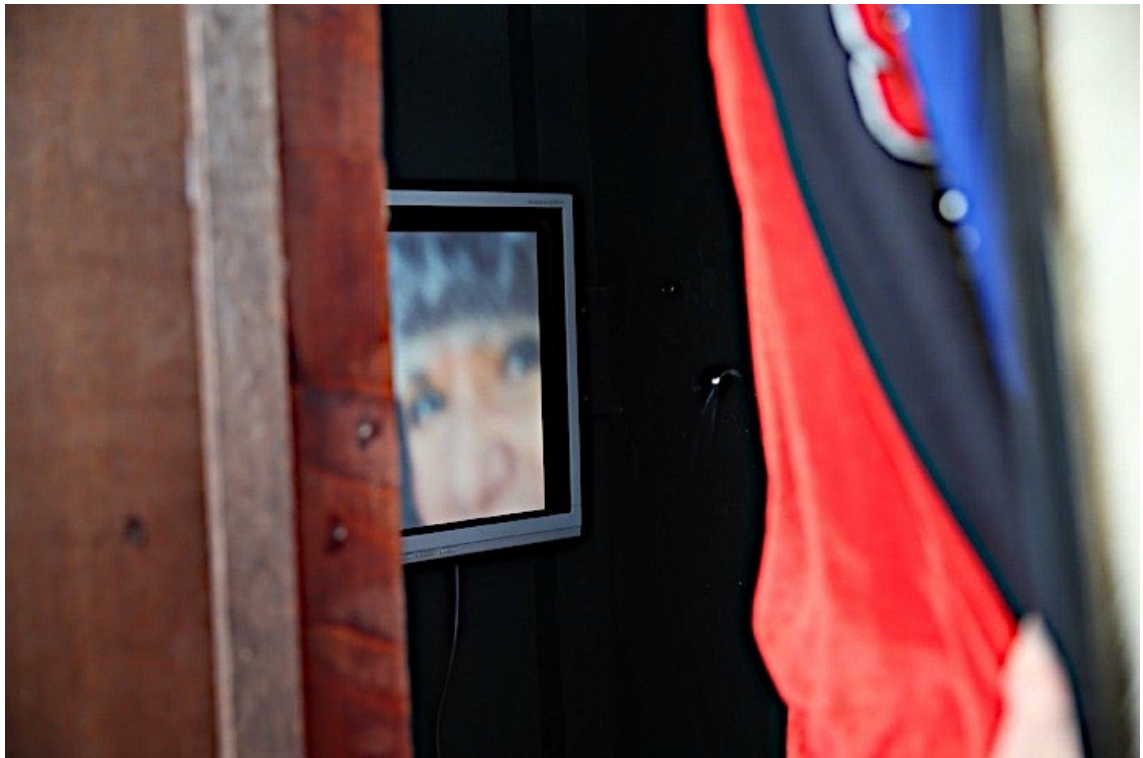




Figure 136. All above, *TETTT P14 Screen Narratives Man Handling Stills* from Video. <https://youtu.be/DsyKV1Bd-o>



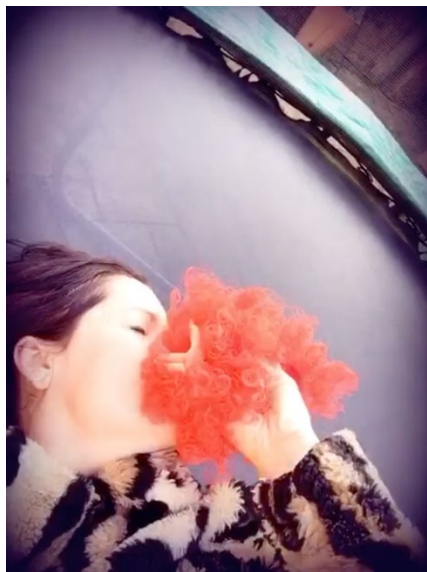


Figure 137. TETTT All above P21 Screen Narrative *Clowning Around* inside right of *Exhibit 6 The Wardrobe* leading to *The Secret Garden* <https://youtu.be/TBGQGSRQtc>

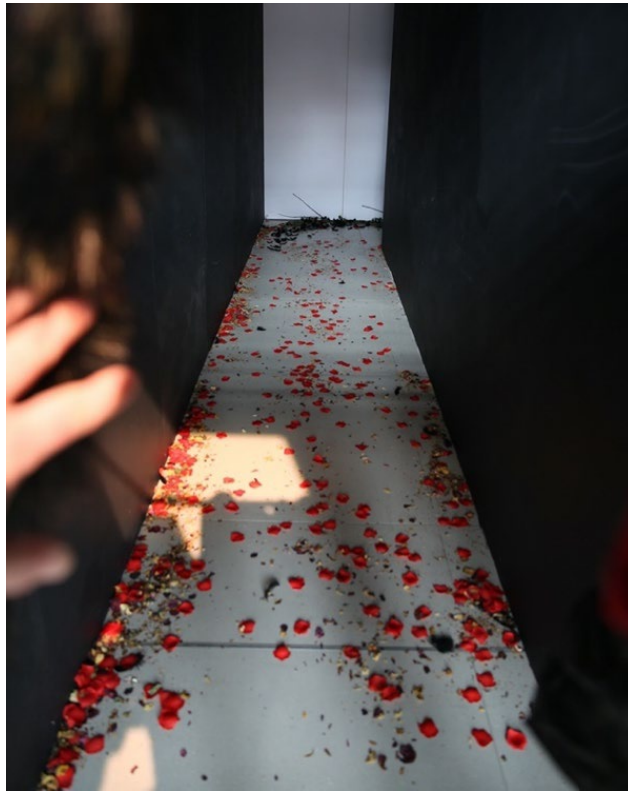


Figure 138. *TETTT* the corridor from *Exhibit 6 The Wardrobe* leading to *The Secret Garden*



Figure 139. *TETTT* *Exhibit 6 The Secret Garden* and P14 Screen Narrative *Lets Sqwark Together* <sup>192</sup>

<sup>192</sup> Rose petals in the corridor collected from the previous three years by the researcher. Also blended with those from *Exhibit 2 The Boat* and plucked in P13's Phase 2 Performative






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Encounter. Lights come on as they sense a moving body walking down the corridor. Other objects in Exhibit 6 *The Secret Garden* are from P13's own garden, the apple trees were cut down after the encounter, the apples on the floor, the frames were hanging from the trees. The wings, wigs, shoes, glasses were worn in the encounter and again in Phase 1b *The Feast*. The other clothes in the exhibit were hung on the washing line to include the researcher wedding dress contained physically again in Exhibit 2, *The Boat* and on *The Sail* projected film *Ecrovind-Egirram*. The sounds of gulls and crows permeate this room intermittently, as do sounds of the sea and doors opening and shutting, connecting this exhibit again to Exhibit 2 *The Boat* and the wardrobe door itself. The clown head masks were worn in P21's Performative Encounter and were also pegged on the washing line in P13's encounter.





Figure 140. P13 Screen Narrative *Lets Sqwark Together* Video Stills <https://youtu.be/uzo9TJ6S7cw>



5.13.11.5. Exhibit 4 *The Mirror*, containing *The Feast* (360 VR)



Figure 141. Exhibit 4 *The Mirror*, (above and below) containing *The Feast* (360 VR)  
<https://youtu.be/teuVhJnY36Q><sup>193</sup>

<sup>193</sup> Exhibit 4 - 360 VR film contains all artefacts again physically on display in Exhibit 2 *The Table*. The film also virtually depicts all project participants feasting at the table in Sub-Phase 1b





*The Feast* and undertaking activities and having dialogues that make references to the content of their Phase 1 Digital Dialogues and Phase 2 Performative Encounters.



**5.13.11.6 Exhibit 3 *The Table*, containing Screen Narratives P4 *Running Up that Hill* and P9 *Crabbing in Trinidad***



Figure 142. Audiences experiencing Screen Narratives P4 *Running Up that Hill* and P9 *Crabbing in Trinidad*



Figure 143. Audiences experiencing Screen Narratives P4 *Running Up that Hill* and P9 *Crabbing in Trinidad*





Figure 144. Exhibit 3 *The Table*



Figure 145. Exhibit 3 *The Table*







Figure 147. Screen Narrative P9 *Crabbing in Trinidad* <https://youtu.be/eN5CWycDvSU>

**5.13.11.7. Exhibit 7 *Wheelchair and Armchair* Containing Screen Narrative P16 and P17 combined *A Tale of Two Peters***



Figure 148. Exhibit 7 *Wheelchair and Armchair* Containing Screen Narrative P16 and P17 combined *The Tale of Two Peters*





Figure 149. Exhibit 7 Wheelchair and Armchair Containing Screen Narrative P16 and P17 combined *The Tale of Two Peters* with Audience Engaging 194

<sup>194</sup> Exhibit 7 - contained all artefacts from associated with their lives and in the Performative Encounters in the Screen Narratives, cheeky monkeys, naked New York ladies, the Beatles, wedding doves a rucksack.



Figure 150. Screen Narrative P16 and P17 combined *The Tale of Two Peters* Video Stills  
<https://youtu.be/Wb9mK5swVVs>



5.13.11.8. **Exhibit 1 *Personal Weather Space*** – see MMR Folder Future Directions containing Screen Narrative P6 *Data and Dialogue*

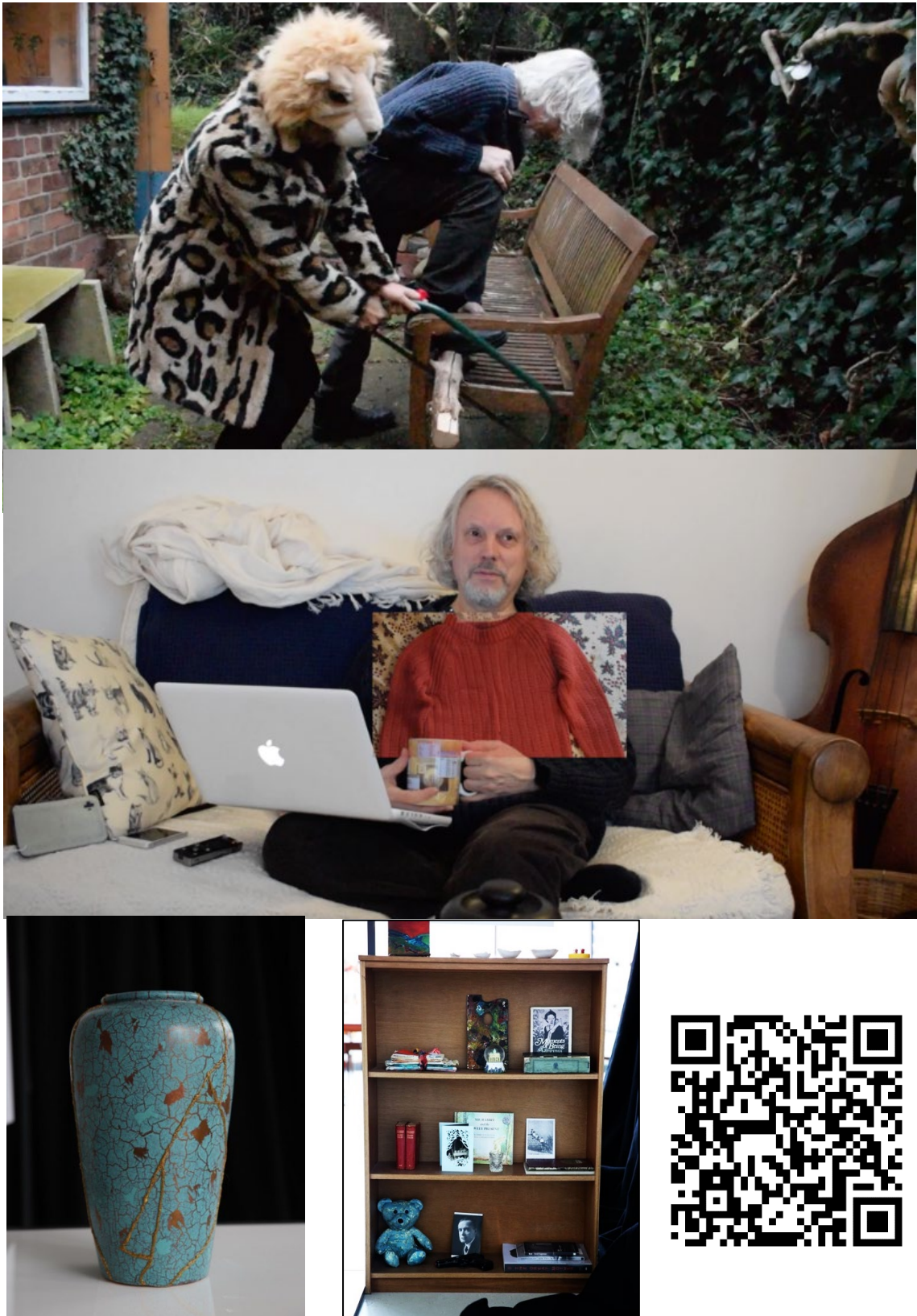


Figure 151. Screen Narrative P6 *Data and Dialogue*, *Personal Weather Space*  
<https://daveeveritt.github.io/space-weather-words/> and associated artefacts  
<https://youtu.be/FNYNPDeYPVl>

**5.13.11.9 Exhibit 2 *The Boat* containing Screen Narrative P10 *Emily Rose* and *The Sail Projection* Ecrovid-Egairram**







Figure 152. TETTT Exhibit 2 *The Boat* containing Screen Narrative P10 *Emily Rose*



Figure 153. *TETTT The Sail Projection*, Ecrovid-Egairram [https://youtu.be/d7q38W\\_yln4](https://youtu.be/d7q38W_yln4)<sup>195</sup>

<sup>195</sup> Exhibit 2 - Rose petals collected from the previous three years by the researcher, her wedding shoes and dress physically present and virtually in *The Sail*, projection called *Ecrovid-Egairram*. The dress also appears on the washing line of P13's Performance Encounter Screen Narrative in Exhibit 6. The sounds of gulls and crows permeate the exhibition space issuing





Figure 154. *TETTT* Screen Narrative P10 *Emily Rose* Video Stills <https://youtu.be/ENPkErju3nI>

from the projection intermittently, as do sounds of the sea and female voice reading a wedding service forward and then replayed backwards on loop

**5.13.11.10. Exhibit 9 The Desk containing Screen Narrative P8 Diana Mary Meets John Clare**



Figure 155. *TETTT* Exhibit 9 *The Desk* containing Screen Narrative P8 *Diana Mary Meets John Clare*





Figure 156. TETTT The Desk and crafted artefacts from P8 *Diana Mary Meets John Clare*



Figure 157. TETTT Exhibit 9 *The Desk* crafted with artefacts from and by P8 in *Diana Mary Meets John Clare*





Figure 158. TETTT Exhibit 9 The Desk containing Screen Narrative P8 Diana Mary Meets John Clare  
<https://youtu.be/WSdm8YPxIGM>

### 5.13.12 Stage 6: Releasing, Gifting, Recruiting

Stage 6 is the final component of the proposed framework. It sees the ethical facilitation in a maternal sense, of project 'Weaning',<sup>196</sup> (Winnicott, 1971) and 'Withdrawal' (Perls, 1947 [1997]).<sup>197</sup> In *TETTT* this sees my releasing of project participants by gifting them with a signed limited-edition print of Sub-Phase 1b *The Feast* (used in the lightbox image of Phase 4, Exhibit 12) and a USB copy of their Phase 3 Performative Encounter film. This act of gifting back an artwork via the Phase 3 Screen Narrative is a deliberate part of the proposed new framework and can be used by future researchers with their own artefacts. This action is also designed to function as a final-reveal, a closing form of Noticing from an attentive Other, a celebratory record of their achievements and an ongoing resource.<sup>198</sup> Stage 6 is also the moment of recruiting new participants and future collaborators from public-audience visitors, in this sense the beginning of a new gestalt, as they move into questioning and 'Sensation' through the experience of the Relational Artwork. If you have not yet viewed Phase 3 Screen Narratives, (MMR Folders 2-12, Vimeo/You Tube or via my website) and/or the Phase 4 Relational Artwork documentation, (MMR Folder 15 or on my website or via vimeo links), please these now before I go on to analyse the Results in full in the next Chapter SIX.

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<sup>196</sup>The transitional object as phenomena (here the gift), is a gradual weaning, and the learnt ability to tolerate disillusion through an interplay of weaning and resilience building. The 'mere termination of breastfeeding is not a weaning' (Winnicott, 1953: 15).

<sup>197</sup> In *TETTT* this sees the answering of the final sub-question asked at the very beginning of present research following my retrospective analysis of *Point. forty* (2014) in that it manages a 'proper' ethical ending.

<sup>198</sup> Offering 'both-and' (Nelson in Crossley, 2019: 26), an aesthetically crafted artwork and also a respectful 'I-thou' (Perls, 1947 [1997]) portrayal of participant stories shared as research data and now gifted back to them. As ongoing resourcing, participants at this Stage are also given continuing private access to their Evernote Digital Dialogues.



# Chapter SIX - Results

## 6.1 Introduction

This chapter acknowledges the formative results from all Minor Projects 1-5 that have already been considered in Chapter FOUR as part of a rigorous, iterative, and generative testing process that led to the formation of Final Major Project, *TETTT*. This chapter instead recognises my new practice-based participatory, hereon (PartPb), multimodal arts framework, as prototyped within *TETTT*, as a resultant output in and of itself. This template or 'recipe;' (to again reappropriate Haller-Ross' 2005, maternal analogy), offers a new 'how to' procedural resource for future researchers to apply to their own projects. Whilst this chapter provides this through written summaries, it also signposts the reader to documentation of the associated knowledge embodied within the connected artefacts in the MMR, on Vimeo/You Tube, and via my website. Furthermore, it points to additional testimony, qualitative and quantitative data in Appendices B and C, which contain substantial detailed graphical and evaluative analysis of all *TETTT* participant results throughout Phases 1-4. Similarly, Appendix C provides supplementary written summaries regarding resultant audience findings.

The relatively small sample size of 12 participants was deliberately chosen to bring focus to the particular perspectives and ideologies they brought to the process. This 'idiographic sensibility,' whereby 'detailed, nuanced analyses of particular instances of lived experience' (IPA: 37) is foreground, was chosen to reveal deeply sensitive, psychological, emotional and creative insights that wouldn't be able to occur at such a profound level with a larger focus group.

This detailed approach enabled a full response as to the complexity of each individual. What *TETTT* provided (through its successful activation via my new participatory framework), was a detailed and powerful examination of each participant, followed by a careful drawing out of the similarities and differences across participants. This produced both granular accounts from distinct voices and thematic patterns of meaning as participants disclosed their variations on common themes and reflected on their shared experience.

*TETTT* had also successfully attracted in an intersectional range of participants between the ages of twenty-three to seventy years old, with a variety of gender, sexual, racial, and international identities, class backgrounds and disabilities, physical and mental impairment. The participants ranged from friends-of-friends, colleagues, family members, unknown practitioners, therapists, researchers, musicians, artists, writers, technologists. Most identified in some way as already creative, or at least wanted to express themselves more artistically. It was exciting to work with such a variety of people and indeed it was their *willingness* (my emphasis),<sup>199</sup> in terms of emotional maturity, ability to self-support and a sustained commitment to the project that was more important than any other relational factor and went beyond any other demographic categorisations. In *TETTT* it was therefore their own volition, rather than any other kind of coercion or pressure that led them to enter into my new framework. In the future, forthcoming researchers we find it key to attract into their own projects, participants with similar intrinsic desires as found in those of *TETTT*, to gain full participation and rich intersectional, cross-generational data

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<sup>199</sup> As identified through Minor Project 1 Situating the Reciprocal (2016) in Chapter FOUR.

when operating within the remit of my new PartPb framework.<sup>200</sup> Other practitioners may just wish to apply and tailor the framework format to their own particular user groups.

Furthermore, in my conclusions section I also propose how *TETTT* could next be viewed as just one case study of many, advocating the future application of my new framework to future projects. This would form a greater corpus of PartPb cases that could lead to the capacity to consider the crucial aspects of particular occurrences and therefore extend our knowledge of this new PartPb field. In the meantime, my detailed idiographic analyses offer a significant contribution to the wider PbR field within which my participatory contribution sits. Through connecting these findings back to the gaps in knowledge found through my multimodal SOAR, this research also helps the reader to understand how the *TETTT* project and my resultant PartPb framework, starts to establish modes of transferable knowledge. As other researchers begin to examine this from the perspective of their own experiential and artistic PbR, they can begin to think of the future implications and extensions to this PartPb framework. All *TETTT* participants are referred to here by a 'P' followed by a number to preserve their anonymity, for e.g., P10. All analyses are made in reference to Research Questions 1-3 which I will now remind the reader of here.

## 6.2 Research Question 1

1. How can a sustained relational experience be delivered through multimodal arts practices that can hold, rebalance,

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<sup>200</sup> See Appendix I for a greater detail and demographic breakdown on *TETTT* participants.

carry, and activate deep relational encounter between researcher-practitioner and participant-subjects?

The representative fact that 12 participants completed the 12-month durational PartPb framework with a practitioner-researcher is a positive result in itself. This prolonged period of sustained and deepening engagement through multimodal forms between a practitioner and participant is not found elsewhere in the interdisciplinary field of the arts. This result is evidenced by triangulating each participant's survey feedback through Phases 1-4, see Appendix B, along with examining their PartPb artefacts in detail in MMR Folders 2-12, which all trace and evidence their journey throughout the framework.<sup>201</sup> In *TETTT* Phase 1 a survey was taken by participants at the end of each of the 7-days of *Touch*, *Traction*, *Transform*. This produced three comparative surveys per participant designed to measure their depths of relational growth as they progressed through this Phase. A survey was also taken by participants at the end of Phase 2 to measure a positive incremental deepening of participants materials between Phase 1 and 2. Final Phase 4 surveys and individual interviews were also undertaken with all *TETTT* participants. and proved deep embodied recognition upon experiencing their Screened Narratives of Phase 3, installed in the Relational Artworks of Phase 4.

As explained in Chapter FIVE - New Studies, my new PartPb framework functioned as an overall macro-gestalt within which participants underwent a 12-month, four Phase deepening process. However, there were also many in-phase micro (and mini) gestalt's that occurred, gradually and ethically

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<sup>201</sup> These folders contain documentation of the Phase 1 Digital Dialogues, Phase 3 Screen Narratives (that are also records of the Phase 2 Performative Encounters), and the Phase 4 collective Relational Artworks.

immersing participants in their own personal and creative processes. This is specifically evident by looking at the co-forming multimodal digital dialogue for each participant in Phase 1 and then immediately viewing each participant's subsequent Phase 3 Screen Narrative contained within MMR Folders 2-12. All such analyses prove how a sustained relational experience was delivered through all the Phases of the multimodal arts practices in *TETTT*, that held, rebalanced, carried and activated deep relational encounters to positive affect.

## **6.3 Research Question 2**

2. Where and how does a practitioner-researcher 'reach through' the artwork to affectively 'touch' participants; where does the practitioner-researcher 'step back' and how important is this to its outcome?

This question has been thoroughly answered by the final proposition of my new multimodal arts framework for enabling participatory practice-based research. Evidence for this is particularly found in the three new researcher positions formed. These are the Analytical-Researcher (AR), Practitioner-Researcher (PR) or Facilitator-Researcher (FR) as were clearly defined through *TETTT* in Chapter FIVE. Each position was also shown to have specific behavioural guidelines and operational characteristics either Inside (I), Beside (B) or Outside (O) the participatory Practice (P) element of artefact generation with Participant-Practitioners (PP).

## **6.4 Research Question 3**

3. How did the re-staging of participants' stories in an immersive multimodal environment augment the reception

and transformational impact of these on participants and audiences?

The *TETTT* exhibition answered how an interactive multimodal exhibition could be constructed for participant and public audiences alike, to bring them into deeper forms of embodied recognition with Self, Other and Artwork. Participants in *TETTT* were also invited to join public-audiences in experiencing Phase 4 - Relational Artworks for the first time together, in a high-art gallery context raising the status of their outputs from closed community art into the public realm.<sup>202</sup> Public-audience members in *TETTT* were also seen to come forward in this Phase, some wishing to participate in future artworks. These members dwelled in the space for extended periods of time, many making repeat visits.

## **6.5 Final Major Project *TETTT*: Results Phase 1 and 2 Participants**

This chapter next presents the results of the sample of 12 participants that completed the entire 12-month journey of my new PartPb Framework as evidenced through the *TETTT* prototype project. It will mainly present and justify the trends gained through the participant surveys. These surveys included questions that were designed to provide answers to the three final research questions. The way the questions were phrased also related to the structure of the NEF Audience Experience Framework (2005) which measures audience (and here also participants), in terms of affect and experiential quality, rather than numbers. Full participant summaries and individual testimonies are

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<sup>202</sup> This consideration of participants shifting to become a participant-audience in Phase 4, needs to be an ongoing consideration of my framework in Phase 4 in future renditions.

contained within corresponding Appendices B and C. Relevant excerpts are also contained within this chapter to support findings in direct relation to my research questions. Because the participant's surveys all measure a relational process, responses are therefore reflective of participant's inner states in the responding moment. In gestalt terms, (Perls, 1947 [1997]) (Figure 83 and Figure 87), these may be in flow or blocked at the point of Response and in relation to the inner core component of my PartPb framework. These survey questions also interrogate my researcher endeavours to relate deeply through multimodal arts practice. In terms of headline project data in atomic form, Figure 159 below, shows a clear overall trend towards *TETTT* participants' experiencing positive/pleasurable results and an overall decline in experiencing negative/challenging emotions/sensations throughout the framework. It is important to note that labelling any emotion either 'good' or 'bad' is not my intention, all feelings were welcomed within my new PartPb framework, and all emotions are given equal value (Bion, 1977) when bringing participants into deeper relational contact with Self and Other.



# ATOMIC DATA

TETTT participant data reduced to 6 pixels

Positive criteria (greener demonstrates positive trend)



Time

Negative criteria (whiter demonstrates positive trend)



Time

Figure 159. Atomic Data Across Phases 1-4 *TETTT*

## 6.5.1 Phase 1 (P1) Surveys (S) x3, (P1-S1), (P1-S2), (P1-S3) Overview

Participant surveys were undertaken at three intervals in Phase 1 to chart relational and personal growth. The same 14 questions were asked on all occasions, with the only difference being the period of engagement the questions referred to. In *TETTT*, Survey 1 (P1-S1) tracked experiential

Awareness between Days 1-7 themed *Touch*. Survey 2 (P1-S2) Days 8-14, *Traction* pursued participants levels of Mobilisation with their material. Survey 3 (P1-S3) Days 15-21, *Transform*, sought to identifying Action points from which to activate participants full Contact with their 'needs' in Phase 2: Performative Encounters. In Appendix B, I present all the collated Phase 1 data to give an overview of all three surveys pictorially within one diagram. This is then broken down into more detailed graphs on each question substantiated by selected participant testimony. Certain questions are then comparatively analysed across Phases.

### **6.5.2 Phase 2 (P2) Survey (S) x 1 (P2-S1) Overview**

To analyse how effective the framework was in respect of sustaining, holding, rebalancing, carrying, and activating deep relational encounter from the digital into the performed, questions 1-8 in Phase 2,<sup>203</sup> were the same as those in Phase 1. This was to measure if their depth of experiential growth had increased through these Phases. Questions 9-17 in Phase 2 were different to Phase 1 and in addition asked:

1. How much of the subject matter distilled from their Phase 1 thematic dialogues was relevant and permeated their performance?
2. If the Performative Encounter had bought them into deeper relational contact with inner material.
3. If the act of undertaking the Performative Encounters facilitated a transformation that they couldn't have undertaken solo.

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<sup>203</sup> Only 10 out of the 12 participants answered this survey. Participants 9 & 14 did however go on to complete Phase 2 in its entirety just not the survey.

It also analysed what benefits could be attributed to the live encounter that had enabled deeper relational contact beyond the digital dialogue. It then next asked if the presence of a video camera enhanced or inhibited the live experience. It culminated in asking participants' what positive effects the live performative encounter held, what challenges it presented and what was most transformative. Participants were then asked to reflectively rate their responses at Former State, (having completed the 21-days of Phase 1) and at Present State, having now undertaken their filmed Performative Encounter. This was to chart any deepening of relational encounter within Self and between Self and Other through the physical enactments.

### **6.5.3 Phase 1 and 2: Q's 1-8**

To revert to Questions 1-8 again, as used in both Phase 1 and Phase 2, participants' were asked to rate their responses at Initial State (Day 0, Day 7, Day 14) and corresponding Present State, (Day 7, Day 14, Day 21) respectfully. In Phase 2 this measurement was made in relation to Former State at the end of Phase 1 at 21-days, compared to the then Present State after the Phase 2 Performative Encounter. This charted any deepening of relational encounter within Self and between Self and Other at each survey point within and across Phases 1 and 2. Q1-4 asked participants' to rate how well they felt they knew the artist, 1. Artistically, (Practice, Process, Technology, Presence, Craft); 2. Emotionally, (Expression, Empathy, Spirituality, Insightfulness, Resonances); 3. Psycho-Physical-Somatically. (Intellectually, Physicality, Sensually, Playfully, Humorously) and 4. Holistically, (Artistically, Emotionally, Psycho-Physical-Somatic). Their responses were measured against this scale, see

Figure 160, of agreement/disagreement and accompanied by some individual testimony.

1	Deeply Agree
2	Firmly Agree
3	Agree
4	Somewhat Agree
5	Neutral/Unsure
6	Somewhat Disagree
7	Disagree
8	Firmly Disagree
9	Deeply Disagree.

Figure 160. Phase 1. Survey 1. Q's 1-8.

All questions showed an overall incremental deepening over the 21-days of Phase 1 in all aspects of relational knowledge holistically, (even if some of the earlier three questions on the artistic, emotional, and Psycho-Physical-Somatically had more individual variants). I therefore include here as an accurate overview, only the graphs from Phase 1 and Phase 2 Q4, 'I feel I know the Artist really well – Holistically ', to best evidence my analyses see Figure 161.

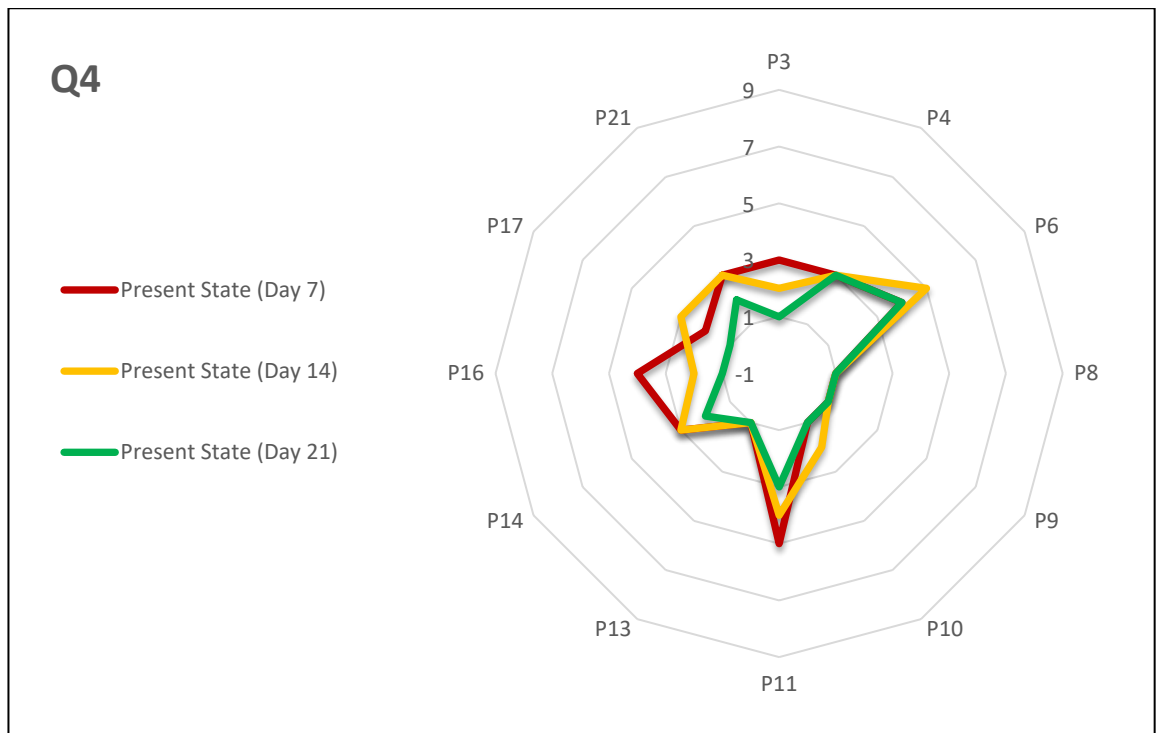


Figure 161. Phase 1, Digital Dialogues, Q4, Holistic knowledge of the Artist, smaller values indicating depth

Additional graphs for Q's 1-3 Phase 1 are included in Appendix B supported by additional participant testimony providing a more granular analysis. Here however, I also include illustrative testimony from just one participant which gives the reader a sense of the depth of responses received. This is taken from P13 after each Phase 1, 7-day survey point, (S1) *Touch*, (S2) *Traction*, (S3) *Transform*, and supports her evidence of a deepening relational knowledge of the artist-researcher-practitioner. This building of trust will need to be mutually fostered by all future PartPb researchers in Phase 1, before commencing Phase 2 with participants.

#### P13, Survey 1 (Day 7) Phase 1

Q1 Having experienced Alice's work in the past and having listened to her present her research at various conferences and events, I felt like I knew her work pretty well before we began this process. I have always struck by her works humility and honesty. Having spent the

last 7-days connecting with her through 'Transformational encounters', I would say that I know her more intimately than before. I also feel more deeply connected to the ways in which she draws her practice together and I am extremely excited about the artwork(s) she will create as a result of this experience.

Q2, I feel like I have grown to know Alice better over the past year. I have been privileged enough to experience her generosity of spirit, her strength as a woman, her vulnerability and power, and her creativity firstly as a colleague and artist, and now as a friend. The last 7-days have felt extremely intimate and powerful. I definitely feel like I know her more emotionally, and I feel that this will only keep developing as the process continues.

Q3 Again, I had already been touched by Alice, both as a person and in an artistic context. However, I feel deeply connected because of our encounters over the last 7-days. I have shared things with Alice that only a handful of very close family and friends know about me. I feel that my 'female/male' rhythms have been stimulated by Alice in such a way as to create a feeling of being deeply related: physically, intellectually, playfully, and sensually.

#### P13, Survey 2 (Day 14) Phase 1

Q1 As this process continues to evolve, I am finding that I am able to interpret Alice's processes and artistic sensibilities on a deeper level.

Q2 I have become more deeply connected with how this process is working on an expressive level, and I feel connected to Alice emotionally. She has begun to un-lock my senses. I am aware of a deep sensation of touching and closeness, even though I am connecting with her remotely.

Q3 Again, the exchange of information: sharing intimate photos, developing a narrative between us, responding to each other's wishes and fears, has made for a very moving, sensual, playful and at times humorous experience.

#### P13, Survey 3 (Day 21) Phase 1

Q1 The intelligent way in which the tasks have continued to develop has enabled me to gain a deep insight and understanding of Alice's artistic process and practice.

Q2 Over the period of 21-days Alice's generosity of spirit and willingness to share her own thoughts, feelings and secrets means that I feel I know her deeply and intimately.

Q3 Alice's provocations through Evernote, provides an intimate platform for intellectual play, humour, and sensuality.

As an additional remark she said:

Without the trust I have built up with Alice (I definitely feel that she 'has my back') I don't think I would have been able to consider some of the subject matter that is coming up for me.

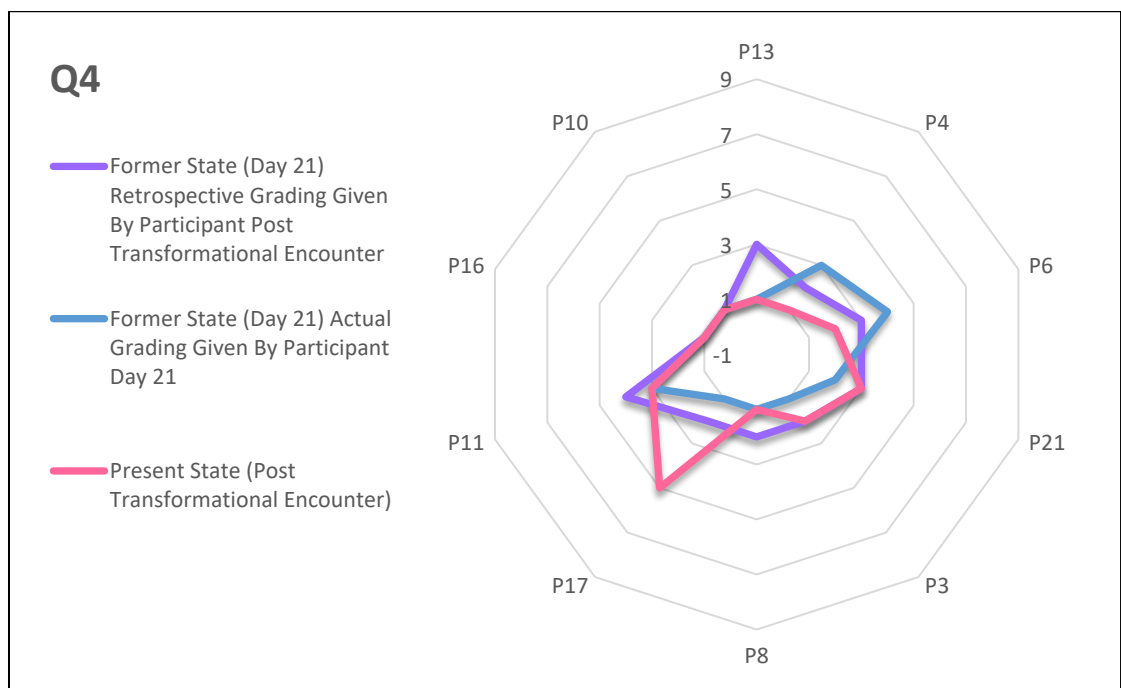


Figure 162. Phase 2, Post Performative Encounter, Q4, compared with Phase 1, Digital Dialogues, Q4

What is also interesting is the difference seen in all the Phase 2 Q1-4 corresponding graphs, see Figure 162, between what Participants graded at the end of the Phase 1 Digital Dialogues on Day 21, and what they retrospectively



graded after their Phase 2 Performative Encounter,<sup>204</sup>. This hypothetically signifies a desire to make clear to the researcher that they strongly valued the opportunity to reconnect in Phase 2 after a period of less relational intensity (following the end of Phase 1 and the interim transitional Phase 1a holding space). It could also and/or signify their likely loss of sensation with the felt intensity of the 21-days was due to the time now lapsed. Either way, the Performative Encounter was still reported to deepen their relational experiences between Phases 1 and 2, with the anomaly of P17. His personal survey response says, 'neutral/unsure', regarding knowing the artist more. I think this is because with P17's Performative Encounter I was more a witness, daughter and 'muse',<sup>205</sup> rather than a relational collaborator. His performance involved a lot of my listening and responding and less of the personal disclosure as I had offered in Phase 1. Indeed, he said of Phase 2, that he enjoyed being able 'to play a role during the filming' whereby he was very much centre stage rather than the artist. This positioning differs for each participant in *TETTT* and will differ from researcher-to-participant in future PartPb projects because it is very much dependent on the dynamics of each particular researcher-participant relationship. To close this analysis of Q1-4 in both Phases 1 and 2, I include testimony again from P13, as referenced above in Phase 1. This now comparably evidences her deepening relational knowledge of the artist-

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<sup>204</sup> It needs to be noted that the time elapsed between the end of Phase 1 and the end of Phase 2 will be different for each participant as their individual Performative Encounters were staggered and did not take place consecutively as with the Phase 1 Digital Dialogues and this would affect recall for each differently in terms of former states.

<sup>205</sup> The work 'muse' is P17 word not mine, which indeed felt uncomfortable at times as I felt an equal collaborator. This may have been a generational difference between us and indeed periodically I experienced him especially in Phase 1, as the most 'emotionally desiring', of my time out of the 12 remaining participants. If P17 hadn't been so amazingly dedicated to the project, this might have risked the balance of the project slipping with P17 out of the initial self-supporting agreement all participants had made. However, within my researcher stance of maternal empathy, patience, and kindness we both overcame these dynamics throughout the phases and emotional growth occurred for us both.

researcher-practitioner after Phase 2, (common to all other 10 participants' other than P17 above). Further Phase 2 testimonies and graphs for Q's 1-3 are again in Appendix B for more detailed analysis.

#### P13, Phase 2, Survey 1

Q1 I feel like I have developed a greater affinity and connection with the artist throughout this process.

Q2 I have felt I a great sense of connection with the artist both emotionally and spiritually because of the close experiences we have had during the process of exploring the work together.

Q3 There have been some wonderful moments where the artist and I have almost second guessed each other's responses and feelings to the work. This has been extremely powerful, playful, revealing and satisfying.

The following Q's 5-8 asked of participants in both Phase 1 (S 1-3) and in the Phase 2 survey, rated how well they felt they knew themselves, Artistically, (Practice, Process, Technology, Presence, Craft); Emotionally, (Expression, Empathy, Spirituality, Insightfulness, Resonances)'; Psycho-Physical-Somatically. (Intellectually, Physicality, Sensually, Playfully, Humorously) and Holistically, (Artistically, Emotionally, Psycho-Physical-Somatic). Their responses were measured against the same agreement/disagreement scale of that they had used to rate myself as the researcher and were again accompanied by some individual testimony. Most questions showed a dominant overall incremental deepening over the 21-days in all aspects of relational knowledge of Self holistically, even if some of the earlier three questions again had more variants (as when asked regarding the researcher earlier in Q's 1-4). I therefore again include here as an accurate overview, only the graphs from

Phase 1 and Phase 2 Q8, see Figure 163 and Figure 164. 'I feel I know the myself really well – Holistically', to best evidence my analyses.

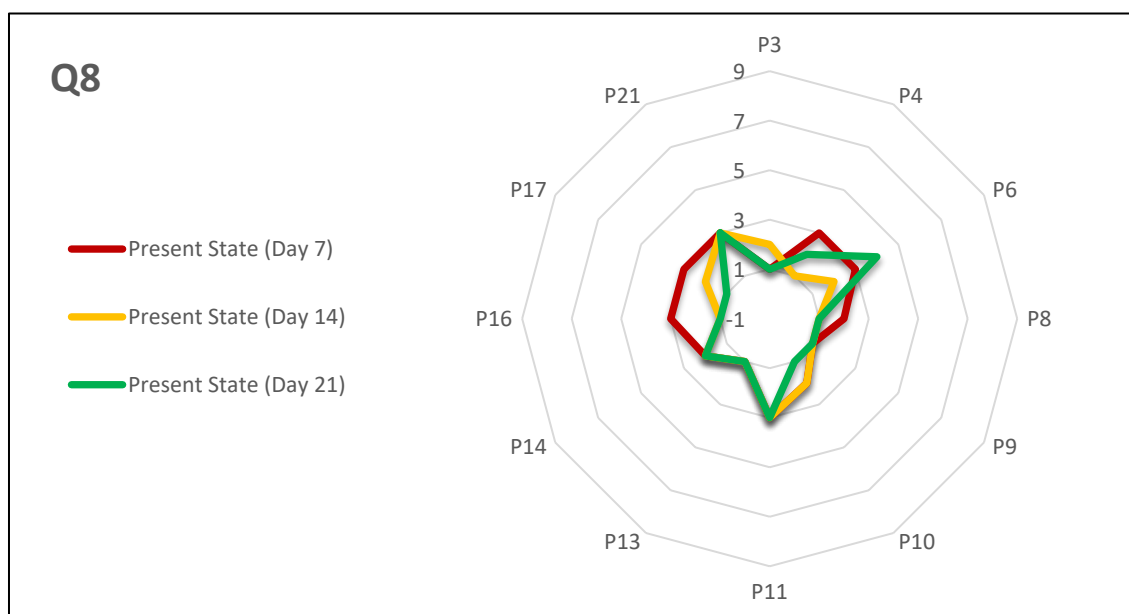


Figure 163. Phase 1, Digital Dialogues, Q8, Holistic knowledge of Self, smaller values indicating depth

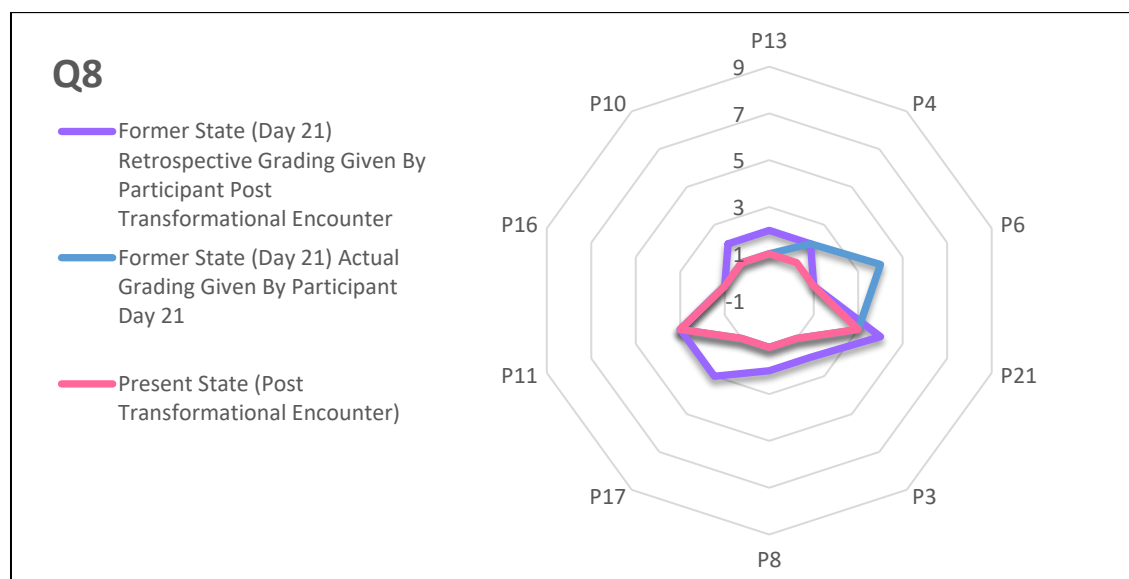


Figure 164. Phase 2, Post Performative Encounters, Q8, compared with Phase 1, Digital Dialogues Q8

Additional graphs for Q's 5-7 Phases 1 and 2 are included in Appendix B supported by additional participant testimony providing a more meticulous analysis. The Phase 1 Q8 graph Figure 163 Figure 164 above, shows a definite

incremental deepening over the 21-days in terms of how well participants' considered knowing themselves holistically, with an anomaly on P6 who leaps out at the end of Transformation Day 21. This is likely because he found the *Traction* points most provocative and was left feeling less confident in who he was. However, he proved open to interrogating this further in Phase 2, whereby on the Phase 2 graph above, Figure 164 he is seen to become deeply in touch with himself holistically via a listening other.

Some key testimonies, from Phase 1, Q5 regarding artistic self-knowledge were, P10, 'I didn't realise I thought about things so much!', P6, 'it's helped me think about my creative priorities, although I'm not yet any better at clearing space for them and P13,

Although I feel confident in my own craft, the past 7-days has been extremely meaningful because it has shone a light back onto many of the things, I know about myself and my practice. It has enabled me to reflect on the works I make, the relationships I have, and the ways in which I respond to the world. I have also noticed things about myself: my habits, my fears, my intuitions, my behaviours' also that, 'The latter stages of the transformational process (days 15-21) really enabled me to reflect upon and deepen my own practices and reactions. Alice's process has really helped me to deepen my own understanding.

In Phase 1, Q6 P14 said, regarding emotional self-knowledge,

Your project has paralleled such an emotionally transformational time in my life. Working with you through this period has been cathartic and insightful. This project, along with my counselling has taught me so much about my kindness and resilience.

In Phase 2, Q6, emotionally P11 said, 'I know how I can be with people when I let go of rigidities (we can be deeply together)' and P13,

Alice has been able to create a magical and highly transformative space in which I have been able to reflect upon and face some of my most inner failings, successes, feelings, insecurities, pleasures etc. in such a deep and meaningful way.

In Phase 1 Q7, P13, reports, 'This process has also given me permission to be playful, delicate, sensual and intellectually engaged - a real gift indeed!' and in Phase 2, 'Going through this process with Alice has allowed me to reaffirm and notice the complexities of my own intellect, physicality, sensuality, playfulness and humour'. P8 identified she was, 'In need of more play', P17 affirming the same in Phase 2, 'I have realised how much I like and need to play and be good humoured and funny - have fun'. In Q8 Phase 2, P11 reported, 'I know myself better having encountered the Artist (the Artist in me and what is different, or possibly what I have not lived yet... 'live your questions for now') and P13, '*TETTT* has deepened my interests and has helped me to extend my own artistic desires'. P17 and P14 clearly summarise the quality of the personal and creative interplay considered in Q's 1-8 regarding researcher and participant relational knowledge formation and trust. P17 concludes, 'I've really felt that there is someone at my shoulder encouraging me but not pressurising me to create something special from within to without' and P14, 'Some of my knowing you comes from knowing me more. I have thought about your research in relation to my own and think that has helped me to recognise even more in your work'.

#### **6.5.4 Phase 1 Q's 9-11**

The next three questions Q9, Q10, Q11 relate to Phase 1 only. Q9 asked how much of the subject matter revealed in the process so far *Touch*, Days 1-7,

*Traction Days 8-14, Transform Days 14-21*, did they already feel very much aware of. In both Q's 9 and 10 participants rated their responses on a scale of:

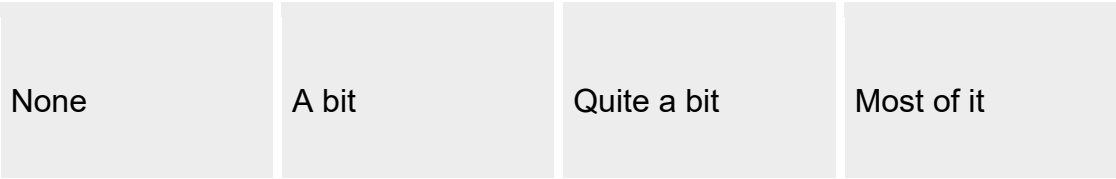


Figure 165. Phase 1 Survey 1 Q9 and Q10

I include one graph for Q9 below here,

Figure 166, to visually show participants' incrementally deepening awareness on inner subject matter revealed over the 21-days and unpacked further in Appendix B.

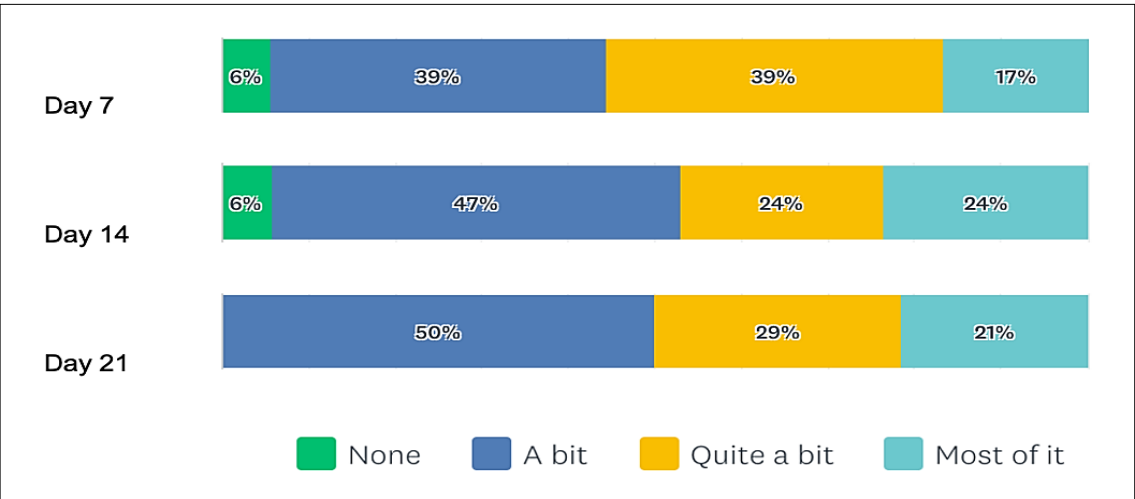


Figure 166. Phase 1, Digital Dialogues Q9 Inner Awareness

Although the shifts are more subtle, feedback revealed that value was found in the intimacy of sharing inner insights outside of normal relational frameworks. Affirming how the narration of identity through my new creative multimodal framework, was enabling a form of participatory transformational arts practice that was starting to reach beyond normative social, cultural and gender

boundaries. Feedback being, P6, 'I haven't shared some of it before with anyone who isn't my partner' and P9,

the process and engagement facilitated deeper connection with the process and material, I had some lovely surprises and lots of food for thought which led to acting on some of the ideas with regard to a relationship

I am getting so much from this on a personal level but also aware that it is affecting relationships both personal and professional

and P13,

Although I was aware of my own stories, this process gave me a space and a rare opportunity to share them. Intimate thoughts and hidden agendas were meaningfully exposed and revealed in the process of transformation. The artistic process also gave space to intimate readings and sensuous contemplations that would have otherwise remained private

Q10 asked, what percentage of the content revealed in the same three periods, had brought them into deeper contact with Self, because of their engagement within a virtual, creative, and technological dialogical 'holding' space. The graph below Figure 167, shows a shift from 50% feeling on Day 7 that the virtual, creative, and technological dialogical 'holding' space was only 'A bit' holding, to by Day 21, 50% feeling it was contributing to 'Most of' their contact with themselves, followed by the other 50% recognising it was contributing 'Quite a bit', and no one only 'A bit'.



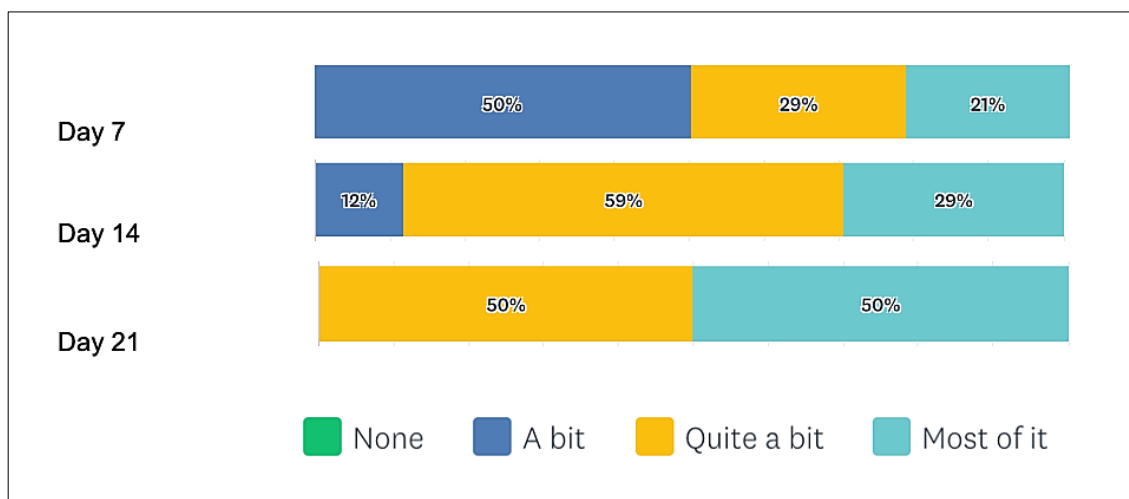


Figure 167. Phase 1, Digital Dialogues, Q10, Digital Holding Space

Participants quantified this as follows, P10, I loved exploring through storytelling technique. It was a very visceral process,' which validates that the digital can activate deeply embodied experiences. As do the remarks of P14,

The practical tasks in the 'real' had the most impact on me - particularly the walk. I was curious by the fact that 20 participants could potentially all be listening to the same music and taking a walk all on the same day, working towards the same project. I don't think about my written responses in the same way.<sup>206</sup>

P11 said,

through readings, but also songs / videos, maps, photos. I really like how you help me allow my own way of thinking through metaphors of what I feel / think. I feel I can do that potentially smoothly in a virtual 'held' space. I am using more of that in my own work / relationships too

P17 added,

<sup>206</sup> Here we see the beginnings of a desire for online community formation fulfilled by the introduction of Sub-Phase 1a see MMR Folder 13.

if by the holding space the Evernote app is meant, then it has enabled me to explore my thoughts and feelings a great deal...I found the Evernote programme really helpful'.

And P13,

Alice's provocations through Evernote, provides an intimate platform for intellectual play, humour and sensuality...Again, even though we are 'touching' remotely, Alice's presence has been very, very strong. It is almost as if she is walking by my side as I go about my everyday activities.

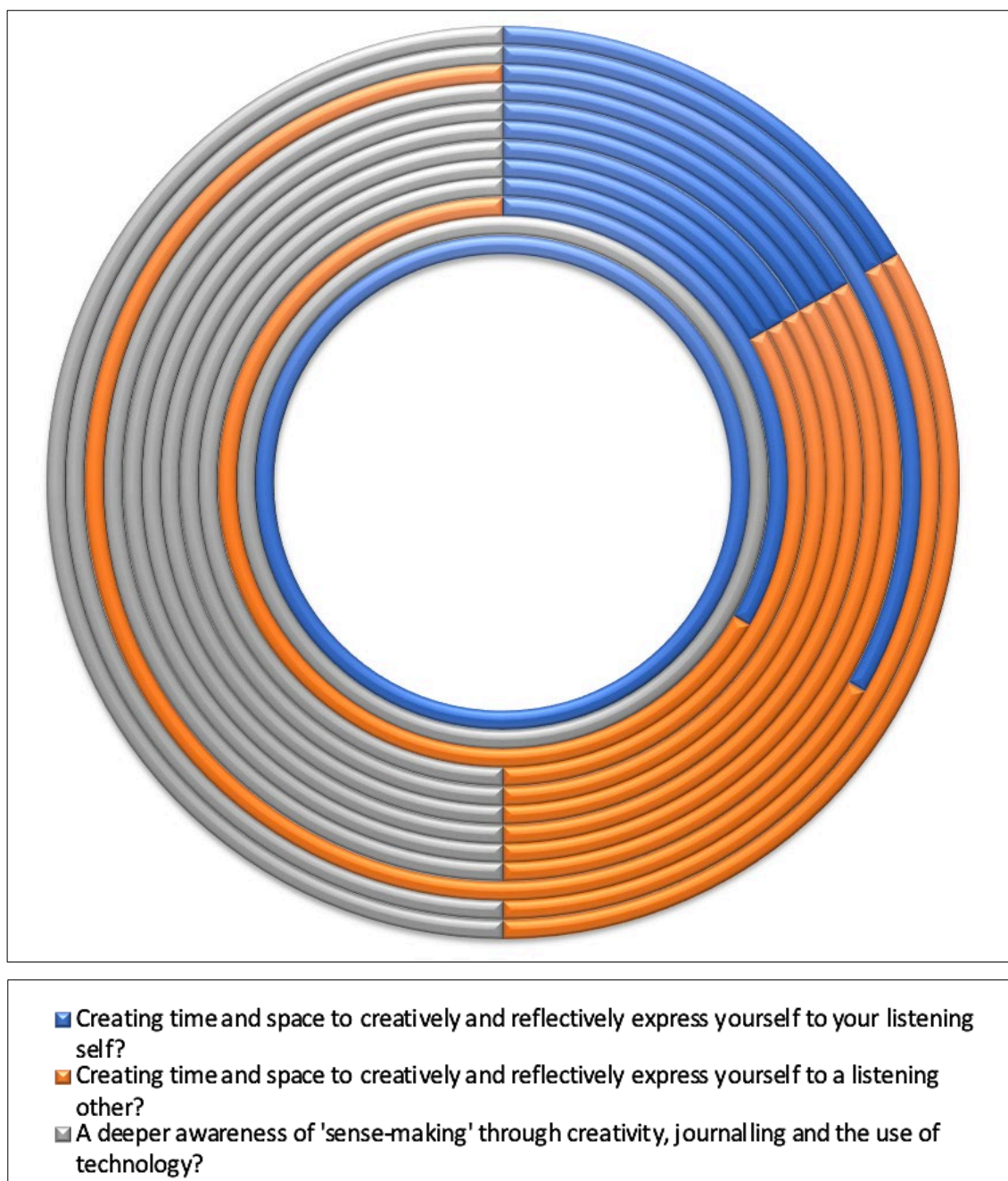


Figure 168. Phase 1, Digital Dialogues, Q11, benefits attributed to the process

In Q11, participants were asked from a list of three benefits in see, Figure 168 above, which ones they attributed to the experience to see how and why the multimodal process was increasing contact with inner material as it progressed. The greatest collective value seen in grey on the chart above in Figure 168, is the benefit given by participants' to rate 'a deeper awareness of 'sense-making through creativity, journaling, and the use of technology, which firmly validates the worth of the Digital Dialogue phase. Secondly, 'creating time and space to creatively and reflectively express yourself to a listening Other' validates the relational aspect. Third, creating time and space to express yourself creatively and reflectively to your listening Self, which shows that self-reflection was augmented through the process. Not all participants validated each choice each time, but 9 participants consistently rated 'sense-making through creativity, journaling and the use of technology' as key to deepening their awareness. P17 especially also rated the listening Other, 'which is a kind of performance for someone who wants to listen to what I have to say (S2)'. P14 reported, valuing all aspects, but also the knowledge of, 'creating time and space to create together - with you and as a community of participants' (S3).<sup>207</sup> Detailed graphs and analyses for Q9, Q10 and Q11 are all extrapolated in Appendix B.

### **6.5.5 Phase 1, Q12**

In response to Q12, 'When you reflect on the 7 recent days of 'Touch'/ When you reflect on the 7 recent days of 'Traction'/When you reflect on the 7 recent days of 'Transformation': what are the most prominent 'positive/pleasurable'

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<sup>207</sup> Here again we see the beginnings of a desire with *TETTT* participants for an further online community formation as fulfilled by the introduction of Sub-Phase 1a see MMR Folder 13.

thoughts, feelings and sensations you hold? The participants were reminded of the categories they had travelled through Prompt wise in each section, see below:

### **Survey 1 - TOUCH**

1. Attention/Acceptance/Appreciation/Affection/Allowing
2. Nesting
3. Touching
4. Womb/Within/Feeling Space
5. Beside/Between/Feeling Voids
6. Feminine Within/Performed
7. Technological Touch/Network

### **Survey 2 - TRACTION**

- 8/9. Post-truth - 'You 'like' or you 'fight' - Story-ing and Slippages.<sup>208</sup>
10. Collisions. Collectives.
11. Climaxes. Peaks.
12. Structural Holes. Webs. Networks.
13. Trouble. Traction. Transform.
14. Mapping our Skies.

### **Survey 3 - TRANSFORM**

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<sup>208</sup> You will see here that Day 8/9 are merged. This was to allow in-action for some catch up in terms of participants responses that were behind in their responses. It also provided an additional extension challenge for those that were immediately ready for more. It furthermore allowed me as researcher to press pause on delivering a new Prompt that day. This was to gain time to catch up and to not drop the quality of Nothings needed which were in danger of slipping at this point referenced in Prompt 8/9 itself see Appendix A, and MMR Folder 1, as part of my self-reflexive PartPb processes. It was at this point that I realised that an optimum number of participants would be 8-12 per researcher. I was still responding at this stage to 17 active participants. It was proving hard to turn around the individual Noticings and new revised Group Prompt in the timescale and to maintain quality. At the end of the process, you will note a Day 22. This was made as a spontaneous 'extra' day. It provided an official 21st Prompt for those that had jumped a day from Day 8 to 10 when catching up and an extra Prompt for the more prolific participants. It also marked my own felt sense of sadness at letting go of this intense reciprocally relational creative and emotional process. New researchers need to be mindful of the sense of loss that comes at this point of closing Phase 1, as some deep dialogues have occurred in the process. After Phase 1 a change of tempo is needed on behalf of the researcher in order to restore energetically. This opportunity comes in Stage 2 and 3 wherein the researcher takes up a more analytical position before moving into practice and facilitation positions again in Phase 2.

15. Traction into Transformation.
16. Imaginal Discs. Muscle Memory.
17. Supposition and Soup.
18. A Dynamic Relationship.
19. Wheel of Life.
20. Artist, Participant, Group. Listening.
21. What is in your backpack?
22. The unknown 'known'...What are the most prominent 'positive' thoughts, feelings, and sensations you hold?

Participants were asked to grade their most prominent 'positive/pleasurable' thoughts, feelings, and sensations against the following 34 categories of criteria in the graph below, again within a scale of whether they (Figure 169):

Deeply Agreed	Firmly Agreed	Agreed	Somewhat Agreed	Neutral/Unsure	Somewhat Disagreed	Disagreed	Firmly Disagreed	Deeply Disagreed
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Figure 169. Phase 1, Digital Dialogues Q12 Gratings

The headline results in the graphs in Figure 170 and Figure 171 below, show a conclusive deepening of positive affect with a cumulative 14% increase throughout Phase 1. See Appendix B for further detailed analyses.

Q12. - Positive Criteria Grading 1-9 Lower grading = positivity	Day 7	Day 14	Day 21	Variance
Cumulative Total (All Participants)	1172	1117	1011	-161 (-14%)
Average Score (All Participants)	2.96	2.82	2.55	0.41

Figure 170. Phase 1, Digital Dialogues Q12, Positive Affect Percentages

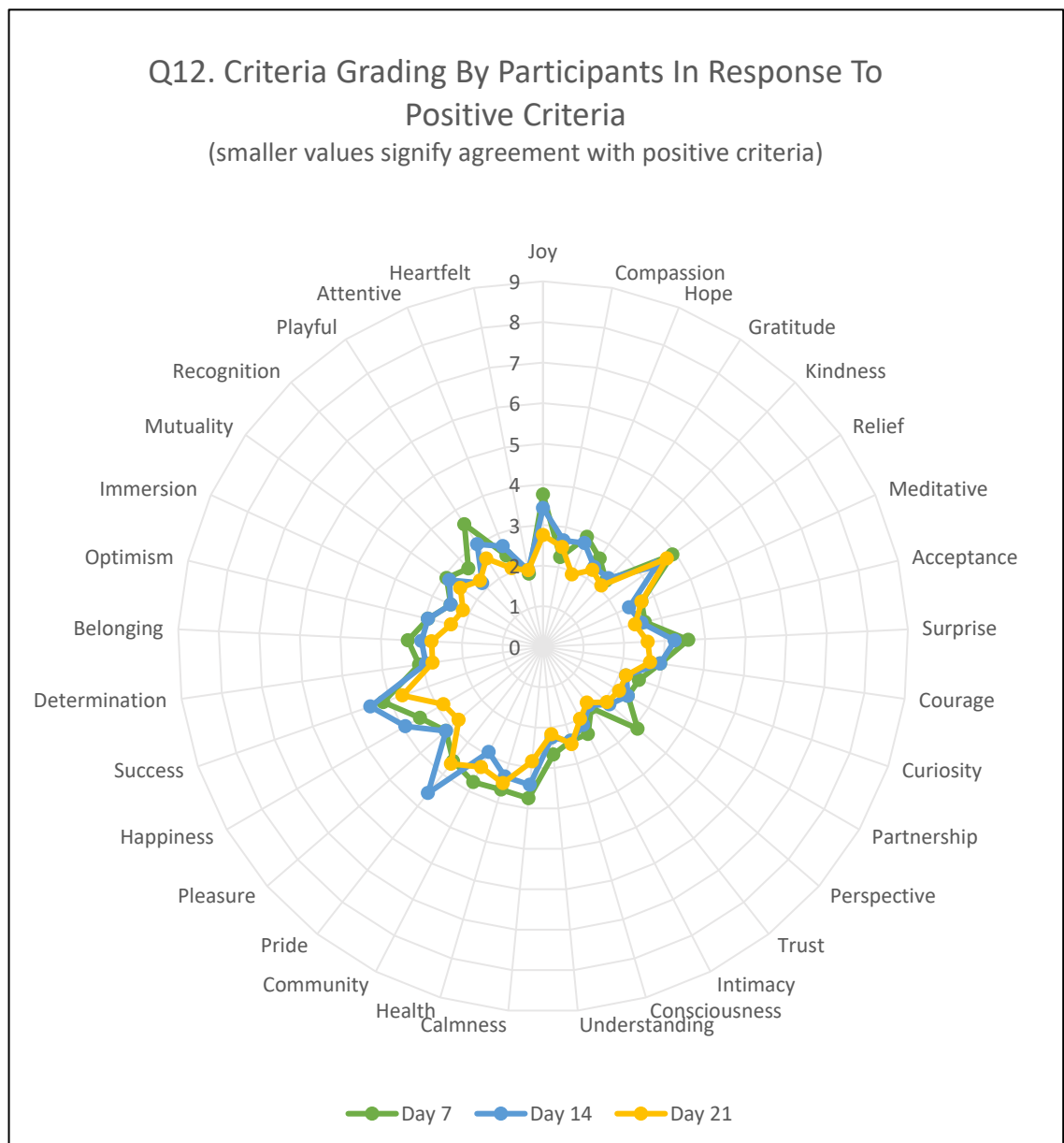


Figure 171. Phase 1, Digital Dialogues Q12, Positive Affect Radar

The deepest emotions felt at the end of Day 21 were: Hope, Curiosity, Partnership, Trust, Intimacy, Understanding, Optimism, Recognition, Immersion, Attentiveness and Heartfelt. Additional feedback was:

(S1)

P8, 'Like a journey excited by its unfolding', and P16,

My first seven days were whilst I was on vacation. I shared the journal with friends on holiday and sometimes with people who asked what I was doing. People I had met before. They were interested and wanted to know more. The whole process gave me pleasure in recording, and it came easily. I should do more.

And P17, 'I would like to be calmer and more playful'.

(S2)

P8, 'A work in progress', and P14,

I have become more aware of the connections between us and other participants over the last week. The increased dialogue has contributed to this for me.

And P17,

I have been in a heightened state of awareness for the past week, totally focused on the project and little else except my wife and domestic chores. Normally I would read a lot

#### **6.5.6 Phase 1 Q12 and Phase 2 Q15 Comparative Data**

Like with Q's 1-8 before, it is useful here to draw a comparative analysis between the 'positive/pleasurable' data of Phase 1 and Phase 2 data which again uses the same measures. In Phase 2 it asks participants to rate these emotions post Phase 2 Performative Encounter (in Phase 1 it had been at the end of 7-day section). This comparison analyses any deepening of positive affect not just within the three *Touch*, *Traction*, *Transform* sections of Phase 1, but at the end of the 21-days, on into and through Phase 2. These results needed some ratifying as only 10 of the 12 participants responded to this



survey (see \*\* on Figure 172) but it shows a further 14% deepening in positive affect after Phase 2. This is a total shift of 28% positive/pleasurable deepening affect since project commencement.

Positive Criteria Grading 1-9 Lower grading = positivity	Day 21	Post Performative Encounter	Variance
Average Score (All Participants)***	2.58	2.21	-0.37 (-14%)
<div> <div>** NB day 21 participant responses limited to those who gave post transformational encounter data</div> <div>*** Cumulative totals omitted due to incomplete data</div> </div>			

Figure 172. Phase 2, Comparable Positive Criteria Post Phase 2 Performative Encounter and Phase 1 Digital Dialogues

The findings below in graph Figure 173 show an overall trend towards a deepening of positive/pleasurable affect.<sup>209</sup> Anomalies being in recognition, calmness, intimacy, perspective, all of which had lessened since Day 21 but did not drop to levels below Day 7, so proved an overall increase in depth, although its impact lessened as time elapsed between phases. ‘Hope’ also lessened but did not drop below Day 14 levels, maintaining more constancy between Phases. Intimacy also lessened but did not drop below Day 7, which indicates the intensity of the Digital Dialogues as the most prominent regarding relational intimacy levels.

<sup>209</sup> It must be again reminded that the time between ending Phase 1 and undertaking Phase 2 varied for each participant which would have affected emotional recall.

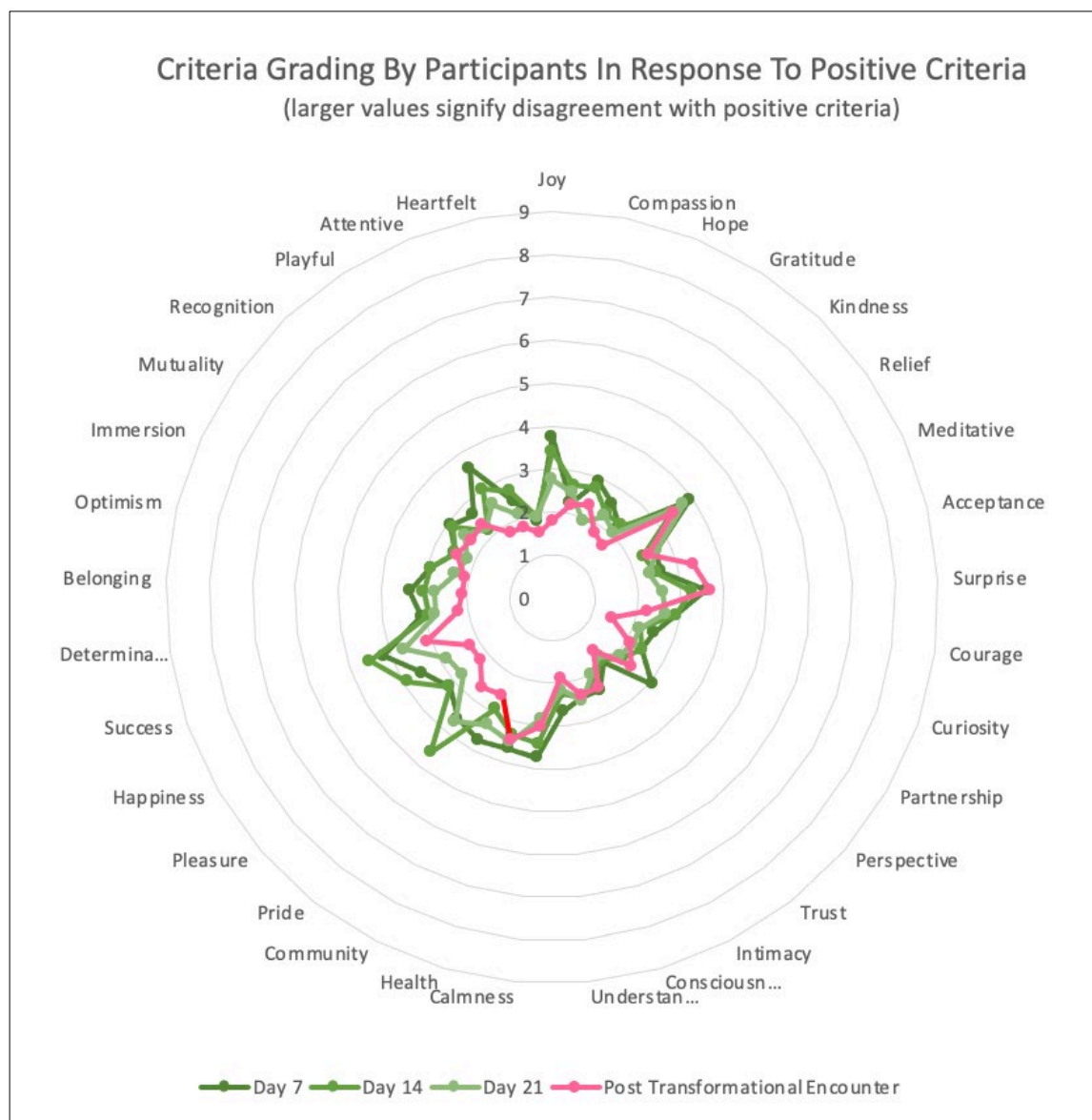


Figure 173. Comparable Data Phase 2, Post Performative Encounters, Q15 with Phase 1 Digital Dialogues Q12

'Surprise', also lessened below Day 7, but this is likely due to the more analytical co-planning processes of the Performative Encounter in Stage 3. Because the Performative Encounters were all personalised, some were more improvised and 'surprising' than others, whereas the Digital Dialogue Prompts were always all unknown to all, and the final reveal of the Phase 3 Screen Narratives and Phase 4 Relational artworks were also gifted and rated highly for 'surprise'. The dominant emotions that had sustained the Phases and that were deepened again in Phase 2 were: Joy, Curiosity, Kindness, Gratitude and Trust.

This signified that the intensity of intimacy had dropped in Phase 2, but that joy, curiosity and playfulness had risen. In Phase 2 Performative Encounters a loving facilitation environment had been sustained and received with gratitude.

### 6.5.7 Phase 1 Q13

Q13. - Negative Criteria Grading 1-9 Lower grading = negativity	Day 7	Day 14	Day 21	Variance
Cumulative Total (All Participants)	2256	2508	2550	294 (13%)
Average Score (All Participants)	5.70	6.33	6.44	-0.74

Figure 174. Phase 1, Digital Dialogues, Q13, Negative Affect Percentages

Q13 Phase 1, had asked participants' 'When you reflect on the 7 recent days of 'Touch'/When you reflect on the 7 recent days of 'Traction'/When you reflect on the 7 recent days of 'Transformation': what are the most prominent 'challenging' thoughts, feelings and sensations you hold? The negative/challenging in this regard was often a positive result in terms of the intentions of the framework, especially in the *Traction* section as this bought participants into mobilising that which needed transforming and performing next in Phase 2. Regarding the 'challenging' data the chart above Figure 174 and Figure 175 below, evidence where emotions fluctuated, here an overall variance of 13% throughout the 21-days of the Digital Dialogues. The greatest deepening is in Day 14 that marks

the *Traction* section which was more often than not associated with a point of trauma or trouble.

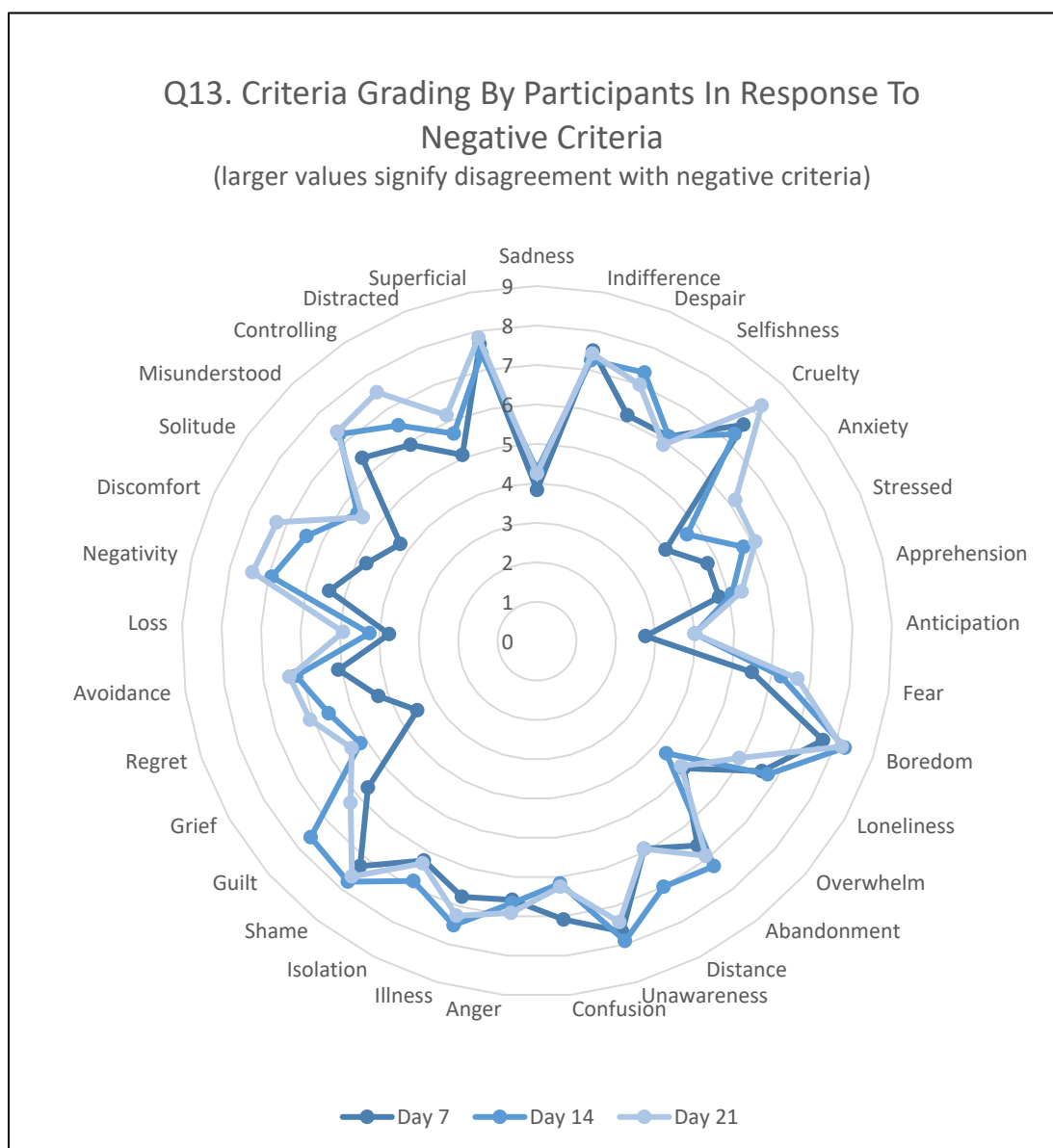


Figure 175. Phase 1, Digital Dialogues, Q13, Negative Affect Radar

As the 21-days progressed, contact was made with all 'challenging' emotions. The depth of contact with these lessened overall in intensity once felt, despite the fluctuations usefully found in the *Traction* section days 8-14 and permeating on into *Transform*. Superficiality, Shame, Unawareness, Boredom, Cruelty, and Indifference were recognised as being least in evidence throughout the

framework if at all, which proves in part that it had successfully operated from an 'Attitude of Love' (Irigaray, 2002), 'holding' and 'good-enough' mothering (Winnicott, 1971). Anticipation was the deepest emotion experienced at Day 7, which lessened only a little as the Phase progressed. Deep contact with Sadness was made throughout. Loss and Overwhelm also figured highly which denoted contact with challenging inner material. Fluctuations in Guilt lessened in the *Traction* section but peaked again when thinking about *Transformation*, which signalled a point of participant anxiety and introjection (Perls, 1947 [1997]). This was seen at point of on returning to the everyday world, friends, and family beyond the project, having been previously less available due to project immersion, as P6 and P17 had reported, in Q9. This is consistent with feelings of Selfishness rated the same at Day 7 & 14 and increased in feeling by Day 21 to a level greater than at Day 7.<sup>210</sup> The inevitable rise in the risk of abandonment and loneliness is also heightened at Day 21 and the acknowledgement of entering back into a place of more 'Solitude', after such an intense period of relationality. More graphs and detailed analyses on each participant are in Appendix B.

### **6.5.8 Phase 1 Q13 and Phase 2 Q16 Comparative Data**

It is again useful here to draw a comparison against these 'challenging' emotions of Phase 1 and those of Phase 2, to analyse any lessening or

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<sup>210</sup> Solitude, Guilt, Shame, Isolation, Illness, Unawareness, Distance, Abandonment, Loneliness, Loss, Boredom, Despair and Sadness all increase at Day 21 but do not return to pre-Day 7 state. This guilt some participants felt at taking time away from others/responsibilities to undertake in this project, is further evidenced in some Participant testimonies on the reality of returning to the world outside the private project space at Day 21 and perhaps facing the consequences of their 'selfish' behaviour.

deepening of affect not just within the sections of Phase 1 but on into Phase 2. This again needed some ratifying as only 10 of the 12 participants responded to this survey but it shows a further 5% increase in contact with challenging emotions after Phase 2, totalling a shift of 18% deepening affect since project commencement (Figure 176 and Figure 177).

Negative Criteria Grading 1-9 Lower grading = negativity	Day 21	Post Performative Encounter	Variance
Average Score (All Participants)	6.25	5.96	-0.29 (-5%)

Figure 176. Phase 2, Comparable Data Phase 2, Post Performative Encounter and Phase 1 Digital Dialogues

Indeed, P14 said,

my positive and challenging responses are two-fold. Sometimes they relate to the content of my notes and at other times they come from my experience of participating. For example, while my content reminds me of isolation, my participation brings forward partnership' (S1) adding, 'These challenging feelings come from the time and space I gave myself to be involved in the project, not the content of your prompts. (S3)

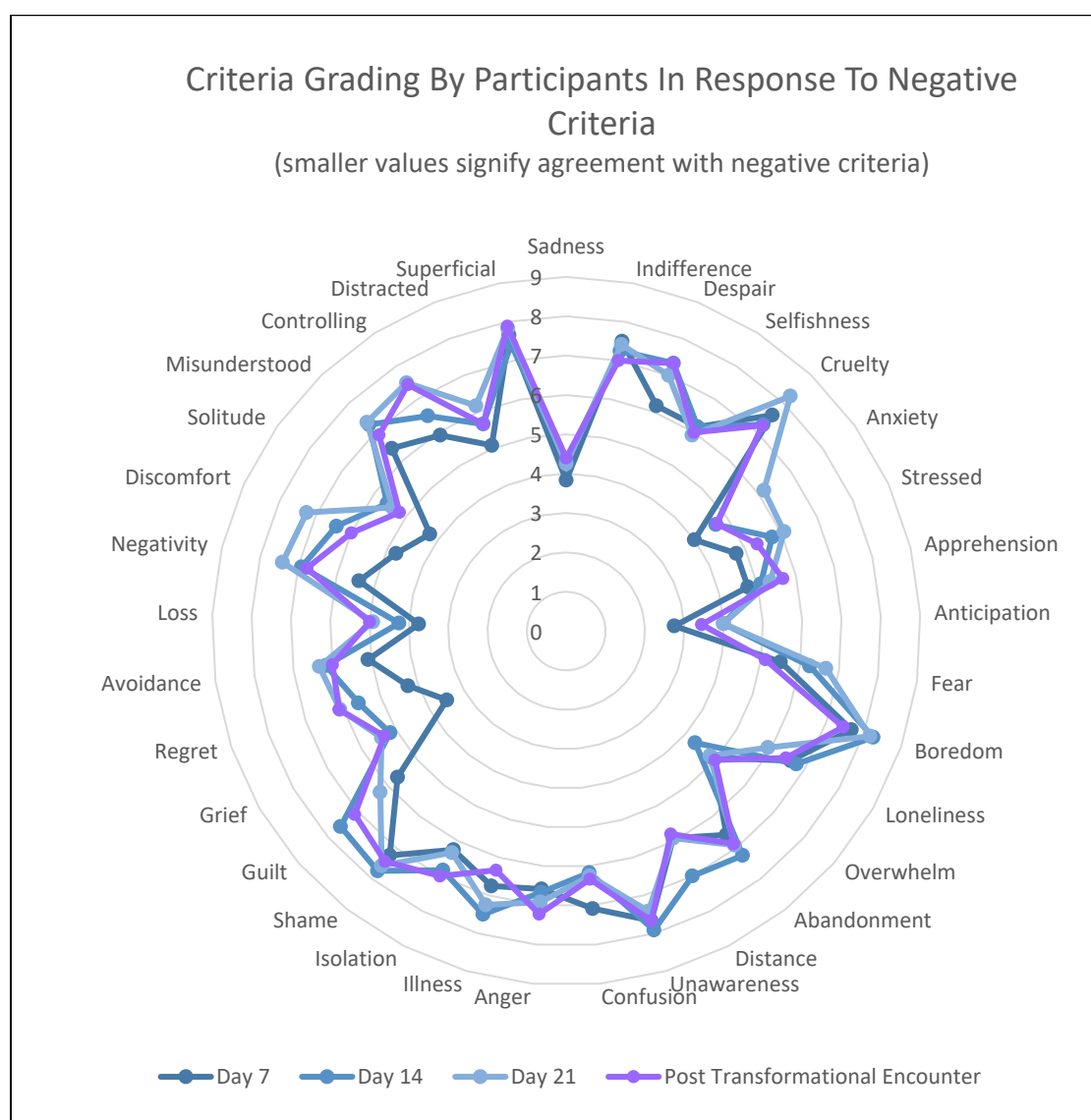


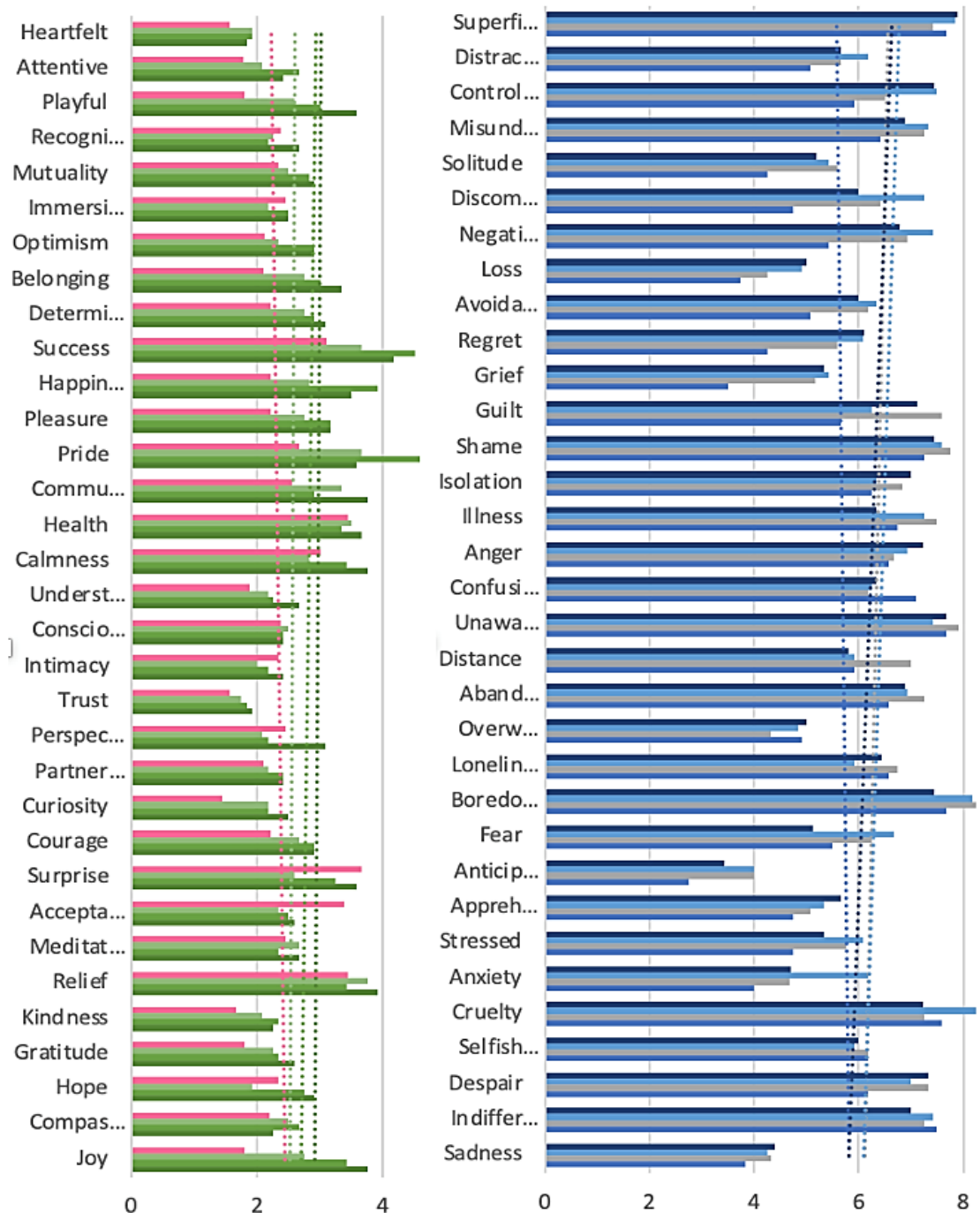
Figure 177. Comparable Data, Phase 2, Post Performative Encounter Q16 and Phase 1 Digital Dialogues Q13

Post-Performative Encounter, participants reported an incremental overall decrease in feelings of Loss, Regret, Isolation, Anger, Confusion, Overwhelm, Loneliness, Apprehension, Despair and Sadness. However, since undertaking their Phase 2 Performative Encounter, Indifference, Fear, Boredom, Illness and Distance had reached their deepest felt rating, surpassing Day 7 when compared to the entire 21-days of Digital Dialogue engagement. P6 remarked, 'I want continuity and to continue making in collaboration' which embodied a sense of loss, hope, desire, and affirmation. These findings proved that Phase 1



had an overall sustaining effect on reducing some of the most challenging emotions of Anger and Despair when participants had returned to everyday life outside the project between Phases. Also, that the relief of relational connection was intensified by our Phase 2 Performative Encounter. Findings also indicated that between Day 21 and the end of the Performative Encounter, there was a marked decrease in feelings of distraction, control, misunderstanding, solitude, discomfort, negativity, avoidance, grief, shame, illness, abandonment, boredom, fear, anticipation, stress, anxiety, cruelty, and indifference. This suggests the Performative Encounter was a welcome, joyful, focused, and transformative event after participants had experienced a quieter period of the framework in Phase 1a (whilst the Analytical-Researcher was preparing within Stages 2 and 3 for Phase 2). Guilt had also lessened since the ending of the 21-day Digital Dialogues but was renewed in the Performative Encounter, however, it did not return to as highly felt, as at the end of *Traction* Day 14 which indicated some 'unfinished business' (Perls, [1947] 1997) had been processed through the framework. It also marked that since the lessening of relational intensity marked by the end of the 21-day Digital Dialogues this had led to less interference in the participants' personal and professional lives. Similarly, 'Isolation' had again lessened since the Performative Encounter, having peaked again at the end of the 21-days. 'Awareness' had increased again to similar heights as in *Traction* as did the fear of abandonment due to the imminence of our Phase 2 Performative Encounter ending. This was similar to the rating given at the end of the 21-days Digital Dialogue, but less than when in the process of identifying trauma/trouble within *Traction*. This again signalled deep processing and integration of inner material in a self-resourced manner throughout the progression of the framework.

Below in Figure 178, I have charted for greater clarity, the average grading across all Phases 1 & 2 for all participants' regarding Positive/Pleasurable and Challenging/Negative emotions placed side-by-side. The smaller values in each chart signify agreement with the positive or negative criteria depending on each respective side. Placed like this it is clearer to see that disagreement with the positive/pleasurable only twice peaks above 5 and this is in the Success and Pride categories (which arguably are emotions that are not always considered as a mark of self-awareness). Overall agreement with having not experienced emotional negativity in the framework is far greater, peaking above a score of 8.



(Smaller values in each chart signify agreement with the positive or negative criteria depending on which side you are looking at.)



Figure 178. Comparable Data Phase 1 and 2, Positive/Pleasurable verses, Negative/Challenging comparing Post Performative Encounter (Q15 & Q16) with Phase 1 Digital Dialogues (Q12 & Q13)

In summary the complete Phase 1 & 2 experience was deemed positive relationally; heartfelt, holding, and attentive. It also deepened a broad range of emotions appropriately, particularly the pleasurable; joy, curiosity, and trust, and of the challenging; anticipation and solitude. Despite the fact that a small proportion of fearing a return to 'Indifference,' 'Abandonment' or 'Boredom' hover in the background of the data at the end of Phase 2, a sense of play, optimism and belonging remain sustained. With P6 saying, 'I want continuity and to continue making in collaboration'.

### 6.5.9 Phase 1 Q14

Q14, asked participants 'What aspects of the Evernote platform do you find most engaging and why? Cumulatively as an average across Phase 1, participants valued from greatest to least value as tabled below on a scale of 1-10 as follows, Figure 179:

1.	Knowing that my words, images, thoughts etc. are 'safe/nurtured/held/heard' by another.
2.	Knowing that there are 'others' participating and having an anticipation about their 'worlds' too and how our 'worlds' might touch each other in future project phases?
3.	Receiving the prompts from an interested Other appear in my 'virtual' world.

4.	Creating and seeing my inner 'world' form on my virtual journal pages.
5.	Ability to add links
6.	Ability to add images
7.	Ability to add videos
8.	Ability to Write
9.	Ability to add voice recordings
10.	Ability to draw

Figure 179. Phase 2, Q14, Most Engaging Digital Aspects

By far the most important were the relational aspects of being held (1) within the digital framework safely by an attentive Other and (2) knowing they were part of a wider (yet unknown) relational community. Thirdly, (3) seeing the virtual prompts arrive in their virtual world and (4) the formation of their inner world on the virtual pages interactively. Specific comments were:

P14, receiving individual noticings - knowing how I am perceived by you. The dialogue and co-creation of self that comes out of it.

P9, It would be difficult to do this on a face-to-face basis.

P11, There is a problem of impermanence. Only the objects I produced remain. My texts disappear. Our texts disappear. I feel the desire to display our work, collect it, reshape it. (S3).

P11's remark foretells what happens in later phases. Particularly in Phase 4 Relational Artworks and Summary Boards. This marks the end of the Phase 1 survey data. Phase 2 however still has these remaining specific questions.

#### 6.5.10 Phase 2 Q9

Q9. Phase 2 asked: 'How much of the subject matter selected by the artist after her initial 'coding' of the content of your Evernote Journal did you recognise as 'unfinished business' and useful 'themes' to 're-enact/re-story/resolve/re-perform' when the artist presented ideas back to you in your initial 'pre-performing/pre-filming' dialogues?', see Figure 180 below,

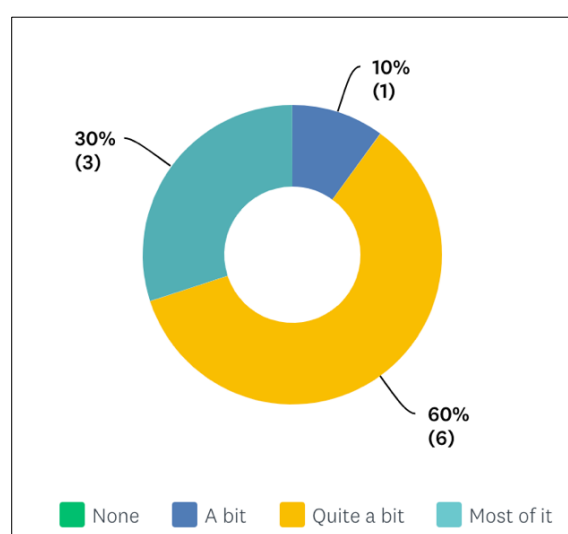


Figure 180. Phase 2, Post Performative Encounter, Unfinished Business Recognitions

Participants reported that 90% of the findings presented back to them in Stage 3, distilled from Phase 1 and checked in Stage 2 was either 'mostly' or 'quite a bit' useful in recognition of 'themes' and 'unfinished business' to explore in their Performative Encounters. Only 10% felt 'a bit' and no-one thought that 'none' were. This proved that the Phase 1 process had succeeded in distilling key data to carry through from the digital Dialogues into Performative form. Specific

feedback was, P13, 'Alice's perceptive noticings and delicate prompts were extremely relevant and pertinent to how the final installation piece developed' and P11, 'The Woolf, unexpressed sensuality, curiosity to explore beyond convention or the baby girl'.

### 6.5.11 Phase 2 Q10

Q10. Phase 2 asked what percentage of the content revealed by the artist's 'noticings' brought participants' into deeper contact with Self because of their subsequent, embodied/playful/metaphoric 're-enactment/re-storying/resolving/re-performing of such 'unfinished business' see Figure 181.

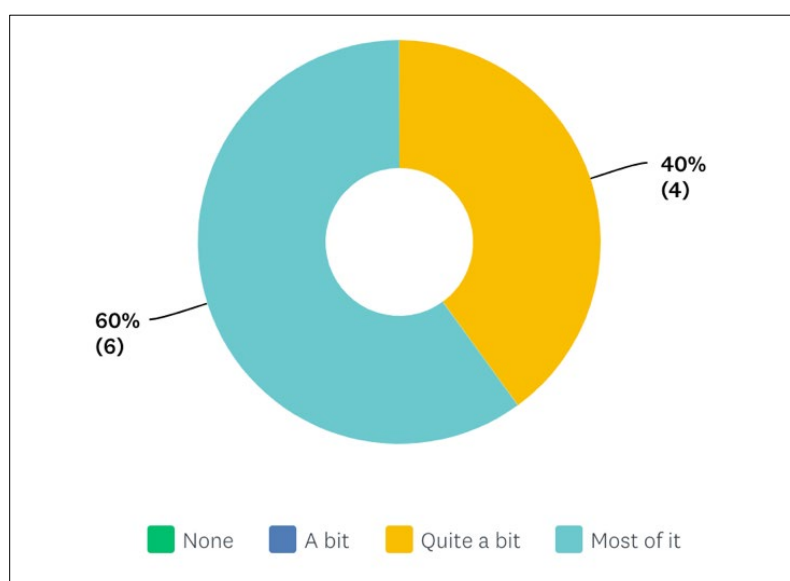


Figure 181. Phase 2, Post Performative Encounter, Relational Enhancement

All participants rated their Performative Encounter as 100% as intensifying their experience of deep contact with 'unfinished business'. 60% felt very strongly about this. This is profoundly affirmative of the deepening of a relational encounter between and within Self and Other through Phases 1 and 2 in a sustained manner throughout artforms.



Responses were, P13, 'I don't want to stop - can we keep going, please ;-), P6, 'I experienced a diary-like confessional process that was therapeutic, and which had lasting effects and P11,

LIVING instead of over-examining, trusting my own intuition and gut feeling, transgressing boundaries, going beyond my own thinking, healing fragmentations by feeling pleasure (in me and others)

### 6.5.12 Phase 2 Q11

Q11. Phase 2 asked, 'When you reflect on undertaking these embodied 'enactments' 'together' with the artist, as a form of physical dialogical 'holding/mirroring/permission', what benefits do you attribute to the experience that would have been difficult to facilitate for yourself? They were asked to select from any amount of the follow three statements in the table below, see Figure 182 and Figure 183:

1. Creating time and space to express yourself creatively and reflectively to your listening/seeing/experiencing/feeling self?
2. Creating time and space to express yourself creatively and reflectively to a listening seeing/experiencing/feeling other?
3. A deeper awareness of 'sense-making through playful innovation and full sensory engagement within a physical world/specific physical environment?

Figure 182. Phase 2, Post Performative Encounter, Q11, Relational Permissions Questions



Figure 183. Phase 2, Post Performative Encounter, Q11, Relational Permissions Visual

The relational element in choice 2 was rated as the highest contributing factor to benefit the Performative Encounters, this connection experientially heightened the playfulness of many of the experiences. Next was choice 3, confirming it was secondarily the improvisational interplay between researcher and participant that stimulated the deepest 'sense-making and amplified an experience of improvisation, innovation and adventure in the sensory physical world. Choice 1 received the least recognition, this I concluded is because it is harder to play alone and as an adult, the togetherness of the encounter instead reduces self-consciousness and heightens permission. Specific feedback was, P13,

The act of sharing and offering to each other through the final stages were extremely affecting and touching. The embodied 'doing' together was extremely important for me in terms of finding an equal and shared understanding of our ongoing journey through Evernote. The final performances or acts of making together were instructive of the process and represented a physicalisation and manifestation of our process. In a way our thoughts and desires became tangible.

And P11,

We talked over breakfast in Alice's beautiful house full-of-love in progress. Alice allowed me to be playful and embody a most admired artist, Virginia Woolf. I felt the writer. (this still moves me when I think about it.) I felt it possible to hold things together and step outside of 'spinning' in one place.

### **6.5.13 Phase 2 Q12**

Q12. asked, 'When you reflect on undertaking these embodied 'enactments'

together with the artist, as a form of physical dialogical

'holding/mirroring/permission' what benefits do you attribute to the experience

that would have been difficult to facilitate through an Evernote dialogue only?

Their responses were verbal only and in summary concluded that the

Performative Encounters felt like a natural progression from the digital into a

physical space, giving greater freedom through instantaneous dialogue, holistic

presence, and embodied responses. Specific responses were,

P11, I felt entitled to be part of the Other world that is wider than the usual world and that I enact from my unique embodied presence. Co-acting, co-engendering, co-nurturing, balance.

P13, Being physically, emotionally and meaningfully connected in 'real' space felt like the natural consummation of our Evernote dialogue and relationship. This physicalisation felt like a natural conclusion to our ideas.

P10, In person it felt like an affirmation for who I am and need to be.

P13, Being physically, emotionally and meaningfully connected in 'real' space felt like the natural consummation of our Evernote dialogue and relationship. This physicalisation felt like a natural conclusion to our ideas.

And P8,

Physical engagement with a particular chosen, significant, environment was holistically engaging in a way that words can never be. The acts of walking, eating, drinking, being balancing, standing still, looking at the location all contributed to the depth and understanding of what it is to be fully aware.

P4, said 'I felt freer to express my feelings.' It was good as a researcher to hear this from P4 who up until now had been extremely cautious relationally. The time we spent together in her Performative Encounter shifted this. It was tender, heartfelt, and very moving. For a better sense of this see MMR Folder 3, (Vimeo/my website) and her Screen Narrative *Running up that Hill*. Similarly, with P16 who wheelchair is bound and felt that 'Evernote is one step removed. Observing actuality has a stronger power',<sup>211</sup> produced a very delicate Performative Encounter. This was a very private act performed with dignity and brought into focus his lived experience both humorously and yet painfully poignantly, see P16's response to Q13 below and MMR Folder 11 or Vimeo/You Tube or via my website, and his Screened Narrative *The Tale of Two Peters*.

#### **6.5.14 Phase 2 Q13**

Q13. asked, did the presence of the camera serve to enhance or inhibit your dialogue, performance, engagement, and expression of your 'experience' with the artist? See Figure 184,

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<sup>211</sup> However, I still maintain that we wouldn't have reached such levels of intimacy in the live if we hadn't slowly got to know each other and gained trust first, through the slow courtship of the Phase 1 Digital Dialogues, see MMR Folder 11, Vimeo/You Tube, via my website and *The Tale of Two Peters*.

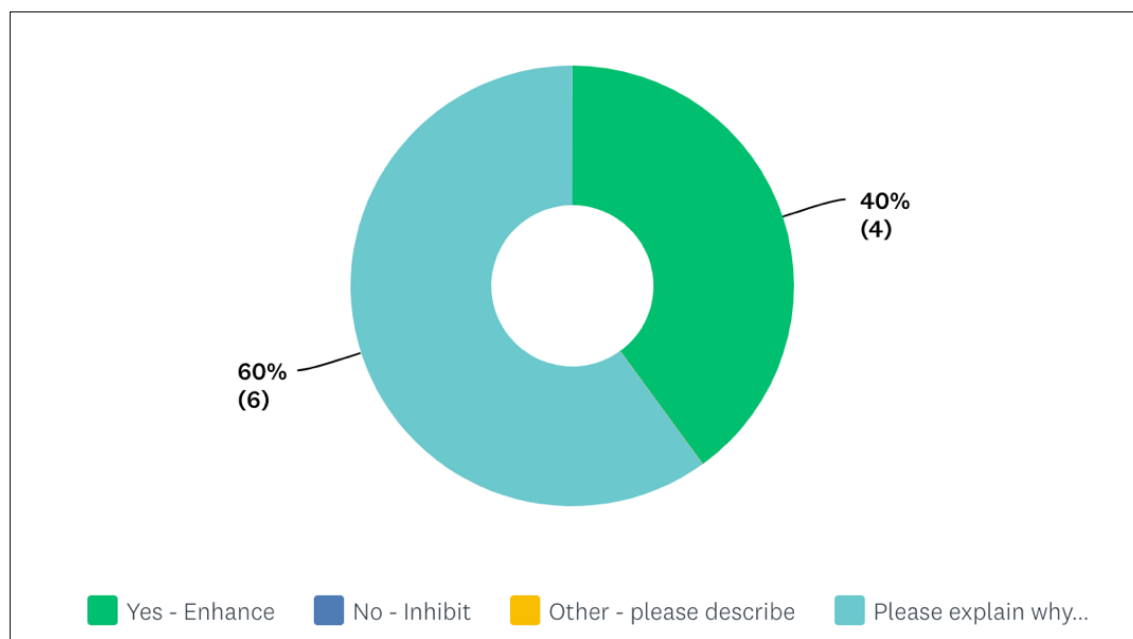


Figure 184. Phase 2, Performative Encounter on Camera

40% of participants' surprisingly felt it enhanced their engagement and expression. The other 60% validated this less firmly or didn't even notice the camera at all. This successfully indicated that my careful feminist ethnographically informed positioning of the camera, (turned on but locked off at a fixed at a distance with no operator), and then the agency shared with the participant to go and operate if they so wished, was effective. Participants also gave some specific feedback on this, P13,

The way we filmed our final experience together became an implicit part of our artistic decisions and was a necessary function of bringing our dialoguing together.

P16, (mentioned just earlier in response to Q12), who is physically disabled with Muscular Dystrophy but once lived an able-bodied gymnastic life, wanted to make a film in part about how long it now took to now get his socks on, he said,

explaining difficulties in movement and seeing the effort involved in that movement from the point of view of an outside observer are two

different things. The collaboration of observed and observer is important as a shared experience

It was important to him that his written dialogue and disclosures were instead performed, filmed, and therefore seen, first by myself and then publicly.<sup>212</sup> Other responses regarding camera presence were, P4, 'Neither really - I was happy with whatever way Alice wanted to record it i.e., Audibly, visibly or both.' P6, 'Made no difference, I hardly noticed it'. P17, 'I didn't really notice the camera'. P11, 'Enhance, however I also felt shy of the camera 'eye', other times I forgot about it.'

#### **6.5.15 Phase 2 Q14**

Q14. asked, 'when you reflect on the events and themes of Phase 1 how many do you think/feel 'we' explored in our embodied 'enactments' together. Can you please identify and explain in writing beside any relevant theme how your enactment was manifest and why you feel it relates to any of the 1-21/22 original themes? I have also listed the original themes as reminders, see Figure 185 below:

1. Attention/Acceptance/Appreciation/Affection/Allowing; 2. Nesting;
3. Touching; 4. Womb/Within/Feeling Space; 5.
- Beside/Between/Feeling Voids; 6. Feminine Within/Performed; 7.
- Technological Touch/Network; 8. Post-truth - 'You 'like' or you 'fight'

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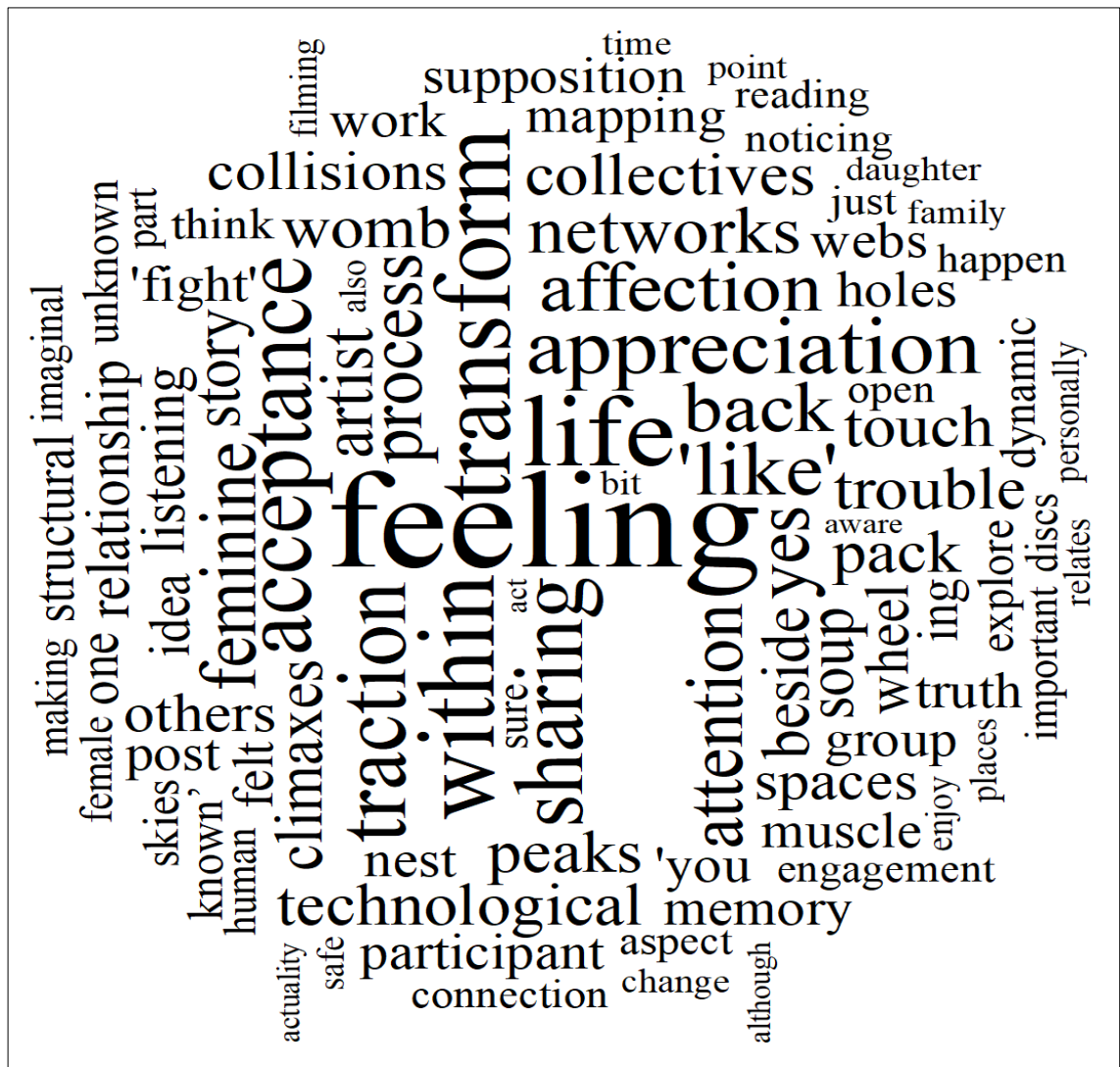
<sup>212</sup> This ensured that the 'blind eye' often turned-on disability was instead very much made visible in a conscious and respectful manner.

- Story-ing; 9. Post-truth - 'You 'like' or you 'fight' - Story-ing and Slippages; 10. Collisions. Collectives.; 11. Climaxes. Peaks.; 12. Structural Holes. Webs. Networks.; 13. Trouble. Traction. Transform.; 14. Mapping our Skies; 15. Traction into Transformation; 16. Imaginal Discs. Muscle Memory.; 17. Supposition and Soup; 18. A Dynamic Relationship; 19. Wheel of Life; 20. Artist, Participant, Group. Listening.; 21. What is in your backpack? 22. The unknown 'known'...

Figure 185. Phase 2, Performative Encounter

Presented as a 'Collective Word Cloud', in Figure 186, these are the dominant 100 words recalled from all participants' feedback concerning how their Performative Encounter accurately reflected their Phase 1 Digital Dialogues. 'Feeling' is the most dominant, closely followed by Life, then Transform, Acceptance, Within and Appreciation; then secondly Sharing, Affection, Networks, Process, Feminine and Traction. These are highly affirmative of the resonant, 'feeling architecture' of my new PartPb framework across Phases 1 & 2.





Individually I honed these dominant feelings down to the most prominent 10 per participant, see all figures: Figure 187, Figure 188, Figure 189, Figure 190, Figure 191, Figure 192, Figure 193, Figure 194, Figure 195, Figure 196 and include their full accounts in Appendix B.

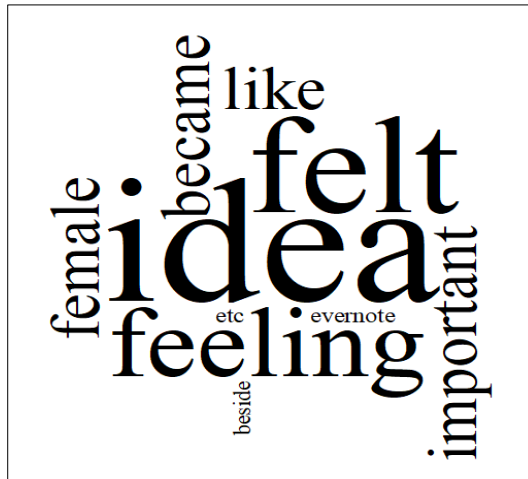


Figure 187. Phase 2, Performative Encounter P13

P13 appreciated the sharing of ideas and the felt feeling of important female becoming.



Figure 188. Phase 2, Performative Encounter P4

P4 really appreciated the sharing in the live which bought the feeling of being alive in the exploratory moment of good acceptance that could change forthcoming events and experiences.

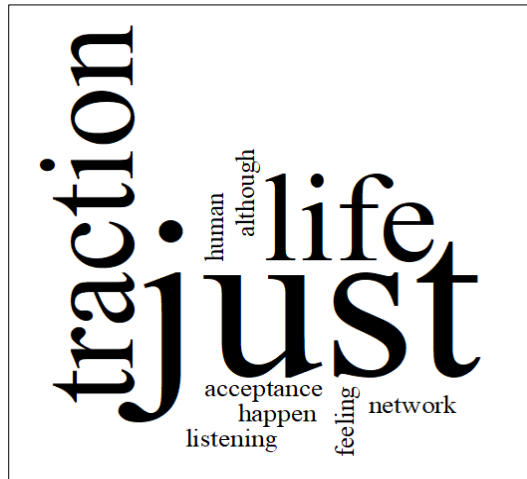


Figure 189. Phase 2, Performative Encounter P6

The just in P6 was curious. It's something to do with "just' trusting in fate 'although' and 'because' 'what will 'happen'...will happen". He really moved into the process in the *Traction* section of Phase 1 which again is evident here. Like with P4, 'life' is prominent, as is acceptance and listening. Both he and P4 have 'Networks' in common as important.

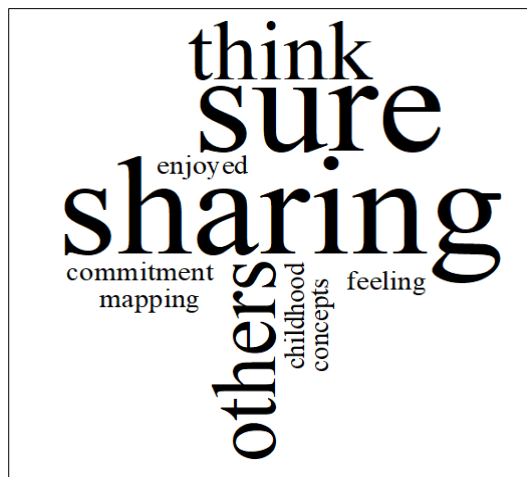


Figure 190. Phase 2, Performative Encounter P21

P21 really enjoyed the sharing but was not sure about certain aspects as her commitment instead ebbed and flowed,<sup>213</sup> but again she enjoyed the feeling concepts and the conceptual mapping and thinking tasks. She worked best when inflow and had my full centred researcher engagement but as unpacked in the footnote would not always ask for this.



Figure 191. Phase 2, Performative Encounter P3

P3 wanted to embrace all aspects with a huge 'Yes' and 'definitely'. She also had 'feeling' as a key factor, within traction and transformation and particularly liked the felt 'like or you fight' pivot point and the need to accept this dichotomy within.

<sup>213</sup> This was an opposite experience with P21 (much unlike with P17 – see footnote 205), P21 was instead seemingly dedicated to the project, and yet her ebb and flow might have risked the balance of the project slipping, with her exiting the framework instead in Phase 2 or 3 because of inconsistencies on the initial self-supporting agreement all participants had made. However, within my researcher stance of maternal empathy, patience, and kindness, we both accepted this dynamic. With more time I would have like to have analysed further where she was interrupting on the Gestalt Cycle which I hypothesis is at the point of Retroflexion / 'I can't, I don't' (the opposite to Contact / 'I can, I have'), whereby P21 is withholding emotions, thoughts, and behaviours and instead of sharing them with the researcher, she is instead likely redirecting them back inside herself manifest in her creative and emotional frustrations. Further still I also hypothesis that her empathy for my position is also maternally strong so instead of coming forward to lean in, she instead distanced herself to potentially take the pressure off me as researcher in order to be reciprocal see, for more on gestalt interruptions see, Figure 87.



Figure 192. Phase 2, Performative Encounter P8

P8 really valued the ‘process’ of ‘engagement’ and again the prominence given to the value of ‘feelings’ within the framework. She appreciated the openness of sharing and relating to others in all aspects of life.

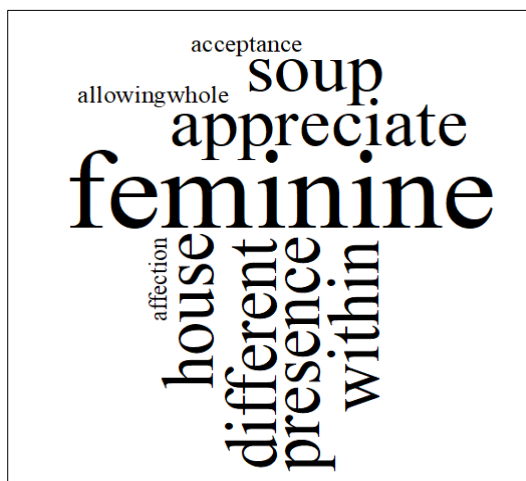


Figure 193. Phase 2, Performative Encounter P11

P11 really appreciated connecting with the feminine aspect between women, and specifically residing in my house with allowing and acceptance. She cherished the difference between being in an English community (herself Italian) and the presence of an affectionate and sharing wholesome group around her collectively.

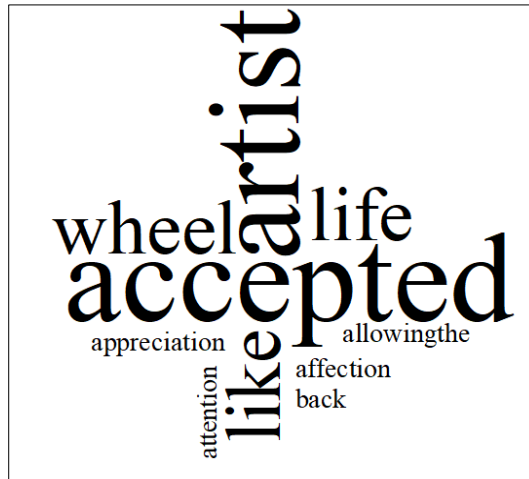


Figure 194. Phase 2, Performative Encounter P17

P17's foremost feeling was 'acceptance' which also featured in 5 of the 7 participants' key aspects above. This was given equally to the value of the artist, and then the wheel of life in terms of allowing, appreciation, affection, and attention. With the sharing of the 'back-pack' being a valued element that permeated his Performative Encounter, see MMR, Folder 11 (Vimeo/my website) and *The Tale of Two Peters*.

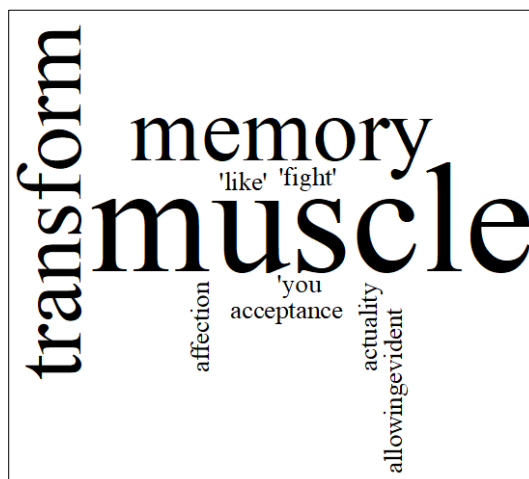


Figure 195. Phase 2, Performative Encounter P16

P16 foregrounds 'The use of muscle memory where there is no muscle', which is a dominant theme in his narrative and that memory of muscle before

muscular dystrophy. *Transform* is also prominent, as is the 'like or you fight' and the coming acceptance of his present reality in this process is witnessed with affection.

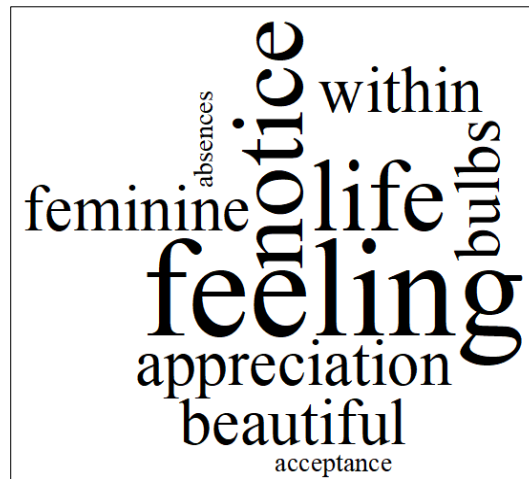


Figure 196. Phase 2, Performative Encounter P10

To conclude on the individual participant's, P10 centres 'feeling' as prominent along with 6 of the other participants before them. She also clearly values 'life', as with 4 others. Also particularly being noticed, witnessed, and accepted within a form of feminine appreciation that is both beautiful and allows absences to be acknowledged.

It needs to be reminded that responses from P14 and P9 are absent from this data here and could lend slight weight or divergence from the findings.

However, in the above responses that make up the majority of participants, the framework is shown to predominately evidence participants' being brought into deep contact with feeling. Also, acceptance of life in all its traction and transformational potential within an overall attitude of acceptance and appreciation. Furthermore, the affectionate sharing within networks and otherwise, of feminine processes are valued.



## 6.5.16 Phase 2 Q17

The final question of Phase 2 Q17, <sup>214</sup> asked 'When you reflect on the 're-enactment/re-embodiment/re-storying/re-performing of your 'transition points/unfinished business' with the artist what aspects of the experience did you find most 'transforming' and why? see Figure 197

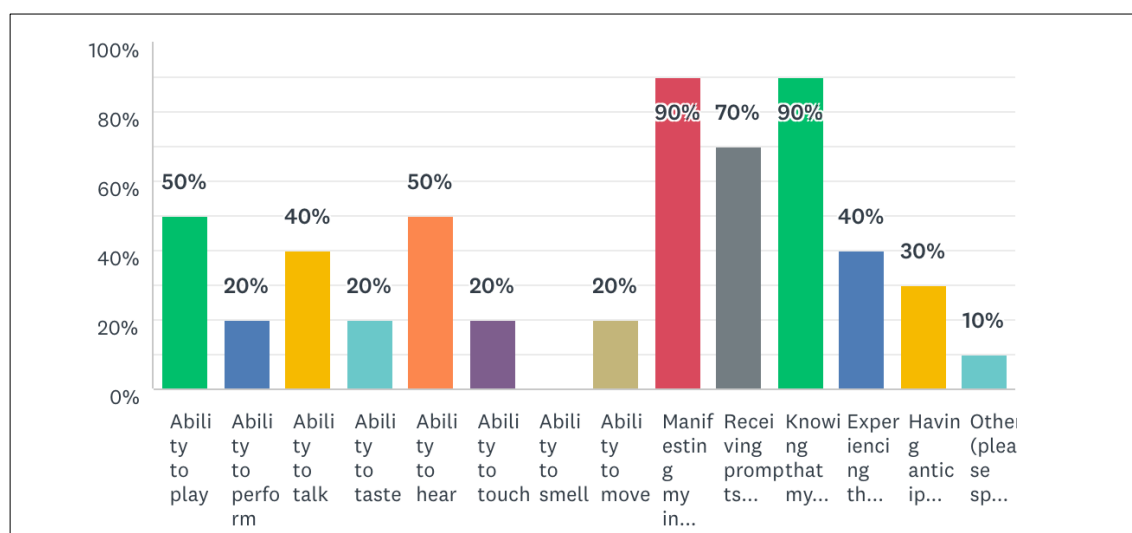


Figure 197. Phase 2, Performative Encounter

The joint highest at 90% was 'Manifesting my inner 'world' in the physical realm' and 'Knowing that my words, actions, images, emotions etc. are 'safe/nurtured/held/heard/seen/witnessed/felt/mirrored by another?'. This was followed by 'Receiving prompts from an interested Other encountering me in my physical world' and the ability to hear and play. Experiencing the artist engaging with me physically after a long period of virtual engagement was placed at equal value as the ability to talk. Followed by 'having anticipation about the physical 'worlds' that other participants' might generate too and how our 'worlds'

<sup>214</sup> Q15 and Q16 in Phase 2 have already been analysed above concerning Q12 and Q13 in Phase 1.

might touch each other in future project Phases'.<sup>215</sup> Lastly the ability to perform, taste, touch, move. P8 proposing she 'could have ticked all boxes!'. This therefore concludes in this section that the relational heightening and witnessing of inner materials throughout my new PartPb framework is successful and sustained through all multimodal Phases within a caring and deepening maternal experience. The continuity across digital and physical worlds also proved very important, with the collective anticipation of other participants' sharing their worlds in Phase 4 valued too. It is important to acknowledge here that the desire to meet each other physically after Phase 1 generated Phase 1a and 1b and led to Exhibit 4, *The Feast (Mirror 360 VR)* in Phase 4 see MMR Folder 14 (Vimeo, my website). In this sense, the Sub-Phases 1a and 1b are also therefore unexpected resultant outputs of the success of the frameworks relational deepening process in and of themselves and will go on to influence future directions of my PartPb research as indicated in Chapter SEVEN - Conclusions.

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<sup>215</sup> A further indication of a growing desire to meet each other as responded to in Sub-Phase 1a and 1b and later as planned in Phase 4.

## **6.7 Final Major Project TETTT: Results Phase 3 and 4 Audiences**

This next section will now go on to analyse the results of Phase 3 and 4 on audiences, both public-audiences and participant-audiences.

### **6.7.1 Phase 3 (P3) and Phase 4 (P4) Survey (S) x 1 (P3 & P4 - S1) 'Participant-Audience' Overview**

To analyse how effective, the framework was at sustaining, holding, rebalancing, carrying, and activating deep relational encounter from the performed into screen and within the sculptural, the following surveys measured if participants' experience of the Phase 4 interactive exhibition enabled them into deeper forms of embodied recognition with Self, Other and Artwork. It considers participant's engagement with their Phase 3 Screened Narratives embodied within the Phase 4 Relational Artworks and deliberately now treats them as participant-audience spectators of their own work. This was to deliberately place them in more of an outer observer state rather than the more interior states of Phase 1 and 2 and to help ethically release them from the framework self-resourced in Stage 6.

### **6.7.2 Phase 3 (P3) and Phase 4 (P4) Survey x 1 (P3 & P4 - S1) 'Public- Audience' Overview**

Phases 3 and 4 were measured within the same survey. This in turn was given to both participant and public audiences to measure their engagement with the Phase 4 Relational Artworks. Specifically, it was devised to assess how an interactive exhibition can be constructed for audiences, which comprises both

project participants (participant-audience) and publics (public-audience), that enables them into deeper forms of embodied recognition with Self, Other and Artwork. This was to also enable the drawing of some comparisons between participant project data and publics, (almost also acting in part as a control study to cross-examine results through Phase 4). Like the Phase 1 and 2 surveys the way the questions were phrased in the Phase3/4 survey were also related to the final research questions and the structure of the NEF Audience Experience Framework (2005) designed to measure affect and experiential quality, rather than numbers. However, by being in-vivo within the space I also collected quantitative and other verbal and observational data, in the form of researcher observations, focus groups, semi-structured interviews and video-recall. I also wanted to test if the resultant Relational Artworks were embodying their own implicit ongoing energy,<sup>216</sup> serving to activate and recruit potential new participants from public audiences into future projects, along with the more directive and therefore explicit Summary Cards, see Appendix A.

### **6.7.3 Phase 3 and 4: Q1-5**

Q's 1-5, mainly gleaned demographic information which is included in Appendix C but in summary visitors, like participants, were representative of a broad intersectional range of people. In total 184 visits were made to the Phase 4 Exhibition over a fortnight and 56 visitors returned the Phase 4 Audience Experience survey after the event,<sup>217</sup> of these 11 people, 18% comprised

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<sup>216</sup> In relation to Hirschhorn's concerns with 'Energy Yes!' (2013) found in Chapter TWO-SOAR section four and Ettinger's 'Art space, heart space, wound space, womb space' (2015) extrapolated in Chapter THREE.

<sup>217</sup> A wealth of data was forthcoming. The conclusions drawn from this survey represents the views of approximately a 3<sup>rd</sup> of all visitors. Some public-audience commentary is included in the

participant-audience members<sup>218</sup>, the remaining 45 people, 82% were public-audience visitors. Many attended from the education sector, but significantly, both the Arts and Health sectors were equally represented in number, (ranging from those that identified as arts, art and health, psychotherapy, social work, mental health, and community engagement practitioners). These factors validated that my new PartPb methods and outputs were starting to gain traction with broader audiences and could bring benefit to initiatives such as NHS Social Prescribing and Arts and Health as well as to the expected Arts and Education sectors.<sup>219</sup>

#### **6.7.4 Phase 3 and 4: Q17-19**

Q's 17-19 had gathered information on cultural behaviours, knowledge, and audience dwell times. Q19 had asked, 'Have you experienced earlier artworks by the artist?', see Figure 198:

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body of this thesis to support findings, but more in-depth testimony is be found in the accompanying Appendix C. Survey findings were supported and supplemented by Facebook live viewing statistics and comments, focus group recordings, in-vivo observations/conversations whilst I was in-situ in the exhibition, and video-cued recall testimonies, and in an interview with DMU Gallery curator, Hugo Worthy, all with MMR Folder 19 or as requested through my website.)

<sup>218</sup> P4 failed to return the survey so her data is not in this sample but the data has been ratified to reflect this.

<sup>219</sup> This is especially illuminating to the future directions indicated later in Chapter SEVEN: Conclusion.

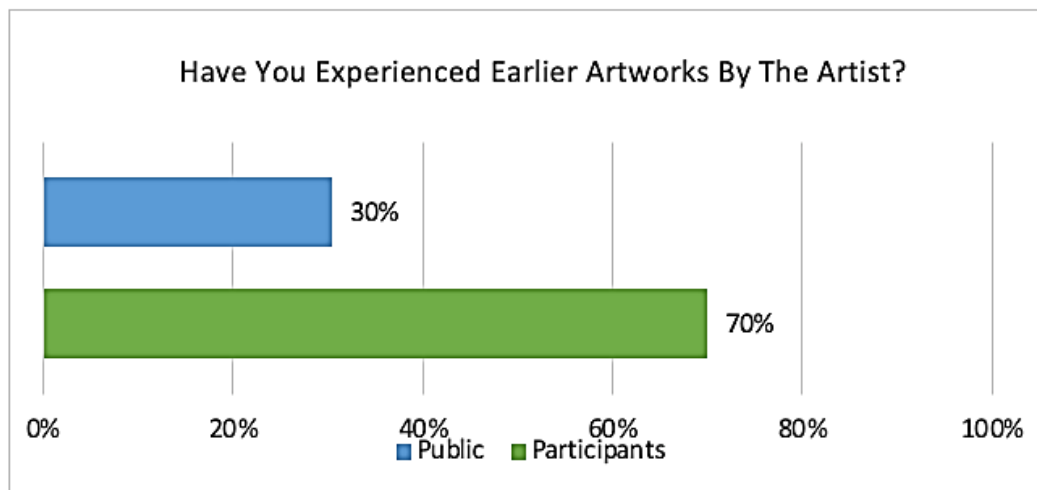


Figure 198. Phase 3 & 4, Relational Artworks & Screen Narratives Former Knowledge

In terms of participant-audience 70% had, but only 30% of public-audiences. This meant that 70% of the public-audience were newcomers. Significant too were Q17 findings that showed that although the majority of people 67% visited the exhibition once, a significant 21% returned twice and a remaining 16% made three or more return visits, see Figure 199.

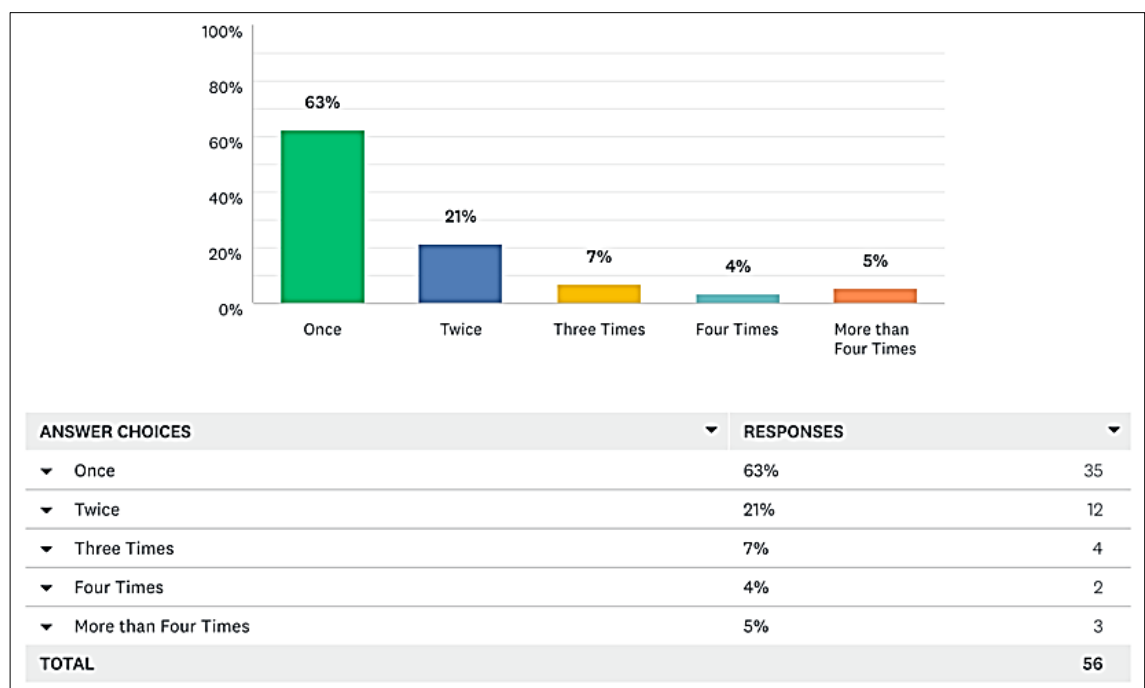


Figure 199. Phase 3 & 4, Relational Artworks & Screen Narratives Return Visits

These visitations were supported by audience reports such as:

#### Public-Audience

Travelled by train from London on the one day so I could bring my daughter. Would like to have come back many times if I'd been nearer!

I visited a 2nd time because I didn't feel I had given it enough time on my first visit.

During the performance, I was side-lined into talking to another much younger visitor who I felt was in a vulnerable state. The artwork promoted a very valuable conversation about this person love of photography. It meant I didn't see the full exhibition. For practical, logistical, and work reasons I couldn't return to complete the exhibition. However, it suggests that the artwork was transformational, relational, and inspirational because it enabled this person to prob, ponder, and discuss aspects of themselves with an outsider... highlighting positive, creative parts of their personality that could ultimately prove to be uplifting and healing.

#### Participant – Audience

I was part of it :-) I also wanted to make sure I spent the time I wanted with each of the exhibits, and to honour them with my full attention.

I attended twice on my own - for the private view and to feedback by invitation and through curiosity. I attended again with my family so that they could find themselves in the work.

Please see Appendix C for more testimonies.

**Q18** also showed dwelling time with Phase 4 Relational Artworks was high, see Figure 200 and Figure 201.



Duration	Participant Count	Public Count
1 less than 15mins	0	0
2 15-45mins	0	11
3 45-90mins	2	11
4 90mins - 2hours	2	11
5 more than 2hours	6	13
	10	46

Figure 200. Phase 4, Relational Artworks & Screen Narratives Dwell Times Percentages

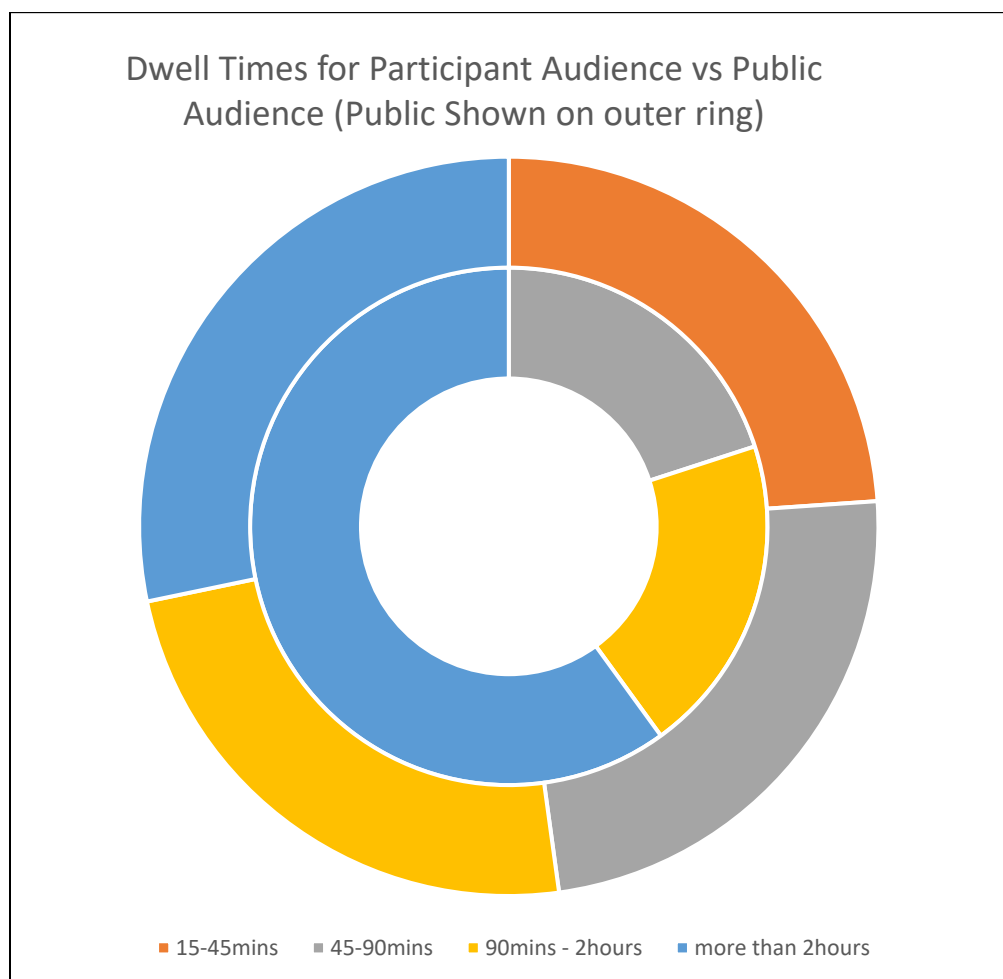


Figure 201. Phase 4, Relational Artworks & Screen Narratives Comparable Dwell Times

Most participant-audiences spent over 2hrs in the exhibition and never less than 45mins. Public-audiences spent an almost equal spread between the four-time categories but again never less than 45mins. This validates that the Phase 4 experience was drawing in all audiences deeply and slowing them down into long periods of immersion within the artwork, *Self and Other*.<sup>220</sup>

Specific responses were,

#### Public-Audience

Each piece required time to investigate, discover and be in. There was time to chat with people there too. We felt unhurried and the work offered another opportunity to slow down and take time.

I couldn't leave it was enticing and mesmerising.

It was fascinating, engaging, time-consuming.

#### Participant – Audience

We were there for the afternoon to see Alice as well as the exhibition, so as well as engaging with the exhibition, we had lunch, came back, talked to friends, played outside, returned for more!

### 6.7.5 Phase 3 and 4: Q6

Q6 asked, 'When you reflect on your recent experience of the artwork *TETTT*, what are the most prominent thoughts, feelings and sensations you recall?

Audiences then selected one word from each of the 6 clusters which sought to validate if some of the positive/pleasurable, negative/challenging emotions expressed, tallied with those of participants to see if the work was relationally

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<sup>220</sup> It also extends the findings I applied from formative work *Point forty*, (2014) (Figure 33), that my multimodal aesthetic can be used to transform otherwise 'cold' gallery spaces into places that invite extended audience dwell times due to my formation of nurturing maternal-like environments.

bringing audiences into similar states of deep contact with Self, Other and artwork. The 6 experience clusters were, see Figure 202 and Figure 203:

Experience 1: Fearful; Anxious; Overwhelmed; Curious	Experience 2: Joyful; Hopeful; Stimulated; Creative
Experience 3: Powerful; Respectful; Valuable; Relational	Experience 4: Calm; Loving; Trusting; Empathetic
Experience 5: Sad; Shameful; Isolated; Uncertain	Experience 6: Angry; Critical; Irritated; Hostile

Figure 202. Phase 4, Relational Artworks & Screen Narratives Positive & Negative Experiential Categories

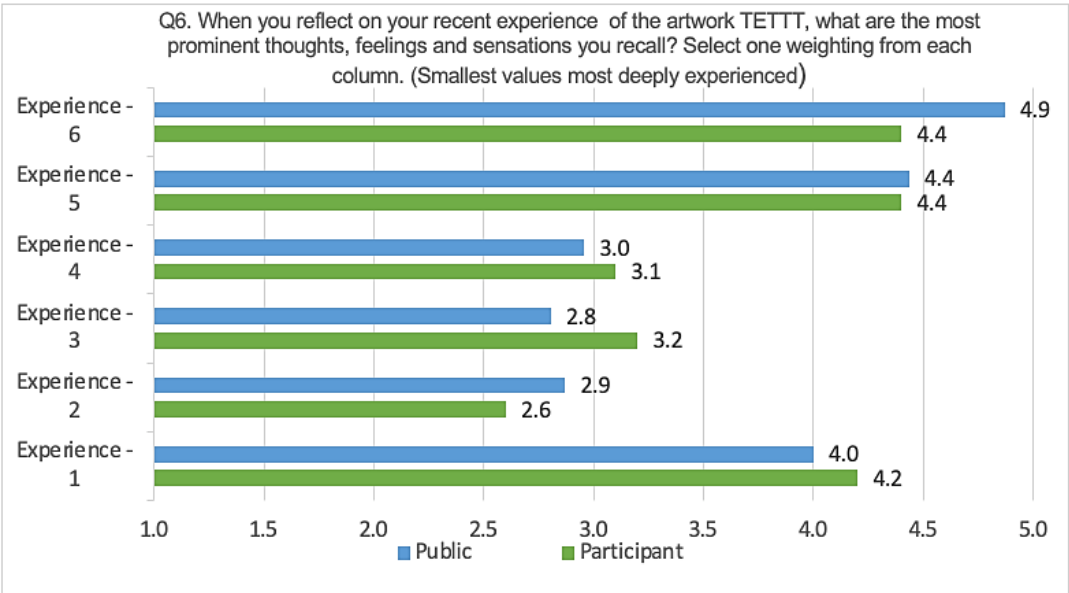


Figure 203. Phase 4, Relational Artworks & Screen Narratives Positive & Negative Experiential Cluster Findings

Of all the clusters very similar patterns of recognition were found between participant-audience and public-audiences. Within the groupings of Experiences 1 and 2, 89% foreground feeling curious and 45% stimulated see, Figure 204.

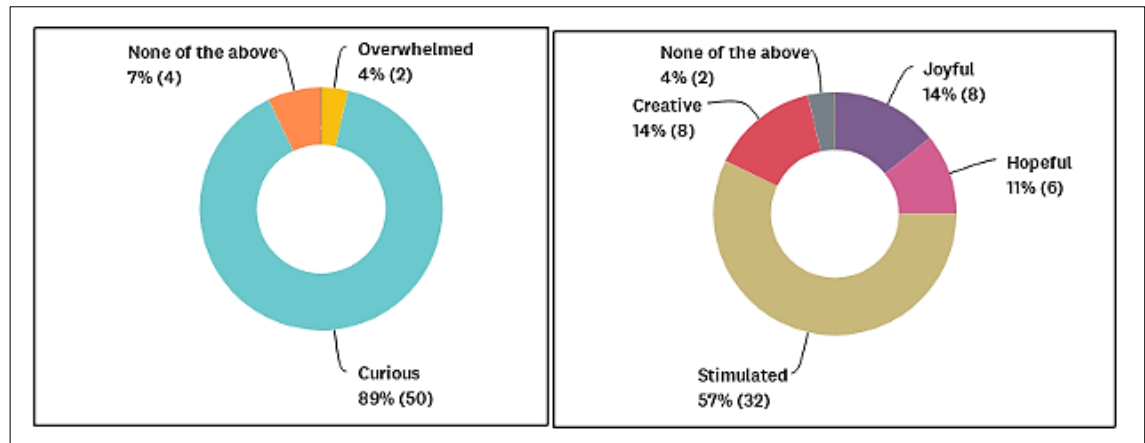


Figure 204. Phase 4, Relational Artworks & Screen Narratives Experiences 1 & 2

This proves that a sustained active experience was maintained for participant-audiences from earlier phases into Phase 4. With the Participant-Audience, reports such as,

P9, I felt rather playful as well as reflective at particular points of the show.

P13 My overriding sense was a feeling of compassion towards all the people represented in the art works. I felt like I was being giving a rare and sometimes raw insight into their vulnerabilities. This was extremely touching and made me think about my own life, family and loved ones. I also remember feeling extremely reflective and calm.

P11 The artwork represented a mixture of experiences and affective states. The Artist did a lot in a short time. I came all the way on a three-hour journey to see what the transformational encounter had produced. The word relational for me means unperfected, delusional, as well as joyful. This required trust on the part of the Artist and the participants, as well as the significant others involved... even the Artist's children!

and with Public-Audience accounts such as,

The experience of engaging with the event was initially mixture of surprise at the juxtaposition of artefacts and the anticipation of the actions required to engage with them - i.e., walking through the wardrobe door. This encouraged an expectation of a certain playfulness as a participator which was followed by intellectual stimulation, and emotional engagement, with pieces of imaginative language i.e., poetry, through quietly reading the boards. Finally, an opportunity to reflect on the whole experience as the last stations were visited and a more diverse interaction was required i.e., photography/history/video.

The curiosity and the complexity of the work caused me to reflect with sadness and some regret perhaps. I was also a little bit scared, which is why I am unable to state 'fully immersed' ... I had to keep some of me back but actually, I think I did really rather well but that suggests a great deal about the artist. Her warmth and generosity permeated from the onset and throughout; that is, her presence could be felt whether or not she was physically within sight. Deeply moving.

Curious - as to what each exhibit contained & expressed, what the context was for the object or set up. Curious as to what I would be involved in, what I might encounter and how I might feel about that. What's in the boat, what's in the wardrobe, what's in the drawers, why are there representations of labia sewn into the curtains? My tentative approach, the bolder investigation, stories and people and experience revealed. Joyful - not in a dancing around kind of way more in a peaceful way. The fun of it, the theatre, the way that the construction of the work located me in it. I smiled a lot. I enjoyed myself and I saw other adults playing in the environment, which also made me smile. I was glad to be there and see that spontaneity, it spoke to the heart. Powerful – The stories, people's experiences revealed. Provoking reflection on memories, personal experiences, people who told me their stories. The aesthetics and construction of the exhibits in framing the stories and in inviting how that invited me in and then kept me looking and listening. Beautifully constructed, imaginative work. Trusting - The warmth and humanity of the approach to the subjects, the genuine respect and kindness with which they were treated and how that led to their willing engagement in a deeply personal way. For some it seemed cathartic. Certainly, everyone felt cared about and heard.

I was curious to engage in each element and at each point. The more I engaged and the more I interacted I felt very much a part of what was being presented. It also evoked in me memories and feelings connected to my own story. I was completely immersed in the interaction, the images and the stories!

'The experience of engaging with the event was initially a mixture of surprise at the juxtaposition of artefacts and the anticipation of the actions required to engage with them - i.e., walking through the wardrobe door. This encouraged an expectation of a certain

playfulness as a participator which was followed by intellectual stimulation, and emotional engagement, with pieces of imaginative language i.e., poetry, through quietly reading the boards. Finally, an opportunity to reflect on the whole experience as the last stations were visited and a more diverse interaction was required i.e., photography/history/video.

The responses given come from a range of demographics, again testimony to the work reaching an intersectional audience, reaching across generational and other unhelpful binaries affectively. These results also prove embodied engagement from public-audiences, with the other categories joy, hope and creativity affirming positive engagement but more passive recognitions. Such testimonies as:

Public-audience,

I thoroughly enjoyed the show as it made me feel relaxed. Everywhere I looked there was something new to engage myself with, I loved it. (Male identifier under 18)

I found the experience moving and very emotional at times, which was unexpected. (Female identifier 46-55)

Two public-audience members felt a little overwhelmed, no-one fearful or anxious indicating in the main the artworks were approachable.

I initially felt a little overwhelmed about the amount of work and exhibits to see, as I had a limited amount of time to explore the exhibition as I was rushing off to teach. I had around 30 mins to view the work and this was nowhere near enough time. I would have really liked to have an hour or so to really sit with the work without feeling rushed. However, once I began to read the explanations and extracts a sense of calm curiosity came over me as I quietly began to unpick the work moving following the numbered extracts / boards. This made it less intimidating to have a guide to what to engage with first. (Female identifier 36-45)

An overwhelmingly positive experience and lovely place to spend time, slowly taking it all in (Male identifier 36-45)

Within the thematic cluster groupings of Experiences 3 and 4, below (Figure 205), 41% foreground the relational and 45% the empathetic.

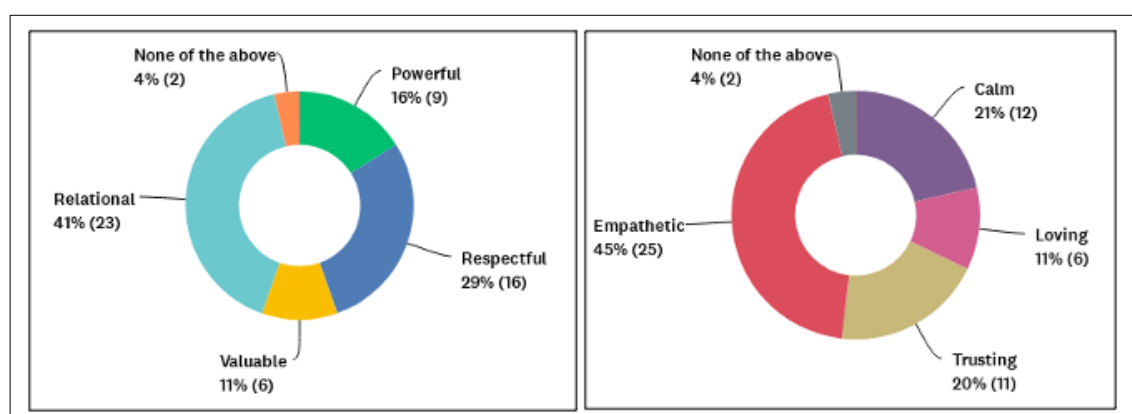


Figure 205. Phase 4, Relational Artworks & Screen Narratives Experiences 3 & 4

This demonstrated that within the active more outer recognitions of curiosity and stimulation in Experiences 1 & 2, there were also inner quieter co-recognitions of relational empathy which start to prove deeper forms of embodied recognition between Self, Other and Artwork. Respectful, calm, trusting, powerful, loving, and valuable all also received firm acknowledgement. With some public-audience testimonies as follows:

It was daring and totally different to exhibitions I have experienced previously which made me curious. It was stimulating because it was varied, unpredictable and multi-sensory, appealing not just to my senses but challenging my thoughts, beliefs, and intellect too. Powerful because it was risqué and liberating. Dripping in femininity. Empathetic because it touched everyone's heart in some way. Adored the different interpretations of the word "Touch" created uncertainty because it left second-guessing what is Alice communicating here? Some bits were transparent others were more subtle and ambiguous.

(LGBTQ+ 56-65)

I felt that each piece had brought out different feelings in me. While I was curious, I also found myself a little anxious at times. The various feelings brought about a sort of empathetic level in me, where the uncertainty of each piece stripped away any expectations and instead, I listened to the stories.

I had particular empathy with the lady who spoke of deep loneliness and her relationship with her daughter. I felt my reflection in this and was able to understand and feel a lot of what she was saying. I also enjoyed the dining table VR experience and the characters within.  
(Male 46-55)

I was affected by the empathy shown in the 1-22 prompt boards - with the various stages of engagement and the commitment needed by the participants, and also by the raw openness of emotions and feelings. It was a real insight into the process and got me thinking about lots of things.

The exhibition is an invitation to be 'immersive'. It would be relatively easy to skim through the installations and say it was about a set of personal videos. One viewing is almost certainly insufficient. If the viewer chooses to immerse themselves in a few chosen pieces it is likely that the themes of empathy and relationship will deepen and awaken a sense of resonance for the viewer, who then becomes less 'outside' the piece, and more an inclusive part of the whole experience.

(Male, 66-75)

Within cluster groupings Experiences 5 and 6, see Figure 206 below, the majority recognised none of the more challenging sensations. The exception being 25% recognising elements of uncertainty, sadness, and criticality, with one public-audience member-only seeing isolation, irritation, and hostility.

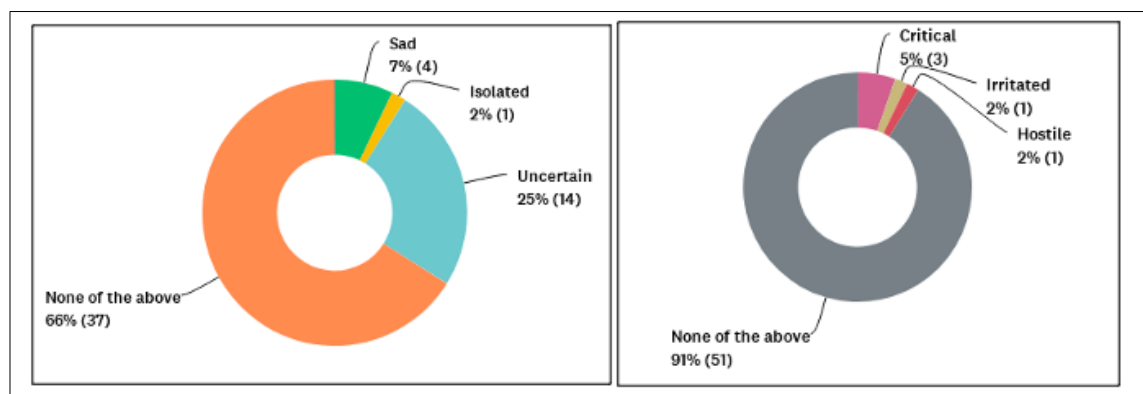


Figure 206. Phase 4, Relational Artworks & Screen Narratives Experiences 5 & 6



The curiosity and the complexity of the work caused me to reflect with sadness and some regret perhaps. I was also a little bit scared, which is why I am unable to state 'fully immersed' ... I had to keep some of me back but actually, I think I did really rather well but that suggests a great deal about the artist. Her warmth and generosity permeated from the onset and throughout; that is, her presence could be felt whether or not she was physically within sight. Deeply moving.

### 6.7.6 Phase 3 and 4: Q7

**Q7** asked audiences if they felt deeply drawn into the 'Space' of the total exhibition or held at a distance from any full engagement with any of the material?, see Figure 207 and Figure 208:

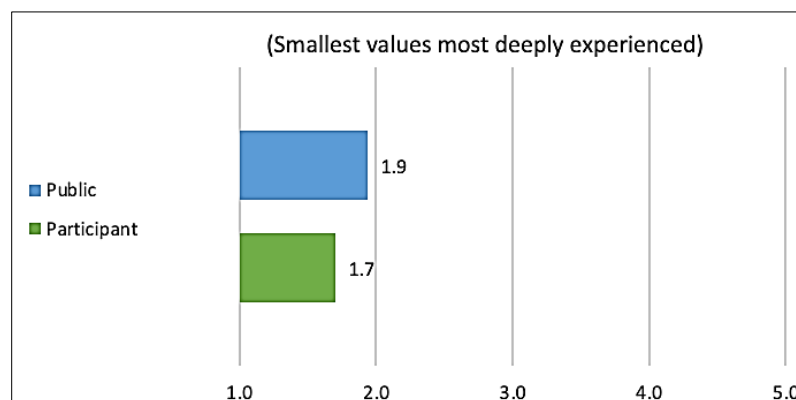


Figure 207. Phase 4, Relational Artworks & Screen Narratives, rate of being drawn into the Exhibition Space

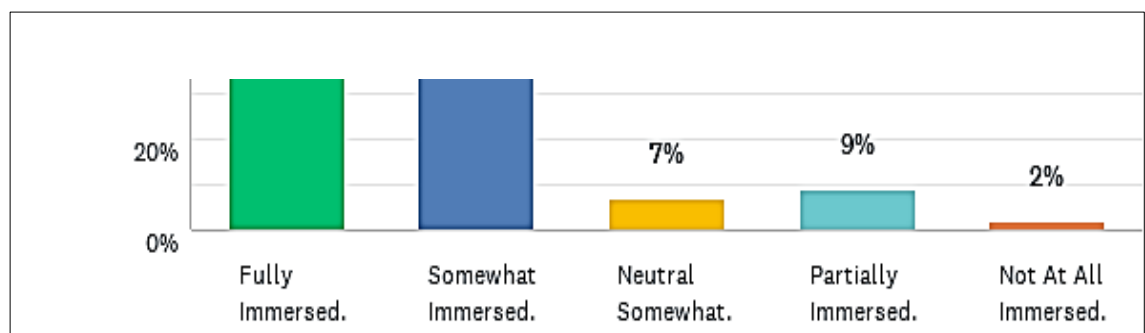


Figure 208. Phase 4, Relational Artworks & Screen Narratives, levels of immersion in the Exhibition Space

All visitors felt 81% fully or somewhat immersed in the space of the total exhibition. The participant-audience felt only proportionally more deeply drawn into the space, proving a sustained and deepening engagement across artforms from the digital and performative to the screen and physical. Participant-audiences were deeply curious about their own screen narratives and that of other participants' and in making connections across the Relational Artworks, reporting:

P9, There was a clear invitation to engage in different ways which was very encouraging and evoked curiosity in me. At each point when I did engage, I felt immediate interest and was drawn further into the experience of both the work and my interaction with it. A co created interaction.

P13, I was intrigued and drawn to the exhibition, and once I had immersed myself into each individual work, I was fully immersed. I became more immersed into the overall environment the longer I stayed and as I began to experience more of the art works. As the works started to connect, I began to make connections to the space and the works - this made the experience more and more affective and immersive. The immersion was more gradual and deep the longer I spent in the exhibition. Even my two young boys (age 10 & 12), spent a long time moving backwards and forwards in-between the exhibits. Returning to those they were drawn to a number of times (including the wardrobe, the VR mirror and the boat).

P10, The exhibits drew you in, so you felt compelled to keep revisiting replaying the experience. Each exhibit had its personal melancholy and beauty which needed depth and immersion to make sense fully of your own interpretation as well of the interpretation from the artist.

The public-audience reported:

The exhibition is an invitation to be 'immersive'. It would be relatively easy to skim through the installations and say it was about a set of personal videos. One viewing is almost certainly insufficient. If the viewer chooses to immerse themselves in a few chosen pieces it is likely that the themes of empathy and relationship will deepen and awaken a sense of resonance for the viewer, who then becomes less

'outside' the piece, and more an inclusive part of the whole experience.

(Male, 66-75)

The exhibits drew you in, so you felt compelled to keep revisiting replaying the experience. Each exhibit had its personal melancholy and beauty which needed depth and immersion to make sense fully of your own interpretation as well of the interpretation from the artist. There were a lot of areas to visit and hide behind and move between. I liked being able to sit, lay down and stand. The textures, colours and sounds drew me into private areas where thoughts could be heard.

(Female 36-45)

The sheer size of the boat and the wardrobe drew you in and made you feel like a child eager to play. The headphones really create an inner space. I felt annoyed with people for talking to me whilst I was engaging with the films as I wanted to be alone and still with them. I was amazed what an inner world it is. It makes you feel strangely alone but connected to the artist and participants. Every day is filled with such superficial interactions, but this offered meaningful and reassuring encounters.

(LGBTQ+ 46-55)

This is an interesting question, at first, I thought 'partially immersed' because I was thinking of each piece, but as a WHOLE... when we left the gallery, I felt like I had left something out of this world.

(Female 36-45)

I discovered that as I heard the stories and watched the subjects, I felt for them and smiled, and my ego departed for the afternoon. I relaxed and looked forward to the next piece and the next. I didn't get in the boat but I kind of wanted to. The thought of lying in the bed made me feel slightly vulnerable so I kind of lounged a bit and looked at the detail in the piece. Don't know if I could ever inhabit a curtained bed - bit claustrophobic but the labia/ vagina motifs in the curtains were great. Made me think of how different we all are. (I'm a dyke so...) The wardrobe tunnel and garden were fab fun, stayed in there for quite a while smiling and watching the loop. A couple of other people came in and I turned to smile at them - it's that kind of work: inclusive.

(LGBTQ+ 56-65).

I navigated the work by circling the space, deciding where to start. I decided to start with the bed, mostly because I felt this was the most difficult boundary to cross. Interestingly this then dictated how I experienced the work. Stepping out of the bed was like waking up

within a new world and allowed me to feel less self-conscious about crossing 'into' the work.

### 6.7.7 Phase 3 and 4: Q8

To drill down deeper, Q8 asked them, did you feel an 'active' or 'passive' viewer/participant/explorer when you engaged with the exhibits ((smaller values on (Figure 209) indicated more deeply experienced)) also see Figure 210.

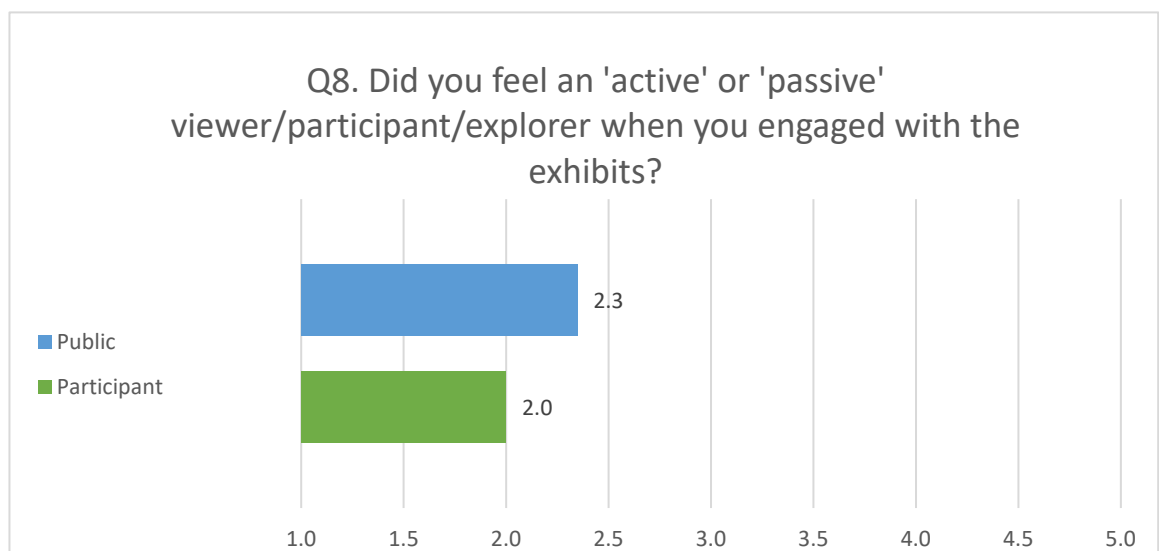


Figure 209. Phase 4, Relational Artworks & Screen Narratives, Active or Passive Immersion Rate

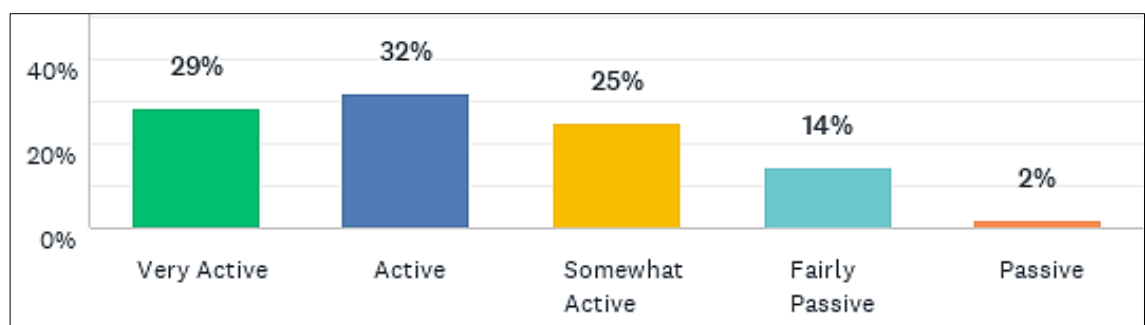


Figure 210. Phase 4, Relational Artworks & Screen Narratives, Active or Passive Immersion Percentages

All visitors felt 61% very active or active when engaging with the Relational Artworks. The participant-audience felt only proportionally more active, again

proving sustained active engagement now within the screen and physical at the end of their 12-month journey. Some struggled with how the ideas of passive and active relate to intra and inter processes. 29% reported feeling very active and 32% active, which suggests that 61% were in performative intrapsychic movement between Self, Other and artwork rather than passive absorption, and a further 25% were somewhat active, with only 16% reporting passivity. There were numerous testimonies given to this element which are contained in Appendix C, on how audiences were being drawn into deeper forms of embodied recognition with Self, Other and (Q3), some reasons given by participant-audiences were:

P9, I was curious to engage in each element and at each point. The more I engaged and the more I interacted I felt very much a part of what was being presented. It also evoked in me memories and feelings connected to my own story. I was completely immersed in the interaction, the images, and the stories!

P21, We explored the space, got into the bed, took photos with the exhibits, picked up some of the exhibits (and replaced them!), opened draws, sat in the boat, made giant paper aeroplanes and explored the space outside the exhibition too.

P13, There was an interesting dynamic between wanting to look and feel the exhibits from afar in order to try and take in the whole space, which slowly developed into a very active experience of making connections and returning to exhibits as my journey through the space continued. My experience of being active again developed temporally.

P10, The exhibits drew you in, so you felt compelled to keep revisiting replaying the experience. Each exhibit had its personal melancholy and beauty which needed depth and immersion to make sense fully of your own interpretation as well of the interpretation from the artist.

Some reasons given by public-audiences were:

Being able to touch, walk through, sit inside (the nest) and lie down (on the bed) each section of the exhibition was a very rich experience and really drew me into each of the encounters Alice was sharing. It was powerful and beautifully curated.

I feel that I moved between active and passive depending on the specific elements of the exhibit. In the 360 VR element I felt relatively passive, listening, and watching the groups engagement with one another. Whereas in the hidden wardrobe room I felt more active, quietly, and calmly responding, and connecting with the physical feelings and emotions it evoked.

I was active and engaged. I wasn't interested in other people being there and wanted to stick some ear plugs in and go around in my own bubble. I loved the depth. I did like then coming out of my bubble and interacting with others at the end around the table, but during the observation, I liked my own space.

Each piece had an invitation to participate... so in this way I was 'active'. Yet, most pieces required an amount of the viewer to be passive and hear it out. I liked this, a sort of 'serve and return'.

I liked the changing nature of my engagement - from still to moving (physically); from public (as I looked at the boards) to private as I entered the wardrobe (briefly, there was nobody else there); from playful (wardrobe, touch points) to deeply emotionally engaged (Days 1-22) Kind of said that above, I think. what else. on reflection I would say that I very much enjoyed being active and taking time to look at the rich details. There's a lot of love and commitment in each piece, as well as a strong vision, technical skill, and determination.

I began to feel part of other's stories.

Each display made me linger and want to read...that very rarely happens in exhibits for me. I actively engaged with the experience and participated more than anticipated. I think it was very easy to engage with it and immerse yourself into the stories / life experiences told.

Wondering if 'active/passive' choice is helpful. Not sure what it is to be 'active' in an exhibition. Immersed, yes, I was. Detached, no, not at all.

My senses were stimulated in a few pieces and there was almost a sense of frustration that I could not satisfy that stimulation more fully. For example, I wanted to put on a pink jumper and eat some pink cake. I wanted to smell fresh washing like that on the washing line. I wanted to feel the sea around the boat.

I felt very immersed in the exhibition, but this took little active pursuit on my part. Each part of the space offered me access and resonance so easily.

### 6.7.8 Phase 3 and 4: Q9

Q9: asked, 'What aspects of the 'living' digital artwork 'system or framework' of *TETTT* did you find most engaging and why? It asked audiences to rate the screened narratives personal and sculptural objects, Phase 1 summary boards, their personal ability to interact, watching others interact, subsequent thoughts, conversations and actions after experiencing the exhibition, see Figure 211.

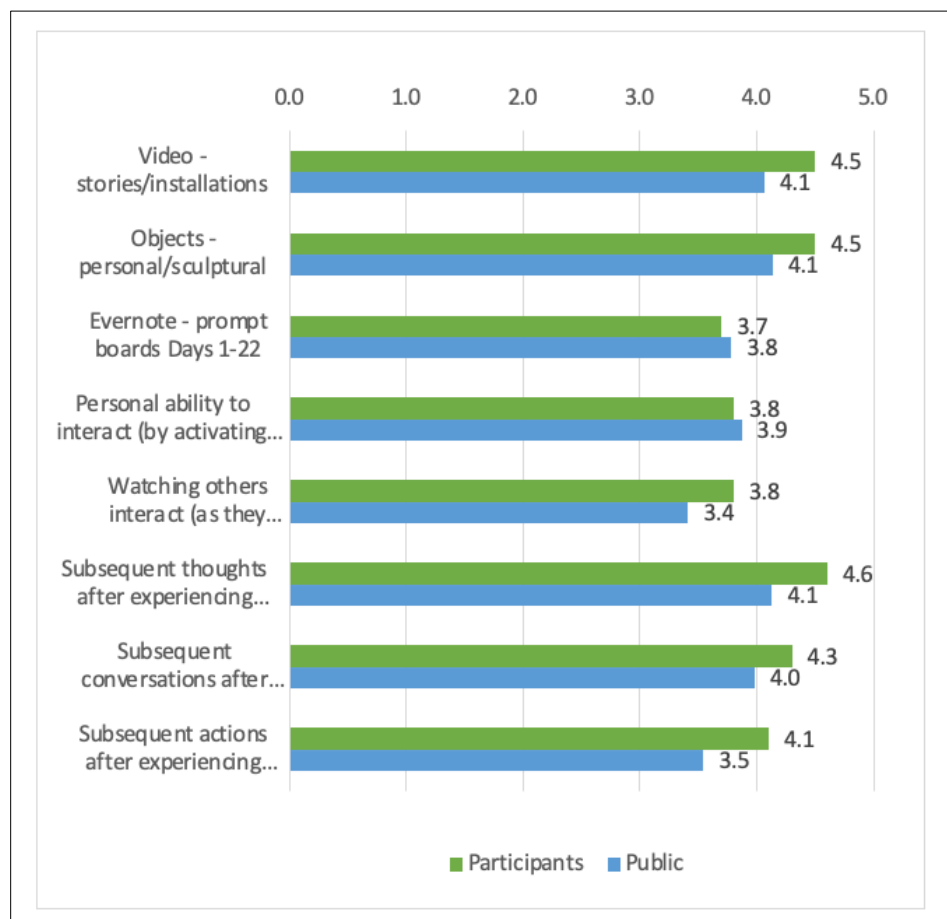


Figure 211. Phase 4, Q9, Relational Artworks & Screen Narratives, Most Engaging Elements

Participant-audience rated the subsequent thoughts they had afterwards highest. This proved that the impact of the 12-month process was continuing with them into life after *TETTT* to transformational effect. As an equal 2<sup>nd</sup>, participant-audience valued the screened narratives, and relational artworks. Thirdly the relational conversations and then putting thoughts into action, again proving ongoing impact. Of the least value were the Summary Boards, personal ability to interact, or watching others interact with the Relational Artworks. I concluded this is probably due to participant-audience having had the full Digital Dialogue experience In Phase 1, so the Summary Boards were of lesser interest. Participant-audience reasons given were:

P8, I went to see the exhibition several times: with family and with friends. It was good to share both the experience of exploring the installations and in conversations afterwards. These tended to pick up on particular observations made by an individual and lead on to comparing personal histories. One friend took two of the prompts from the story boards to use on a yoga course in Spain. I intend to use one of the writing “exercises” for a group activity to stimulate autobiographical discussion. In doing the writing for the course I came to appreciate that this was an aspect of creativity I could develop because I surprised myself with the quality of the pieces produced. Actually, I felt “Oh no something else to develop when there is already too little time to paint and draw!

P13, One extremely powerful thing that happened was as my husband, my two boys and I left the gallery, we all simultaneously held hands as we walked away from the exhibit!!! This was totally spontaneous and represents how we felt as we left. It was extremely touching, and my heart skipped a beat!

P11, I could engage in conversation with others during the exhibition, briefly but truthfully. I thought more of the effort behind all that I had seen and wondered what moved it. What went deeper than what I had seen, what went deeper in the stories shared, deeper than what was visible although some was visible. Upon reflection I feel the Artwork but even more the adventure around it is still talking to me about where we encounter each other, asking, offering, waiting, letting go, flowing with one another.



Significantly public-audiences rated the same three factors of highest impact. This confirmed what I had suspected from the retrospective analysis of *Point forty* (2014) that the value given to the 'Relational Artworks' containing 'Screen Narratives', was as impactful as the 'Thoughts had after the Experience'. This is proof that the form of Phase 4 interactive exhibition enables them into deep forms of embodied recognition with Self, Other and Artwork that is deeply impactful in the moment and has an ongoing affect. They next rated their conversations afterwards, again indicating that the artwork is continuing to transmit on relationally after the phase is complete and the project closed. Interestingly of almost equal value was their personal ability to interact with the Relational Artworks and the Summary Boards. This shows that part of public-audience curiosity is in understanding the participant processes that came before and imagining into these earlier Phases. Then being able to physically activate the films and enter into their own embodied recognitions within the Relational Artworks. Next were the actions they changed after experiencing Phase 4, however, this still equated to 36% taking some form of different action as a consequence which is still high, though proportionally less impactful than 41% of participant-audience choosing to do the same. The least impactful was watching others interact, which suggests their enjoyment and priority was instead a desire for personal immersion and reflective space.

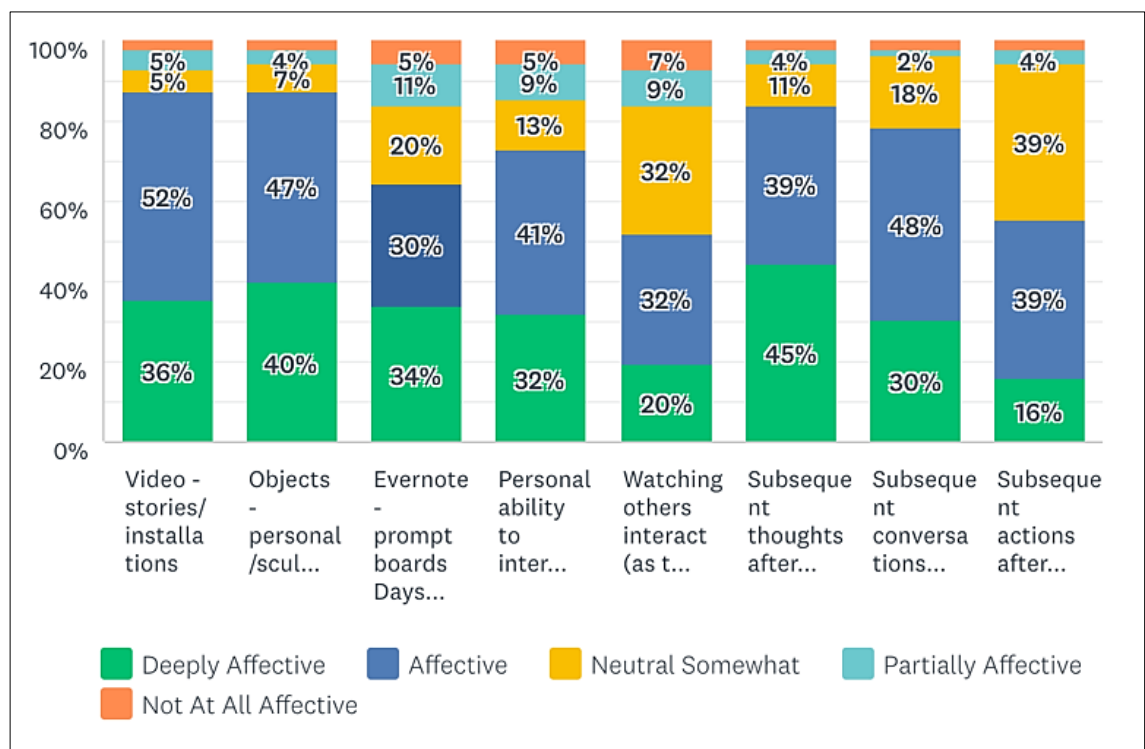


Figure 212. Phase 4, Q9, Relational Artworks & Screen Narratives, Most Engaging Elements

In relation to the above Figure 212, in total 88% of all visitors found the screened narratives either deeply affective/affective. 87% also found the sculptural and personal objects that held and touched them as deeply affective/affective. They rated their personal ability to interact with the objects to trigger screen narratives to play at 73%, some public-audience members requesting to become participants in future projects. Reasons given by Public-audiences were:

The scale and production values of the sculptural objects was incredible. Walking through the wardrobe, sitting in the nest...these were very rich tactile experiences that created a space in which you could really absorb yourself in each episode.

I went with my husband and brother and over the following two days, the exhibition was talked about endlessly between us and with others who didn't attend.

Release of tied up emotions and reclaiming of power. Authorship at so many levels...Presence and availability Surrendering Gaining

traction, seeing Self in a different context Feeling more grounded and present Inquiry has taken on new levels and dimensions.

The way the space was arranged with multiple experiences happening alongside each other and the chance to observe others was very effective in enabling both participation and reflection time. There was so much to do and see and watch. It was almost overwhelming but the prompt boards created a useful context and background info on the process. They also triggered thinking about personal experiences I could relate to the exhibits I was seeing. The scale and production values of the sculptural objects was incredible.

Walking though the wardrobe, sitting in the nest...these were very rich tactile experiences that created a space in which you could really absorb yourself in each episode.

I have not stopped thinking about this work. As I type this response, I feel and am tearful. How brave is this artist.

### 6.7.9 Phase 3 and 4: Q10

To drill down even further, Q10 asked audiences to choose up to three exhibits of the total 12, to indicate which they found most engaging and why, see Figure 213 and Figure 214.

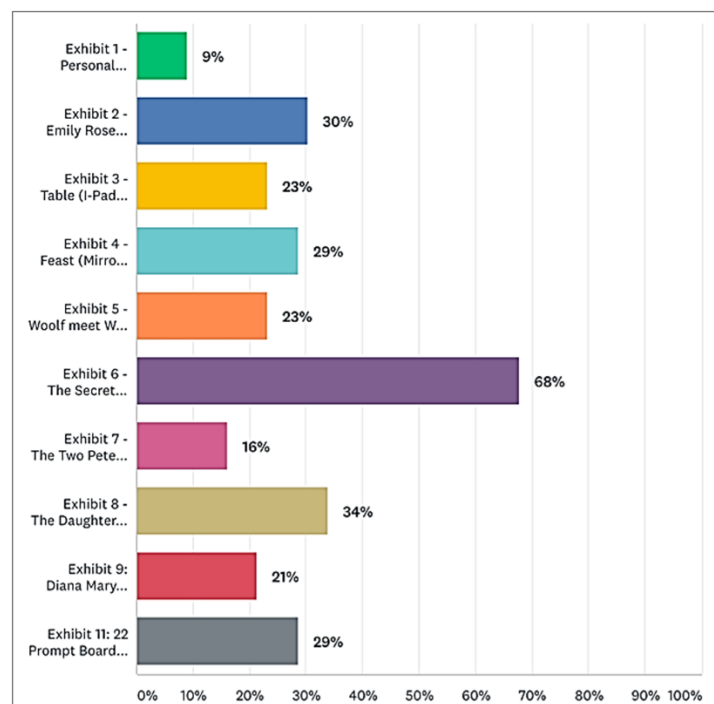


Figure 213. Phase 4, Q10, Relational Artworks & Screen Narratives, Top Three Exhibits

By far the highest overall trend was Exhibit 6 *The Wardrobe/The Secret Garden* at 68% which contained three-screen narratives from P14, P21 and P13 entered through a huge wardrobe, down a hidden corridor and into a secret room containing a garden. This was true of participant-audience and public-audience alike but was far greater for participants due to its heightened surprise and secrecy.

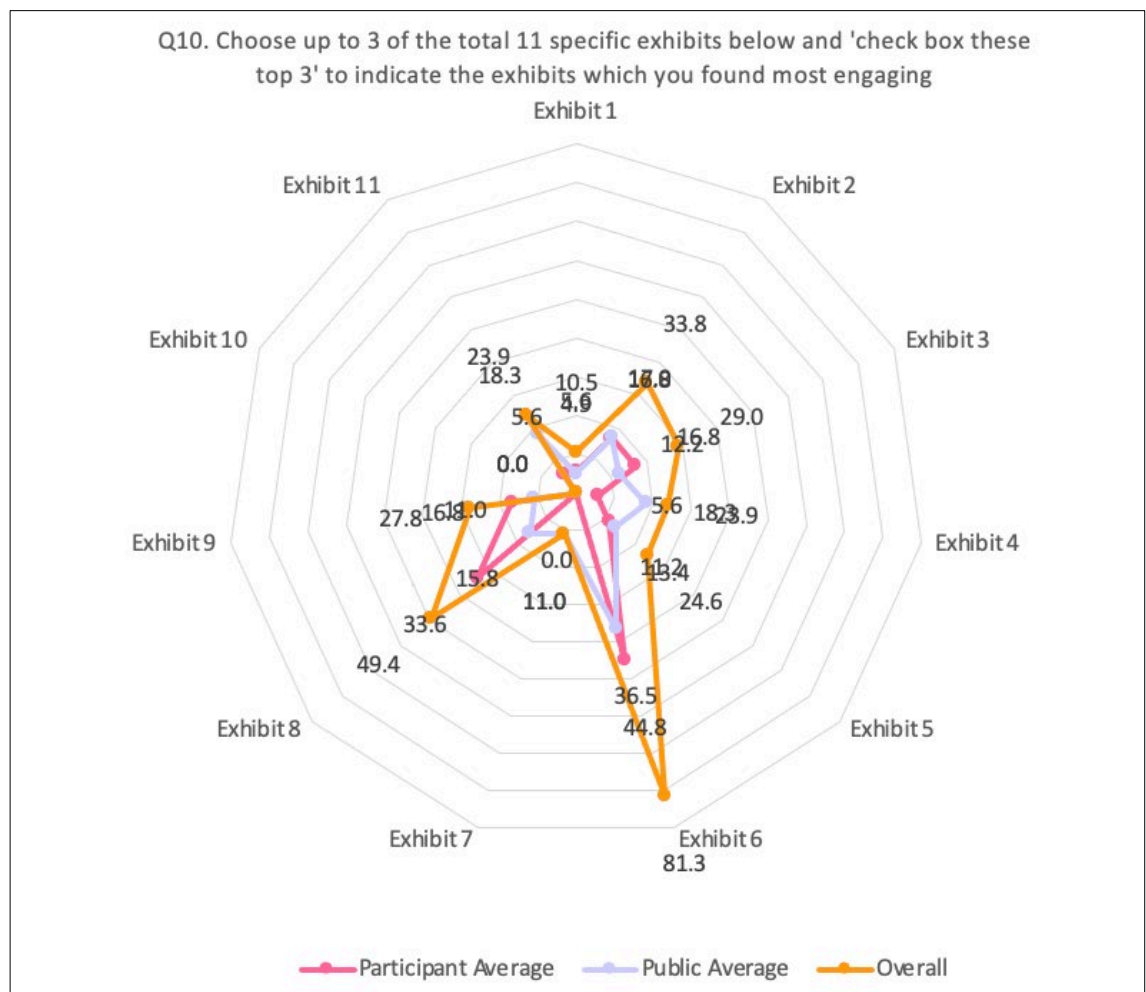


Figure 214. Phase 4, Relational Artworks & Screen Narratives, Top Three Exhibits

Participant-audience reasons given were:

P8, I think this was everyone's favourite young and old alike. It had a real fairy tale feel and the act of entering the wardrobe gave us all

the feel of other worlds/Narnia. Interestingly this was purely visual one didn't have to make the effort to listen to a narrative.

P21, The Exhibits which physically involved me by taking me on a journey or through different physical spaces appealed to the explorer in me and was also engaging for my children, allowing me to spend more time with the exhibits and explore them with my boys: seeing how they reacted to them too was interesting.

Public-audience reasons given were:

I saw some people coming out of the hidden 'Narnia' wardrobe and just felt very compelled to enter this hidden, secret space. I felt like I was entering a magical, calm, internal space and as I rested on the pillows, I moved into a reflective thought space where I could take in all the objects and allow my mind to float and meditate on the visuals, yet also allow my own thoughts to settle and resonate. The wings and hanging objects created the feel of being somewhere else and had an otherworldly quality, I could have rested for quite a while in this place yet moved on due to the time restrictions I had.

The secret garden - this was slightly macabre, and I liked the oddness of it. it was reminiscent of building dens, dressing up and having alter egos, something that as adults would be frowned upon for in a society where control is everything.

Secret garden mesmerising. I don't really know why. Perhaps because it was detached from the outside world completely.

The Secret Garden, I could have stayed in that space for a long time as it felt quite womblike and comfortable. I experienced a sense of safety and adventure while watching the video and having the branches around. It just felt soooooo good.

I loved these - the Secret Garden mostly for its artistic qualities. As an immersive installation, it was very clever and resonant. The different media and the sounds were very effective, and I felt drawn in and didn't want to leave!

The Wardrobe space felt like another threshold, crossing into another space, an intimate space but also a theatrical, performance type space.

Second highest rated was Exhibit 8, *The Daughter of Perpetual*

*Restlessness/The Nest* at 34% which contained one Screen Narrative of P13.

Participant-audiences contributing to three-fourths of this percentage, again this was due to its level of craft and heightened surprise.

Reasons given were:

P8, The nest was so lovely, bringing the outside in and also being the trigger to an engaging video about femininity in nature. It was a key linking element with nests being a recurring important motif.  
'Nest was...Engaging, fun thought-provoking, sense of freedom.'

The third highly rated was Exhibit 2, *Emily Rose/The Boat*, rated at 30% containing both P10's Screen-Narrative and my own Screen-Narrative (in an oblique sense) on 'The Sail' from which also issued the mother-tongue that softly permeated, cared for and caressed the whole space maternally. Both participant-audience and public-audience valued this exhibit equally due to its initial impact on the space and then the intimacy of its contents. Reasons given were:

Emily Rose - the boat was so emotive in that space and the roses/box trigger incredibly beautiful. I had prior knowledge of Emily's story so found the video incredibly moving and sensitively edited. The work was very skilled at capturing a story/insight into life without being intrusive or sensationalised.

Emily Rose was a visual feast for me! Being able to sit in the boat brought back memories of my childhood and as I collect dried roses, I was immediately curious to explore this little corner. Being able to sit, watch and experience this allowed me to feel into the story.

The boat, as an object, suggests crossing over into a new world, but also the concept of sailing, being reliant on the elements for movement, sailing where the wind takes you, but also the vulnerability of being lost at sea. The projection on the sails was particularly visually successful.

I think there is something about the 'physical containment' of the three I have selected that aided concentration on the pieces, especially when the exhibition was busy. The boat, the nest, the darkened room were all secure.

In fourth positioning, with an equal overall, was Exhibit 4 *The Feast (The Mirror 360 VR)* which contained all participants at the Phase 1b *The Feast* event, and also Exhibit 11 Summary/Prompt Boards.

360 was great as tied together a lot of the exhibition including the feast. The impact was amplified with the 360 although I would have to speculate that this tech will become the norm in the near future. The virtual reality of the meal with the participants...this was the last piece of the jigsaw for me and gave some context.

Public-audience contributing to three-fourths of this, indicating that meeting the participants in VR was much more important to them than to the participant-audience, (who were the total subject of the exhibit so therefore less curious). For the public-audience, the VR film and the Summary Boards were given equal value indicating their high interest in the earlier processes of my new PartPb framework (with only the public-audience rating of 'The Secret Garden' having eclipsed this).

Reasons given were:

P11, The boards the words were making intricate moving patterns. Everyone words. More patterns.

I really enjoyed the rich text you had included in the prompt boards - they were deeply humane, thoughtful ... and witty.

I found the prompt boards allowed me to understand the research and connect with some of the methodologies used. It helped to give me a framework to explore the rest of the exhibits.

The boards were incredibly revealing. They illustrated in part the process but also how the artist gleaned the response she did from the participants - by laying herself bare, which was very brave but had the desired result in my opinion as the respondents did indeed respond. Steeped in detail and depth, the boards were a fascinating read.

Words are the way I process information and I also like the inclusion of the artist's own contributions., this made it 'okay to share and feel at ease enough to be expressive in whatever way that may take, within and then beyond the exhibition.

Fifth, was jointly Exhibit 5: *The Bed* screening the one Screen Narrative of P11, *Woolf meet Wolf* and Exhibit 3 *The Table* which screened two participant's narratives, P9 and P4, all rated at 23%.

#### Exhibit 5: *The Bed: Woolf meets Wolf*

Woolf meets Wolf - going inside the curtains and therefore being surrounded by stirring and powerful female fertility imagery set a tone and atmosphere before the film started. The trigger on the pillow was really inventive and surprising. I found the film intriguing and beautifully shot. Watching it with my teenage daughter was very special.

The bed was a point of crossing over, waking up, in a new world

#### Exhibit 3: *The Table*, Screen Narratives P4 and P9

P11, Like an interview, a feeling of entering in another story. Intimate.

The visuals of the table, plates and chairs spoke to me at an archetypal level. I knew there was something happening that I just absorbed from the visuals. I didn't know what it was but allowed the images to do the work through me. It was around sub-personalities and many selves.

Exhibit 9, *The Desk: Diana Mary Meets John Clare* and Exhibit 7, *The Tale of Two Peters* were both rated sixth. Exhibit 9 screened P8's narrative, with participant-audience finding it 1/3 more engaging than public-audiences.

Reasons given were:



P8, I declare a personal interest here being Diana Mary and responsible for much of the dressing of this installation. I felt affectionate towards it in the same way that I feel empathy with John Clare the poet and man. I hope this fondness was apparent to others.

P21, As a friend of Alice's I found the exhibits relating to her family interesting on a personal as well as an artistic level and particularly found her mum's engagement in the project engaging, revealing and relational from a mother-daughter point of view as well.

I knew a little about John Clare...this is deeply rooted in Alice's family as of having significance...I just liked the way an interplay of mother and daughter could explore a personal relationship through a third party long deceased...again this speaks volumes about Alice's caring nature and her vulnerability.

Exhibit 7: *The Tale of Two Peters* was contained two participant's performances P16 and P17 within one screen narrative, with all audiences rating that with the same proportional value. Reasons given were:

In some ways, it is difficult to choose. I love the aesthetics and scale of the boat installation and the bed, but I picked the Two Peters as the stories were touching in some way for me. I remember thinking I hope someone sees me sitting here and decides to listen to this too. 'The Tale of Two Peters' is a very sensitively handled exploration of the lives of two people...gentle/caring/engaging/informative.

Penultimately Exhibit 1: *Personal Weather Space*,<sup>221</sup> which also contained P6 Screen-Narrative, *Data and Discourse*, was rated seventh and the least engaging. I hypothesise that this because it was the least tactile bringing significance to the success of touch in the exhibition to draw public-audiences in, as opposed to holding them at a distance. Participant-audiences were more

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<sup>221</sup> This is more important within possible future directions and is contained within my MMR Folder 21, Future Directions, or linked to from my website, or found at this link <https://daveeveritt.github.io/space-weather-words/> I conclude that this artwork would be better received intimately as an app, or rather a solo projection in a darkened gallery space as in *TETTT* it became somewhat lost amongst other more tactile works.

intrigued in *Personal Weather Space* as the excerpts contained within it were from their original Evernote diaries. It is likely that P6's Screen-Narrative would have more likely missed in survey responses it being set beside *Personal Weather Space* (but not overlooked in terms of reception).

Lastly, *The Lightbox*, a still image, Exhibit 12 from *The Feast/Mirror 360 VR* Sub-face 1b received no votes. It acted as 'wallpaper' as opposed to the value given to the VR experience of *The Feast* itself. However, it was included for those that did not want to experience VR and limited edition prints of it were utilised in Stage 6 as a form of releasing participants respectfully.

#### **6.7.10 Phase 3 and 4: Q11**

Q11 asked, 'How would you describe the 'space' of the *TETTT* exhibition? It asked them to rate this against the following headers, Physical/Touch/Sensation, Visual/Sight/Provocation, Auditory/Sound/Scent, Emotional/Internal/Traction, Cognitive/Thought/Reflection, Relational/Social/Encountering, Personal, Transformational or Other. Audiences could then select multiple choices and not just one. See Figure 215 below where, 82% described it as physical, tactile, and sensory. 80% said it was very visual, 76% auditory. 76% also found it emotional and to opening internal spaces within traction. 78% found it thoughtful and reflective. 70% found it relational and encountering 74% personal 68% transformational, 24% other.

ANSWER CHOICES		RESPONSES	
Physical/Touch/Sensation	Responses	82%	41
Visual/Sight/Provocation	Responses	80%	40
Auditory/Sound/Scent	Responses	76%	38
Emotional/Internal/Traction	Responses	76%	38
Cognitive/Thought/Reflection	Responses	78%	39
Relational/Social/Encountering	Responses	70%	35
Personal	Responses	74%	37
Transformational	Responses	68%	34
Other	Responses	24%	12

Figure 215. Phase 4, Relational Artworks & Screen Narratives, Space Description

In terms of Physical/Touch/Sensation, the participant-audience found it made their Screen Narratives, Tactile and inviting (P9) helping to ground the viewer. They liked the many aspects that invited physical engagement (P21). The possibility to touch, to instigate and to manage the exhibits felt very important to them in terms of reading of everyone's story (P13). The mixture of busyness around them and softness within the structures, created a safe space to hold personal trauma and vulnerability (P11, P10). In terms of the public-audience some comments from are given below, the rest found in Appendix C,

I like being able to immerse myself in something by touching exhibits/understanding how they might have been used etc.

Artefacts used in the videos where around to touch.

Both actual and relational to videos

Intriguing, different surfaces, textures textured energised curious, involving, cautious, shared

In terms of Visual/Sight/Provocation participant-audiences found this inviting and exciting (P9, P8) They particularly liked the portals such as the wardrobe, the bed which invited exploration and bought a sense of mystery and adventure (P8). The abundant range of media enticed and appealed to them drawing them

in. The boat was a large space taking object, the total atmosphere dreamy, childlike (P11), sensual and seductive (P10). Public audiences felt:

Work was fragmented, nuanced and unpredictable - made it incredibly intriguing

The bed with the vaginal shaped openings engaged my curiosity yet strangely I felt that I shouldn't enter that internal bed space, that it was somehow private and not open to me

So much to look at and make sense of, I was on visual overdrive.

The exhibits were inviting me to get involved...I liked that

The visual aspect of the exhibition drew you into the stories and made you want to engage it the experience.

Strong impact. Large scale (boat etc) but also minutiae

Beautiful, enigmatic, compelling

Immediately but tentatively embracing

In terms of Auditory/Sound/Scent, participant-audiences felt it evoked curiosity but sometimes the audio was hard to hear (P8), other times a lot of sound, but not much overlap, so each had its own space (P6). It was sensual. Whilst moving around the space, different sounds caught my attention and drew me to the exhibit (P21). P10, 'Apples! Crispy Perfumed Roses, Dusty Books.' In terms of public-audiences they felt:

Was really important - the soundscape/words/peoples voices sharing their encounter felt intimate and precious

As an immersive experience there was a lot to take in so perhaps some of my senses were dulled as others were enacted

Organic, haunting, uplifting

The sounds of each piece were interwoven at times, loud at others, lots to take in.

Made me feel part of the experience - the group not the exhibit

Headphones made the experience personal even though there were other people in the exhibition

The power of the voice - especially when it's different

Echoes of the past

Eerie, crafted, constructed, clever

In terms of Emotional/Internal/Traction, participant-audiences felt Phase 4 moving and evoking deep emotion (P9). These were internal initial responses mainly in this category BUT Heartfelt (P8). As participants revisited their own contributions and considering which selection Alice had made from our time together, this provoked reflection (P21). For some the emotion had already passed having been held in the original participation/performative activity (P17). Others reported a bittersweet and torn and sometimes confused sensation in need of further clarification (P10). For public-audiences they felt:

I felt an internal resonance when inside the hidden room. I was not being watched or seen in this space therefore this allowed me to fully relax and just 'be' in the space, engaging with my thoughts and the visuals presented.

Very touching / resonates with your soul

Also, a great mental workout. People were exhausted having seen the exhibition, probably because there was so much to take in across all the senses.

Intellectually / emotionally / spiritually this exhibition was very challenging.

The artist is clearly accomplished in all these facets of her being so is able to offer these up to others. I wonder if she realises what a broad surface area she possesses.

Calm, touched, warm.

Reading the prompt boards was deeply personal and exposing. It questioned my own inability or reluctance to analyse myself.

I think every visitor would have experienced something that reminded them of the past...it's the connections to the past that matter

Some of the stories were very personal and moving making you question your own emotions and response.

Tearful. Regretful of my own life. Why haven't I been braver? Why am I alone.

Regarding Cognitive/Thought/Reflection this made the participant-audience reflect and consider not only their own experience but that of an Other (P9).

This was followed by reflection/thought either in conversation with others who had shared the experience or quietly between visits (P8). Many felt the need to attend more than once and had deep thoughts thinking about the editing process and what was included or left out. This led to reflection and a desire to review thoughts and feelings from the time of participation again (P21). The on-screen wording of thoughts was satisfying (P17). Being able to return time and time again to an exhibit and to witness its evolution at a different stage (i.e., when I returned to the nest, each time I was able to view a different part of the film, which slowly developed into a narrative. This narrative almost felt as though it was special to me (P13). It was subtle, playful, kind a kind of 'empathy abduction' in the warmth displayed by the artist (P11, P10). Public-audiences thought:

Big issues were covered (childlessness/disability/parenthood/female identity to name some) and the exhibits were very thought provoking

Vast amounts of work and material on show. I certainly felt uplifted, expanded, and optimistic both during the show as well as feeling that mires on reflection afterwards.

The conversations I had with my daughters, 4 and 8yrs after being in the space were brilliant on this point.

I could relate the commentary to larger political issues such as race and gender

Impressed by the convergence across media.

The artworks offer the possibilities of connecting to memory and experience beyond any empathy viewers may or may not have with the subjects

I feel weak in that I cover up lots of these thoughts and emotions

The space worked well in making you slow down and reflect

Very thought provoking, even after visiting the exhibition

Meta-cognitive, critically reflective, working at many levels  
Lots of thought-provoking material for days

In terms of the Relational/Social/Encountering. Participants reported that there were moments when sharing an experience together was possible and others when it was quite a personal experience. They felt they had a choice in engaging with someone and if not, that was no problem (P9). They said it felt good to meet the other participant's (P6, P21, P3) involved, giving a sense of connection, 'some of whom I did not know already, connected in space' (P10). Meeting the other participant's and seeing and discussing their work was thought-provoking, brief but truthful (P11). Public-audiences relationally experienced:

The exhibits in a shared space - but facilitating private encounters at times meant that you could share the experience or have a very private experience of the work

near yet far, with yet alone, inviting, warm, positive

Connected spiritual

Also, about the value of interpersonal time and the sheer quality if it by comparison with social media for example

Reminded me of many people I had interviewed in the past, their need to be heard beyond my need for their stories

The space was perfect for giving each exhibit its own area but allowed the directional flow to connect them all together well, I came

with a colleague from work, and it was interesting to see how we both reacted to various parts of the exhibition

I was able to share something more of myself with other visitors in the exhibition and they shared something of themselves in exchange

There was an immediate and unusual sense of trust and care

Playful and wanted more closeness of someone to play with

Drawing the participant in

Personally, as participant-audience, some felt it was WONDERFUL to see the end product of everyone's authentic offering and how Alice presented it all with such sensitivity and respect while addressing very emotive subjects (P9). P8 said, very personally engaged throughout the whole process on many levels ranging from the practical (making things) to the change in dynamic in a mother and daughter relationship with the artist. Others, this kick-started a few things for me (P6). A deep personal journey (P3). For others still, it was a chance to reach out, engage and be sociable but also to reflect and review (P21). I had been a participant, so my response was subjective (P17), not always connected (P11). Sad and reflective, honoured and heard (P10). Personally, as publics they felt:

The exhibits really spoke to me on a personal level as a mother/woman and I was fascinated by the range of people involved

Personally, I LOVE being in a space that is all about seeing and thinking in different ways

Made me think about the thin line we tread through life and relationships language both reflected and enhanced my own experiences

That I was happy being there and very glad that I spent the time with your work

I always felt the space was mine as I moved around.... aware of others but not in the way



If I was to attempt an exhibition of the depth, I would probably need serious therapy which is why I think Alice is so brave

I am a creative person - I enjoy interactive art - I need to do more!

Seeing myself in the system more fully

Juxtaposing the personal and the public, the private and the relational

Time for change. But in changing, expect changes

Relating to exhibits (how am I different)

For many participant-audiences it was deeply transformational, and a very integral part of a personal process to see the Relational Artworks. As an observer, there were so many elements that spoke to me and I wanted to explore further, (P11). Some came from far away and wished they were closer to visit the show again and again. They imagined that each time would have been different and would have liked to explore that further, (P9). P3 said, we have 'One life...live it' another said if I had sustained my engagement and committed more for the duration of the project, it may have been more transformational than reflective (P21). Another felt the performative response had already been transformational, so could probably go no further, P17. P10, 'tugged on and sailed [on] smoothly'.

Reasons given by Public-Audiences regarding the transformational were:

Thought and action provoking

Has made me think differently about ambiguity

Challenged existing thinking and perception. Inspired.

After visiting this exhibition, I would want to visit more of them and see how I respond in different situations

Yes, because. New relations emerge artistically

Sparked the beginning of a small change

I am a developing person. I can be inspired by art.

I think the participants and artist were having the transformation encounter. The audience in a totally different way.

Reflective and thoughtful, very transformational  
Without question. Impactful in the extreme.

### 6.7.11 Phase 3 and 4: Q12

Q12 asked what were the technological, sculptural, relational methods used by the artist that particularly resonated with you? As a Collective Word Cloud, see in Figure 216, these are the dominant 100 words recalled from all visitor's combined participant-audience and public-audience feedback in relation to the technological, sculptural, relational methods that were particularly resonant. For participant-audiences these were, the combination of video, sound, personal interviews and staging with natural elements, imagery, and textures, P9. For P6, the depth of personal documentation and contact. P3 found the layout was amazing, I felt drawn into the space and held within the energy created by the individual spaces. P12, liked the use of video and of physical spaces to explore. P17, the artefacts used in the *John Clare* (Desk Exhibit 9) exhibition and the onscreen words of our participant responses. P16, (in a wheelchair) found it difficult to access the entire space - so did not get the totality of the Phase 4 exhibition and therefore his experience before, in Phase 1 and 2, was more important and more participatory for him. P21 liked, those spaces that created and then transported me into another world through large objects and living artefacts were engaging. She continued that, the screens (video), and audio were very important in terms of each person's journey, but the immersive quality of some of the object worlds made the experience even more powerful. For P11, the video, objects made for the exhibition (nest, canopy, tree branches) were appealing. For P10, the mix of immersive film and video within a place that held significance and symbolism for the participant's narrative. The nest areas, the hidden enclosed quiet installations were the ones P10 felt most immersed in, such as the bed, wardrobe, and nest. Those that cocooned their stories within them. It was playful and exciting hide and seek for grown-ups!

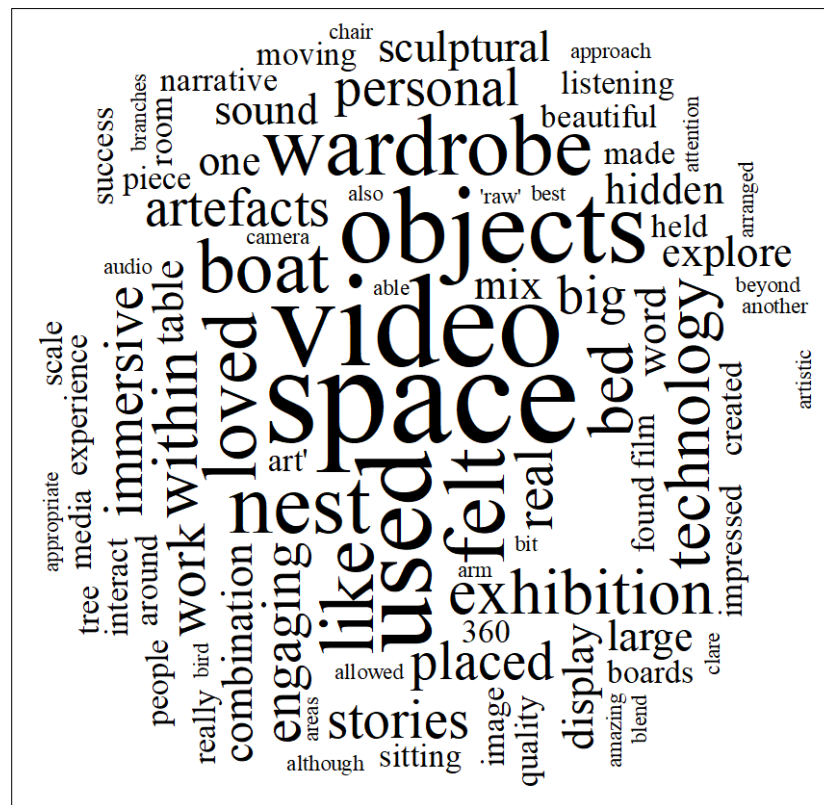


Figure 216. Phase 4, Relational Artworks & Screen Narratives – Public-Audiences

The word cloud above Figure 216, shows that ‘Space’ is clearly the most dominant, closely followed by Video. Then Objects, Wardrobe, Boat, Nest, Used, Felt, Loved. Thirdly Personal, Artefacts, Within, Exhibition, Bed, Immersive. These affirm that the space to reflect and enter into Self, Other and Artworks were most important. The screened narratives then followed in priority along with the immersive nesting within objects and holding personal used objects. I include a few testimonies here and in Appendix C is their full accounts.

Resonant reasons given by public-audiences:

Blend of high quality beautiful sculptural presence (e.g., the nest/wardrobe/bed/table) with technology was the key to the success of the work as it felt grounded and real

To be honest, I normally loathe 'video art' but this totally charmed me because the whole thing was so deeply humane, un-noisy and tranquil, and the artistic objects and skills on display were expertly executed.

The juxtaposition of superimposing technology e.g., moving image onto everyday objects e.g., doors

The mixed of media was the success in my view. It felt as though technological, sculptural and relational methods were used where appropriate and bit for the same if it

I loved the scale - I loved the big things like the wardrobe, boat and table. I loved the invitations to participate.

Virtual reality of the meal was a great use of relevant technology and very engaging

This is a weird one as I'm looking at it as a member of the audience but then I'm also involved in the arts. Overall, the best way for me to put it is that I loved the invention and imagination of the work. It drew me in and the attention to detail was lovely. The editing was tight - It must have been a massive job given your approach to each subject, but I didn't think - oh god get on with it!

The narratives kept me listening

The films were really touching

The scale of objects (big bed, big boat). Although divided into three exhibits it felt like one big home

I liked the flow of the space...moving around exhibits that used both tech and real objects to immerse people

The use of space was excellent, and the small artefacts placed in very specific places was fascinating and thought provoking.  
The display of 'raw' stories

Hidden rooms.... 3d dinners the boat, bed and wardrobe video stories, table, nest, story boards of reflective inquiry

The trope of the digital media connecting ideas/people/images and objects in the room around

The personal objects within the work and the level/s of research evident in securing the piece

The work was arranged as a theatrical space in which allowed you to cross beyond surface structures through the means of direct engagement

### 6.7.12 Phase 3 and 4: Q13

Q13 next asked audience members to rate their total experience on the following scale, see Figure 217, Figure 218 and Figure 219:

1. Deeply Agree,
2. Somewhat Agree
3. Neutral Somewhat
4. Disagree,
5. Deeply Disagree

in terms of stimulation concerning the following statements:

I felt challenged and provoked
I found aspects of the experience very emotive
I would like to engage with a similar artwork again
I would like to consider participating in a future project with the artist
I felt I was in a simultaneous dialogue with the objects/participants/films and my own inner world
I felt a sense of empathy/intimacy/identification with the participants
I feel a desire to communicate my experience of the artwork with others
I am inspired to be more creative and relational in my own communities.
I feel encouraged to share my own story with others to bring about transformation in our lives

Figure 217. Phase 4, Q13, Relational Artworks & Screen Narratives, Experiential Quality Categories

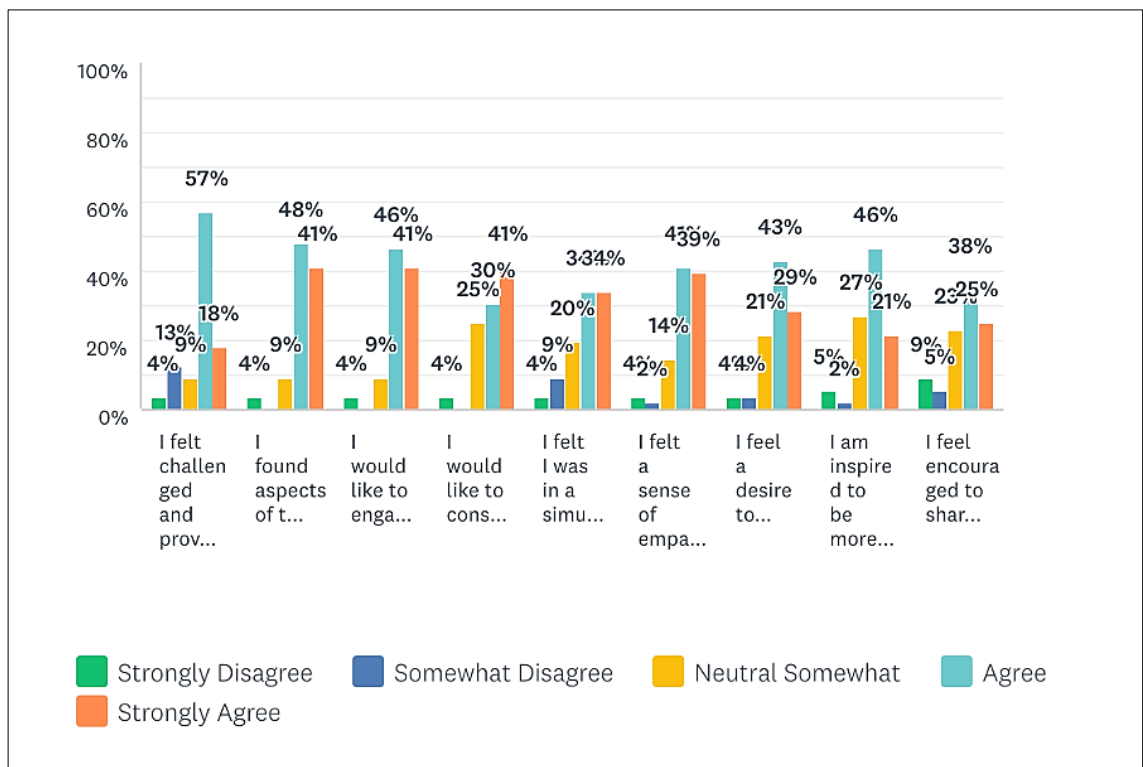


Figure 218. Phase 4, Relational Artworks & Screen Narratives, Experiential Quality Chart 1

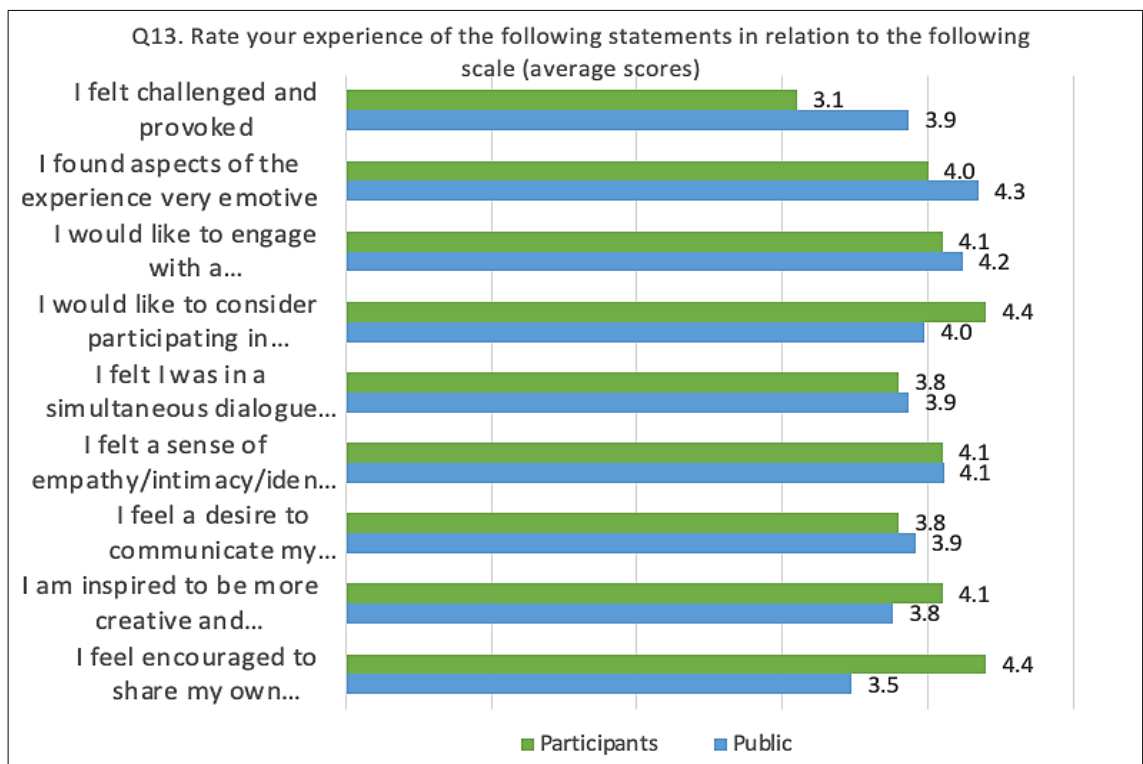


Figure 219. Phase 4, Relational Artworks & Screen Narratives, Experiential Quality Chart 2

Of all results, the most highly rated was that 89% found aspects of the experience strongly emotive/emotive. 87% would strongly agree/agree to engage with a similar artwork again. 80% felt a strong agreement/agreement with feeling empathy/intimacy/identification with the participants. 75% agreed or strongly agreed that they felt challenged and provoked. 72% felt a desire to communicate their experience of the artwork with others. 71% would consider participating in a future project with the artist. 68% felt they were in simultaneous dialogue with the objects/participants/films and their own inner world. 67% felt strongly/agreed that they felt inspired to be creative and relational in their own communities. Finally, 63% felt encouraged to share their own story with others to bring about transformation in their own lives. All these ratings were high and above average and confirm a very clear experience of engaging in deep forms of embodied recognition with Self, Other and Artwork and wanting more. When broken down further, the data reveals that the public-audience felt the greatest challenge and provocation and found it more emotive than participant-audiences. This is because the participant-audience had already been greatly challenged and provoked deeply in earlier phases of the framework. Only P8 commented, 'I still feel a little shy about personal disclosure'.

In terms of public-audiences, some feedback was:

I wouldn't mind sharing my own encounters, yet on a one-to-one basis, not really publicly

Although I found the project intriguing and the exhibits engaging, I couldn't help feeling there was a danger of drawing people along a path they may not previously have chosen with significant impact to those around them. We all have perspective, and this is used to make decisions and form judgments based on our life experience and position on our journey . . . skewing that perspective to another's



or through another's senses doesn't always result in a good life decision for another person. This was my strongest feeling from the exhibit and the one I could probably explore more - if I was brave enough

The last 2 comments seem negative - but I felt more 'supported' than 'inspired' or 'encouraged' - this is not a fault in the work but a strength as I felt that I already shared the artist's perceptions of the world but that those perceptions had been clarified and given approbation by the work

I did like the storytelling aspects of the exhibition and liked how it put value on peoples life. And showed how 'small things' matter. That struck me more after leaving the environment

Some of those challenges sound scary to me

Despite evidence of interipidation or even fear of undergoing this process themselves this proved that the artwork was still activating deep provocations in publics and therefore had an ongoing reach and affect. Both participant and public audiences found it equally empathetic. I conclude this is because all were able to empathise with the Screen Narratives, as participant's had *only* (my emphasis) experienced their own journey and the public hadn't undergone the PartPb framework experience at all. Public-audiences were just slightly keener to engage with another artwork like this than participant-audience. However, the participant-audience was conversely more keen to participate in a future project than public-audiences who were more trepidatious. All equally felt in simultaneous dialogue with the objects/participants/films and their own inner world, so whether a participant-audience or public-audience they slipped deeper into the immersive experience of the artwork. Audience-publics felt more strongly that they wanted to share their own experience of the artwork whereas participant-audiences were more interested in sharing their own stories with others to bring about transformation in their lives. Both audience types were

inspired to be more creative and relational in their own communities with participant-audiences confidently leading the way.

### **6.7.13 Phase 3 and 4: Q14**

Q14 said, '*TETTT* explores notions of intimacy, identity and communication - seeking to understand individuals' lived experiences and offer a space for conversation, contemplation and connection. States of 'opening up' and 'slowing down' rather than 'shutting down' and 'speeding up' as with most technological communication. It seeks to situate the 'reciprocal' to 'notice' where we 'touch each other' and runs counter to the one-way 'promotion' of ourselves on social media. What does your experience of *TETTT* offer in terms of alternative modes of relational encounter when compared to other types of face-to-face or online social encounters you have experienced? Do you consider this useful and if so, why?'. The word cloud, Figure 220 summed up the top 100 responses for all audiences.



(P8) It did open my mind to the more positive aspects of IT. Previously I had felt very wary about engaging in a personal way using social media now more likely to explore this further perhaps?

(P6) the shared meal was a chance to actually meet participants. Until then, it was hard to really "feel" them, despite the personal nature of the material exhibited

(P3) A totally unique way of experiencing communication and how we can stretch the boundaries. Why are we limited to words when actions, images, artefacts etc can re tell a story? It's made me think of my head stone when I die...it's going to be images of me, not cold words. I am more than a description of flat words; I am a whole and want to be seen as a whole

(P21) It made me realise that often online social encounters are quite closed-group rather than open to new people and experiences and that I should challenge the echo chamber aspect of social media by engaging with people of all ages, stages and walks of life. Also, that online engagement can also be emotionally draining and time consuming and it is best balanced with real life face to face contact, for which there is no substitute. I enjoyed sharing in a closed group of trusted participants some more personal aspects in a trusting space rather than putting things 'out there' on social media, which I may have a desire to do at times, but it is not necessary to share everything with everyone and indeed can make you vulnerable to do so

(P17) It worked for me because I felt some empathy with the artist and participants after meeting and interacting with them. Interesting the linkages with Peter and that web of connection would have been nice to have been extended to a greater circle. G and D...

(P13) The possibility to ponder, to view, to take my time, to listen, to watch, and to understand what I was viewing technologically was very important to my sense of intimacy in the works. The fact that the media was fixed and not transient like FB or twitter etc. meant that the information was meaningful and not fickle. I believed it, rather than being swept away on a technological ride through the ether I was able to experience a deeper sense of someone else, even though I was experiencing their world through technology.

(P11) There is more time it is not about promoting yourself it does not cause anxiety it allows to open up spaces of reflection with others the response you receive, and give is not reactive but thoughtful and more open.

(P11) I found the Evernote experience to be a highly interesting exercise in self-reflection and expression. Some parts flowed more easily than others but when I was in the flow, I enjoyed flexing my creativity within the space. I was sad to see the Evernote disappear when I had to leave the process, as I wanted to go back and reflect

on what I'd written and was unable to do so. I think this would also have been helpful prior to visiting the exhibition. I would have been able to rediscover and internalise those feelings and allow the exhibits to reflect on them in a deeper way. So, I think that was a shame.

(P10) The chance to reflect and take the time to respond was a real time to self-nurture. A better time to give a more heart felt and genuine response. Maybe even a more human response, I say this as we find our interactions becoming increasingly robotic and swift.

(P10) The Evernote was private and allowed room for expression. The tactile nature of the exhibition represented what I think most humans really want and need, human contact, recognition and acceptance.

In terms of public-audiences, some feedback follows, the rest is in Appendix C.

I was fascinated to see many of the encounters outside, in nature/landscape/doing something practical and how important this is an ever-increasing digital world.

Very refreshing and a reminder that talking face to face and doing something together is a wholesome and life affirming and healing experience.

Very useful, because this takes you to another place, in your imagination, where anything is possible, but unlike normal imagination you are not alone. A powerful medium for change.

*TETTT* transformational encounters were 1 on 1 and of the highest quality as opposed to say twitter which is almost infinite reach but arguably of almost zero quality. On that basis one could describe *TETTT* as the polar opposite of social media. There is something of a sliding scale at play of course, for example unlike twitter which can be entirely public domain, fb has boundaries as set by the users number of friends and privacy settings. So yes, *TETTT* absolutely is useful as no such encounter could conceivably be sought or had on sm.

A lot of my 'work' (myself work, parenting, and working with parents and ECE professionals) is all about slowing down and opening up. So, this really resonated with me.

Reveals more intimate, covert, authentic aspects of others in contrast to the heavily stage managed, superficial aspects portrayed in social media

The challenge in my area of expertise...documentary media...is how to create an immersive experience that creates 'real' understanding not just awareness... *TETTT* used the space to do this well.

Extremely useful and engaging with a project of slowing down using technologies and embodiment with a relational intent, your work helped me have greater clarity of the work I am doing.

Complex. Multi layered. Invitational. It is safe!

The work differs from social media encounters because of the direct relationship with objects and artefacts and hands on approach to interactivity.

### 6.7.14 Phase 3 and 4: Q15

Q15 said, 'A participant engaged in an earlier Minor Project with myself said: If this is a 'unique contribution to knowledge, then it is a unique contribution to our understanding of love' - do you agree/disagree with this statement and why...?

The results were as follows in Figure 221, on the scale of Fully Agree, Agree, Neutral, Partial, Do Not Agree with a clear 60% of all visitors in full agreement/agreement. This indicates that something of the Irigarayan 'Love as Encounter' (2002) my maternal facilitation methods was filtering through as evident to audiences but perhaps inevitably felt more acutely by participants within the earlier Phases of my framework.

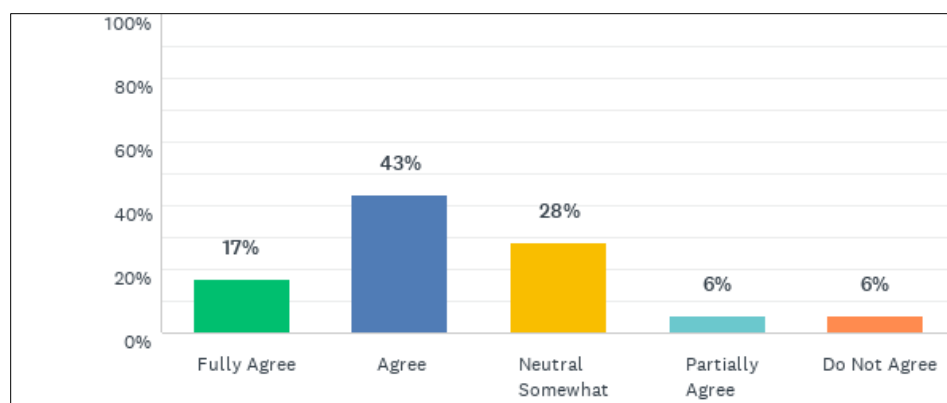


Figure 221. Relational Artworks & Screen Narratives



(P8) Each contribution was created and presented with trust. The final outcomes reflected respect for those taking part by honouring them with very thoughtful and imaginative ways of telling their stories. Proper love needs, trust, respect, creativity, honour thought and imagination

(P6) It is, but that depends on what is meant by "love" in this setting. In the sense that it is an externalisation of the personal, and connects those individuals, then love is open connection

(P21) It captured something which might usually remain invisible, unsaid, or pass us by in individual moments of sharing, play or creativity and made it temporarily permanent in an exhibition space. The project also did this in a truly genuine spirit of emotional openness and engagement, with a lack of ego from the creator, which is a rare thing

(P17) You can come to love people whose experiences you can understand and empathise with

(P13) Yes, but I would say that associating unique contributions of knowledge (a somewhat scientific and objective process), directly to unique contributions of love, is not so easily matched. For me, the idea of understanding love is far more complex. I would also say that my experiences made me consider more fundamental principles and questions relating to how we engage as human beings, and how we go about engaging in emotions, such as love. Love is messy, complex and skittish. Somehow the word 'knowledge' suggests that we should be able to pin it down - I don't think love wants to be pinned down...

(P11) The knowledge that this project seeks and produces is about love in that it explores the empathetic relational space between people through technologies. The immateriality explored has something to do with love. We live more and more im-material lives, so I value this question as it looks at love in that form of our postmodern lives, and counters disconnection it can be accessed from anywhere every time, although it takes time (not reactive but relational) how does this 'imagination-interaction' translate into our embodied lives? Do we act differently?

(P10) Love from all angles, love from the artist that she showed to honour each story, each struggle and each interaction. Love from within pain and experience of others. Love between, beyond and newly found love and kindness to rekindle the experience of life and the adversity it may bring.

However, in terms of public-audiences, feedback was also useful on 'Love':



Knowledge in this context I understand as empathy and listening to others. This work explored what happens if we talk and share with others in an un-judgemental and totally open way in the moment. We then understand how others experience the world and what it means to love and support another person. It is complex but this came through very strongly to me

Love doesn't have to be a precursor to marriage or the unconditional love for a child. Love is about accepting others and having empathy towards the state that others are in

I'd say that the combination of video/audio and interactive sculptural artworks is what makes it unique in engaging the audience and delivering or provoking the possibility of considering love as a unifying factor. Locating the video/ audio interviews and performances within the context of each artwork is seductive, thought provoking, playful, intimate and safe, opening up the possibilities of engaging with each subject while connecting to personal memories, experiences and emotions. It is also clear that the work, in its entirety, is made with love as a first principal

It is clear in my mind that the participants felt that their experiences and feelings were being heard that they felt cared for, respected, visible, validated, that they experienced kindness and so, arguably, experienced love. I wonder do they love themselves more now having taken part in *TETTT*, are they more aware of love around them, are they more aware that their lives lack love?

Yes, relates to love in the widest sense of the word, romantic love, (erotic) humanitarian love, (agape) love between friends, family members, love of nature-animals, plants, the wonder love and appreciation we experience via our 5 senses on a daily basis. Modern society seeks to divide us.... keep us in our space.... the media seeks to do this brilliantly....by offering an alternative definition of love...maybe by saying its taking time to appreciate others, understand them.... maybe understand what the term 'community' means .... love is not just the physical act of love making or valentine's day!

What struck me about the work was the honesty and authenticity of the artists, placing herself within the transformational process of becoming, as both director of the project and participant. It's clear that Alice has been transformed by the process of working with others in the same way that they have been touched by the process

The work seems to be steeped in reciprocity and a soft guiding touch, missing in more clinical structural responses to the experience of being, often pathologized as 'illness' or disease, rather than a shared human experience. Furthermore, as a viewer, you are invited to become 'participant' in terms of the self-reflection the work encourages

### 6.7.15 Phase 3 and 4: Q16

Q16 then asked, 'Which of the following themes did you identify in the *TETTT* exhibition from the list below? Feel free to tick as many as you want/any that particularly resonate with you.' I provided a list in Figure 223 and Figure 224 that directly referred to the 21-days of Prompts from Phase 1, with the intention to analyse which of the initial provocations had been sustained thematically through to this final Phase 4 of the framework as translated through the multimodal process.

Attention/Acceptance/Appreciation/Affection/Allowing
Nesting/Hosting/Homes/Architectures/Spaces of Holding
Touching/Embodying/Holding/Caressing/Care
Womb/Within/Spaces of Feeling/Becoming
Beside/Between/Feeling Voids
Feminine Within/Performed/Potential
Technological Touch/Network
Entrapment/Escapes/Escapades
Space/Time/Reflection
Birth/Death/Life
Post-truth - 'You 'like' or you 'fight'
Loss/Discovery
Story-ing and Slippages

Body/Mind/Embodied
Collisions. Collectives. Isolation.
Animal/Magical/Metaphor
Climaxes. Peaks. Troughs.
Internal/External/Other
Structural Holes. Webs. Networks.
Trouble. Traction. Transform.
Mapping our Skies. Internal and External Weathers.
Nostalgia/Hope
Anguish/Joy
Stasis/Growth
Journeying/Remain
Humour/Sorrow
Traction into Transformation
Silence/Voice
Imaginal Discs/Virtual/Reality
Multiplicities/Singularities
Supposition and Soup
Fluidity/Rules
Intuition/Facts

Process/Unfolding/Flow
Childhood/Adulthood
Scale/Large/Small/Mighty
Balance/Instability
Practical/Poetic
A Dynamic Relationship
Wheel of Life
Artist, Participant, Group, Listening
What's in your backpack? Resourcing
The unknown 'known'...aha
I see you, seeing me, seeing you

Figure 223. Relational Artworks & Screen Narratives

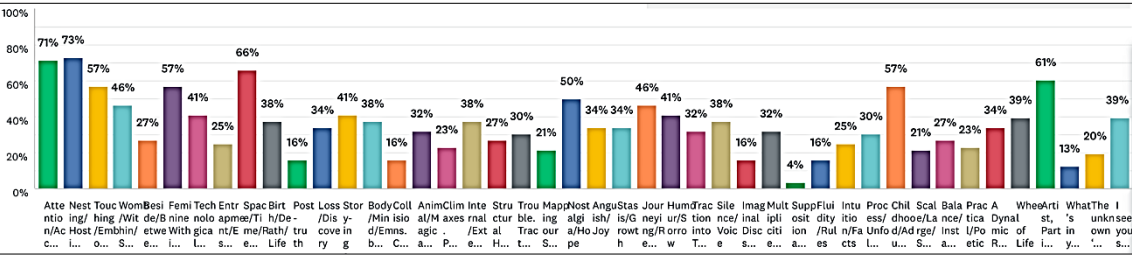


Figure 224. Relational Artworks & Screen Narratives

The highest recognition from all visitors was given to Spaces of Holding 73%, followed by Acceptance and Allowing 71%, Space and Time to Reflect, Artist, Participant and Group Listening all in the 60%'s, and Touch and Embodiment, Feminine Within, Hope and Nostalgia, Childhood/Adulthood all in the 50%'s.

Secondary recognitions were around Spaces of Becoming, Technological Touch, Stories and Slippages and Journeying. With all remaining categories receiving recognitions between 39% to 4% and nothing going completely unnoticed.

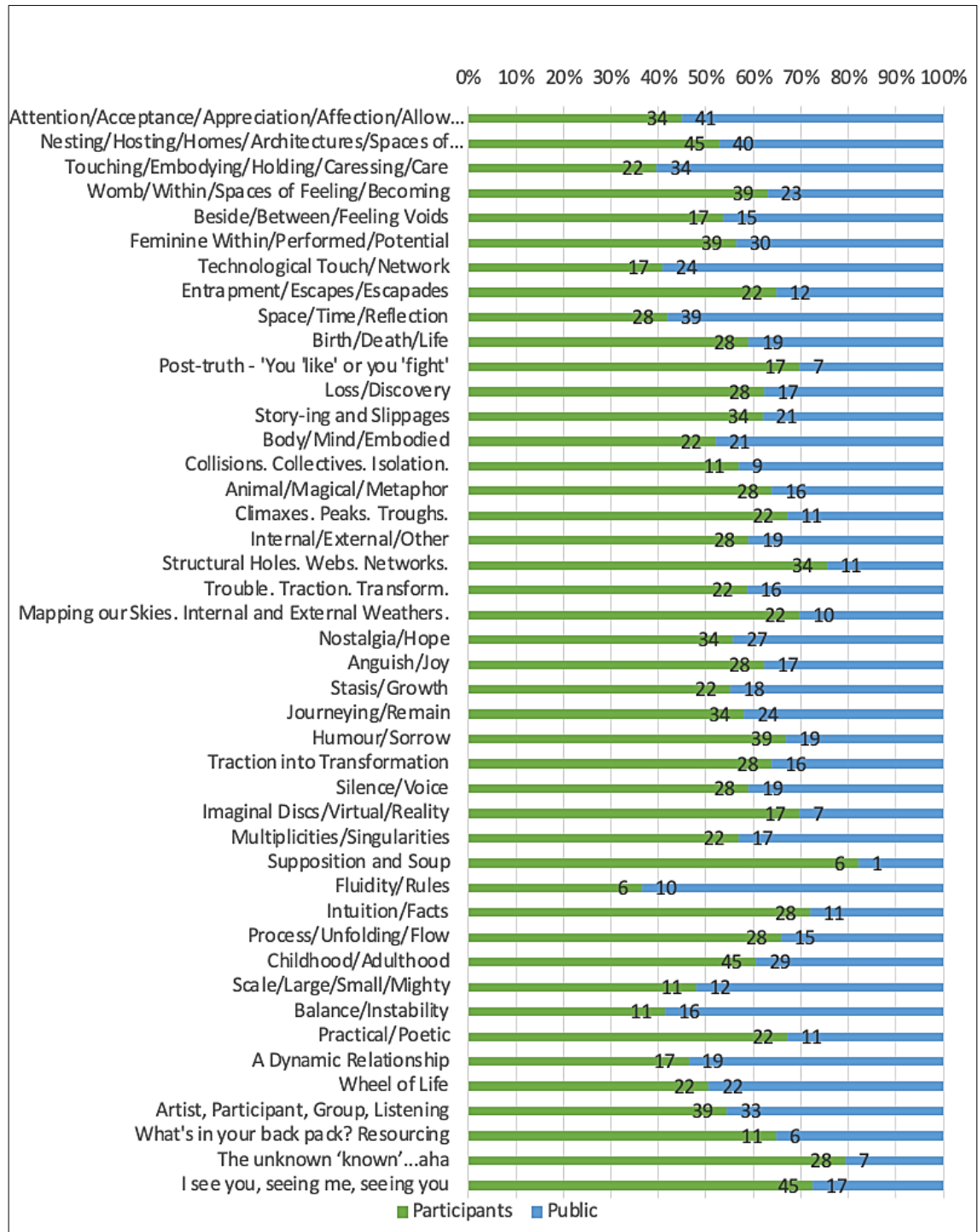


Figure 225. Relational Artworks & Screen Narratives

When the data is broken down further, see Figure 225 above, the proportion of these recognition findings from a public-audience perspective rated fluidity/rules most highly, closely followed by Attention/Acceptance/Appreciation/Affection/Allowing, Touching/Embodying/Holding/Caressing/Care/ and Space/Time/Reflection and Technological Touch/Network Balance/Instability and a Dynamic Relationship. From participant-audiences, Womb/Within/Feeling Spaces/Becoming, Escapes/Escapades, Post-truth - 'You 'like' or you 'fight', Structural Holes. Webs. Networks. Supposition and Soup, The unknown 'known'...I see you seeing me seeing you! What is interesting is that the public-audience is showing the highest recognition of their perception of a fluid, attentive, process, held within a dynamic relationship, that also gave them space to reflect, touch and be touched. The participant-audience valued places to 'become', (Winnicott,1971) within womb-like objects, to watch all participants' Performative Encounters on screen, as well as their own, to hear the challenges of others revealed and the shared suppositions of 'known unknowns' that are presented. Her as a collective, participant-audiences are clearly making connections across the networks of fellow participants, feelings, narratives, objects as a reciprocity of seeing and feeling.<sup>222</sup>

Reasons given by participant-audiences were:

(P17) My above response seems to be a reflection of my personality as I understand it - so maybe not so transformational

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<sup>222</sup> This clearly validates the value and worth of my form of somatic and multimodal repetition and noticing through an applied form of IPA see Chapter THREE - Methodology.

(P16) Subliminal linkage of experiences...you look at one on one and it can make three or six because of the leaps that brain does between the different parts of information you take in... connections and hidden connections that you have almost forgotten about suddenly come to the surface.

In terms of additional public-audiences, feedback was:-

Being honest is a strength. All humans have the same issues, just in different form. We are bonded in that.

In an academic setting (university) what a pleasure to stop and engage with being human through the 'lens' provided by an artist

Alice's powerful honesty...this a massive subject...speaking from my own experience in life most men are terrible self-deceivers .... women generally do rather better in the honesty stakes too many questions.... but I would say relational/disconnected  
LOVE!

This second section on Phase 3 and 4 results has proved via the analysis of substantial survey results, testimonies, and deeper analyses in Appendix C, that for the majority of participant-audiences Phase 4 deepened their experiences of recognition. Many reporting it as an integral part of bringing a fulfilling closure to their personal processes within the PartPb framework. All public-audience members dwelt it the exhibition for a sustained period, returning to the exhibition repeatedly to seek out more a different embodied experience each time. Indeed 71% would consider participating in a future PartPb project of this type facilitated through my new PartPb framework. This brings hope to the future development of further PartPb projects with the aim of generating a growing body of case studies with which to further expose and contribute to my new PartPb area of the greater PbR field. This Results chapter, when fully digested in its entirety by the reader, has provided a comprehensive, detailed and fully justified set of results set against many determining conclusions made directly

against testimony and graphical representations of data. As such, much conclusive evidence has already been presented that supports my claim for having successfully generated a new form of PartPb framework for enabling deep relational encounter between a researcher-practitioner and participant-subjects working in applied arts and performance. This claim will next be sealed against headline findings and suggestions for future directions in the concluding chapter of this thesis.



# Chapter SEVEN – Conclusion

To conclude, my original claim to the creation of knowledge as argued in this thesis is the generation of a new Participatory Practice-Based, PartPb, Framework. Specifically, it offers future practitioner-researchers working within arts contexts, an original means through which to activate, navigate and experience new depths of intimate relational encounter with participant-subjects. As charted in this thesis, this successful investigation was reached through a series of five practice-based (Pb) artworks called Minor Projects 1-5, (2015-16) and one Final Major Project called *Transformational Encounters: Touch, Traction, Transform (TETTT)*, (2018). My eventual PartPb framework assimilates within its final construction all generative minor project multimodal findings, and through *TETTT*, my resultant framework was tested, evidenced, and refined. This chapter will affirm that which has already been conclusively proven through the detailed data collection and sharing in the previous chapter Results; but here given in summative form.

The main methodologies applied throughout this PbR PhD comprised of Action-Research and Constructivism, combined with self-reflexive, auto-ethnographic methods. In the penultimate stages of my research the integration of a form of Interpretive Phenomenological Analysis, met the need of the PbR to enable deeply idiographic dialogues with participants through multimodal art materials. The incorporation of gestalt psychotherapeutic theory, especially the experience cycle, was also fruitfully employed in the latter stages of research through *TETTT* and is assimilated within my new framework's final construction. As my iterative research advanced and demanded certain new inputs, I also

successfully combined further artistic, psychological, educational, maternal, and feminist theories within my methods. These theories were tested and honed in action throughout all my PbR Minor Projects, and synthesised into Final Major Project, *TETTT*. The *TETTT* project served to interrogate and effectively prove my hypothesis; that the provision of a slower form of dialogic space generated through the arts, could empower project participant-subjects' multiple expressions of Self; creatively, safely and playfully, and in doing so deepen their sense of relational encounter with a practitioner-researcher.

Due to my weaving together a variety of cross-disciplinary theoretical and practical approaches, which work across different forms of artistic media; the concept of multimodality proved a useful rationale within which to frame their selection fruitfully. My deliberate deployment of different artistic modalities throughout the 4 Phases of my new framework within *TETTT*, provided an effective format through which to fluidly orchestrate participants' psychological and emotional expression, through multiple art forms. By the end of *TETTT*, my hypothesis that the construction of a carefully orchestrated multimodal pathway, to engage and sustaining a relational experience between a researcher and participant for an in-depth period of time, was successful.

Imbricated within my forms of multimodal arts application, were the tacit and experiential knowledge from a lifetime of artistic, psychological, medial, and maternal experiences to date. These included the activation of a felt sense of a 'good-enough mother,' (Winnicott, 1997) reached through earlier psychotherapeutic training, personal therapy, and parenting. The effective use of art objects to curatively hold, contain, and carry individual life narratives across a third form of transitional space between a teller/participant,

facilitator/practitioner, was also informative. Artistically, the use of art and personal objects to stimulate personal storytelling and disclosure through my new framework was furthermore helpful and productive. Similarly, through Minor Projects 1-5, the use of intermedial performances to expressively combine a practitioner-researcher's physical performing body; particular objects; projected Self, and subjective storytelling to a positive effect and affect, was important to final thesis outcomes. Finally, in terms of my own growth, to feel welcomed within performative spaces of fluidity; whereby alongside LGBTIQ\* identifiers we worked together to safely cross borders, sexualities, and identities; to activate social, personal, and political change, was affirming. My integration of these theories, experiences, and multimodal arts approaches, within my action-based and self-reflexive PbR processes, had generated an experientially rich and positive trajectory of new knowledge through the minor projects towards *TETTT*.

The Minor Projects had namely proved that:

1. an intimate, quiet and haptic darkened environment can aid audience engagement with an artwork, somatically amplifying participant stories to positive affect
2. an artwork can act as transformative container for participants, and the artwork itself can communicate resonantly beyond words alone
3. a multimodal artwork can enable participants on screen and audience members to experience an exciting intermingling even if only temporal
4. all elements of a multimodal artwork, both human and non-human, can have networked agency and relational capacities and points of reciprocity can be mapped between a practitioner-researcher, participant-subjects, and objects
5. that it is a sense of willingness, commitment and emotional-psychological robustness that is most important to activate and sustain creative relational processes and

that current online engagements/apps are inadequate in terms of generating a deeper intimacy between people

6. that collaborations between participant-to-participant artworks can be orchestrated whereby the artworks relate to each other without the specific need for a practitioner-researcher to be present and germinate new artworks independently

These Minor Project findings, in alignment with my discovery in gaps in knowledge explored through the four sections of my interdisciplinary creative, social, and technological SOAR; and the central positioning of a maternal experience, then became central. From this point, my quest towards generating a new form of participatory framework, within which deep relational encounters might form, was progressed further by next asking how I could:

1. generate a new digital communications space in which participants can relate deeply, creatively and intimately with an Other, in trust and receptivity
2. produce more inclusive and democratic environments for all willing bodies to actively participate in new forms of narrating and performing identity through relational artmaking
3. establish slower forms of dialogue that address the vacuum created by fleeting social encounters by gently encouraging deeper relational forms to emerge
4. amplify participant, not practitioner, emotional psychological materials, to better rebalance agency between a practitioner-researcher and participant-subjects
5. intensify the affect and impact of the artwork in plural, somatic, resonant ways through multimodal augmentation
6. address the 'mother shaped' hole in the artworld which, as with the essence of doughnut, requires a whole new recipe not another similar filling (Haller-Ross, conference address 2015)

My PbR journey through Minor Projects 1-5 had also very much informed where (in role as a practitioner-researcher) I had reached through an artwork to affectively touch participant-subjects and where I had needed to retreat to a

more analytical distance. Specifically, my subsequent reflections on-action, had involved recognising certain times in my PbR, whereby I had unintentionally got too experientially enmeshed with earlier subjects. In contrast, they also illuminated when I had felt too analytically distanced as a practitioner-researcher. From these understandings I had next started to construct what became an ethically sound, psychologically robust, and creatively transformational framework, with various specific Phases and Stages of engagement.

In order to manage everyone's safety and creativity, the qualitative, exploratory, and participatory focus of my PbR, necessitated a research design that both incorporated an expressive multimodal approach to making artistic artefacts, and a robust approach to facilitating participants ethically. The concept for my framework, (as tested and honed through the prototype *TETTT* case study), therefore sought to find an original and safe means through which to activate, navigate and experience new depths of intimate relational encounter between a practitioner-researcher and participant-subjects. The final research questions (as interrogated through my new PartPb framework in *TETTT*), were shown to assimilate all my remaining concerns in distilled form. They had asked:

1. How can a sustained relational experience be delivered through multimodal arts practices that can hold, rebalance, carry, and activate deep relational encounter between researcher-practitioner and participant-subjects?
2. Where and how does a practitioner-researcher 'reach through' the artwork to affectively 'touch' participants; where does the practitioner-researcher step back and how important is this to its outcome?
3. How did the re-staging of participants' stories in an immersive multimodal environment augment the reception and transformational impact of these on participants and audiences?

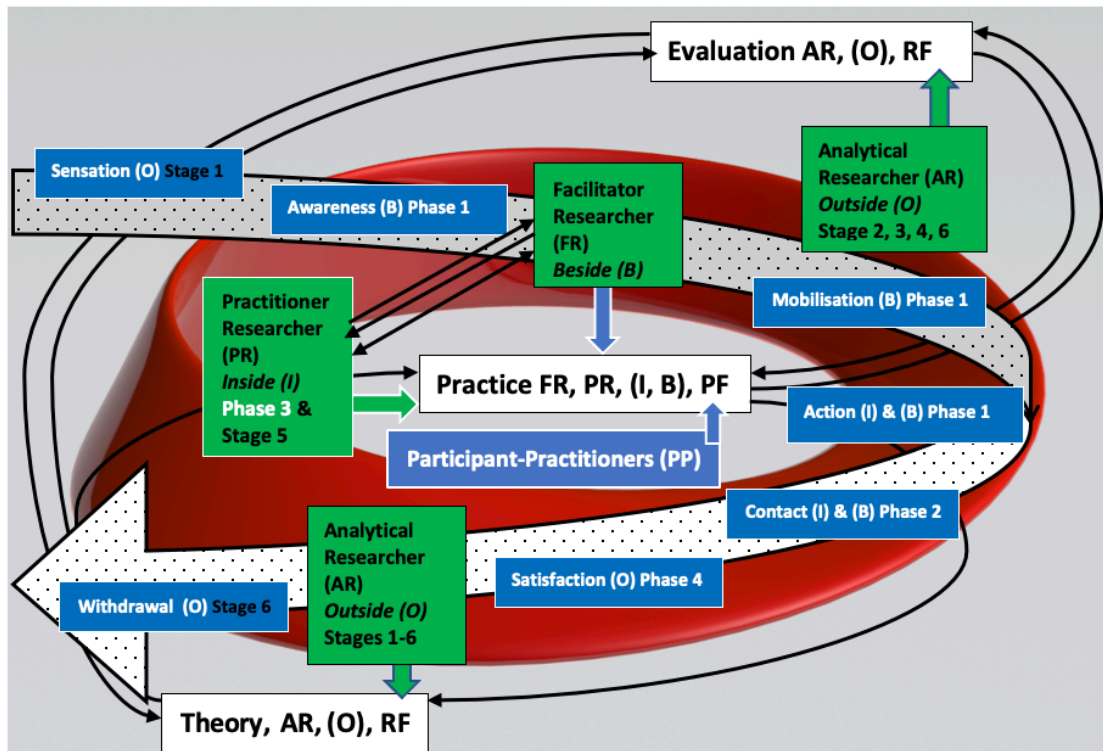


Figure 226 My New PartPb Framework for Enabling Deep Relational Encounter. (Möbius Image contained beneath my own diagram licensed under "File: Möbius strip 3D red.png" by BojanV03 under CC BY-SA 4.0)

Figure 226 above, diagrammatically summarises my final new PartPb framework. This framework is a new means for enabling deep relational encounter between a researcher-practitioner and participant-subjects. Specifically, it offers a further dimension and model to the area of PbR, (as originally coined by Linda Candy and Ernest Edmonds in 2006), whereby creative artefacts are at the basis of contributions to knowledge. Hitherto, the artefact had been solely practitioner authored, but my new PartPb instead offers an original participatory model of artefact generation that involves an interplay between both practitioner and researcher in the Practice (P) element; that has not been considered previously in this field.

Structurally my new PartPb framework it is seen to comprise an outer PbR procedural scaffold of Theory (T) and Evaluation (E), (acronyms included for

ease of reference to the above Figure 226 diagram), and an inner core of participatory Practice (P).<sup>223</sup> This inner core also assimilates within it a gestalt experiential cycle, used by the researcher to enable the psychological and emotional facilitation of project participants.<sup>224</sup> Together these; in combination with my four participatory Practice (P) phases of multimodal artefact making were proven through *TETTT* to enable a creative, nurturing and deepening relational experience for participants, that can be applied to future practitioner projects and further framework iterations.<sup>225</sup>

In *TETTT* this framework successfully held all components, human and artistic, carefully within its expressive and ethical structure. Part of the essential new knowledge generated through *TETTT*; and also mapped onto the diagram above in Figure 226, are three new researcher positions. These became clearly defined through *TETTT* and are now subsequently named as the Analytical-Researcher (AR), Practitioner-Researcher (PR) or Facilitator-Researcher (FR) in my new framework.<sup>226</sup> Each position has specific behavioural guidelines and operates either Inside (I), Beside (B) or Outside (O) the central participatory Practice (P) core, ((which also contains the Participant-Practitioners (PP)). The Analytical-Researcher operates Outside (O), looking in on artefact generation from the edge of the artefact field. This is a more traditional objective position that involves cognitively analysing multimodal PbR data and observing participants' movement and psycho-emotional behaviours as 'data' during the

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<sup>223</sup> As denoted in the white text boxes, based on Candy and Edmond's (2010) PbR trajectory.

<sup>224</sup> As denoted in the blue text boxes, based on Perl's (1947) Gestalt Cycle of Experience also mapped against multimodal Phases 1-4 and entry and exit Stages 1 and 6.

<sup>225</sup> The red Möbius indicating the total PartPb artistic artefact world, within which the outer PbR and inner Gestalt processes contribute and interplay.

<sup>226</sup> As denoted in the green text boxes above.

process of artefact generation. It also best protects the researcher in the moments, when overidentification with project participants might threaten. The Practitioner-Researcher (PR) operates Inside (I) the action of artefact generation. This is a subjective position of making, being and doing in the centre of the artefact field, ((which in application to the *TETTT* project, proved difficult at times for the Practitioner-Researcher (PR) to extract themselves from)), but not impossible due to the fact of the other Beside (B) and Outside (O) positionings. The Facilitator-Researcher (FR) operates Beside (B) the action of artefact generation and enables participants and, at times, intermingles with them creatively. This role bridges Outside (O) objective and Inside (I) subjective positions within the framework.

Within my new PartPb framework I also identify the behaviour of a researcher as operating in either a Researcher-Facing (RF) or Participant-Facing (PF) manner. The behaviour style chosen in future framework iterations, will be made by each individual practitioner, according to what best manages researcher-participant boundaries and expectations, at different times in their own unique participatory projects. I usefully indicate for future researchers that as a rule, most Researcher-Facing (RF) and Analytical-Researcher (AR) Stages of Theory (T) and Evaluation (E) take place Outside (O) main participatory artefact generation, and most Participant-Facing (PF) phases of Practice (P) take place as Practitioner-Researcher (PR) Inside (I) or as Facilitator-Researcher (FR) Beside (B) artefact generation. There are a few anomalies to



this, which were fully extrapolated in Chapter FIVE - New Studies and introduced in Chapter ONE in relation to *TETTT* findings.<sup>227</sup>

By the end of *TETTT*, a structure had been found through which to navigate moments of ethical and procedural anxiety between a practitioner-researcher and participant-subjects, that did not result in abandonment or harm to either party. In relation to the *TETTT* case study, my structural framework provided harness points for both researcher and participants alike; enabling them to feel safe, contained, held, and carried, through all phases of the project. The framework lent support when points of trauma or stuckness occurred, and a method through which together; as researcher and participant, we could understand and challenge these paralysed points creatively in-action. In this way (and as proven within *TETTT*), a practitioner-researcher can consciously reach through an artwork from an Inside (I) or Beside (B) position, and affectively touch participant-subjects. However, they are also able to step back to a more analytical Outside (O) location when at risk of becoming too entangled within the process. In future applications of my framework, these positions, and behaviours, as reached through *TETTT*, can now be articulated to participants from the outset. This will create even greater clarity around forthcoming iterations and project expectations for all involved. These findings can also be used to develop the ethical and procedural guidelines issued to participants at the outset of a project, as initially demonstrated through *TETTT*, (see Appendix B). These are now integrated into my new PartPb framework and

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<sup>227</sup> Also denoted in the white text boxes as RF or PF set against Candy and Edmond's (2010) PbR trajectory. In most Phases the researcher behaviour is Participant-Facing (with the exception of Phase 3) and in most Stages, the behaviour is Researcher-Facing (with the exception of Stages 3 and 6) and as fully extrapolated fully in Chapter FIVE – New Studies, section 5.6.

will be useful to future practitioner-researchers applying it as a mode of facilitating their own forthcoming PartPb projects.

Furthermore, by the end of *TETTT*, I coined the inner and outer components of my new PartPb framework a 'feeling architecture'. This phrase succinctly summarises the Möbius and multifaceted in-vivo and in-vitro movements of both subjects and objects; operational under my new PartPb framework, as seen within the *TETTT* world. The term 'feeling architecture' also successfully encapsulates the maternal form of experience that participants were offered in *TETTT* and that is now formalised within the parameters of my new framework. This term 'feeling architecture', responsively summarises the robust, yet sensitive, nurturing, and responsive 'good-enough' caregiving (Winnicott, 1971) environment that my framework provides. Conceptually it also builds upon architect Pallasmaa's phenomenological views on how we can somatically see the world with our whole bodies; a concept enabled in practice through the rich and sensory multimodal arts approach that my framework embodies.<sup>228</sup> This multimodality can also be viewed as maternal; wherein each individual artwork carries within it an imprint of others' works, objects, themes, and expressions, displayed in practice. This echoes Ettinger's concept of 'subjectivity as plural', which refers to the plural as a reciprocal, mother, and foetus imprint, when within the womb (2006). This was also manifest in *TETTT* within the participants' increasing willingness to trust the maternal processes of the practitioner-researcher, within the progressive phases and holding environment of the artwork. The abundance of multimodal expressions and testimonies

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<sup>228</sup> This is also derived from William's 'structures of feeling', (1959).

shared within *TETTT*'s broader themes of *Touch, Traction, Transform*, evidenced how participants (and audiences), also felt 'the other within [them] charged' (conference address Ettinger, 2015). Thus, participants and audiences deeply experienced their relationship with Other and others through the artworks. This acknowledgement of receptivity to Other, was especially manifest by participants in their Phase 1 Digital Dialogues, and in participants' requests for a Phase 1a and 1b, (as a separate time to network among themselves). It was also evidenced by audiences in their Phase 4 exhibition feedback, which foregrounded deep experiences of embodied recognition and empathy.

The re-staging of participants' stories in an immersive multimodal environment had successfully augmented the reception and transformational impact of these with audiences. Phase 4 effectively constructed an experience for exhibition visitors; both public and participant-audiences; which allowed for deep embodied recognitions of the Self and Other, within the artwork. The Phase 4 *TETTT* exhibition achieved this through its composition of twelve multimodal artworks that were each contained within a large-scale interactive sculptural object. Each object, multimodal in and of itself, incorporated within it an amalgamation of all earlier artistic modalities; digital, performance and the sculpturally interactive. Significantly each of the twelve sculptural objects also contained a participant's Screen Narrative from Phase 3. This Screen Narrative in turn also incorporated further repetitions of *TETTT* project themes and personal motifs within its construction. This reappearance of subject matter within and between all artworks, provided a subliminal through-line of representation from the earlier three phases: both regarding each participant, as well as across all participant experiences collectively.

The multimodal construction of each artwork therefore provided audiences in *TETTT*, (and can be built upon in future framework iterations) with both an interactive present-moment experience and a more unconscious cumulative involvement. For participant-audiences, such thematic repetitions allowed them to comprehend more of an observer position Outside (O) their material, (which echoed that adopted by the Analytical-researcher in Phase 1 & 2). This helped enable an ethical exit from their former enmeshment Inside (I) the project. For public-audiences in *TETTT*, such repetition of key imagery, sounds and text, instead served to draw them deeper within the Relational Artwork through a form of 'Noticing'. This again replicated the procedural Noticing behaviours of the researcher in Phase 1. All such factors can be replicated by practitioners in future framework applications.

Furthermore, audiences navigated the space in *TETTT* physically, with the same choices and agency of encounter as participants had before them online in the Phase 1 Digital Dialogues. Therefore, the audience's navigation within and between each artwork, also provided complex culminative readings to be made; that amounted to a greater experience than the sum of its constitute parts. By re-staging participants' stories in relational interactive sculptures, that physically held audience bodies, these immersive environments increased audience dwelling time. The augmented experience deepened the reception and transformational impact of the Screen Narratives within the space of the Relational Artwork in *TETTT*. Again, these behaviours are replicable in similar ways by future researchers, in new projects. The deliberate design in Phase 4 of the framework, whereby audiences need to trigger Screen Narratives to play; by physically having to touch the artworks, also serves to engage audiences directly within the relational space. Consequently, audience members in *TETTT*,

stayed for an above-average duration within the Relational Artworks; between 1hr and 2hrs with repeat visits and returns to certain exhibits. This provided them with the self-reflexive opportunities for deep embodied recognition, within the story space of the participants narratives. This invitation was also supported subliminally by the nurturing environment created; wherein audiences were held and soothed by the sound of waves and a caring mother-tongue voice, which intermittently permeated the space. This provided audiences a maternal experience, which again echoed the same kind of maternal guardianship as offered by the facilitator-researcher in Phase 1 of *TETTT*. This loving mother-tongue served to metaphorically guard and protect the *TETTT* exhibition space; the participants' artworks within it, and the audience's navigation through it. Future researchers and practitioners can find their own ways of generating similar senses of caring and calm through their own aesthetics.

Furthermore, my choice to create and include Summary Cards for Phase 4,<sup>229</sup> served to provide audiences with a gentle entry point into the cross-disciplinary theoretical, and practical approaches, interwoven within the multimodal objects of the final exhibition. These cards were explicitly designed to offer audiences a taste of the richness and depth of the participants' journeys taken through the earlier phases, and also an accessible and safe harness point, if encountering the works initially felt too overwhelming. For public-audiences this combination of the Summary Cards and the embodied experience of Noticing the thematic connections between and within the Relational Artworks, served to attract them in as potential new project participants for forthcoming framework iterations.

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<sup>229</sup> It will be researcher choice in future iterations as to whether they feel such Summary Cards are necessary and this decision will again be bespoke to each different context.

Moreover, audiences in questionnaires gave equal rating to their enjoyment of the narratives in-situ, as to the subsequent thoughts and conversations activated afterwards. This indicates that the transformational effect of the relational artworks continued beyond the container of the artwork's exhibition, bridging professional and public boundaries, better enriching communities and envisioning new practices of caring.

In this respect, my new framework provides a creative and alternative 'mother shaped' recipe (Haller-Ross, conference address 2015), that as proven through *TETTT*, provides ingredients capable of enabling ongoing one-to-one relational encounters that:

1. enables a practitioner-researcher to offer a sense of love, acceptance, generosity, and care to Self and Other as a means of expanding our interpersonal boundaries
2. carefully manages ethics of exposure, contact and disclosure between a practitioner-researcher and participant-subjects
3. includes performative enactments to enable embodied and affective understanding within and between bodies, challenging, repairing and liberating multiple expressions of identity
4. allows performative actions to become captured on screen that serves to immerse audiences affectively within a sensory filmic space that blurs boundaries between Self and Other
5. mobilises participants through PbR, Gestalt and multimodal arts applications into full contact with their inner psychological-emotional materials, securely negotiating resistances
6. nurtures a social-emotional and psychological maternal experience that holds and carries thoughts and emotions across transitional spaces through the phases safely and creatively
7. uses the multimodal repetition of objects and motifs as objects that serve to sustain and enable a form of carriage (Ettinger, 2006)

As Chapter FIVE - proved and this chapter concludes, my new multimodal framework (as evidenced through *TETTT*), functioned as a complete world of concern, and provided participants with a private arts framework, within which to disclose, narrate and perform their life stories to transformative effect and affect. In summary it succeeded in achieving this in a number of ways. Firstly, my use of multimodal arts and the positioning of these modalities in a particular order; best utilised their particular material and spatio-temporal properties to successfully control the speed of transmission of practitioner-researcher and participant-subjects' multimodal content, and at varying relational rates. Secondly, the variety of modalities also best held participant attention and engagement throughout the year long project, providing continual intrigue and surprise; as well as deepening psychological-emotional experience. Thirdly, the specific multimodal pathway orchestrated, succeeded in holding, carrying, and transmitting participants' multimodal dialogues skilfully, across digital; performed, screen, and sculptural spaces. Due to the fact that each separate artistic modality contained within it a repetition of key imagery, sounds and text, this also served to generate deep collective participant recognition in Phase 4. This was because despite the fact that each participant had followed their own unique journey through *TETTT*, since they had also all operated under the same shared themes; when participants stood back and viewed the whole in Phase 4, they, (as well as public-audiences), recognised echoes of their own and other's motifs, across all the works. This proved very meaningful for participants in terms of generating a deeper network of meaning and providing valuable evidence to the researcher as to the worth of the idiographic, interpretive, and phenomenological approaches taken.

To conclude succinctly, my new PartPb framework, as manifest and honed through *TETTT*, provides the following: Phase 1: Courtship, enables a deep, fertile, and gradual multimodal digital dialogue between practitioner-researcher and participant-subject to form, counter to fast social media engagements. Phase 2: Intercourse; facilitates a faster playful performance encounter that provides spontaneity and fluidly of idiographic expression and allows for an intimate meeting between researcher and participant safety, (but outside of societal norms of relating). Phase 3: Gestation; utilises video and allows for a more private incubation process to take place; wherein a researcher caringly edits participant-researcher performances for screen, (this is undertaken with deliberately loving maternal attention, designed to amplify a participant's journey and act as a final celebratory 'Noticing'), and not as a form of taking agency from participants. The Screen Narratives are then deliberately amplified as a gift back to project participants within the relational artworks of Phase 4, and as video archives in Stage 6, to respectfully honour their personal journeys to positive affect. Phase 4: Birth, is a public exhibition, and sees the construction of relational and technological sculptures that physically hold and activate audience bodies. Through this immersivity audience dwelling time is prolonged and deep embodied recognitions of Self and Other can occur.

In summary, I had identified a need for a new form of dialogic digital communications experience that allowed participants to slow down and share in a mediated and intimate space deeply with a researcher. This was achieved in the Phase 1 Digital Dialogues of *TETTT*. My framework activated a reciprocal sharing space that whilst private; (as opposed to open social networks), instigated expansive dialogues through multimodal provocations. These encouraged creative, nuanced, and expansive encounters to occur, counter to



social media behaviours. I had also identified a need for a new form of transformative face-to-face, one-to-one encounter that is mainly participant and not practitioner led. This was achieved in the Phase 2 Performative Encounters, whereby in *TETTT*, my approaches placed participants' expressive desires over the researcher's. I had also identified a gap in the use of digital stories to carry meaning between physical, performative, and digital spaces in a sustained and fruitful manner. This was addressed through my use of multimodality throughout the framework, which in *TETTT* was seen to culminate within the Phase 4 Relational Artworks. This saw themes and objects traverse through multimodal artforms, generating intersubjective connections on-and off-screen. The use of reoccurring motifs between and within Phases; screens and objects, and staged narratives, posed questions drew audiences into the artworks reciprocally. Through touch, the audiences' slow embodiment within participants' experiences in *TETTT*, was augmented. These expansive forms of generating relational multiplicities were deeply experiential, embodied, and phenomenological. In all these aspects, my new multimodal PartPb framework rewardingly offers future researchers, practitioners, participants, and audiences a unique recipe with which to go forth and experience new depths of relational intimacy. This serves to bring closure to the specific concerns of this PhD and to open up possibilities for further post-doctoral study.

## **7.1 Future Directions and Impact**

Procedurally, there was not space in this thesis to fully analyse the Digital Dialogues of those who dropped out without completing Phase 1. However, they could next be mapped against the inner aspect of my new PartPb framework in terms of gestalt points of introjection, retroflection etc. However,

the majority of those that did not complete were unable to resiliently self-support within the project process which was part of our initial intentions and conversations.<sup>230</sup> If they had continued in the project without voluntary exit, they likely would have done so only by becoming over reliant on myself as researcher. This was not possible or desired within the remit of my study, which from a PbR perspective needed to remain focused on a search for a mutually co-responsible way of enabling participant and researcher agency in reciprocally. For the 13 participants that did complete the 21-days of Phase 1, all managed to maintain a 'good-enough' (Winnicott, 1971) level of self-sufficiency, willingness, risk and maturity to interplay with the practitioner-researcher and to deepen their relational experience creatively. All but one of the 13 participants then stayed on for the subsequent three phases. This participant (who fully completed Phase 1 and found it relationally powerful) could not commit to future phases purely due to family constraints on her time. As a researcher the reduction from 21 starters to 12 participants, however, was helpful. Facilitating 12 participants through the whole framework had proved too much for one project lead at times, and in the timescale given for the turnaround of Prompts/Responses/Noticings. This led to my concluding that a ratio of 1:8 would be ideal for future works for a researcher to maintain the quality and depth of the relational experience in Phase 1 and onwards. I also concluded that firm value can still be gained by just completing the Phase 1 journey in terms of the activation of deep relational states through participatory artmaking, as validated in the participants' final Phase 4 reflective survey

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<sup>230</sup> Discussed at project commencement, wherein both the participant and researcher each entered into the project knowing that either could release one another if the balance wasn't sufficiently sustained over a long enough period, due to the participant's willingness or availability to engage. See Appendix B.

findings in Chapter SIX.<sup>231</sup> What was also confirmed in such results was that those participants that did complete the full 12-months and committed fully emotionally and timewise got the greatest out of the process. Those that committed less but still completed Phase 1, still found it transformational but did not get to experience an intensification of this experience in later phases. I am also mindful that due to feedback from the one wheelchair bound participant that future Phase 4 needs to be more accessible, as he could not access all Relational Artworks fully. I am also aware that technologically, rural areas impacted the flow of the Digital Dialogues at times and that some participants struggled more with technology than others in terms of the speed of upload of multimodal responses or internet connectivity issues. So, in future projects and framework iterations, this needs greater consideration. Finally, in terms of procedures I would next like to interrogate the function of Sub-Phases 1a and 1b more deeply and to expand upon the concept of Participant-Practitioners (PP) in terms of agency within the Practice element of artefact generation in future PartPb projects.

My framework also presents opportunity through the arts to, in part, counterbalance what is still perceived as the negative relational consequences of our current fleeting experience of pervasive social media exchange. The dispersal of our attention through such fast communication exchange forms continues to cultivate our inability to deeply focus or relate for any real length of time. These modes of engaging within our technologically permeated,

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<sup>231</sup> This indicates that investigating a future means of scaling down the framework (but not losing its deep relational impact) could be useful for future scalability and potential shorter-term uses outside Arts contexts.

cosmopolitan and global society, coupled with a constant bombardment of unrealistic visual images, continues to see escalating mental health, self-harm, anorexia particularly in our young people. This has been intensified through the trauma, fear and isolation of the Covid era which has occurred whilst writing up completed present research. Recent alarming revelations leaked by the Wall Street Journal on Instagram, (the major platform used by teens) in 2021, showed that it had deliberately hidden knowledge that they, 'make body image issues worse for one in three teen girls,'. Covid is also generating a concerning rise in the rates of PTSD and burnout in health professionals; isolation in the elderly; anxiety, depression, and reclusiveness in the young; increased hardship in families and a generalised amplified paranoia about contagion generally. However, this brings with it new relational opportunities for my PartPb research and potential new avenues of impact.

As such, when situated in a broader social-cultural perspective, the relational gap I identified in the interdisciplinary arts, is far reaching and reflective also of conditions beyond the artworld. So, outside my provision of a new operational PartPb framework for future Pb researchers, it could also be useful to wider initiatives such as NHS Social Prescribing (2021),<sup>232</sup> whereby a referral can be made from a social agency to a connected 'link worker' (from the arts or otherwise), such as myself; offering alternative holistic arts and recovery services through my framework, than can complement or enhance usual forms of medical prescription. The New Economics Foundation (NEF)<sup>233</sup> is also of potential interest; it campaigns for the cultivation of a better wellbeing economy

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<sup>232</sup> For more information see <https://www.england.nhs.uk/personalisedcare/social-prescribing/>

<sup>233</sup> For more information see <https://neweconomics.org/about>

to improve and value all people's lives within a fairer and more sustainable remit than as currently exists. They, like I, are interested in working with the realities of lived experience from an inclusive basis, activating change from a much broader remit than present societal structures allow. However, both enterprises have also been formally recognised by the UK government in terms of the benefits of arts provision as a non-clinical alternative through which people can start to better address physical, mental wellbeing and social isolation within local communities.

From these perspectives, Minor Project 4 provided an early example of a productive transdisciplinary dialogue held with a representative steering group of GPs and other professional services. Through this I have started to explore various means that social arts prescribing could be progressed and deployed. In my current role as Senior Lecturer Fine Art at the University of Lincoln I am also pioneering the development of creative health modules in collaboration with the Medical School and School of Pharmacy. Furthermore, I am advocating online arts social prescribing in my leadership of an undergraduate module whereby fine art students facilitate service users of 'We Are With You', 2020, (formerly Addaction), a national drug and alcohol charity, to co-produce artworks with service users to aid recovery. The main message given in the training is 'the opposite of addiction is connection', a phrase used by Hari, author of *Chasing the Scream* (2015). He foregrounds deep disconnection as one of the main causes of addiction, whether this disconnect is from other people, or within the Self. Indeed Lopez-Fernandez also concluded that there is a 'positive correlation between Internet addiction and emotional instability', (2019:201). Whilst my new PartPb framework was not designed from the outset to primarily empower recovering addicts or heal those with PTSD or other

symptoms or ill health, Covid or otherwise, it does offer an alternative maternal communication space that is ethical, caringly facilitated and could be scaled outwards or tailored towards such goals. It also offers a new creative substitute to current social media 'dependency packages' (Kessler, 2016) and 'social media diets' (Smith, 2014) recommended by therapists with socially addicted clients. Indeed, audience feedback on Phase 4 of *TETTT* was that the next iteration of my new PartPb framework could be to work with teenagers (the largest users of social media) to practice 'becoming' adults through a project similar to *TETTT*, (rather than adults recovering aspects of their inner child), which was certainly a deep aspect of much of the material explored within *TETTT*. However, my current framework requires a lengthy durational process that in time may need reducing to offer greater useability and impact through many cases of application across sectors.

Furthermore, as a post-doctoral concern, I want my multimodal interdisciplinary PartPb research to continue to challenge the artificial boundaries between low 'community' and high 'professional' art. In its current form, particularly seen in Phase 4, my staging of a hybrid exhibition that contained the outcomes of the *TETTT* participatory arts project and its inclusions of health, theatrical, tactile, and theoretical information has started to problematise these binaries. My blended form of generating socially engaged participatory practice that is relational but still dynamic, provocative, and aesthetically engaging was productive. Especially how in Phase 4, when shared as in part exhibition and in part informational showcase, this started to open up productive new transdisciplinary dialogues. Such inter/transdisciplinary discussions could contribute to challenging and informing future Arts Council England (ACE) funding binaries that still separate theatre, from film, from fine art from

community engagement; though this is opening up because of Covid and its impact on the arts seeing increasingly more innovative and digital forms of expression.<sup>234</sup> My PartPb framework particularly in Phase 4, could also contribute to creating more inclusive participatory artworks that combine interdisciplinary artforms multimodally and that foreground aspects of touch, presence, and technology. All these aspects could start to challenge funding and curatorial decision making which is still predominately based on economic worth, artists as celebrity, aesthetic appreciation, or silos of difference, rather than creating more expansive intersectional dialogues such as was seen in *TETTT*. Though present inclusivity agendas are improving, they also tend to still positively discriminate in a way that still creates silos and reduces intersectionality.

In terms of my continuing practice, please see the raw form of a virtual prototype of *TETTT* constructed in Unity with the assistance of Dan Glover in my MMR Folder 21, via my website and at <http://www.tett.co.uk/>. Here I am starting to explore sensing and augmented-reality technologies that attempt to co-join virtual and physical worlds into new haptic cross-world experiences. I want to continue my commitment to deepening relational encounter by liminally traversing virtual and real worlds and yet I remain intent on always drawing attention back to the sentient thinking and feeling body. I am still opposed to 'most VR experiences [which] strive to achieve complete immersion by creating a disconnect from the real world' (Ghosh et al, 2018:1447), but am interested in the power of 'reverse embodiment' (Matamala-Gomez et al, 2019) to enable

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<sup>234</sup> Discussed in an interview in 2021 with Sophie Eustace former Executive Producer at Fevered Sleep Theatre Company and present Relationship Manager at ACE.

deep connection. My recent experience of working with physically disabled wheelchair bound young people within Centre for Computational Intelligence at De Montfort University,<sup>235</sup> saw an otherwise immobile body, dance, fly and somatically experience a rollercoaster ride through VR scenarios, (this starts in part to also address the access concerns of wheelchair user Participant 16 in *TETTT*). Indeed, VR was used minimally within Phase 4 of the *TETTT* project, and Exhibit 4 *The Feast* started to point towards forms of haptic embodiment in virtual space. Such experiments in ‘inverse’ or ‘virtual’ embodiment are at the forefront of sensory neuroscience investigations whereby ‘the integration of technology...allows the replacement of a person’s real body with a virtual body representation...to [instead] feel embodied in a virtual body’ (ibid. 2019: 5). This instead is where in part, I see my future PartPb heading. However, in all future work, whatever form it manifests, I will seek to explore and extend creative approaches of participatory relational engagement in synthesis with technological advances and psychological-phenomenological approaches that are powerful, caring, socially engaged, and full of love.

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<sup>235</sup> This work was undertaken with Dr Jethro Shell in the Centre for Computational Intelligence at DMU (2018) and in response to the challenges expressed and witnessed in terms of accessibility and inclusivity by P16 also wheelchair bound in *TETTT* and to whom this thesis is dedicated.



# Postscript

This is the bit that most interests me...despite the partial preview sent out prior to the exhibition I could not comprehend what an adult female dressed in high heels wearing wings was up to attempting to climb a fruit tree in an English garden...it's all getting a bit surreal...however with perseverance and after reading the detailed notes written by Alice about herself and her experiences it became obvious that she's an exceptionally brave as well as bright individual who on the face of it seems utterly fearless...not something that can be said of the majority of us mere mortals...she's bared her soul...how many of us dare to entrust others with our deepest and most private thoughts...(Audience Member, Phase 4)



**The Angel of Art Saw the Future Even as She Flew Backwards and Enabled Deep Relational Encounter Through Participatory Practice-Based Research**

END.

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# APPENDIX A - Final Major Project

## TETTT – Summary/Prompt Cards/Word Trees

This Appendix contains the Summary Cards provided in Phase 4 to guide public-audiences as to the context of the final *TETTT* exhibition. These cards gave insight to audiences into the participants journey and the PartPb framework process that had come before. I provide them here with additional textual context and Word Trees<sup>236</sup> and that include some of the participants responses from the Phase 1 Courtship - Digital Dialogues, contained in full within MMR Folders 1-12 (or via my website). These Word Trees draw out key phrases from the 21(22)-day Prompts outlined thematically below and alongside in brackets, to the Gestalt Cycle stage they were designed to activate.

### Days 1-7 TOUCH (Awareness)

1. Attention/Acceptance/Appreciation/Affection/Allowing
2. Nesting
3. Touching
4. Womb/Within/Feeling Space
5. Beside/Between/Feeling Voids
6. Feminine Within/Performed
7. Technological Touch/Network

### Days 8-14 – TRACTION (Mobilisation)

- 8/9. Post-truth - 'You 'like' or you 'fight' - Story-ing and Slippages.
10. Collisions. Collectives.
11. Climaxes. Peaks.

---

<sup>236</sup> Made through in NVivo software whilst undertaking my somatic and multimodal from of IPA analyses in Stages 2 and 4.



- 12. Structural Holes. Webs. Networks.
- 13. Trouble. Traction. Transform.
- 14. Mapping our Skies.

**Days 15 – 21(22) – TRANSFORM (Action)**

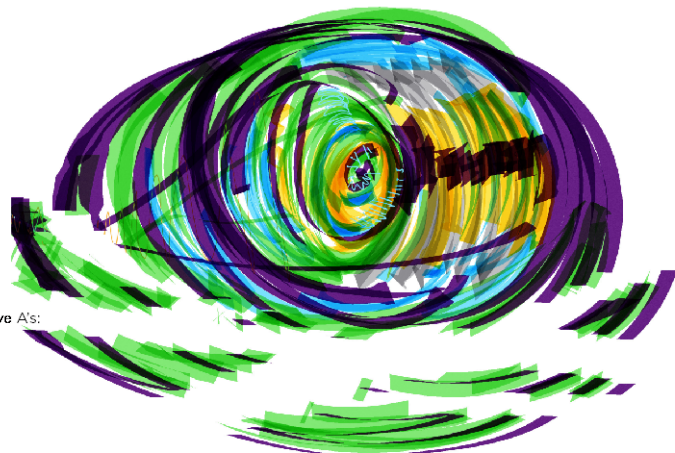
- 15. Traction into Transformation.
- 16. Imaginal Discs. Muscle Memory.
- 17. Supposition and Soup.
- 18. A Dynamic Relationship.
- 19. Wheel of Life.
- 20. Artist, Participant, Group. Listening.
- 21. What is in your backpack? /22. The unknown 'known'...What are the most prominent 'positive' thoughts, feelings, and sensations you hold?



## Day 1 *Touch* (Awareness)

# Day 1: Touch

**‘Most people think of love as a feeling,’ says Dr. David Richo, ‘but love is not so much a feeling as a way of being present.’** (2010, p2)



Dr. David Richo, talks of five A's:

1. Attention
2. Acceptance
3. Appreciation
4. Affection
5. Allowing

He says that by giving and receiving these five A's, relationships become deeper and more meaningful, and they become a ground for personal transformation.

**I invite you today to consider what these words might mean to you, how do you create a sense of these for yourself...for others...how does it feel when someone else gives these qualities to you? Have you experienced their opposites...**

Feel free to respond in anyway that moves you.

LOVE.

Alice.

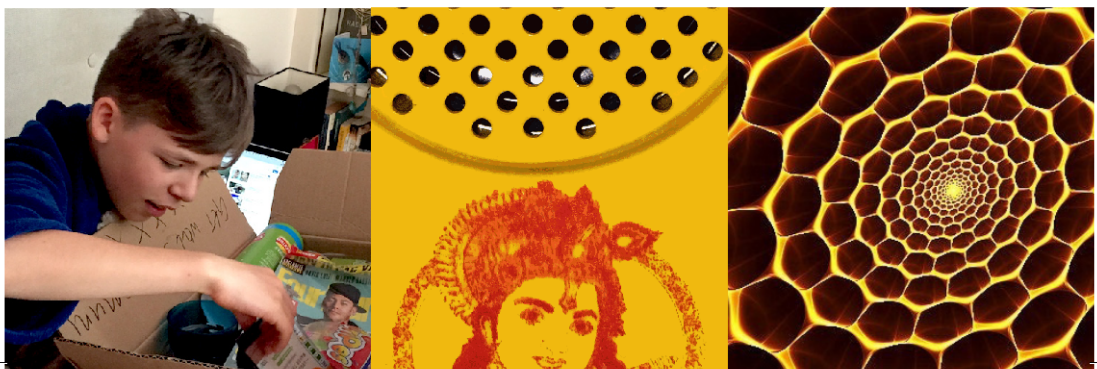


Figure 228. Summary Card, Day 1 *Touch* (Awareness)

The content of Summary Card Day 1: *Touch* Figure 228, contains the exact words used in my first text only 'Prompt'. Poetically it introduces participants to

the facilitation attitude of the researcher as being one of loving presence, (outlined in full under Values and Behaviours in Chapter FIVE - New Studies). In this Prompt I specifically used the singular clear words of Attention, Acceptance, Appreciation, Affection, Allowing, after psychotherapist David Richo (2002: 2), to gradually draw participants into the remit of the *TETTT* project. These words were deliberately inclusive and open to interpretation without being directly aligned to me. This was to avoid any unbalanced power dynamics from the start which might risk setting up the researcher as less 'guide' (Friere, 1968) but more as a 'privileged instructor' in an all-knowing 'higher' position (Lambert, 2009). I instead wanted to foster from the start a relational dynamic that would encourage independent participant thinking and agency, with multiple entry points into the process. The Prompt also introduced the overall intention of my creative PartPb, to enable deepening relational encounter that becomes more meaningful over the period of the participants personal transformation. I also deliberately didn't include any visual images in Prompt 1 because I wanted participants to enter into the process gradually and non-visually. The images now included on the Summary Card instead comprise some of the Participant's Responses to this first Prompt, an 'all-seeing eye', a 'yellow yoga radio' and a 'honeycomb house'. The Summary Card also included the very first image I use on the left of my son (Subject, D) in Minor Project 1, unpacking a 'box of goodies', when ill. The first time I included a self-reflexive and visual image is at the first 'Noticing', to Participants at the end of our first 'Prompt, Response, Noticing' iteration. This became the start of a purposeful and gradual sharing of autoethnographic aspects of my own intimate world, describing and picturing theories and themes in-action, which depicted the 'good-enough mother', (Winnicott, 1971) and the notion of 'gifting personal

objects' (Mauss, 2000). These two key elements were used continually throughout my new framework as both facilitation attitudes, creative and thematic tools. In any new researchers' future application of my new PartPb framework to their own projects, different images, words, inferences will be made depending on the specific themes used and the intersubjective interplay between each unique Researcher and Participant. However, it is expected operationally that these differences are still cultivated and delivered within the new PartPb framework with a 'Loving attitude' (Irigaray, 2002) manifest in the experiential values, attitudes, and behaviours of the Facilitator-Researcher (FR), for more detail on these see Chapter FIVE - New Studies.

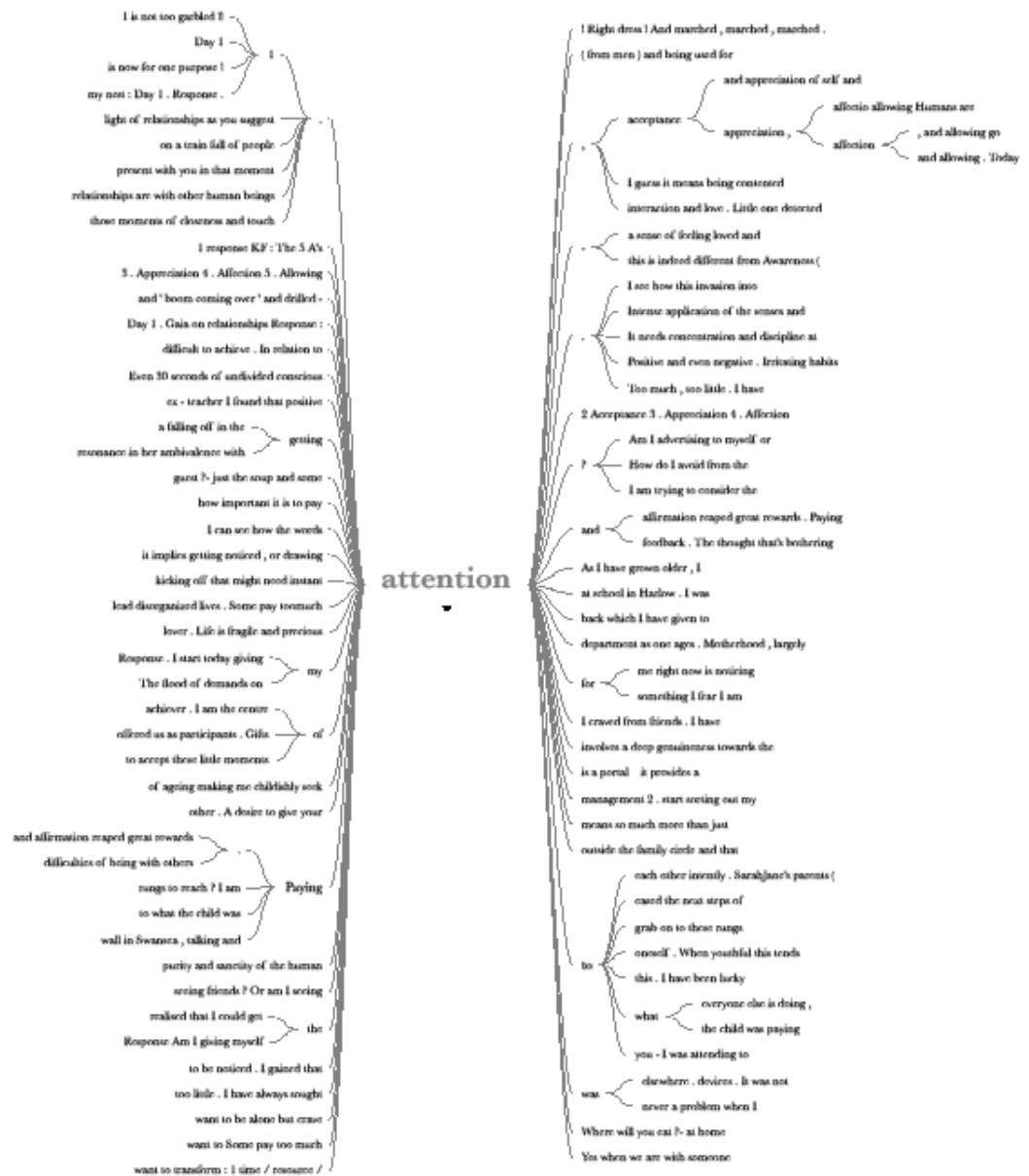


Figure 229. Day 1 *Touch* - Attention

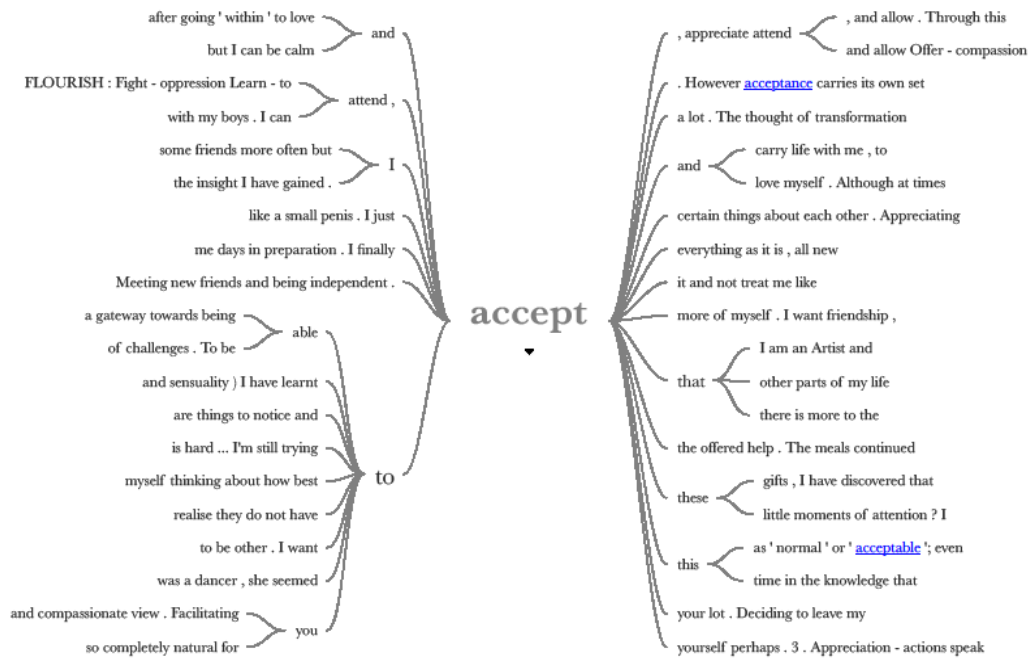


Figure 230. Day 1 *Touch* – Accept

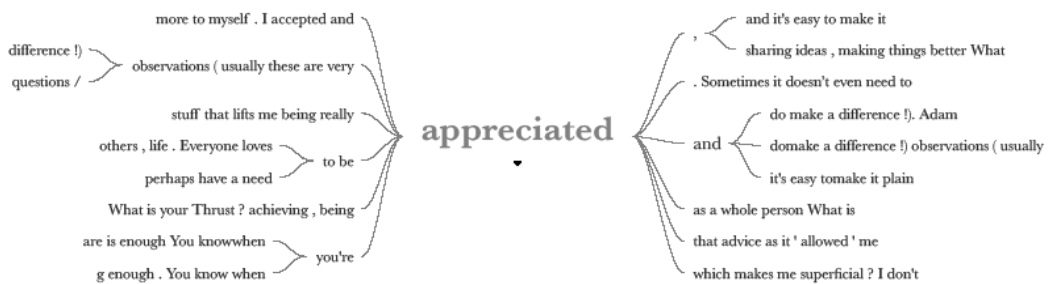


Figure 231. Day 1 *Touch* - Appreciated

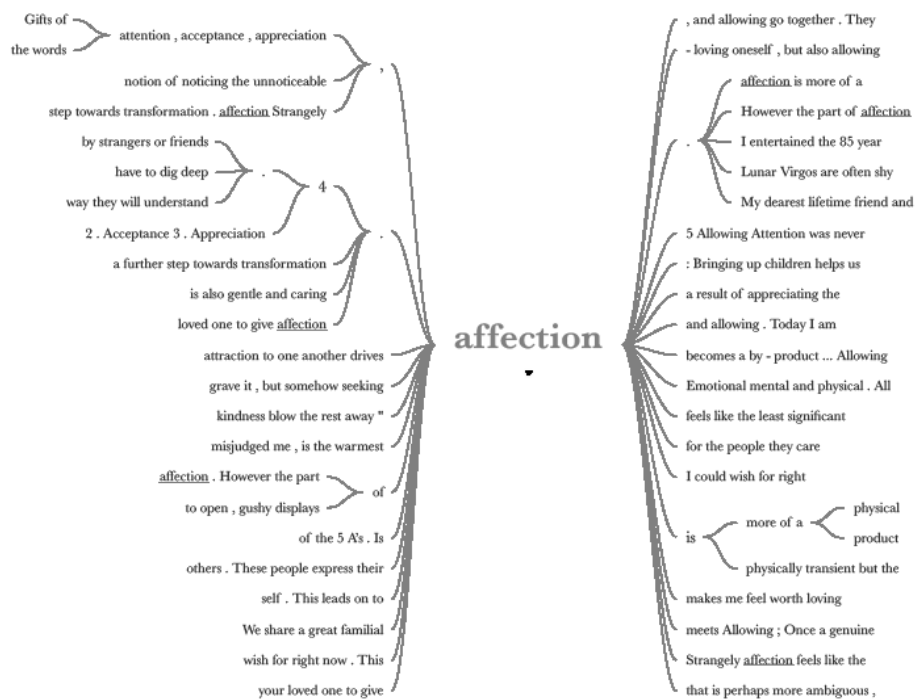


Figure 232. Day 1 *Touch* - Affection

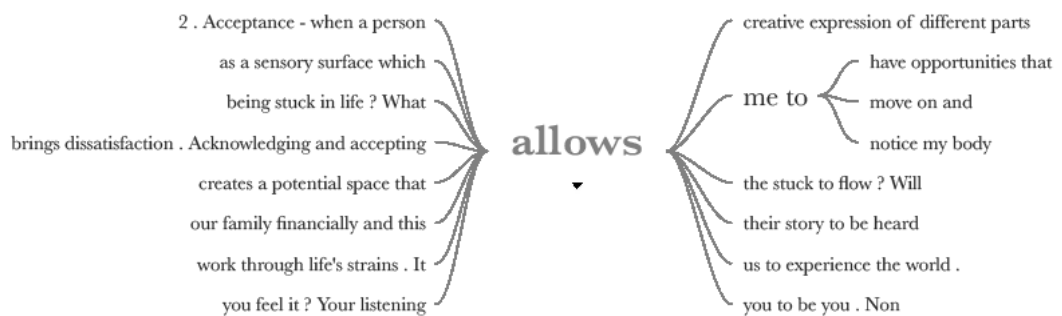
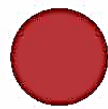


Figure 233. Day 1 *Touch* - Allows



## Day 2 *Touch* (Awareness)



### Day 2: Touch



**Touch as the, ‘the mother of the senses’,  
architect Juhani Pallasmaa (2012, p11).  
Nesting.**



Wikipedia defines:

‘A nest is a structure built by certain animals to hold eggs offspring, and, occasionally, the animal itself..’

‘A nesting function in computer programming is a function which is defined within another function, the enclosing function’.

(Available at: [https://en.m.wikipedia.org/wiki/Nested\\_function](https://en.m.wikipedia.org/wiki/Nested_function)) [Accessed 2017/05/10]

In his book ‘The Eyes of the Skin’ Finnish Architect Prof. Juhani Pallasmaa writes that ‘Touch is the sensory mode that integrates our experience of the world with that of ourselves’ (2012, p11).

How do you nest?

What is your experience of nesting?

What nests have you built, destroyed, abandoned, redesigned?



Figure 234. Summary Card, Day 2 *Touch* (Awareness)

The content of Summary Card 2, Day 2: *Touch*, Figure 234, contained the exact text and some of the images used in Prompt 2, alongside some images from Participants’ Responses. It introduces participants to a second theorist applied

within my PbR, that of architect Juliana Pallasmaa (2012) and his themes of social-phenomenological architectures, housing, homing, and nesting. It also continued to foreground the mother in terms of sensual aspects of carrying offspring, (Ettinger in, Kaiser and Thiele, 2018). It also referred to the term nesting in relation to a computer's act of enclosing functions-within-functions in computer programming, which also self-referenced the medium of the digital dialogue within which we were operating. The Prompt also asked for participants to consider acts of where they might have built, nurtured, redesigned, and destroyed homes. Self-reflexively my research had started with photographing nests in trees, peaked as I abandoned my own former marital home, and culminated at the time of writing within my new permanent residence after 3-years of occupying many temporary homes. The content of the Prompts were designed to reach as wide a range of participants as possible within the framework, ranging from the more artistic: scientific; analytical; poetic; technological and sensual, hence the diversity of suggestions here of many ways a 'nest' could be considered. The final Artefacts in the Phase 4 exhibition were related to these beginnings of nesting, housing, holding, being carried; to my own life experiences described and to those of the participants as they were gradually revealed. The final artefacts provided audiences with 12 multimodal interactive objects within which to settle and reside, such as in a giant nest; a boat; a bed or at a dining table, (see MMR Folder 15 & 18 for these examples). The artefacts multimodal in and of themselves also able to house an audience member; participant's films, and their personal and collective objects as a social and embodied 'total artwork' or Gesamtkunstwerk (Wagner, b. 1813 – d.1883). This also providing a synthesis within each Relational Artwork, of all Participant-Facing (PF) PartPb Phases as applied to *TETTT*.

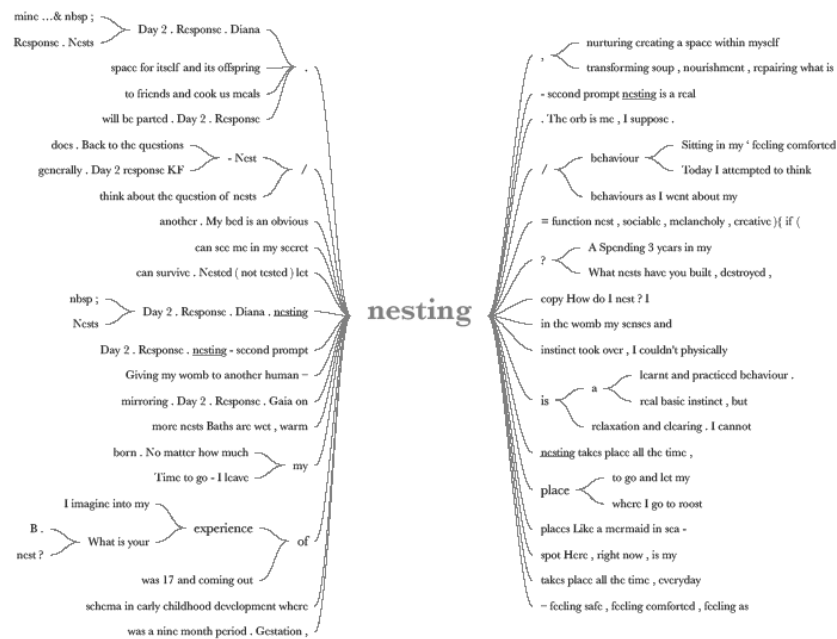


Figure 235. Day 2 Touch - Nesting



Figure 236. Day 2 Touch - Nature

## Day 3 *Touch* (Awareness)

### Day 3: Touch

**To 'handle or feel gently usually with the intent to understand or appreciate...to meet without overlapping or penetrating...'**

Available at: <https://www.merriam-webster.com/dictionary/touch> [Accessed 2017/05/04]

**I invite you to complete the following sentences as you feel moved to:**

I never touch...  
I like to touch...  
I am completely in touch with...  
I have felt touched by...  
I wish I had touched...  
I like being touched on...  
I swear I never touched...  
I left a mark on...  
I am touched every time...  
I like to touch base by...  
I like to touch base with...  
The past touches me like...

How much am I in touch with me?

Can I see your hands?

Images: Here are mine...



Figure 237. Summary Card, Day 3 *Touch* (Awareness)

The content of Summary Card Day 3: *Touch*, Figure 237, contained the exact text and some of the images I used in Prompt 3, alongside some images

received from participant's Responses. The definition of touch I provide was deliberately chosen to thematically continue notions of appreciation and mutual respect from Day 1. The Prompt was also designed to entice embodied self-reflection on behalf of participants, and I started to reveal my bodily identity (not all participants have met me before). This was done not through facial image first (as with most social media), see Chapter TWO – SOAR, Section 1 but instead through images of the 'makers' hands, our dominant mode of bodily touch.



Figure 238. Day 3 *Touch* - Creative

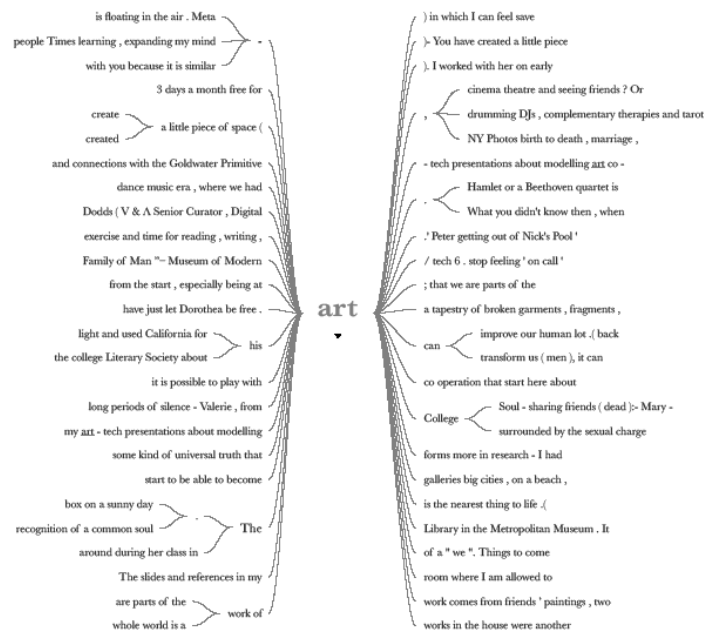


Figure 239. Day 3 *Touch* - Art



## Day 4 Touch (Awareness)

# Day 4: Touch

**Artist, Psychotherapist and Mother  
Bracha Ettinger's concept of 'Carriance'  
effectively means 'to be carried'... (2006)**

### Love. Nesting. Touch...

As fellow humans, engaging together right now, it doesn't matter whether 'we' are energetically residing in our own male or female, (and potentially states in-between or be-coming) bodies, what we all have in common is that we have all been 'carried' within the female womb, body, nest, space...

**I invite you today to consider re-imagining your residency within your/a/the mothers deep transformational womb space.** Her body held you for around 9-months in a state of 'un-gendered being'...a third space, a place of becoming...suspension...before we knew ourselves to be birthed as 'male or female'...

### Imagine, remember, explore and make present this affective place of feeling...

How might it feel to re-experience this place in a metaphorical sense that allows, 'the other' [you] to be 'within me [or another] charged'. Bracha Ettinger calls this 'Thinking (M) otherwise' (2006) - where does this thinking... feeling re-imagining lead you...

Link to my video 'in-to-me-i-see', on you tube: <https://youtu.be/rTWbllr7Bc>

'The eyes want to collaborate with the other senses. All the senses, including vision, can be regarded as extensions of the sense of touch - as specialisations of the skin.' (Pallasmaa, J 2012, p42).



Figure 240. Summary Card, Day 4 Touch (Awareness)

The content of Summary Card, Day 4: *Touch*, (above, Figure 240), contained the exact text from the Prompt alongside some images from Participant's

Responses. It introduced participants to the principle theorists as applied within my PbR, that of Ettinger (2006) and her concepts of 'carriance', (2005). It specifically asked participants to reimagine their residency within their mother's womb as a place of 'becoming' (Winnicott, 1971); an experience that connects us all, regardless of our later birthed biological gender. I also relinked back into Day 3 here, and Pallasmaa (2012) with my own PbR artefacts of Minor Project 2: *Welcome Home Love* and specifically the film *in-to-me-i-see*, see Chapter FOUR and MMR Folder 22 Minor Project 2 or my website. This deepened the theory shared for participants in an embodied form, about my ethno-autographical filmic artefacts.



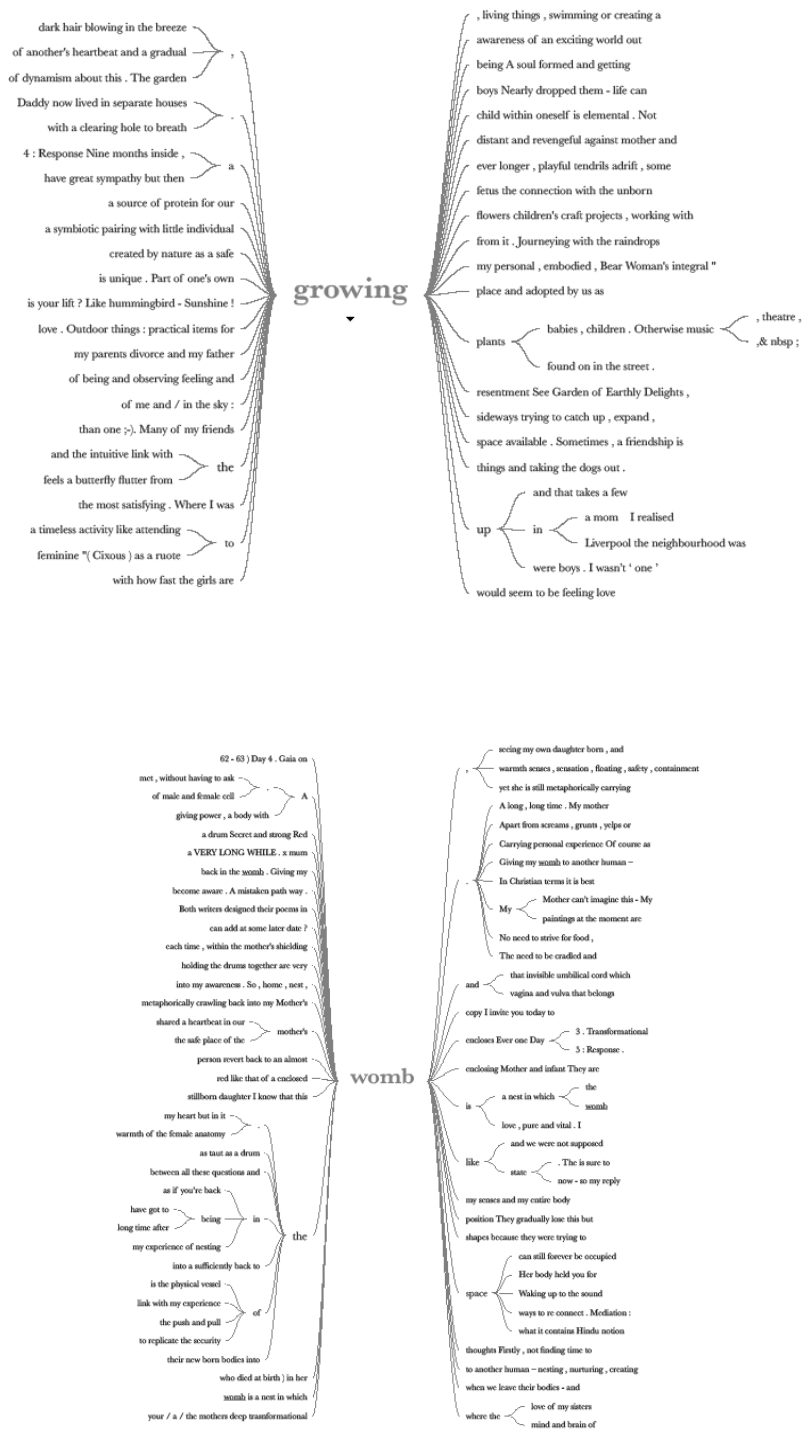


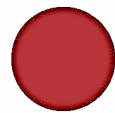
Figure 241. Day 4 Touch –Growing and Womb



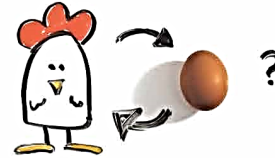
Figure 242. Day 4 Touch - Birth



## Day 5 Touch (Awareness)



### Day 5: Touch



**‘The spaces I’m not writing in are when I live’. Poet - Mimi Khalvalti.** (2011)

#### After we were ‘within’ we were ‘beside’

On Day 1 Participant 8 spoke about the difference between being carried and allowing... she spoke of recent Native American teachings that ‘are very strong on letting each person take responsibility so they may walk their own road. One specific teaching is about not carrying but standing beside another’ (Participant 8: 08/05/2017).

Similarly, Trinh t Minh-Ha was one of the first black feminist filmmakers to make work whereby she chooses ‘not to speak about/just speak nearby.’ (1982) her subjects. Available at: <https://youtube/7atQb7ZSYM> Reassemblage, From the Firelight to the Screen (1983) Trinh T. Minh Ha ‘Visual Anthropology’ [Accessed 2017/05/05].

I met with Participant 14 today. We’ve met a handful of times before in the last two years and we drank two beers – each. I held her hand. She photographed us.

We listened to each other. Talked about the space between us. That in fact ‘that this is – where it happens’ not ‘in’ us but ‘between’ us. She talked about how, after our chat tonight, she will leave with something absorbed. I said I think about it as follows (and here I include my own Evernote ‘noticings’ from the beginning of my Ph.D. in December 2014).

Attachment psychologist and psychotherapist J.Bowlby (1907-1990) refers to these ‘excavations’ as ‘forgotten knowns’ and in Gestalt Therapy terms, ‘aha’ moments – rediscoveries and recoveries of parts of self. Bowlby was interested in how separation from our caregivers impacted us as children suggesting that both mothers and infants had ‘evolved’ together ‘an innate need for proximity’.

Bowlby was also interested in K. Lorenz’s 1935 study on ‘imprinting’. He was able to show that young geese would imprint on attachment figures in the environment within a certain critical period after hatching. Lorenz was even able to get newly-hatched geese to imprint on him and view him as a “mother” figure. This revealed that not only is attachment innate, but that there is also a critical period during which the formation of attachment relationships is possible. Lorenz’s research found that after a certain period (approximately 32 hours for geese), attachment was not likely to occur. Available at: <https://www.verywell.com/john-bowlby-biography-1907-1990-2795514> [Accessed 2017/05/05]

#### Are we attaching, imprinting or standing side by side co-creating, or is our encounter a form of dancing?

I leave you with the words of Mimi Khalvalti: I first read this poem on the London Underground one night in 1993 whilst at art school.

Humming your Nocturne on the Circle Line, unlike the piano, running out of breath I’ve been writing you out of my life my loves (one out, one in). I’ve pushed you out of the way to see what the gaps in my life might look like, how large they are, how quickly I could write them in; and not (at least till I’ve lost you both) rewriting you only means that the spaces I’m not writing in are where I live.

‘Apology’ (In White Ink, 2011).

Figure 244. Summary Card, Day 5 Touch (Awareness)

The content of the Summary Card, Day 5: *Touch*, Figure 244, contained the exact text of the Prompt. It deepened the process by both introducing participants to each other through the researcher, (which with reflection-on-action would have intensified the intrigue participants started to have about each other and which in turn contributed to the need for Phase 1a and 1b to be generated). This Prompt also introduced participants thematically to psychologist John Bowlby's notions of attachment (1958); zoologist and ethologist Konrad Lorenz's, (1937) observations on imprinting (1935); Gestalt psychologist (Perls, 1947 [1997]) on 'aha' realisation moments. It also presented the ethnographic approaches of working poetically and filmically 'beside' rather than 'on' others especially, regarding poet Mimi Khalvati and her poem *Apology* (1991) and filmmaker Trinh T. Minh-ha and her germinal film *Reassemblage* (1982).

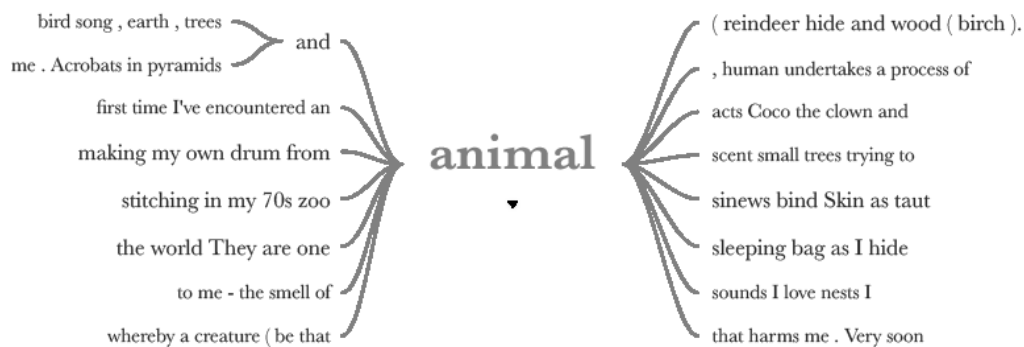


Figure 245. Day 5 *Touch* - Animal

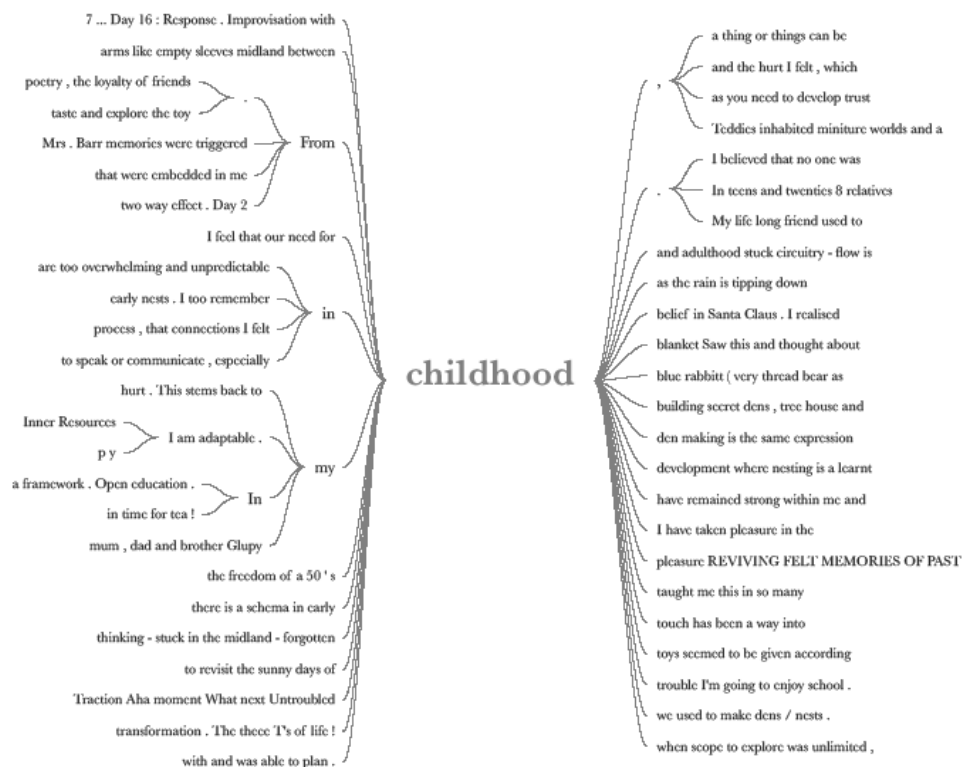
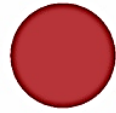


Figure 246. Day 5 *Touch* - Childhood

## Day 6 Touch (Awareness)



### Day 6: Touch



#### Fur. Furniture. Feeling Architectures. Trying on the feminine. Outside in. Inside out.

My Mum always said 'I know when you are having a trauma, I can tell by what you do with your hair!'

Over my 43 years my hair has been short, long, pink, blue, white, orange, red, brown, shaved, extended and au-naturelle. Mum is right. If I can't change my life or my inner world I change my hair. Thankfully for a few years now the balance has tipped from 'exterior' to more 'interior' world change and my hair is pretty 'normal' now. My 'alarm' signals are less 'performed' and my world is reconfiguring 'inside out' rather than 'outside in'.

As we are all individually sharing in this journey together, that not all 'touch' or 'encounters', or 'emotions' or 'relationships' are 'nice'. Some 'aha' moments come from places of deep discord, disharmony and trauma. In [redacted] I met a [redacted] that changed my life. [redacted] took me up - I left my marriage (a relationship of 18 years) and I flew the nest. With this [redacted] I met I felt 'alive'. Unfortunately, the [redacted] was not just my [redacted] but my [redacted]. However, I still very much value that encounter. Why? Because [redacted] enabled me to see my own long lie and I left my marriage to live my truth.

In my 2-year encounter with him, he also taught me how to get back into my 'feminine'. I realised I had arguably been living a 'male' and 'maternal' role in an unhappy marriage. My encounter with the masculine aspects of this man, allowed me to allow my own more feminine aspects to re-emerge. I put hair extensions in my hair, I took my own room and painted it 'pink', I dressed in a more 'girly' way, I 'tried on' the feminine. This outside display allowed my inner world to reform. Reintegrate. Rebalance myself. After only 6 weeks I repainted the room back to white, but my inner feminine had rehomed herself inside me. I was never going to leave her again so I took her with me and we flew together.

**I invite you today to 'try on your inner feminine' what does it feel like? What does it mean?** Whether we are residing in male or female bodies we live in Trump's anti-feminine world, May's anti-feminine aspect. Where does your inner feminine reside? Does she need some love? Love that we can share with our world to change it?

For those of you who like a bit of theory, here is some. For those of you that don't, go and sit in your wardrobe amongst the clothes, your clothes, your partner's clothes. Wrap yourself up in your favourite chair, spend all day in bed nesting cuddling your feminine self or a desiring and desirous object. Nurture your inner feminine today in all its multiple aspects. **Let her surface, speak, become known. What does she say?**

It is acknowledged that gender, determined by different genitalia, remains synonymous with female oppression. Much feminist discourse and subsequent queer studies therefore disclaim any return to this biological binary, seeing notions of essential self as mythical and gender/sex positions as instead socially and culturally constructed (Butler, 1990 & 1993). Conversely, French feminist Cixous, reclaims the biological female body and associated femininities as source of celebration and liberation. Cixous names this process *écriture féminine*, a method of female writing from deep within the body. Cixous proposes that all genders and sexualities can appropriate *écriture féminine*, within a third space, 'each one's location in self...of the presence - variously manifest and insistent according to each person, male or female - of both sexes' (Cixous 1976 in Marks and De Courtivron 1981, p254). Indeed, her concept of an awareness of a presence within the self, of both sexes, to the 'non exclusion either of the difference, or of one sex...[this] 'self permission', gives all bodies the potential to feel with multiplicity' (Cixous 1976 in Marks and De Courtivron 1981, p254).

The Oedipus myth, normalised as representative of the entire human condition, only refers to father/son, mother/son relationships. It denies any matrilineal relationship of women connected to mothers, sisters and daughters or any suggestion of father/son, father/mother relationships that allow for a female *jouissance* (joy) within and between male bodies also.

Roselind Gill (2007) refers to this as adopting a 'feminine sensibility'. **Where might adopting a 'feminine sensibility' perhaps help us reform our selves and our world in a different way gently but fiercely challenging, political, cultural and social governance from the inside out?**

Alice X

Figure 247. Summary Card, Day 6 Touch (Awareness)

The content of the Summary Card, Day 6: *Touch*, Figure 247, contained the exact text of the Prompt (some text now obscured for anonymity reasons only). It was the first time I had shown my face visually having initiated the formation of researcher to participant relationship deliberately from the inside-out first. Themes of internal and external identity were directly referenced here in terms of my self-reflexive disclosures on how I had undertaken performances of Self (Butler, 1990/3), in various ways to include 'dressing up', to deliberately try on feminine constructs as a way of interrogating both masculine and feminine sensibilities (Gill, 2007). Also, to explore places of being both-and somewhere in-between gender fluidly. I also introduced here how the impact of traumatic autoethnographic events could be ripe material for motivating inner transformation. As a researcher this was through confidently sharing the traumatic, as well as the joyful. This supported participants to also feel confident enough to do the same and in doing so, feel held enough to activate their expressive strength through the sharing of their own vulnerabilities. Here the task encouraged participants to both try on 'the feminine' (Butler, 1990) and to liberate their inner femininities as a cause of celebration and agency, (Cixous, 1976). It asked for enactment and the physical 'trying on' of clothes and sinking into furniture, chairs, wardrobes...themes that continue right through the Phases that followed.



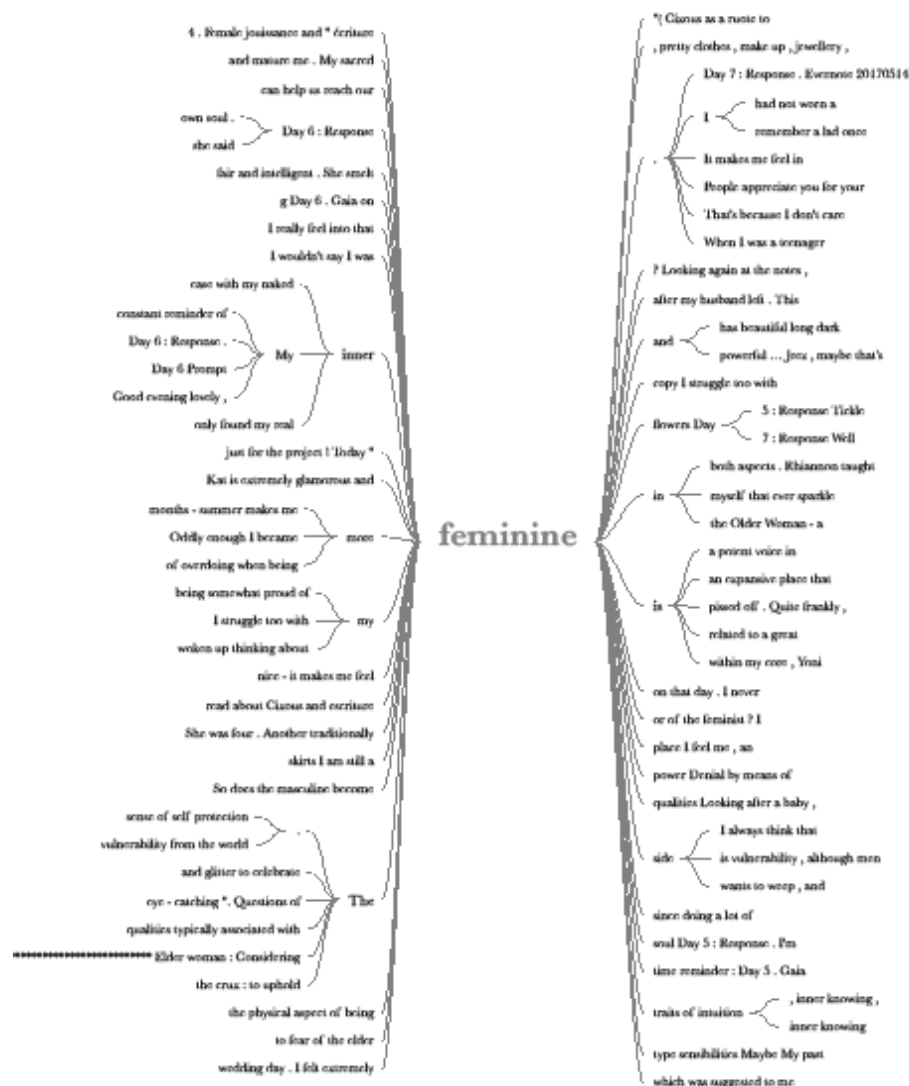


Figure 248. Day 6 Touch - Feminine

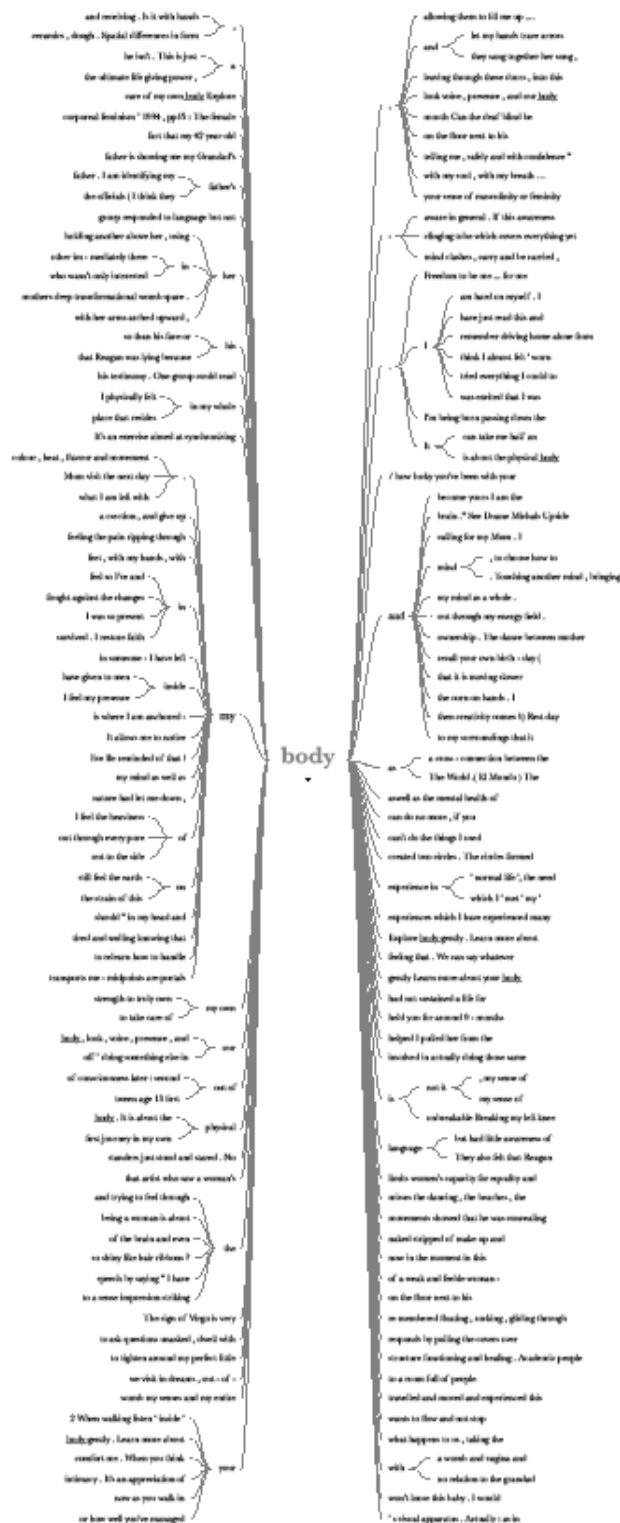


Figure 249. Day 6 Touch – Body

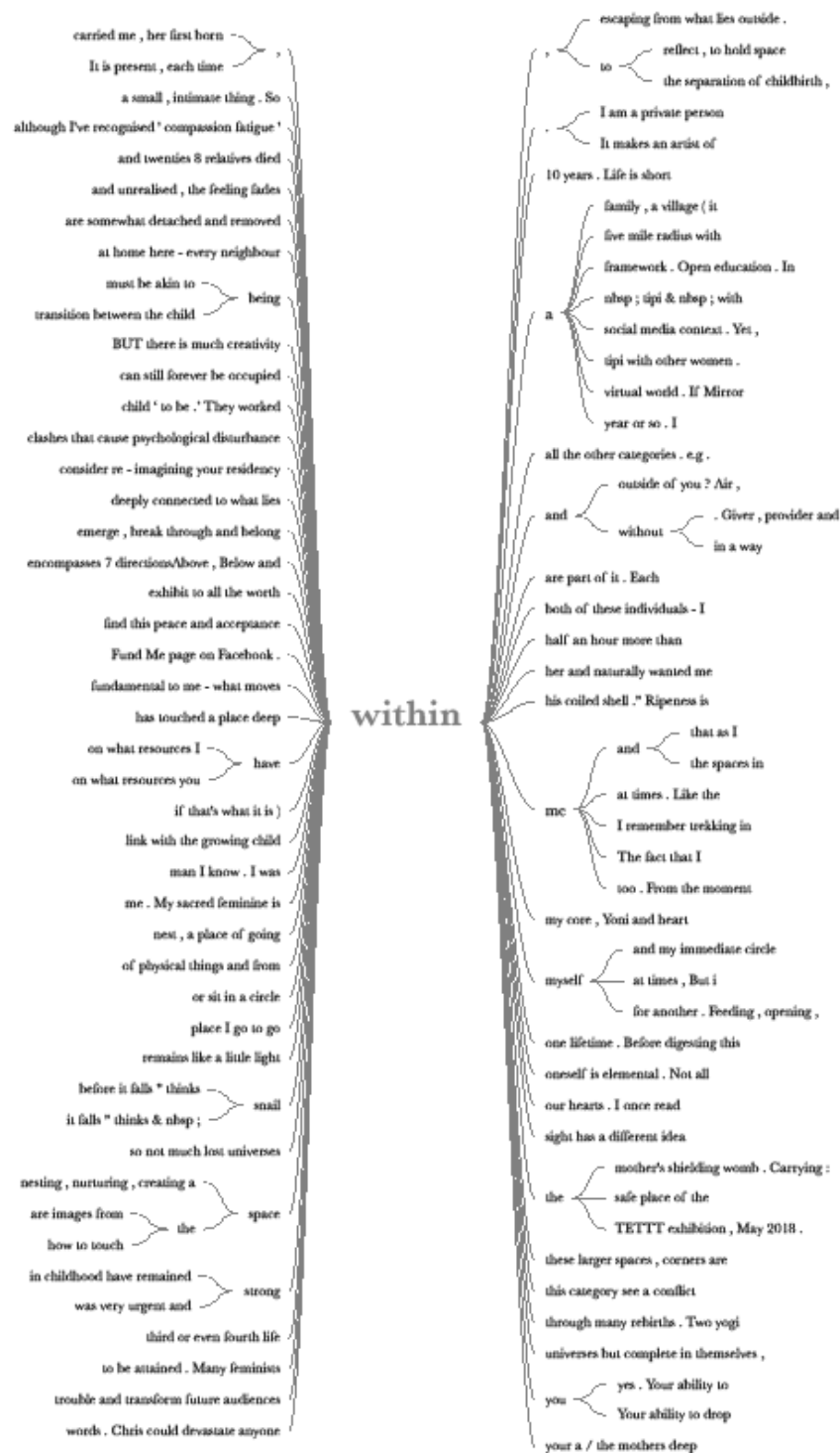


Figure 250. Day 6 *Touch* - Within

## Day 7: Touch

**Screen. Digital. 'Human beings are social beings. We have a fundamental need to communicate, to form, maintain and enhance social relationships.'**

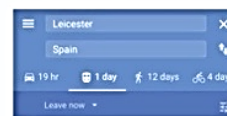
(Jsselsteijn, W and Joy van Baren et al. 'Staying in Touch', 2003).

How would you describe the intimacy and value of your 'mediated' relationships, (virtual rather than physical representations and embodiments of yourself/other) through your mobile/i-pad/laptop/desktop/watch/other? How do you use it, what social platforms/communication methods to you use, how often, with whom, where and when and why.

How do you feel that your use of social media fulfils and enables a sense of 'connectedness, of belonging, of identification' with others? (Jsselsteijn, W and Joy van Baren et al. 'Staying in Touch', 2003)

In what ways do you experience virtual relationships as 'lesser' than physically being in a room with someone/body face-to-face? Or do you experience virtual relationships as 'better', or maybe something totally different altogether?

As Participant 20 wrote on Day 1 regarding attention, she felt that this quote by Rebecca Solnit (see image below) encapsulates much of how she feels about how technology affects the *purity and sanctity* of the human attention, acceptance and appreciation of self and others. We are so distracted all the time that we are not truly present with others - or even ourselves - much of the time.



Fri 31 Mar, 09:01

DPD Local driver Francesco will deliver your IndigoHerbs order today 10:37-11:37. Not going to be in? [www.dplocal.co.uk/tw/3c3cyAmCs](http://www.dplocal.co.uk/tw/3c3cyAmCs)

Text Msg.

6:24 PM from Leicester

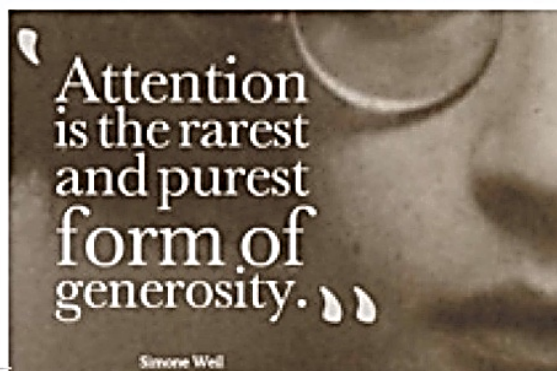


Figure 251. Summary Card, Day 7 Touch (Awareness)

The content of the Summary Card, Day 7: *Touch*, Figure 251, contains the exact text of the Prompt alongside some images from participant's Responses and some images from my Noticings back. It again referenced a participant's earlier Response, now interwoven within my Prompt, serving to deepen the growing intrigue manifest in participants about each other. Day 7's Prompt was designed to bridge the transition from them completing 7-days of *Touch* and moving into 7-days of *Traction* and marked a point of deeper mobilisation in gestalt terms in the form of their self-commitment to the project - they had got this far (!). It also deliberately referenced the digital form we were using to dialogue with each other alongside very clear references made within the content of the Prompts to physical relationships and the body.



Figure 252. Day 7 *Touch* – Technological

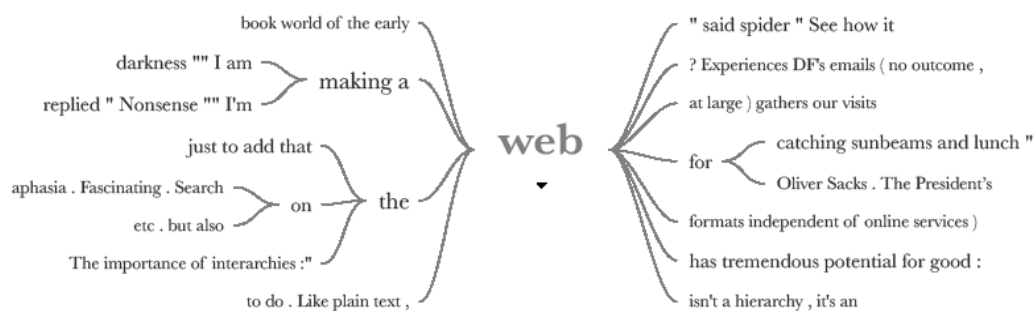


Figure 253. Day 7 *Touch* – Web

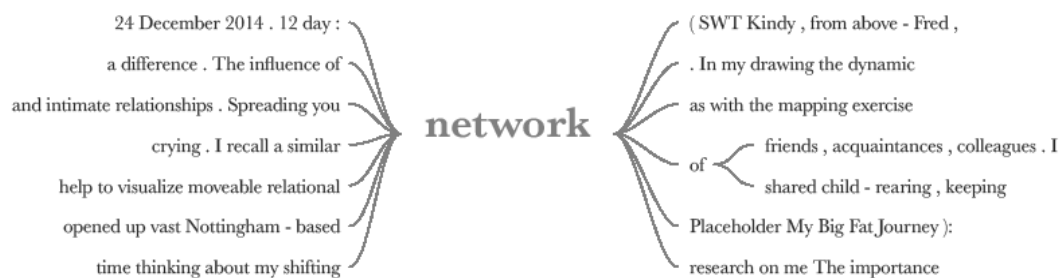


Figure 254. Day 7 *Touch* - Network

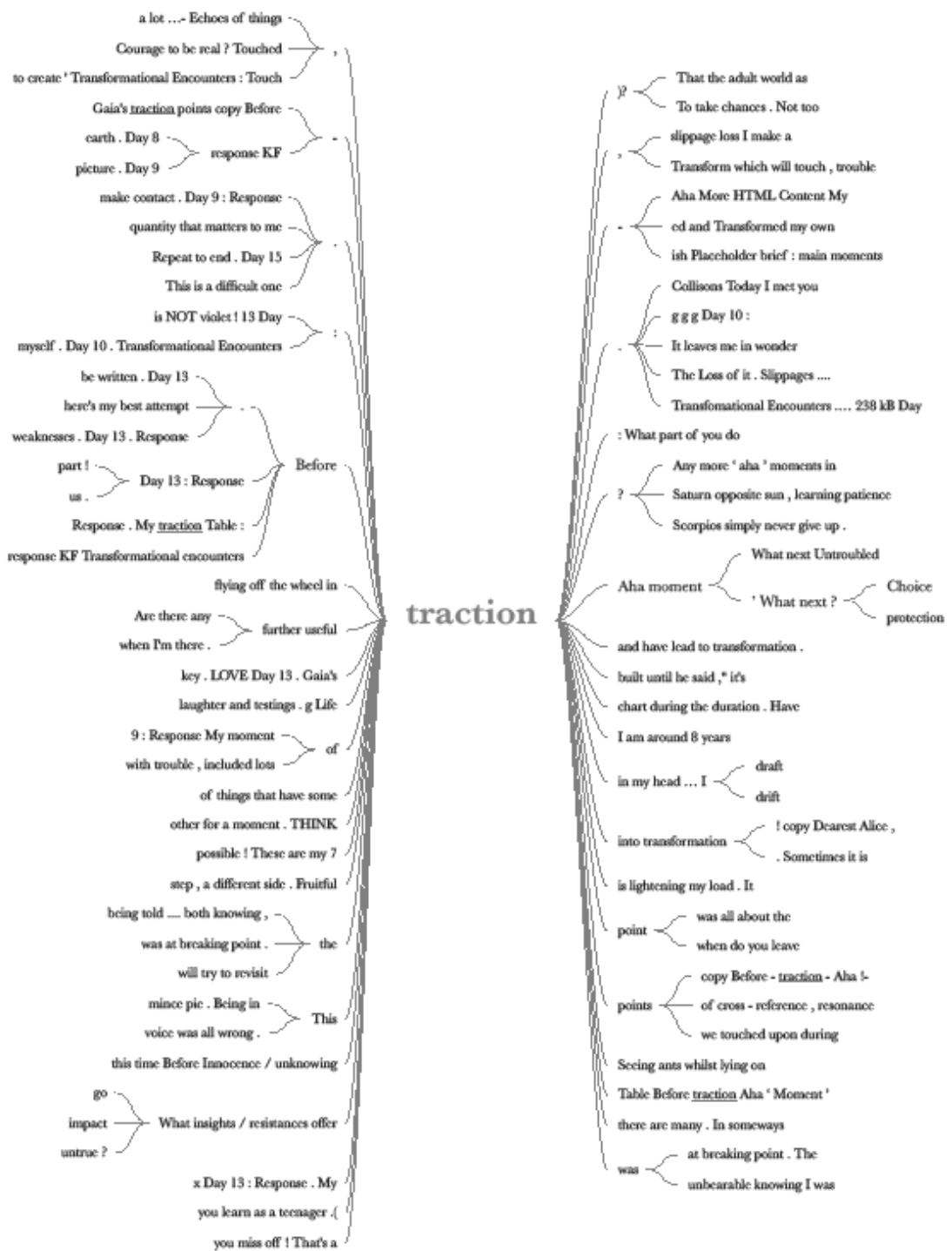


Figure 255. Days 8-14 - *Traction*

1/2

## Day 8: Touch

### Post-truth, the Oxford Dictionary 'Word of the Year' 2016. 'You 'like' or you 'fight'". (Participant 11)

Thank you for some really thought provoking responses on Day 7: Touch. Screen - Digital Technologies. This response from Participant 11 'You 'like' or you 'fight', is particularly apt for this next stage of 'Traction' Days 8 - 14.

As a theme for the next 7 days I invite you to think about 'Traction' as a kind of 'drawing' in... or a 'pulling' away from... or a drawing away from, or pulling in towards... a kind of 'adhesive friction'; between one thing, (idea, person, screen/object) and another, (idea, person, screen/object) - to potentially 'connect', 'correct', 'heal', 'mend', 'overcome', 'relocate' 'reach out' - 'pull towards' a given 'impetus' or 'advancement' or 'desired result'...

This 'motion or potentially 'e-motion' is as Participant 9 says often 'Bittersweet'. Today I invite you to start to explore your own life story by writing down a narrative about an intimate encounter between yourself and another person/object/idea/place etc. that you consider to be at an 'early' 'threshold moment' in your past life.

Write it in the first person, like it is a story that you are re-living in this very moment - try to go with what first comes into your head...then write it down from your senses and from your heart.

To do this, and as a starting point only, I draw upon the work of Narativ, [www.narativ.com](http://www.narativ.com). Jane Nash and Dan Milne are practitioners and contemporaries of mine who use this particular method of storytelling and one which I have experienced with them on several occasions to great affect. One of their principles is that there is a

reciprocal relationship between listening and telling. And so I am inviting you to tell and I will listen...from a state of noticing and non judgement.

I invite you to use their 'What Happened' method - telling your story by sticking to 'What Happened?' as distinct from giving:

Opinions; Judgements; Interpretations; Commentary and resisting a description of internal processes, so avoid:  
I thought; I felt; I decided; I realised; etc.  
Instead use the idea of a 'sensory camera'

**What did you hear, see, taste, smell, touch in your 'threshold' moment/story/event?**

Example:

'It is London 1976. I am five years old. I am standing in a small school hall. I have patent leather sandals on my feet. The room smells of plasticine and cooked liver. Muffled voices are coming out from behind the coats that hang haphazardly on hooks by the blue door with a wire window in its centre. My hands are clammy. I see my mothers legs walking away from me towards the...'

Use this Story Arc guide below to 'map' your personal story and start by planning your:

**What Happened First Line?**

**Where are the turning point/s?**

**What Happened Last Line?**

(Narativ Workshop attended, [www.narativ.com](http://www.narativ.com), 2016)

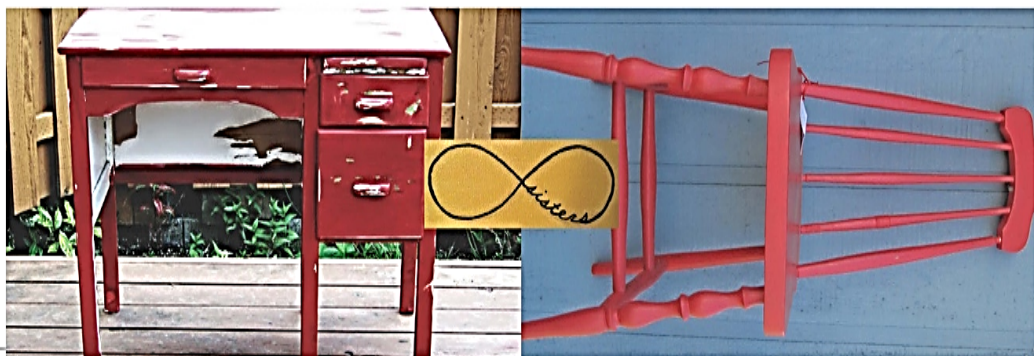


Figure 256. Summary Card, Day 8 *Traction* (Mobilisation)

<sup>237</sup> On the original Summary Card this accidentally said *Touch* not *Traction* as it should read. This was an oversight in the Phase 4 exhibition.



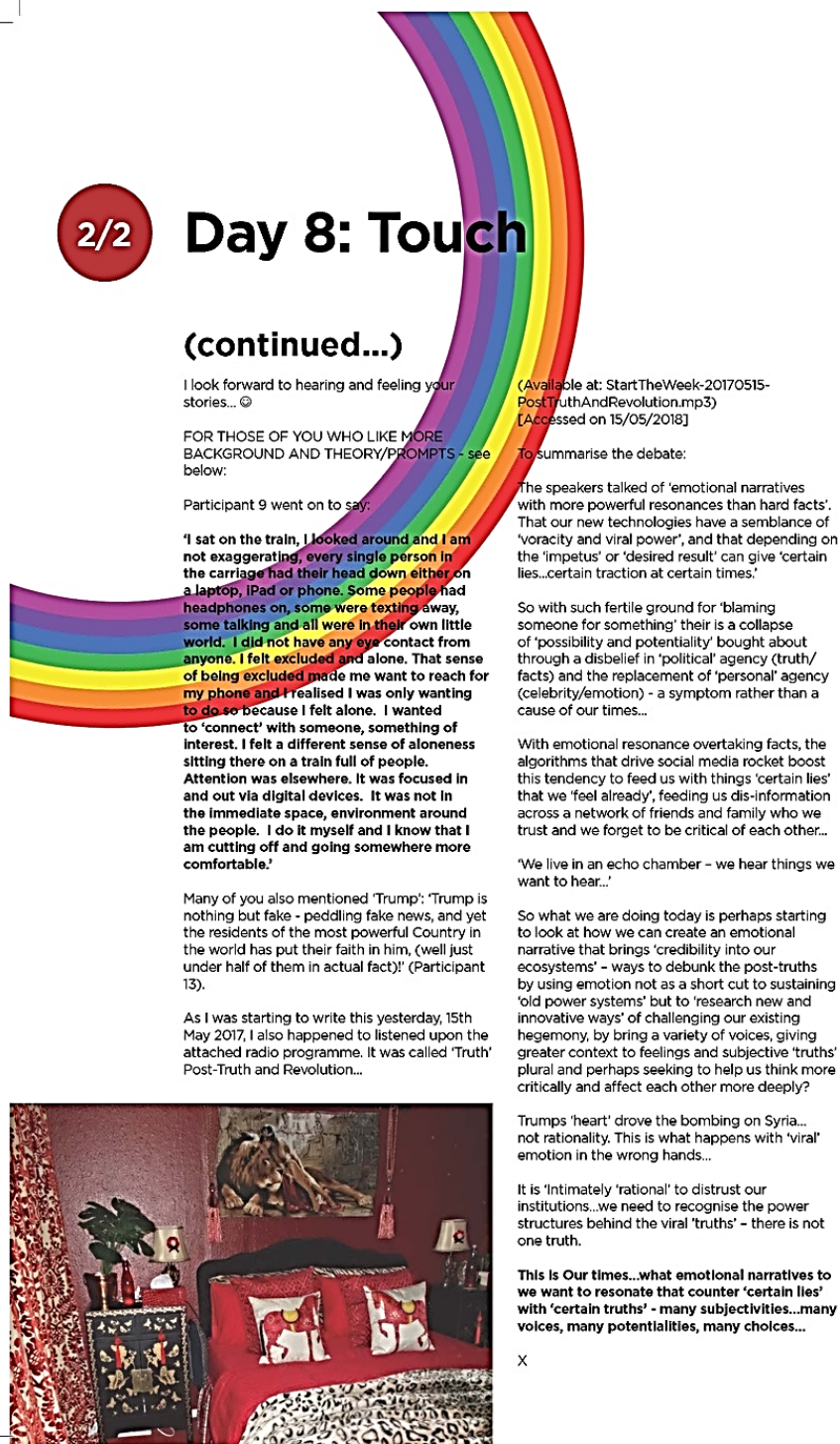
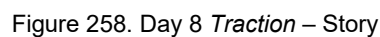


Figure 257. Summary Card, Day 8 cont. *Traction* (Mobilisation)

<sup>238</sup> Again, on the original Summary Card this accidentally said Touch not Traction as it should read. This was an oversight in the Phase 4 exhibition.

The Prompt from Day 8 *Traction* above was dense and so it was necessary to provide two Summary Cards for exhibition visitors. In Prompt 8, summarised on the two cards above Figure 256 and Figure 257. I was specific about inviting participants to write down in the first person, a significant life event as though it is happening in that very moment. This was to deliberately bring it back to life through their telling and my listening, to see if it was yet ripe for transformation. Simultaneously this Prompt was written within the context of much participant opinion on the engagement behaviours of social media, fake news, and viral control of the Trump era, (from the previous days Prompt 7 and also see Chapter TWO – SOAR, Section 1). It was important to contextualize therefore the contrast between the value I was giving to the invitation of this intersubjective writing task, set against the hegemonic and emotive narratives of power misused by surrounding leaders.



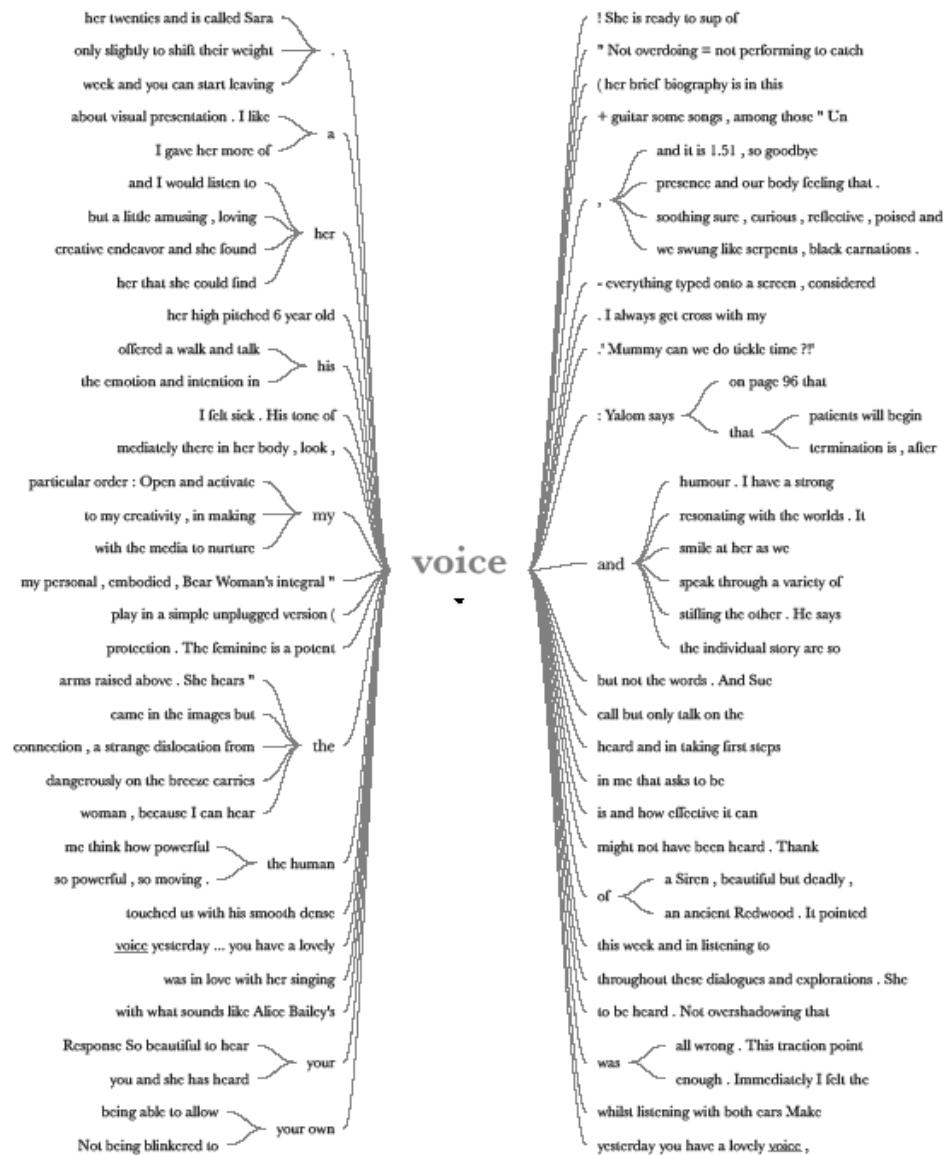


Figure 259. Day 8 *Traction* – Voice



Figure 260. Day 8 *Traction* - Memory

## Day 9: Touch

### The Loss of it. Slippages...

#### Traction/Momentum - Slippage/Overwhelm.

Just before we started our 21-Day Journey Participant 11 said: 'I noticed that you spoke in the form about engaging 10 people in the process, while in the text of your email you say you've engaged 20. How did you change your mind, and do you think you will be able to keep up with daily correspondence with a doubled number of participants?' She is wise and clearly practiced in these matters...;)

I replied: 'Good question - it is wonderful and very time-consuming... But I think as part of my method and process as the project progresses and the work unfolds that participants will emerge/ make themselves know... resulting in around 10 by the start of Phase 2...'

However, and this is wonderful - you are all contributing beautifully - some in fits and starts - some with utter force - variations most often due to life circumstances and time...! So in a sense I feel I am trying to hold a handful of beautiful slippery snakes!

Because I want to give to each of you fully and receive you fully... it is taking more time than I could have predicted to get back to you all with all my different 'noticings'. Please don't be discouraged; bear with me and keep going yourselves. I am HERE, even if you can't see me! :)

As Participant 12 said in her response to Day 5: 'You [Alice] are artistically 'mother' here. You started this thing after all and we participants assist in the gestation of the project. It is a fascinating journey into the unknown. In a sense I follow your lead but I also see my role as co-creator.'

And as the 'mother' hen of this project, I said to Participant 12: 'I feel so touched by your words - they are validating. In a way I realise I feel like a mother needing to get back to my nest of hungry birds and wondering if I am a 'good

enough' mother...have I let anyone down... did I get back to the nest too late...are some gobbling up the nutrients and getting fatter faster and have I overlooked some quieter less visible ones who need of more nurturing and encouragement'.

So I'm in anxiety - feeling neglectful of some of you who are steaming away with huge powerful 'traction' but who may now feel neglected as I attend to other more intermittent members of the group and so in all aspects all of us are at risk of losing contact and momentum... lets hang in here!

I know inevitably at some point some of you may pull apart as the 'traction breaks' but I encourage us to each keep trying to engage together in mutual contribution/ commitment to our growing relationship...like this image from Participant 12 - together we can co-create this space 'in-between' us but not on our own! :)

So finally for those that have done Day 8... here is an extension activity for you...

'Please watch the film <https://youtu.be/PQ4Vc627p9M> from my last piece 'Point Forty' - use it as a way of getting into an embodied state before continuing with a piece of 'What happened' writing which can either follow on from today's story or be the start a new life narrative from a different time. The film is a good illustration of how a point of 'traction' can facilitate insight. **What did you think? What do you feel when you watch it, and where do you feel these responses/emotions/sensations in your body?**

And for those that haven't manage to catch up yet - I encourage you to do so if only with 'a few words', for we can expand upon your notes again in time...

Many thanks for your patience and your relationship!

Alice :)



Figure 261 Summary Card, Day 9 *Traction* (Mobilisation)

The content of the Summary Card, Day 9: Traction, Figure 261, contained the exact text of the Prompt and referenced participant's earlier Responses. It served to embody the very occurrence of slippage that can happen in PbR. It reminds participants that they are in an active process of practice-based research, and it asks for their empathy within this as the researcher adjusts in-action. At this point, I was finding it challenging to keep up with the pace of the framework in respect of the depth of Responses received from all participants. These responses needed an equally sensitive multimodal Response to meet the intentions of my PbR. At this stage, I needed to create more time and space in my role as Analytical-Researcher (AR) for evaluating (E) and theorising (T) Responses received Outside (O) in the outer PbR scaffold of my framework. I also then needed more time to move back into a Practitioner-Researcher (PR) Practice (P) space, from which to create the individual multimodal Noticings and creative adjustments for the next group Prompt due for imminent issue. At this point, I started to add in a few extension and deepening activities for those participants that were hungry for more and to allow catch up time for others who also needed more time to assimilate and respond but without losing momentum. At stage of my PbR, I was surprised-in-action (Candy, 2019) that so many participants were still actively engaging at a deep and consistent level. I was also being stretched, challenged, and validated through their direct positive feedback. Therein, I concluded that the ideal ratio of participants to a researcher is between 8-10 to 1 in order for the researcher to maintain the depth and quality of dialogue required of my research intentions.

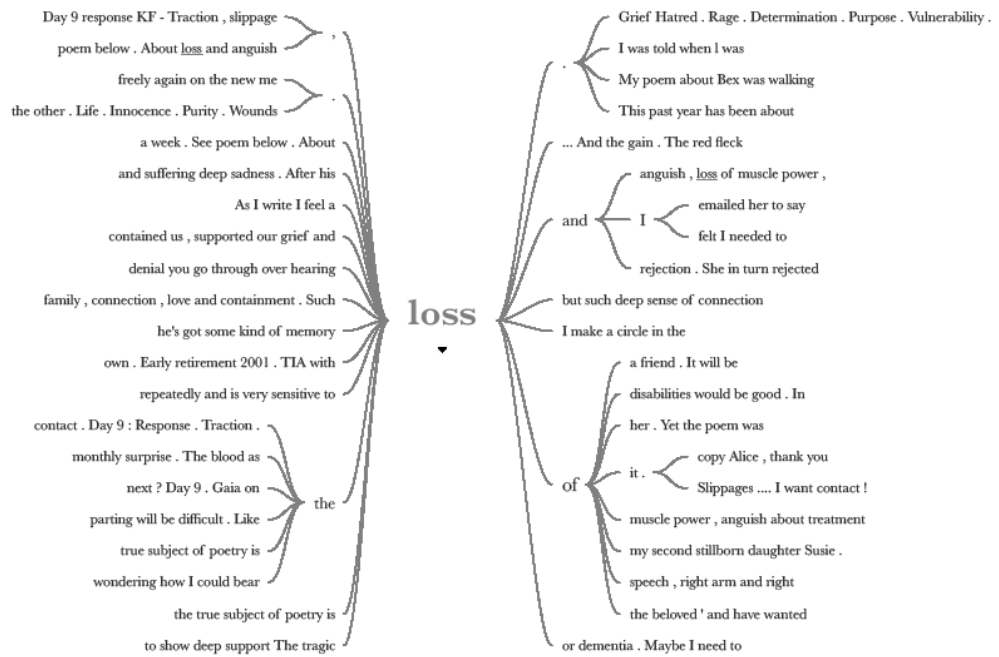
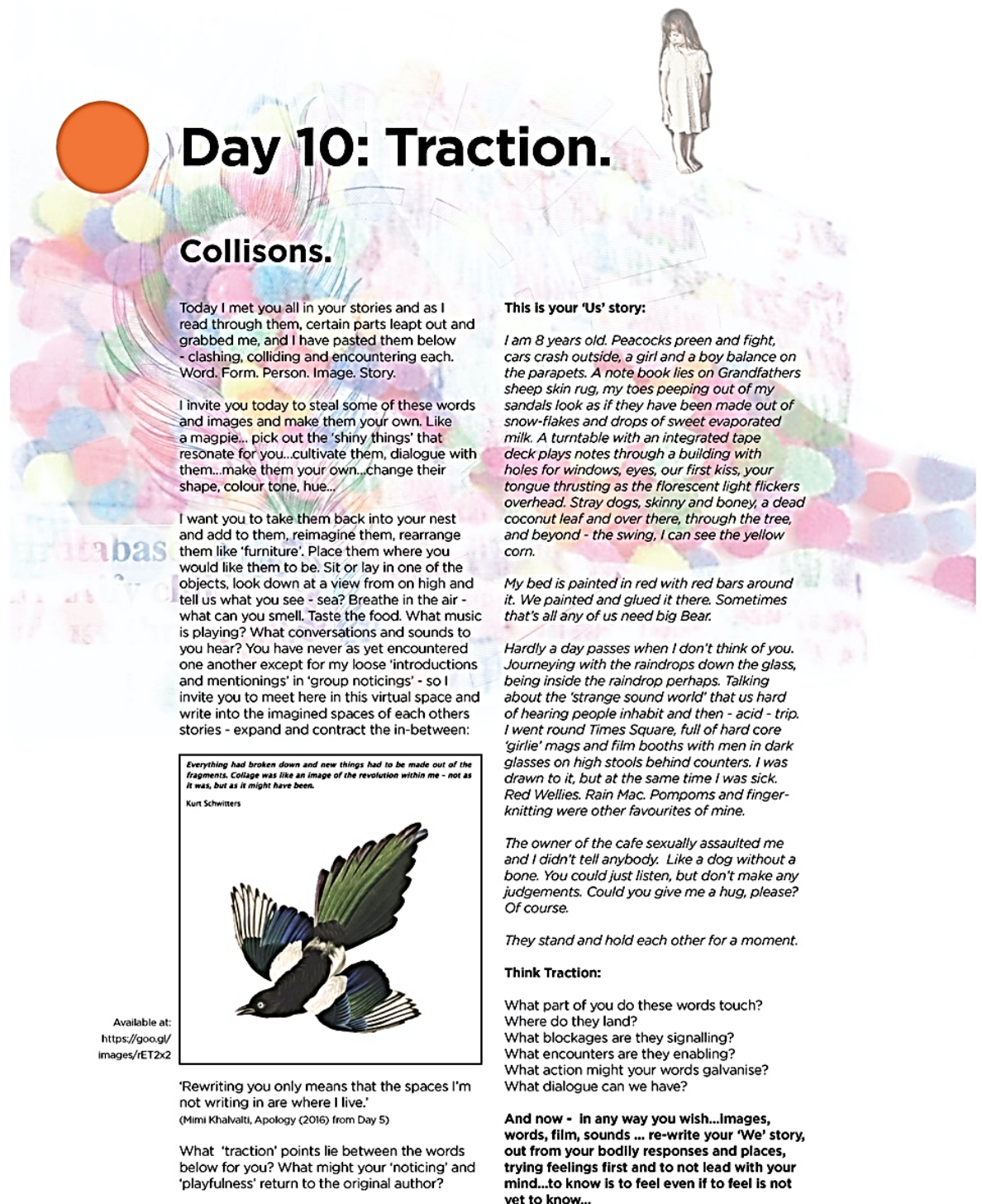


Figure 262. Day 9 *Traction* - Loss



Figure 263. Day 9 *Traction* - Listen





## Day 10: Traction.

### Collisions.

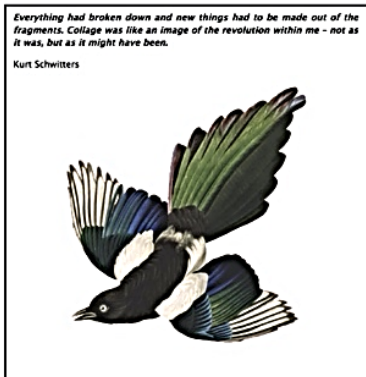
Today I met you all in your stories and as I read through them, certain parts leapt out and grabbed me, and I have pasted them below - clashing, colliding and encountering each. Word. Form. Person. Image. Story.

I invite you today to steal some of these words and images and make them your own. Like a magpie... pick out the 'shiny things' that resonate for you...cultivate them, dialogue with them...make them your own...change their shape, colour tone, hue...

I want you to take them back into your nest and add to them, reimagine them, rearrange them like 'furniture'. Place them where you would like them to be. Sit or lay in one of the objects, look down at a view from on high and tell us what you see - sea? Breathe in the air - what can you smell. Taste the food. What music is playing? What conversations and sounds to you hear? You have never as yet encountered one another except for my loose 'introductions and mentionings' in 'group noticings' - so I invite you to meet here in this virtual space and write into the imagined spaces of each others stories - expand and contract the in-between:

Everything had broken down and new things had to be made out of the fragments. Collage was like an image of the revolution within me - not as it was, but as it might have been.

Kurt Schwitters



Available at:  
<https://goo.gl/images/rET2x2>

'Rewriting you only means that the spaces I'm not writing in are where I live.'  
(Mimi Khalvati, Apology (2016) from Day 5)

What 'traction' points lie between the words below for you? What might your 'noticing' and 'playfulness' return to the original author?

**This is your 'Us' story:**

*I am 8 years old. Peacocks preen and fight, cars crash outside, a girl and a boy balance on the parapets. A note book lies on Grandfathers sheep skin rug, my toes peeping out of my sandals look as if they have been made out of snow-flakes and drops of sweet evaporated milk. A turntable with an integrated tape deck plays notes through a building with holes for windows, eyes, our first kiss, your tongue thrusting as the florescent light flickers overhead. Stray dogs, skinny and boney, a dead coconut leaf and over there, through the tree, and beyond - the swing, I can see the yellow corn.*

*My bed is painted in red with red bars around it. We painted and glued it there. Sometimes that's all any of us need big Bear.*

*Hardly a day passes when I don't think of you. Journeying with the raindrops down the glass, being inside the raindrop perhaps. Talking about the 'strange sound world' that us hard of hearing people inhabit and then - acid - trip. I went round Times Square, full of hard core 'girlie' mags and film booths with men in dark glasses on high stools behind counters. I was drawn to it, but at the same time I was sick. Red Wellies. Rain Mac. Pompoms and finger-knitting were other favourites of mine.*

*The owner of the cafe sexually assaulted me and I didn't tell anybody. Like a dog without a bone. You could just listen, but don't make any judgements. Could you give me a hug, please? Of course.*

*They stand and hold each other for a moment.*

**Think Traction:**

What part of you do these words touch?  
Where do they land?  
What blockages are they signalling?  
What encounters are they enabling?  
What action might your words galvanise?  
What dialogue can we have?

**And now - in any way you wish...images, words, film, sounds ... re-write your 'We' story, out from your bodily responses and places, trying feelings first and to not lead with your mind...to know is to feel even if to feel is not yet to know...**

Figure 264. Summary Card, Day 10 Traction (Mobilisation)

The content of Summary Card, Day 10: *Traction*, Figure 264 above, contained the exact text of the Prompt and was also a poetic interweaving of all participants stories received in Response to Day 8 & 9. The depth and variety of disclosures found in these stories necessitated the need for extra time and sensitivity in the curation of my Noticings. The Prompt in Day 10 was the first whereby I don't just reference participant's earlier Responses but deliberately interweave them artistically and ask that participant's make them their own by embodying and rewriting them. These results were unexpected and powerful, significantly these Responses later activate and comprise the 'group' face-to-face event that subsequently takes in Phase 1b *The Feast /The Mirror 360 VR* and final Exhibit 4 in *TETTT* Phase 4 (also see MMR Folders 13 and 14 or my website for films from this event).





Figure 266. Day 10 *Traction* - Adults

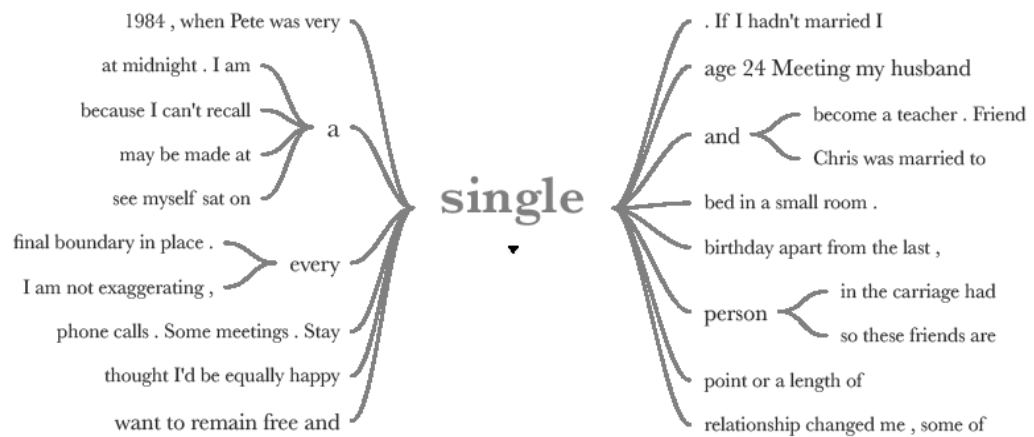
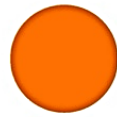


Figure 267. Day 10 *Traction* - Single



## Day 11: Traction

### Climax. Peak.

Wow we are here thereabouts - half way through Phase 1. On its 'Threshold', about to leave its 'before' and enter its 'after'. Its turning point. Its climax. Its arc, our peak before our fall (flight), decline, loss, (hope). I feel sorrow now. Sad at the thought of losing you - our intensity. Like a secret, I have wanted to steal underneath the covers and be with you...write to you and see you every day. I have wanted to build up to our climax, our meeting point and this anticipation has at once thrilled me, challenged me, made me anxious, I've feared failure, missing you, not meeting you, loss. Feared Loving.

#### But I am here!

Tomorrow is my birthday. I will be 44 years old at 5.30pm on May 20th 2017. I was born in Royal Leamington Spa. I am Alice Charlotte Corps. My Mother is Diana Mary, my Father is Christopher John. I do not yet know my sisters. They have not arrived yet. I think they are up to something else right now. Come on my sisters - I'm expecting you. I don't want to do this all alone. But for now I am happy. I am here. What am I here for? Where am I? Who do I want to become - now ... next...and Who is this? Them? Do they know me? 'Hello'. Big blue eyes look up - out. Mother, father...washing machine...

Now please when you are ready listen to this with your eyes closed, your hands over your heart and breathe. When the song ends, gently open the door (if you are inside) and go out and walk somewhere perhaps without knowing where...for at least 5mins 'away' and 5mins back to 'home'. You can extend the journey if you like but notice where you are when you reach your 'turning point'.

Kate Bush  
Red Shoes  
[www.youtube.com/watch?v=HqkgNTTppJM](https://www.youtube.com/watch?v=HqkgNTTppJM)

As you are walking outside, 'inside' your body listen to and recall your own birth-day (or one of your birthday's) - perhaps at the threshold of becoming an 'adult'... or 30 or 40 or 50 or 60 or 70 - how did you feel? How do you feel now as you walk in your body now, in the moment in this time - what moves within and outside of you? How does it move? Where? How do you know? Have a conversation between you 'now' and your younger self 'then' - what do you say?

When you get back home please share your 'walk' story - Before, After, Beyond - I will listen/watch/read/taste/feel and 'receive' you.

And at the end - practically - please also just let me know:

Your full name, birth place, time and date of birth and mother and fathers names.

**Happy Birthday!**



Figure 268. Summary Card, Day 11 *Traction* (Mobilisation)

The content of the Summary Card, Day 11: *Traction*, Figure 268, above marked the pivotal halfway point of Phase 1 and the point of greatest participant commitment to the process hereon. It contained the exact text of the Prompt and asked participants to reimagine their birth metaphorically and to practically share their birthday details as information for use in-action within future Prompt 14. It also asked participants to physically undertake a walk to and from where they considered home. It embodied rather than articulates verbally, Winnicott's (1971) ideas around separation between mother and infant, (in my framework the researcher from her 'participant' as creative offspring) as they practiced departing, distancing, and returning home to the researcher following explorations into the unknown. It also referenced the songwriter Kate Bush (b.1958) and her work on motherhood, daughters, the feminine, sacred, and profane in juxtaposition. The images on this card were from my earlier work formative MA *Bloodlight* (2012), (a solo intermedial performance see, MMR Folder 20 or my website for documentation of this). This Prompt also started to give participants a sense of my aesthetics with a view to Phase 2 Performative Encounters and Phase 4 exhibits.

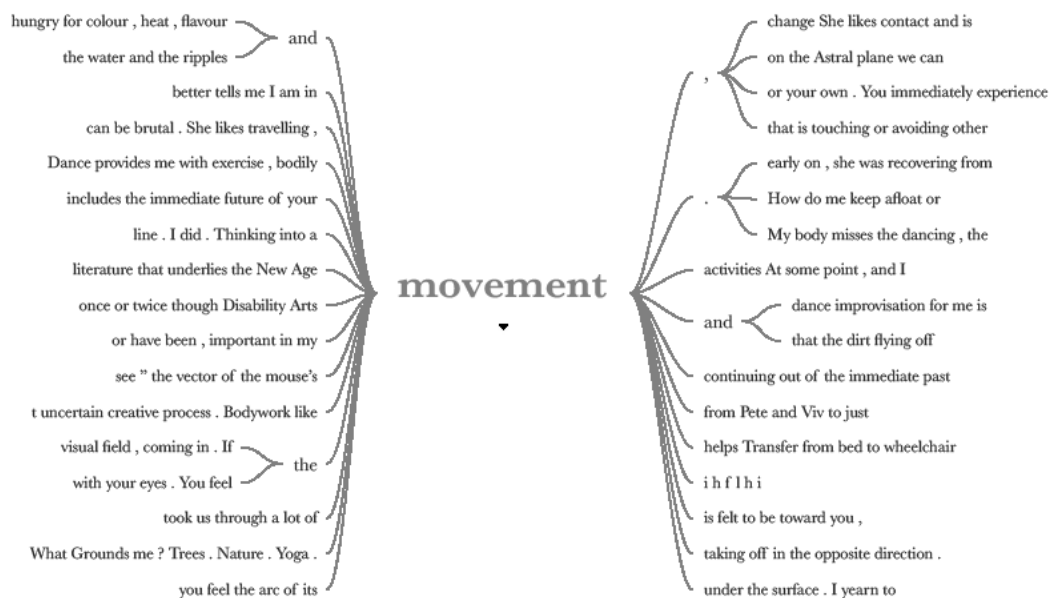


Figure 269. Day 11 *Traction* – Movement



Figure 270. Day 11 *Traction* - Performed

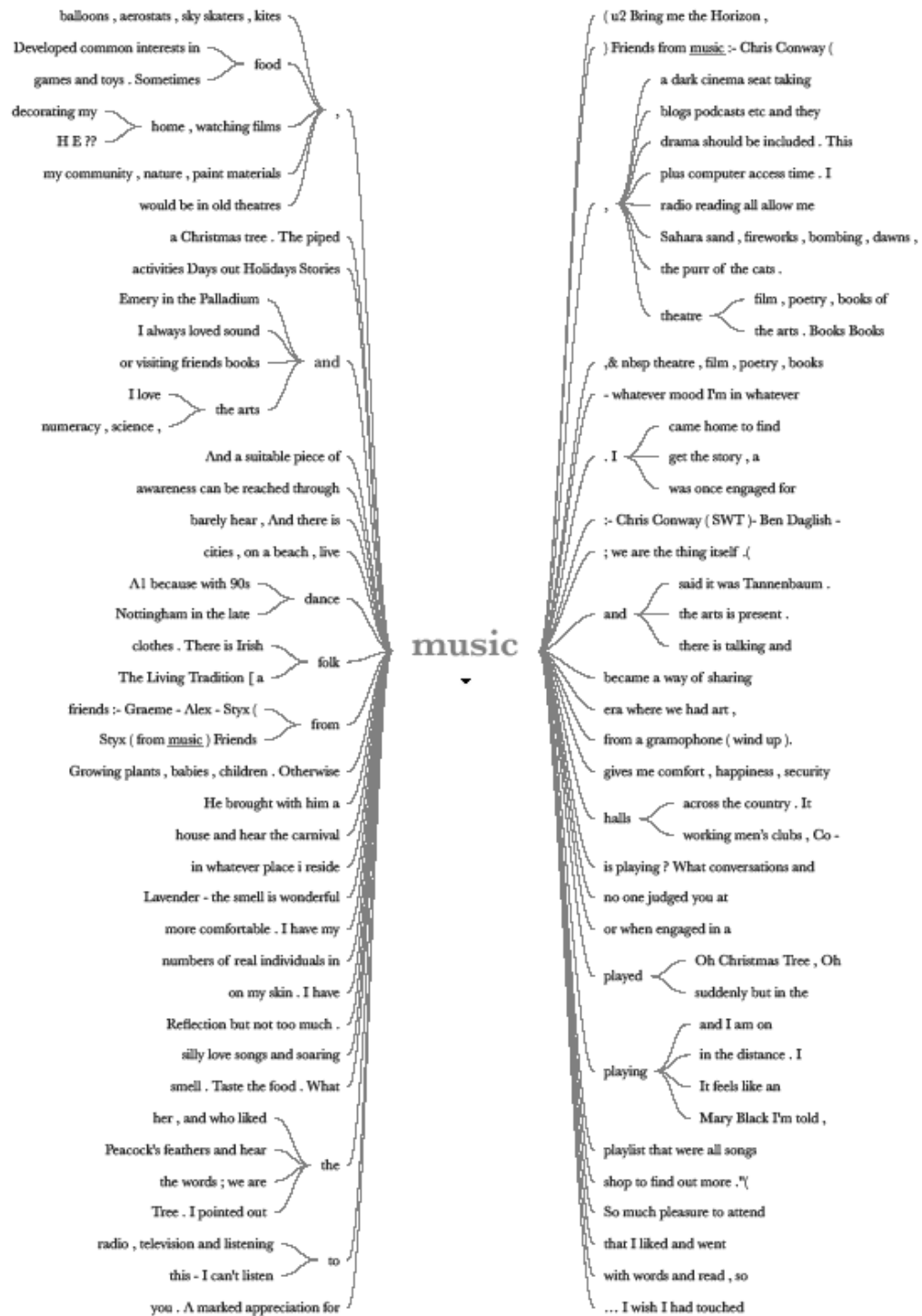
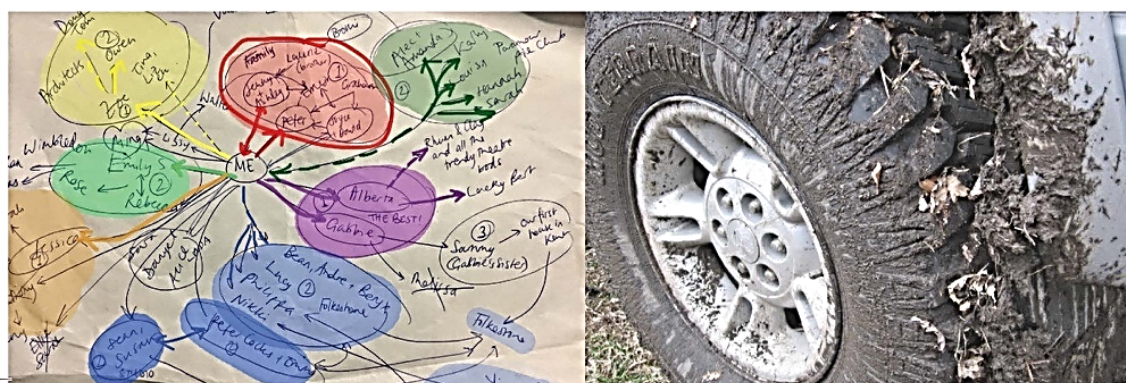


Figure 271. Day 11 *Traction* - Music



[illegible]

3



650

The content of Summary Card, Day 12: *Traction* Figure 272, asked participants to reconsider their relationships at this point. It also reintroduced participants to another earlier work of mine, *Point. forty* (2014) (see thesis Chapter: Four and my website for further detail and documentation). It also introduced them to the theories of Burt (2004) and Granovetter (1973), (also see Chapter Four for greater detail), who premise exploring and strengthening connections across difference as a powerful vehicle for change, (rather than the echo chambers of social media referred to in Chapter TWO - SOAR Section 1), that only normalise and strengthen the status quo. This time participants were asked to map and consider the strength of their weak ties, familial and otherwise and recognise any stuck relational dynamics that no longer served them.

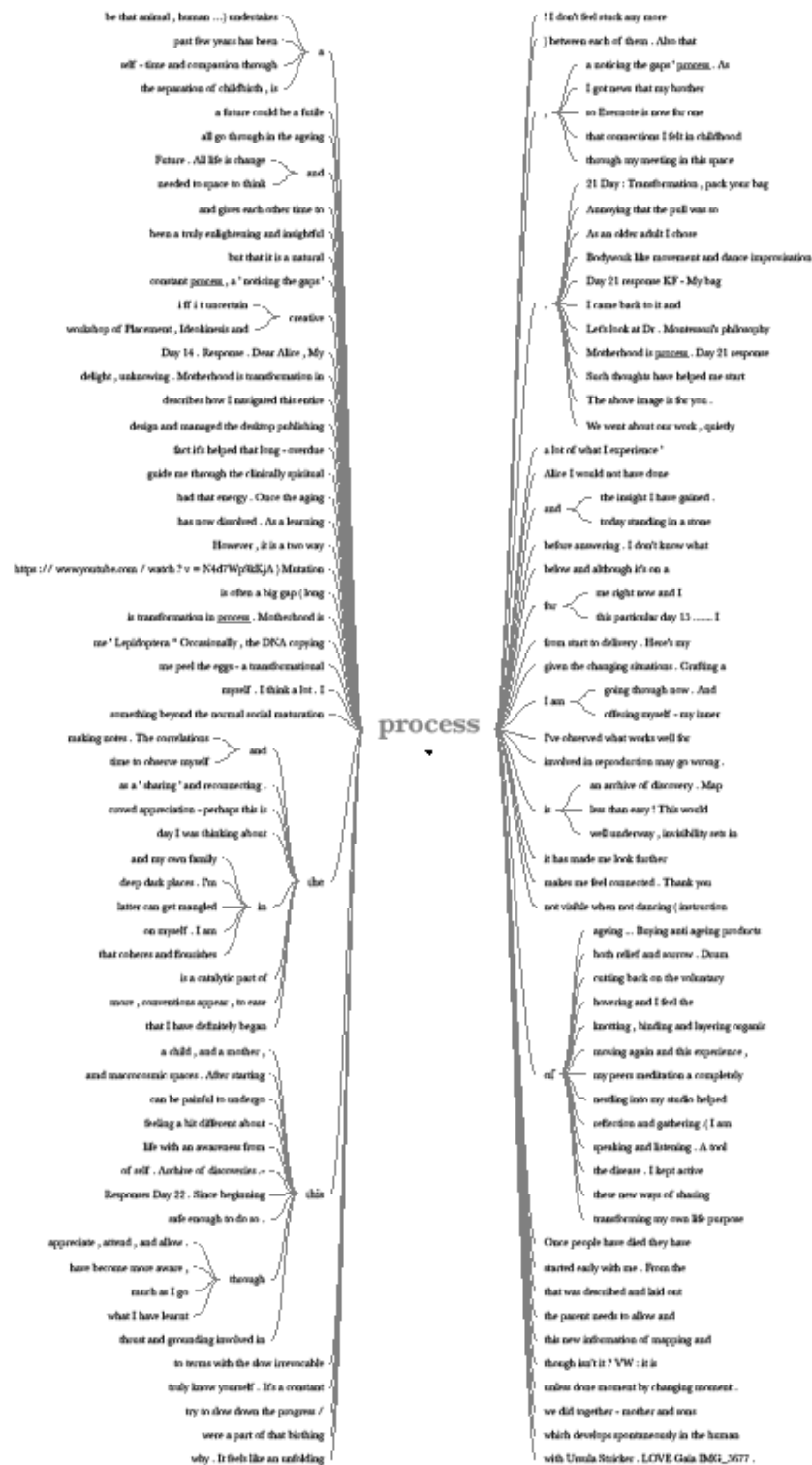


Figure 273. Day 12 Traction – Process

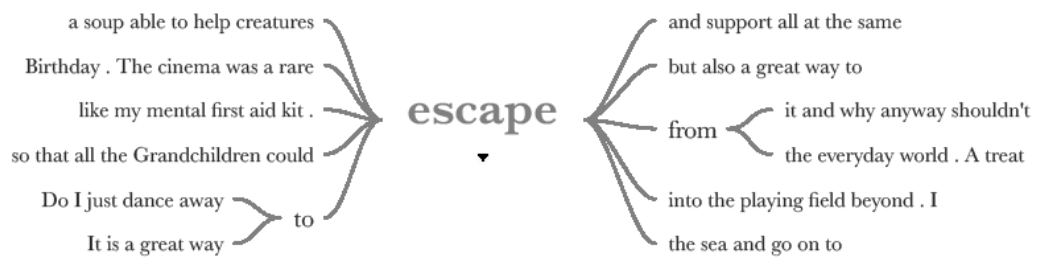


Figure 274. Day 12 *Traction* - Escape

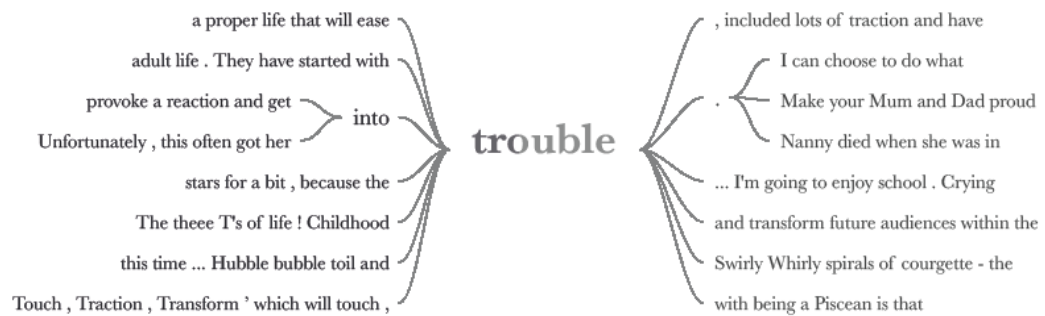


Figure 275. Day 12 *Traction* - Trouble

## Day 13 *Traction* (Mobilisation)



# Day 13: Traction.

## Traction. (Trouble, Traction, Transform)

### Goodbye House. Goodbye.

When I started the project I toyed with the idea of calling it 'Trouble, Traction, Transform' but I settled on 'Touch, Traction, Transform' because 'Touch' can come in many forms - light and dark, heavy and tender...trouble or joy...

So tomorrow, Tuesday 23 May, I would like you to list the main moments of 'Traction' in your life so far, not just 'Memories' but actual 'Turning Points', 'Aha' moments... at the threshold between what was and then what is. You may then want to fill in the additional column on 'choice points, insight into action, transit, transform'. I describe one of mine at the very end of this page.

### A few of my 'Traction' points would be:

When I went on a long walk last weekend I took lots of photos of bridges, crossings, stiles, and a ford...

### And a lot of my 'transition points' are also marked by house moves...

'Today I looked over the gate of my 'old' family 'house'. It is set to go on the housing market this week and represents the end of my marriage and the culmination of my divorce. The ultimate social status and achievement of 'five bedroom quintessential thatched cottage in the heart of Rutland' has dissolved.

Since my divorce, good friends of mine recently said to me that when they first saw this house 3-years ago, they thought, 'Oh no, [redacted] have bought another massive and stressful project to 'hold' themselves together'. She couldn't have been more right. In this 'aha' moment I allowed myself to 'admit' I was living a lie, a false construct that no longer fed my 'heart'. With a project to focus on the 'outside' we didn't need to look at 'us' 'inside'.

With this painful insight I made the choice point to leave, turning insight into action and transit, transform. I now live in a smaller rental property in a market town nearby. But it 'feels' like my home.

After 18 years of 'relationship' I at last had the insight and courage to liberate myself from my self made false constructs of 'success', 'social', 'relational', 'economic' status and fear. I now feel so 'much' inner freedom and happiness with so much 'less'. I am starting to experience what it feels like to be really 'fulfilled' inside rather than 'successful' seen outside. Inside 'noticings'. Outside 'trappings'. Freedom, flight, transformation.

### I have learnt to 'give my feelings 'form' and not 'form' to my feelings...

I look forward to hearing about your 'aha' moments...all gates can be opened. All prison doors have keys...



Figure 276. Summary Card, Day 14 *Traction* (Mobilisation)

The content of Summary Card, Day 13: Traction, Figure 276, contained the exact Prompt text and images contained within it. It specifically let participants

know that when I initiated the *TETTT* project I used the word *Traction* instead of *Trouble* (as I had felt that the word traction was less alarming, but that it was often in moments of trouble that fertile ground was sown for transformation). This Prompt continued with themes of nesting, housing, inner and outer architectures and very much shared self-reflexively my personal trauma, contextualised against concepts of self-actualisation building upon Abraham Maslow and particularly his concept of a hierarchy of needs (1943). It also sought to illustrate gestalt ‘aha’ moments (Perls, 1947 [1997]) which enabled participants with *TETTT* to move from Mobilisation into Action (see, Chapter FIVE - New Studies for more detail on his Gestalt Experience Cycle that is integrated within the inner core of my framework).

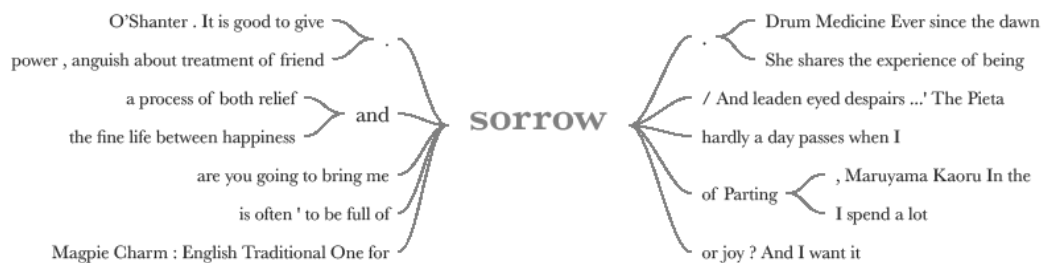


Figure 277. Day 13 *Traction* - Sorrow



## Day 14 *Traction* (Mobilisation)



A friend once said to me that the, 'problem with the world is that we have divided it up with lines as borders, and printed bits of paper as wealth'. Prompted by the events of the Manchester Bombings today ... as a 'species' we have also seemingly coerced 'love' into separate warring factions of religion, power, conflict and division.

A participant from my last piece, 'Situating the Reciprocal' said of his experience, **'If it is a unique contribution to knowledge, then it is a unique contribution to our understanding of love.'** (2016).

And today - perhaps of all the days in the UK since 7 July 2005 - it seems to be ever more important to 'map a field of connections and love' and not 'build barriers and walls of division and hate'. This TETTT work we are doing is important not just to academia and art but hopefully to us, our 'species' and planet. By our really listening and wanting to 'hear' each other and connect through and beyond our differences...we surely make small steps away from 'hate' and towards a more hopeful, restorative and unique contribution to 'love'.

So I have noticed over the past fortnight your many different 'mappings' of love, journeying, connection, touch, movement, out, back, between, within, beyond - to include yesterday your own personal maps of connections, familial, romantic, collegial and other...

Today, as a bit of 'fun' and in order for me to practically 'collect' your data, I have mapped your birth chart for each of you. This 'natal chart', is a picture of 'your' sky at the exact time of your birth showing where the planets were in relation to the earth and the zodiac when you were born. These charts create interesting 'shapes' and if you wish to draw anything more from them in terms of the 'meaning of the positions', on your 'temperament, patterns of behaviour, general characteristics' and the 'potential influences' the planetary positioning might have on your life - then please do so.

If this is the case - I suggest you look at the chart diagram, maybe reading the blurb on the PDF also and noticing what leaps out at you in relation to your own 14 days of mapping your experiences of 'Touch' and 'Traction' response. Are there any further useful traction points of cross-reference, resonance and resource in relation to your birth skies that might be worth recording?

**What seems to align?**

**What seems untrue?**

**What insights/resistances offer traction?**

**Any more 'aha' moments in image, word,**

**thought, sense, action, colour, sound, hue?**

**What intimacy, 'in-to-me-i-see' do you see when your 'sky and earth', or your 'you and I' collide?**

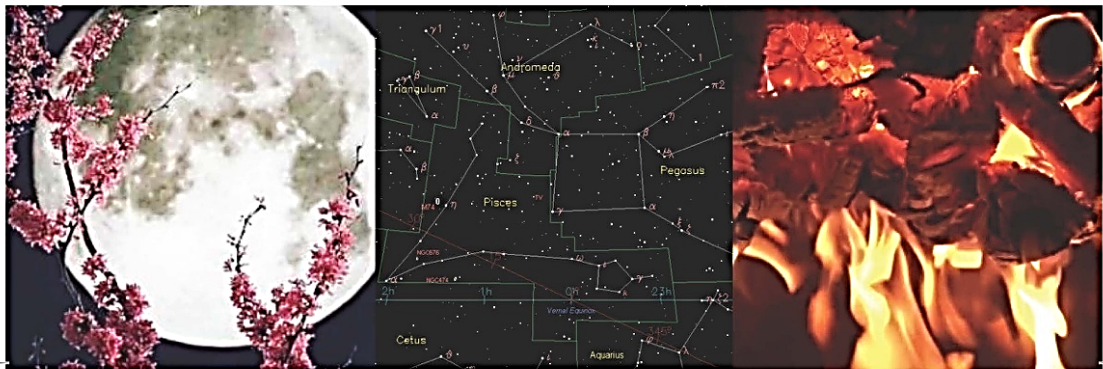


Figure 278. Summary Card, Day 14 *Traction* (Mobilisation)

## Day 14 *Traction* cont. (Mobilisation)



### Excerpts from my own birth chart:

You might be susceptible to being taken advantage of by others, especially by men or authority figures.

You may struggle with early conditioning that made you feel tossed aside or neglected in some way but you are not much scared of anything. You enjoy and embrace growth, especially of the psychological kind.

You are not afraid to get your hands dirty, and you are usually quick to help others--not only with mundane tasks, but also on a spiritual or psychological level. You are not afraid of the "dark side" of human nature, and you will bend the rules from time to time if you feel the need to do so.

You take particular pleasure in growth and life's lessons. You are not fond of superficiality, and are generally the first to spot pretense of any kind. You are passionate and can be intense.

Your imagination is so powerful that it can be hard to trust your instincts. You easily imagine things going wrong, just as you easily fantasize about good things!

You are very responsive, communicative, and curious, likes research, investigations, inquiries, fascinated with all that is unexplored, mysterious, taboo, secret, and psychological. You look for symbols, and read between the lines in most any situation.

Loves research and has a great mind. You want to know the motivation behind what people do and will study for a long time. Very intelligent, erudite, an open and independent spirit, will have a connection with foreign countries. Fertile intelligence. Accepts and recognizes her errors, always develops in a positive sense. Likes travel, discovery, meeting new people and knows how to appreciate them.

Sometimes prone to feelings of guilt about their anger, Mars in Pisces individuals seem to "go with the flow". Representing transformations, mutations and elimination.

Wants to show unique perspective or skills. Open to new methods and progress. Great tolerance and humanitarianism. Knows what's going on at a glance, thirsts after knowledge, and are a good organizer. Very independent, likes her freedom of action, is a non-conformist.

Possesses a serious mind, sometimes wishing to be more free and breezy. They have charming smiles, a gentle approach with others, and an easygoing image.

All the leadership qualities are there: authority, sense of organization, initiative, intelligence, but also thanks to outside help. She is a fighter.

Her knowledge is the result of study but also of the down-to-earth nature that characterizes her.

Marriage doesn't bring luck, as she imagined it might.



Figure 279. Summary Card, Day 14 *Traction* cont. (Mobilisation)



The content of Summary Card, Day 14 Figure 278 and Figure 279 *Traction*,<sup>239</sup> utilised the data gained from participant's birth details in the Day 11 Prompt. It connected themes of micro-inner and macro-outer worlds of concern and foregrounded an invitation to make connections across time and space, human and planetary. It also referenced some of the material introduced in Prompt 12 and participant Responses gained on the strength of weak ties. It summarised findings on the need to explore and map across difference as a means of rehabilitating the world both ecologically and humanitarian (Dolan, 2012) and Ettinger (in, Kaiser and Thiele, 2018). It continued by my giving participants insight into my chart and my identification of that which I found resonant with accompanying imagery.

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<sup>239</sup> There was a need to retrospectively anonymise a reference on this Summary Card hence the black box.

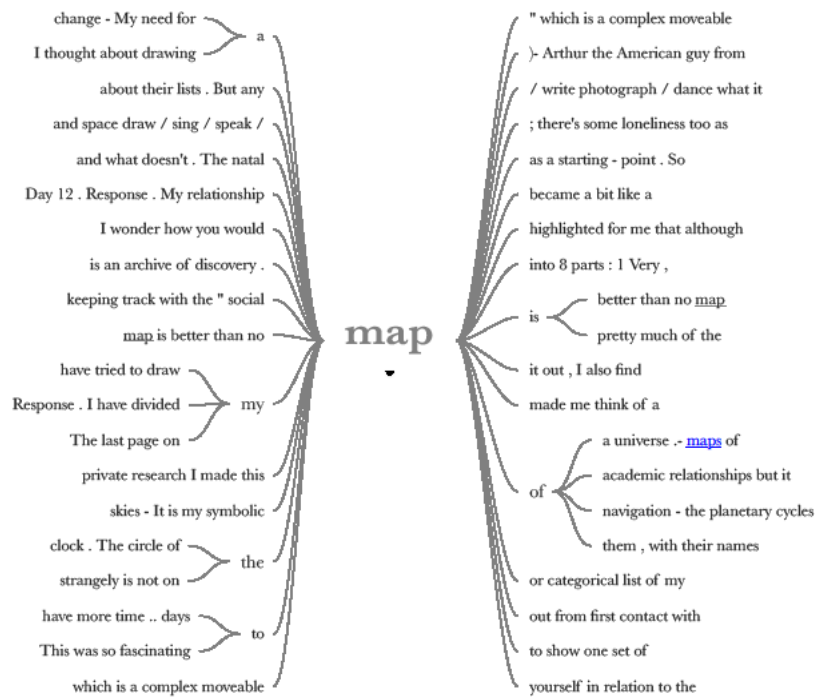


Figure 280. Day 14 *Traction* - Map

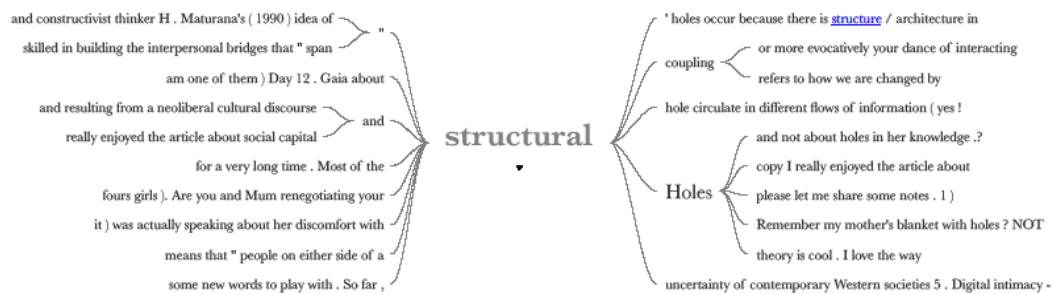


Figure 281. Day 14 *Traction* - Structural

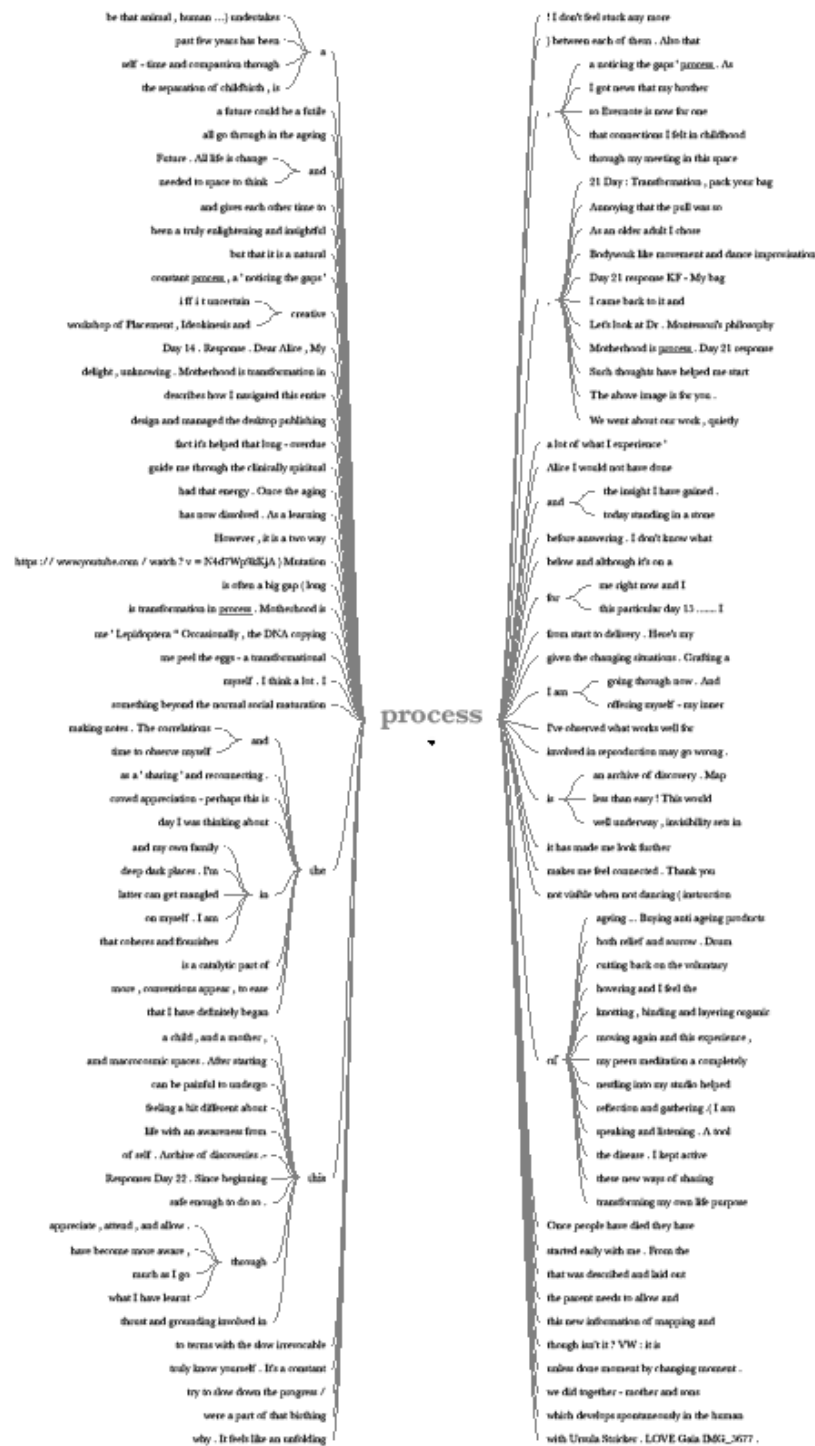


Figure 282. Day 14 *Traction* - Process

## Day 15 Transformation (Action)



So as I draw 7 days of 'Traction' to a close I am leaving you with several prompts and group 'noticings' - more individual 'noticings' will also filter through over the next few days - and I ask you to navigate and respond to that which is most useful to you with a view to identifying 7 main areas/actions/steps in your life, however big or small, that you, might like to work on 'transforming' further in your 'Transformation'.

Areas to Transform: 1, 2, 3, etc...

### Our Group Traction Summaries:

1) Participant 5 said: 'Sometimes this week I have felt a bit like you are reading my mind!'...

...others of you have said much the same... but I really think that it is 'our' co-related space that creates a 'reciprocal' synergy, potential and place for exchange. I 'feel' you too because I am listening with the whole of me...and I have a plan...I notice your responses...I re-evaluate my plan...I adapt...I exchange...I respond...I meet you and together we build something bigger, better, other...

### So Artistic Practice-Based Research can create a 'Hopeful Space'.

'Artistic practice-based research is a process that is, 'dynamic, cyclical and emergent in character [requiring] artists to reflect on, develop and refine their...methods throughout the whole cycle of the project'. (Richards and Sullivan 2005 in Candy and Edmonds 2011, p. 190)

2) I also wanted to share this with you from Participant 8 who played like a magpie with our story:

One for sorrow  
hardly a day passes when I don't think of you  
Two for joy  
they stand and hold each other for a moment  
Three for a girl  
Red wellies. Rain Mac. Pom poms. Finger knitting.  
Four for a boy  
a boy and a girl on a parapet  
Five for silver  
being inside a rain drop  
Six for gold  
I can see yellow corn  
Seven for a secret never to be told  
the owner of the cafe abused me  
Eight for a wish  
you could just listen but not make any judgements  
Nine for a kiss  
our first kiss, your tongue thrusting  
Ten for a surprise you must not miss  
toes like snowflakes and drops of evaporated milk  
Eleven for health  
I was drawn to it but at the same time I was sick  
Twelve for wealth  
men in dark glasses on high stools behind counters  
Thirteen - beware its the devil himself

3) I think her last line was for meant me and it prompted me to share with you one of my most vulnerable 'Traction to Transformation' moments but one I don't regret because - as Prof Stephen Joseph, 'In What doesn't Kill Us', (2011,) says - after trauma we can THRIVE:

1. Take Stock
2. Harvest Hope
3. Re-author
4. Identify Change
5. Value Change
6. Express Change in Action



Figure 283. Summary Card, Day 15 Transformation (Action)

The content of Summary Card, Day 15, Figure 283, marked a bridge from *Traction* into *Transformation* Prompts and from Mobilisation into Contact in Gestalt Cycle terms, (see Chapter THREE - Methodology and Chapter FIVE - New Studies, for greater detail and diagrams of this cycle). This third and final of Phase 1 utilises several participant Responses offered back to the group. This validated how the process of my sharing some of the collective responses within the Phase had served to generate something bigger and richer than imagined at the beginning of my PartPb, co-formed through the process. It made the project more complex than if I had strictly maintained the dialogue as a purely one-to-one between researcher and each participant but instead, I had interwoven Responses both subtly within the intrinsic material of future Prompts and at times overtly as either a Group Noticing or as here, which included Participant 8's interweaving of our shared material spoken back to the group. Participant 8 had reworked the 'us' story of Prompt 10 into her take on the nursery rhyme 'One for Sorrow', about magpies. This act also allowed me to introduce some PbR theory on creative emergence from Richards and Sullivan (2005, in Candy & Edmonds (2011) (see Chapter THREE - Methodology for more detail), and some guidance from psychologist Stephen Joseph (2013) as to how to turn life trauma into an opportunity to thrive. The image showed the mirroring beginning to happen from a shared researcher image on the left into a participant re-enactment on the right.



Figure 284. Day 15 *Transform* - Hope



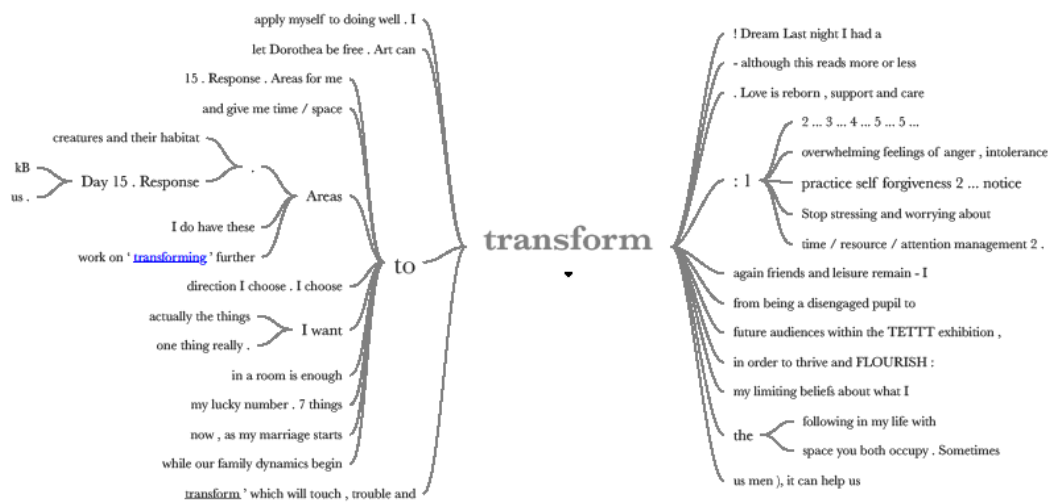


Figure 286. Days 15-21 (22) *Transform*





## Day 16: Transformation.

### Imaginal Discs.

'I wonder if I've been changed in the night. Let me think. Was I the same when I got up this morning? I almost think I can remember feeling a little different. But if I'm not the same, the next question is 'Who in the world am I?' Ah, that's the great puzzle!' (The Caterpillar, Alice In Wonderland, Lewis Carroll).

'To become a butterfly, a caterpillar first digests itself. But certain groups of cells survive, turning the soup into eyes, wings, antennae and other adult structures'.

'Before hatching, when a caterpillar is still developing inside an egg it grows an imaginal disc for each of the adult body parts it will need as a mature butterfly...discs for wings...legs...so on... once the caterpillar has disintegrated all of its tissues, except for the imaginal discs, those discs use the protein rich soup all around them to fuel the rapid cell division required to form the wings and the legs... eyes... genitals and all other features of an adult butterfly...'

'By the end of metamorphosis certain caterpillar muscles and sections of the nervous system are largely preserved in the adult butterfly...[some] studies even suggest that butterflies 'remember' what they learnt in the later stages of their former lives as caterpillars...' (J. Ferris, Scientific American, 2012, p10)

On Day 5, Participant 7 (a musician) wrote:

'At this point, I need to talk about thought and touch/impression. I imagine motions before

actually exercising them. I play musical phrases in my fingers (sometimes moving them very slightly but often not at all). I can 'feel' melodies, rhythms and harmonies inside my hands. It's like preparation. My brain is feeling those things out before implementing them. I've walked a road before I've walked it.'

So:

**What layers have you have shed...? (What were you fed as a child? (Touch) What did you learn as a teenager. (Traction)? What remains in your muscle memory, that you silently rehearse? What happens when you become 'transparent' - a state that is not caterpillar nor either yet butterfly - what rests in these places of 'becoming'? What is in this your 'secret dwelling place' now?**

I invite you to 'draw' - or if more comfortable for you to sing, speak, map, write, photograph, dance - what it might look like to 'rearrange' your 'caterpillar self' into a butterfly?

You may find it useful to think about:

**What is your adult self needing to do, say, show, resource, feed now? (Transform)**

This is my son hanging as a chrysalis from a tree...

**What would your free child say to your adult self now? Go and play with it... :)**



Figure 287. Summary Card, Day 16 Transform (Action)

The content of Summary Card, Day 16, Figure 287, spoke of transformation and the activation of muscle memory. It also referred to states of becoming (building

upon Winnicott, 1971) and his analogies of the free child playing. Within the application of my framework to *TETTT* this was seen in the participant self-parenting this liberation (under the researcher's maternal care) and moving from one way of being into another. This saw the shedding, carrying forward and imaging of new ways of emergence. It contained the exact text from the Prompt and images from both Alice's Adventures in Wonderland (Carroll b. 1832 – d. 1898, 1865/2010) and my own images of playing with my son (Subject E from Minor Project 1: *Situating the Reciprocal*, see Chapter FOUR).

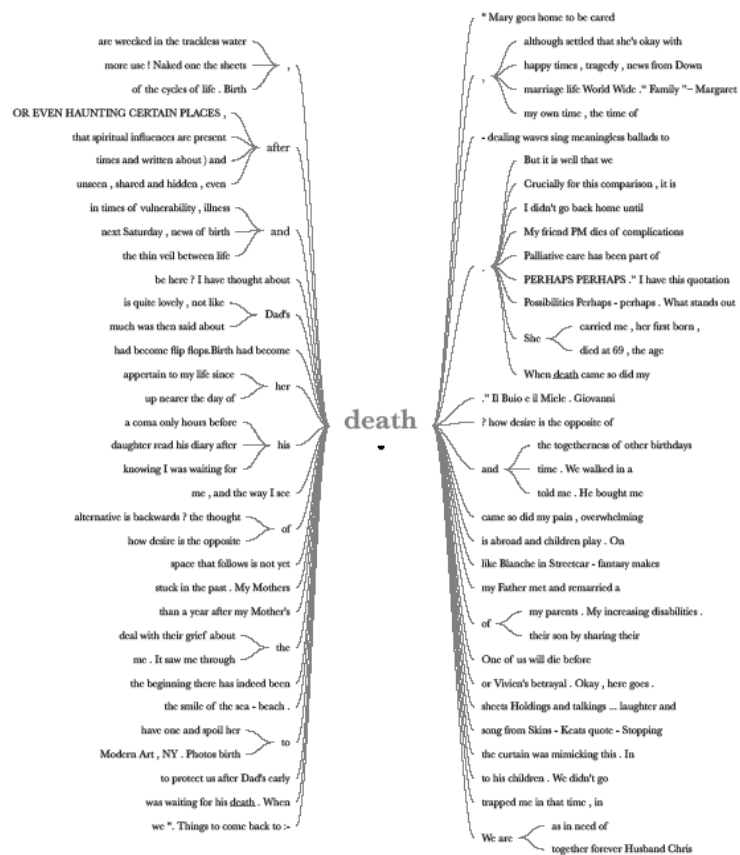


Figure 288. Day 16 *Transform* - Death

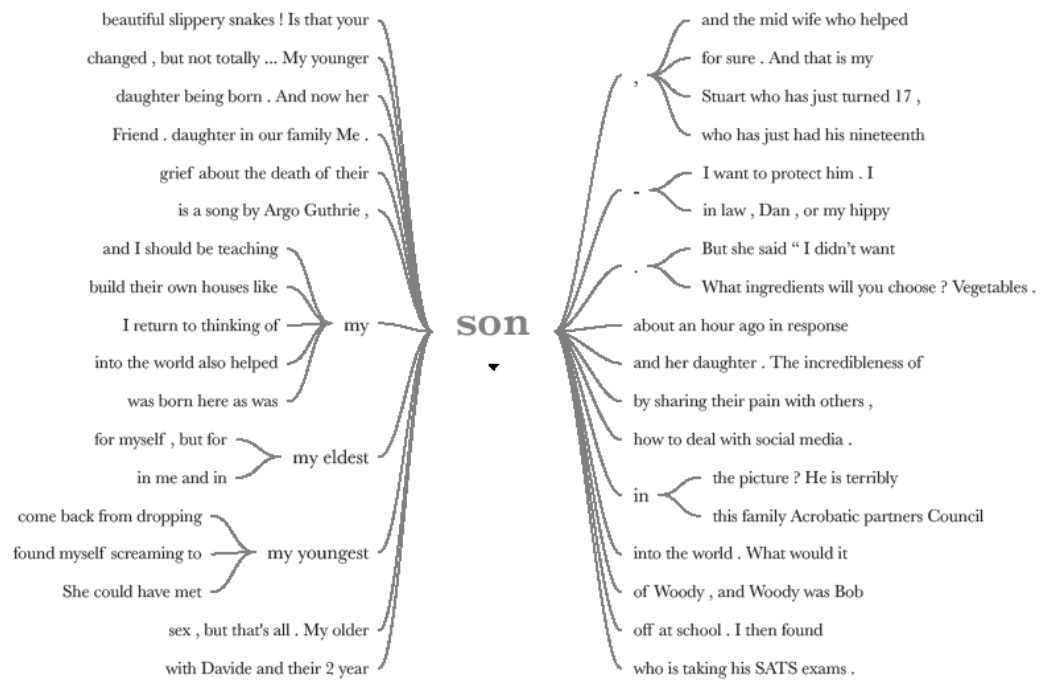


Figure 289. Day 16 *Transform* - Son



Figure 290. Day 16 *Transform* - Unknown



## Day 17: Transformation.

### Supposition and Soup. Ingredients for Positive Personal Transformation.

#### transformation

*noun* | trans·for·ma·tion | \,tran(t)s-fər-'mä-shən,-fôr-\

##### Definition of transformation

1. *1*: an act, process, or instance of transforming or being transformed

#### transform

*verb* | trans·for·m | \,tran(t)s-fər-'m\

##### Definition of transform

1. *1a*: to change in composition or structure

#### supposition

*noun* | sup·po·si·tion | \,sə-pə-'zi-shən\

##### Definition of supposition

1. *1*: something that is supposed: hypothesis

#### soup

*noun* | \ 'süp\

##### Definition of soup

1. *1*: a liquid food especially with a meat, fish, or vegetable stock as a base and often containing pieces of solid food
2. *2*: something (such as a heavy fog) having or suggesting the consistency or nutrient qualities of soup

**Looking a head - I invite you to research and start to prepare how you might go about 'creating a beautiful soup or (other such dish/meal of your choosing) to eat with a loved one/s' sometime over the next remaining 7 days or so.**

You could cook for a lover, a sibling, a child, a dog...or a hidden aspect of yourself that would like to come out and play...

Who will you invite and how will you invite them?  
What ingredients will you choose?  
Where will you buy them from?  
How will you prepare them?  
What do you want to gift to your guest?  
Where will you eat?  
What will you wear?  
What would you like to receive?  
What anxieties to you have about how they might receive you?  
What risks can you take?  
What is the worse thing that could happen?  
What is the BEST?  
How can you make this a truly transformational encounter?



Figure 291. Summary Card, Day 17 Transform (Action)

The content of Summary Card, Day 17, Figure 291, continued the themes of Day 16 *Transformation*. It asked participants to think about what ingredients they might choose to create a soup meal to share with another or share with an emergent aspect of Self that could become a 'transformational encounter'. Significantly this task later became part of shared activity in preparation for Phase 1b whereby some of the participants in real-life made and consumed a soup together alongside my performance of the magpie poem crafted by Participant 8, on Day 15. In Phase 1b, *The Feast*, the sharing of other foods and drink gifts from participants and artefacts from Participant's Phase 1: Digital Dialogues, or Phase 3: Performative Encounters, also took place. These were such as eating pink cake from Participant 3's dialogue; breaking and making of plates suggested by Participant 16 from Day 20's Prompt; the planting of bulbs gifted by Participant 10; the sharing of photographs and the telling of stories from Participants 9 and 17 see MMR Folder 14.

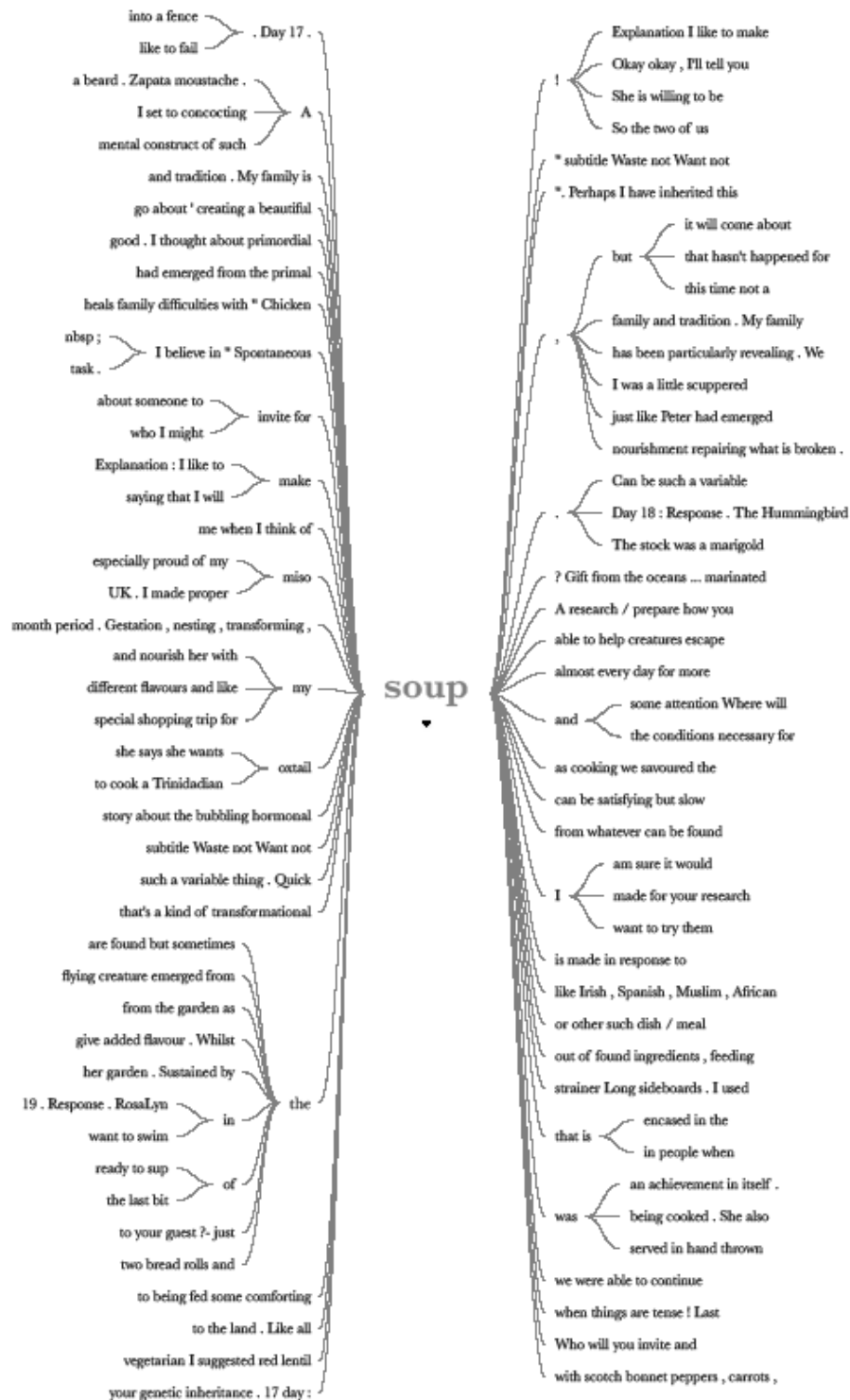


Figure 292. Day 17 Transform – Soup

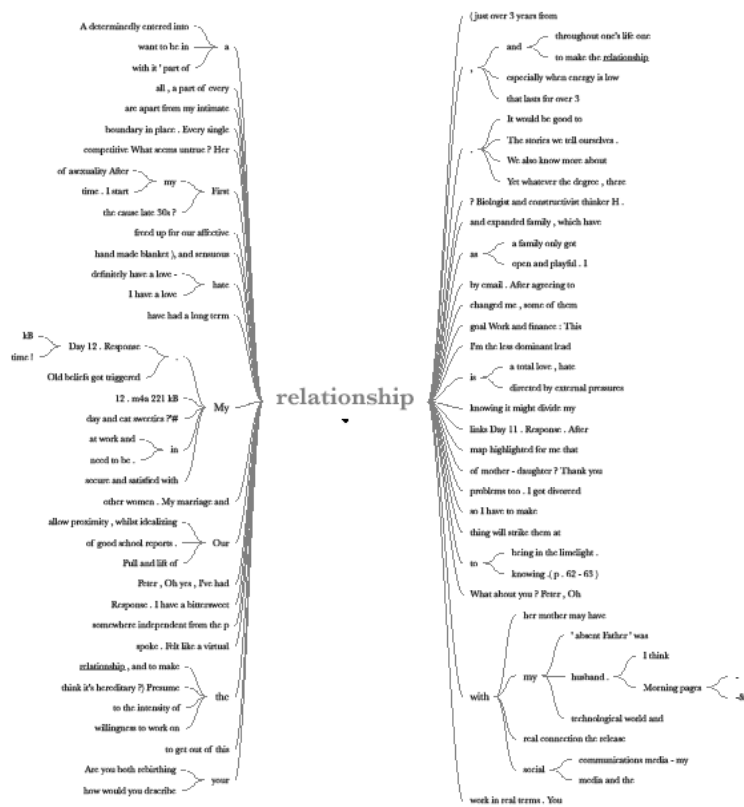


Figure 293. Day 17 *Transform* - Relationship





# Day 18: A Dynamic Transformation. Relationship.

The 'Butterfly Effect' in simplistic 'Alice' terms is a concept in which small causes/ actions/events can have large effects/ impact/resonances...much like a stone when dropped in a pond sends out many ripples...ever increasing and decreasing circles...

Similarly the Hummingbird...more insect in many ways than bird - the movement of its wings move in a figure of eight pattern...they 'shape shift'...changing the shape of the wing to fine tune or adjust to stay 'lifted'...their wings can turn 180 degrees rotation...they have a huge heart that pumps blood up to 1260 beats a second and a brain bigger than any other bird relative to their size. Their embodied memory is vast and remembers all the species of flowers they have ever fed on and they 'know', when the nectar will be at its fullest...they can also see and hear much much further than humans...

So - Hummingbirds can fly forwards, backwards, sideways, upside down, straight up, down, hover...they create 75% of their lift on the 'downstroke' and 25% of their lift on the 'upstroke' - they can quickly change direction whether on the up or down stroke...they can utilise the 'positive' and 'negative' points of this traction, action to generate decisive change...

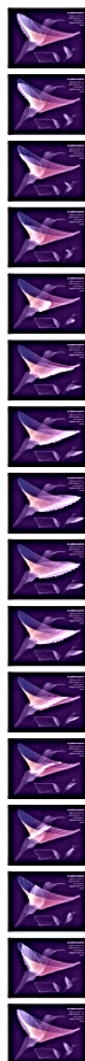
Today I would like you to imagine yourself as a Hummingbird.

**What is your Lift?**  
**What is your Drag?**  
**What is your Thrust?**  
**What Grounds you?**

**How do you keep afloat or in flight?**  
**What propels you forward? (Your huge heart? Your memory of where to find nourishment? Your ability to adapt? Your ability to change direction and focus on what resources you have within you? Your ability to drop excess baggage?)**

**In Drama speak:**

Our mutual co-effecting roles here are to: Contribute, Improvise, Develop, Refine and Polish - to together 'take flight' but be adaptable to move backwards, forwards, sideways, up, down and hover in order to 'transform...'



**In Forum Theatre:**

The 'teacher/artist' demonstrates...perhaps 'stopping and starting' the development of the piece...going back to the beginning at times... discussing changes that could be made to 'deepen', 'tease out', 'better understand' the 'situation/insight/sharing' - which in this 21 day process is my 'noticings'...

In generating drama/art/storying we need to be open to the process and feel safe in an unjudgemental environment of 'openly' making 'mistakes' so that we can 'curiously' connect our work to our own lives and then choose if we wish to re-work them...this is a 'connotive rather than denotive' process (Davis 2010, p48).

**In Action Research:**

'Action research is about change and intervention.' (O'Toole, J. 2006, p51). We are using my prompts, (artist/facilitator/muse as Participant 17 has said), to examine how to change a present situation 'actively', and to also 'actively' interrogate our pasts and any 'troublesome situations' that still reside in body-memory and to excavate the option to creatively and playfully 're-story' ourselves into positive affect.

I end with this video of 'The Klein Bottle' from Klein Bottle fanatic and enigmatic mathematician Cliff Still - if your inside and outside had no ends, beginnings, edges...ups, downs, sideways...no male or female inward or outward constructs...what would you 'wear on your outside' what would you 'wear on your inside'... what would an integrated 4D you look like...what ripples would you send out into our very limited 'Post-Truth' 2017 world...to activate change?...

I am no mathematician - and I'll leave that to Participant 6 who I hope will help with all of that...but I am a thinker, researcher, artist and explorer and so are you all - so let me know what comes up for you while you explore this state of being co-creators somewhere in space and time...

**As Prof. Brian Cox says:**

'If I leave a place in space, then it doesn't cease to exist when I left it, and in space-time, if I leave an event it doesn't cease to exist when I've left it' (Radio 2, 12/07/2016).

Available at: <https://google.com/images/AswSvN>



[Accessed, 22/05/2018]



Figure 294. Summary Card, Day 18 Transform (Action)

The content of Summary Card, Day 18, Figure 294, spoke of the dynamics of transformation and the resonances that ripple out to others when we act in certain ways. This Prompt also contextualised some of the approaches taken in my PbR in terms of performance, action-research, and scientific behaviours such as on metamorphosis by Ferris Jabr (2012). All sought to permit participants to continue to undertake creative risks, embody fluidity of expression and to be courageous in actions that could be transformative and enriching to their lives.



Figure 295. Day 18 *Transform* - Time

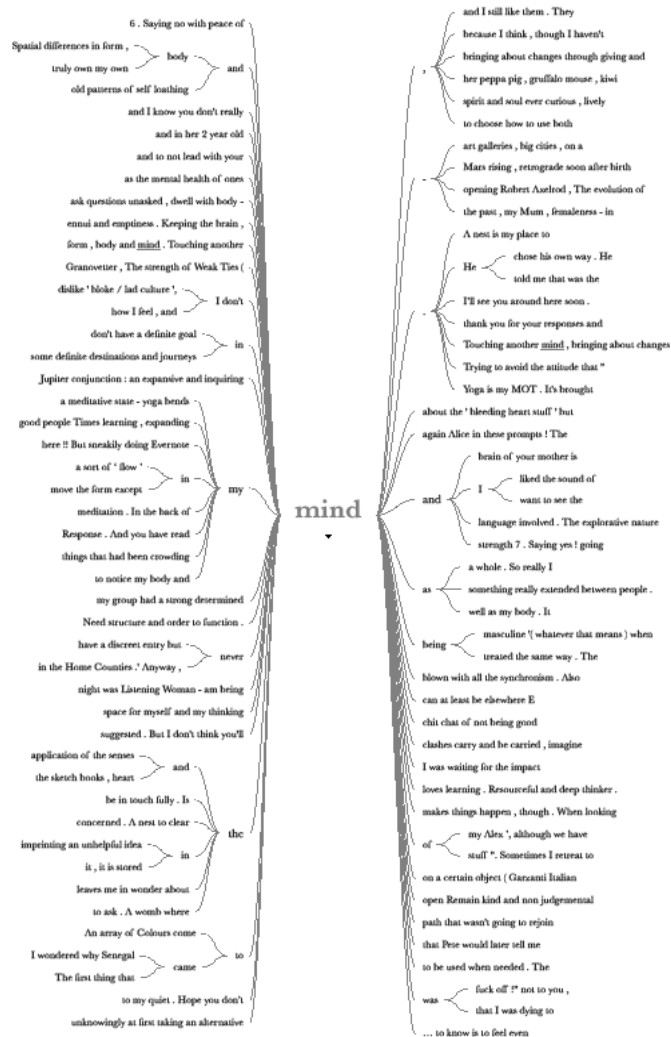


Figure 296. Day 18 *Transform* - Mind

## Day 19 Transformation (Action)

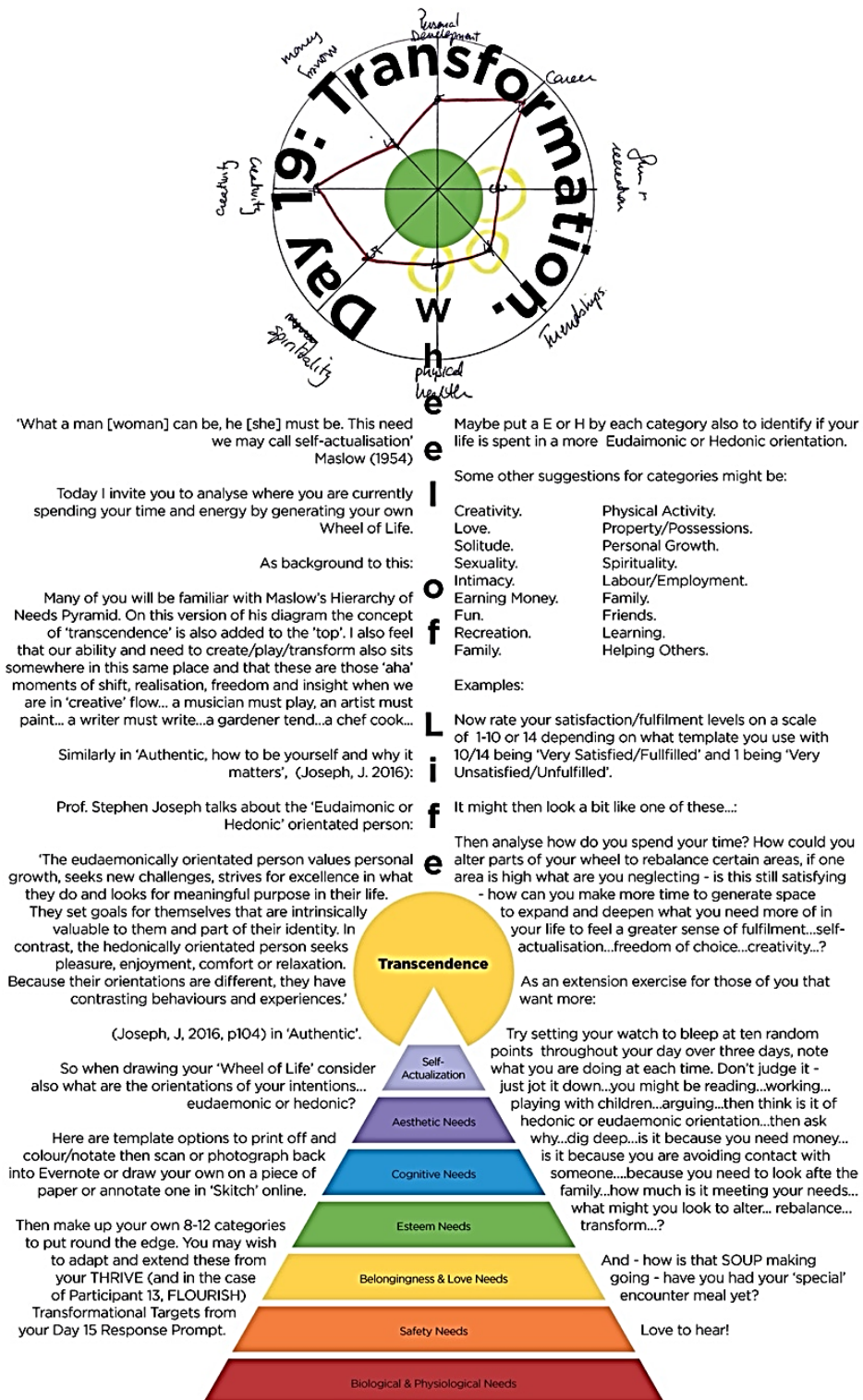


Figure 297. Summary Card, Day 19 Transform (Action)

The content of Summary Card, Day 19, Figure 297, asked that participants create their reflective 'Wheel of Life', to discern where they exist in their lives the most, and the least. It encouraged them to seek to rebalance these elements if they so wished. It again referred to theorists Maslow (1943) and Joseph (2013) which offered participants support through which to consider their intrinsic motivations towards pleasure, comfort, challenges, new knowledge, or any combination of these.

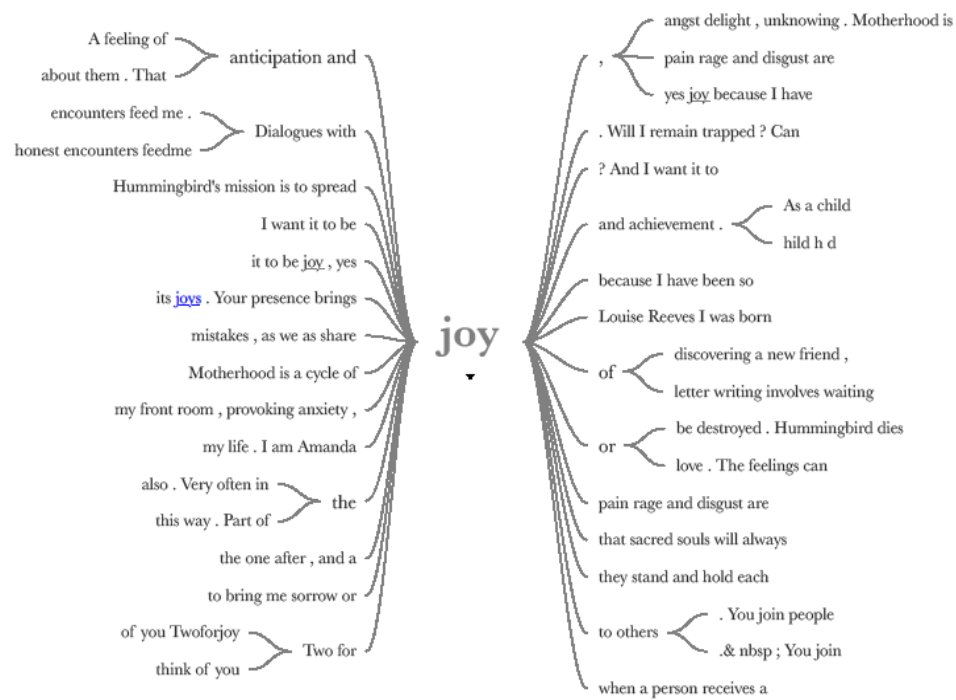


Figure 298. Day 19 *Transform* - Joy

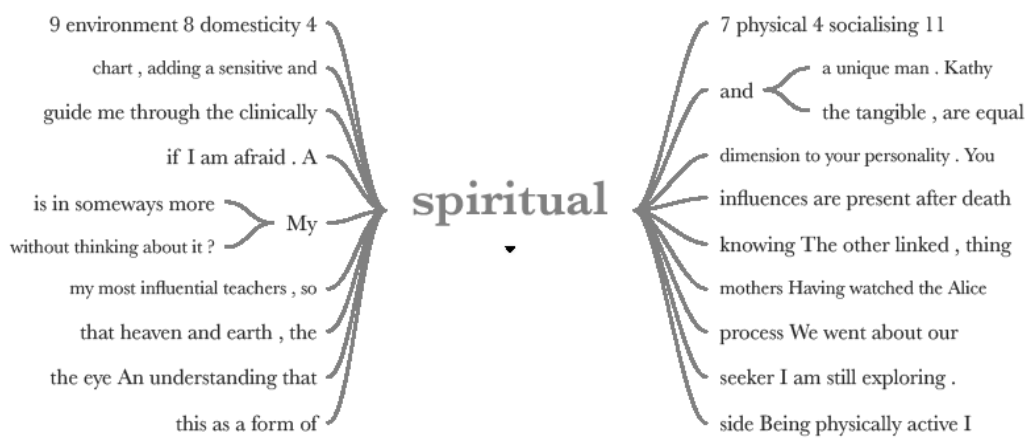


Figure 299. Day 19 *Transform* - Spiritual



# Day 20: Transformation.

## Artist, Participant, Group, Audience.

**Artist:** Jen Seevinck, engages with a lot of documented reflective practice in her process. Reflection-in-action methods include framing and reframing problems, exercising knowledge during practice and reflecting on the results of any practical decisions made. After (Schon, 2003), she adopts a 'bottom up' approach to research where theories are distilled from the data [my prompts - your responses - my noticings] as opposed to the data being tested against a 'set or fixed' hypothesis. (Glaser and Strauss, 1967, in Candy and Edmonds, 2011)

**Participant:** Jindal-Snape & Vettriano say, 'It is important to compare different techniques for different individuals and see what changes need to be made to the technique specific to that individual's needs.' (2007, p116)

**Group:** Helen Nicolson refers to a type of pedagogy called, 'Reflect' a strategy that 'encourages stories to emerge and discussions to take place, a creative process on which the facilitators build when the group is ready' (2005, p42).

**Audience:** Frances Babbage, a performance 'theorist' is interested in participant-audience experience and how it works, she says 'The spect-actor, like Sullivan's reflexive practitioner, shifts continually between action and reflection, immersion and detachment, emotion and analysis, and always in the interest of deepening understanding and promoting dialogue' (Babbage 2016, p50).

**So today I invite you to invite someone 'out' and allow them 'in' through your listening.** What is their story? What needs to be heard? How does it feel to hear it? Where do you feel it? Your listening allows their story to be heard and to emerge - you complete their story in your listening.

Maybe, (if you are feeling really brave), you could even invite a 'stranger' to 'story' with you and practice really 'hearing them'... or perhaps you contact someone who you've not spoken to in a long while and that you might have 'unfinished resonances/conversations' with - perhaps you would like to say... 'hello'... 'sorry'... 'I love you' or 'can you tell me that again...I think I might be able to hear you now'... notice what happens for you, and potentially for them...what happens to you both when you meet each other in listening and being and co-affecting...

### Think in your listening about:

1. **Your Prompt.**
2. **Their Response.**
3. **Your Noticing.**

Perhaps use 'Reflect' (Nicolson, 2005:42) to encourage their story to emerge and your conversation to take place...action, reflection, immersion, detachment, emotion, analysis and always work within 'the interest of deepening understanding and promoting dialogue'.

And if you have not yet shared your 'soup or such like meal'...maybe you could combine today's prompt and that of Day 17 with thoughts of what 'place your soup for the soul stories will activate and hold' and as sent to Participant 11 below:

**Kintsugi (or kintsukuroi) is a Japanese method for repairing broken ceramics with a special lacquer mixed with gold, silver, or platinum. The philosophy behind the technique is to recognize the history of the object and to visibly incorporate the repair into the new piece instead of disguising it. The process usually results in something more beautiful than the original.**

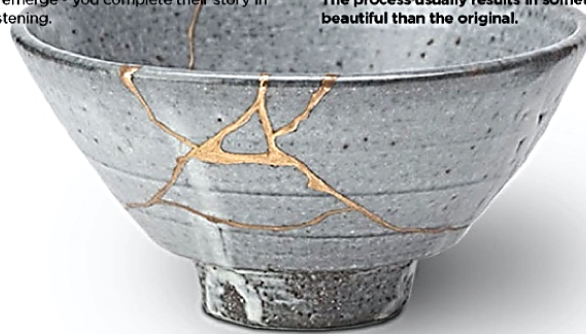


Figure 300. Summary Card, Day 20 *Transform* (Action)



The content of Summary Card, Day 20 Figure 300, asked that participants embodied the process they undertook in Phase 1 with another. This time with them acting as the listening, Noticing the facilitator (that I had embodied for them as researcher) and instead choosing someone in their own lives to be the speaker and responder. It was up to the participant to choose what the Prompt or 'topic' subject for their conversation might be. This was intended in part as starting to resource them with the confidence to be able to step into my facilitation shoes and to enable others without the need for my guidance. This was also to start to generate a ripple out effect of the process as discussed in Day 18, Figure 290, and a gradual ethical weaning from any reliance they may have on my constant presence as the Phase started to draw to an end. This Prompt referred to Jen Seenvick, ((after Schon 2003 and Glaser and Strauss both in (Candy and Edmonds, 1967))), writing on the reflective process. It also interwove Helen Nicolson's on concepts of 'Reflect' (2005:42) and group process in Applied Drama. Furthermore, the thoughts of Frances Babbage on spectatorship as always, a continual shifting movement 'between action and reflection, immersion and detachment, emotion and analysis, and always in the interest of deepening understanding and promoting dialogue' (2016: 50). It was also aligned with Jindal-Snape and Vettraino (2007) on social-emotional enhancement methods.

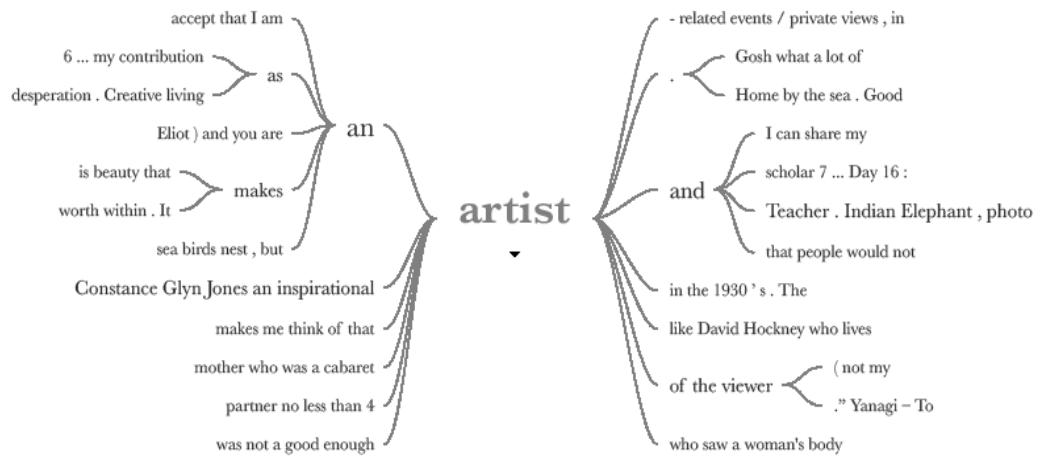


Figure 301. Day 20 Transform - Artist

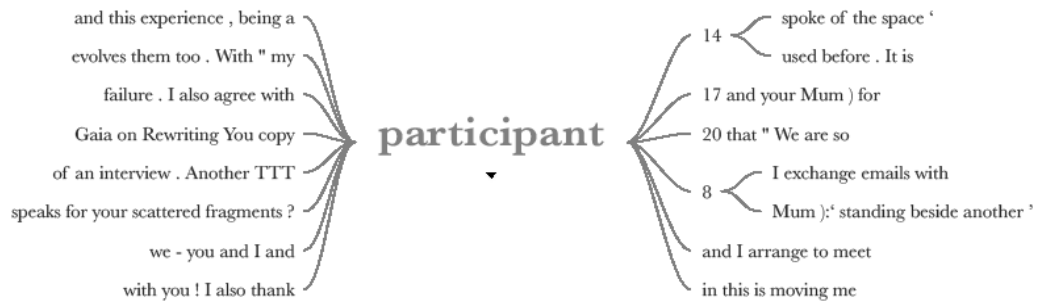


Figure 302. Day 20 Transform - Participant

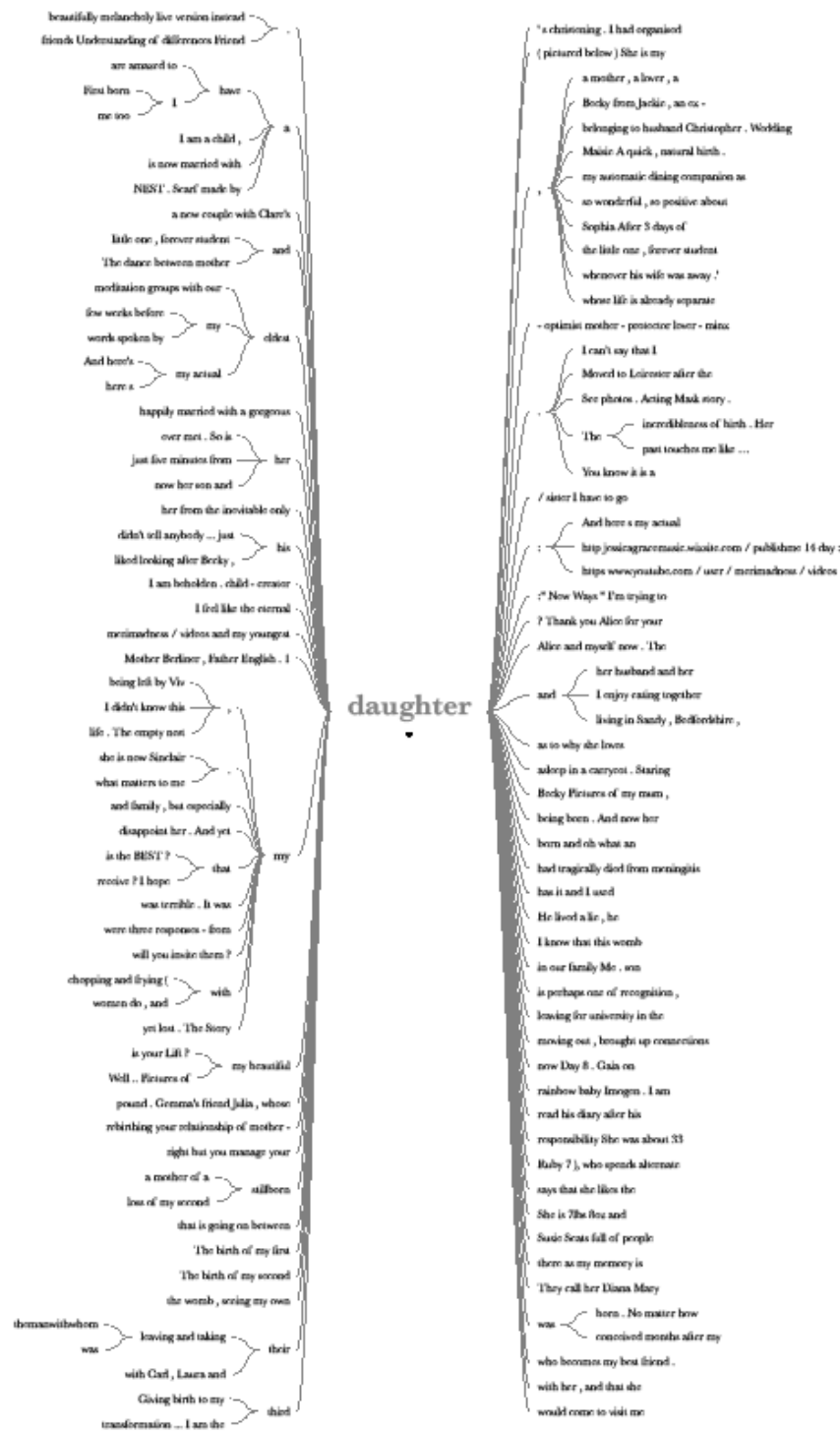


Figure 303. Day 20 Transform - Daughter



## Day 21: Transformation.

### What's in your back pack?

#### Our Penultimate Day of Phase 1! Wow!

So today it is all about resourcing ourselves for the journey ahead.

We have by now identified and played with our touch, traction and transformational directions...

This has been an AMAZING process and so mutually moving - I feel very privileged to be working with you all.

#### Thank you.

1. Attention/Acceptance/Appreciation/ Affection/Allowing
2. Nesting
3. Touching
4. Womb/Within/Feeling Space
5. Beside/Between/Feeling Voids
6. Feminine Within/Performed
7. Technological Touch/Network
8. 8/9. Post-truth - 'You 'like' or you 'fight' - Story-ing and Slippages.
9. Story-ing and Slippages.
10. Collisions. Collectives.
11. Climaxes. Peaks.
12. Structural Holes. Webs. Networks.
13. Trouble. Traction. Transform.
14. Mapping our Skies.
15. Traction into Transformation.
16. Imaginal Discs.
17. Supposition and Soup.
18. A Dynamic Relationship.
19. Wheel of Life.
20. Artist, Participant, Group. Listening.
21. What is in your back pack?
22. The unknown 'known'...

So today I invite you to pack your bag for your journey. What have you learnt on your journey so far... (in life and in the last 21 days...)... what is coming with you?



We have started and/or deepened our own relational 'Transformational Encounters' virtually together in this 'Evernote' holding space...

Some of you have already started encountering each other of your own volition 'outside' the virtual space and spending time together in the 'real' world...

I have also spent a few moments with some of you, over coffee, taking photos, fixing a 'naughty' computer, sharing a beer, listening to some music, having a meal or experiencing a reading...

You have also spend time with intimate friends and loved ones over soup... or even encountered 'unknown' 'strangers' or dialogued with the 'known' 'estranged', over chance meetings or through 'awkward' transforming conversation...

Today - once you have packed your bag of 'intimate resources/objects' - if you wanted to share these with one other person other than yourself who would this 'famous' person from history or the present day be? Why would you choose them? What would you want to tell or share with them about you or your 'intimate resources/objects'? What might you want from them? When you reach your destination where would that be, where would you nest down for the day, night, week, experience together...?



Figure 304. Summary Card, Day 21 Transform (Action)

The content of the summary card, Day 21 Figure 304, was designed as the last Prompt of the 21-day *Phase 1* process. It was designed to fully resource the participant with a metaphorical backpack of tools as they continued journeying (whilst I moved into the role of a more Analytical-Researcher (AR) in Stage 2). The 'backpack' suggestion in the Prompt came directly out of the findings and images from Minor Project 4 and 5 (see Chapter FOUR and MMR Folder 22 for more detail) which utilise the 'bag' as a metaphor. The Prompt asked participants to reflect on the past 21-days and decide what to take with them on their onward journey. It also asked them to consider where they would go, who they might invite to come with them, who they would like to share what with and why. It was about widening the participants appreciation of the available resources in their field; drawing upon inner and outer material; and being able to in turn offer that to others, as a gesture of asking for support and being better able to receive. It was intended that they are resourced enough at the end of Phase 1 to embody similar processes of Noticing and responding self-reflexively to themselves and therefore to now offer this process also to others. For some participants they were able to fully self-support independently between Phase 1 and 2, for others it was requested that I create a Phase 1a 'digital holding space' for them to continue to engage with each other before Phase 2 could commence, (the outputs of this are within see MMR Folder 13).



Figure 305. Day 21 *Transform* - Life

## Day 22: Transform (Action)



# Day 22: Transformation.

## Resources of Hope.

**The morning of the Election results.** It is 4.47am, June 9th 2017. No firm conclusions yet. A 'hung' parliament looking highly likely. It is 5.59am, BBC Live, 'It is a hung parliament' and 'That's the story'. (David Dimbleby 09/06/2017). Jeremy Corbyn's campaign offered up 'Some Hope'. He smiled, talked, touched, involved. Positive, Optimistic, Engaging. An Alternative. Teresa May's campaign offered up 'Some Hope'. She stared, instructed, withdrew, avoided. Revealing that an inability to communicate, listen and share on a human level, does not achieve strength, equality, or stability.

Thank you so much for having the courage to 'be real' over these past 21 days. In a sense this has been 'my own campaign' and it has been reciprocated, so thank you so much for gifting me with your own authenticity and let us celebrate how much we have co-affected each other as activists for change.



This is my last new 'Prompt' of Phase 1 Day 22.

So having now 'completed 21 days of reflection' what 'Resources of Hope' can you offer 'up' to take forward into Phase 2 for yourself and for the group to 'together' continue to create 'Transformational Encounters: Touch, Traction, Transform' which will touch, trouble and transform future audiences within the TETTT exhibition, May 2018?

### How have you?

Felt your own longings?  
Acted in alignment with your own truth?  
Taken the...courage to be real?  
Touched, Traction-ed and Transformed your own life purpose? So far.

**"Real isn't how you are made," said the Skin Horse. "It's a thing that happens to you. When a child loves you for a long, long time, not just to play with, but REALLY loves you, then you become Real."**

**"Does it hurt?" asked the Rabbit.**

**"Sometimes," said the Skin Horse, for he was always truthful. "When you are Real you don't mind being hurt."**

**"Does it happen all at once, like being wound up," he asked, "or bit by bit?"**

**"It doesn't happen all at once," said the Skin Horse. "You become. It takes a long time. That's why it doesn't happen often to people who break easily, or have sharp edges, or who have to be carefully kept. Generally, by the time you are Real, most of your hair has been loved off, and your eyes drop out and you get loose in the joints and very shabby. But these things don't matter at all, because once you are Real you can't be ugly, except to people who don't understand."**

**"I suppose you are real?" said the Rabbit. And then he wished he had not said it, for he thought the Skin Horse might be sensitive.**

**But the Skin Horse only smiled.**

Quote above from 'The Velveteen Rabbit', Margery Williams Bianco, first published in 1922.

Transformation originates in people who see a better way or a fairer world, people who reveal themselves, disclose their dreams, and unfold their hopes in the presence of others. And this very unfolding, this revelation of raw, unharnessed desire, this deep longing to be a force for good is what inspires others to feel their own longings, to remember their own purpose, and act, perhaps for the first time, in accordance with their inner spirit. As individuals, the greatest courage that is called for is the courage to be real.

-Jan Phillips, No Ordinary Time

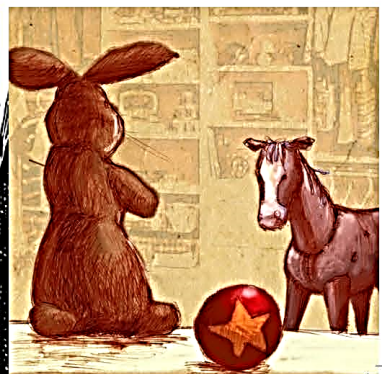


Figure 306. Summary Card, Day 22 Transform (Action)

The content of the Summary Card, Day 22, Figure 306, was a bonus Prompt and it fell on the day of the UK election in 2017. Having received responses of gratitude and ongoing attachment from participants following Day 21's Phase 1 closure, it felt important to acknowledge these (operating within my maternal remit, as a PartPb researcher), and offer my gratitude back. I did this within Prompt 22 by contextualising their courage in the light of the behaviour of the politicians we were being governed by. This both served to validate them and to encourage their reflections to continue to focus on what they might like to 'enact' or fulfil in their Phase 2 Performative Encounters. In this it positioned them as activists of inner personal and outer societal change.

By the end of Phase 1, I had created the digital component of my new PartPb framework that had allowed willing participants of many different identities, to engage in a form of participatory relational art practice. I had enabled a gradual encounter that had allowed myself as researcher to slowly gain the trust of participants so that they felt safe enough to reveal their life stories and enter into deeply creative and relational dialogues. I also ethically needed to provide an additional and unexpected independent digital and psychological holding space for some participants to continue dialoguing with each other in Phase 1a, whilst I analysed all data in Stage 2 in preparation for later Phases 2-4.



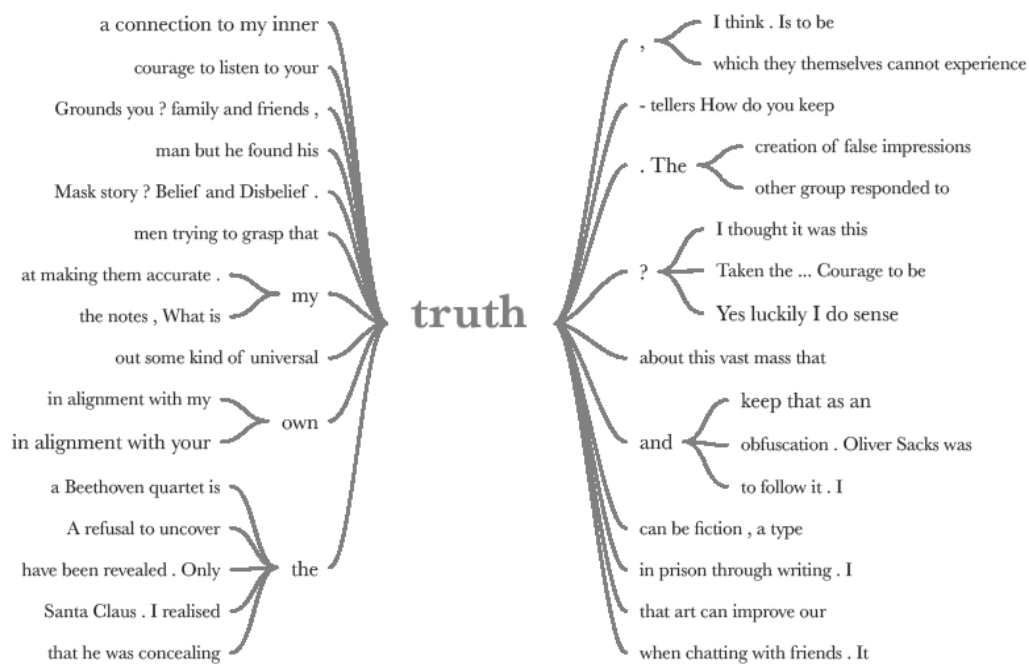


Figure 307. Day 22 *Transform* - Truth

# APPENDIX - B

## Stage 1      Participant Call Out



Transformational Encounters: *Touch*: Traction: Transform

Digital Arts and Immersive Media Project

\*New Call\* for Participants.

\*New Call\* for Technical Collaborators. (April 2017- April 2018)

Practice-Based Researcher and Artist:

Alice Tuppen-Corps Email: [ally@alicetuppencorps.com](mailto:ally@alicetuppencorps.com) or

[alicecorps@hotmail.com](mailto:alicecorps@hotmail.com)

Website: [www.alicetuppencorps.com](http://www.alicetuppencorps.com) now [www.alicecharlottebell.com](http://www.alicecharlottebell.com)

I am looking for both Participants and Technical Collaborators to take part in the creation of a final body of artwork for a public exhibition in 2018.

This project is part of my Practice-Based Ph.D. Research at De Montfort University Leicester, which explores individual storytelling and immersive transformational practice. I trained at Goldsmiths College and The Slade School of Fine Art London, with a background in Broadcast and Media Production, Higher Education and Arts Psychotherapy.

#### Participants:

I am looking for people over 18 who may consider themselves as being at, or wishing to reflect upon, a 'threshold' point/s in their lives. Thresholds can take many forms, be that 'birth', 'death' 'illness', 'age', 'divorce' or other 'social', 'relational', or 'habitual' life change either forced upon you, or that you have inflicted on yourself as a 'trigger for change'. These self-identifying 'aha moments' may have brought positive and or negative realisations that are leading to changes in your life.

The '*Touch: Traction: Transform*' project will require a willingness to explore notions of identity, intimacy, communication and the potential for transformational growth, shift, transition. The exact processes, tasks and modes of engagement will be planned in dialogue between ourselves, artworks and technology but are likely to include journaling, storying, film and art-making both individually, one-to-one and as part of a small group. Selected works will form the basis of an exhibition in April/May 2018.

#### Time commitment:

You will need to engage periodically over a twelve-month 'relational' period - your level of engagement can be mutually arranged depending on your availability and other commitments.

Phase 1: Apr - Jun '17 Preliminary chats with Artist, walk, talk, cuppa coffee, 5-minute daily written/audio/visual journal type exercises.

Phase 2: Jul-Aug '17 Filming, interviews, workshopping, (also accounts for Participant and Artist Holiday Period and time off the project)

Phase 3: Sep - Dec '17 Editing, collaborative 'making' of final filmic/animatronic/sculptural artworks with Artist & Technical Collaborators

Phase 4: Jan - April '18 Final artworks completed and installed into Gallery, audience engagement assessment, post exhibition feedback

Any further engagement can be requested/arranged if you wish to deepen the process but is not necessary.

Technical Collaborators:

I am also interested in working with collaborators on the technical aspects of software programming to include MAX MSP, HD and 360 Virtual Reality filmmaking and sensory and responsive technology applications with sculptural/animatronic objects through the use of Arduino type hardware - I'd love to hear from you!

Time commitment: As appropriate and to be decided collaboratively between us but likely to centre between Sept '17 - April 2018.

Interested? I hope so! I'd love to work with you so please do get in touch. Best wishes, Alice. Supervisors: Prof. Craig Vear, Dr Sophy Smith, Dr Alissa Clarke. De Montfort University. Leicester. Approved by the ADH Ethics Board.

'Re-authoring involves telling a new story about who you are, about the role of trauma in your life and about how what happened was part of your life journey. It is a story of how the event fits in your life. Life is complex. Often there are different ways of looking at things. And, indeed, those people who are flexible enough to consider alternatives tend to do better. Making sense of ourselves is a lifelong process. And the meaning of life is not fixed but, rather, varies from person to person, day to day and hour to hour. What's important in re-authoring, then, is the ability to look at the past through a different lens.'

(JOSEPH, S. (2011) *What Doesn't Kill Us*. London and New York: Piatkus, pp. 210.)

# Ethical Permissions Form



**DE MONTFORT  
UNIVERSITY  
LEICESTER**

## Faculty of Art, Design & Humanities Application to Gain Ethical Approval for Research Activities

For official use

Tracking No:

Date approved:

Initials:

All Research Degree Projects require ethical approval. Research Students in the Faculty of Art, Design and Humanities should complete this form to gain Internal Human Research Ethical Approval in consultation with their supervisors and submit it to the Faculty Assessor with their 'Application to Register for a Research Degree form (RDC:R).

Final year students undertaking a major project should also complete this form.

**NOTE:** If your research involves using human tissue or fluid samples or animals please DO NOT use this application form. You should seek guidance from the Chair of the Faculty Human Research Ethics Committee before starting the project.

<b>1. Applicant</b>	
Last Name: Tuppen	First Name: Alice
DMU Email Address: p11230826@myemail.dmu.ac.uk	

If you answer any of the following questions with 'Yes', then specific ethical issues WILL be raised that MUST be addressed. You will need to explain in detail in section 3 how you will address these ethical issues.

Has your research proposal identified any of the following research procedures?

Gathering information from or about human beings through: Interviewing, Surveying, Questionnaires	Yes
Observation of human behaviour	No
Using archived data in which individuals are identifiable	No
Researching into illegal activities, activities at the margins of the law	No
Researching into activities that have a risk of personal injury	No
Supporting innovation that might impact on human behaviour e.g. Behavioural Studies	No

If you answered NO to ALL the questions you do not need ethical approval, please complete Section 5

Are there other additional factors that could/will give rise to ethical concerns e.g. communication difficulties?

No.
-----

### 2. Ethical Issues identified:

Gathering information from or about human beings through:

- 1) Interviewing, Surveying, Questionnaires – it is likely that my research will include members of the public who will voluntarily contribute to the construction of my performances, films and artworks.

### 3. How these issues will be addressed:

Please see attached a sample ethics consent form as approved and used for my DMU MA practice-based research project. This type of consent form is of a similar format to that which I plan to use with participants within my Ph.D. research. Ph.D. projects are likely to require a comparable format, which will be modified accordingly on a project-by-project basis. All research and participants on Ph.D. projects will be adults. However appropriate care will be taken if projects involve any vulnerable groups and the rights, dignity, wellbeing and safety of all participants will be my primary consideration. Participants will be provided with full details of the objectives of the research in advance of any research commencing. I will ensure that all contributors can understand any consents given, including any participants whose first language may not be English. All contributions will be voluntary and granted with informed consent and will allow the participant the freedom to withdraw at any point in the process. The participants will be required to sign to acknowledge their understanding of the description and nature of their

## Participant Exemplar Consent Form



Participant Consent Form: Practice-Based Research Output

'Transformational Encounters' 2017

### Background Information:

'Transformational Encounters' is the final practice-based research output of Alice Tuppen-Corps' Ph.D. into ***'Digital Performance and the Feminine: Transformational Encounters'***. Alice is an experienced artist, teacher and facilitator and has worked on many different projects artistic, therapeutic, and commercial during the last 20 years. She is based across the faculties of Art, Design and Humanities and Technology at De Montfort University, Leicester and is also a research assistant in the faculty of Life Sciences, Health and Wellbeing.

The University Ethics Committee requires that participants are given specific information about research activities. This form asks for your consent to take part in Alice's research and to advise you of the planned outcomes and your participant rights. Please read the information below carefully, before completing the form.

**If you have any questions, please contact Alice on:**

Thank you for your support.

**Please complete the relevant sections below:**

It is a central process of Alice's method and practice that an interpersonal, subjective engagement occurs between her participants and herself which is then represented in artistic form to audiences. You will be consulted first as to your final creative and written representation but if you wish to remain anonymous your contribution may be limited to the end of a certain Phase 1-4.

☐

YES: I give consent for - myself, named above to take part in the research 'Transformational Encounters'.

☐

YES: I give consent for images, words, and other outputs of / from – myself, named above to take part in the research 'Transformational Encounters'.

☐

YES: I agree to waive any creative rights of – myself, named above for materials that may be generated through participation in the research activities, and agree for their use within the research project and any derivatory projects of a non-commercial nature, also for academic publication and dissemination.

☐

YES: I choose to be made anonymous in the final creative research outputs of Alice's practice.



☐ NO: I do not wish to remain anonymous; I would like to be attributed for my contribution to the research in regard of the final creative research outputs of Alice's practice.

☐ YES: I choose to anonymous in the final written outputs of Alice's practice.

☐ NO: I do not wish to remain anonymous; I would like to be attributed for my contribution to the research in regard of our co-creative artistic contributions and outputs and within Alice's written thesis.

**Full Name:**

**Address:**

**Contact Details: Email and Phone Number:**

**Age Range:** (Please circle) 18-25 or below, 26-35, 36-45, 36-55, 56 – 65, 66-75, 76 and above.

**Gender Identification:** M F B L G T Q I A \*Other

**Experience of Engagement with Artworks:** (Please circle) with 1 being very in-experienced (engage once or less a year) and 10 very experienced (engage on an at least weekly – fortnightly basis).

1      2      3      4      5      6      7      8      9      10

**Sector of Expertise:** (e.g., Medical, Education, Business, Arts...)

**Any other information you feel is important to share demographically here:**

***Signed:***

***Date:***

**PLEASE RETURN TO:** Taking Part in Research: 'Transformational Encounters', with Ph.D. Doctoral Researcher, Alice Tuppen-Corps, ADH, De Montfort University, or email [ally@alicetuppencorps.com](mailto:ally@alicetuppencorps.com)

*What Is It For?*

Your participation will contribute to generating artistic outputs for Alice's final Ph.D. interactive/performative art exhibition 'Transformational Encounters' as well as providing data for the written commentary component of her final Ph.D. thesis. Her research investigates how specific forms of 'feminine' encounter act as enabling agents, transforming the emotional, psychological, and creative experience of worlds. Specifically, Alice re-stages individual life stories within augmented, filmic, photographic, networked, and tactile environments in order to generate new qualities of reflective space that empower transformation, contemplation and connection.

'Transformational Encounters', will portray the artists encounter with up to 10 participants, each of whom will travel with the artist on a 12-month 'relational' journey of creativity and transformational encounter. The artist will be working with people over 18 who may consider themselves as being at, or wishing to

reflect upon, a 'threshold' point/s in their lives. Thresholds can take many forms, be that 'birth', 'death', 'illness', 'age', 'divorce' or other 'social', 'relational', or 'habitual' life change either forced upon you, or that you have inflicted on yourself as a 'trigger for change'. These self-identifying 'aha moments' may have brought positive and or negative realisations that are leading to changes in your life.

The '*Touch: Traction: Transform*' project will require a willingness to explore notions of identity, intimacy, communication and the potential for transformational growth, shift, transition. The exact processes, tasks and modes of engagement will be planned in dialogue between ourselves, artworks and technology but are likely to include journaling, storying, film and art-making both individually, one-to-one and as part of a small group. The artwork/s will speak into the artwork of others, somehow navigating and expanding the in-between, returning the unfinished to the participant, audience, and the Self through the rehabilitated. Selected works will form the basis of an exhibition in May 2018.

Alice's Ph.D. contains three seminal artistic outputs in the form of exhibitions. 'Point. forty' was the *proposition* of her Ph.D. 'Situating the Reciprocal', (which will be exhibited in Nov/Dec 2017) will be the *validation* of her process and the *consolidation* of her Ph.D. will be in the form of this final exhibition

'Transformational Encounters' which will culminate her findings in 2018/9.

Alice's unique contribution to knowledge will form from her own validated method of relational, technological, sculptural, and filmic aesthetics. Her work will specifically allow us to think about the way we experience life within a new context, with the intention of enhancing communication, wellbeing, community

engagement and the potential for the creative, spiritual, and psychological transformation of worlds.

### *What Will Happen?*

As an auto-ethnographical artist, Alice invites and activates various 'encounters' between herself and other humans, machines, stories from an embodied, nurturing, holding 'state of being'. This is the artists 'lens' and her 'facilitative' stand-point. The operational process and significance of these encounters is generated through her own embodied 'feminine' mapping, (her presence, direction, and facilitation of the practice from within the practice itself), across both virtual and physical spaces.

The practice-based material which will be generated is only possible through performative 'encounters' between all elements that comprise the feminine-maternal-matrixial field of her artwork. Humans, media, code, sculptural objects and technology each act as active 'subjects', of equal agency.

You will be invited to take part in such practice-based and intimate 'encounters' with the artist. These may include physical, psychological, performative, photographic, filmic, sculptural, written, and verbal exchange as well as other forms of creative engagement with both technologies and the body, co-facilitated in a supportive environment and in dialogue with the artist and other participants.

You may additionally be asked to take part in journaling, online communications, questionnaires, focus groups, or surveys, and/or in one-to-one

or group interviews/performances/engagements/activities, face-to-face, email, telephone, or web-service exchange. Photography, audio recording or video will be used to record practice, encounters, interviews, and discussions and will also to be offered as tools for supportive engagement and creative making when taking part in research activities.

Because of the nature of the work and the collaborative co-affecting process not all 'events' can be pre-determined. The piece will evolve over a duration of time as is 'appropriate' for the 'transformational encounter/s' to take place. Whilst this can be guided and framed loosely within a 12-month framework, to a large extent the 'events' that occur 'inside' the process and practice will contribute to informing the depth, breadth and duration of the experience. Therefore, a participant attitude of availability, openness, curiosity, and commitment is required.

### *How safe is it?*

The research will not intentionally cause any emotional, psychological, or physical harm, or be intentionally intrusive or misleading. The research process is confidential, and you can choose to opt to become 'unnamed/anonymous' on film/voice in final outputs should you wish. The research process is however more powerful, authoritative, and affective through full representational engagement within final outputs. Alice's methodology specifically sets out to engage participants somatically, psychologically, performatively, artistically and digitally in the creation of the piece and the experiences generated are designed to be empowering and dialogical and not restrictive or inhibiting. Throughout the process and within the final performance, Alice will adopt a

collaborative facilitative role that encourages such expressions to be released through playful and sensitive collaboration. Audio, video, photographic and written data will be kept safely and securely.

### *Can I change my mind?*

Yes, participants can withdraw themselves from the research at any time.

However, because of the process- based nature of the work, a commitment to the duration of the project from the outset is very much valued. Participant's well-being will be ethically and responsibly managed throughout the project as a central concern but because the encounters and subsequent transformations have the potential to be artistic, psychological, physiological, and transformative a certain ability to 'self-manage' your process is also essential. The process work may go deep and be challenging at times. It is not therapy but may well be therapeutic. Strong emotions may rise during the process. If you are concerned about this, please contact the artist to discuss your concerns with her first so that together you can both design and manage the process and put in place any appropriate external supportive measures for the project duration.

### *Why Should I Take part in the Research?*

'Transformational Encounters' will be a significant validating component of Alice's practice-based research and will substantially inform the final stages and consolidation of her Ph.D. Alice's research is working towards activating experiences of transformation: cognitive, neurological, sensorial and social within a reciprocal and artistic living system. Not only is it anticipated that taking part in the research will strengthen and promote the participants own insight,

choice, and ability to generate change and transformation in their personal lives, but the work will also impact various public initiatives. The Athena SWAN Charter and Flossie, (Women and Open Source/ Open Culture) is committed to advancing women's careers in the arts, which draw upon science, technology, and medicine (STEMM). Alice's emerging methods are recognised by a cross-institutional academic panel from De Montfort, Leicester and Hertfordshire Universities as a significant and innovative means of disseminating data. The Arts Council, AHRC, Public Health Intervention Development Scheme, the Medical Research Council and the Wellcome Trust are all interested in her cross-disciplinary methods which will demonstrate the emotional, psychological and sensorial impact that embodied digital performance, art and storytelling can have on society as a means to improve its wellbeing and promoting cultural diversity and change, a high target within the UK's Wellbeing Agenda.

Through all of this, the artist is reaching 'inward' as well as 'outward' towards the relational heart of what can be considered 'transformational encounter'. Alice is considering the effects and affects of her practice on humans, technology and performance as a mode of bringing about new ways of thinking and feeling. Through technology, embodiment and encounter she allows us to 'slow down', 'clear out' and 'open up' to newly found interior spaces, gifting back to us time and space within which to become more fully human.

#### *Where Will the Research Be Published?*

The research may be published in journals both print or online, about digital arts and performance, arts and health, technology and femininity/maternalism, education or similar. My research will be presented as part of my final

submission and at conferences, shared with other academics, artists, researchers and the public. It may undergo online documentation in relevant digital and performative arts and research blogs and websites and form the basis for further research. It will provide the basis to the interactive exhibition 'Transformational Encounters' and may inform the creation of other subsequent workshops, artworks and digital exhibitions both insitu and online.

**Draft schedule – timings may vary slightly.**

**May 2017 – May 2018**

**Phase 1:**

*April 2017 – May 2017*

Open Call for Participants.

Preliminary enquiries with Artist. (Participants can meet with the artist if you wish to do so and it is practically possible). You will however have an opportunity to fully meet the artist in Phase 2.

Artist selection of Participants.

*May – June 2017*

Participants: 21-day 5-20 minute daily written/audio/visual journal type exercise – building up intimate encounter through the meeting of inner worlds. Artist will



facilitate a question/prompt/theme each day and respond with an image, word, etc.

Artist to then 'code' the findings and identify key themes and observations and participants to carry forward into Phase 2.

## **Phase 2:**

*June – July 2017*

Meet the artist. - walk, talk, cuppa coffee...

Semi-structured interviews – 'day in the life of the participant'.

Some Photographic, Filming and Video Editing takes place.

Artist starts to pull process and outputs together within an artistic and theoretical context.

Approx. min 24 hours of your time spread at our mutual convenience.

Facilitated and collaborative reflective and creative dialogue with the artist and/or other participants, various expansion exercises/creative outputs generated based on the material produced prior.

*August 2017*

Pick up interviews and holiday period.

### **Phase 3:**

*September – December 2017*

Opportunity to view the artist's exhibition 'Situating the Reciprocal' constructed and installed in the Two Queens Gallery, Leicester end of Dec 2017.

Filmic/animatronic/sculptural artworks are made in conjunction with the artist & technical collaborators for the exhibition 'Transformational Encounters'.

These first draft 'concept' artistic outputs are made with a varying degree of 'collaboration' to be decided on an individual basis.

Marketing of the exhibition 'Transformational Encounters' takes place.

Exhibition venue secured and final exhibition outputs are generated.

*January – April 2018*

Making the artistic artworks. In this period, it is mostly the artist's and technical collaborators time but participants many need/wish to pop in and see the pieces emerging and/or become more fully involved in the making. The artist may need to do some voice-over with participants, max 12hrs of time.

### **Phase 4:**

*May 2018*

Final exhibition pieces completed and installed in the Gallery, Leicester. Public exhibition till end of May 2018 (tbc). Participants will be invited to attend the exhibition and participate. Evaluations will be made after experiencing the piece with all participants.

*June - July 2018*

Artists evaluation takes place, writing up and analysing data both participant and audience data.

Audience engagement assessment, post exhibition feedback.

**END.**

## Final 12 Participants - Demographic Data

Of the 12 participants that undertook the full 12-month journey they identified demographically as follows:

Participant	Gender	Sexuality	Age	Duration and form of knowing of the Researcher prior to project commencement
P3	F	S	46-55	4 years – acquaintance met at a feminine empowerment workshop
P4	F	S	46-55	1 year – met at a technology conference once
P6	M	S	66-75	30 years - but only known as a friend of my fathers
P8	F	B	66-75	44 years – my mother

P9	F	S	46-55	17 years but sporadically – met on an art therapeutic course in 2003
P10	F	S	36-45	38 years – my sister
P11	F	S	26-35	2 years – met at two conferences on narrative
P13	F	S	36-45	7 years - acquaintance met at performance technologies event
P14	F	S	36-45	3 years - acquaintance met at a performance event
P16	M	G	66-75	35 years - but only known as a friend of my parents

P17	M	S	66-75	1 year – he saw my presentation at a conference on digital storytelling once
P21	M	S	36-45	20 years but recently at a distance - used to work in TV together

## Phase 1 & 2 Survey Questions 1- 8 Detailed Graphs & Analyses – corresponding with (6.5.3) in thesis

**Q1** asked ‘I feel I know the artist really well - Artistically. (Practice, Process, Technology, Presence, Craft)’. (Smaller radius in Figure 304 below equals greater depth).

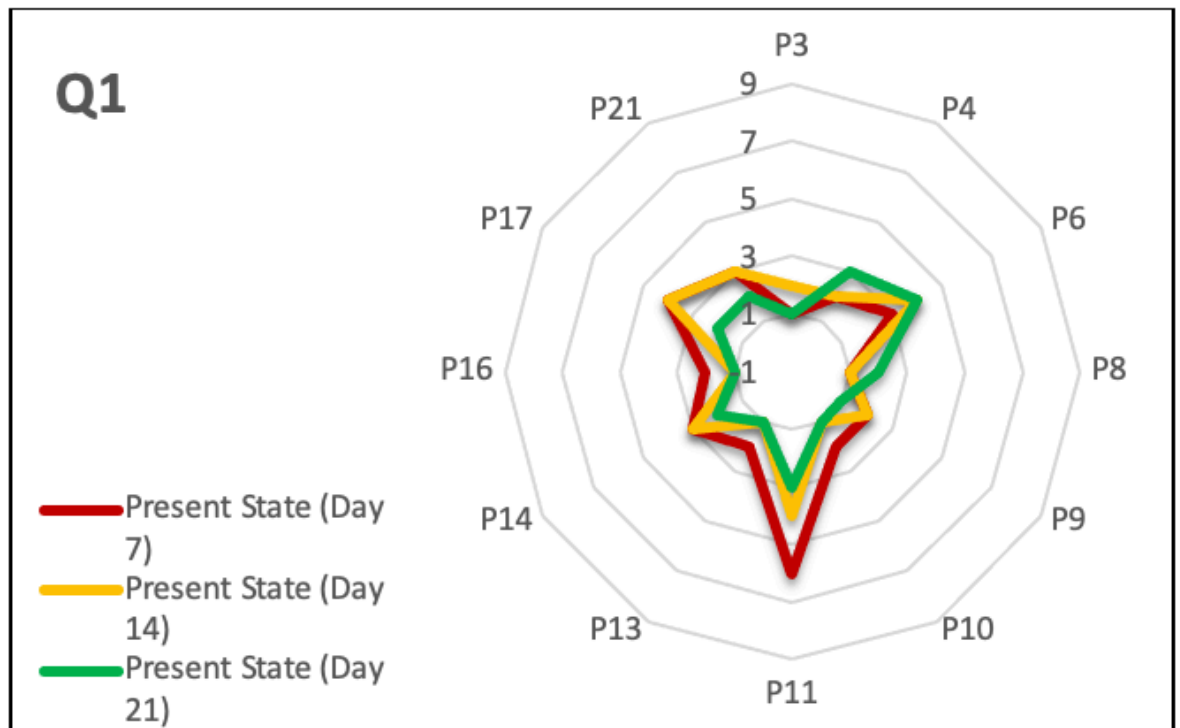


Figure 308. Phase 1. Digital Dialogues. Q1.

The Phase 1 Q1 graph above, Figure 308 clearly shows an overall incremental deepening trend over the 21-days in how well participants’ felt they knew me relationally as an artist. Additional comments not in body of thesis: P8, She is my first born! P4 and P6 were anomalies.<sup>240</sup>

<sup>240</sup> P4 suffered from emotional and psychological extremes shifting from mania to depression so she was taking the relational process very slowly and successfully sustained the entire PartPb journey. P6 did not like splitting up the categories’ in Q1-8 preferring to comment on them altogether more intuitively. These patterns follow generally through Q2-8 for them both.

In Phase 2, S2, Q1 I asked the same question. The graph below Figure 309, clearly shows an overall incremental deepening trend between the end of Phase 1 21-days and the end of Phase 2 Performative Encounters. What is interesting in all Phase 2 graphs Q1-8, is the difference between what participants actually graded at the end of the Phase 1: Digital Dialogues on Day 21 and what they retrospectively graded. This hypothetically signifies a desire to make clear to the researcher that they valued the deepening opportunity and maintained contact at the endpoint of the Phase 2: Performative Encounters. It could also and-or signify their likely loss of identification with the felt intensity at the end of the 21-days due to the lapse of time between the end of Phase 1 and the end of Phase 2. Either way, the Performative Encounter deepens their experiences.

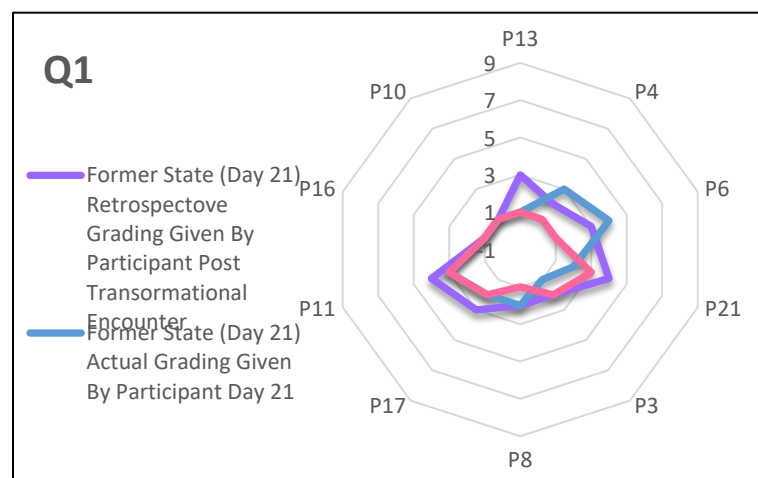


Figure 309. Phase 2, Post Performative Encounters, Comparable with Data Digital Dialogues Phase 1 Q1

Additional comments not in thesis body: P8,

As a relative this is a tricky category BUT now, we have been on this journey together the family aspect has faded, so we now meet much more as "person to person" which is a joy that may not have come about had we not engaged in the TTT process. Very grateful for this.



In response to **Q2**, 'I feel I know the artist really well - Emotionally. (Expression, Empathy, Spirituality, Insightfulness, Resonances)'. The Phase 1 Q2, graph below, Figure 310 clearly shows an overall incremental deepening over the 21-days in how well participants' felt they knew me emotionally as a facilitator.

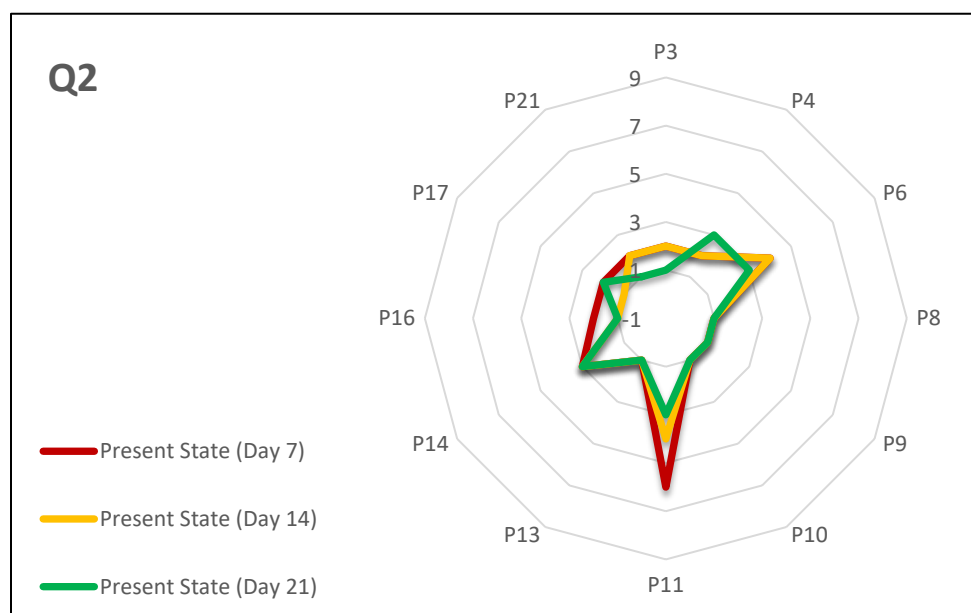


Figure 310. Phase 1 Digital Dialogues Q2

However, P4, P6 and now P14 were still remaining more stationary. What was emergent here was that as a committed and ethical PartPb researcher in certain situations the need for additional support is needed.<sup>241</sup> The Phase 2 Q2 graph below Figure 311, answering the same question revealed the same incremental

<sup>241</sup> Reasons for P4 and P6 are substantiated in the footnote against Q1 above. With P14 I needed to meet her towards the end of the 21-days to support some very difficult emergent material. She said 'I get to know you emotionally when we meet and through your emails more than the Evernote prompts', also see her testimony against the following Q3. A dancer by profession, throughout the Phases, and in her responses, she enjoys the physical enactment tasks the most – see her Evernote Dialogue on MMR Folder10 for more. P17 (who is partially deaf and was struggling with technology), was also struggling a little so I also made one facilitative meeting at the very end of the 21days, and he reported, 'A face to face meeting did help with this [emotional] aspect'.

deepening patterning between the end of Phase 1 21-days and the end of Phase 2 Performative Encounters in Q1 above.

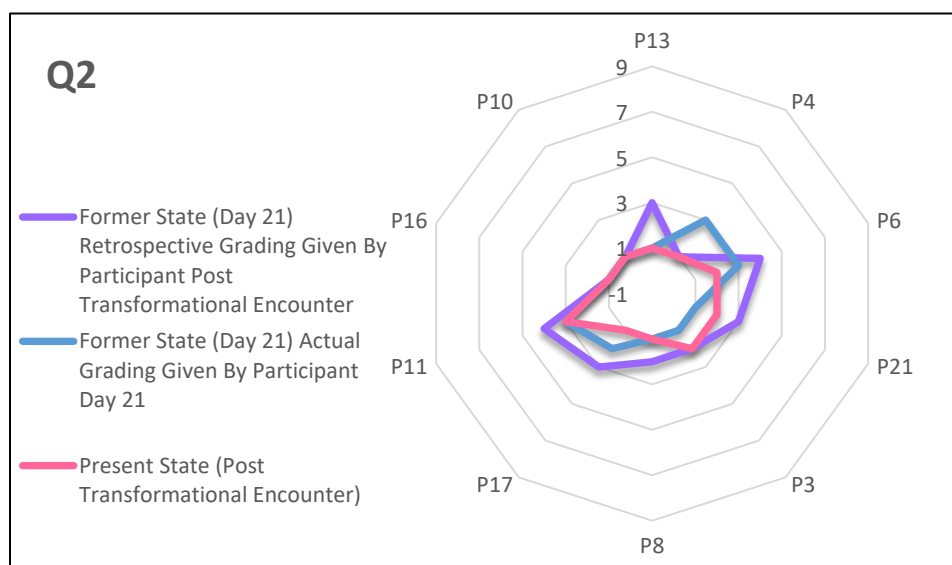


Figure 311. Phase 2, Post Performative Encounters, Comparable with Data Digital Dialogues Phase 1 Q2

Additional comments not in thesis body:

P17, The artist had changed hair colour which resonated with her account of her mother's observations about her

In response to **Q3**, 'I feel I know the artist really well - Psycho-Physical-Somatically. (Intellectually, Physicality, Sensually, Playfully, Humorously). The Phase 1 Q3 graph below Figure 312, shows an overall incremental deepening over the 21-days in how well participants' felt they knew me psychologically, playfully and intellectually as a facilitator (an anomaly being P6 for reasons as given above before).

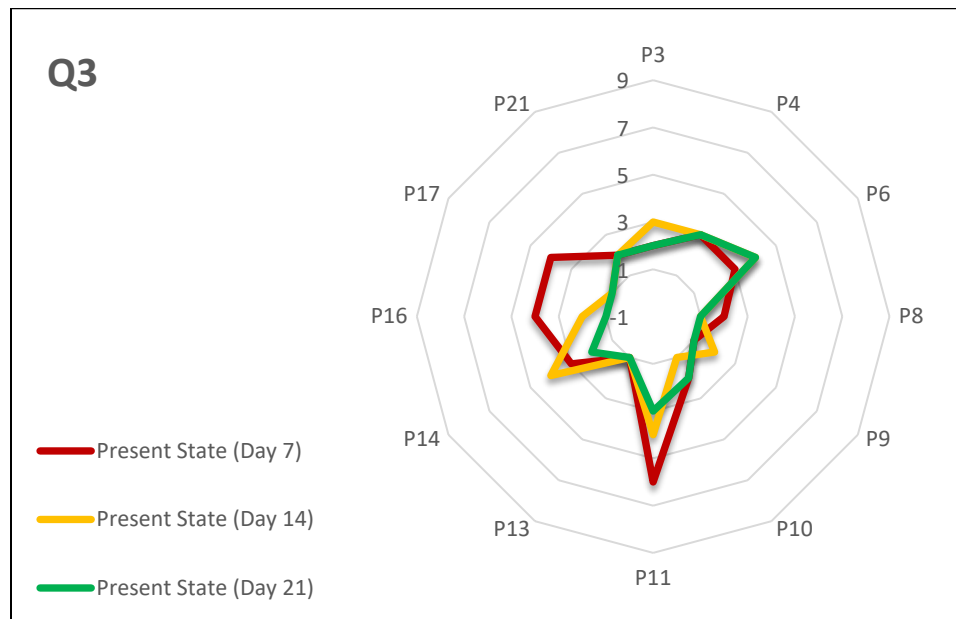


Figure 312. Phase 1, Digital Dialogues Q3

The participants I knew least, P11, P17 and P16 really connected in here. P14, said this side of you really shines through for me in the Evernote exchanges (S3). Indeed, it was humour, physicality and play that permeated P14's Phase 2 Performative Encounter to follow. The Phase 2 Q3 graph below Figure 313, also showed the same deepening patterning as those in Phase 2 already presented above.

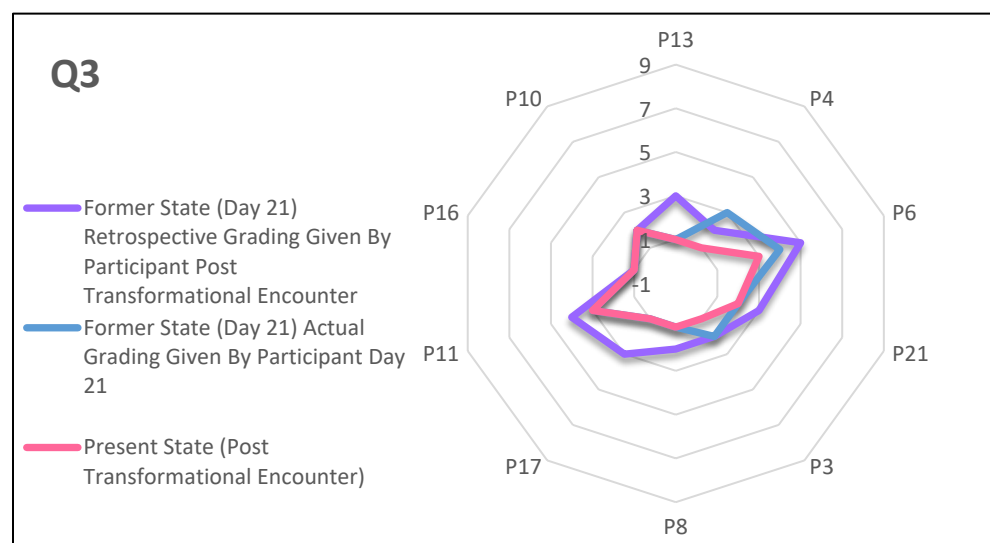


Figure 313. Phase 2, Post Performative Encounters, Comparable with Data Digital Dialogues Phase 1 Q3

Additional comments not in thesis body: P17, I think this will increase as we proceed with the project

In response to **Q4**, 'I feel I know the Artist really well - Holistically. (Artistically, Emotionally, Psycho-Physical-Somatic). The Phase 1 Q4 graph below Figure 314, shows an overall incremental deepening over the 21-days in all aspects of relational knowledge holistically, even if some of the earlier three questions had more variants.

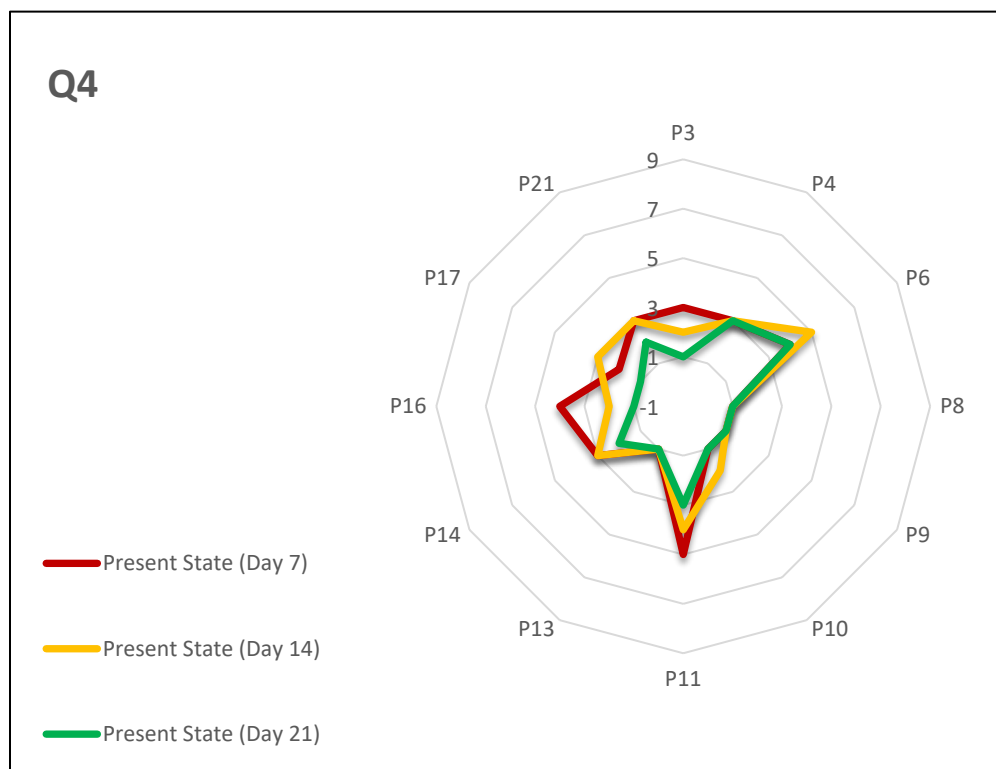


Figure 314. Phase 1, Digital Dialogues Q4

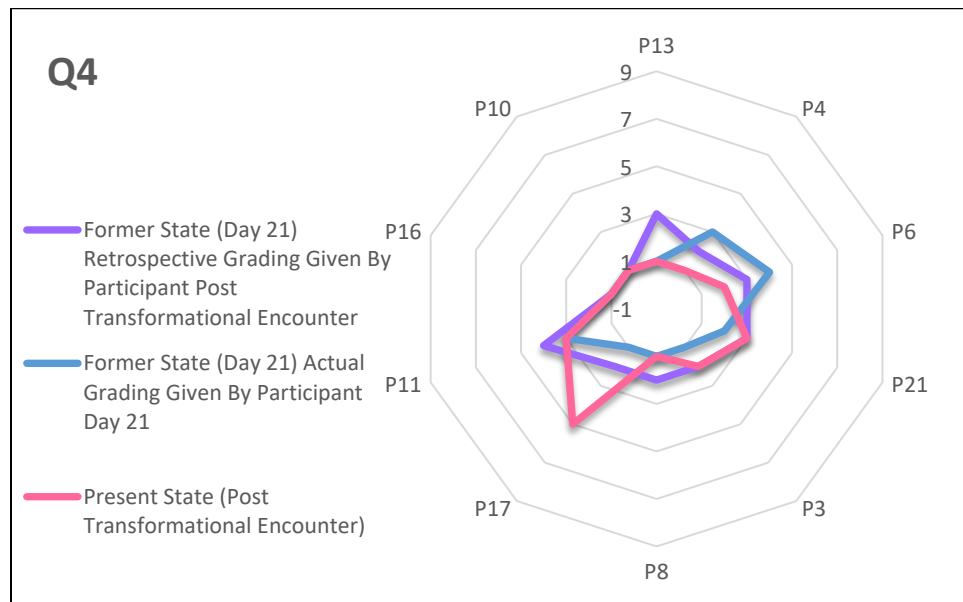


Figure 315. Phase 2, Post Performative Encounters, Comparable with Data Digital Dialogues Phase 1 Q4

The Phase 2 Q4 graph above Figure 315, maintains the pattern of deepening relational encounter, with the anomaly of P17 as analysed in the thesis body.

**Q5.** I feel I know myself really well - Artistically. (Practice, Process, Technology, Presence, Craft.)

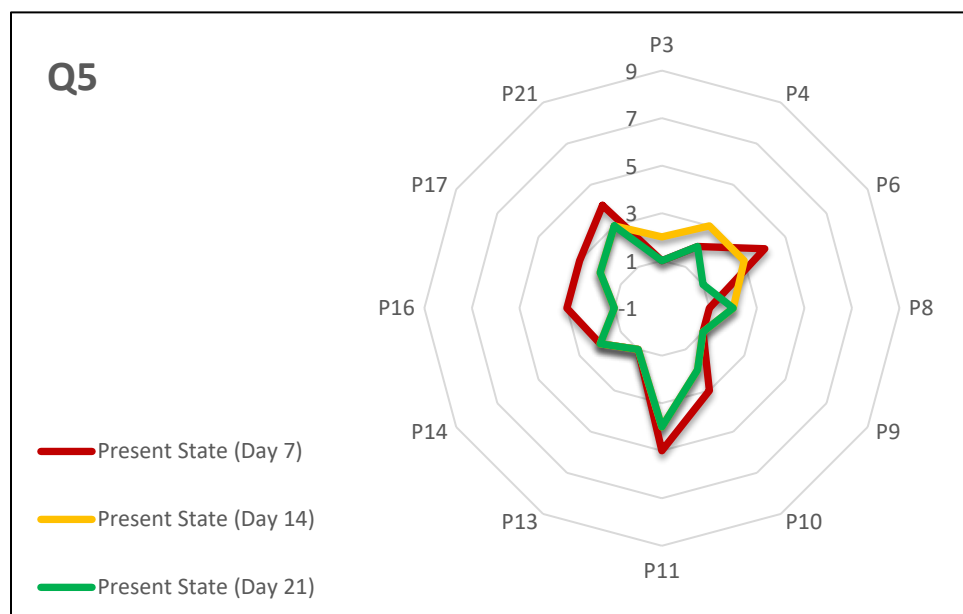


Figure 316. Phase 1, Digital Dialogues Q5

The Phase 1 Q5 graph above Figure 316. Phase 1, Digital Dialogues Q5 shows an overall incremental deepening over the 21-days in terms of how well participants considered knowing themselves artistically. This significant finding proves that although some were more tentative in rating their knowledge of me, they had all deepened in their own personal insight throughout the relational process of the framework. Some additional testimonies not in the body of the thesis were:

P8, Somatic- meaning????

P17, I have realised that I have skills as a writer that have not been used for some time

P21, I need to spend more time on the project ideally to engage more deeply

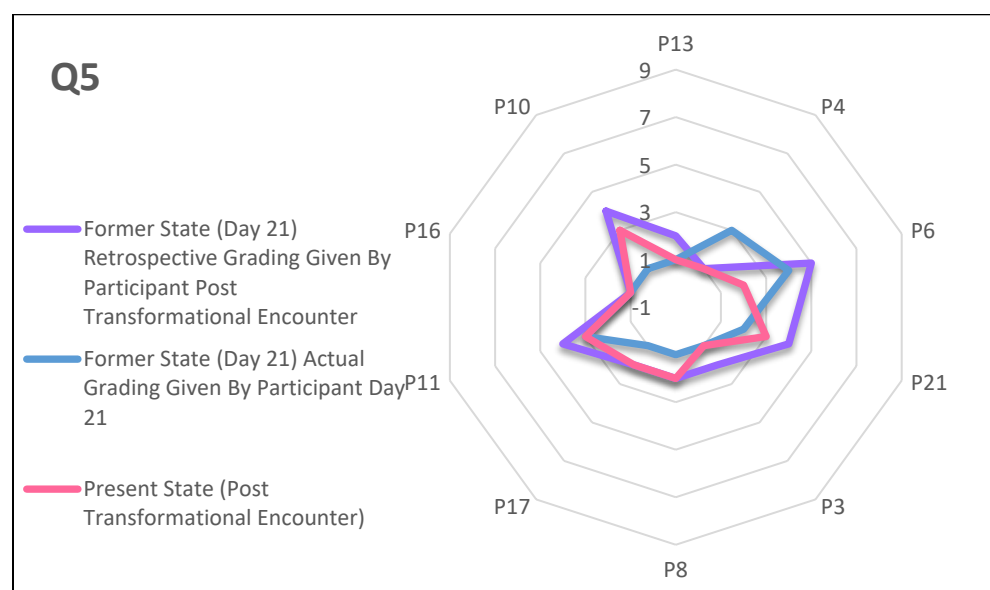


Figure 317. Phase 2, Post Performative Encounters, Comparable with Data Digital Dialogues Phase 1 Q5

The Phase 2 Q5 graph above Figure 317. Phase 2, Post Performative Encounters, Comparable with Data Digital Dialogues Phase 1 Q5, maintains the pattern of deepening relation encounter, with no anomalies. Additional comments not in thesis body were:

P13, I have a deep understanding of my own working practices, but my transformational encounters with Alice have deepened and exposed some of the inner workings and nuances in the way I observe and function in the world as an artist

P8, Technology still a hole - nothing to do with TTT shortcomings but connected to my generational place

P11, I know there is more I don't know about my presence and craft

P17, I have realised that I have skills as a writer that have not been used for some time

P8 admitted having 'reservations re technology' and that 'possibly [she had] ... a different more artisan view of Craft', that this process was challenging...

In response to **Q6**, 'I feel I know myself really well - Emotionally. (Expression, Empathy, Spirituality, Insightfulness, Resonances).

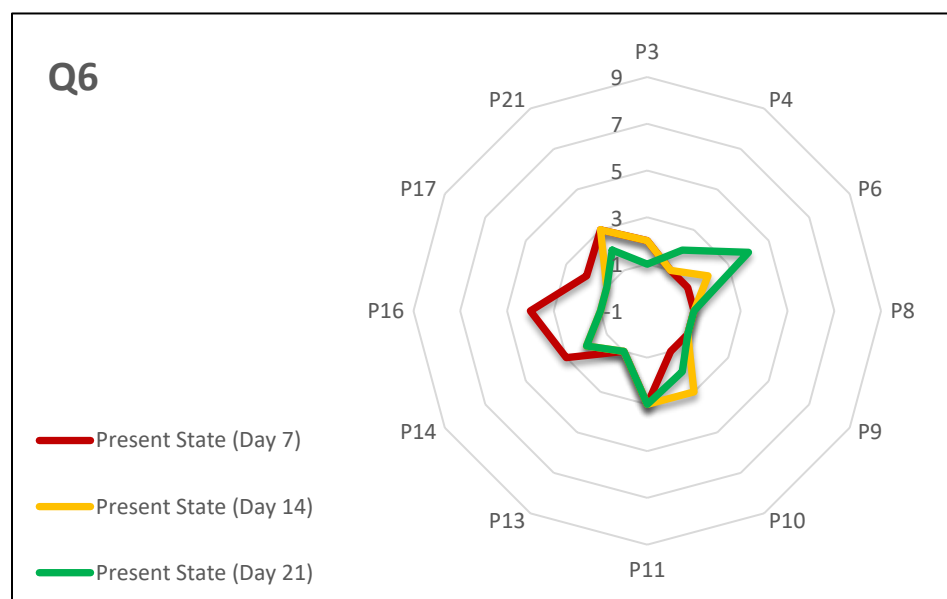


Figure 318. Phase 1, Digital Dialogues Q6

The Phase 1 Q6 graph Figure 318 above shows a predominantly incremental deepening over the 21-days in terms of how well participants consider knowing themselves emotionally, the anomaly being P6. As a pattern (also identified in Phase 1 Q1 and Q2 above) this seems to be more of a resistance to the

questions rather than the process. He reports, it's, 'hard to distinguish these questions from each other as I usually have an intuitive feel about everything at once...(S1) and 'I know it's not what you need, but I'm just going to be slightly positive with these as I can't make that division :-)' (S2)'. However, others report in addition to those not included in the body of the thesis,

P8, Been working on this for a long time -especially over the last 20 years

P13, Again, although I feel that I know myself really well, I have at times been surprised by my reactions to certain provocations. I am thankful for this process - it has reminded me to re-connect with myself - to notice what is important - to continually appreciate and acknowledge the beauty of people, relationships, our environment and our sensibilities as human beings, and 'this has been a truly transformative experience. I am enjoying noticing my own reactions to the work as it develops, and there have been many moments where Alice has been able to penetrate areas of my artistic, personal and emotional self in a very deep way. It has helped me to continue reflecting on my own processes and life purpose, and (S2) and 'This process has shone a bright light on to my own psyche! I am recognising and deepening my awareness of how I respond and react to situations. (S3)

P17, I think I am able to achieve empathy with people fairly easily, that I can handle emotion without overspilling too much and can see where people are coming from

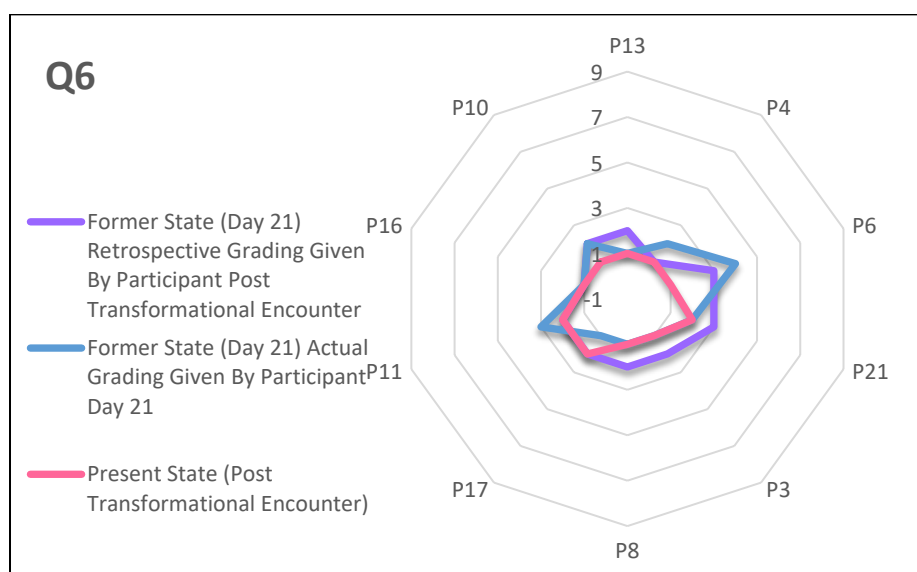


Figure 319. Phase 2, Post Performative Encounters, Comparable with Data Digital Dialogues Phase 1 Q6



The Phase 2, Q6 graph Figure 319 above, maintains the pattern of deepening relation encounter. Additional comments not in thesis body, P8, Still processing!

In response to **Q7**, 'I feel I know myself really well - Psycho-Physical-Somatically. (Intellectually, Physicality, Sensually, Playfully, Humorously)

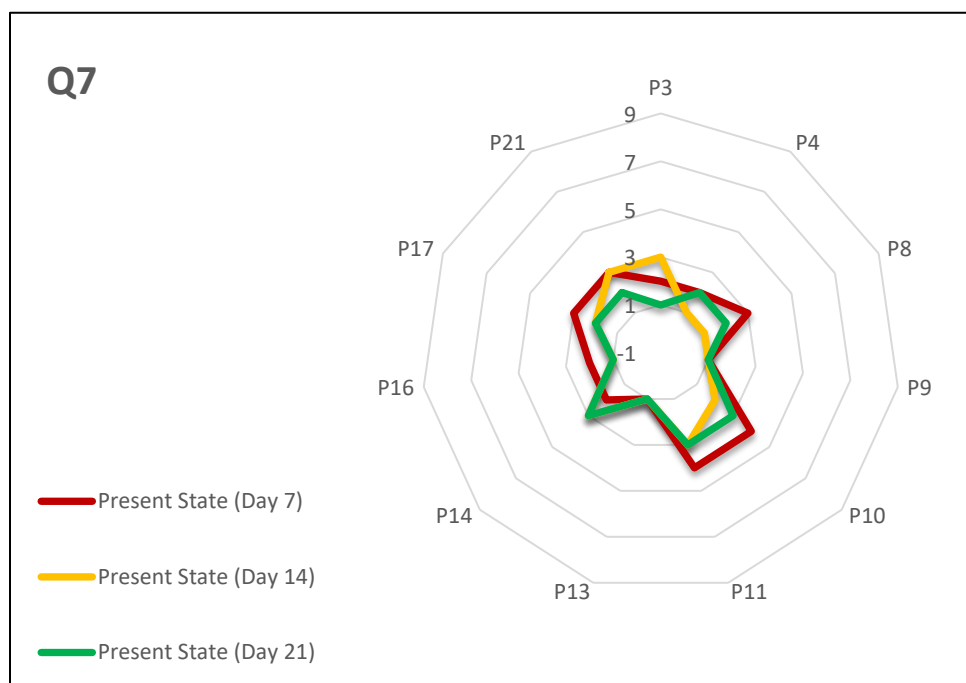


Figure 320. Phase 1, Digital Dialogues Q7

The Phase 1 Q7 graph above Figure 320, shows a definite incremental deepening over the 21-days in terms of how well participants considered knowing themselves psychologically, playfully and intellectually with a spike on P14 who then retracts again by Day 21 (but was in a very difficult period of transition as she explains above against Q6 and in footnotes Q6.<sup>242</sup> Other responses were:

<sup>242</sup> Other's feedback was as follows, P13, 'I have found myself becoming lighter, and less 'academic' with my responses. I notice that I am predisposed to trying to answer things through an academic/critical lens. I have enjoyed trying to be more playful, more sensual, about my

P13, I have found myself becoming lighter, and less 'academic' with my responses. I notice that I am predisposed to trying to answer things through an academic/critical lens. I have enjoyed trying to be more playful, more sensual, about my responses as the week has progressed

P17, I think I am clever and can be funny, and playful in the right circumstances. I tend to keep space between myself and others unless they are lovers, friends or relatives

P13 notes this in both this Q7 response and in Q6. This runs in parallel with her really addressing *Traction* points as revealed in her playful Evernote responses at this point, see MMR Folder 9.

The Phase 2 Q7 graph below Figure 321, maintains the pattern of deepening relation encounter after the Performative Encounters.

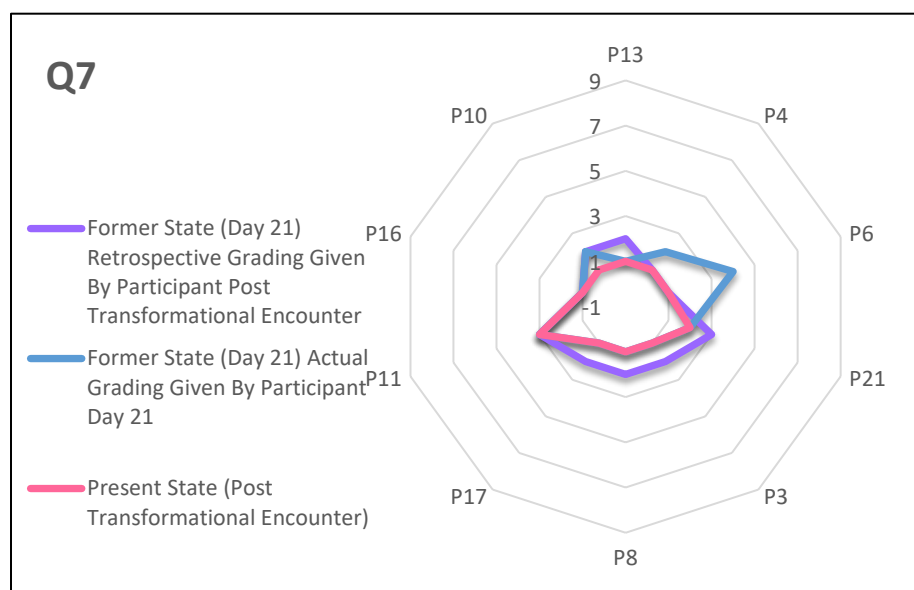


Figure 321. Phase 2, Post Performative Encounters, Comparable with Data Digital Dialogues Phase 1 Q7

Additional feedback not in thesis body was,

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responses as the week has progressed (S1). She concludes, 'This process has also given me permission to be playful, delicate, sensual and intellectually engaged - a real gift indeed! (S3)'.

P8, Find the actualization of the exhibition helpful making this less of an intellectual task

P11, I think I understand better how I work or 'think'

In response to Q8, 'I feel I know myself really well - Holistically. (Artistically, Emotionally, Psycho-Physical-Somatic). The Phase 1 Q8 graph below Figure 318, shows a definite incremental deepening over the 21-days in terms of how well participants considered knowing themselves holistically, with an anomaly on P6 who leaps out at the end of Transformation Day 21. This is likely because he found the *Traction* points most provocative and was left feeling less confident in who he was. However, he was open to interrogating this further in Phase 2, whereby on the Phase 2 graph below Figure 322, he became deeply in touch with himself holistically via listening other.

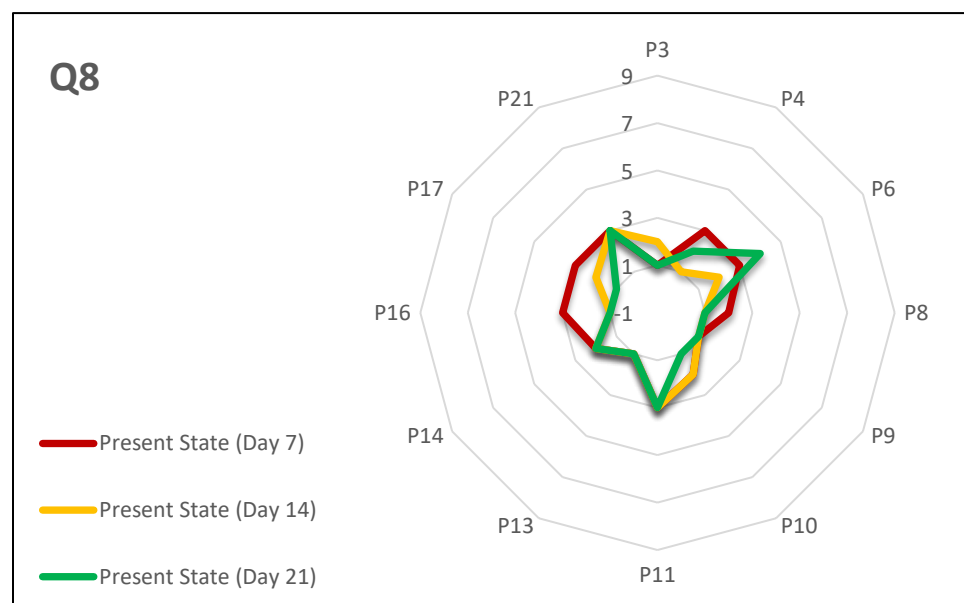


Figure 322. Phase 1, Digital Dialogues Q8

Other feedback not in thesis body Phase 1 Q8:

P13, I am very aware of how I react and how I engage with artistically, emotionally and psycho-physically. Through my own

practice I have been able to reflect and consider myself as an artist and as a scholar. Again, this process has helped me to re-engage with the things I know about myself, as well as rediscovering aspects of my character that may have become hidden or masked by the everyday. I feel more meditative about how I am feeling right now.

P17, I think I have reached some emotional maturity, although can still be 'fond' as they say in the Northeast, that is 'foolishly tender and loving' or 'foolishly credulous'. Sometimes people switch off when I am too open

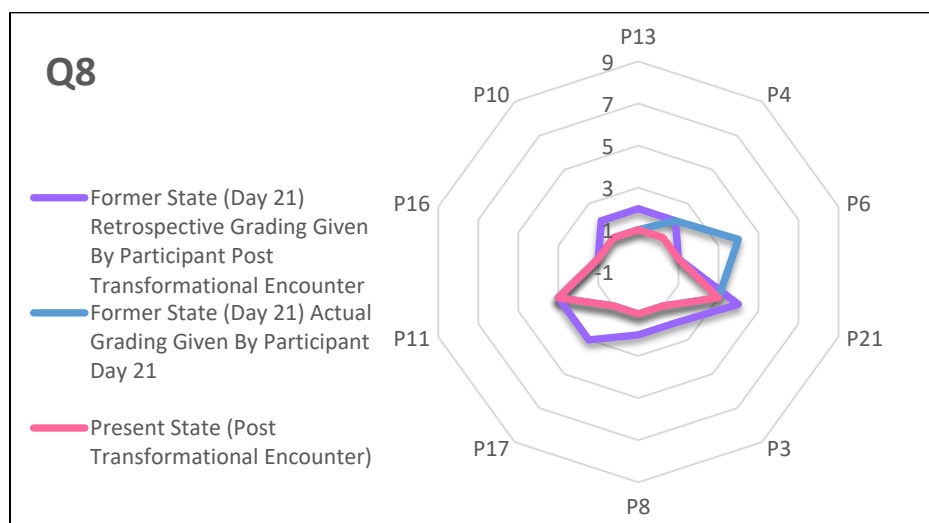
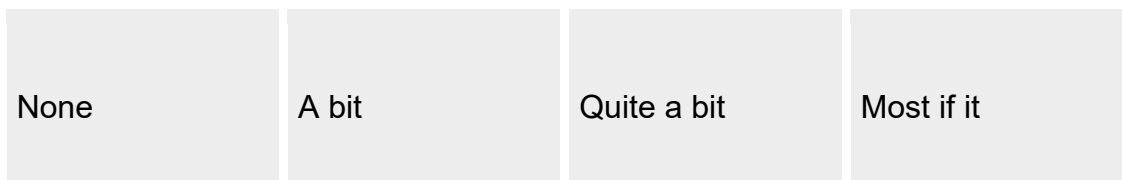


Figure 323. Phase 2, Post Performative Encounters, Comparable with Data Digital Dialogues Phase 1 Q8

Other feedback not in thesis body on Phase 2 Q8 Figure 323 above was P17, saying 'I need to have fun'.

## Phase 1 Survey Questions 9- 11 Detailed Graphs & Analyses – corresponding with (6.5.4) in thesis

The next three questions **Q9**, **Q10**, **Q11** relate to Phase 1 only. **Q9** and **Q10** asked participants to rate the following in terms of subject matter to see if the multimodal process was increasing contact with inner material as it progressed on a scale of:



In response to **Q9**, 'How much of the subject matter revealed in the process so far *Touch* Days 1-7/*Traction* Days 8-14/*Transform* Days 14-21, did you already feel very much aware of?

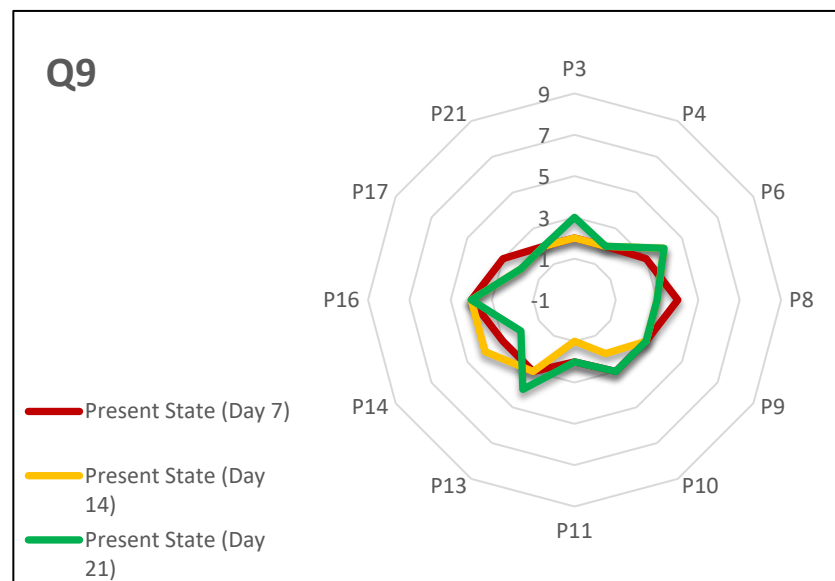


Figure 324. Phase 1, Digital Dialogues Q9

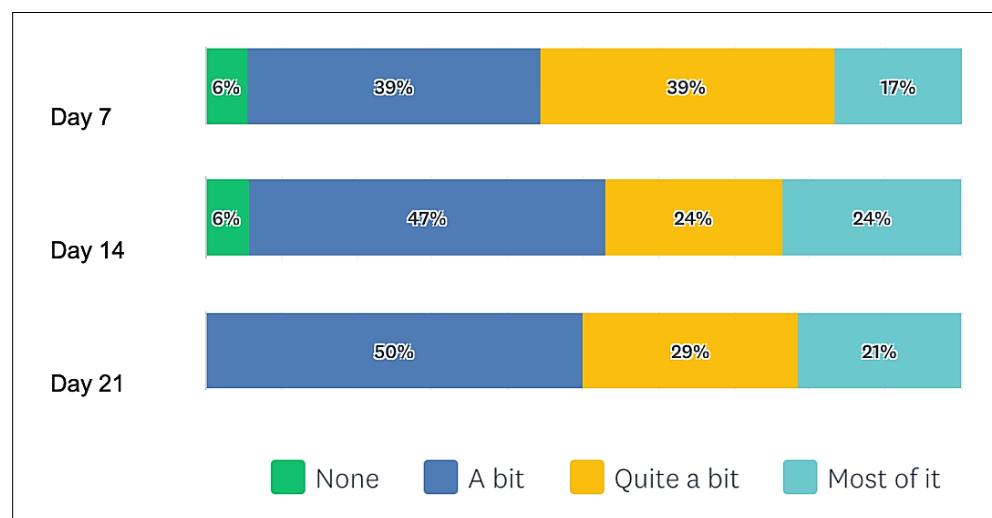


Figure 325. Phase 1, Digital Dialogues Q9

The first graph Figure 324, shows individual participant responses against each other relationally, but not with huge clarity. The three bars above Figure 325, show more clearly the incremental deepening of participants inner material collected through the multimodal process of themed subject matter, *Touch*, *Traction*, *Transform*. This shifts from 6% not feeling in touch with their inner material at all on Day 7 & 14 to all being in contact with it by Day 21.

Specifically, at Day 7 39% feel 'a bit' in touch with their inner material, rising to 47% at Day 14 and 50% at Day 21. On Day 7 39% already felt 'quite a bit in touch and 17% in touch with 'most of it'. However, by Day 14 those who had felt 'quite a bit' deepen to 24% now feeling in touch with 'most of it' enabled through Traction. By Day 21 though those that had felt in touch with 'most of it' dropped by 3% in Transform, there was still a shift incrementally towards the deeper end of contact with the 'a bit' and 'quite a bit' scales still rising, and the 'none' category having dropped off the chart completely. Some feedback not included in the thesis body was:

(S1)

P10, A lot of the subjects I was aware of. What I didn't realise was how much they touch my everyday thoughts.

P6, But it's not all been expressed before

(S2)

P13, The subject matter throughout this phase has always been omnipresent for me. However, Alice's process has unlocked many emotions, and deeply hidden feelings, in a very touching and intense way

(S3)

P9, But the process and engagement facilitated deeper connection with the process and material

P13, Although I was aware of my own stories, this process gave me a space and a rare opportunity to share them. Intimate thoughts and hidden agendas were meaningfully exposed and revealed in the process of transformation. The artistic process also gave space to

intimate readings and sensuous contemplations that would have otherwise remained private.

In response to **Q10**, 'What percentage of the content revealed in this period of Touch Days 1-7, has bought you into deeper contact with yourself because of your engagement within a virtual, creative and technological dialogical 'holding' space? The graph below Figure 326 and Figure 327 shows a shift from 50% feeling on Day 7 that the virtual, creative and technological dialogical 'holding' space? was only 'A bit' holding with the other 50% feeling it was already 'quite a bit' to mostly holding. By Day 14 'A bit' had shrunk to only 12% with an increase to 59% feeling 'Quite a bit' and 29% 'Mostly'. By Day 21 'A bit' had dropped off completely and 50% feeling now felt it was contributing to 'Most of' their contact with themselves followed by the other 50% recognising it was contributing 'Quite a bit'.

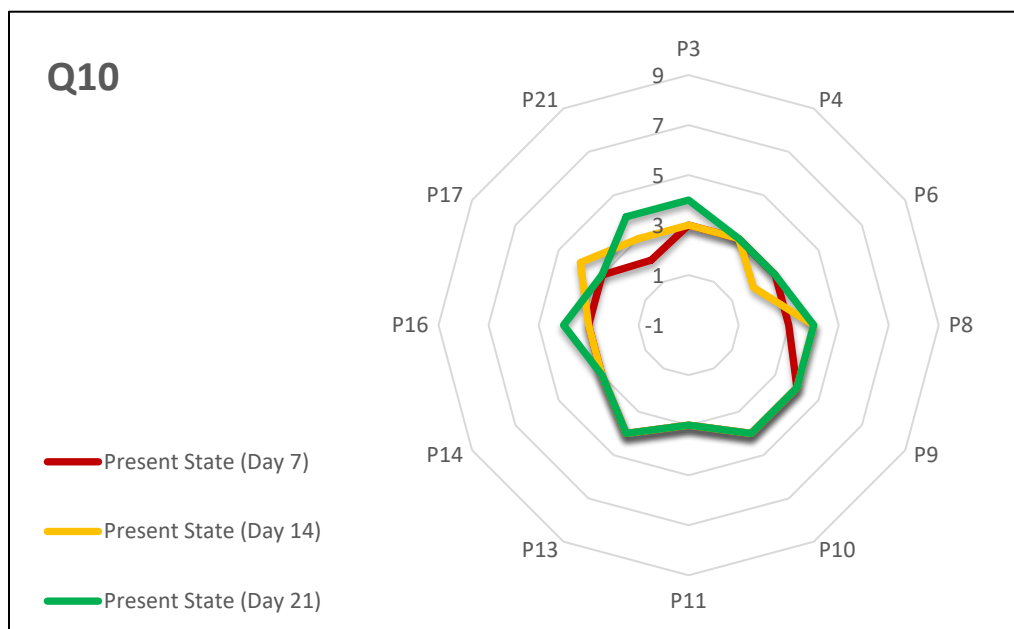


Figure 326. Phase 1, Digital Dialogues Q10

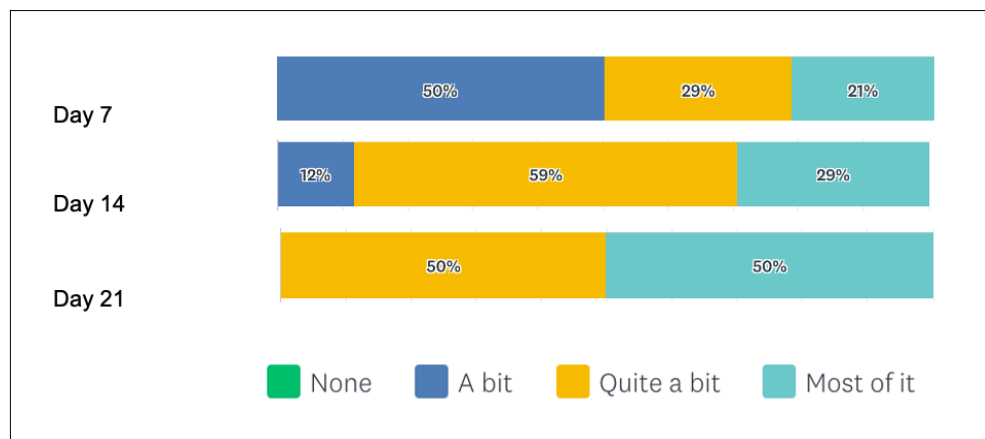


Figure 327. Phase 1, Digital Dialogues Q10

Participant comments in addition to that included in the thesis as follows:

(S1)

P6, I found responding brought out my own stuff

P8, On slow learning curve with the technology-need to be able to use more fully

P10, Particularly the social media part day 7 and womb part day 4

P16, The process of reviewing and revealing the past has been an opening experience. It has been interesting to see the links throughout my life. I have chatted about this with my main friend. We have talked about these experiences in the past, but it is reaffirming what we previously thought

(S2)

P6, Although I've put myself through similar processes in the past, having this focus and contact has changed the way I express/reveal. A bit of internet disinhibition, I think, and although I'm aware I may want to edit before anything is made public, I feel comfortable sharing very personal details.

P8, Limited to text due to I.T. weaknesses. Would like to get more variable to include more images

(S3)

P9, But the process and engagement facilitated deeper connection with the process and material

P13, Although I was aware of my own stories, this process gave me a space and a rare opportunity to share them. Intimate thoughts and hidden agendas were meaningfully exposed and revealed in the process of transformation. The artistic process also gave space to



intimate readings and sensuous contemplations that would have otherwise remained private.

In response to Q11, 'Which of the benefits do you attribute to this experience? Touch Days 1-7, *Traction* Days 8-14, Transform Days 15-21 participants were able to select any number of responses from three categories, see Figure 328:

- ☒ Creating time and space to creatively and reflectively express yourself to your listening self?
- ☒ Creating time and space to creatively and reflectively express yourself to a listening other?
- ☒ A deeper awareness of 'sense-making' through creativity, journaling and the use of technology?

Figure 328. Phase 1, Digital Dialogues Q11

In the body of the thesis this is analysed as an overview, the greatest collective benefit being given by participants to rate 'a deeper awareness of 'sense-making through creativity, journaling, and the use of technology. The graphs below Figure 329 and Figure 330 and give greater analysis and individual participant detail not contained in the thesis body:

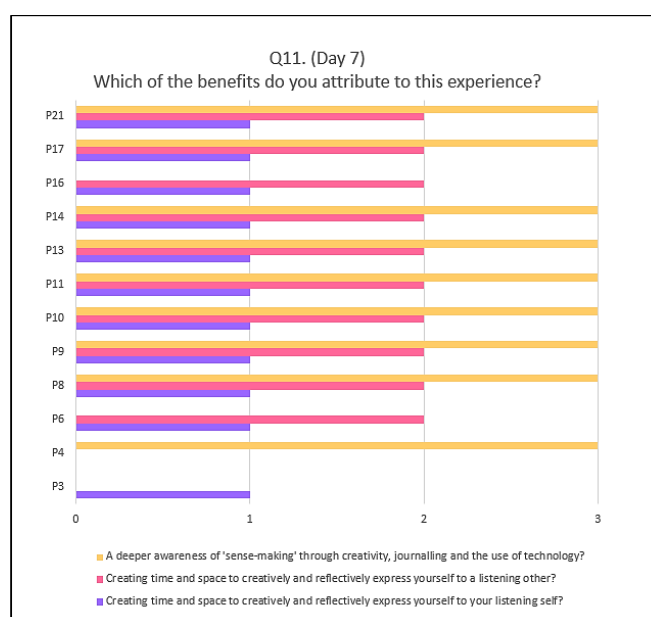


Figure 329. Phase 1, Digital Dialogues Q11 (S1)

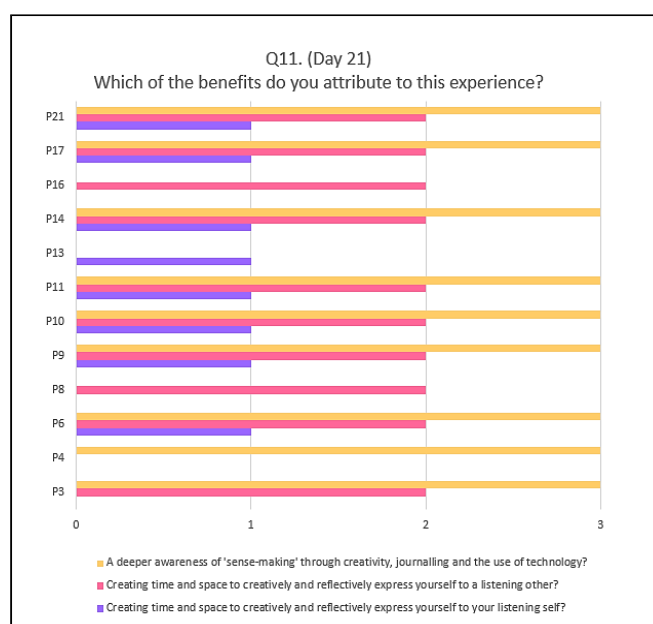
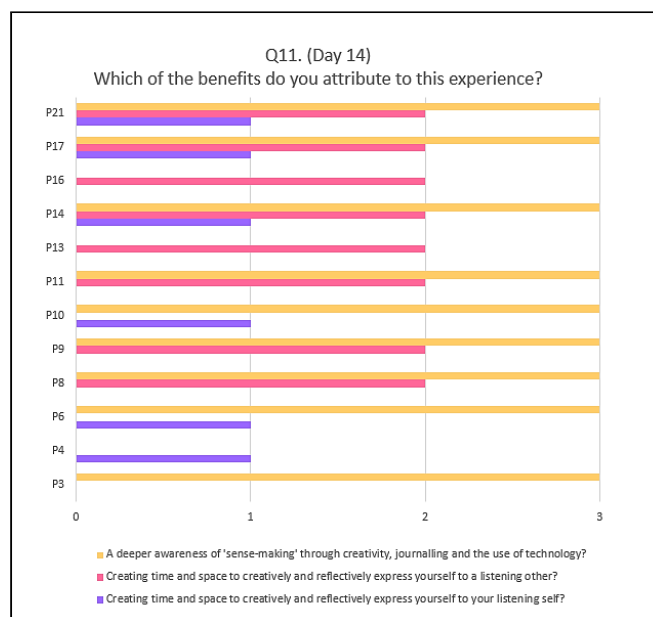


Figure 330. Phase 1, Digital Dialogues Q11 (S2) and (S3)

P16 didn't use Evernote at all at this stage as due to technological access on holiday, saying,

'I have appreciated the time devoted to daily recording. My use of technology has been poor' (S1).

However, he was one of the highest adopters of Evernote in Phase 1a, along with P17 who found, 'The Evernote programme really helpful (S3)'. P17

especially also rated the listening other, 'which is a kind of performance for someone who wants to listen to what I have to say (S2)'. He valued the relational throughout and P16 also saw a shift from the listening Self in *Touch* to the firmly relational after Day 7. P14 reported, valuing all aspects, but also the knowledge of, 'creating time and space to create together - with you and as a community of participants (S3)'. Here we see the beginnings of a desire for community formation in Phase 1a. P6 didn't rate the technology in S1 *Touch* but did fully in S2 and S3. This links to his higher ratings of the *Traction* and *Transform* sections in his responses above also. Interestingly the *Traction* section is a real period of introspection for him whereby he emerges more relational again in *Transform*, 'writing, in general, comes naturally to me, so it's a good vehicle for self-reflection and subsequent change (S1)'. P4 Really rates the multimodal technological in *Touch* on Day 7 but is not at all relational or appreciative of Self which aligns with her challenges in Q1. However, in *Traction*, she shifts to focusing on valuing her listening self-more (which is activated relationally with Other in Phase 2 see MMR Folder 3). In *Transform* P4 she slips back to the safety of the multimodal and her process is introspective relationally. P3 begins in *Touch* valuing her listening Self, in *Traction* shifts to valuing the technological and in *Transform* moves clearly into the relational. P10 also valued all aspects at the start and moved into an introspective phase in *Traction* and back into all aspects in *Transform*. This confirmed a pattern within *Traction* of generating a deep period of reflection before emergence again in *Transform* reflective of the frameworks thematic design to bring participants into Awareness, Mobilisation and Action (Perls, 1947 [1997]), here through my three *Touch* *Traction*, *Transform* sections. These findings also validate that through *Traction* a huge shift in relational trust and

self-disclosure occurs. Finally, P8 and P9 both valued relational consistently throughout, however, P8 still maintained struggling with technology though in her Evernote dialogue her confidence can clearly be seen to grow technologically, see MMR Folder 11 (or through request via my website).

### **Phase 1      Question 12 Detailed Graphs & Analyses – corresponding with (6.5.5) in thesis**

In response to Q12, 'When you reflect on the 7 recent days of 'Touch'/ When you reflect on the 7 recent days of 'Traction'/When you reflect on the 7 recent days of 'Transformation': what are the most prominent 'positive/pleasurable' thoughts, feelings and sensations you hold? The participants were reminded of the categories they had travelled through Prompt wise in each section, in thesis man body.

Participants were asked to grade their most prominent 'positive/pleasurable' thoughts, feelings and sensations against the following 34 categories of criteria in the graph below, again with a scale of whether they, see Figure 331:

Deeply Agreed	Firmly Agreed	Agreed	Somewhat Agreed	Neutral/Unsure	Somewhat Disagreed	Disagreed	Firmly Disagreed	Deeply Disagreed
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Figure 331. Phase 1, Digital Dialogues Q12 Gradings (S3)

The headline results were given in the main body of the thesis; however, they are analysed in additional detail here. In terms of participants self-graded responses in the graph below to positive criteria, trends in P21, P16, P14, P11, P8 and P3 remain back towards the 'unsure' element in the *Traction* section. This confirms again analyses made in Q11 above. Days 7–14-mark Prompts

that were much more emotionally provocative and deliberately designed to mobilise participants from awareness in Touch, into a closer investigation of their own disclosures in *Traction* able to identify that which they needed to Transform in Phase 2. Often the information uncovered in *Traction* resided in a place of trauma or 'unfinished business', terms I continue to use later in respect of the inner material or 'needs' which enter Phase 2 for Performative Encounter. In this respect uncertainty around positive/pleasurable emotions at this survey, point affirms my new PartPb frameworks process. Indeed, P10 feels the most 'unsure' at the end of her 21 days but it is known from her Digital Dialogues that she is dealing with coming to terms with a huge narrative of loss in this same period that is later transformed in Phases 2, 3, and 4, see MMR Folder 7.<sup>243</sup>

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<sup>243</sup> A lot of this 'positive/pleasure' data correlates with rises and falls in the reported experience of 'negative/challenging emotions' in Q13 which I map beside each other in Fig 328 in main thesis body.

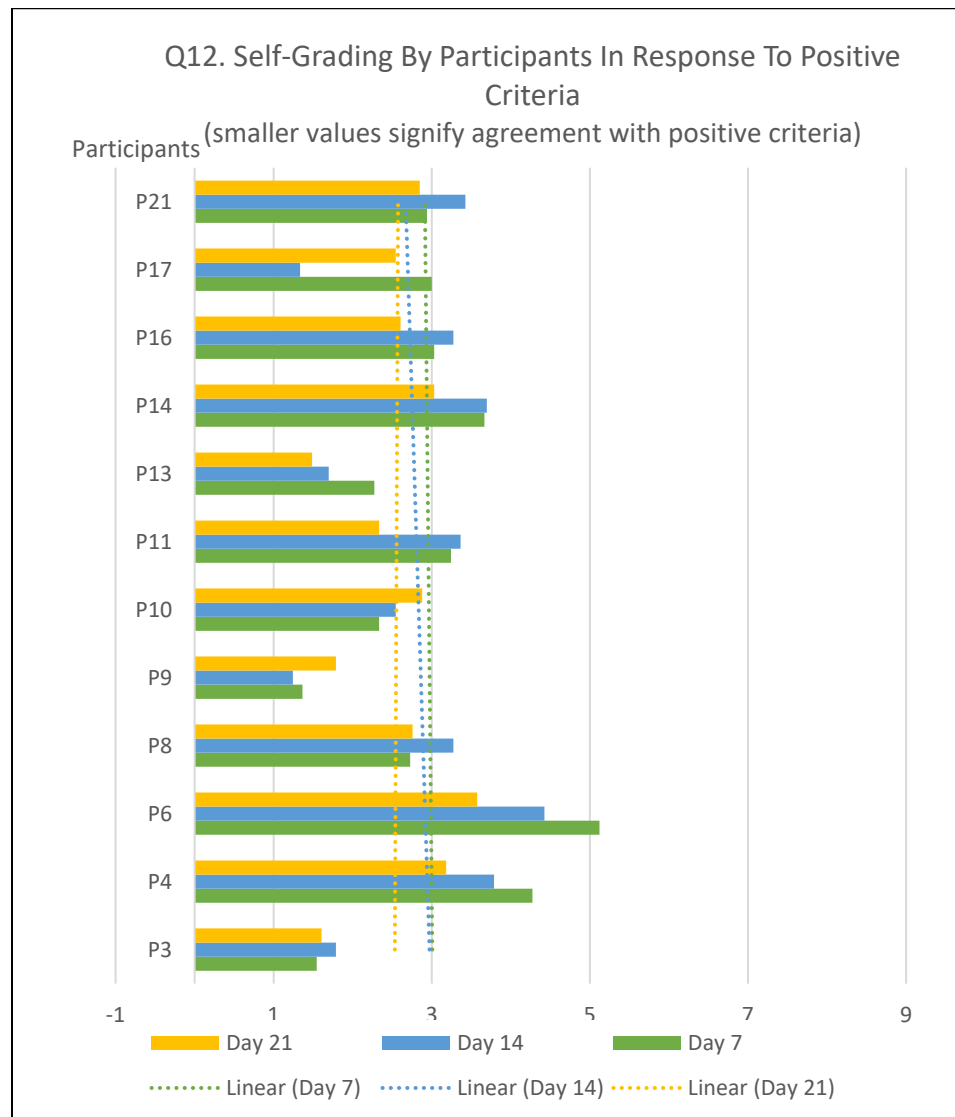


Figure 332. Phase 1, Digital Dialogues Q12

When charting the specific positive/pleasurable criteria in relation to each participant in the graph above Figure 332, the trend confirms an overall deepening of positive affect denoted by the yellow bar. However, we can more clearly see acute rises in the deepening experience of loss, immersion, pride, courage, surprise, optimism, success, happiness, attentive, heartfelt, kindness and compassion in *Traction* denoted by the blue bar. This again confirms both the presence of trauma here, but also moving through it in Transform within the attentive holding of the framework and a relational facilitator-researcher. The deepest emotions felt at the end of Day 21 being, Hope, Curiosity, Partnership,

Trust, Intimacy, Understanding, Optimism, Recognition, Immersion,  
Attentiveness and Heartfelt before Phase 2.

**Phase 1      Q12 & Phase 2 Q15 Comparative Data – corresponding with  
(6.5.6) in thesis**

In the main thesis body, I drew a comparative analysis between the  
'positive/pleasurable' data of Phase 1 and Phase 2. Additional comments not in  
the thesis body were, P6, 'health, is just my condition and its effects', P21,  
'Thank you for your commitment. I always got more out of it when you were  
there!', P8, 'TIRED!', P17, 'Playful is something I rediscovered.'

**Phase 1      Q13 corresponding with (6.5.7) in thesis**

Q13 Phase 1, this had asked participants 'When you reflect on the 7 recent  
days of 'Touch'/When you reflect on the 7 recent days of 'Traction'/When you  
reflect on the 7 recent days of 'Transformation': what are the most prominent  
'challenging' thoughts, feelings and sensations you hold? The overriding results  
are included in the thesis body. The self-grading in graph Figure 333, below  
also reflects these trends. P3, P4, P13, P14, P16, P21 all experienced  
challenging emotions more deeply in the Touch section as they moved into  
awareness perhaps somewhat tentatively. P11 and P8 both reported the  
*Traction* section as intensifying their contact with challenging material. P3, P9,  
P13, P17 and P21 conversely found that the *Traction* section brought them least  
contact with challenging emotions but instead that these intensified in  
Transform as they anticipated the Day 21 ending of our intense relational  
process. However, this did not rise to anxiety levels recorded at Day 7 except

for in P9 and P17 who both reported feelings of it somewhat guiltily affecting professional and personal relationships in Q9. Interestingly P17 was the greatest instigator of Phase 1a and in P9's individual ratings Sadness was here the most prominent feeling followed by Loss and Grief. P11, 'what's the difference between solitude, isolation, loneliness? between apprehension and anticipation?' (S2) however Italian is her first language so these English meanings may have proved difficult to differentiate. This also indicates that participants are completing Phase 1 with a more positive relationship to these emotions but are perhaps mourning or signalling the impending knowledge of the end to our 21-days of building relationship intensity. This also indicated why a request for the Phase 1a collective digital holding space was requested from those who wanted to continue to activate autonomously similar dialogues reducing loneliness, boredom, loss and sadness.



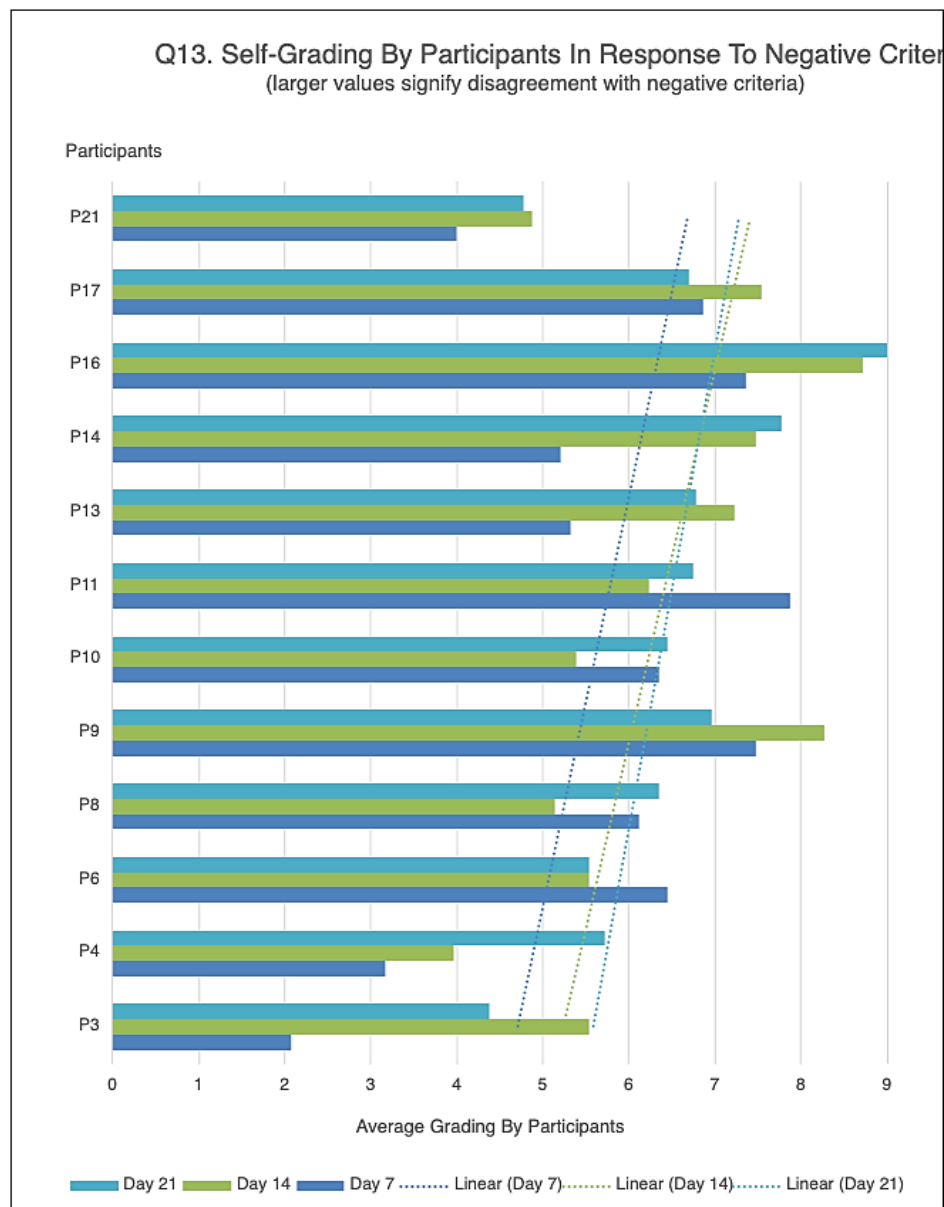


Figure 333. Phase 1 Digital Dialogues Q13

## Phase 1 Q14 corresponding with (6.5.9) in thesis

Additional comments not in thesis body:

P8, See above not yet able to use the full potential of Evernote

P13, Thank you for your supportive words, thought provoking topics and your commitment to us all. Xx

P16, I dislike the Evernote platform. It may be to do with my Luddite nature. I much prefer working out ideas on paper. I can see the use

of the system for the sharing of ideas and an establishing of a commonality of purpose.

P16, I do not have the technology to add voice recordings, images or ability to easily access Evernote. It is less time consuming to work in the concrete. I just hope that my thoughts don't remain in the concrete.

P6, It's weird because you choosing Evernote helped me complete my quest to remove years of stagnant notes there and move them to my current system, so now it's only for "Alice's project" :-)

P14, still did not manage to download it for full functions! shall try to solve by Saturday (I had it planned for last Saturday but forgot while solving other Saturday issues)

P13, You rock Alice!!!!!! xxx

P16, I have used Evernote to communicate with other participants, but it is not easy. I live in the countryside where broadband is weak. I have not always been able to see writing on the day when it was posted. Sometimes I have only been able to access the latest posting. This has caused frustration. My initial journal of three weeks was done in paper diary form. I was on vacation away from computers. Since then, the links with other participants have been fascinating if a little erratic.

P6, It's weird because you choosing Evernote helped me complete my quest to remove years of stagnant notes there and move them to my current system, so now it's only for "Alice's project" :-) (S2)' and 'I used another drawing app. I'm only using Evernote again because of the project, but it has some interface flaws that bug me! I'm used to it, though. It doesn't really make integrating media seamless

## **Phase 2      Q11 corresponding with (6.5.12) in thesis**

Additional comments not in body of thesis:

P6, making a piece for the show was a really valued opportunity

P8, 'All 3!'

P17, 'I like an appreciative audience'

## **Phase 2      Q12 corresponding with (6.5.13) in thesis**

Additional responses not in thesis body were:

Other responses were, P6, 'Physical presence and more instant conversational dialogue'. P21, 'It is harder to feel authentically heard and understood if not communicating face to face. P17, 'Facial expression and vocal response'. P3, 'I really can't think of any.'

## **Phase 2      Q14 corresponding with (6.5.15) in thesis**

**Q14.** Asked, 'when you reflect on the events and themes of Phase 1 how many do you think/feel 'we' explored in our embodied 'enactments' together. Can you please identify and explain in writing beside any relevant theme how your enactment was manifest and why you feel it relates to any of the 1-21/22 original themes? I listed the original themes as reminders as covered in the body of the thesis and also give headline data in the form of word clouds. Below are the corresponding full responses from each participant to give greater detail to their headline data in the main text.

P13.

Attention/Acceptance/Appreciation/Affection/Allowing These concepts grew to be extremely important for me - these ideas became scaffold for the ways in which I was able to respond, reflect and act upon our enactments together.

Nesting as an idea became a safe space in which I could explore the prompts given. When my reactions surprised me, I continually returned to the idea of nest; of returning to those places, I had explored and identified during this prompt.

Touching 100% - touching metaphorically, emotionally, spiritually, mentally etc. was paramount.

Womb/Within/Feeling Space For me this idea became subsumed into ideas of nesting.

Beside/Between/Feeling Voids I felt like I was moving through Evernote and through our physical encounters between and amidst a nurturing and transforming void. Being beside, with, between all of these spaces was both liberating and wondrous.

Feminine Within/Performed The idea of being/becoming female in this work was also very important. However, female in this context meant so much more than a traditional/stereotypical reading of female. It began to represent deeper feeling, power, strength, solidarity etc...

Technological Touch/Network Technology was the conduit for our exchanges.

Post-truth - 'You 'like' or you 'fight' - Story-ing and Slippages This was intriguing because it was the first time, I really felt like all of our stories were merging and slipping - I felt connected beyond my own Evernote world.

Collisions. Collectives. An important moment for letting go!

Trouble. Traction. Transform. I felt strangely calm and serene at this point in the process. I recognised things about myself - I felt reflective and contemplative.

What is in your backpack? Feelings of family, humanity, the bigger picture, part of something wonderful.

P4.

Attention/Acceptance/Appreciation/Affection/Allowing Own self-acceptance of life events good or bad

Nesting Talking about family especially my daughter

Womb/Within/Feeling Space Having a safe place to explore my feelings and experiences

Beside/Between/Feeling Voids of sometimes heartache and loss

Technological Touch/Network Able to share via technology

Climaxes. Peaks. Explains good events including from childhood.

Bringing back happy memories.

Structural Holes. Webs. Networks. Exploring relationships

Trouble. Traction. Transform. Sharing difficult life periods but how things have changed by having a shared experience

Supposition and Soup. Thinking differently and being creative

Wheel of Life. Noticing potential for ongoing change

Artist, Participant, Group. Listening. Supportive, sharing, interesting, fun, welcoming.

P6.

Attention/Acceptance/Appreciation/Affection/Allowing just being accepted for who I am

2. Nesting not really, although I nested in the finished work

3. Touching just as I am normally

4. Womb/Within/Feeling Space on the beanbags in the dark projection room

6. Feminine Within/Performed became aware of the huge influence of certain women in my early life

7. Technological Touch/Network reading everyone's input felt intimate

8/9. Post-truth - 'You 'like' or you 'fight' - Story-ing and Slippages?

10. Collisions. Collectives. They just happen :-)

11. Climaxes. Peaks. Meeting people, talking and feeling understood

12. Structural Holes. Webs. Networks. The space weather words reached out to a trans-human network

13. Trouble. Traction. Transform. All part of the process, although I think I still don't understand traction

14. Mapping our Skies. "personal space" set me off on a journey to research more factual astronomical data

15. Traction into Transformation. All I can say is that it happened!

17. Supposition and Soup. The Japanese meal after setting up was our "soup"

18. A Dynamic Relationship.it just is

19. Wheel of Life. Also just is

20. Artist, Participant, Group. Listening and being heard

21. What is in your backpack? Just my phone and glasses

22. The unknown 'known'...human life is soooo tiny!

P21.

1. Attention/Acceptance/Appreciation/Affection/Allowing Realising I was appearing and presenting for others

2. Nesting Exploring my private/public self and my childhood nest

3. Touching Not sure

4. Womb/Within/Feeling Space Reflecting on childhood and motherhood personally and as concepts

5. Beside/Between/Feeling Voids Thinking about our spaces

6. Feminine Within/Performed Similar to 1.

7. Technological Touch/Network Not sure

8/9. Post-truth - 'You 'like' or you 'fight' - Story-ing and Slippages  
Enjoying stories of others

10. Collisions. Collectives. More sharing

11. Climaxes. Peaks. Not sure

12. Structural Holes. Webs. Networks. Enjoying mapping networks and sharing connections with others

13. Trouble. Traction. Transform. Thought provoking concepts and reading

14. Mapping our Skies. Can't remember this one

15. Traction into Transformation. Facing up to some issues!

16. Imaginal Discs. Muscle Memory. Again, thought provoking reading / sharing

17. Supposition and Soup. I don't think I did this bit
18. A Dynamic Relationship. Can't remember!
19. Wheel of Life. Think I had drifted off by this point
20. Artist, Participant, Group. Listening. Not sure
21. What is in your backpack? Enjoyed the sharing aspect and representation through objects
22. The unknown 'known'...I think I lost commitment towards the end due to work and other commitments and also the length of the process

### P.3

1. Attention/Acceptance/Appreciation/Affection/Allowing All
2. Nesting Yes
3. Touching Lots
4. Womb/Within/Feeling Space Kind of
5. Beside/Between/Feeling Voids Yes
6. Feminine Within/Performed Yes
7. Technological Touch/Network Yes
- 8/9. Post-truth - 'You 'like' or you 'fight' - Story-ing and Slippages Kind of
10. Collisions. Collectives. No
11. Climaxes. Peaks. No
12. Structural Holes. Webs. Networks. To some point yes
13. Trouble. Traction. Transform. Yes
14. Mapping our Skies. Yes
15. Traction into Transformation. Yes
16. Imaginal Discs. Muscle Memory. Yes
17. Supposition and Soup. Yes
18. A Dynamic Relationship. Definitely
19. Wheel of Life. Definitely
20. Artist, Participant, Group. Listening. Definitely
21. What is in your backpack? Yes
22. The unknown 'known'...Yes

### P.8

1. Attention/Acceptance/Appreciation/Affection/Allowing essential opening up time- allowing the rest of the process to happen.
2. Nesting Big significant theme for me. Engagement in actually making the exhibition nest deepened my connection with the processes of the natural world, the teamwork of making it with a friend, deepened our connection as well.
3. Touching Reservations remain on this one! I feel that to an extent I hid behind another's life (poet John Clare) because I remain too fearful of being totally, personally, open. Work in progress.
4. Womb/Within/Feeling Space Overlaps with (3)- mother and daughter aspect very strong here both in the here and now and relating to my own mother/Grandmothers.
5. Beside/Between/Feeling Voids Growing awareness of these aspects- have very strong understanding of how these link to relationships with others- the TTT process having been most instrumental in furthering my understanding.

6. Feminine Within/Performed Again like 3 some reserve with this. looking at the installations which illustrated this was further opening for me.
7. Technological Touch/Network Technology made this degree of sharing possible- it leads me to feel less negative about human engagement with this means of communicating. My view of it having been more on the negative aspects than on the positive before the project.
- 8/9. Post-truth - 'You 'like' or you 'fight' - Story-ing and Slippages Story telling elements powerful and enlightening to engage with ad share.
10. Collisions. Collectives. Bit vague in this one!
11. Climaxes. Peaks. Ditto!
12. Structural Holes. Webs. Networks. Chimes in with the nest weaving-more certain that "We are all one" to quote Chief Seattle.
13. Trouble. Traction. Transform. Key to the whole mechanism of the process. If one element did not meet the others would flounder. Did this happen to those who dropped out?
14. Mapping our Skies. Fascinating and new knowledge.
15. Traction into Transformation. See 13
16. Imaginal Discs. Muscle Memory. Relates to comments in Q 13 re filming.
17. Supposition and Soup. Wonderful-great opportunity to link with others engaged in the process for sharing and comparing.
18. A Dynamic Relationship. Again, relates to previous comments about 5 immediately above.
19. Wheel of Life. A biggie for someone nearer the end than the start. Helpful in the natural processing of life review which is an inevitable part of getting old.
20. Artist, Participant, Group. Listening. Excellent but some of us are more open than others!
21. What is in your backpack? Again, revealing and part of 19 immediately above.
22. The unknown 'known'...Making the unknown more known. Impossible to express except in this phrase.

#### P.11

1. Attention/Acceptance/Appreciation/Affection/Allowing whole process, reciprocity
2. Nesting Alice's house, my future house?
3. Touching with presence, do together, appreciate
4. Womb/Within/Feeling Space running at the presence of the lake
6. Feminine Within/ Performed a different feminine, deeply feminine
10. Collisions. Collectives. what does not work, take it
11. Climaxes. Peaks. dance (only one instant)
12. Structural Holes. Webs. Networks. Putting myself a bit more there in the mix
13. Trouble. Traction. Transform. Lost love. recovery. care. weigh differently
17. Supposition and Soup. Making soup with extended family
21. What is in your backpack? Wisdom. humour

P.17

1. Attention/Acceptance/Appreciation/Affection/Allowing The artist accepted who I was and who I wanted to be
11. Climaxes. Peaks. The artist accepted my need for emotional highs like reading a poem that meant a lot to me
18. A Dynamic Relationship. I enjoy interactive encounters and the filming provided this
19. Wheel of Life. My wheel of life had underestimated the importance of fun
21. What is in your backpack? This was my favourite thing and I liked sharing it with the artist

P.16

1. Attention/Acceptance/Appreciation/Affection/Allowing Evident in the filming
5. Beside/Between/Feeling Voids Sharing and understanding of actuality and spaces in between
- 8/9. Post-truth - 'You 'like' or you 'fight' - Story-ing and Slippages Storying all the time.
13. Trouble. Traction. Transform. Exploration of transformational changes.
16. Imaginal Discs. Muscle Memory. The use of muscle memory where there is no muscle.
20. Artist, Participant, Group. Listening. Interesting sharing so much.
21. What is in your backpack? Objects from books to shelve collections and ceramics.

P10.

1. Attention/Acceptance/Appreciation/Affection/Allowing Attention and appreciation of the little females in my life. The femininity in my life.
2. Nesting Creating safe and beautiful places.
3. Touching Contact with the Earth. Grounding myself in the physical act of planting.
4. Womb/Within/Feeling Space Roses and bulbs. New life and growth.
5. Beside/Between/Feeling Voids Beside my daughters and sister as I notice gaps in the spaces I get between the interactions.
6. Feminine Within/Performed Femininity of motherhood, beauty and sparkle.
7. Technological Touch/Network Tactile soil, prickly rose, squidgy three-year-old hands. Peeling back layers from tulip bulbs.
10. Collisions. Collectives. Noticing what is already there. Absences are always present.
11. Climaxes. Peaks. Butterfly on an autumnal day. Feeling loved. Feeling noticed and an amazing transformational midsummer meal.
14. Mapping our Skies. The fault is in our stars.



## **Phase 2      Q17 corresponding with (6.5.16) in thesis**

The final **Q17**. Phase 2 asked 'When you reflect on the 're-enactment/re-embodiment/re-storying/re-performing of your 'transition points/unfinished business' with the artist what aspects of the experience did you find most 'transforming' and why?

The joint highest at 90% was 'Manifesting my inner 'world' in the physical realm' and 'Knowing that my words, actions, images, emotions etc. are 'safe/nurtured/held/heard/seen/witnessed/felt/mirrored by another?'. This was followed by 'Receiving prompts from an interested Other encountering me in my physical world.' and the ability to hear and play. Experiencing the artist engaging with me physically after a long period of virtual engagement was placed at equal value as the ability to talk. Followed by 'having anticipation about the physical 'worlds' that other participants might generate too and how our 'worlds' might touch each other in future project Phases'. Lastly the ability to perform, taste, touch, move. P8 proposing she could have ticked all boxes! This concludes that relational, heightening and witnessing of inner materials through the framework is prominent. The continuity across digital and physical worlds is also very important, with the collective anticipation of other participants sharing their worlds in Phase 4 important too. It is important to acknowledge here that the desire to meet each other physically after Phase 1, is what generated Phase 1a and 1b and led to Exhibit 4, *The Feast /The Mirror 360 VR* in Phase 4 which was filmed during Phase 2 Performative Encounters see MMR Folder 13 & 14. In this sense, the Sub-Phases 1a and 1b are also therefore unexpected resultant outputs of the success of the frameworks relational deepening process.

Additional Comments were:

P8, Thank YOU so much Alice, brave daughter of mine!

P11, 'Thank you, Alice, amazing job and I look forward to hearing more. Xxx'

P13. 'Thank you, sweet Alice, for allowing me to come on this journey with you. So many wonderful encounters, conversations, sharing's, and above all feelings of friendship and love. K xx'.

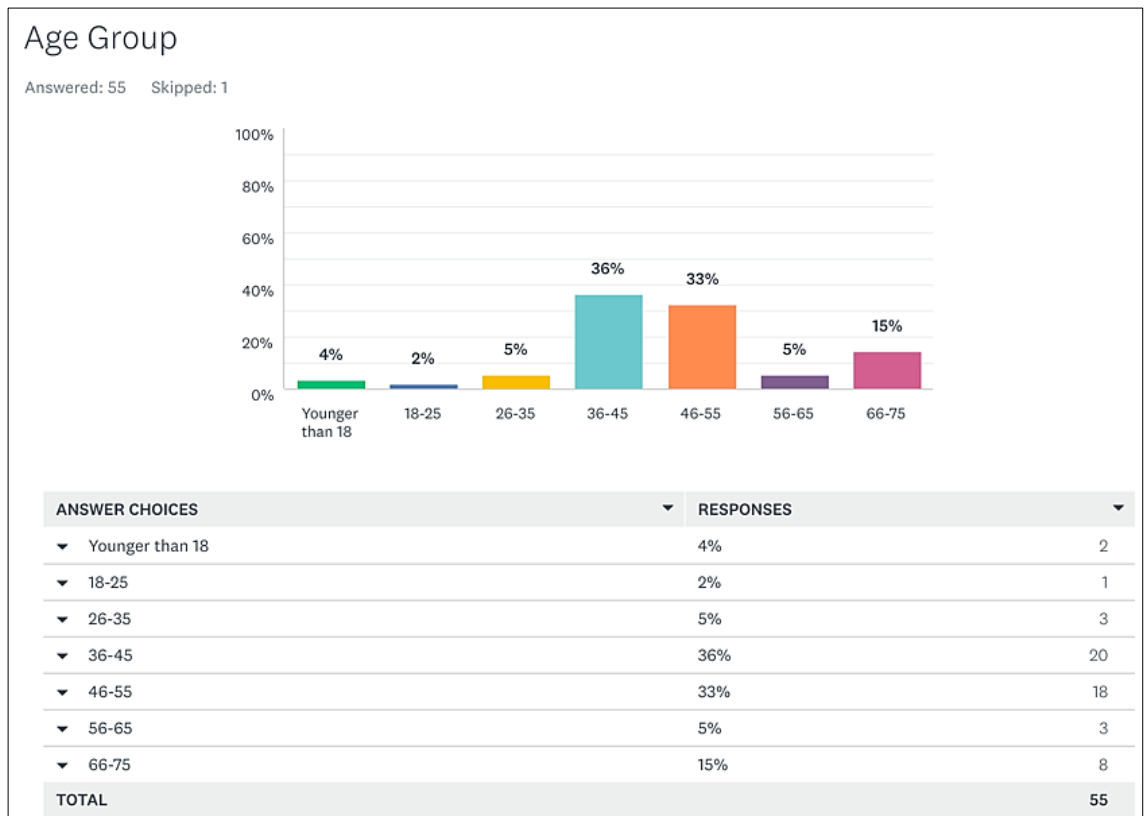
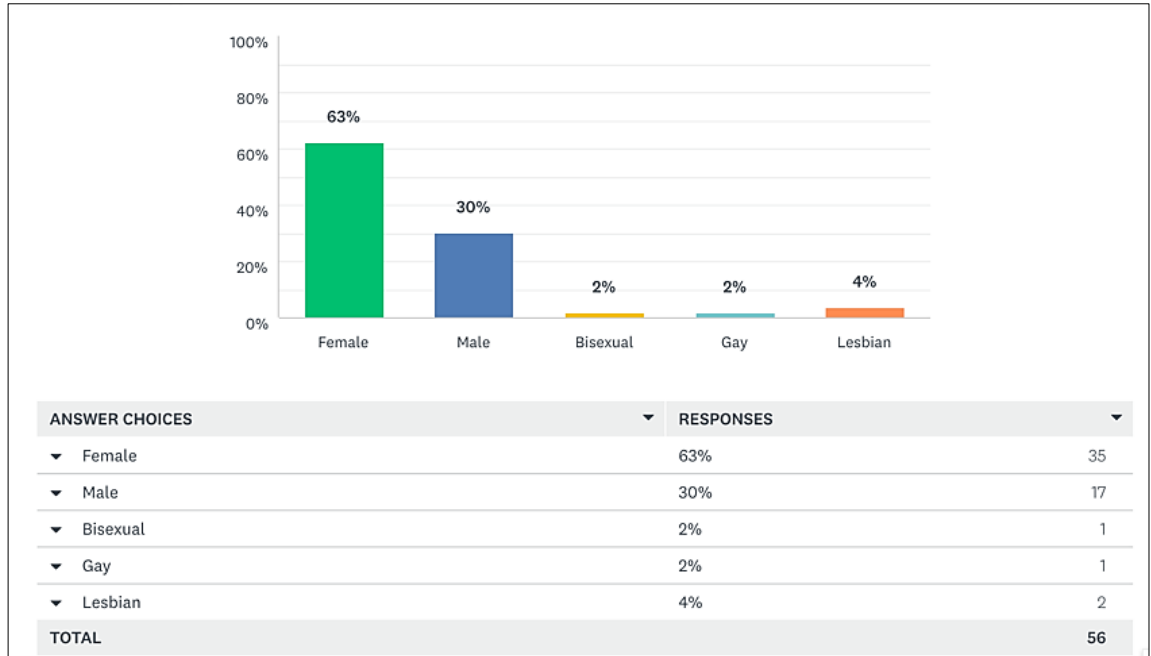
P6, 'to be continued...

# APPENDIX - C

**Final Major Project *TETTT*: Results Phase 3 and 4 Audiences,  
Detailed graphs & Analyses**

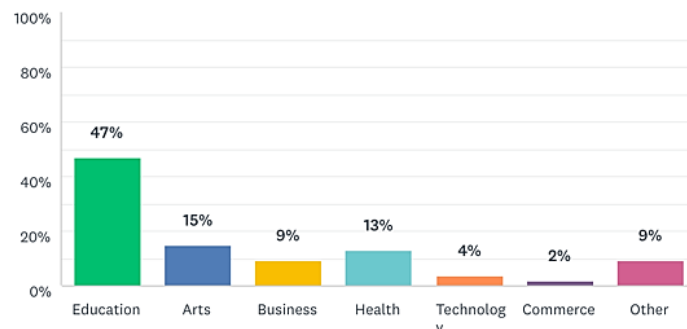
## Phase 3 and 4 Survey Q's 1- 5 corresponding with (6.7.3) in thesis

### Q1 – Q5 Audience demographic data. Gender/Sexuality



## Sector of Expertise/Industry

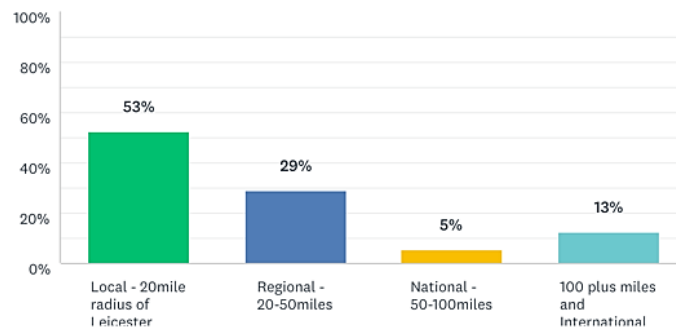
Answered: 53 Skipped: 3



ANSWER CHOICES	RESPONSES	
Education	47%	25
Arts	15%	8
Business	9%	5
Health	13%	7
Technology	4%	2
Commerce	2%	1
Other	9%	5
<b>TOTAL</b>		<b>53</b>

## Geography - Distance Travelled to see TETTT

Answered: 55 Skipped: 1



ANSWER CHOICES	RESPONSES	
Local - 20mile radius of Leicester	53%	29
Regional - 20-50miles	29%	16
National - 50-100miles	5%	3
100 plus miles and International	13%	7
<b>TOTAL</b>		<b>55</b>

[Comments \(27\)](#)

Figure 334. Audience demographic data.

### **Phase 3 and 4: Q17-19 corresponding with (6.7.4) in thesis**

Additional feedback on Q17 repeat visits not in body of thesis:

Public-Audience

My Mum was working there a lot of the time, so it gave me the freedom to visit there a lot and experience it.

The first time I felt I hadn't left enough time to fully explore the work.

Sheer lack of proximity. I would like to have stayed a lot longer and to have come back in the early morning with a strong coffee...

I brought other people to see it. I was hoping to sneak back alone at a quiet time to spend more quiet time in the exhibition, but alas always life is always so busy and filled with other people's agendas, which show just why exactly we need these spaces, to temporarily escape for a while and return to the hurly-burly changed and re-energised.

Needed to visit many times in order to experience everything fully.

One visit only could have seemed overwhelming.

During the performance, I was side-lined into talking to another much younger visitor who I felt was in a vulnerable state. The artwork promoted a very valuable conversation about this person love of photography. It meant I didn't see the full exhibition. For practical, logistical and work reasons I couldn't return to complete the exhibition. However, it suggests that the artwork was transformational, relational and inspirational because it enabled this person to prob, ponder, and discuss aspects of themselves with an outsider... highlighting positive, creative parts of their personality that could ultimately prove to be uplifting and healing.

Additional feedback on Q18 dwell time:

As I had to so much to see

Waited until family session had finished to have different more focused experience

I didn't have more time to give it. But it deserved more time than I gave it, so apologies for that...

It was never going to be the sort of exhibition to take a few minutes.

The artist has depth and therefore her work would inevitably and, indeed did, also have depth. I didn't have long enough to immerse myself in a lot of it. It left me wanting more!

As 17. But it wasn't long enough!

Would have spent longer but both times I was with others (who moved a bit more quickly through than me) and had commitments to fulfil with them on that day

Work pressures. I would have spent longer.

Practical reasons - in a group and had planned to eat after, rushed after work to get there

I could have spent longer. I really wanted to see, hear and understand all of it

Again...the time that was available to me from approx. 7.30 in the evening

This was the time I had set aside before catching my train

Would have returned if I hadn't visited so near the end of the exhibition time frame

So much to understand.

### **Phase 3 and 4: Q6 corresponding with (6.7.5) in thesis**

Additional Participant-Audience accounts on sensations and feelings experienced:

P9, I felt rather playful as well as reflective at particular points of the show

P13 My overriding sense was a feeling of compassion towards all of the people represented in the art works. I felt like I was being giving a rare and sometimes raw insight into their vulnerabilities. This was extremely touching and made me think about my own life, family and loved ones. I also remember feeling extremely reflective and calm

P11 The artwork represented a mixture of experiences and affective states. The Artist did a lot in a short time. I came all the way on a three-hour journey to see what the transformational encounter had produced. The word relational for me means unperfected, delusional, as well as joyful. This required trust on the part of the Artist and the participants, as well as the significant others involved... even the Artist's children!

And Public-Audience accounts such as:

The [summary] boards were incredibly revealing. They illustrated in part the process but also how the artist gleaned the response she did from the participants - by laying herself bare, which was very brave but had the desired result in my opinion as the respondents did indeed respond. Steeped in detail and depth, the boards were a fascinating read.

I was particularly delighted that you'd referenced notions of 'transcendence'...!

Relief! Delicious!

I also had feelings of nostalgia. I felt I was in someone's house. There was a living room, dining table and a closet, a dark room which was like a bedroom. It was daring and totally different to exhibitions I have experienced previously which made me curious. It was stimulating because it was varied, unpredictable and multisensory, appealing not just to my senses but challenging my thoughts, beliefs and intellect too.

Some bits were highly transparent others were more subtle and ambiguous. I was mildly irritated because I didn't get to see all of it...



perhaps frustrated is a better description of how I felt. My husband had commented on a lady in the table scene clip but every time I went to grab the headset someone else was there. I couldn't get back in the following fortnight because of work, home and family commitments.

The exhibition is an invitation to be 'immersive'. It would be relatively easy to skim through the installations and say it was about a set of personal videos. One viewing is almost certainly insufficient. If the viewer chooses to immerse themselves in a few chosen pieces it is likely that the themes of empathy and relationship will deepen and awaken a sense of resonance for the viewer, who then becomes less 'outside' the piece, and more an inclusive part of the whole experience.

It's my nature to be critical - I couldn't believe that one person could produce SO MUCH artwork and considering all the hours involved in participant engagement - it was breath taking and extraordinary.

Difficult to express in words, I felt emotional, reflective and energised when I left the exhibition.

### **Phase 3 and 4: Q7 corresponding with (6.7.6) in thesis**

Additional comments on the space were:

Participant-Audience:

P8, As a participant and engaged in the process for about a year I was totally involved and excited to see how it would be presented

P21, I was visiting with my children and also being sociable and talking to other visitors to the exhibition so was partially distracted for some of the time and unable to fully immerse as I may have been able to do if I was visiting alone

P16, Wheelchair user. Elements of the exhibition were not accessible. Bed. Table x 2. 3D headset would have been too disorientating

P11, I found the lights somewhat strong. Sometime the technology or setting was unnecessarily complicated and took away from the experience

Public-Audience:

I felt fully immersed in the areas where I was physically enclosed and sealed off from the remainder of the exhibition e.g., the settee inside the wardrobe, peeping between the clothes in the wardrobe and in the 4-poster bed.

I thought I would look around the exhibition and overview it, but I found that I was drawn into each section and fully immersed and engaged with it. This type of exhibition is highly complex and not passive as most exhibitions are...it requires exceptional powers of concentration and focus...some of it is easier to understand than others e.g., the dining table made me feel giddy...not being familiar with virtual reality kit...I found it disturbing

The atmosphere and layout lent itself to me being drawn in and focused' 'While I did not listen to every piece within the exhibition, I felt deeply immersed in all that I engaged with

I was immersed enough to be playful and enjoy and explore the environment and reflect and even rest. (Female 46-55)

I felt more deeply immersed in clearly defined spaces/places that had a perimeter - such as the wardrobe, bed, nest and boat. More open 'stations' were less immersive, initially. Once I put on the headset and watched the related projections/films I was drawn in by the voices and the narratives to an even more immersive place

I felt very immersed in the exhibition, but this took little active pursuit on my part. Each part of the space offered me access and resonance so easily.

I was curious to engage in each element and at each point. The more I engaged and the more I interacted I felt very much a part of what was being presented. It also evoked in me memories and feelings connected to my own story. I was completely immersed in the interaction, the images and the stories!

### **Phase 3 and 4: Q8 corresponding with (6.7.7) in thesis**

Additional reasons given by participant-audiences regarding 'active' or 'passive' sensations,

P8, As a participant, it goes without saying (for me) that my engagement was active!

P16, Lost. Route map would have been useful. Many elements seemed disparate

P10 The exhibits drew you in, so you felt compelled to keep revisiting replaying the experience. Each exhibit had its personal melancholy and beauty which needed depth and immersion to make sense fully of your own interpretation as well of the interpretation from the artist

Some additional reasons given by public-audiences were:

As I am very agile, and it is easy for me to get involved

Active (- as I mentioned above, and as per usual, my usual inclination is to 'resist' the order imposed on my as a reader of this or any other work)

I engaged and experienced a lot of what was there but as a novice and quite inexperienced with this I was quite passive overall

Was on a time limit looking at exhibition

Hmmm... I think I would probably have needed to spend more time in the exhibition to get an overview of what my total engagement was. It took me a while to get in the flow of his experiencing things and maybe I needed to revisit the exhibits

I loved the feeling of being challenged by the exhibition and able to explore my thoughts

Engaged with the objects and recordings of people's experiences.

I think I experienced the exhibits in an observational and semi-analytical manner, often finding parallels and similarities with my own life experiences. I'm not sure whether this is classed as active or passive

I didn't feel the exhibits were affected by my being there and I probably chose to be passive and to try to absorb the feelings of the exhibits

I was aware of others watching me watch the work.

Active and passive at different points

I do not like technology very much so did not engage with it until my second visit

When reading the touch descriptions, I felt actively involved because it reached me on an emotional level.

In the wardrobe I felt more passive and voyeuristic, peeping, snatching glimpses of other people's lives. I experienced it this way as I felt I was doing it covertly

We were allowed to touch the exhibits - very good!

I allowed myself to wander with no preconceptions of what to expect I tried to block out others at the exhibition so I could fully focus and be involved

Playfulness in participation, engaged in a heart centred way. Felt as though my field of vision was opening up to both current and historical experiences

Very active in the sense of having all kinds of relationships and reflections of my own drawn out. Very active in engaging with the artist and her friends/family through the installations as I know her/them. Very active in that I love the trope of seeing an installation whilst also being immersed in/surrounded by objects from digital media in actuality around me

There was an interesting dynamic between wanting to look and feel the exhibits from afar in order to try and take in the whole space, which slowly developed into a very active experience of making connections and returning to exhibits as my journey through the space continued. My experience of being active again developed temporally.

I was curious to engage in each element and at each point. The more I engaged and the more I interacted I felt very much a part of what was being presented. It also evoked in me memories and feelings connected to my own story. I was completely immersed in the interaction, the images and the stories!

'I liked the changing nature of my engagement - from still to moving (physically); from public (as I looked at the boards) to private as I entered the wardrobe (briefly, there was nobody else there); from

playful (wardrobe, touch points) to deeply emotionally engaged  
(Days 1-22)

I was active and engaged. I wasn't interested in other people being there and wanted to stick some earplugs in and go around in my own bubble. I loved the depth. I did like then coming out of my bubble and interacting with others at the end around the table, but during the observation, I liked my own space.

I think I experienced the exhibits in an observational and semi-analytical manner, often finding parallels and similarities with my own life experiences. I'm not sure whether this is classed as active or passive.

Each display made me linger and want to read...that very rarely happens in exhibits for me. Began to feel part of other's stories.

### **Phase 3 and 4: Q9 corresponding with (6.7.8) in thesis**

Additional participant-audience feedback not in thesis on what they found most engaging and why:

P6, I felt inspired and want to collaborate more

P16, At a loss - as above, but I could engage in conversation with others during the exhibition

Public audiences:

I did think the 3D platform was excellent - around the dinner table. Also, a full sailboat in a space that was clearly too small for the door to fit through was mysterious.

The amount of time, effort and expense that went into the exhibition was truly extraordinary. At times I didn't see the connections between the different pieces, but I think that's the same with most viewing experiences. I got the impression the pieces were inspired by the dialogues

Release of tied up emotions and reclaiming of power. Authorship at so many levels... Presence and availability Surrendering Gaining traction, seeing Self in a different context Feeling more grounded and present Inquiry has taken on new levels and dimensions.

It was the overall 'whole' that I felt was most effective - in addition to the enormous range of highly developed and professional skills you displayed in this work. Awesome effort - a great whole work - and really well organized. Fabbo

I don't tend to watch others as I'm not interested in other people when I want to focus on taking in information and experiences, myself. It was a personal and immersive experience for me.

It was enhanced my motivation to meditate and take more time out for myself.

Back to the things I loved in childhood.

No longer denying myself these things.

I went with my husband and brother and over the following two days, the exhibition was talked about endlessly between us and with others who didn't attend. I think I, as a female, seemed to get the point more readily, yet I also feel that I am more able to say so without the feeling of being judged, than the men! I was most struck by the film about equinox.

I did not spend enough time looking at everything and suspect my answers above would all be in the first two columns if I had.

This is my second attempt at completing the survey, the first being several weeks ago, which for whatever reason failed at the last.... survey monkey??? However, I am realising as I take the survey for a second time and background processing has taken place. I look back on the exhibition - now 6+ weeks in the past - with great fondness. It is also fresh as a daisy in memory.

It is interesting to me to reflect that I gained most involvement with the Days 1-22 section - however, I still intend to make some soup!

The exhibition space itself, with wide open vistas to the university campus encouraged a sense of the exhibition being a part of the moving world. Indeed, was the space outside, a potential exhibition itself, as people moved left and right, relating or not relating to each other. Participating in the feedback group after the exhibition added to my experience of the exhibition by hearing how it had affected others. I think I return to my immediate reaction on arrival... some exhibitions are race track as a story is being told and are thus sequential... others like this one are crammed into a small very self-conscious space and overwhelm the visitor on arrival... this is not the fault of the exhibitor but the actual built environment... all fur coat and no knickers of a building... leaving very little to surprise the visitor

unless cleverly engineered by Alice's worthy and dedicated assistant Mr Stewart Bell.. his clever use of the black hole leading to the secret garden is worthy of a mention because it really was a proper surprise

I did think the 3D platform was excellent - around the dinner table. Also, a full sailboat in a space that was clearly too small for the door to fit through was mysterious. The amount of time, effort and expense that went into the exhibition was truly extraordinary.

Gosh so much! Alice I would love to talk more as this space is not enough! here are some touchpoints: Release of tied up emotions and reclaiming of power. Authorship at so many levels, writing for creative, personal and business, re-writing both a personal and business story.

Presence and availability Surrendering Gaining traction, seeing Self in a different context

Feeling more grounded and present Inquiry has taken on a new levels and dimensions



### **Phase 3 and 4: Q10 corresponding with (6.7.9) in thesis**

Additional comments on most engaging three exhibits:

Exhibit 6 The Wardrobe/The Secret Garden

P6, Relaxing and also quite captivating

P21, The Exhibits which physically involved me by taking me on a journey or through different physical spaces appealed to the explorer in me and was also engaging for my children, allowing me to spend more time with the exhibits and explore them with my boys: seeing how they reacted to them too was interesting.

The secret garden - this was slightly macabre, and I liked the oddness of it. It was reminiscent of building dens, dressing up and having alter egos, something that as adults would be frowned upon for in a society where control is everything.

Secret garden mesmerising. I don't really know why. Perhaps because it was detached from the outside world completely.

The Secret Garden loved the whole feel of this. Loved sitting in the space with the trees and lights etc. Loved watching the story/video just inside the door. Very thought-provoking'

The Wardrobe space felt like another threshold, crossing into another space, an intimate space but also a theatrical, performance type space.

In some ways it is difficult to choose. I love the aesthetics and scale of the boat installation and the bed, but I picked the Two Peters as the stories were touching in some way for me. I remember thinking I hope someone sees me sitting here and decides to listen to this too.

The table and its associated objects are grand, quite monumental the detail intriguing but the thing that transforms it is the presence of the stories on the i-pads. Again - touching, human revealing.

The Secret Garden felt like an invitation to play and triggered happy childhood fragments: being in a friend's garden on holiday, making perfume from rose petals. I enjoyed the performative video, it engaged me and there was that sense of entering the personal space and lives of other women. In my notebook, I wrote: "I sat the man stood. He went. I sat and watched it dreamlike, water, earth & air. Hypnotic slow rhythms of arms pegging washing. Shift between women managed well with a big red tutu skirt. Flash frame disruption. Happy sitting /lounging in love". I liked that the women were strong, I liked that contrast thrown up in the visuals that to me says wild women and adult life; strength and darkness, play and dreams - the

care for others that is sometimes, as my mum would have said, drudgery. So, sitting here now filling in this form it makes me think of my mum her sense of play and fun that she could not fulfil, the huge sacrifices she made all of her married life and how my life is different because, in part, of her. In my notebook I wrote this: "Touching, revealing small intimacies as powerful as an atom, fragile as the blue eggshells nestled in the drawers. I see her listening prompting validating others; learning, connecting. Entering the space of another. Trust. Intimacy. The time spent".'

It seems I like the exhibits in which I could 'hide' and be cosy. I found something nostalgic about the wardrobe and I liked watching friends enjoy each other's company in the nest. I liked the darkroom video and bean bags.

I could relate somewhat to my own personal issues. It felt raw and honest. The secret garden allowed me to become 'lost' and I felt liberated, emotional and free.

Exhibit 8, *The Daughter of Perpetual Restlessness/The Nest* additional reasons given were:

P11, Nest. Ritual

Nest - I LOVED the film (the uncensored version) and being able to sit in the nest with the sound around you and the artefacts was very rooting and transported you on that walk in the woods too.

The nest was so lovely, bringing the outside in and also being the trigger to an engaging video about femininity in nature. It was a key linking element with nests being a recurring important motif.

Exhibit 2 *Emily Rose/Engriam Covid/The Boat*, additional reasons given were:

I liked the simplicity and realness of the Emily Rose exhibit. Doing simple things with small children without any need to dramatise or 'catastrophise' was refreshing.

It's a boat, and the sail has been used as a projection screen - what's not to love about that!

Exhibit 11 *Summary/Prompt Boards'* additional reasons given were:

I would have liked a printed booklet of the 22 boards to take away with me to read. I probably would then have read them at home before returning for my second visit

My favourites... were more tactile, visual and surreal. The prompt boards were thought-provoking and extended my existing concept of the word "touch".

*The Bed/Woolf meet Wolf, Exhibit 5, additional comments,*

Loved the way your head on the pillow started the film. Not sure I should say loved the way the whole exhibit looked with the curtains! But I did!

*Exhibit 3: The Table/P4 and P9, additional comments,*

The table and its associated objects are grand, quite monumental the detail intriguing but the thing that transforms it is the presence of the stories on the i-pads. Again - touching, human revealing.

[All] of my choices seem very different but they all promote reflection - which was the most significant effect of this exhibition on me. The nature of the reflection encouraged was positive - particularly I think for women - this is not often the case with interactive events (see performance art) which has often been a vehicle for an exploration of the negativities of the human condition - this event was able to combine a kind of hopefulness with a serious awareness of major issues - quite unusual.

### **Phase 3 and 4: Q11 corresponding with (6.7.10) in thesis**

Additional reasons given by Public-Audience regarding

Physical/Touch/Sensation:

A range of and variety of exhibits some intimate and some epic.  
Being about to touch and feel objects, the installations made the experience very powerful

Very inviting

Lots of tactile materials, pillows to lie on, fabric to stroke all engaged my kinaesthetic and tactile senses

Varied texture, variety, organic

very important - being in the objects e.g., sat in boat

Welcoming and interactive

Moving Good A bit mad

Rich in respect of every sense. Imposing in scale - boat / wardrobe, textures to stroke, sounds, roses to smell, moods in darkness and light, just a really comprehensive array, a workout for the senses  
I felt it was okay to touch things, to explore, go into, lie down...  
permission to be physically involved in the space.  
Room to breathe and move. Safe to touch and linger.

Intensely varied

Engaged

Amazing

Engaging Powerful

Frustrated

The twigs were a bit odd in the nest but then I'm wary of anything that isn't plumb square and level

Sensory - natural and common place used in non-traditional ways  
Interesting, full of curios

Startled

Uncertainty of permission to touch, feeling of intrusion when doing so

Additional reasons given by Public-Audience regarding

Visual/Sight/Provocation:

Engaging

stimulating, intriguing, compelling

Striking large items

Challenging

Stimulating

Good

Well executed and professional

So much to look at and make sense of, I was on visual overdrive

Marvellous

Liked predominance of red, black, pink green

Engaged

Powerful

Bright and light building

Provoking a direct interest, impressive creativity

Stimulated

I didn't find anything provocative other than perhaps lying on/in a four-poster bed with a perfect stranger...it's all getting a bit Freudian  
Stimulating cognitive review different colours, objects, lots to look at  
focused and exposed

emotional and colourful

engaged, receptive, enthusiastic, opened

Overwhelming sense of symbolism

Additional reasons given by Public-Audience regarding Auditory/Sound/Scent:

Questionable

Helped with imaginations

I have very little memory of the audio or olfactory sensations during the experience, which is strange, yet perhaps as a very visual and tactile person I just 'muted' the sound

As an immersive experience there was a lot to take in so perhaps some of my senses were dulled as others were enacted

Stimulating

Great films, could have had music in the room

Stimulating

Interesting

Good

Sound was controlled so as not to impinge one exhibit to the other

Sounds were muffled which meant I reverted to using other senses mainly sight and touch

Calming

I think audio/sound is often an afterthought but is many times what attracts people before they see it

Less strong and sometimes hard to hear

Frustrated by lack of scent

The sound in the secret garden was restful although it was annoying having to listen to some else's conversation rather than the sounds that had been created for the exhibit

Sound experience very individual/personal as with headphones

Relaxing and at ease accepting, attentive, rejecting (musty scents of clothes)

Fascinated. Curious.

Noisy guests, sometimes hard to take in artworks

Additional reasons given by Public-Audience regarding

Emotional/Internal/Traction:

Need to talk with you about this one!

again, why 'traction'?

I felt an internal resonance when inside the hidden room. I was not being watched or seen in this space therefore this allowed me to fully relax and just 'be' in the space, engaging with my thoughts and the visuals presented

At times moving, provocative, relevant, honest, effective

Provocative, Invigorating

Engaging and thought provoking

I was looking at everything for what it was, rather than my own emotional evaluation... I find I see more this way

Deeply emotional at some points

Strong

Emerges more post exhibition through discussion

Touched

There's no doubt that you must show true feelings toward Alice...she gives so much to perfect strangers

Creating questions - why - how - who - when?

Touched but unsure of the message empathy with participants and artist vulnerability, opened and traction

Reaching out, open, honest, evocative

Additional reasons given by Public-Audience regarding

Cognitive/Thought/Reflection:

Questionable

Thought provoking

poignant, relevant, understanding, transformational

Challenging thoughts

Challenging    Complex    Good

An awful lot to think about

Our sharing of observations, interests and thoughts

I feel weak in that I cover up lots of these thoughts and emotions

Introspective voyeuristic passive detached and yet immersed  
depending on exhibit

Engaged

Deep

Very thought provoking, even after visiting the exhibition

New insights into communication and creativity Provoking of  
creative ideas Stimulated

I have many thoughts although it's been a while since the show...I  
seriously doubt whether many/most exhibition goers would spend  
this much time filling out a detailed survey and yet why was I so  
affected? The question I came away thinking about. Thinking for a  
long time afterwards but some of the people needed more context  
relationships shift and change our lives

Simulated, broadening, engaging

Why have I always been alone

Recognition that the aesthetic is always important to me, and I must  
stop feeling ashamed or apologise or allow myself or others to regard  
this as trivial. In fact, it is huge and makes my world better

Additional reasons given by Public-Audience regarding

Cognitive/Thought/Reflection:

to name some) and the exhibits were very thought provoking  
Vast amounts of work and material on show. I certainly felt uplifted,  
expanded and optimistic both during the show as well as feeling that  
mires on reflection afterwards

Impressed by the convergence across media

The artworks offer the possibilities of connecting to memory and  
experience beyond any empathy viewers may or may not have with  
the subjects

I



The space worked well in making you slow down and reflect

Very thought provoking, even after visiting the exhibition

Meta-cognitive, critically reflective, working at many levels

Lots of thought-provoking material for days

Additional reasons given by Public-Audience regarding

Relational/Social/Encountering, public-audiences:

Engaged

Vulnerable

Interesting because I saw into the 'subjects' yet came away valuing the real conversations I had with the people I met there (Alice, Alice's Mum and her friends, Nola another neighbour and watching my daughter's relation to the space)

Reminded me of many people I had interviewed in the past, their need to be heard beyond my need for their stories.

Feminine, womanhood, family, duos, collective

The space was perfect for giving each exhibit its own area but allowed the directional flow to connect them all together well, I came with a colleague from work, and it was interesting to see how we both reacted to various parts of the exhibition

Connectivity

Gentle

This is far too deep a subject to be included in a supposed 20minute survey

Watching the interactions of others

Talking to new people and reflecting on the experience with them. Intrigued by what the participants were showing but did not feel any closer to them

Lonely. Why?

Triggers conversations

Additional reasons given by Public-Audiences regarding the personal:

Amazed

memories of home at times

beguiling, contemplative, relevant

Enjoyed it

Moving Intense

I am more contemplative and empathetic

Emotionally moving and thought provoking

Encouragement to explore new horizons

Of course, friends and family!

Inspired

Reflective on outward/inward emotions

What we show and tell or don't tell

emotional and in parts tearful

Additional reasons given by Public-Audiences regarding the transformational:

Very Moving

I will continue to reflect as well as seek out similar material in future

Facebook shows me there is something else in that space now, it has transformed. Everything and everyone keep transforming

Affirming, more that transformational for me

Challenged existing thinking and perception. Inspired.

It worked well as I've reflected on it since visiting and made me think about my own use of space in the past and my upcoming events

After visiting this exhibition, I would want to visit more of them and see how I respond in different situations

I think the participants and artist were having the transformation encounter

The audience in a totally different way

Reflective and thoughtful, very transformational

Without question. Impactful in the extreme.

### **Phase 3 and 4: Q12 corresponding with (6.7.11) in thesis**

Resonant reasons given by Public-Audiences:

The interactive part of the piece was what resonated me

I was very impressed

Ability to interact, touch and sense

unsure 360 video, hidden spaces

VR 360 camera

Listening on headphones and going into my own space within the exhibition space

word, sound, spaces, lighting and variety

Large items

Hearing the participants sharing's challenged my own thoughts  
Nest and boat Film

The juxtaposition of superimposing technology e.g., moving image  
onto everyday objects e.g., doors

Large space to navigate - felt like a real exploration

The videos

Loved the headset to see the feast and the journey inside the wardrobe

Leaves, trees wardrobe

Shadow in bird/garden clip in wardrobe

All resonated. I liked colours combinations

Mixing between modern and old-fashioned clothing

I found myself questioning why certain artefacts had been used and placed in those positions

The sculptural displays I found visually very creative and impressive, and I had a strong urge to explore them

The interplay of the written word (the boards) and the spoken (video)  
Being able to use my physical being to engage in the experience-e.g.

Sitting in the nest and lying on the bed

Sitting in an armchair

Climbing into the boat

See my answer to the secret garden

Video and sound combined with props

I liked the feel of the desk because it felt real and as if it really did belong to somebody

The boat was beautiful

hidden rooms.... 3d dinners the boat, bed and wardrobe video stories, table, nest, story boards of reflective inquiry

The personal objects within the work and the level/s of research evident in securing the piece

The work was arranged as a theatrical space in which allowed you to cross beyond surface structures through the means of direct engagement

### **Phase 3 and 4: Q13 corresponding with (5.6.12) in thesis**

Additional reasons given by public-audiences were:

I was initially a full participant but felt for highly personal reasons that I needed to leave the process to protect myself. I felt vulnerable and didn't wish to continue to be under the lens

Totally brilliant!

It really was an excellent experience

Again, this a tough one...nowhere near enough time to sit about and debate the introspections of a curious mind...most people don't generally have the time for this and those that do are in the minority...curiously since visiting the exhibition bearing in mind my age, I find myself engaging in social media in a way I could not have predicted...there was no such thing prior to 2000

As a viewer I didn't get this - but as a stakeholder who may have contributed to the work this seems more relevant

need to talk Alice x

### **Phase 3 and 4: Q14 corresponding with (6.7.13) in thesis**

Additional reasons given by public-audiences were:

It makes me emotive

Very refreshing and a reminder that talking face to face and doing something together is a wholesome and life affirming and healing experience

Clearly there were intimate relational encounters going on being artist and participants which were admirable. And these appeared way more wholesome than most encounters I've witnessed other folk have online, via email etc. But for me (and I suspect most human beings), it's only in face-to-face encounters that we have our most intimate and moving relational encounters with others. I have never seen technology add anything much of value to such personal encounters. What it can do, of course, is record them. And those recordings in this artwork were touching and lovely. But ... maybe I've misunderstood the question

More personal experience

It challenged me to think about how I interact with others which I found very interesting

Expresses peoples' stories in a different medium which can stimulate different types of discussion

A lot of my 'work' (my Self work, parenting, and working with parents and ECE professionals) is all about slowing down and opening up. So, this really resonated with me

It is a fully immersive experience that it would be difficult to dip a toe into - not compatible with everyday life . . . important aspect of this exhibition is its use of space and variety of sensual engagement to slow down different experiences - yet hold them in a unity

It provokes memory offers a space to move, play, observe return, look at one thing in relation to another, participate. Have a visceral, actual experience

It offers intimacy but within the community viewing the work

Being physically in an environment made it different from online social encounters. I thought this was useful. We are getting hooked on technology and losing our ability to be social

I found several exhibits allowed me to empathise and relate to individuals who I had no previous connection within a powerful way

The combination of the physical aspects of the exhibit along the technology aspects made this much more thought provoking and a deeper experience compared to 'usual' encounters via technological communication

I think it showed how people can inspire each other and most importantly it showed the fun you can have with art and being friends

Useful and thought provoking

It's very interesting and very educational and inspiring

The challenge in my area of expertise .... documentary media...is how to create an immersive experience that creates 'real' understanding not just awareness.... *TETTT* used the space to do this well

A more creative approach in communication. Useful because it can bring greater intimacy in relationship

It's quite possible that the revelations and disclosures would not have been made had the invitation both within and behind the exhibition not been made available

Unlike social media encounters, the participants engaged meaningfully and with depth about important aspects of their lives, and viewers have the opportunity to make connections by invitation rather than dictate

I feel *TETTT* succeeded in opening my eyes to the fact that I enjoy artwork more when my full body and Senses are engaged. If I'm honest I think it's highly complicated...what are the statics and demographics associated with this project...???...I'd like to know It was indeed a more intimate encounter

I know Alice but saw her as a different person - an artist

Being in a gallery is totally different to interacting online so it offers something so much richer and deeper than the digital

I think the exhibition pulled the audience back into the realms of real human interaction through digital means - maybe this is what the digital generation really crave, to get back to human, face to face encounters

Taking time out to consider me - me as created in relation to others. I very rarely spare myself this time although there is so much value in it. I find belonging in knowing my relation to others

Extremely useful and engaging with a project of slowing down using technologies and embodiment with a relational intent, your work helped me have greater clarity of the work I am doing

Yes - the many levels it works on, and the challenging and provocative content is different, but challenging not in an individualistic hubristic way, but rather in an open and inviting way...

### **Phase 3 and 4: Q15 corresponding with (6.7.14) in thesis**

In terms of additional public-audiences, feedback was:

It appeared to me to be brave art, and it was wholly refreshing to find something that had the word 'technology' in the title and in its ambition, be so humane, convivial and contain such amity

Love doesn't have to be a precursor to marriage or the unconditional love for a child. Love is about accepting others and having empathy towards the state that others are in

The discovery of the wheel was a unique contribution to knowledge, but nothing whatsoever to do with love. This statement is in no way profound and doesn't even make sense

I might find it easier to assess if I could ask what their definition of love is - and how they see it in shining through in the individual pieces and as a whole

If Love covers all human interaction, then yes - because we communicate about 1% of what we should and any increase to this is positive. We don't stop and think about what makes us stimulated or happy often enough - I enjoyed stopping and doing this while sharing the experience of the project

What does that statement actually mean? This is the uncomfortable interface between art and academia - think we haven't worked out the relationship between the concept of the PhD and how it sits with individual creativity

It is clear in my mind that the participants felt that their experiences and feelings were being heard that they felt cared for, respected, visible, validated, that they experienced kindness and so, arguably, experienced love. I wonder do they love themselves more now having taken part in *TETTT*, are they more aware of love around them, are they more aware that their lives lack love?

I do wonder if "love" is the overwhelming focus or feeling perhaps that viewers take from the exhibit? Did I? I'm sitting here trying to figure out whether I'm thinking about love on an energetic, spiritual level as a creative connecting energy for good; for becoming, healing and developing our true natures and potential individually and



collectively, or as a word used as an expression of care, kindness and consideration given without thought of reciprocation?

I have decided that what I can say is that, for me, "all" is the answer. So, thinking that did I feel that love was a resonating factor in the work? Then the answer is, yes. Please take this as notes only, it's a thinking writing out loud kind of a paragraph. I realise this doesn't quite address "does the work make a unique contribution to our understanding of love".

It is a unique contribution to knowledge in that provides a method of combining storytelling with visual art. It provides a methodology which could be used in a variety of ways

A unique contribution to our understanding of love - I do not agree with sure about this statement as I have encountered the experiences here in other places. It might be true for a part of society, and it might be a unique contribution in terms of engaging with people from that group

It made me reflect on my connections and relationships with other people including close family and friends

This could be so, but not sure of the context of the statement I'm unsure about linking 'knowledge' and 'love' in this way, but I do agree that at bottom this is an exploration of love and loves. The participants are in the best position to know whether their engagement and personal exploration has contributed to their understanding of love

I feel it enables us to watch almost in a voyeuristic way, others engaged in an empathetic and therefore loving way

The little I know surrounding the circumstances of this exhibition suggests to me that this is highly personal and emotive...a personal journey for the creator...perhaps cathartic...beyond that I will leave to the wisdom of the poets musicians and artists yet to come

I think the two parts of this statement do not necessarily link together and I'm not sure the exhibition is focused on love. I think the exhibition and what it reveals of the interactions of the participants with the artist is the warmest possible affirmation of human interaction and how people (initially strangers) can be deeply moved by one other. This is not necessarily the same thing as love unless the term love is meant here as a general, philosophical love of humankind. The participants were offered an extraordinary opportunity to interact with an extraordinary person and so benefitted from contact with an artist/art therapist/educationalist

This relationship started online but the real depth of it was in the face-to-face meetings which were captured on film. I think it is a

moving testament to how people can connect when given the opportunity

For me, the project is about belonging and value. We find this in love, but also in friendship - are these the same? There are certainly times when I feel love for my friends, and I have always felt my husband is my best friend. But for me, the husband love is more because of the duration and intensity of knowing each other so closely

If this is a person's opinion then it holds, I'm not sure it would be my opinion - at times I feel the pieces communicated a sense of brokenness, forgetting, memory loss, objectification (as it was field through objects), and I don't associate these with love - I associate comfort with love - and at times the pieces were not comfortable but strange/uncanny. (I'm OK with strange/uncanny). see Freud

if you understand yourself then you can love who are you  
The relational space you created has so many ways in for participants and love was clearly your centre in this, which had a transformational quality difficult to articulate; dissolving the pains (soul retrieval) and engaging the Self is where this sits with me currently

It depends how you define knowledge - there are various ways of doing so. Here, thinking of epistemology, knowledge cannot just be cognitive, it has to be constructivist, performative, intuitive, affective etc. in which case there are numbers of levels at play in what we understand to be knowledge. Whether this is a contribution to love depends on the content...!

Love being the basis on which to share. Start with that principle

"Love gets bigger if you give it away" You end up having more

### **Phase 3 and 4: Q16 corresponding with (6.7.15) in thesis**

The highest recognition from all visitors was given to Spaces of Holding 73%, followed by Acceptance and Allowing 71%, Space and Time to Reflect, Artist, Participant and Group Listening all in the 60%'s, Touch and Embodiment, Feminine Within, Hope and Nostalgia, Childhood/Adulthood in the 50 %s. Secondary recognitions were around Spaces of Becoming, Technological Touch, Stories and Slippages and Journeying. With all remaining categories

receiving recognitions between 39% to 4% and nothing going completely unnoticed.

In terms of additional public-audiences, feedback was:

Freedom

Self-expression

Rituals as a way to centre and heal

In an academic setting (university) what a pleasure to stop and engage with being human through the 'lens' provided by an artist

I enjoyed reading the reasonings behind the pieces via the 22 boards

Alice's powerful honesty...this a massive subject...speaking from my own experience in life most men are terrible self-deceivers .... women generally do rather better in the honesty stakes too many questions.... but I would say relational/disconnected

Choice Soul retrieval re-turning to re-membling

LOVE!

# APPENDIX - D

**Stage 5 -     Technical Collaborators, drawings, plans, designs, exhibition map and technologies used within.**

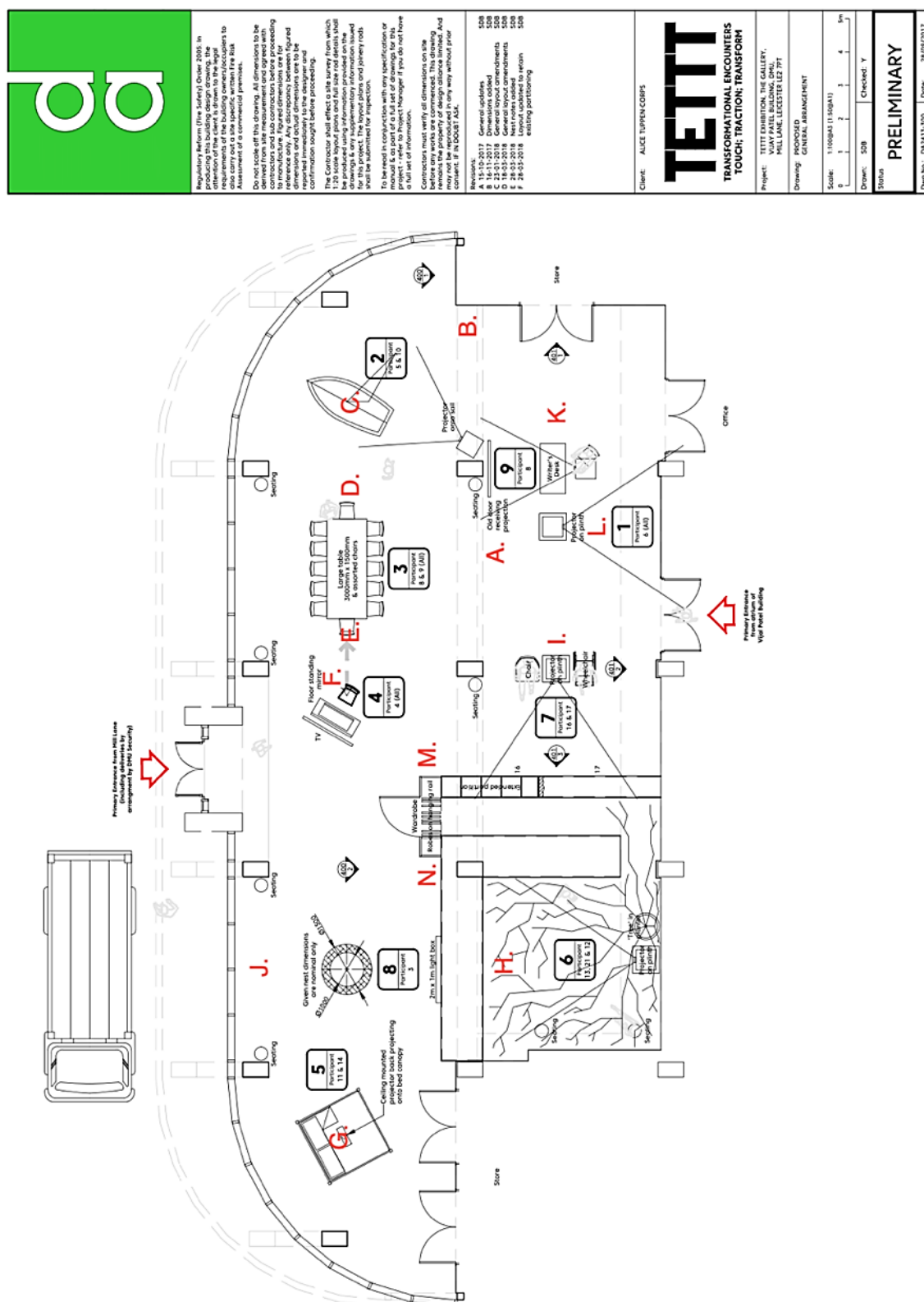


Figure 335. Phase 4, The Gallery Map, Relational Artwork Exhibits & Phase 3, Screen Narratives

The image above, Figure 335 maps the entire space of the De Montfort University Gallery within which Phase 4 of TETTT was exhibited. This map corresponds to the table 1-9 Figure 336 below which details all of the hardware, software, *TETTT* Phase 4 props, objects, participants and participant films contained within the exhibition.

Relational Artwork Exhibit Screen Narrative	Audience Interactivity	Technical Components	Props Objects Transitions	Participant content and subject matter and/or other components provided by Participants
1/L  <i>Personal Weather Space</i>	Large Scale Projection. Linked to live data.  This piece includes excerpts from all Participants Phase 1 responses selected in alignment with an algorithm that selects their personal internal data in connection to external weather data.  Audiences stand and watch, more internal activity.	Processing Software. Programmers. Hosting. Computer.	Curtain Drapery housing projector.	All Participants Phase 1 Data.  Dynamic interactive piece created in collaboration with programmer Participant 6 and his wife also a programmer.
<i>Data and Discourse/ A</i>	Film activated by opening laptop screen. Film on loop restarting each time it is opened, sound through headphones.	Screen. Computer. Headphones. Premiere Pro.	Shelving situated next to Artefact 1. Containing 1960's Shawl. Lion Hat from Minor Project 5, Toy Car. Stack of Letters from Minor Project 1. Small Glass Vase. Books. A Bear. From Minor Project 1. Photographs.	Participant 6, Screen Narrative content: researcher and P6 conversing and cooking together. He listened to, seen and heard in his own home. At times researcher wears a lion hat (an artefact from earlier works and symbolic here of P6's courage), he chops wood, we light a fire, he plays double bass.

			Small Stacking Pots.	
<p><b>2/C</b></p> <p>The Boat</p> <p>Emily Rose</p>	<p>Treasure Chest inside the boat that's lid needs lifting to start the screen narrative to play.</p> <p>Audience members climb in boat and are held in it.</p>	<p>Arduino Triggers.</p> <p>Screen.</p> <p>Computer.</p> <p>Small Speakers.</p> <p>Premiere Pro.</p>	<p>A full-size sailing boat with sail containing 4-years' worth of dead rose petals collected by the researcher. A small old red chest used by the participants father 60-years earlier. The researchers wedding dress handstitched with roses and two small shoes. A stack of Russian dolls. Two photographs of the researcher's children. Living flowers growing outside the boat. Symbolic of those gifted by the participant and planted by all participants in Phase 1b <i>The Feast</i>.</p>	<p>Participant 10, screen narrative content, myself with my sister Participant 10 and her two daughters, collecting bulbs for other participants, planting flowers in her garden, talking about their third sister, her daughter, passed. Welcoming in spring and honouring the bitter sweetness of time passing, love and loss.</p>
<p><b>2</b></p> <p>The Sail</p> <p>Egairram</p> <p>Ecroid B</p>	<p>Boat Sail</p> <p>The projection cycles and the voice permeates the entire space.</p>	<p>Technician.</p> <p>Projection Mapping.</p> <p>Projector.</p> <p>Large Speakers.</p>	<p>White Sail.</p> <p>The handstitched rose dress in the boat is the same one as in the film on the sail and on the washing line in screen narrative P13 in Exhibit 6 <i>The Secret Garden</i>. The sound of gulls screeching and crows crowing also in Exhibit 6.</p>	<p>Projected, my own wedding ceremony in central park New York in black and white played backwards, a staccato edit interspersed with images of my new partner holding a butterfly in hand a gun on the bed. Soundtrack fills the space with ambient sound vows played backwards and some forward speech, screeching gulls, waves.</p>
<p><b>3</b></p>	<p>The table is available to sit at and converse with</p>	<p>It also houses 2 Participants</p>	<p>12 Participants</p> <p>Chairs. All objects</p>	<p>(See Exhibit 4) VR film of all participants.</p>

The Table	others viewing the exhibition, or just to rest at and contemplate.	Screen Narratives- see below.	from the Phase 1b <i>The Feast</i> , candelabras, smashed plates, fruit and fruit bowl, glasses, flowers. Also, objects reoccurring and repeated in the screen narratives of P3, and P16.	
3  <i>Running up that Hill</i> E	Table	I-Pad. Headphones. Premiere Pro.	Participant's Chair.	Participant 4, screen narrative, content: I am accompanying CT to an appointment at hospital (off camera) before celebrating her 50th by treating us to having our nails done together, drinking coffee, listening to her stories, eating olives and drinking fizz.
3  <i>Crabbing in Trinidad</i> D	Table	I-Pad. Headphones. Premiere Pro.	Participant's Chair.	Participant 9, film content: myself and participant in her London home sharing a meal of crab meat and other Trinidadian food, listening to her stories of childhood and nesting together in her creative studio sharing spaces of love.
4  The Mirror <i>The Feast</i> (Mirror 360 VR) F	Barber's Chair & Mirror to sit in.	VR Oculus Rift Headset. Computer. Unity Software. Premiere Pro.	Virtual 360 Video and Surround sound. Of 9 participants sitting in their chairs. All objects from the Phase 1b <i>The Feast</i> , candelabras, smashed plates, fruit and fruit bowl, glasses, flowers. Also, objects reoccurring and	9 Participants and Researcher.



			repeated in the Screen Narratives of P3, and P16.	
<p><b>5</b></p> <p>The Bed</p> <p><i>Woolf meet Wolf G</i></p>	<p>Bed</p> <p>To climb into and lay down in activating the screen narrative to come on above your head on the ceiling of the bed.</p>	<p>Arduino Triggers.</p> <p>Pressure pads.</p> <p>Projector.</p> <p>Projector mount.</p> <p>Small Speakers.</p> <p>Premiere Pro.</p>	<p>8 red curtains all handsewn with vagina shaped entrances/exits hidden in the fabric folds and ornately adorned.</p> <p>Pillows.</p> <p>Duvet.</p> <p>Standard Lamp and vintage Butterfly shade.</p> <p>A pair of red shoes.</p> <p>From Blood Light (2012)</p> <p>A couple of fur coats. From Blood Light (2012) and used in participants Screen Narratives P6, P14, P8.</p> <p>The entire 'Virginia Woolf' costume worn by P11 in her screen narrative and little red riding hoods cape.</p>	<p>Participant 11, screen narrative content:</p> <p>Screen narrative content: P11 dressed as a wolf resting and reading and as Virginia Woolf in my home. I as little red riding hood, her as Virginia Woolf-Wolf dancing and chasing in the woods by the water's edge then drinking English tea in a stately home surrounded by portraits if dogs dressed as men.</p>
<p><b>6</b></p> <p>The Wardrobe</p> <p><i>Man Handling M</i></p>	<p>Wardrobe</p> <p>Screened on a monitor inside wardrobe right, sound coming through robes</p>	<p>Screen.</p> <p>Computer.</p> <p>Small Speakers.</p> <p>Premiere Pro.</p>	<p>Giant handcrafted oversized wardrobe with rail.</p> <p>Robes hanging on rail of clothing items used in all the Screen Narratives.</p>	<p>Participant 14, screen narrative content: depicts me and P14 talking about the lion the witch and the wardrobe being shown around her house, sledging in the snow for her first time at forty dressed in fur. Sharing by the fire.</p>
<p><b>6</b></p> <p>The Wardrobe</p>	<p>Wardrobe</p> <p>Screened on a monitor inside wardrobe left,</p>	<p>Screen.</p> <p>Computer.</p> <p>Small Speakers.</p>		<p>Participant 21, screen narrative content: depicts me and P21 dressed as clowns, lying on a</p>

<i>Clowning Around N</i>	sound coming through robes.	Premiere Pro.		trampoline, using the clown's hair in many ways, sexual, playful and subversive. Later playing football with our sons.
<b>6</b> <i>The Secret Garden</i>  <i>Let's Sqwark Together H</i>	Wardrobe  Large scale projection in three parts. Seen through trees as audience lounge on bean bags amongst apples.	Projector. Computer. Speakers. Isadora Software. Premiere Pro. Spotlights. Arduino light sensor triggers. Dark room.	Black Wigs. Black Stilettos. Black Wings. Black leotards. Steampunk sunglasses. Ornate Picture Frames. Rose petals. Apples. Baskets. Costume clothes. Trees. Grey Beanbags. All objects in the screen narrative now installed in the space.	Participant 13, screen narrative content:  Part one of us climbing trees in her garden in stilettos, wings, wigs, glasses, indistinguishable from each other, watching following and moving together. Part 2 hanging out exotic washing. Part 3 placing cut roses in adornment of a treehouse nest together.
<b>7</b> <i>Wheelchair and Armchair</i>  <i>The Tale of Two Peters I</i>	Wheelchair and Armchair both to sit in to explore objects and press the button that triggers the film to play.	Arduino Triggers. Projector. Small Speakers. Premiere Pro.	Wheelchair. Armchair. Old Cupboard with red velvet door. Two china doves. Gifted by P16 at my Wedding. Photography book on New York. P16's 6 naked vintage black and white photographs of women. P16 reference. Rucksack – that P17 carried in his Performance Encounter and items within.	Participant 16 and 17, screen narrative content combined at I. An interweaving of both participants stories in 'The Tale of Two Peter's', reflective of the friendship that grew between them via the Phase 1a digital holding space. P16 witnessed putting on socks, rolling from bed to wheelchair, making supper with me and my partner and us going on a wheelie. P17 and I walking around Stowe Park, unpacking memories of his childhood, divorce and present life from his backpack whilst sharing a flask of tea.

8	The Nest. <i>The Daughter or Perpetual Restlessness J</i>	Nest, entering the nest and sitting down in it to activate screen to come on.	Willow Weaver. Technician. Arduino Triggers. Pressure Pad. Speakers. Screen. Premiere Pro.	Two Dolls. Pink Knickers. Pink jumpers. Silver boots. Mixed Beads. 1940's Picnic Hamper. All objects in P3 performative encounter.	Participant 3, screen narrative content: taking me to her favourite nest in nature with a suitcase of belongings. She talks to me about what the place means to her. We eat her own words, bury and mourn two babies and run wild bare breasted dressed in pink.
	<i>The Lightbox N</i>	Large Photograph of Feast. Taken from the VR video of Phase 1b.	Lightbox. Transparent Photopaper. Technicians. Premiere Pro.	Large lightbox, wall mounted between N & G.	A still frame from the virtual 360 Video of 9 participants sitting in their chairs and myself from the Phase 1b <i>The Feast</i> taken at an 'aha' moment between participants 13 & 6 in the foreground.
9	The Writing Desk <i>Diana Mary Meets Clare meets John Clare K</i>	Desk, sitting and opening draws to discover objects and to trigger the film to play.	Arduino Triggers. Headphones. Projector. Premiere Pro.	Old partners writing desk and embroidered writing chair. 9 draws with objects inside. Lace. White Swan Feathers. Quill. Ink. Handwritten parchment poems. Small bird's nests. Tiny blue eggs. Miniature paintings. Teasel heads. Old bottles.	Participant 8 screen narrative content: P8 circulates a statue of John Clare, we stand beside him in solidarity. She retells her version of his history to me whilst we drive to his birthplace and eat cake, visit his home, and his grave, her balancing along a churchyard wall to get there. Me touch a John Clare Rose.

Figure 336. Phase 4 Relational Artworks content

## Visualisation Sketches and Scaled Drawings

Figure 337, Figure 338, Figure 339, Figure 340, Figure 341, Figure 342, Figure 343, Figure 344 and Figure 345 below show the detailed development of Phase 4 Relational Artworks, Exhibit 4 *The Wardrobe/The Secret Garden*, Exhibit 5

*The Bed* and Exhibit 2 *The Boat* made in collaboration with designer Stewart Bell. Bespoke items such as the wardrobe were then built by carpenter Leuan Williams. Stewart Bell also contributed to much of the build and install in all other aspects, and his company Design Alliance [www.designalliance.co](http://www.designalliance.co) sponsored much of the exhibition. I also received technical support from De Montfort University technicians and Gallery staff and computer programming support from David Wilson Clarke and Jethro Shell. Also, seamstress support from Deb Crossfield and Willow Weaving from Jean Savage.

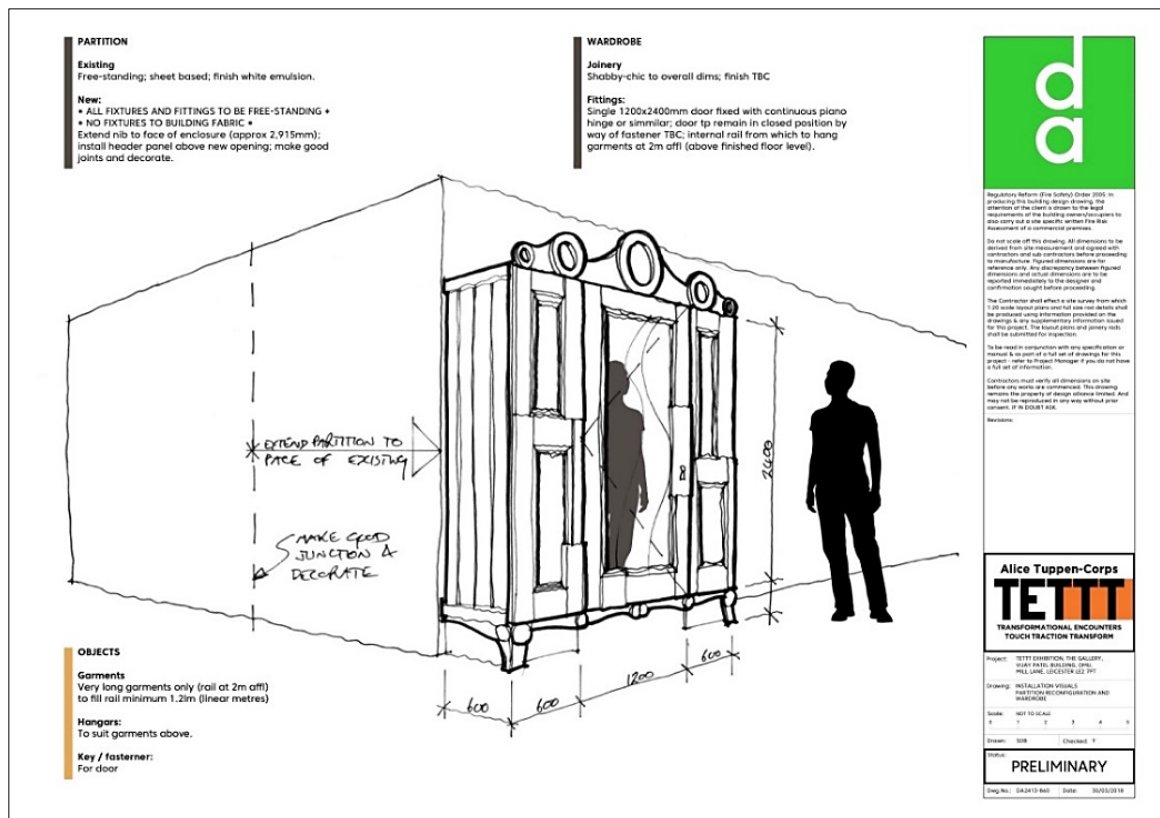


Figure 337. Phase 4 Exhibit 6. *The Wardrobe* concept drawing 1 leading to *The Secret Garden*

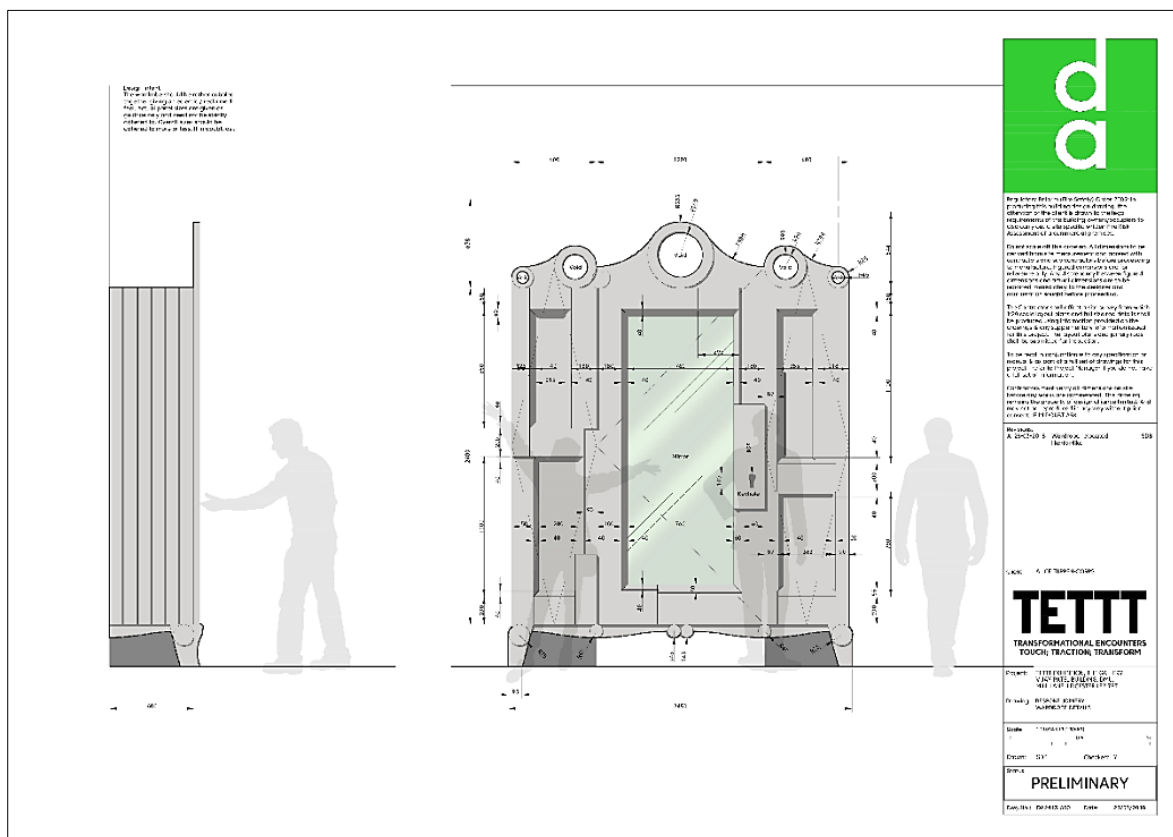


Figure 338. Phase 4 Exhibit 6. *The Wardrobe* concept drawing 2 leading to *The Secret Garden*



Figure 339. Phase 4 Exhibit 6. *The Wardrobe* realised leading to *The Secret Garden*

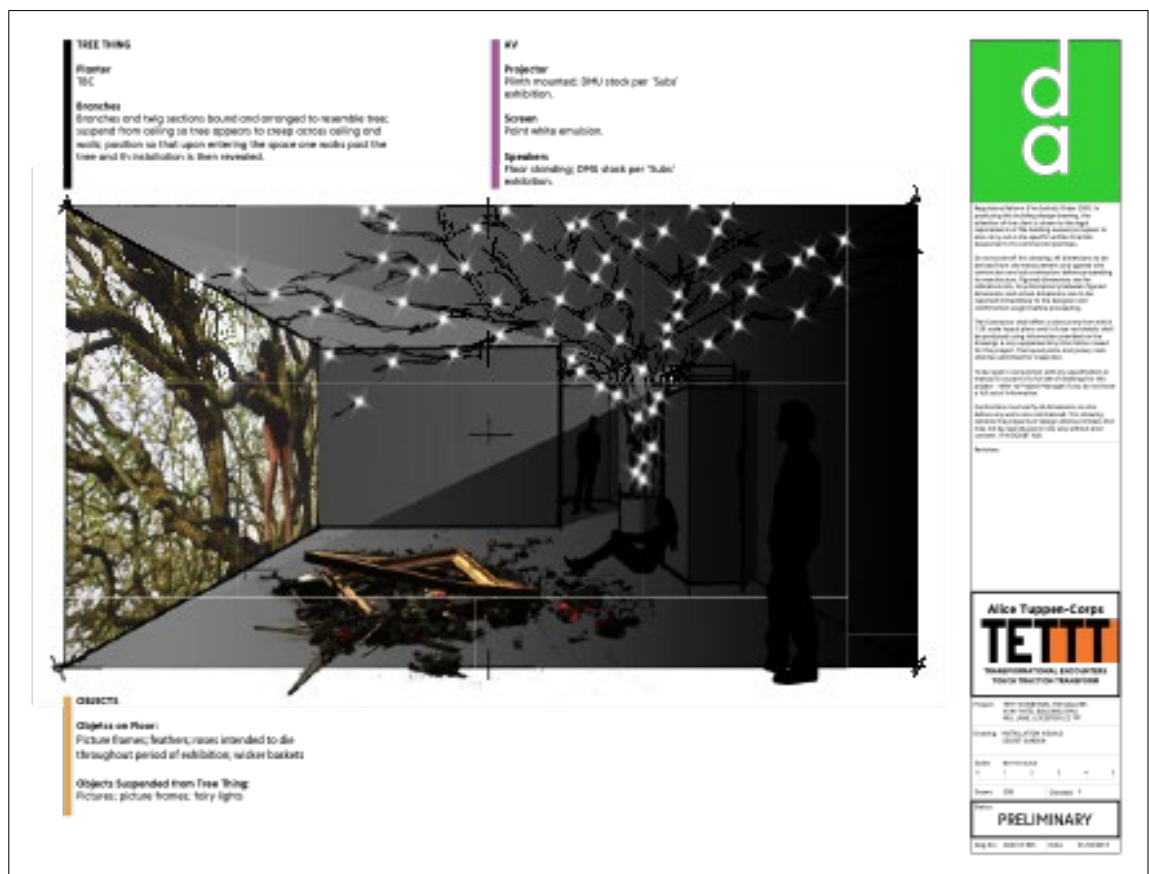


Figure 340. Phase 4 Exhibit 6. *The Secret Garden*, conceptualised

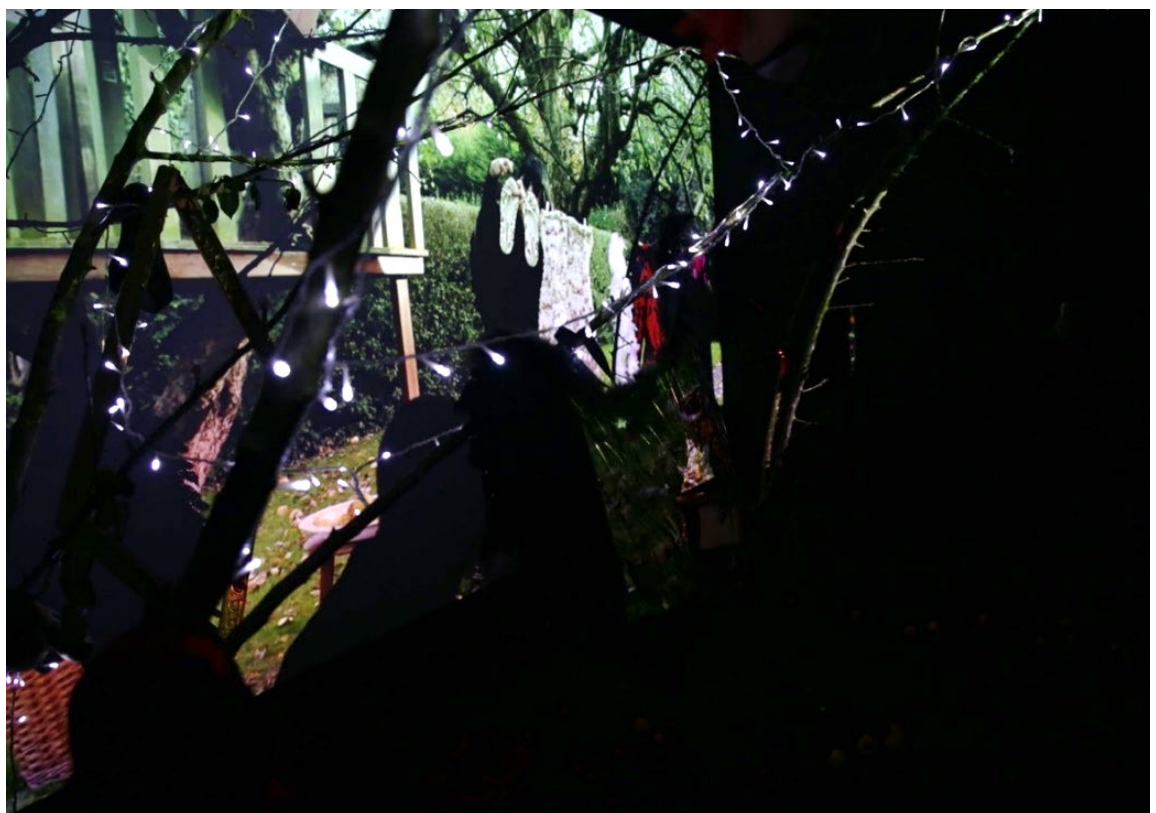


Figure 341. Phase 4 Exhibit 6 *The Secret Garden*, realised.



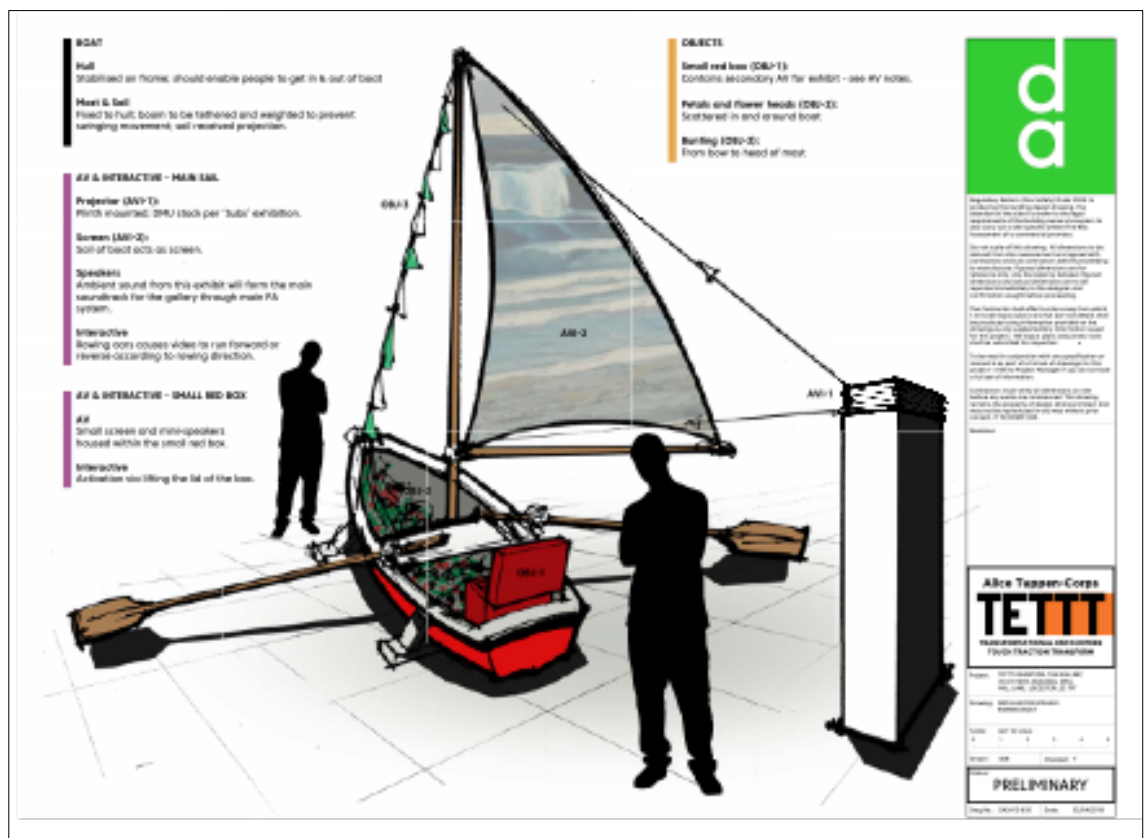


Figure 342. Phase 4 Exhibit 2 *The Boat* Conceptualisation



Figure 343. Phase 4 Exhibit 2 *The Boat* Realisation

