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Abstract

This thesis draws upon Performance as Research (used interchangeably here with Practice as Research, or PaR), theoretical physics, and body studies, in order to propose a series of practices that transform the molar view of the body within performer training to one that lies beyond separations and fixities. The work examines the relationship between research and performer practice such that the distinctions between the two are blurred and reconfigured. By proposing a system of practice called ReTransLiminality, I seek to extend perspectives on the body as an ongoing process of research.

The work aims to illustrate how engaging in practices produces knowledges that can be then held by theoretical frameworks. The primary focus of the work is upon the practices laid out throughout the document. By engaging in these practices, the reader is introduced to ways in which particular acts produce hunches that can then be solidified through further theoretical investigation

The project is built in such a way that it is intended to destabilise and contradict traditional research models, which are often relayed through theoretical explorations as text. The theories that are explored through text are here in so far as they emerge as containers or holding spaces for the insights that arise through practice. The practices themselves are the research, the theoretical work that comes to frame them is gathered to account for the knowledge that is transmitted in practice. There is a sense here of practice as text, practice as theory – such that how we understand text moves towards an embodied reading – perhaps hinting towards the ways we may begin to view practices themselves as kinds of text.

By exploring performer training as an embodied research, knowledge as a discursive-material engagement, and the body as a process of differential intelligibility, the work outlines a potential view towards performer training that undoes binary conceptions surrounding the body of the performer. Distinctions between mind and body, inside and outside, material and immaterial, are undone as I expand upon the body in terms of its action – its doing rather than being.

By introducing the concept of forming as a means to understand knowledge as neither predetermined or fixed, I expand upon the body and its practices, techniques and artifacts as equally formed rather than given.

The concept of agential cutting emerges as a means to better understand the processes whereby the performer becomes more attuned to, and aware of, their experiences – by accounting for the ways in which we differentiate parts of our process from others.

The work comes out of my practice as a performer, teacher and researcher, where my focus has been upon training actors. Through my practice I have developed particular forms or exercises that are included here as an ongoing (differential) embodiment of research. These practices emerged during my process of research following the hunch that my sense of my body was beyond the constraints of the skin, as well as my view that my life is an ongoing act of research. My previous perspectives around the body had been clouded by a splitting between mind and body, brain and body, and internal and external. Through the practice what emerged was a view towards a body in process, in becoming.

In summary, the thesis explores the relationship between research, bodies and becoming, through a series of practices whereby the performer is trained to undo and establish limitations in ways that may develop their capacity to produce the phenomena that are embodied in their performances and practices.

Introduction – On Performance

The project begins as an act of curiosity. An act because it is and requires a physical engagement. Curiosity, as a potent tool for allowing ourselves to bend and curve like light, to walk the winding road of possibilities.

To introduce the research, I would first like to stress that this really is about action. The process is in many ways for you (the reader) to do. Although this text will grow through and

connect with a range of fields and disciplines, it is ultimately an instance of practice as text, practice as knowledge, knowledge as material practices, as dynamic engagements.

Perhaps your body is the text you are to read?... Ultimately, the text should be read through the body.

What I am curious about is *the body* – and all its manifold processes. Particularly, I am curious as a researcher, practitioner, and teacher of performance. All of these things, to me, are equally embodied, physically engaged. What I aim to do here is to establish myself as the praxitioner (practitioner as embodied researcher – a term I will explore further), and to explore that embodiment – as it intra-acts in the world in its differential becoming.

In performance, as an embodied artform, training the body is commonplace. Everything from the breath to the brain is refined through practice. The capabilities of the performer's body are always in attunement to greater potentials, new capacities. As our understanding of the human body shifts with time, the more ephemeral aspects of our embodiment usually considered the mind are being shown to have their origin in the body, however, within my experience of performer training, what we think of when we discuss bodies is still often limited to the contents of the skin. Bodies are a lot more complex than the bounds that limit them. This project interrogates some of the ways bodies come to be, and how they are enacted and experienced, such that we may begin to align ourselves with a performer training that allows for a deeper investigation of how the performer's body may act in becoming. The process of ReTransLiminality that is dealt with here is one that, I believe, offers a potential entry into exploring the body in this way.

ReTransLiminality is the term I give for the praxis of attuning the body to a state of continuous (re)configuration. The word is broken up into three parts. First *re-*, indicates a doing again, or a kind of rearranging, to both return to states that are transliminal, and to rearrange oneself – to go back but to do so differently. The prefix *Trans* in this case refers to being beyond, being more than, being ineffable. Where Liminality suggests a being between states, a kind of outside of, TransLiminality suggests that we are at once within, without, on all sides of the process, beyond the liminal. TransLiminality leaves space for thinking of ourselves and our bodies as processes which are in such dynamic formation that they imply a lack of inherent fixity and separation. TransLiminality sees the performer as an ongoing becoming that is both a formation, and an iteration of formlessness. By engaging TransLiminally as performers, we begin to undo separations between ourselves and our subject matter, between performer and

audience/participant, and between being and doing. This is done through a practice of undoing our sense of certainty, and engaging with a body in process, in a process of becoming.

My process began with my personal praxis. As a performer and teacher of acting the majority of my time was spent on developing forms of practice that could advance the performer's technique, creativity and sense of presence. I spent much of my time in practice, working on a personal praxis that involved attuning my body to greater potentials through a close examination of my processes as a performer. I am very enthusiastic about personal practice. Prior to the start of my research project, I would spend many hours a day engaging in developing personal forms that could then be transferred to my students in class – the results of which can be found spread throughout this document.

What I noticed from my students was that many would enter into a level of complacency – settling straight away on the nuances of their performance and becoming stuck, refusing to allow for the immediacy of genuine creativity, the potency of choice that comes with authentic presence. The performers would develop ways of moving and speaking that would become a pattern they worked by rote. At the advent of my research project, I set out to develop forms of practice that would, through a kind of ritual working, bring me to a state of freedom to experiment during rehearsal and development of performances. Through my exposure to PaR, I had the sense that were I to explore the forms I was bringing to fruition with a rigour and curiosity I would also come to conclusions about the ways in which researchers across disciplines could engage in body technique that freed them up to notice more possibilities in their work, to expect the unexpected in some way.

I also had the sense that personal practice would be at the heart of the process put forward to students. Having engaged for years on my own ritual and performance praxis through my own pursuits and curious engagement, I hoped to instil the same dedication to self-improvement in students of performance. When the project had just begun and I was settling into my process of experimenting through the body, covid hit and my classes moved online. This shift to a state of (dis)connection through technology, and my own sense of uncertainty and fear began to move my work away from ritual practice. I sensed that in some way, the state of uncertainty could be at the core of generating a greater sense of the performer's presence, creativity, and above all their personal praxis.

My process shifted. I moved away from ritual practice as a technique for performers, and into an exploration of my own uncertainty. Each day I would attempt new ways to enter into uncertainty and become more confident in my ability to hold the uncertainty and allow myself

to find freedom within it. I would spend days interrogating how to be at peace with uncertainty through a bodily engagement. What I began to notice was that not only was my practice an act of research, but also that in practice the nature of research began to change for me. The same way that possibilities opened to the performer through the state of uncertainty, the researcher could step into a state of uncertainty and be freed from expectation of result – something which I saw as a stagnating factor. I would, in practice, begin to question what knowledge and research meant to me as a performer.

From this point onwards my practice took a new turn. A kind of methodology arose whereby I viewed my practices as instances of theory which I could, in a way, diffractively read through other more traditional forms of theory in order to note the differences that arose in my sense of performance and performer training. Experiments would lead into new experiments and my study of establishing an embodied research process for generating knowledge became simultaneously a material/physical and discursive engagement.

My practices began to shift my understanding of embodiment such that it became an actioned research. Each practice pointed to an ongoing dynamism, a continuous shifting of my bodily awareness that contained and generated new insights. And as the practices became instances of research and insight I would continue my diffractive reading of theoretical texts.

My project became as such – practice with genuine enthusiasm and curiosity, and allow for knowledge to be enacted through praxis, then read that knowledge through other fields of research in order to observe the difference it made to my sense of performance.

I felt that rather than dictate a specific aim, I would approach the project with an open-ended, conscious aimlessness of what may come.

Throughout the work, the nature of embodiment as dynamic process arose (this seemed to highlight my perspective of research as dynamic embodiment). Finally, after a year of practice I arrived at the experiments and processes laid out here. The aim became clear only once my praxis felt more established. The aim of the praxis was to extend the performer's experience of embodiment as a dynamic engagement in producing knowledge as part of the world in its becoming. Knowledge, felt to me as a kind of engagement in giving temporary form to that which was encountered and produced through practice.

The primary theorists which arose as generating my sense of the difference of my praxis, were Karen Barad, and Lisa Blackman.

To theoretical Physicist and queer feminist writer Karen Barad, there can be no separation between ontology and epistemology. Following from the work of Neil's Bohr, she illustrates that "knowing is a material practice of engagement as part of the world in its differential becoming" (Barad, 2007, p. 89). Knowledge is constructed and produced through intra-actions whereby the particularities of the material engagement define and give form to the knowledge they seek to produce.

Barad's concept of intra-action forms an integral part of their work, and indeed my own. Intra-action, unlike interaction, emphasises the entanglement and mutual constitution of the agencies involved. Where interaction implies separateness and pre-determination, intra-action suggests an emergent becoming within an inexorable entanglement – where identities and actions arise dynamically through mutuality. Intra-action challenges the idea that agency can be fully grasped by considering individuals in isolation, but rather through examining their relationality and inseparability.

Research here does not seek to discover the nature of pre-determined facets of the universe, rather knowledge is produced based upon the particular apparatus employed. Knowledge is material, thus the epistemic and ontic are indivisible. Barad troubles humanist perspectives on knowledge. Knowledge is not defined by the attempt of a distant human subject interacting with a predeterminate object, but rather subjects emerge and are established as one part of the entangled becoming of the universe is differentiated from another through complex intra-actions (Barad, 2007, p. 171). To Barad research and its processes create the phenomena they observe, stating that "Scientific practices are specific forms of engagement that make specific phenomena manifest" (Barad, 2007, p. 336).

Barad's work has been revolutionary in its transdisciplinary nature. They undo binaries between the sciences and humanities. Their work shows a socio-material intra-active relationality, whereby the sciences and the humanities are never far from one another. Following from their work, I draw upon insights in theoretical physics, cognitive neuroscience, body studies and performer training in order to develop my process of ReTransLiminality. Counterintuitively, theories on performance and performer training are nominal in my process. The nature of my praxis is built upon my tacit knowledge of training (and teaching) as an actor, and is extended here through other fields and disciplines. As such, there is very little discussion of actual performer training genealogies and schools of thought in my research. The focus of the work is upon reading and writing the body through praxis. The exercises and entries contained here are in and of themselves instances of research. The further theoretical

curiosities I explore provide other languages for the insight contained in and generated through the praxis.

Lisa Blackman, a research practitioner in the field of body studies, further illuminated the ways in which embodiment operated in a boundless motion (Blackman, 2012, p. x). I was struck by the ways my personal praxis, and my exploration of theoretical physics and body studies were aligning to produce similar differences in my perspective on what it meant to be an embodied performer. To Blackman (2012) bodies are always connected to the world, permeable to the affective energies of other bodies, and in a constant formation. All of this began to solidify my languaging of the praxis I was forming for performers.

What was emerging was a sense of practice as research, practice as theory, and practice as text. All of which seemed to further my sense of performer as a differentially embodied researcher. And this is what formed the backbone of my research.

Although there will not be much exploration of particular performance lineages and theorists, there may be some similarities between my own practices and those of other practitioners. These similarities are to be expected. Actor training is in many ways an oral tradition, passed from mentor to pupil and vice versa (Pollock, 2005, p. 1). Having been trained as an actor myself, much of the work here is drawn from the practices I have been exposed to in my development. These practices may have their root in the work of particular practitioners, however I cannot genuinely reference these similarities, as my exposure to technique often involved the transmission of experiments and practices that have passed from person to person. Performer training is a living tradition, and as a living tradition it is in constant flux and transformation. It is difficult to track the genealogy of the work I have been exposed to which grounded my own training as a performer. However, the work of Konstantin Stanislavsky and Jerzy Grotowski sits within me and seeps into the work.

When it comes to actor training, no practitioner has had the same impact as Stanislavsky (Carnicke, 2010, p. 6). His work has been instrumental in the development of much of the technique taught to actors across the globe. Stanislavsky saw acting as the art of experiencing – which this work aims to further.

The art of experiencing, unlike the art of representation, requires that the performer genuinely experience the processes enacted during performance (Stanislavski, 2007, p. 16). However, this does not imply a singular psychological experience, but implies that of the many bodily

experiences the performer engages, those that are in relation to the character are genuinely experienced in the body.

Where representation aims to structure a performance that represents true characters and emotions, experiencing aims to engage in a lived inner world of the performer such that they experience the performance as a dynamic unfolding of experiences. The idea is that the performer truly does what is required of their performance, rather than illustrating the actions that form the piece. Initially Stanislavsky's work was focussed on the psycho-technique, developing the psychological aspects of a character, such that the fruitful subconscious may take over and present moments of real feeling and engagement (Stanislavski, 2007, p. 17). To Stanislavsky these moments of inspiration were not intended to be the totality of performance, but rather moments that arise through a performer who has engaged with the real inner workings of their character (Stanislavski, 2007, p. 18). To him, a great performer may only have a few moments of inspiration during a performance, but he also emphasised the importance of proficiency as opposed to natural talent. The performer should be proficient in their technique, such that inspiration may arise from a grounded base of training. Later in his work he shifted away from the importance of the psychological, suggesting that through a genuine engagement with the actions of the body the art of experiencing may be achieved with more consistency. In this work we see no inherent difference between the mental and physical. Although differentiations are instated, this is done such that they are useful, rather than describing an inherent separation.

Another practitioner who's work in some way informs my own training and as such this exploration, is the work of Grotowski. To Grotowski the actor should work via negativa – undoing and stripping down the performer such that what is left is akin to a shaman – the holy actor who's embodied being is what informs and generates performance (Salata, 2013, p. 58). Grotowski's psycho-physical technique was heavily influenced by the work of Stanislavsky – and shared the goal of allowing the actor to live more truthfully on stage. Much of the work before you is similar to thinking in terms of via negativa – undoing and unknowing the bounds and limitations we have established upon ourselves. The term psycho-physical is useful in that it encompasses the inseparability of the internal and external world of a performer engaged through ReTransLiminality. By stripping away the extraneous, and engaging in a rigorous training of the body in action, we begin to come towards a performance that is full of affective energy, generating transformations in the performer and the world at large. Following the work of Grotowski, it is important that we do not see the exercises laid out here as a "recipe for creativity", but rather serve as "a preparation for genuine creativity" (Wolford, 2010, p. 201). Like the latter work of Stanislavsky, Grotowski placed emphasis on the importance of physical

actions. Physical action is what defined the work of ReTransLiminality. The work must be actioned through our bodies – in their multiplicity becoming. The key to Grotowski's work was the idea of a single question that could only be answered in idiosyncrasy – rather than seeing his work as a system or method, he proposed that the actor should aim to answer this question themselves, for themselves. "The experience of life is the question, and the response is simply through true creation. It begins from the effort not to hide oneself and not to lie. Then the method – in the sense of a system – doesn't exist. It cannot exist except as a challenge or as a call." (Grotowski, 1980, p. 193). Here we take on seriously the exploration of experience raised by both Stanislavsky and Grotowski. The exercises that unfold, and the theory which emerges through them, is intended to enrich our experience of experiencing, refining our tools of experience and our ability to more accurately differentiate particular aspects of experience. The importance of this differentiation will become clearer as we move forward.

Like Grotowski's work, the process of ReTransLiminality is one governed by a "sustained methodological research involving the fundamental principles of the [performer's] craft". To Grotowski there was an important need for a laboratory space, in which performer's could develop their own processes and consistently experiment and explore the nature of creative expression. One way in which the work differs from the ethos put forward by Grotowski is that every moment of daily life becomes important in the performer's arsenal. Grotowski saw the need for an actor who would perform in ways beyond the mundane experience of everyday life, and beyond the capabilities of the spectator (Wolford, 2010, p. 204). Within ReTransLiminality the mundane is considered mystical, every moment an opportunity for deeper curiosity, for deepening understanding, for refining and improving our ability to experience more completely the processes that give form to experience. Everyday occurrences are entangled multiplicity processes that are filled with powerful shifts and transformations that form part of the performer's sustained research. Furthermore, the relationship between spectator and performer put forward by Grotowski is one of separation, the performer making themselves vulnerable, gracefully offering truth through their own techniques and creative expressions, the spectator being moved by the spiritual self-sacrifice of the performer. As we move forward it will become clearer that perhaps separations between performer and spectator, self and other, human and non-human are less defined in any instance of live performance than they initially may appear. To Grotowski the performer's work was not affective, but rather offered the spectator the opportunity for "self-contemplation" (Wolford, 2010, p. 204). The work of ReTransLiminality is built in some way upon the affective, and in some ways upon the spectator's active participation in the formation of the phenomena which constitute a performance. Affectivity as a concept has evolved greatly since the work of Grotowski, and every intra-action of lived bodies involves some aspect of affectivity. Our

beings in their becoming are porous and inextricably linked with other bodies, with the world in its differential becoming. The nature of affectivity suggests that even in instances of self-contemplation brought on by the performer's self-sacrifice, there is an affective transmission between bodies.

Misunderstanding is an important ingredient in the work. I do not claim to understand fully the works of theatre practitioners that mirror and influence the processes put forward here. Every path leads to new knowledge, albeit that some paths may produce results that aren't put forward by the practitioners who give form to them. The idea that forms the backbone of ReTransLiminality is one of personal experience. Results are idiosyncratic, exercises represent potential models rather than explicit instructions, every 'error' and 'failure' is a success, an opportunity for new differentiations and explorations. There is no need to adhere to a correct or unifying theory, rather we build and transform new beliefs and structures for ourselves, remaining open to new possibilities and our own infinite shortcomings. That is not to say that correct application of particular methods is not of benefit, but rather that a series of incorrect applications may produce results that are equally useful in performance. As mentioned previously, performance technique is a living tradition, and as such will continuously develop as new applications and methods arise – even when these processes differ greatly in intent from the praxis put forward by a particular practitioner. In ReTransLiminality we are encouraged to experiment in ways that are open to both adhering (temporarily) to particular systems, as well as leaving the potential for new personal practices to emerge. When engaging a particular system, the TransLiminal performer is encouraged to wholly believe in that system and work it in its fullness, and then to engage systems that may be in conflict with previous ones equally wholeheartedly. By establishing and undoing beliefs and limitations upon our practice we develop and inform our own personal methods and processes. Throughout this project I engage with theories that are far beyond my understanding - I am not a theoretical physicist, a cognitive neuroscientist, a philosopher, and yet I am inspired and intrigued by various fields and disciplines.

It is my view that there is space in academia for intrigue and interest. Often the academic space relies on kinds of conflict – critiques and challenges. What can become of an academia that explores the things we find exciting, fascinating, informative? I am certain that many will disagree with my perspectives upon the body, that there are endless theories that 'disprove' and challenge my thinking. These differences in thought are encouraged, however, the differences that emerge are of importance in and of themselves – not merely as challenges to work. The TransLiminal performer is in a constant pursuit of difference, not to find a sense of truth or coherence, but rather as potential sites for exploration and experimentation. As you

engage in this work, note the ways that your interpretations and thinking differ from what you explore here. These differences are your own toolkit. And your toolkit is precisely that, yours.

To conclude my project I engaged in a digital workshop with performance practitioners from various disciplines. What I first noted was that many of the participants had moved away from strict performance and were operating across the arts. This immediately shifted my sense of possibility, I was curious to hear about their experiences of how the work would shift their perspectives with regards not only to performance, but also to their personal practice as actors, artists, ritual workers and sound engineers.

The results of the workshop were exciting to me in the sense that each participant seemed to be quoting my research back to me. That through the practices they were arriving, without specific guidance, at the same conclusions I put forward here. Many of the performers highlighted the ways in which the work not only shifted their perspective on the role of uncertainty and freedom in performance, but also in making more fluid and dynamic their sense of themselves. They repeated that the work made them feel more present, more sensitive to the shifts they experienced moment to moment as an embodied practitioner, and more aware of the ways in which they could transform themselves by differentiating their sense of self differently.

The one problem that arose through the workshop was that one participant felt that the practice left them too sensitive to their environment, to the people inhabiting the building in which they lived, to the sounds, sights and smells of their space. This over sensitivity concerned me, in that it meant there was a potential for the work to leave performers discombobulated, raw. I did follow this with a short grounding exercise which involved pulling the awareness into the belly and grounding there.

I also noted that with my involvement as a teacher, there was less space for the performers to engage the process themselves, and they relied on the oral transmission. This was an error in my own establishing of the workshop, and as such the value of the work as a self taught process would require further experimentation and contact with participants. However, the work fitted perfectly to the digital format, allowing for each participant to engage working within space, no matter the space they were working in. I was excited to note that each participant could fully develop insights through form without the need for in-person tutelage.

Throughout this document you will find journal entries that form the draft of a fictional recounting of the praxis. Much of these journal entries are detailed following the results of and

responses to the workshop, as well as my own experiences of teaching myself to become TransLiminal.

Following this project it is my intention to further develop the work in relation to the self learning of the participant. To experiment with the ways in which practice as text could be beneficial to performers in their personal praxis and development of technique. I also have the sense that it is time for me to return to my ritual practice, with a renewed sense of uncertainty and curiosity and see what comes of it. In the future, the work shall expand upon the ways in which the performer can engage both scientifically and spiritually in their own advancement.

Context – The Crossroads or Meeting Points and Mess

Nothing happens in isolation. The world weaves itself in tangles, inexorable knotted masses of becoming. This work is one such entanglement.

The story of my research begins years ago, during my studies as an actor at the University of Cape Town. I had grown disillusioned with performer training, seeing it as a limitation upon the world that I found so magical, so inexplicably mysterious. I saw acting as a kind of witch's craft, an excess that the sterile studio space couldn't truly contain. Following my introduction to the radical theorist and practitioner Antonin Artaud's metaphysical views on the nature of performance, I began to see performer training as an ongoing ritual initiation and sought to develop my own practices that stretched my awareness, in ways that seemed to me to be more in alignment with my pursuit of a magical theatre. At this point, during my exposure to training in Butoh – a Japanese dance form that intrigued my ritual sensibilities - I had an experience that would shape my practice forever.

During one of the classes, following exercises that incorporated use of breath, movement, imagination, gaze and perceptions as tools for transformation, we were faced with a blank

white wall, and asked to look beyond it. Immediately, I was totally encompassed by a multi-sensory “vision”. I found myself in a cave/temple where a woman, writhing and sweating, was giving birth to a large snake.

What struck me within the experience was that I was at once my physical body and an experience that was embodied beyond my material form, and that while I embodied the experience physically, it embodied me - the experience holding me in its space, myself holding it in mine - and that this experience couldn't be contained by binaries of self and other, body and mind, inner and outer, subject and object.

The experience radically shifted my understandings of the body, and the limitations of body/mind separation inherent in much of the research I had been exposed to. It also shifted my understanding of a world of biological, material agencies, to one that held space for a myriad of worlds and agencies that were in some ways deeply immaterial, or of an alternate substance - the way light may be seen as a particle or a wave depending on the way in which you observe. In that moment, I felt the body to be transliminal, (not)existing in ways that are always at and beyond the crossroads, constantly becoming and finding form within ever changing motion and affect, that is always beyond binary representations. I was forever changed, overwhelmed by a spirit of research - a need to (un)know and (re)understand in ways that could communicate what I had unlearned. No longer did I view my experiences as mere perceptions of phenomena, but as active modes of creating, learning, unlearning and continuously developing knowledge and understanding in an unknowable world. Experience became pedagogy.

Around that time, through a queer dating app, I met a witch. The Witch in some ways gave me context for the work I was exploring in my training, opening my mind to a world of practices that lead to transformations in the self and the world around. Magic, ritual and working with spirits.

I began to take to the internet, engaging in a kind of research that involved finding practices, teachers, e-books, pdfs and internet forums, and then testing and experimenting with practices – as well as creating my own variations and forms. The task is one that is never ending, yet constantly transformative. My perceptions of the world and my being began to radically shift. My body suddenly had many layers to it that I had never acknowledged, some that encompassed so much more than the physical worlds of the skin. My world grew full of active intelligences all cooperating in a mass imagination of reality. Although I believe that substantiating the validity of these perspectives is an honourable endeavour, it is in some way

beside the point of this work. What remains key to the project is that these explorations began to transform my experience of performer training. That these practices work and develop our capabilities of performance. Regardless of how we interpret the praxis, it remains affective.

I found it difficult to articulate the work in ways which were academically sound, finding that the theories of performance I was interrogating lacked a language to describe the kind of bodily knowledge I felt deserved further academic inquiry. Of course, there is a wealth of resources, but as an undergraduate I lacked the rigour to pursue them. I was introduced to theories on somatic practice and the body as archive (Lepecki, 2010) (Matchett, 2016), and felt that I had missed a potential grounding point. I was happy to be free of academia though, it had been a space that I had constantly conflicted with - regardless of, or perhaps because of, the fact that I loved it deeply.

In 2018, following three years of magical practice, two years of teaching acting to high school learners, and taking odd jobs in the industry, I met Dr Myer Taub and was introduced to Performance as Research. Suddenly everything began to fall into place. I had a language to orient the embodied praxis I was taking as research in and of itself. It seemed to me that in some ways PaR as a concept had existed for hundreds of thousands of years in the form of ritual and magic. That the practice had been an act of research since the dawn of time. That our embodied experiences and theories were tested and experimented with, in intra-active relationality with a world that is entangled and responsive to our modes of being and doing. I began to explore PaR as a methodology and field that could provide the rigour and language to describe my views on acting technique and training.

The other path that leads to this research is that I was suddenly doing a lot more teaching, performing and working in India and Russia. In 2019 I travelled to Delhi and Bangalore as part of Dr Myer Taub's *Wildzones* project. There I met Dr Manola Gayatri and during this period my whole outlook on academia began to change. Suddenly I found within the establishing of the ReHermitage cohort (a group of artists and researchers working in the global south), that all of the work I was doing was in itself an act of research. By engaging in many fruitful discussions, workshops and performances in India, I was immersed in a performance as research context that held and extended my magical and performance oriented pursuits. I began to focus in on the aspects of performer training that I felt most mirrored my own magical praxis and found ways to adjust them and inspect them, so that they could produce more profoundly metaphysical responses. I then travelled to Russia and worked in a theatre company - performing and teaching classes and workshops. At this point I decided to return

to academia. I saw how all the disparate parts of my knowledge were in fact intra-connected as a body of knowledge that was chimeric and multiplice.

In some ways this was an act of rebellion, and perhaps an act of defence. I wanted to find 'serious' language that would allow me to explore my interests in ways that could shift the limitations I saw in institutions - which seemed to me to suppress and constrain rather than transform and innovate. However, I was also seeking a language to describe my lived research, which I felt so often to be disregarded as nonsensical.

The meeting of these various paths is important to the context of the research in that it provides insight into the kind of intra-actions within mode and discipline that entangle in my praxis. However, the subject matter began to shift dramatically.

I began my MA in Theatre and Performance at Wits School of the Arts in 2020, around the same time as I started hormone replacement therapy as part of my gender transition. And then, calamity. Covid hit and everything changed so suddenly. I was bathed in uncertainty, struggling to find footing in a world that could totally shift at any moment, and my ritual practice fell to the wayside. The research had intended to be an examination of the practices that I was developing, research into the ritual aspects of performance, and I was no longer practicing ritual. What I was practicing was uncertainty. I was growing more comfortable with the great unknown potentiality of being, and shifted my process to one that was centred around this comfort in the uncomfortable. I was not aware of where this would lead, but trusted that there was value in what I was doing, as both a researcher and practitioner.

Daily practices around uncertainty began to open new paths, an endless array of possibilities that at first froze me, and then began to form into new insights that continued to shift the way I viewed my body. I couldn't find the words to hold these conceptions and decided to intuitively delve into reading. Through the work of Annette Arlander in a book on Performance as Research (Arlander, 2018), I came across the work of Karen Barad, a theoretical physicist and feminist writer, whose work opened my mind to a potential basis for my new understandings. What struck me at this point was that performer training, so focussed on our physiology and embodiment, didn't often consider what bodies are, and how they potentially come to be. Barad's work in Agential realism opened my mind to a conception of bodies that undid their fixity and moved beyond the anthropocentric. This seemed to match my experience of my own body, as an unfolding engagement that was inseparable from the universe in it's continuous becoming.

I valued that my insights, which I had arrived at within praxis, could be read through the work of other practitioners in various fields. That my methodology was one of action, and that through action new insights were generated. I began to see a process taking shape. One where I would develop new forms of practice based upon my experience and then read across fields and disciplines, finding places where I could read the knowledge produced in practice. It seemed to be that the theoretical curiosities I was exploring, embodied some of the insights formed in my own practice, that both disturbed my sense of my bodily boundaries, and by reading the praxis through the research of others I could better define the differences the work engendered in my embodiment.

The practice, however, seemed to me to be a language in and of itself. I felt that my limited experience as a ritual worker had equipped me for the research in one vital way. That I had learned and developed practice through my exposure to text. That practices could be embodied through text. I saw the potential for a practice as text that would require the participant to engage the work without the aid of in person instruction. This excited me. The world ravaged by a deadly virus was one that found it's footing in the digital. I saw that there was a potential for a performer training centred upon autonomous practice and experience, aided by exposure to practice as text. I had pursued an interest, and essentially taught myself to better refine and attune my ritual practice, and wondered how one could engender a pursuit and interest into performance that generated new forms of practice, but also new conceptions of the world. The answer seemed simple. Remain uncertain.

On reading this text.

Each section of this research is broken into pieces. Each section begins with journal entries that then lay out practices. These journal entries are fictional accounts based on my experiences within the workshop as well as drawn from my years of teaching experience. Following the journal entries is a section on *practice as theory as text* which is where the insights contained in practice are then explored theoretically.

Part 1 – Uncertainty and Possibility or What the fuck am I doing?

JOURNAL ENTRY 1a

I look around the theatre – other students shifting nervously in their seats. The space is cool, quiet – the sounds of the outside world muffled in the distance. I feel like theatres are magical spaces. They seem to vibrate with a still sense of memories - bodies, moving, breathing together, feeling. I sit back, a little excited and nervous. Today we meet our new lecturer and start a process called ReTransLiminality. It sounds like a medication or behavioural therapy but I was curious about what it may mean. At first we wait with patience, a kind of silence moving between us, but soon a sense of uncertainty grows, moving from body to body like destabilising charge or a buzzing mosquito.

“do you think they’ve forgotten?”, asks Lara.

An uncertain murmur rises from our class.

I look at her to respond, “I’m not sure.”

A voice from behind.

“Good, if you’re all feeling a little uncertain, we can begin. Remember that feeling, it’s a good thing.”, said Circe – our lecturer.

She instructed us all to pull up a circle of chairs on the stage and we sat while she explained a little more about the process.

“The first and perhaps most important part of this process is to acquaint yourself with uncertainty and see where it takes you. I am going to leave it at that. Which I hope will make you more uncertain. However that feels, trust that it is the exact thing you should be doing for now. I have some experiments I can take you through now, which should get you good and unsure.”

A kind of terror took hold amongst the class. What were we meant to do if we did not know what we were working towards, what the goal of the work may be?

Circe sensed this and laughed, and then proceeded to take us through a series of exercises which I will detail below. At the end of the class, she sent us away with the instruction to explore them daily for a week and see what comes up.

Exercise 1: Crossing the line

We begin by crossing the line. This is an act of revolution, a moment of disobedience. We allow ourselves to move into a space of potentiality, where our limitations are loosened. Crossing the line is a hypnotic act, where we begin to engage in a kind of self indirection. By momentarily taking on an “untrue” belief we begin to enter into the performer’s trance which deepens the work to come. It also symbolises an important step in the PAR of TransLiminality, moving beyond boundaries`

To begin, imagine a horizontal line on the floor in front of you, a boundary that stretches out infinitely to either side. An enacted, never-ending line that divides where you stand from the world before you. Engage your imagination, what colour is the line? What texture? Does it produce a sound, a smell, a taste? Does it produce a feeling? Is it purely a felt experience?

Once you have this line firmly in your imagination begin to look up at the world beyond the line. If you are able to, begin to engage your peripheral vision, softening the gaze and aiming to take in the widest possible view of this world before you. Begin to imagine that the world beyond the line is like a veil or a 2D image, not a space filled with objects but rather an image that merely covers a world behind it.

In a moment you will move over the line and through this image, into a world beyond. Begin to enact an excitement within yourself, become excited to experience what lies beyond the veil. Perhaps you can already sense the uncanny space beyond, or perhaps you can imagine it’s presence, or you can just pretend.

Count down from 3 to 1, and on your final count step over the line and allow this uncanny space to enter you, as you enter it. Tell yourself that you have entered a space of limitless potential, or imagine that you have, or simply pretend. Begin to move through this space.

Exercise 2: Sensing different states

Having crossed the line, we begin to move through the space. This movement should begin naturally allowing our state and relationship with the space to dictate the movement. During

this practice what is of utmost importance is the noting of subtle and overt shifts within the body – be they conceptual, affective, sensorial, or any other notable shift. Throughout we must remain continuously curious, allowing ourselves to be open to any questions that arise – probing by shifting our lense of awareness to take in as much as possible, enquiring of ourselves what we note – how this affects my mental state, the temperature, my breath, my physical sensations, my relationship with the space, the content and nature of my thoughts, etc.

From this initial movement we begin to apply a sense of purpose to our motion.

Exercise 3: Training possibility

Now, we begin to apply a sense of purpose to our movement. This starts as a simple shift, that must continue to be observed and noted, and is then made simpler by applying a particular purpose to our movement. This can be anything – I will take three steps forward and then change direction, I will find a point and move towards it then turn and repeat. Constant curiosity of our experience of the body and its various phenomenal conditions, as well as the relationship with the space, must remain engaged.

We begin to take on a new purpose, which we follow through for a few moments, noting difference, noting shifts, noting our own conditions. Again, we take on a new purpose, becoming aware of the purpose of applying purposes, how that shifts our experience.

Now the most important part of the exercise. We begin to take on a constant stream of purposes, allowing for them to occur to us from moment to moment, shifting towards new purposes as they arise, becoming aware of the state that lies between purposes, the state that holds the potential of possibility, the space that lies beyond choice. After allowing some time to explore these experiences we come sharply to a stillness. Noting the shifts that occur in this act of difference. Maintain constant curiosity as you move forward

Journal entry 1b

After a week of practice, I began to note down the discoveries I had made. The experiments had resulted in a few new lines of thinking. The first for me, was that my actions, however aimless, seemed to be a kind of research – learning and discovering. I felt that during the process I began to grow more aware of a pursuit to form knowledge out of the formless uncertainty the work engendered. This spirit of research continued throughout the day, not only while I was experimenting. Or rather, the days themselves

became experiments. Each experience opening up new insights on how I dealt with the uncertainty of being. This was the second thing I noted. That greater uncertainty meant more options, and that these options, however uncertain, took form in the dynamic action of being/research. The third thing was that I needed a term to describe my shifting place in the process. I knew that the work was playing on my sensibilities as a researcher and performer, and I felt that the two were inextricably linked. My research was a performance, and my performance was an act of research.

In class the next week we all recounted our discoveries on where the uncertain had led. Lara noted that the work had made her feel stuck at first, that she froze in the space of not knowing what came next, but soon began to feel freer, allowing herself to lose sight of an aim for correctness and rather explore. Bongani offered that as a performer he found the state of uncertainty useful, that it led to a greater presence and an openness – I found this exciting as it added to my own thinking. He explained that for him the performer should always be somewhat unsure, that live performance is always open to new inspirations. I offered my thoughts on being as a process of doing research, and that I was trying to find a term to describe the role I saw for the performer as researcher.

At the end of a discussion, in which Circe would occasionally interject with a question, she told us that we should take our discoveries and write and read as much as possible about them. We were asked to go away with our thoughts and come back with what ReTransLiminality is. We had no idea, but she insisted that there was no correct answer, only the discoveries made in practicing it's aspects – first, uncertainty.

Practice as theory as text

The process of the performer, in the honing of their practice, is one of the researcher. The performer experiments, explores, pursues new instances of knowledge. As the performer's knowledge/practice develops, they begin to explore further, finding greater extensions to their capabilities, growing, and transforming, acquiring and refining new skills. Like the researcher in the laboratory, the performer arranges their materials and delves deeper, seeking new insights, new applications, new knowledge.

In this section I examine the performer as researcher (here referred to as the practitioner) and begin exploring a practice of uncertainty in the development of their embodied research.

The OECD Glossary of statistical terms (UNESCO, 2001), defines research as “any creative systematic activity undertaken in order to increase the stock of knowledge, including knowledge of man, culture and society, and the use of this knowledge to devise new applications.” In the process of developing their proficiency and technique, the performer engages in a kind of embodied research. The performer’s practice is an engagement whereby they seek to develop new capacity for performance – extending their tacit knowledge of technique and its applications. By engaging as researcher, the performer understands that their practice is a process in the pursuit of developing such forms of knowledge. Research is also productive by nature, a creative pursuit that requires an imagination for what may be possible. Research produces new knowledges, shaping and forming that which is not known into instances of that which may be determined in relation with the apparatus employed.

Following from the work of Niels Bohr, theoretical physicist and queer feminist writer Karen Barad defines knowing as “a material practice of engagement as part of the world in its differential becoming” (Barad, 2007, p. 382). Examining the nature of the apparatus, Barad illustrates that, as Bohr put forward, knowledge is produced through the particularities of the material arrangements which give definition to that which is to be known. Knowing is not about “making facts” but rather about “making worlds... it is about making specific worldly configurations-not in the sense of making them up ex nihilo, or out of language, beliefs, or ideas, but in the sense of materially engaging as part of the world in giving it specific material form” (Barad, 2007, p. 91). Barad discusses an onto-epistemology, in which knowing and being are entangled in ways that are inseparable. Barad proposes Agential Realism as an onto-epistemology in which knowledge is produced through a process of differential-intelligibility. Rather than following from humanist perspectives that see intelligibility as requiring an intellectual agent, framed specifically as a human subject, Barad states that “intelligibility is an ontological performance of the world in its ongoing articulation. It is not a human-dependent characteristic but a feature of the world in its differential becoming.” (Barad, 2007, p. 379)

Knowing is not the role of a human subject, standing as an outside observer of the world, rather knowledge is produced through intra-actions that see the knower and the known as part of the world in its ongoing structuration. Knowledge is not defined by the attempt of a distant subject interacting with a predeterminate object, but rather subjects emerge and are established as one part of the entangled becoming of the universe is differentiated from another through complex intra-actions. We are not outside observers of the world, rather we are part of the universe in its differential becoming. Knowledge is seen here as a practice, whereby the world is “differentially articulated and accounted for” (Barad, 2007, p. 149).

Knowledge is a physical engagement, a shaping and forming of materials that occurs within an entangled world of countless agencies. Knowledge entails a kind of responsiveness to, and accountability for, the differences that are enacted within the production of phenomena. Rather than being a static and bounded practice, the differential intelligibility of the world is a continuous performance – as such knowing is formed in an ongoing dynamism of processes and agencies. As part of the world becomes differentially intelligible, knowledge is produced and performed.

Research in this instance is an ongoing creative (productive/generative) practice. The ongoing action of research is something I define by the term *processual dynamism*. The term is used here to describe actions and engagements that are in constant (re)configuration – suggesting a kind of unbounded non-fixity. Research and knowledge occur as engagements through which myriad processes intra-act in continuous becoming, (re)configuring differently. Throughout this project I expand on my view of processual dynamism as integral to the process of ReTransLiminality.

Knowing can be considered as an emergent practice of engagement, as processual dynamism is in ongoing production that results in ongoing emergences. This process of giving form to that which emerges through differential intelligibility I refer to as forming. A processually dynamic engagement that requires, through a practice of differentiation, the creating of the forms that hold space for that which remains in some sense always unknowable. Unknowable in that we can always differentiate differently, transforming and adjusting the forms we produce. Forming implies a giving form to, a process of shaping that which is not known into differentiated parts that aren't predetermined, but rather instances that are produced and form part of a wider material arrangement. Forming also implies this sense of materiality, particular limitations are enacted, that give form to understandings, concepts and the universe itself. This forming occurs in relation to that which is not known, shaping the unknown into forms that can be understood. Any aspect of the universes becoming can be considered as a kind of formation, or instance of material-knowing. This is to say that we as (not so) humans give form to things, but so does everything else. The weather giving form to the environment, beating down rocks, the rocks giving form to the mountain, the squirrel giving form to the predator, the predator giving form to the pray. This process of intra-action is one whereby all aspects of the material emergence are engaged in a constant process of forming in their expansive becoming. The forming of knowledge/matter emerges from such entanglement that it is impossible to attribute knowledge solely to living entities. In some ways this very document is a material-discursive emergence that enacts new formations through it's becoming. Although I may be a key participant in its production, I am only constituted as part of the material

arrangement that gives form to it. Forms emerge from a space that is far less defined than the simple delineations that occur in differentiation. Forms arise from the formless, the unknown. In the processually dynamic engagement of ReTransLiminality, our production of knowledge is the result of differences. By becoming increasingly aware of the differences they produce, and by becoming more proficient at differentiating, the performer develops a greater sense of what is possible with regards to their practice. This is done, first, by engendering a spirit of research – an attitude of curiosity – through a practice of uncertainty.

In order to develop a greater capacity for producing instances of embodied knowledge, the process of ReTransLiminality makes use of uncertainty as a tool for the expansion of possibilities for knowing. ReTransLiminality requires a contentment with uncertainty in the face of the indeterminacy of things. Although indeterminacy and uncertainty are entirely different (particularly with regards to some of the theoretical physics this paper touches on), I like the term uncertainty because it implies a felt state of being. The indeterminacy of things can leave one *feeling* uncertain, which is part of the process of ReTransLiminality. When I refer to the state of uncertainty in this research, what I mean is a being with the indeterminacy of things. Rather than suggesting an uncertain epistemology, I believe the felt state of uncertainty occurs in the face of an ontological indeterminacy – although, as the process continues epistemology and ontology will be seen as inseparable.

What I am referring to here is the difference between Heisenberg's uncertainty principle, and Bohr's conception of indeterminacy – or complementarity. Although I speak of uncertainty and limitation, I do not refer to the notion that what we know of something is always limited, as "measurements disturb existing values [of properties]", in accordance with Heisenberg. Rather, I refer to a kind of indeterminacy – whereby "properties are only determinate given the existence of particular material arrangements that give definition to the corresponding concept in question" (Barad, 2007, p. 261). What I mean by limitations are enacted within particular material arrangements that give form to our knowledge.

The state of uncertainty is one whereby the performer enters into practice, uncertain of what will come of it. They could have an idea of the ways in which the practices may assist their development, however, the results produced in practice cannot be determined prior to the specific material-discursive engagement that shapes them. Uncertainty is inherent in all endeavours of research – how can our search for something new, forming new meaning/matter iterate newness, without first seeking the not known, the uncertain. By actively stepping into the unknown, the performer/researcher encounters "the vast zone of uncertainty

[which emerges] as the true breeding ground of creativity, be it scientific or artistic.” (Norwotny, 2010, p. xvii)

Where scientific research has a history of moving from the known to the unknown, artistic practice allows for new perspectives on knowledge that move from the unknown to the known (Sullivan, 2011, p. 100). Artistic research methodologies lie “not in explicating...implicit or non-implicit knowledge... [Artistic research is] more directed at not-knowing, or not-yet-knowing. It creates room for that which is unthought, that which is unexpected” (Borgdorff, 2010, p. 61). Unlike many forms of scientific research, which begin with questions or hypotheses, ReTransLiminality draws its inspiration in this regard from Performance as Research, and the methodology of practice. Brad Haseman notes that, for the performative researcher, research need not begin with questions and hypotheses, but rather it begins with “an enthusiasm of practice” (Haseman, 2006, p. 98).

The researcher and the performer alike must invoke a sense of curious enthusiasm, allow ourselves to be possessed by a spirit of research. This spirit of research operates transdisciplinarily, blurring the bounds and cuts that delineate separations between fields, disciplines, spaces and particularly the line between performer, practitioner and researcher. Here we can begin to call upon a new terminology that better fits this particular perspective on research and performance – the notion of the *praxitioner*.

As described by Estelle Barret, “[p]raxical knowledge implies that ideas and theory are ultimately the result of practice rather than vice versa... These [formations] broadly understood as ‘knowledge’ emerge through material processes. Because such processes are (at least in part) predicated on the tacit and alternative logic of practice in time, their precise operations cannot be predetermined” (Barrett, 2010, p. 6). However, the situated embodiment of practice need not only be the site from which knowledge is formed, it can also be viewed as a formation of knowledge in and of itself. Following the thinking of Barad around knowledge as a material-discursive practice of engagement, I suggest that rather than considering knowledge as emerging out of practice, we adopt the view that practices are knowledge. The term *praxitioner* acknowledges that like the universe, we are in a process of becoming, and remain in process as we participate in the forming of phenomena through a praxical engagement of making differences intelligible. Differentiating is our greatest tool, however, the differentiation must consistently emerge because differences are not predeterminate – and always subject to new formations and material arrangements.

The praxitioner in development of performance technique engages in a processually dynamic activity whereby differences are enacted to produce particular phenomena. By engaging with

ourselves and the world through the action of research, we as performers may identify potential differences in the process of our becoming that can then be utilised in performance. By working as a kind of 'scientist of our own experience' we experiment, dynamically enacting cuts in our experience that produce particular phenomena through particular activity. The performer intra-acts with the world in ways that literally transform and shape the becoming of the universe. This understanding arms the performer with a new consideration, that performance and its processes change the world, affect reality, and produce changes and differences. By training ourselves to be comfortable in uncertainty, we open up to a boundless potency, whereby we can enact new cuts and limitations that redefine ourselves and the becoming of the universe. The practitioner shapes the experiential becoming of the entangled universe in ways that literally transform themselves and the participants their practices engage.

Although an engagement in artistic research – through a kind of practice as research – ReTransLiminality requires a transdisciplinary outlook. The TransLiminal performer produces knowledge in an intra-active sense, doing away with binaries between disciplines and fields. Knowledge is co-constituted and produced in material-discursive ways that require an accountability for the manifold ways in which they can be produced. Particularly with regards to this project, my research draws from the sciences and the arts – which are never far from one another, sharing “the creative impulse and their main driving forces of motivation: curiosity and imagination. They thrive – and continuously struggle – in the zone of uncertainty where what is yet to be explored is at home” (Norwotny, 2010, p. xvii).

By adopting a state of uncertainty, and an attitude of curiosity, the performer takes on what Baz Kershaw refers to as a “wilful ignorance” (Heron & Kershaw, 2018, p. 22). This wilful ignorance allows the performer to begin a project of transforming the boundaries of knowledge by allowing them to already see everything anew. The performer enters into a transdisciplinary space whereby knowledge arises not out of bounded fields or institutions, but rather out of the processually dynamic engagements with the world in its becoming. This state of action is one that is open to the infinite possibilities that emerge through practice. By allowing ourselves as performers/researchers to practice a transdisciplinarity we begin to examine our practice as part of a wider material arrangement. Insights are not limited to the field of performance but explore multiple fields and spaces – both institutional and non-academic – thus remaining open to the different potentials that arise as the performer operates through disciplinary (non)binaries. By engaging with a sense of unfamiliarity, and through spaces that are uncanny to them, the TransLiminal performer can be influenced by concepts outside of their traditional perspectives and can in turn offer potential transformations in spaces that lack their particular

processes. The TransLiminal performer allows for the “play of possibilities” to inhabit us in ways that are emergent, transformational, processually dynamic (Norwotny, 2010, p. xxii).

Artists, in their creative processes, are at home with uncertainty, which, as Annette Arlander points out, “can be an asset to research” (Arlander, 2018, p. 134). Similarly, to the work of the artist, of whatever discipline, research requires the honing of our tools, and the willingness to engage creatively and imaginatively in order to enact transformations that produce unknown results. Research is an ever-transformative shaping of unknown materials. This process is therefore partly one of “exploratory actions”, which “bring out, or reveal, the unknown and open up for the unexpected.” (Dyrssen, 2011, p. 236), and partly a process involving forming, limiting pieces of the unknown in forms that seem to contain it – although these forms are never fixed or true, but rather shapings of the unknown that are ever changing and producing ever more unknown potentials. This process is also one that is experimental, which “can be understood more formally – like testing a hypothesis – or more creatively – like exploring the unknown – or as an ongoing process of observation and analysis” (Arlander, 2011, p. 323). Here we do away with formalities, hypotheses extend forth as part of the process of our practice, but I suggest we steer away from them as a starting point.

Consider then, that knowing is less important, that knowing is an enactment of the limitations we place upon the world, and these limitations, which leave real marks upon the bodies of our world, can perhaps be fluid, established rather than predetermined. That is not to say that knowledge doesn't matter, in fact it is the opposite. As Barad proposes, (un)knowledge matters. Meaning and matter are to be considered inseparable. However, by concerning ourselves with a constant not knowing – (un)knowing, perhaps this can open up to this greater sense of potency. What can happen to a research that embraces the idea that the aim need not be knowledge as such? What I suggest here is that we engage in a quest for more to not know. That rather than seeking to form the (un)knowing into strict knowledge, we assume it as fluid and multiplice, able to iterate in, re-form, and transform phenomena, through complex agential entanglements that mark the world. What is asked of you is to be more convicted in belief than knowledge. Rather than knowing something, I ask that you consider yourself to believe it. This doesn't mean that all your beliefs are facts, rather, that ‘facts’ are material arrangements, ever building arrangements of matter-meaning. What we think we know is always able to change as we explore what we don't know further. Beliefs are fluid, our beliefs can shift over time. Similarly, we can adopt or give form to a particular belief and see where that leads us, allowing for that belief to shift in its processual dynamism. It is less about observing and identifying that which is discrete, and more about engaging with our processes of discretion. The first belief I ask you to adopt, even momentarily, is that you don't know

anything. That what you “know” is a set of beliefs, material conceptions, discretions that give form to the phenomena they describe. That what we are attempting to do is not to discover something new, but rather to explore that which we do not know. This uncertainty is a practice, an engagement whereby we inhabit ourselves with a sense of uncertainty. We remain in a state of uncertainty as much as possible. We must make time to practice uncertainty – to allow ourselves to do away with the limitations we place upon our understanding of the world.

The practices that are included in this section are devised as explorations in uncertainty and research. By stepping over the line, the praxitioner embraces a state of wilful ignorance – entering a transdisciplinary space where possibilities emerge dynamically. As the praxitioner grows to examine the differences that arise through their engagement they become increasingly aware of how they affect and are affected by their environment (both internally and externally). (un)Knowledge of themselves, and their processes, emerges as they encounter the constant differing of their being, allowing them to begin to see themselves as emergent experiential instances of becoming. The more the practices of uncertainty and possibility are explored, the greater the sense of performer as researcher as praxitioner arises. The deeper the exploration of their processes the more possibilities and differences arise, engendering a kind of curiosity, and enthusiasm to explore further. The bounds that fix their knowledge become more fluid, constantly in flux, as they allow themselves to move and bend to the possibilities that emerge. By engaging in practices around exploring uncertainty, the praxitioner starts the process of ReTransLiminality, undoing the fixity of their knowledge, engaging their actions as endeavours in the production of (un)knowledge, taking their insights seriously.

Part 2: Blood and Bone or Learning my Body

[Journal entry 2a](#)

Today I arrived at class feeling excited. I had put a lot of time into reading and writing on Practice as Research, which seemed to perfectly fit my work from the week before. I had started to describe ReTransLiminality as a process of dynamic embodied research and found the term praxis to be suitable for the kind of (un)knowledge that was

embodied through my work. I had decided that the term praxitioner fit well with my experience of the process of ReTransLiminality. I also found the idea of process to be useful, I found my engagement to be ongoing and dynamic: not so much about a particular goal (I had no idea what to aim for), but rather an intimacy with the dynamic process of doing. Action seemed to define the uncertainty, giving it forms that could be analysed and discussed in my writing. I found it fascinating that the hunches I had developed through the praxis had their own basis in the realm of performance studies.

I found that my view of knowledge had also shifted. Rather than assuming I was working towards knowing, I felt that I was shaping that which I couldn't know (the uncertainty) into forms that could be worked as knowledge. I also found that these instances of forming emanated from my noting of the differences that arose through praxis. That my process of forming knowledge was one whereby I would differentiate sensations, thoughts, states of being, physical tensions, and a wide array of experiences that were embodied through engaging in a practice of uncertainty. This process of differentiation had also led me to the work of Karen Barad – a theoretical physicist whose idea of knowledge as a kind of physical engagement of differential intelligibility seemed to fit my own process. I was interested in the fact that my reading had moved beyond performance studies and was finding correlations with work done in the Sciences. I felt that the possibilities opened up by uncertainty required a kind of transdisciplinarity. Remaining uncertain and open to possibilities allowed for ideas within one field to be diffracted and read through others. It seemed to me that by assuming uncertainty we engaged in a kind of self-imposed ignorance – doing away with that which we thought we knew, and rather focussing upon a space that required a constant shifting of beliefs and conceptual framings. I wondered where today's class would take us, and whether it would lead me to new personal insights that could continue my own framing of ReTransLiminality.

Circe announced that the next step in ReTransLiminality was to interrogate the body, expanding our awareness of the processes that are enacted in being embodied. We would explore our sense of our bodies and refine our tools for observing their workings. She noted that the work was one that would be in some way derailed by the third step in the process but wasn't ready to tell us what that next step may be.

This time there was no sense of terror. Rather a nervous excitement. It felt empowering to forge our own direction, more practiced in uncertainty we were.

Once again she took us through a series of what she referred to as experiments, explaining that the experiments were intended to build on one another. We started from crossing the line and the work on purposes and being between decisions, and then moved into the new exercises. She explained that this section was a kind of somatic practice – engaging the body and mind as a unified physiology. However, she also mentioned that physiology would become a less important facet of the body as we moved forward. She encouraged us to start thinking of the body in terms of experience as opposed to physiology and see where that would lead us. At the end of the class she told us once again to practice, read, and write.

Exercise 4: Locating the heartbeat

In the stillness following our exercise in potential and possibility, we close our eyes and train our awareness on our heartbeat. Becoming totally present with the activity, it's shifts and sensations. We must dissolve our awareness momentarily into the heartbeat, or the pursuit thereof, and allow our entire experience to be focussed through the lense of this act.

Exercise 5: Stretching the imagination, centring

This is an exercise that involves observing inseparability of imagination, perception, and physical sensation. Part of the exercise involves extending our bodily perceptions outside of the physical form, noting how we may have sensory shifts engaged in an extension beyond corporeality.

The exercise also explores the establishing of a binary – something we will move beyond later. This establishing process is important. We begin to observe how the creation of binaries can be used as a particular lense. It does not intend to maintain a binary perception, but rather to observe the potency of establishing one through our agency. Furthermore, we begin to cut the body apart further, creating difference within the perception of our bodily experience.

This may be done seated or standing, with the eyes open or closed – although closed eyes may make the exercise simpler to grasp initially.

Begin from the location of the heartbeat. This state should be ripe for the work you are about to do. Continuously note the shifts and experiences that arise.

Draw all of your awareness into your head, using breath and agency to assist you. Really pull that awareness into the head. Begin to consider the head as the seat of awareness, as if all of your perception emanates through the head. With your awareness firmly in your head, begin to breath into this space. Enacting that your head-awareness is taking deep breaths, allowing these breaths to create now a sense of expansiveness. Allow this head-awareness to feel endlessly expansive.

On an outbreath, begin to move your awareness down into the chest, drawing it firmly into the centre of your chest. Once again, begin to consider that this is the seat of all awareness. That your every perception emanates through this space. Once again use deep breaths to create an expansiveness in this chest-awareness.

On an outbreath begin to draw your awareness into the belly. And repeat the process, considering it the seat of awareness, creating expansive spaciousness through breath.

For the purposes of the unfolding experiment, we allow our awareness to centre itself here. We imagine that within our belly exists a throne, a throne upon which sits the awareness. Consider this experience as a kind of rulership. That from the throne of awareness here in the belly we can observe our whole experience as if it is part of our self-sovereignty.

Now we begin to stretch the awareness and the imagination beyond the physical form. On an outbreath move your awareness down, out of the physical body and continue moving downwards. Engage your imagination and all of your senses, travel down through the ground into the earth below and continue, seeing the sights, hearing the sounds, feeling the dry sand and wet sand on the roots and rocks, tasting and smelling as you continue through the earth's crust ever down to the core of the earth and through the idea of down, stretching downwards through the conception of down. Far, far, far below us we begin to become aware of a space. A space rich with the energy of 'down'. Arrive here and feel this energy surround your awareness, breath it in through your awareness and let your awareness merge with this energy.

Begin to rise up from this space bringing the energy with you as you move through the idea of down, the core of the earth, the layers and experiences you have encountered and enacted, through the earth's crust, through the ground below you and then allowing the energy to rise up through the lowermost parts of the body, and when it reaches the throne in your belly imagine that it fills your whole body, and all of its experience. Settling the awareness into its

throne, take a moment to observe the energy of down permeate and merge through your kingdom.

Now we begin to move the awareness upwards. From the belly to the chest, from the chest to the head, and out of the top of the head we shoot upwards. Through the building above, out into the open air and the weather, allowing the imagination and senses to fuel our experience. We continue to shoot upwards into outer space and beyond. Moving past planets and galaxies and stars we rise ever up and through the idea of up, continuing to stretch the imagination into the up beyond up. Far, far, far in the distance you become aware of a space filled with the energy of up. Arrive at this space and repeat the process, experiencing the energy of up, allowing it to move and merge through your awareness. Once we have experienced this space for a moment, we ready ourselves to travel down. Shooting downwards we bring this energy of up with us, past the galaxies and stars and weather and open air. Through the building above and then down into our head. From our head to our chest. From our chest to our belly, and when it reaches our belly let it spread throughout our kingdom of experience. Observe from your throne the energies of down and up merging and unifying. Begin to observe a great pillar that stretches through the space below and the space above and centres itself in our belly.

Now begin to gather the excess energies into the belly, compressing them to the size of a seed, compressing them so that they are focussed and potent. Plant the seed within your awareness in the throne. And immediately it sends its roots down into the space below and stretches its branches into the space above. Become a great tree, allowing the roots to draw up the energies below, and the leaves and branches to draw down the energy of above.

Settle the awareness within the throne and observe the great tree. Maintaining firmly the seat of awareness in the belly allow the awareness now to perceive the space and energies that lie beyond your great tree, surrounding it on all sides, the great unknowable beyond. Settle your awareness simultaneously in the throne and the experience of the great beyond. Noting that the beyond emanates from the throne, while the throne emanates from the beyond, how this unknowable beyond sits at the crossroads of self, through and beyond it.

Exercise 6: Training the senses

For this exercise we further cut our awareness through the lense of particular sensory tools of perception. We explore our touch, taste, hearing, sight and sense of smell, and extend our exploration through the imagination.

This exercise operates like this:

PART 1 – Exploring

1. *Pick a sense*
2. *Use that sense, in as many ways as possible, intra-acting with your environment. Dissolve your awareness into the particular act of sensing, as if all of you exists in that particular manner and moment of sensory perception.*
3. *Take a moment to recollect some of the sensorial experiences, the different perceptions and*
4. *Now select a different sense and repeat.*
5. *When you have used the 5 senses listed above take a moment to rest in all of those senses connecting with all of them. Allow yourself to hold all the perceptions simultaneously in clarity by relaxing and imagining that you are open to all of your sensory awareness. Then continue*
6. *Pick a particular thing. Use your chosen sense on that thing, taking in every aspect of it, exploring it, dissolving into the experience.*
7. *Make sure the eyes are closed and recreate that sensory experience in as much detail as possible.*
8. *When you have completed observing your thing through those 5 senses open your eyes and remove the thing from site. With open eyes imagine that thing in front of you or in your hand. Imagine its every detail, building up every sense such that it exists in front of you through your imagination.*

Exercise 7: Creating through the senses

With open eyes use your breath, energy, physicality, voice and imagination to create in front of you an orb of energy, let this orb of energy exist clearly in your vision. Take note of it through your senses, how it looks, sounds, tastes, smells, and feels.

Apply different sensory experiences to it. For example, change its colour, its texture its sound, its taste, its smell. Try be as detailed as possible.

Move it around, spin it, play with it.

Produce various transformations in the nature of the orb, exploring your senses and how they can be diffracted through this imaginal form. As always take note of the shifts the experiences enact through your experience.

When you are done, draw the ball of energy back into your physical body using your breath, energy, physicality, voice, and imagination. Allow the energy to disperse throughout you, dissolving into your being.

Exercise 8: Training somatic awareness – energetic shifts

Using your breath, imagination and awareness draw your energy into your belly. Using the same faculties, and whatever others arise, begin to move the energy around the body, up and down the spine through the nerves, through your body in as many ways as you like. While doing so remain perceptive of your sensorial experience. Allow all of your senses to activate in the experience. Let the exercise rest.

Create a pattern of drawing your energy into your spine and dispersing it throughout the physical body, back and forth. It may help to centre yourself in either the belly or the chest if the spinal action creates dizziness.

Rest this experience and take note of the sensations and imaginings arising through your interoception.

Journal entry 2b

During my week of practice, I started to experience my body as being beyond the binaries of body and mind. I began to see how my thoughts and imagination were entangled in ways that always had a felt differentiation# that would occur. “Stretching the imagination”, in particular, allowed me to experience myself in terms of a capacity for refining states of being. The idea of capacity intrigued me. I noted that the more I would engage and practice a particular sense, the more refined it became, the greater it’s capacity for differentiation. By observing the scent of various objects, I grew more able to pick up the nuances of scent. The same was true for all of my other senses.

I had never before questioned what bodies were, always assuming that they were merely defined in terms of physiology. I began to note, in discussion with other students, that bodies from different social and cultural background had different capabilities. Lara, who came from a family of perfumers seemed to have a more refined sense of smell than myself. Bongani, who built drums and played musical instruments could hear sounds in a way that I couldn’t, could differentiate and describe the textures of the wood and hide in ways that astounded me, painting in me such a clear experience

of touch that I did not have. I came from a family of artists, and was particularly good at describing visuals, differentiating tones, lines, compositions. Sharing with the other students was useful.

I also began to note that my body was, like research, always in dynamic process – thoughts, sensations, my very physicality, all shifting in motions of difference that meant I was never complete but always in formation. I came across the work of Lisa Blackman, whose perspectives within Body Studies greatly refined my thinking through the body. Bodies, to me, were no longer fixed entities of substance, but rather an experience of processes (some which I was not always conscious).

I found that as I worked to blend my senses, I was more able to describe particular senses differently – using feelings and textures to describe sounds, colours to describe smells, and an endless array of merging and mixing of sensory overlays. I turned my attention to what this may mean for a performer. That by embodying the world of the performance with a total blending of the senses the performer may more fully be present in the action. #Using senses to produce other senses#

Another important aspect of my thinking through the body was the fact that I am Transgender, and on gender affirming hormone replacement therapy. I noted that my physiology is forming differently and changing through its relationship with my treatment. I felt that similarly the practices were forming my body differently, changing my senses, altering my experience of being embodied. I spent the week considering how my practices were technologies or artifacts that were connected to my body and enacted through my body. I felt like something of a chimera, or a cyborg, constructed by many parts and processes, some of which are in the form of praxis. That praxis changed me by being a part of me and my development. I was excited. In the space of a few weeks, I had learned so much, and in some way taught myself so much. The theories entangled through my praxis were formations I had in some way constructed for myself. I even began to consider new ways I would practice blending the senses. And have included my own exercise below:

Exercise 9: -ception

During this exercise you make use of your senses of proprioception, interoception and exteroception.

We begin by locating the heartbeat – an act of interoception. Observe the sense you use in order to locate the heartbeat, try and isolate the nature of your interoception. Leave that for a moment.

Move on to proprioception, close your eyes and begin touching your left hand to your right ear, and vice-versa. As you do so, begin to take note of your proprioception (the awareness of the placement of your physiology, i.e. How you know where your ear begins and ends). Let this go.

Now focus on one of your exteroceptive senses, for example sight. Look at the space in front of you, try to analyse what it is to see, focussing your awareness on the sense of sight itself, as opposed to that which is seen.

Now we begin to experiment and blend these senses. Using your interoception to locate your ear, your proprioception to locate the space in front of you, your sense of sight to locate the heartbeat. Continue to experiment in this way for some time and then rest.

Practice as theory as text

The practitioner embodies their research, dancing and breathing and becoming through it. They feel their knowledge within the body – sense it move and shift like fleeting thoughts. For the body is always in motion, becoming that which it is not.

In this section I explore the body as processual dynamic experience, and observe the ways that physiology is in an ongoing (re)configuration through practice.

Praxis highlights the embodiment of the researcher/performer. Praxis is a physical engagement in the forming of knowledge, and as such the physical embodiment of the practitioner is the starting point of their process. Interrogating that embodiment is part of the process of ReTransLiminality.

The body, often considered an absent-present within the academic space (Blackman, 2008, p. 6), is where our sense of experience, and the experiential nature of human doing, is grounded. The action/doing of being in process is part of how the body is viewed in the work of ReTransLiminality. As knowledge is always emergent in it's becoming, so too can the body be considered.

ReTransLiminality practices the view that the body is a processually dynamic phenomenon, grounded experientially and articulated through its sentient intra-action with the universe in its entangled becoming. ReTransLiminality is first and foremost a praxis of bodily technique.

Performance practitioners are familiar with body technique as the apparatus through which they attune their bodies to new insights in their praxis. In order to fully understand the bodily engagement required within ReTransLiminality, it is wise to ask what is the body? And in so doing, unbind the threads of Cartesian Dualism which still have their hold, even in their aftermath.

The separation of body and mind, put forward within Cartesian Dualism, privileged aspects of the lived experience that are generally associated with the cognitive (Blackman, 2012, p. 4). This separation is one that saw the cognitive qualities of mind as superior to the body, which was seen as a machine-like substance under the control of the mental processes. By instating this particular power dynamic within our experience, much of how we live in the world, particularly in spaces with a great deal of Western influence of thought, has been affected. By instating separations between the cognitive and the corporeal, there is a disconnection created in our lived experience that produces a dissonance between the conceptual aspects of performance and their embodied processes. This dissonance instates a view of the body as a purely material, bounded and fixed entity, and the mind as a purely immaterial governing force.

Unmaking this divide becomes important with regards to, the ways in which the performer may engage through their embodied experiences, such that their focus is moved from the false fixity of a predeterminate sense of body, and into a space whereby bodies may be transformed, done and undone through their multiple articulations in conjunction with the material arrangements that continuously re-form them. Furthermore, this undoing allows for perspectives in performer training that see the performer's experience and consciousness as part of the body in process, rather than purely immaterial engagements.

Developments in Cognitive Neuroscience give some insight into the ways cognitive and corporeal may be unified. By observing functions of the brain, as a part of the body, it is becoming clear that many of the aspects of experience usually associated with the mind have their origins within the body (Blair, 2008, p. 4). The brain, as an organ in the body, and its processes, have been shown to be productive of many of those aspects of embodiment viewed as the ethereal cognitive. Aspects such as "perception, attention, memory, and thinking" are now viewed as the activity of underlying mechanisms of the brain (LeDoux, 2002, p. 23). The observation of these relationships begins to uncover the ways in which cognitive and mental aspects of being are manifested through bodily process. Furthermore, brains do

not stand still. Joseph LeDoux illustrates the ways in which nature and nurture both have the effect of intra-actively writing the synopsis of the brain. These synaptic connections are in constant (re)configuration, forming and re-forming to account for the dynamic experience of the lived individual. Nature (the genetic makeup of an individual) and nurture (their experiences) are mutually implicated in the ongoing structuration of the brain, as the brain *learns* (LeDoux, 2002, p. 68). Every experience alters and modifies the brain, (re)wiring new connections and pathways as the brain learns through cognitive, kinaesthetic, proprioceptive, and sensory intra-actions. This kind of processual dynamism is similar to a kind of research process. Research in this case speaks to an ongoing process of learning, whereby the intra-actions that produce knowledge (re)configure our bodily materiality, such that we can account for that which we learn/ produce. From this perspective, the body is always engaged in a process of research, continuously forming and being formed by knowledge through physical engagements.

As exemplified here by the brain, the body is always in a process of learning and transforming. Bruno Latour refers to the body's capacity to "learn to be affected" (LaTour, 2004, p. 205). To LaTour, learning is not used in the sense of a cognitive capacity pursued by the mind (or the brain for that matter), but rather learning speaks to the body's capacity to accumulate more connections through its intra-actions with technologies/artifacts/practices. LaTour's work shows the ways in which bodies are transformed and articulated differently through these connections. Using the example of a perfumer in training, he argues that the odour kit (a selection of different scents) used in the perfumer's development, is an artefact that articulates the body differently, allowing for the sense of smell to be developed and changed, such that the differences between scents become more intelligible and of greater importance (LaTour, 2004, p. 206). The perfumer in training begins *inarticulate* and is then articulated through their practice, as well as their conjoining with the odour kit. The practices that bodies intra-act with and transform through "articulate [their] potentiality" (Blackman, 2008, p. 98). The perfumer's practice of smelling, changes the capacity for smell, extending its potentiality and articulating the body differently.

The practice of smelling the odour kit, can be comparable to the body technique employed by a performer to refine their praxis. By engaging in a process of working through the body, and observing, manipulating and transforming its processes, we begin to articulate the body differently – becoming more aware of the differential intelligibilities constituted by the processual dynamism of our becoming – growing more articulate in our ability to observe and differentiate our experiential states, shifts and movements. As the ability to observe the differential intelligibilities that are enacted in embodiment develops, the dynamic embodied

experience is refined. The performer is changed, (re)configured by the praxis. By growing more aware of the differential intelligibilities of the experience of becoming, the practitioner refines their ability to enact particular differences that enrich the dynamic embodiment of performance.

Praxis (re)configures the body in different ways, instilling different capabilities, and extending the capacities of bodies. These processes are inseparable from the articulation of the body, and form part of the ways in which the body is done. By coupling and transforming ourselves with particular practices, technologies and artefacts we begin to extend the body's capacity for potential. The same way the perfumer's olfactory sense has the capacity for potential refinement and change, so too our awareness of our embodied experience can be refined and attuned to its potencies and capacities. The work of ReTransLiminality is centred upon engaging the body through the lense of processual dynamism and potency. By seeing the body as a generative experience defined by an ongoing formulation of extending capacities and potentials, the practitioner brings their attention to the action of bodies, as opposed to their substance. The question then is not what bodies are, but what bodies do – what the action of embodiment is, and how are bodies enacted and articulated. Bodies are verbs, an entanglement of activity, constituted by ongoing transformations, shifts, and changes. For the performance practitioner, the actioning of the body is the centre of their focus.

The body of the performer in training, as practitioner, is always in a process of ongoing differential becoming. This is (un)done as the practitioner intra-acts with a world of myriad bodies that entangle to (re)configure the processually dynamic potentiality of their body. Taking the example of a dancer: their body couples and conjoins with bodies like a dance partner, particular shoes, music, discourse, the practices and forms they inhabit during dance, the food they ate, the floor that time they fell and twisted their ankle (Blackman, 2008, p.108). The practitioner's body is in a constant state of becoming that which it is not. The question posed by ReTransLiminality is: how can the practitioner train the body (in all its different materialities) in a way that meaningfully engages the lack of fixity, the permeability, the plasticity, of bodies?

In order to grow more attuned to and aware of the differential modes of becoming available to the body, the performer attempts to grow a more refined sense of differentiation. Like the perfumer differentiating scents, the practitioner develops greater potentials for differentiating the processes of their bodily experience. This is done through a training of perception. The performer is trained to learn to be in a state of sensing the dynamism of their becoming. Each instance of experience is filled with multiple entanglements of bodily response and

production. The TransLiminal performer becomes attuned to the differences and the ways in which differences (re)configure their sense of embodiment. The process for this kind of attunement is through a training of the senses. The senses, which govern many of our perceptions of the world, form an integral part of how bodies are *experienced*.

In developing the performer's senses, ReTransLiminality draws from *somatic practice* as a modality that offers insight into how one may become more attuned to the differential states of their bodily becoming. Somatics can be defined as "the study of the coordination of [body-mind] in movement" (Buchanan, 2005, p. 96). Somatic practice refers to the work pioneered by F. Matthias Alexander along with Moise Feldenkrais, Mabel Todd, and Irmgard Bartenieff (Buchanan, 2005, p. 96). Somatic practice requires the practitioner to develop an acute sense of their bodily awareness, through a training of the senses, particularly kinaesthetic and interoceptive sense (the perception of internal bodily sensations). By training and articulating the body through a development of somatic awareness, the ReTransLiminal performer begins to grow better equipped to track and differentiate the continuous motions of their bodily becoming. These motions can be constituted by shifts and can range from the shifting in their breath, thoughts, nervous system, and musculoskeletal system, through to the emotional and affective states.

The term somaesthetics brought forward by Richard Shusterman, is "[c]oncerned with the critical study and meliorative cultivation of how we experience and use the living body (or soma) as a site of sensory appreciation (aesthesis) and creative self-fashioning" (Shusterman, 2008, p. 1). This term is useful in how we may think of our interoception – as an apparatus engaged in the process of becoming aware of, and utilizing, our internally felt activity in the development and fashioning of ourselves as praxitioners. However, his use of the word site is troubling to me, as it puts forward the view of the body as a particular space or entity that contains processes – rather than an entanglement of processes that give form to the body. As we continue with the work, we steer clear of the body as a site or tool, and rather think of the body as an action.

The performer generates an embodied knowing as they become more and more connected to the practices they undertake, and more and more aware of the differential intelligibilities of their embodiment. Thus, training the senses for a greater somaesthetic proficiency can be seen as a practice which articulates the body, extending its capabilities for producing more nuances and states of being/becoming.

The practices laid out in this section are instances whereby the praxitioner grows more aware of their bodily perceptions, and the ways in which their mental faculties are entangled with their felt experience. By locating the heartbeat, the praxitioner develops a sense of interoception, strengthening their ability to observe their internal world. By stretching the imagination, the praxitioner draws their attention to the ways in which their imagination and mental processes are experienced as felt sensations in the body, and they grow a more refined sense of differentiation, as different states of experience are generated in process. Next, the praxitioner is trained to refine and enact their primary senses, thus developing an engaged process of using sensory perceptions to make worlds and create affective imagery for use within performance. The somatic awareness is further developed as the performer is trained to observe and manipulate the flows and fluctuations of their awareness by training energetic shifts. Finally, the exercise of *-ception* encourages a synaesthetic experience of the senses, drawing attention to the ways in which the senses intra-act in the production of experience – such that their somatic perceptions are engaged differently. By engaging the senses differently, the praxitioner is returned to a state of uncertainty and possibility, finding new ways to articulate their bodily experience.

Thinking of the body as research, the body as action, and the body as processually dynamic experience allows the praxitioner to engage through the body – as opposed to engaging as a body. By engaging through the body, the praxitioner enters a state whereby they are aware of the continuous flow of shifting difference, which releases them from the false sense of bodily fixity. ReTransLiminality is about the processual dynamism of becoming and learning to be affected. By doing away with the sense of body as fixed substance or entity, the praxitioner enters into the transliminal state of becoming.

Part 3: Entanglements or My Insides are on the Outside

[Journal entry 3a](#)

Today we were told that the third part of ReTransLiminality was extending the body to encompass not only our experience and physiology, but also to understand that it is a part of the universe.

Exercise 10: Extending the trans -somatic awareness

Continuing from the previous exercise (drawing energy into the spine and dispersing it throughout the physical body), begin to extend your energy out of the physical body and back into the spine. As you repeat this motion begin to shape the energy that you extend outwards, play with geometrical forms, experiment with tentacles, spirals, limbs, wings, and whatever else arises. As always, play close attention to the experiences, noting difference, interrogating the breath, the state of being, the sensations and states of your experience. Begin to use the energetic shapes as if they were extensions of your senses. Experiment, observing how you can create extensions that hear, smell, touch, taste and see. Finally extend your energy to connect with the world around you, imagining that as your energetic awareness extends you dissolve limitations and boundaries, merging with the world as if you are a part of a great experience, observing your intra-connection with the becoming of reality.

Exercise 11: Distorting the form

Move through your space to the best of your ability, as you move, find as many ways as possible to move through the space. Experiment with different postures, limbs, paces, trajectories. Exhaust all potential options, revisiting your work on possibility to assist you. Throughout this exercise remain acutely aware of the physical form, and how this effects the rest of your experience. Experiment with different tensions within the musculature, playing with different fluidities and restrictions. Try allowing for differing tensions within various parts of the physical body.

Once you have spent some time exploring, come to a stillness. Observe how entering stillness after the work is experienced. Now we begin to attempt various mutations and inversions of the form. Start by swapping your head with your genitals, imagining that your face is the front of your genitals and that your mouth sits between your legs. Adopt this form with a sense of monstrosity at first. Imagine that each transformation shifts the way you move, as well as the entirety and experience of your anatomy. As you explore allow your sense of monstrosity to shift towards a sense of normality, that this distortion of form is in fact the natural experience of your anatomy.

Once you have explored this transformation, begin to apply other potential mutations in the form. Swap body parts, create new ones, remove aspects – extending your energies, as before, to enhance your transformations. Move through these changes by first exploring their monstrosity and then normalising your experience. Finally come to a rest and lie still, allow

yourself to imagine that your physical form is rebuilding itself, slowly, into the familiar experience of your anatomy.

Exercise 12: Elemental embodiment

For this exercise we make use of earth, fire, water and air as elemental forms and ideas. First conjure the experience of each element in your imagination, observing it through as many senses as possible, as well as in as many states as possible (e.g., candle, campfire, forest fire, etc.).

Now we start from stillness, centring the awareness in the perinium. Begin to imagine that you're your whole bodily experience is that of earth, that your form and energies are constructed from various qualities of earth. Move through the space, allowing this experience of the being as earth to motivate the experience of the movement. Continuously observe what your experience of being earth is like, how it creates difference in your experience.

Come momentarily to stillness, centre your awareness in the belly and begin to transform your experience to that of fire, allowing the earth to leave and be replaced by fire. Explore various states of fire and move through the space as if you are fire.

Come momentarily to stillness, centre your awareness in the chest and repeat the exercise – this time as water.

Come momentarily to a stillness, centre yourself in the head and become air.

Once you have explored these transformations come to stillness and quietly observe the experience of being beyond these elements, the state from which they arise. Rest here for some time.

Exercise 13: Animal embodiment

Similarly, to the exercise on elemental embodiment, this practice makes use of movement, possibility and transformation.

Select 3 or more animals and begin to consider their characteristics. The way they look, the way they move, how they breathe, any symbolic resonances and any other considerations that arise.

Select one of your options and begin to take on these characteristics. Move as the animal would, breathe as it would, consider its resonances. Begin to totally inhabit the animal, taking on the belief that you are in fact the selected creature.

Observe your state of being and any mental states. How is the world experienced as your creature? What difference is marked in becoming the creature totally. Explore sound and vocal quality – any aspect of the creature as it arises.

Come to stillness and consider your next animal, repeating the task.

Once you have explored various creatures begin to layer this with elements. For example, if you are exploring spider, try a fire spider, a water spider etc.

Finally consider what animal energy resonates most deeply with your own character, and what element is primary in your self-evaluation.

Exercise 14: Ideological embodiment – archetypes and ideas

This exercise is more conceptual. Here we attempt to provide a physical form for bodies of knowledge – for symbols, ideas, concepts. This is an exercise in allowing oneself to become possessed by a concept, such that it may use our physical body as an instance of its own embodiment. The exercise is an exploration. There is no way to provide a single technical entry point into such an experience, but I will try to provide a potential technique. The technique makes use of dissolving the tension in the body, such that we enter a state of relaxed trance.

Sit in a comfortable seat, or, if you prefer, lie down. Start by breathing slowly and deeply with your eyes open. Now begin to bring a great deal of tension into your legs and feet, lift your toes and press your legs deeply into your support/the ground. Maintaining this tension, follow with the arms and hands, pressing them firmly where they lie such that the tension runs all the way into your shoulders. Maintaining this look upwards with your eyes – look as far upwards as possible, such that your eyes are in a state of unnatural tension. Attempt not to blink, as the eye strain is supposed to tire the eyes.

Take a few deep breaths with this tension. Then, on an out breath, relax your legs and buttocks completely, maintaining the tension in the arms and eyes. On the next out breath relax the arms and torso completely. On the third out breath allow the eyelids to close and for the head and neck to relax. On the next outbreath relax the whole body.

With the eyes closed begin to further relax every muscle in the eye area, imagine that your eyes are sinking into the head, and that the eyelids are getting heavier and heavier. Once you are satisfied that your eyelids are relaxed to the point where they do not want to open, hold

onto this relaxation. Once you have held onto the relaxation to a satisfying point where they wish to remain closed, test them, and you will find that they do not open – should they open repeat until they won't.

As soon as you have tested them and they do not open, stop trying and just relax all the way to the tips of your toes.

Visualise, pretend, or imagine that you are standing before a staircase. It has 5 stairs that lead towards a state that exists only for your benefit and growth. You will count yourself down from five to one. Counting as you take a step on your staircase. Imagine that with each count and each step takes you deeper into your relaxation, deeper into your delicious, comfortable trance. When you reach the final step, 1, allow yourself to dissolve into your beneficial state.

In this state begin to invite your concept into the space, allow for the whole space and every atom of your experience to sing and vibrate with the concept. For example, you could use the concept of love, joy, pleasure – or, ideas such as philosophical views, religious ideals, the idea of development, evolution, quantum mechanics. You can also play here with archetypal energies or societal roles – the judge, the sexworker, the mother, the warrior, the healer – whatever concept or idea, however ambiguous, unclear and vast it may be.

IT IS IMPOTANT TO KNOW WHAT CONCEPT YOU WILL BE EXPLORING BEFORE YOU ENTER TRANCE.

If you get distracted, gently bring yourself back to the concept – don't reprimand yourself, the distractions are normal and are an opportunity to redirect your faculties (an excellent lesson).

Spend some time allowing your whole being to become the concept itself, be open to what arises, knowing that it is all beneficial for you. Sensory experiences are common – visions, sounds, tastes etc.

Finally, imagine that you stand at the foot of your staircase. Count from 1 to 5 as you step upwards, imagining that with each step your energies and lucidity is gathering and building, and with each step you are integrating any benefits of your experience, such that when you reach 5 you are feeling fresh and that the lessons and benefits will continue to integrate as you continue with your days.

In a state of total lucidity begin to invite the concept to sing and vibrate through every cell of your physical form and the world of your experience, return to the exercise on possibility allowing your concept to guide you into movement and sounding, observing the differences that are created.

This exercise is probably the most dangerous offered here. Trance states are incredibly useful; however, they can have a great deal of impact. Continuously allow yourself to note that whatever arises is beneficial and only the benefit of the experience is of importance. Explore concepts that you are ready and willing to experience. If ever you are sensing that your experience is causing distress, begin to count yourself back up the stairs, reminding yourself with each step that only the lessons that are beneficial and pleasing to you will continue to integrate, the rest is extraneous.

Practice several times simply going into your beneficial state, taking a moment to draw benefit from it, and returning up your staircase to lucidity. Once you are comfortable with that process begin to work with concepts.

Exercise 15: Embodying intra-connectivity

Here we begin to integrate all of the exercises thus far. Take the belief in your intra-connectivity into your day. Go out and explore the world as if you have your roots deep below, your branches far above, conceive your energies as extending into the world around you. See everything as a part of you, and you a small part of all that is in it's becoming. Spend a day in this state of total interconnectivity. Observe as always what this experience is like. Centre yourself in the belly as you go, as if your belly is the centre of all of your experience, the centre of the becoming of your universe. Your body is all that is in its becoming, your sense of self is a single part of the infinite expanse of the all. Each being you encounter is as fundamental to the functioning of your body, each building, everything is an intimate and vital part of the body. You are not special, the universe is not yours, however, from your perspective all you experience is you. Note that the same goes for every being, every body, every object of your perception – any part can be the centre, and to every part it's experience is central.

Exercise 16: Intra-connective experience as research

Continuing from the experience of intra-connectivity in your daily life. Now the consideration must be merged with practice as research. Take on the concept that your whole experience of the world is one of expanding your limitations, creating new unknowledges within yourself.

See the intra-connectivity as an exploration of self-knowledge. Noting that every experience expands your sense of “knowing” that each moment is the becoming of the universe, and that as it becomes, so does your perspective, that your perspective shapes the way it becomes, and that every experience is an opportunity to shift the limitations of your perspective. Consider that you know nothing, that each experience is an opportunity for new insight. Your being is an experience of research, experiencing and creating the becoming of the universe, that the shape of your perspective, shapes the world. Shift perspectives and beliefs and examine what changes this produces in the world, in you.

Exercise 17: Performing intra-actively

From these exercises begins to unfold a method for the performer. The method is one of a kind of quantum performer. Central to the method is developing the observational aspects of the work – being able to observe the constant difference of our experience. Attuning to the activity of our being. The second importance is the exploration of inseparability. The third is enacting difference. By enacting difference, we begin to understand the ways in which we may shape our reality, as well as showing the enactments to be agential cuts and not presupposed distinctions.

In order to perform intra-actively we must engage the faculty of belief, through imagination. We imagine ourselves to believe (temporarily) that which is of importance to our performance. We shape our reality by taking on belief in that which we are performing. However, this belief is not a selfish activity, we take on the belief not merely for ourselves, but with the understanding that we are part of a greater whole, as is our audience. Our beliefs create very real changes in the world, and our actions are never in isolation – we are inseparable from the world in its becoming.

Transform beyond constantly. Beyond the skin, beyond binaries, beyond separations – bring together new limitations upon your being that offer fertile ground for your performance. The ballerina must believe that not only is she partly the swan, but that the swan is partly an infinite expanse. The actor must both be partly Antigone and a great current of being that has been performed and embodied since humans began to sing her song.

Journal entry 3b

After a week of praxis My sense of my body began to shift and change. I noted how, through distorting my form and my relationship to the world, I began to see myself as

connected to the world in ways that challenged my sense of bodily boundedness. The somatic awareness I had developed in the last set of practices began to extend into and through the world and my environment. I noted how, by shifting that which I included and excluded in my bodily awareness, I was able to perceive myself differently and that there were an infinite arrangements that I could use to make parts of myself temporarily determinate. I began to take on a sense of myself as part of the world and saw how my embodiment could be sensed as expansive, filled with infinite agencies and potentialities.

Practice as theory as text-

The praxitioner is extensive, thriving on connection, inseparable from the actions that produce them. They are cut apart in different ways, producing different embodiments. Their embodied research is one of situating their body within everything, as part of the universe.

As mentioned previously, the body is not limited to its physiology, nor is it limited to the ways in which it extends through artefacts, technologies, and practices. A closer analysis of how bodies intra-act, and come to be, points towards a body beyond bounds. This section examines bodies through the lense of theoretical quantum physics and affect theory, in order to illustrate the ways in which we may consider bodies to be in a great degree boundless, always part of a larger material arrangement through which they are made manifest. By diffracting these theoretical focusses through performer training, I aim to show some of the ways in which bodies can be considered transliminal, as well as detailing how this may affect how we train performers to think through their bodies. The agential realist account, from which this chapter draws its focus, is one that sees the intra-action of bodies as material-discursive acts and engagements – entangled in socio-material ways that point to an inseparability of the body from the wider material-discursive arrangements in which they are co-constituted.

The nature of apparatus within the context of research and bodily enactment is important to understand, as it provides grounds for further investigation into the way we may consider how body technique shifts and transforms the agential cuts that instate instances of bodily production. To Niels Bohr, the Danish physicist who's work partly paved the way for Barad's agential realism, the apparatus is considered "macroscopic material arrangements through which particular concepts are given definition, to the exclusion of others, and through which particular phenomena with particular determinate physical properties are produced" (Barad, 2007, p. 142). Noting the ways in which the use of a particular apparatus produces particular results, such as within the example of light as wave and particle, he pointed towards how the

apparatus' use defined and produced particular phenomena. However, his work was haunted by a kind of humanism, which saw the apparatus as a tool utilized by a human subject – who freely chooses amongst particular apparatuses – a kind of outside observer who instated and produced results through the use of particular apparatuses. Barad challenges this humanist conception, redefining the apparatus as such:

“In an agential realist account, apparatuses are specific material configurations, or rather, dynamic (re)configurations of the world through which bodies are intra-actively materialized. That is, apparatuses are the practices of mattering through which intelligibility and materiality are constituted (along with an excluded realm of what doesn't matter). Or to put it another way, apparatuses are material (re)configurings or discursive practices that produce material phenomena in their differential becoming.” (Barad, 2007, p. 169)

To Barad, the agential cuts enacted by apparatuses are both ontic and semantic. These cuts are essentially boundary making practices – defining what is included and excluded from mattering. The apparatus enacts a particular determinate boundary and property within a phenomenon, through the exclusion of that which is 'outside' of its instated bounds.

Considering the material-discursive entangled nature of the apparatus, the potential towards a view of the apparatus which includes its continuous reconfiguration through practices and engagements. The apparatus of the performer is not limited to the 'use' of a material body, but rather the role that the practices of embodiment take in the coproduction of bodily boundaries. The concept of agency, in agential realism, is centered upon action and intra-action. The actors who form bodies that are human and nonhuman, material-discursive, organic and technological, and onwards as the list of potential entanglements is inexhaustible. Rather than considering the body as a tool which can be manipulated by the performer, this account of apparatuses and agencies allows for us to consider a wide range of material-discursive practices that co-constitute the performer's body. When considering the apparatus, particular 'agential cuts' are instated, through which particular aspects of materiality and intelligibility are included to the exclusion of others. In attuning and refining the body, to better account for the multiplice apparatuses engaged in its production, the performer focusses their awareness on particular experiences, while temporarily excluding other aspects of experience. This process of cutting apart is one that brings together the multiplice ways in which bodies are enacted. By accounting for the effects produced by a particular cut, we begin to see the ways in which the cuts are enacted rather than given. This enactment draws focus not only to the potential differential intelligibilities between what is included and excluded, but also to the myriad ways

in which the differences can be differently engaged. The apparatus produces a cut which illustrates the connections, cutting apart together.

Accounting for the multitudinous agencies that intra-act in the production of phenomena, and the apparatuses which are engaged to enact determinate boundaries, can the performer begin to enact the body in ways that account for its place in the ongoing structuration of the universe? Can this enactment see the body not as a fixed form, defined by predeterminate boundaries, but rather as a part of the universe in its differential becoming? One of the ways in which we can observe the body as a part of the wider material arrangement, acting from within, is to consider the material arrangement of the physical form.

The physical body and its entangled processes are in and of themselves multiple communities. When considering the micro-ontologies of bodies – bacteria, parasites, fungi, etc. – what emerges is the sense that already the physical form is a community of processes, that can be viewed as open systems. Following this line of thinking, we can also think of these intra-active processes as part of a wider environment -plants, animals, the weather, as well as buildings, technologies machinery, discourses, practices etc. Annette Arlander points out that from the perspective of systemic thinking “there is no point in separating organism and environment, as they are aspects of the same system” (Arlander, 2018, p. 134). The bodies as eco-connective processes are enacted in intra-active relationality with their environment, and the specific phenomena they take part in producing. These intra-actions and connections are also entangled in ways that are socio-material. Cultural and social practices are part of this structuration of bodies. Rather than seeing socio-cultural matters as inscribed upon bodies, the agential realist account of apparatuses and intra-actions shows that these are in and of themselves material-discursive arrangements that produce particular bodily boundaries.

A performer’s body is not only uniquely constituted with regards to physicality, but also through its relationality with the socio-cultural practices which form its becoming. Although this isn’t the focus of this work, and beyond the scope of this project, it is worth noting that ReTransLiminality cannot be universal, that each (not so) individual’s process is going to be different, and produce different results, as each instance of bodily production is constituted by unique intra-actions.

To further cement the performer’s intra-active relationship with the world it forms a part of it is worth considering bodily affect as a potential intra-action that illustrates the body as being beyond its determinate physical bounds.

Lisa Blackman notes that the capacity for affect undoes some of the bounds placed upon bodies that keep them neatly separated from their environment and one another (Blackman, 2012). The processes of affect show ways in which bodies are “as much outside of themselves, as they are inside” (Blackman, 2012, p. 1). The capacity for bodies to affect and be affected by one another suggests that bodily processes are not so easily summarised as being material. Affect shows the ways in which bodies extend through one another, in ways that are eco-connective, intra-active. To Blackman bodies are not closed systems but rather open, permeable, and defined by their processes and their ongoing becoming. Referring to the idea of emotional contagion, Blackman notes that the ways in which feelings can be transmitted between bodies affectively such that they undo perceptions of corporeality and cognition (Blackman, 2008, p. 47). The sharing of affect points towards ways in which bodies are not self-contained. This affective exchange forms part of our daily intra-actions and is part of the co-becoming of bodies in connection with each other. Sheets-Johnston, similarly to Barad, argues that bodies are not in the world, but of it, drawing upon the ways in which the body is in a process of constant transformation that is always in relation with its environment (Sheets-Johnston, 1992). This points to bodies in process as always being “unfinished” (Blackman, 2008, p. 16), co-constituted moment to moment as part of the entangled phenomena they form and form part of. This perspective is enriched by the view that bodies always have the capacity to transform and be transformed by artifacts, practices and techniques, and also by the nature of the apparatuses employed to define and produce it.

The transliminal body is in practice, as well as constituted and re-formed through practice. The practice of the techniques in this document is developed and deepened through repetition, however this repetition produces different results and is constituted by many variables that create further instances of difference. The practitioner who has drunk a cup of coffee on one day may notice that on a day where they drink chamomile the process may produce different experiential results. The body as process is observed here as being made and constituted by experience. Experiential becoming allows for the differentiation which produces subjecthoods. By turning our focus towards bodies as experiential process, the greatest tool for the performer is experience. By observing the differences that emerge and are experienced through bodily becoming we develop tools by which new experiential arrangements may be produced, shared affectively, and constituted in the production of the phenomena they form part of.

Let us then consider the transliminal body to be a processual becoming, a shifting and transformative action that operates within and of the phenomena as part of its specific, and wider, material arrangements. The transliminal performer engages through a body that is part

of its environment, inseparable from its audience, the atmosphere, the space it operates in, the sociological, political, cultural, and all aspects that constitute the actions of a particular performance and practice. The transliminal performer engages in processes by cutting their experience differently, shifting limitations to produce particular results.

The praxis laid out in this section serves to extend somatic awareness into a trans-somatic experience, whereby bodily boundaries and senses extend to include the wider material arrangement. The praxitioner experiences their body as differentially bounded, through shifting their self-conception of their form. The praxitioner distorts their boundedness, attempting to connect to states of unbounded potentiality. The praxitioner is then encouraged to consider their day-to-day life as part of their praxis of TransLiminal engagement. By adjusting the apparatuses of self-conception, they begin to include and exclude differently how it is that they become and are done differently.

CONCLUSION.

It is curious to me that in many ways my work has come full circle. Covid hit South Africa almost exactly 2 years ago, and the uncertainty that filled my practice was fearsome. Now, war has broken out in Ukraine, and as a result, I have just lost my job – working for a Russian English Theatre. I am challenged by a fresh uncertainty, new possibilities, new discomforts.

My work and my world are always in this constant dance. The body is always entangled intra-actively with the socio-material arrangements it forms part of. This project has taught me that. It is impossible to separate my praxis from the myriad influences that form me. Perhaps this is what the work truly is about. ReTransLiminality connects us to the world we are a part of, reminds us that we are always accountable for our place in the relationalities. At least this time, I have a process.

The project has been a long journey for me, but in many ways, I have found the work successful (whatever that means). I began with an exploration of PaR discourse. Reaching

into the amorphous world of Practice as Research, I started to embrace an experiential workshopping of practices that led me to where I am. The process was one whereby I followed my uncertainty through embracing my praxis as a form of research, engaging with enthusiasm and curiosity. The explorations of PaR highlighted for me the ways in which my work could be defined through the lense of praxis, as well as the need for a transdisciplinary exploration of the results contained in and generated through practice. This experiential workshopping led me to the forms that are presented here, and through the lense of PaR and transdisciplinarity I was able to flesh out the discourse embedded in the work through explorations in a wide variety of fields under the umbrellas of body studies and theoretical physics. The work relied heavily on experiential insight, and a continuous (re)configuring of bodily technique in order to arrive at forms that could be taught and written up as particular teachings.

As a result of my practice, I have developed forms that build a process for performers. I have had the opportunity to share these practices to workshop participants who became highly receptive to the insights of praxis – and confirmed for me many of the processes the work contained. The workshop provided me a space to see my technique in action, and to observe and note the knowledge generated through each participant. In many ways I found the inclusion of a workshop to trouble the project. Although it was a space I had intended to provide practical insights on the transmission of the praxis, It seemed to me that it would take away from the work that was so hinged on teaching myself and developing my own forms in the pursuit of ReTransLiminality. My sense was that, although I had not been following these particular experiences with my other students, I had a great deal of tacit knowledge on teaching and felt assured that the exercises were structured in ways that were clear and useful to performers. I felt that in some ways the inclusion of the workshop was to fulfil a kind of academic requirement. That without the inclusion of the workshop I would not have been able to highlight for the reader the experiential growth that is possible for performers of many backgrounds, not just the growth that occurred in myself. Perhaps it was my own series of uncertainties which made me nervous of the inclusion of a workshop. What if the exercises were not understood, what if the participants felt the work restricted them, and what if the practices didn't generate new knowledge and experiences in the participants? In retrospect it is easy to see that I held myself back in ways that impacted the potential for the workshop space.

The workshop, however, was a resounding success – and I have continued to receive updates from participants on how the practices are continuing to shift their sense of themselves as performers, as embodied beings involved in an ongoing praxis of forming knowledge. That said, it is my belief that for future explorations of the work, the workshops would run over

several weeks, with participants first engaging in the work via correspondence, having the opportunity to explore the praxis on their own terms, without the need for an oral transmission. The structure that I believe would best extend the value and impact of the work is as such: Each week the participants would receive a series of practices, which they would be encouraged to practice daily, before a digital meeting and discussion where we would run through that week's practices and then discuss how a week of daily practice had begun to affect them. Following this session, they would receive the next set of exercises and would continue in the same fashion. The reason for this is I maintain that the value of the work is in the autonomous research space it may provide for participants. At the end of three weeks of process (to cover the three sections laid out here), the participants would be encouraged to develop their own set of practices that they would then share over the next weeks – encouraging them to experiment with teaching as a modality for refining praxis.

In my own capacity, through this process, I have found myself within the world, part of its becoming, and have begun to be accountable for my role in my becoming. I have emerged as praxitioner and see the value in knowledge as practice. I hope that for future engagements I can encourage participants to develop their own means to embody their becoming and the becoming of their embodied knowledge.

To draw conclusions from the work I have done is difficult. Like the body, the work is never finished, always becoming. A conclusion would be disingenuous. For now, let me think through the work and its potential applications for the future.

As I have laid out here ReTransLiminality is a three-part process. First, engaging the body as a mode of research through a practice of uncertainty. Second, interrogating the experience of embodiment in researching through the body. And finally, (re)configuring the body as part of the wider material-discursive arrangement.

Uncertainty is where it started. Embracing the vast formlessness of uncertainty with curiosity and enthusiasm. The praxis of uncertainty is one whereby the praxitioner embraces their dynamic relationship with knowledge. Particularly with regards to performance praxis, although perhaps just as much in any discipline (as they all intra-act from within the becoming of knowledge), the embodied knowing that is produced is through bodily engagement. For the performer in training, the possibility of becoming praxitioner opens the ways for a continuous curious engagement through their embodiment as a form of knowledge making. The becoming

of the praxitioner is in many ways an ongoing act of research, whereby new knowledge is formed through embodied action.

Through the embracing of the performer as praxitioner it also begins to point to me towards future applications of the work. The curiosity emerging for me now is: How do you teach PaR?

ReTransLiminality allows for the performer to instate a modality of Practice as Research, but this in itself cannot contain the uncontainable. Mark Fleishman points this out by stating that the difference of PaR is its “refusal of binaries (body – mind, theory – practice, space – time, subject – object), its radical openness, its multiplicities, its irrepresentability, its destabilisation of all pretensions to fixity and determination” (Fleishman, 2012, p. 28). To me, ReTransLiminality teaches precisely this. There is no singularity, no fixity to how PaR may be interpreted, and yet, what stands clear to me is the process of physical engagement. ReTransLiminality emerges for me as one method in the training of praxitioners.

Uncertainty engages the processual dynamism of research, a kind of process as praxis. This is an enactment of the principle of bodily becoming as a mode for research and the production of (un)knowledge.

The uncertainty and engagement through bodily research led me to a curiosity of what can be considered the body. Bodies are ever in formation, unfinished, constantly becoming that which they are not. Bodies connect and extend through the world, learning to be affected, constantly building capabilities and possibilities. Through a process of attuning to dynamic differences, the praxitioner builds a felt somatic knowledge of the body as experience, the body as process. By engaging praxis as a mode of bodily becoming, the praxitioner develops a sense of their embodiment that isn't fixed. Rather than seeing the body as a material to be sculpted and trained, the praxitioner of ReTransLiminality sees the body as ever-changing phenomenon. For me this radically shifts my experience of training the performer. The body is no longer a site *for* practice, but a process *of* practice. Rather than a substance to be controlled and trained, the body becomes far more permeable – (not) existing in flux, in transformation. For me, this is the most important shift in performer training. Acknowledging the embodiment as ever-changing action, that is experienced sensorially, allows for a performer training enacted through exploratory engagements. The performer does not attempt to reach a particular goal, but rather they remain present within their process, extending their capabilities rather than moulding their form to fit an idealised conception of what the performer need be.

The (currently) final part of the process of ReTransLiminality is one whereby the praxitioner extends their somatic awareness into a trans-somatic space. By feeling into the world and

undoing the bounds of their physical form, the praxitioner is encouraged to explore their affective energies, and their ability to affect and be affected as part of the world. Through a constant shifting of the apparatus and lense through which they operate, the praxitioner (re)configures their sense of bodily boundedness and begins to explore their actions as part of the universe in its ongoing structuration. Through an acknowledgement of the myriad agencies that give form to bodies and their intra-actions, the praxitioner takes accountability for the material-discursive marks they are part of making in the world. The trans-somatic exploration is the most exciting part of the project, and the part that holds the most potential for further exploration. It is my believe that through training the trans-somatic body we may see a time where performers create worlds within their audience/participants. To me, the trans-somatic awareness is a kind of magic that brings bodies together, allowing for the transmission of dynamic experience.

Through the praxis of ReTransLiminality, it is my hope that, bodies become less defined by the physical bounds of their formation – and rather expanding and connecting with the universe in its becoming. The theories described here emerged to me through my own praxis. Although these processes and concepts can provide transformative thinking through the body, they are not the be all and end all of ReTransLiminality. By engaging the practices of ReTransLiminality the intelligibilities that arise to you are the most important. Your results may be vastly different from mine; however, I have found that the concepts put forward here provide a rich and fruitful support for thinking through the TransLiminal body.

Looking to the future, I am invigorated to further explore the place for this work in the (dis)connected digital space. There is much work to be done in establishing the praxis as text in a way that is suitable for the praxitioner to train and explore themselves. Perhaps the primary shortcoming of the project is that little has been done to truly highlight the importance of the heuristic element of learning through personal experience. The practices laid out here are useful, but in some ways rigid. They do not provide a method whereby performers can develop their own forms. In the future, I hope that my work can do just that, empowering the praxitioner to develop their own modalities, their own forms, their own praxis. ReTransLiminality should make more spacious the possibilities for the performer, rather than setting out a particular series of experiments. That said, I hope that these practices bring great growth to those that join me in breathing life into what I hope will be a living body of work, constantly evolving, constantly unfinished, constantly connected within the universe.

We are part of the universe in its becoming.

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