Bodyscreening

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Abstract

This research is a somatic inquiry into the relationship between body and screen, in the context of Sherry Turkle (1999; 2008; 2011) and Katja Kolcio's (2005) argument. Through a discussion of somatic practice and concepts of attention and awareness (Hanna, T.,1995; Watson, G., 2017; Kaparo, R., 2012), this research argues for approaches with the screen that foster greater agency. Turkle (1999; 2008; 2011) and Kolcio (2005) argue that the mobile and networked nature of the screen in society has impacted on human development through practices of interaction. They suggest that this development has created a culture of screen use that favours simulation and pervasive connectivity, altering the way we understand others, our environment and ourselves. They argue that this has fundamentally reduced choice and agency as will be outlined in thesis discussion.

Through an interdisciplinary exploration, working from a methodology that focuses on a practice led approach drawing on somatic process; this research acts as a discussion around the agency of the body in relation to screen practice. Practice has driven the inquiry in a way that highlights the complexity of the subtle processes of engagement in both the act of screening by self and others and in the body screened. This interest in the practice of screening and being screened lies within the context of a contemporary culture that thrives on such behavior as an aspect of daily life.

In the creation of a series of works surrounding screen encounter, concerns have been foregrounded. These concerns exist within the phenomena of screen practice as; how might we navigate screen encounter in light of ubiquity and how might the centrality of the body in the act of screening be explored. Within this thesis creative work is discussed and where relevant, the reader is signposted to online documentation (http://www.bodyscreening.agency).

In parallel to practice within the writing, a series of inflections exist across the thesis [in different font] to provide registers from [studio practice] and

[musings] from lived experience, which should be considered an attempt to contribute a broader narrative of screen engagement.

In the outcomes of this research through critical debate drawing on somatic process and its particular capacity to foster attitudes of embodied attentiveness; this thesis argues for a greater awareness of the body in the act of screening and being screened that is fundamental in both retaining the imaginative potential behind image generation and questioning the purposes and intentions of future screen development.

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Acknowledgements

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Introduction

[Click here to enter Bodyscreen]

0.1 I begin where I am

This thesis explores encounters between people and screens. Many of the encounters are individual and inter-personal.

The outputs of this thesis exist in four parts to reflect the multimodal and interdisciplinary approaches to the research themes surrounding the relationship of body and screen. These are *Bodyscreen* as website documentation (http://www.bodyscreening.agency), *Body Scribed* as thesis, *Body in the Flesh* as example of performance practice and *Body of Works* as exhibit that represents a further explicit layer and archive. Whilst the thesis articulates and critically addresses the practice and should be seen as the main document of critical debate, it has evolved in parallel to the practice. The practice event as *Body of Works* and *Body in the Flesh* will take place in April 2017. The various outputs incorporated throughout should be seen as examples of the suggested approach to working with screen. Aspects of each of the outputs overlap demonstrating the iterative and layered aesthetic to suggest through the term *Bodyscreening*, a somatic approach to working with screen.

I encourage the reader to be attentive to modes of encounter, across these media forms and invite them to take the time to consider the varying sensualities experienced and evoked across these surfaces, as a holistic synthesis of the whole submission. I invite you to go through the site as a journey as well as to the links in the text.

The research is stimulated, in part, by my awareness that my experience of growing up with technology is so vastly different from that of my children. Indeed, this awareness led directly to the making of the installation work *Worlds Apart* (Nichol, Tryptic, 2011) (see Tryptic in chapter 2: p.84) as a recorded conversation between daughter and mother, through which such experiential differences are explored. More poignantly, I have had to

recognise that such aspects of technology including social media, image and video generation, sharing and private and public blurring; bring with it practices that can evoke extreme anxiety and pressure in the generation who have grown up with digital practice. This is especially evident at times such as adolescence, which is often a concern when perhaps a developing individual is already undergoing a period of intense change. Sherry Turkle's (1997; 2008; 2011) argument outlined in the ongoing discussion suggests these concerns are founded and that the investment in devices negates our own personal development and understanding of responsibility to others and ourselves. She identifies a culture of simulation where our notions of the virtual represented on the screen have become virtually real and through our assimilation of this we have come to adjust lived practice through the screen that has affected our embodied development. Drawing on Turkle's argument Katja Kolcio (2005) suggests that devices demand attention and prescribe our activity in a way that reflects our need for control in our communications culture. She insists that this control is an illusion and turns instead to propose an embodied somatic negotiation with the screen. In the following introductory chapter these and other aspects of this argument will be set out.

As such my sub-title, I begin where I am, is a reference to the recognition that this research inquiry arises from my body and my former body of practice that has consistently maintained a focus on screen. My inquiry on the nature of screen has been fuelled by inquisitive play around themes of identity, projection, the dynamic of encounter and a lexicon of screening. My practice historically entails ten years of creative work with screen and body that is informed by somatic process and has culminated in this research project. In seeking to explore the relationship between screen and body across this practice, this research is driven by a desire to understand if the somatic approach taken towards making the work, can itself offer something to the debate. This chapter introduces this research that addresses the area of somatics and screen (explained in chapter one) by identifying initial concerns, detailing the nature of practice and methodological approaches taken to direct this inquiry. It concludes with a brief explanation of theoretical and conceptual concerns and a chapter outline for the remaining thesis.

My creative practice with the screen over the last ten years has involved movement based performance and installation work that reflects an interest in screen content, viewing practices and a framing of techno-culture in reference to the body. With a background in dance and performance, the skills I employ are studio practices including: scoring and improvisation (movement and text based), camera/sound production, post-production skills including editing, projection and simple animation. This as performance practice also includes a choreography of body, image and screen particular to these themes.

As a multi-modal artist, I create work that challenges understandings of screen encounter and that cuts across media forms, with the work also reflecting a desire to generate practices of embodied engagement. Crucially my movement practice and making are informed by the somatic practices, of *Authentic Movement* (hereafter AM) as coined by Mary Starks-Whitehouse (Pallaro, 2007) and Eugene Gendlin's practice of *Focusing* (Gendlin, 2003), both of which originated in the 1950s from quite separate approaches within humanist psychology. Early dance therapy pioneer Starks-Whitehouse, developed AM as a movement practice rooted in Jungian depth psychology and *Focusing* evolved as a process deriving from Gendlin's philosophy regarding implicit knowledge (The International Focusing Institute, 2016). Drawing on these practices I am interested in three specific things. Gendlin identifies a 'Felt Sense' (Gendlin, 2016) as an inner attention paid to the unformed impressions within the body. In AM practice I am interested in its framework for moving and language making and approach to image work drawing on experiential anatomy (Olsen, 2007; 2009). These practices direct my concerns towards embodied attentiveness with the screen as highlighted by Kolcio (2005) and allow for a seemingly technical approach in a work, to somehow foster an aesthetic of corporeality. These practices will be elaborated on within this thesis, with a particular focus on the body as a source of knowledge making. This is in reference to locating an embodied and articulated approach to screen practice and exploring the generation of imaginative and narrative material that can reflect a specific quality of attention towards screen engagement.

A further aspect of my practice is the use of individual or personal narrative within my work. This auto-biographical content is helpful in constructing an interpretation of lived practice that is connected to the everyday, familiar, lived experience of others and has the potential to draw people into the work. As such, the position of mother, woman, researcher, mover, witness, artist, practitioner and academic are subtle layered identities that are woven as tapestries across the processes and works developed. Through these multiple aspects of identity and creative process, both practice and practitioner echo a nomadic[1] aesthetic, consistent with the term 'nomad' from the work of Rosi Braidotti (1994). Through this term, Braidotti implies a particular navigational process in thought that is resistant to fixing and persistently seeking out alternative positions of expression. This research can be seen to adopt the nomadic in a consideration of developing strategies for screen practice that I go on to highlight in the work discussed in this thesis.

Whilst the individual narrative of the research writing is fundamental, this thesis also seeks to promote a blended approach to articulation. Screen theorist Kate Mondloch acknowledges that "screen-based practice interactions have become ubiquitous in art practice and in everyday life," arguing that there is "no definitive external position" (2010, p.xxi) in spectating. In reference to this, in identifying multiple positions in creative practice with the screen, this thesis reflects the voices and registers that exist there. In so doing, this writing attempts to play discursively with the poetic, analytic and academic as a further layer to the nomadic journeying formerly mentioned. This blended tone to writing exemplifies the challenges of living and speaking screen practice and of occupying these multiple perspectives. With the intersecting tone and identities adopted within the research as mentioned, this submission seeks to bridge practice with cultural reflection on

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[1] 'The Nomadic' is discussed in reference to Rosi Braidotti's Nomad explained in more depth in section 1:7 of Chapter One. I am suggesting here the term nomadism can be seen in the iterative or reflexive aesthetics that emphasize this research practice. I use the words reflexive aesthetic to describe the felt quality of consistent journeying, as a sense of moving away from and returning to anew.

screen engagement to understand and extend findings towards a more general application to screen encounter.

These identities as forms are interspersed throughout the thesis as voices of studio practice and social musing. As sections of text expressed across this document and practice submissions, these breaks from Ariel Font to `Andale Mono Font` represent an arrest in attention, towards something else that then returns to the main thesis writing. As already encountered, there are embedded links to *Bodyscreen* (Nichol, 2017) that engage the reader via the associated website in the practice of screening as a thematic aspect of this study. It is the nature of these inflections to adopt at times a distanced or abrupt departure from current argument, to reflect the navigational pull across space and time, embedded in a practice with the screen. Reflections as voices also act as a bridge between practice and the page and become important iterative process sources grounding writing in practice. This is what academic Robin Nelson identifies as the layered back and forth between practice and theory as "praxis" (2013, p.5) as framed methodologically in chapter 2. Responding to the nature of flow between the varying spaces of practice and writing about practice, these registers form experiential layers that merge to provide a critical understanding, of the complexity of screen negotiation within the broader cultural milieu, of what Mondloch argues as the "society of the screen" (2010, p.xxi).

0.2 Cultural and Social Context

Elaborating Mondloch's notion of "society of the screen" (2010, p.xxi), it is important to outline the cultural and social contexts and concerns that exist within the development of the screen. In doing this I suggest that developments with the screen have impacted on our practices with it, encounters with others and our lived being. Film theorist Margaret Morse suggests that the screen is a 'culturally produced and historically shifting construct' (1999:p.63) and that its reduction from a once material surface of projection to a 'volume of light' or 'image plane' (1999:p.63) emitted by various devices allows as she proposes it 'to haunt everyday life' (1999:p.63). Interestingly, in the personalizing and ready to hand use of today's screen,

this haunting brings with it on the one hand our desires to come into relationship with one another and on the other it paradoxically alludes to our fears of doing so.

From early 20th century cinema the screen was a material surface of projection that engaged audiences in a collective space. Developments such as television in the 1920's, computers prior to the 1970's (evolving from computer science and programming) and the home computer in the 1970's (incorporating communication and networking), meant changing domestic, working and social practice. Development in communications technology in the 1980's led to a mobile media revolution where palm held devices such as the mobile phone and tablet reached the market in the 1990's. Since then the screen has become brighter, more colourful and smaller with the advent of wearable devices – such as the smart watch. The screen has become personalized for the individual whilst the scope of networking has broadened communication opportunities and we are now physically and psychologically closer to our devices than we once were. Morse (1999) identifies the importance of such developments in the change from a viewing culture where screen is looked at to one of interaction, where the surface has become a threshold into an alternative daily reality. Morse notes that this ubiquity can be troubling in disrupting our sense of self as well as a "cultural" (p.64) control over screen use and development. Interestingly Morse uses the term "artifice" (p.64) for screen in the context of this loss of control that also implies something further about the crafting of and with screen as a democratized process.

Social anthropologist and feminist Sherry Turkle is concerned with how socialization itself as behavior is disrupted by technology. Turkle's anthropological and psychological research, which incorporates publications such as *Life On Screen :Identity in the age of the internet* (1997*)* and *Alone Together: Why We Expect More from Technology and Less from Each Other* (2011), highlights the complex issues surrounding our relationship to ourselves and others as disrupted and steered by our screen-based practice. She also discusses historic development alongside her experiences,

identifying distinct shifts in practice with the screen, through the cultural movements of modernism and post-modernism. These movements denoting paradigmatic changes in thinking in the areas of architecture, literature, philosophy and arts were evident in the later 19th and mid 20th century and from the mid 20th century onwards respectively. In the first publication Turkle charts the navigation through examples of experience in 1970's development of computer science as "modernist models of computation" to a "postmodern culture of simulation", (1997:p.20) where an emphasis on the machine as device has gone from logical calculation in a science of data to a greater simulation of human and human practice to integrate machine and screen interface into everyday life. Using the modern and postmodern aesthetic is important as Turkle explains that such historical development in computers and the practice of programming embodies both the modern "linear, logical, hierarchical" with the post-modern "decentered, fluid, non-linear" (1997:p.17) aesthetics. These juxtapositions to some extent still exist and are made evident with respect to aspects of my technological practice and somatic process as I will go on to discuss in the research. This shift to the characteristics of postmodern fluidity also represents the concerns Morse has in our negotiations with the screen.

Turkle too remarks historically on a computer development in the 1980's and its desire to mirror human process in respect to the beginnings of artificial intelligence. She explains this development "encouraged new discourses; both persons and objects were reconfigured, machines as psychological objects, people as living machines" (p.24). This pre-empted the seminal essay of Donna Haraway, *The Cyborg Manifesto* originally published in 1984 (Haraway D. , 1999). Haraway's essay was both a feminist critique and social commentary on the relationship to ideology surrounding themes of the natural, cultural and technological. In using the idea of the 'cyborg' and science fiction literature, linked to technological developments that Turkle identifies, she addresses how this blurring of once fixed modernist boundaries made evident in Turkle's terms, could now allow for a challenge to language systems towards a new politics of identity.

Turkle and Morse recognise the language of the screen as a language of representation and metaphor with symbols and signs that reflect objects, bodies and direction as an aspect of virtual communication. For Turkle this difficulty in communication challenges the reading of screen, particularly in relation to physical, emotional and psychological content as is evident for example in the development of the emoticon as a set of symbolic facial expressions. Language around the screen displays an ambiguity in semantics that demonstrates for example, that a friend is no longer a friend, a film is no longer just celluloid, reflection and projection are not solely related to devices and a community is no longer local. This in turn has implications on our communication through the screen in such a way that Turkle is concerned will give the illusion of contact and closeness whilst screen communication evokes distance separation and distrust.

Turkle's culture of simulation and Haraway's Cyborg address the nature of extending ourselves further through and with the screen, challenging stable and fixed ideas of our relationship to it. Turkle highlights that these historic and ideological changes in technology have challenged our use of and relationship to machines remarking that:

When people explore simulation games and fantasy worlds or log on to a community where they have virtual friends and lovers they are not thinking of the computer as what Charles Babbage, the nineteenth century mathematician who invented the first programmable machine, called an analytical engine. They are seeking out the computer as an intimate machine. (1997:p. 26)

In this shift towards simulation, Turkle proposes that in a habitual use of the screen, things on it are taken at "'(Inter)face value'" (p.24) insisting that the representation has become more acceptable as the real. This echoes Morse's concerns over a disruption of self and other and emphasizes the shift in learning to live and communicate with this representation as 'virtual' real. This notion of *(Inter)face value* can be evident in virtual socialising as we communicate by text and streaming, virtual currencies in banking and virtual tools for living such as apps and devices, virtual learning in education and

training, virtual identities and worlds in game simulation, virtual medicine such as web doctors, diagnostic tools and imaging and virtual love in online dating. This culture of simulation now implies for Turkle, that we are no longer concerned about whether something is real in the sense of materially or evidentially so but whether the virtual real can align itself to what we desire to be real. In such desire for instance we may wish for real love and intimacy, real care, real wealth, real freedom to be who we are, and real knowledge.

Such changes in thinking and functioning with and through technology that aligned the development of machine to the body and vice versa prompted further questions about what it was to be alive and human which resulted in discourse on post-humanism (Hayles, 1999; Haraway D. , 1999). In her manifesto Haraway states:

Late twentieth-century machines have made thoroughly ambiguous the difference between natural and artificial, mind and body, self-developing and externally designed, and many other distinctions that used to apply to organisms and machines. Our machines are disturbingly lively, and we ourselves frighteningly inert. (1999:p.274)

Haraway's concern for our inactive state reflects the importance Turkle places on our own lived practice. She is concerned about what is occurring in human development, which can be understood to include psychological, experiential, physical and kinaesthetic learning that our interaction with the screen can often preclude. We might poke, text, wave and smile at someone without ever catching sight of them or having physical contact. For Turkle fundamental human development is being eroded by a reliance on screen practice such as memory processing, understanding physical social and environmental behaviour, communication and cognitive and emotional engagement. Whilst simulated intimacy through the screen with ourselves, others and environments can appear safer within the blurred boundaries of private and public, representation and real, this for Turkle exhibits a greater investment of our energies and time in technology as device to provide an alternative to human process but one that exhibits fear. As she suggests:

We bend to the inanimate with new solicitude. We fear the risks and disappointments of relationships with our fellow humans. We expect more from technology and less from each other. (2011:p.xii)

It is this shifting emphasis of expectation that brings with it questions surrounding what is going on at the time of screen use and how the screen impacts on our understanding of the world and our lived bodies in it. Such concerns make evident our need for control that is reflected in our trust and focus directed towards our devices.

Turkle's concern for social, physical and psychological development is also extended by Katja Kolcio in her article *A Somatic Engagement of Technology* (Kolcio, 2005). In this article Kolcio proposes that technologies that support greater interaction offer only an illusion of control in that they put forward a set of pre-programmed options and available choices. She remarks:

In a world where knowledge is power, and the interactive web of knowledge is becoming increasingly technologically complex, the question becomes this: to what extent are our experiences, and consequently the very knowledge by which we live, predetermined or prescribed by the technology itself? (2005, p. 110)

Understanding interactivity as a sense of agency, this perspective suggests that the illusion is that this particular agency through a device with its prescribed and predetermined technicalities offers us a sense of control. More broadly this need for control can be seen to respond to Morse's loss of control over the screen and its development in culture and as Turkle suggests the shifting and fluid postmodern aesthetics that it evokes and through practices of simulation. Kolcio proposes therefore an antidote:

An alternative is to strive, not for more control, but for the confidence to operate with less. An embodied approach will engender greater, not less accountability. It is derived from a heightened somatic awareness that connects us to our living processes in their full often inconsistent, unstable complexity. It requires a disassociation of agency from control. (2005, p. 120)

So for Kolcio's operating with less control might point towards an agency, that is to be found in our own lived process with all the ambiguities and uncertainties we are required to navigate in our lives. Such notions of accountability too are a crucial aspect to understanding our own relationship to the screen. In having a greater awareness of the processes at work in us as screen users we might be able to understand and foster more considered approaches to our practice with it. Kolcio's concern over somatic awareness

and embodiment are mirrored in her disciplinary background of dance where the relationship between body and technology in practice has been in debate.

So in drawing these points together towards an explication of this inquiry, it is important to acknowledge the development of the screen and its implication on changing practices. The move towards practices of interaction with more personalised and mobile devices has brought into question notions of how virtually real representations of our screened selves has altered an understanding of being with one another as we engage in everyday life. Our increased desire for interaction through the screen as interface has unsettled us in our understanding of others, our environments and ourselves. Increasing focus on technology is altering behaviour and our human development across lived contexts. The challenge this has presented has driven us to pursue a sense of control through the illusion of agency that screen interaction has implied. There is a need therefore to develop new approaches towards habits of interaction that allow for a form of agency that is liberated from the constraints of control and concerned with the navigation of a changeable and uncertain interface. With my creative practice in dance I seek with this inquiry to adopt Kolcio's somatic suggestion to explore how somatics as a field of practice might be able to foster new ways of taking account of our experience with the screen and the sensualities and articulation it embodies.

These concerns surrounding developing practice with the screen in parallel to developing technologies is key to my creative practice, in making explicit the phenomena of screen encounter. As a practitioner, I am interested in critically examining this relationship between body and screen and its implications for a creative practice and how this might be articulated through screen-based performance and installation work. My ongoing inquiry with the screen has been influenced by issues of identity, process, social and cultural practice and narrative formation and will be made evident in an unfolding discussion of the research.

0.3 Shifting Contexts Towards Interdisciplinary Inquiry

Expanding from the context of screen within technological, cultural and social development towards practice inquiry and this research project; here I consider screen as a relational concept that has opened up debate to draw on a range of disciplinary contexts; namely performance, somatics, psychology, philosophy, social sciences and film studies. These have useful points of reference with which to discuss screen encounter that are weaved into the critical thesis analysis of works and discussion. Through these various perspectives an approach to screen encounter is put forward that seeks to foster modes of agency. This approach put forward and clarified in the final chapter can be seen to provide an interdisciplinary response to cross context modes of screen use ie. creative, lived and social contexts. Here I wish to identify the core research focus as somatics and some of the strands of enquiry that will be elaborated on throughout the thesis to exemplify how the nature of interdisciplinary inquiry is useful.

Somatics as the field reflected in Kolcio's (2005) proposition for a more embodied account of screen engagement is helpful for this inquiry in terms of its creative practice and ideology. In practice it exists as a series of established formalized body/mind practices that I have drawn from through creative process. As an ideological form, I understand the area of somatics to have a particular holistic perspective of the body, which draws on a philosophical tradition and a principled understanding of the agency of the body personally, socially and culturally. Examples of body/mind practices might be Yoga, Pilates, Alexander Technique and Body-Mind Centering© (explained in chapter 1, 1.1) in which exercises or techniques practiced, focus on a whole person perspective.

Somatic pioneer Martha Eddy in her concerns about plotting the field makes attempts to articulate what it is to come from a somatic perspective, detailing political principles that foster democratic and ecological awareness (2002). Somatic ideology also refers to particular perspectives on the body that can

be characterized by an anti-cartesian [2] stance and phenomenology that focuses on experiential practice. Somatics as a set of principles and practices drives the development of my screen related practice, informing both my creative process and the modalities of social engagement promoted as evident in the work discussed in this thesis. This is reflected in the way I consider image making, meaning, projection, surface and encounter as purposely directed forms of attention with the screen. So somatics within this research assists to provide a perspective on the nature of embodied screen encounter as experiential account within an identified frame used to explore screen encounter.

This frame is formulated drawing on the work of film theorist Christian Metz (1982) from the context of film studies. His discussion of the cinematic event is helpful in putting forward an understanding of screen encounter as an active engagement that recognises the importance of the body in bringing life to both the act of screen experiencing as interaction and that which is screened as an aspect of content. In his concept the encounter is that which focuses on screen, body and image that brings life and meaning to the cinematic event. Broadening this cinematic event now for my particular practice inquiry, I have purposefully revised this notion of encounter in the context of screen development in terms of the screens now mobile and networked nature and expanded practices of interaction. Thus this screen encounter identified by Metz (1982) that involves a consistent negotiation between the screen, body and image, now exists for the purpose of this research as nomadic encounter across multiple screen contexts. Along with Metz, film theorist and psychologist Luke Hockley discusses image negotiation. Drawing on these discussions I evolve a frame for encounter called *Bodyscreening*. This frame aligns itself to a creative practice that engages in a sense of play with the various positions of encounter across multiple contexts. That is that in drawing on Metz and Hockley,

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[2] Seventeenth century French philosopher Rene Descartes prompted a view on the body and mind as split aspects of a person that resulted in Cartesian Dualism (2007) as a commonly held belief. In contrast to this perspective somatics as a field, views the body and mind as integrated parts of the whole.

Bodyscreening is identified as a relational frame of practice encounter with the screen that offers the potential to take account of multiple bodies, images and screens in addressing the characteristics of this relational negotiation.

With such a multiplicity to the terms screen, body and image this frame of encounter embraces both the nomadic as identified by feminist philosopher Rosi Braidotti (1994) and postmodern aesthetic (Turkle, 1997). I propose that in adopting nomadic and postmodern approaches to encounter, terms can be expressed within an embodied shifting but grounding practice. Grounding as a practice is familiar to both somatics and psychology and is a technique for bringing attention and awareness to the present moment. In this way for example, whilst encounter evokes the slippage of terms body, image and screen and multiplicity forming a series of iterations across encounters, the encounter promotes grounding practice that seeks to foster agency, that finds its feet in navigating the uncertain and changeable in practices of interaction as reflected in Kolcio's (2005) argument. In working within this framing it was necessary to develop an approach to researching that would examine how somatics, as a discipline informing the work, might promote a more embodied and grounded sense of encounter in the midst of shifting and fluid articulations. This mirrored practices of interaction and engagement with Morse and Turkles metaphor and representation.

By identifying these points to research and their interdisciplinary contexts, I have attempted to clarify starting points firstly in the creation of a frame of encounter and secondly how this might be grounded through practice drawing on somatic practice. The purpose of such an interdisciplinary approach also stems from the nature of intermediality or the between of media elements that exists within my creative practice. That is that the practice involves film, performance, art and sound with content flowing between these in such a way as to highlight specific mechanisms involved in screen encounter. In chapter one the concept of 'in-between' is highlighted as important in the navigation of the proposed frame of *Bodyscreening*. Since practice is inherent and fundamental to the research approach it is necessary to articulate in further methodological detail.

0.4 Methodological Approach

Since this research inquiry addresses screen practice, the intention was to examine experiential accounts of being in the context of screen encounter for both participants and myself as researcher. With a particular focus on the area of somatics, I drew on the specifics of practice and frameworks from AM and *Focusing* within this critical approach, to draw out significant findings discussed within the research. Methodologically a practice-led approach was developed that generated direct accounts of screen experience that encouraged reflection and engagement with embodied and tacit forms of knowing. As detailed by Hazel Smith and Roger T. Dean (2009) practice in the context of research is an established form where findings can "arise out of making a creative work and/or in the documentation and theorisation of that work" (2009, p.2). Practice research encompasses multiple modes and can produce knowledge from the work made and processes of making as outlined by Simon Ellis:

> Practice as research generates projects that challenge
> our assumptions about the nature of artistic processes
> and work. Its outcomes are often multi-modal including
> moving and still images, web-based formats, and
> alternative forms of writing. (2016)

Graeme Sullivan(2009) characterizes Practice-Led research as that which involves reflexive process between practice and theory, in order to evolve an inquiry from the practice in such a way that it begins inductively from a position of not knowing to a position of knowledge generation. More specifically Smith and Dean (2009, p.8) specify in their own model, the 'Iterative Cyclic Web' a series of identified steps and outputs across practice-led research/ research-led practice and academic research. In this context iteration is a navigational process that fosters development towards the research findings. The iterative nature of Smith and Dean's approach with the ability to move between phases of the research process echoed the nature of this project in terms of its reflexive and nomadic quality approach.

My own research is characterized by shifts between practice-led and research-led practice that incorporates reflexive analysis of both the work and processes in the work. Chapters highlight an Iterative navigation as development between the practices of performance, studio exploration, documentation and theoretical contextual research that has fundamentally directed the inquiry. This has resulted in a series of shifts, bringing to light and responding to questions surrounding embodied screen-based practice towards the development of the research findings as an aspect of the submission outcomes. Barbara Bolt usefully identifies a progress in practice-as-research as a "shift in thought" (2007, p.29) that is specifically derived from the doing of practice. I align this research process to Bolt's perspective, since it appears that practice itself as I experience, is an enabling engagement, which assists with articulation that is very different from just thinking alone. This series of shifts in the research were located as points where the work was carried onwards with significant developments identified. The starting point involved analytical reflection on the early practice of three works *Dia* (Nichol and Marcevska, 2011)*, Dia 2: Tale of 2 Stories* (Nichol and Marcevska, 2012) and *Triptych* (Nichol, 2011).

The first shift arose from the reflection on these works and commentary from a set of scored studio explorations *Follow Body, You Camera, Me Camera* and *Moving Page* (Nichol, 2011) referencing specific concerns with the screen. As introductory explorations, reflexive discussion between these practices led to inquiry around relational positioning within screen encounter and questions around the nature of *Bodyscreening* as a proposed approach to negotiating bodies 'screening' and bodies 'screened'.

The second shift arose from three works developed to explore relationships, process and attentiveness in screen encounter. These included *Me Screen You Screen* (Nichol, 2011-2015), *Looking For The Body* (2014) and *The Nostalgic Body* (2014). These pieces of screen practice were formed with the focus on bringing the body to the fore whilst the device as screen was in relief. This was to examine the lived embodied practice as opposed to a focus on the process with a particular mechanical device. Work in this context,

included a performance intervention staged a series of times for small audience groups or individuals and film explorations. Developed properties of *Bodyscreening* evolved into the following shift as worthy of exploration.

The final shift arose from the development of the term *Bodyscreening* that proposes a particular approach with the screen. In the exegesis, personal practice reflection is extended into debates in the fields of somatics and performance to potential implications for more general screen engagement. This shift concerns a reworking of some of the practice elements engaged as research-led practice to represent findings. In this way all parts of the research output as thesis, web documentation, exhibit and performance presentation are symbolic of the findings around *Bodyscreening* as a developed approach to screen practice.

In this research therefore, the practice itself is a fundamental aspect of the process and the performance outputs to represent the findings in demonstrating *Bodyscreening* as an approach to screen engagement.

0.5 Conceptual and Theoretical Framework

The inquiry focuses on issues of control and embodied agency as formerly identified in Turkle and Kolcios arguments. These terms reflected more specifically in the mobile and networked nature of devices constitute what Turkle terms the notion of the *"tethered* self" (p.122) exhibiting an ""always on/always on us"" (2008:p.122) practice with devices. Working from Pierre Bordieu's notion of 'habitus' (1977; 1990), this research proposes that practices with screen-based devices form a particular habitus of their own that I identify in terms of Turkle as an ""always on/always on us"" (2008:p.122) habitus. As a concept habitus reflects how structures within particular groups orchestrate a set of conditioned practices and positions in relation to structures of power; modes of technology such as mobile media and ubiquity denote the practices of the user. Notions of habitus can be identified in examples of ubiquitous technologies such as the mobile phone

for instance. The device requires a particular economic status to own and maintain it, social status in terms of communities of interaction and cultural status with technical knowledge in the device operation. We act within the confines of the device seeking out power and reception; we pay little attention to our bodily postures our voice and gesture in service to the device. The device brings with it a language of technique and interaction and the desire for the device perpetuates its development. The community of device users are driven by the constraints of the device and the device as Kolcio (2005) indicates, provides its user with the illusionary power of connectivity and control. Using the notion of Turkles ""always on/always on us"" (2008:p.122) practice through the concept of habitus identifies a politics of interaction that reflects the nature of device use within current communications culture. This theoretical approach to social practice therefore explained in chapter 1: 1.4 is used to exemplify how the device and its development supports the notion of the *tethered self* in arguing for practices that foster greater agency.

Agency that this research addresses is inherently linked to attentive practice identified and explicated in chapter 1: 1.2 through an interweaving of perspectives discussing somatic consciousness drawing out the terms attention, mindfulness and awareness in the writing of Thomas Hannah (1991), Risa Kaparo (2012) and Gay Watson (2017). Watson in particular highlights the need here to pay attention to attention in screen practice and suggests healthy practices that hone attention are ethical ones. Extending the notion of Watson's ethical practices of attention through Emmanuel Levinas *Ethical subjectivity* (Levinas and Kearney, 1986) supports the specific relational practice with the screen that focuses on a relationship to the other in screen negotiation. Here I propose that whilst the mobile and networked nature of devices is problematic, the mobile nature of our habits of attentiveness that are challenged by such aspects of screen practice can offer an alternative focus. In addressing this focus, this research uses the somatic practice of AM (Starks-Whitehouse) and *Focusing* (Gendlin) to inform a series of performance works created that interrogate the notion of agency in screen engagement. The practices and their relationship to creative research practice are discussed in chapter 1: 1.3. The practices reflect a capturing of

experience often aligned to interaction and articulation with the screen with the addition that in the works created, the body in the concept of soma (Hannah:1991) is foregrounded with the screen in relief. With this approach such issues of connection, image making, nostalgia and language can be interrogated as underwritten by a habitus of conventional screen practice exhibited in Turkles *tethered self*. It is in highlighting issues arising from such practice methodologically through the frame of *Bodyscreening* as both practice and encounter, that this research proposes an ethical attentiveness reflecting Watson's practices of attention (2017).

In reference to somatics, inquiry is directed towards a discussion of 'soma' in terms of both Thomas Hanna's awareness and presence of the body (1991) and Carl Gustav Jung's (1997) 'subtle body' in imaginative engagement with image in encounter as detailed by Susan Rowland (2005; 2008). In so doing these works serve to flesh out the proposed approach, in furthering the discipline of somatics, addressing its influences and the implied extension of *Bodyscreening* into social practice. This research also acts as a challenge to existing post human ideology as formerly developed by Haraway (1999) through the metaphor of cyborg, in favour of her more recently developed ideology surrounding companion species (2003)[3]. In this study these inter-disciplinary perspectives have been critically applied to address the primary research, in the proposal of *Bodyscreening* as an approach to lived encounter with screen. In framing *Bodyscreening* as a somatic modality through performance practice, I draw on the writings of Thomas Csordas (1994), Eddy (2002), Kolcio (2005), Brenda Farnell and Charles Varela (2008). To identify particular aspects of somatics relevant to screen-based practice and more specifically to embodiment and screen, I have also included film theorists such as Luke Hockley (2014) and Vivian Sobchack (2004). Their approaches to the body are aligned to a phenomenological school of thought, along with

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[3] Whilst Donna Harraway created the metaphorical cyborg hybrid in her Cyborg Manifesto (Haraway, 2000) as a feminist critique of identity politics and patriarchal language systems, Harraway's metaphor has been attributed to technological dominance. Her latter manifesto on The Companion Species (Haraway, 2003) suggests a communion in otherness between species as a way of inhabiting a space beyond human individual.

Maurice Merleau-Ponty (1962) in which an understanding of experiential knowledge forms are of particular concern.

The theoretical perspectives embedded in this inquiry are linked fundamentally to creative practice and my identified interests as a practitioner through the aforementioned introductory discussion. The nature of the research in this respect focuses on an interdisciplinary negotiation of ideas and understanding from practice that is iterative (Smith and Dean, 2009) and nomadic (Braidotti , 1994) in its aesthetic. In doing so the interweaving and reflexive journeys through points of interest that arise within the work reflect the patterns of practice in screen interaction and engagement.

0.6 Chapter Outline

In the first chapter there is a general contextualization of the field of study and an identification of the related terms and framework for the inquiry. A rationale is included in detailing the perspectives from practitioners and theorists surrounding concerns about screen encounter, such as Salman Akhtar (2009), Bertram Lewin (1946), Marks (2002), Mondloch (2010), Morse (1999) Sobchack (2004), Margaret Sommerville (2004) and John Tomlinson(2007) . From this a focus on the nature of somatic agency is identified and its potential link to screen practice referring to Linda Hartley (2015), Sondra Horton Fraleigh (2004) and Sarah Whatley (2012; 2015). This chapter goes on to provide a context for Soma and Somatics as clarified for the purpose of this study and the practices of AM and Focusing from Gendlin (2003) and Starks-Whitehouse(Pallaro, 2009). These are discussed along with other practitioner approaches adopted within the creative process such as Glenna Batson (2009), Joan Chodorow (1997), Martha Eddy (2009), Thomas Hanna (1991), Josiah Hincks (2008), Risa Kaparo (2012), Gay Watson (2017), Emmanuel Levinas (1986), Daphne Lovells (2007), Tina Stromsted (2009) and Daniela Vallega-Neu (2005). In the second part of this chapter practitioners working in somatics and screen-based practice or whose work

can be classified as somatically informed are identified. These include Elaine Summers (2008), Anna Halprin (2009), Debora Hay (2013), Jane Bacon and Vida Midgelow (2014), Ruth Gibson (2013), Miranda Tufnell (2007) and Ruth Way (2015). An example of habitus relating to screen technology is identified here in links between Turkle and Bordeaux. This contextual chapter concludes identifying *Bodyscreening* as a proposed approach to screen encounter drawing on the work of Christian Metz (1982) and Luke Hockley (2014) in outlining the framework for encounter that is then explored in the works analysed in chapters 2 and 3. The concept of liminality and 'between' is outlined as important in a discussion of intermediality and the varying aspects of screening, following Freda Chapple and Chiel Kattenbelts' definitions (2006) and Peter Boenisch's (2006) understanding.

Chapter two introduces the methodological approach as identified in this study addressing the methods involving self dialogue and analysis of works developed through practice as research. The autobiographical is discussed arguing against the tendency towards narcissistic claims made concerning the screen such as those reported by Matharu Hardeep (Hardeep, 2016) and Olivia Remes (2016); instead addressing the more contemporary notions of self as multiple, nomadic and liminal as identified by Louis Hoffman et al (2015), Braidotti (1994) and Broadhurst (1999). Works identified are explored in a discussion of *Bodyscreening* involving a critical reflection on preliminary work with the screen and early studio scores. This is in drawing out a series of crucial points concerning strategies for encounter. These key points that exist are identified in questions such as 'what are the dynamics and practices of screen encounter in the context of *Bodyscreening*?' and 'how might somatics inform practices with the screen through this approach?' Voices weaved through discussion address somatics in the practices of Andrea Olsen (Olsen and McHose, 2004), Janet Adler (Adler, 2002) and social sciences from Sherry Turkle (2011) reflecting on Metz (1982) in identifying encounter in terms *Bodyscreening.* In a reflection on this as a guide to inquiry, a series of ongoing concerns will be identified in proposing how the following phase of research will be carried forward.

Chapter three begins with an outline of the practice that has sought to respond to formerly isolated concerns from chapter 2 in regards to a strategy for negotiating screen practice. These concerns addressed through a shift from practice in chapter one are identified as Navigational process, Narrative and Meaning and Politics of *Bodyscreening*. In a discussion of these exemplifying points from the works of *Me Screen, You Screen* (Nichol, 2011-2015) *Looking For The Body* (*Nichol*, 2014) and *The Nostalgic Body* (Nichol, 2014) a series of voices are threaded through the writing. These include, Adler (2002), Gendlin (2003; 2015; 2016) and Stromstead (2009) from somatics; Karen Pearlman (2013) and Adrian Bridge (2014) in reference to creative digital practice and in a specific discussion on the Politics Of *Bodyscreening*, theories surrounding nostalgia and the digital are clarified through Mary Doane (2007) David Rodowic (2007) and Dominik Schrey (2014) in identifying how somatics as approach to screen might point towards a response to the dilemmas that exist. The conclusion to this discussion reviews *Bodyscreening* as a process fleshed out through the identification of concerns and their implication on somatics and social practice.

Chapter four in the final phase of research, brings together the key issues in the thesis in a discussion on *Bodyscreening* as a somatic approach to screen practice. Insights and knowledge are outlined to support arguments for agency and choice in practice with the screen and Somatics is discussed in terms of what such an approach offers the discipline. Practice as research works and methodology are detailed in their specificity for a developing praxis. An attempt is made to reflect and articulate the contribution of this research to new knowledge in the field of practice. The study concludes with a suggestion of the broader implications of this somatic approach to screen practice.

Chapter One

1.0 Screen and Body Context: I trace lines

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I am a mover who sits and waits.
I am waiting for something to come,
for something to arrive.
I am sitting and waiting.
There is a tension in my gut,
something be tween stillness and moving.
Be tween the breathing of being and an impetus to move,
I wait.
I am waiting in this space for something to arrive.

[Studio Practice 2011]
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This chapter acts as a starting point to trace contextual lines through the different areas of somatics, creative practice, practitioners, and screen encounter, in order to arrive at a more defined framework that can be applied to the research. In the first part, the terms of somatic and soma are examined in relation to associated concepts and the somatic practices in focus are explained in more depth in relation to my creative practice. With reference to proposed principles of practice, examples of performance work will be identified to suggest a possible lineage of practitioners working in the area of somatics and screen. In the latter part of the chapter, the body with screen as habitual practice that is central to inquiry is exemplified and theorised. These serve to demonstrate the complexities of negotiating a practice with the screen. To finish this chapter, a mode of encounter will be proposed as fundamental to framing primary research.

Soma and Somatic

To promote an embodied agency to screen encounter the body is discussed in reference to the term soma, which is purposeful in terms of a positioning of the 'body' in this inquiry. The related discipline of somatics commonly understood to be pioneered, by Thomas Hanna promotes a particular awareness of bodies in practice that challenge the aforementioned Cartesian perspective. Speaking of Descartes infamous quote "I think therefore I am" (2007, p.33), Hanna states that he 'was not sufficiently thorough. *To think* is not merely "to be" passively; it is *to move*" (1991, p.33). Hanna's expression ""I am self-aware, therefore I act"" (1991, p.33) is an active recognition in the process of being that I would extend to 'being moved'. For Hanna we are at once both body/mind in our expression of being, as "self- organizing" (1991, p.33) and "self-regulating" (1991, p.33) individuals. Hanna's complex understanding of the term soma is characterized by living as a holistic act that allows aspects of self in the process of living, to be in union in experiencing life. The holistic body is capable of voicing both first and third person perspectives in sensing. So Hanna's 'soma' is a mode of being that is reflected in a variety of practices that seek to promote this 'holistic' notion or union of lived being. With an emphasis on the being and awareness of Hanna's lived experiential body as somatic concept, I explore the possible sense of agency through creative practice that a somatic approach might offer to screen encounter.

While much writing in somatics highlights Hanna's term as a source for somatic disciplines, the etymological roots of soma were embedded in Greek philosophy. Soma is interestingly referenced as a corpse in Homer's Odyssey and Platonic ideology initiated attempts to identify the term as situated within a discussion of Body (soma) and Psyche (soul) (Vallega-Neu, 2005). With relevance to this particular research inquiry, somatics can be located in part through a psychotherapeutic tradition and the relationship of psyche and soma. From Carl Gustav Jung's branch of analytical psychology, he developed his own model of the psyche reflecting his concepts of ego and persona as aspects of consciousness, shadow and anima/animus as aspects

of the unconscious that also included the notion of a collective unconscious. Psyche and Soma are embedded as concepts within Jung's analytical psychology as a discussion on "matter" and the "psyche" (Rowland, 2005, p.113) where Jung's fascination with Alchemy makes processual links to the relationship between psyche and matter, in what Alchemists identified as the "subtle body" (Rowland, 2005, p.113). Drawing on this principle, Jung proposed that the subtle notion of body was the body that was open to an awareness of the symbol through the play of imagination. This subtle body lay between psyche and soma (2005). This notion of subtle exists in the dynamic but complex play of imagination, which can be seen as an aspect of a method developed by Jung called active imagination. In this Jung turned inwards through introspection entertaining a childlike play with imagery or imaginal material in order to resolve difficult complexes (Jung, 1997). Through this play detailed by Jungian analyst and dance therapist Joan Chodorow as the "Image producing function of the psyche that is the imagination" (Jung, 1997, p.5), Jung engaged with the notion of symbolic meaning. He developed active imagination as a reflective process through which to transform imaginative material symbolically.

A Jungian perspective acknowledges the symbol therefore, as polycemic and of both personal and cultural significance. Chodorow identifies that we are all constantly engaged with imaginative process that can be seen in 'play, dreams, fantasy, creative imagination and active imagination'(Jung, 1997, p.6) regardless of our awareness of this. However, in engaging with Jungian active imagination, the attention is directed towards an intention to invest in the development of creative and positive transformative potential of the imaginative process, through self-reflection that allows for an agency to this engagement. In making performance, my use of somatic practice focuses on the use of imaginative process as a vessel towards the transformation of symbolic meaning that allows for the development of connection both within and in response to a screenwork.

This method is something drawn on in Starks-Whitehouse's development of AM and is significant as a creative act that can be translated into creative

practice, as I will go on to explain in a discussion of works in the following chapters. Drawing on active imagination as a process, Starks-Whitehouse developed AM as movement practice that could work with image and fantasy as part of a structured process. Within the context of this study, I also detail further in this chapter a framework to screen encounter that responds to such symbolic play in order to extend an understanding, of the function that this play might offer us in interacting with screens and then this is iterated in work discussed in chapter 3. AM can be considered amongst other practices to exist as a key aspect of somatics.

Within the context of somatics, a set of body mind practices are delineated as somatic practice. Eddy (2009), who recognizes dance to be concerned with somatic movement and related disciplines, details methods of practice as "qualities of touch, empathetic verbal exchange and both subtle and complex movement experiences" which, "helps a person discover the natural movement or flow of life activity within the body" (2009, pp.7-8). Somatics nurtures an approach to the body that fosters an awareness of corporeal being within the particular life processes that sustain it.

These practices often include specific movement techniques and principles of bodywork. Examples of recognised practice include Alexander Technique developed by Frederick Matthias Alexander whose own health condition led him to address issues of posture and alignment and its links to expression and emotion, that he later formed into a technique. Another practice, Body-Mind Centering® developed by Bonnie Bainbridge Cohen links the anatomical, physiological and experiential, in addressing the evolved patterns and habits in the body, to develop a greater embodied awareness for participants. Practices have been influenced by eastern movement practices such as martial arts and yoga and are often associated with the concept of wellbeing.

This study is concerned therefore with the somatic practice of AM and Focusing. Authentic Movement evolved from the work of Starks-Whitehouse in the context of her psychotherapeutic practice (Pallaro, 2009) and Focusing

was developed by Gendlin (2003; 2015; 2016). These practices are rooted in Humanist Psychology.

Starks-Whitehouse developed Authentic Movement as a practice within the field of depth psychology. This psychotherapeutic practice has its lineage in Jungian analysis, as identified above in Jung's engagement with imaginative process, incorporating dream and fantasy and paying particular attention to image and the symbolic. In her research in plotting a field of AM practices, Jane Bacon (2015) teacher of AM and Focusing trainer, traces rhizomatically roots of development within AM. She identifies developing forms of the practice that can be attributed also to the pioneers Chodorow, Janet Adler and Tina Stromsted. Whilst specific forms evolved she explains that participants adopt these practices for individual purposes such as enhancing therapeutic, spiritual and creative engagement (2015).

Focusing is a process developed by American psychologist Gendlin, whose work sought to address philosophically, the experience as that which cannot easily be defined or put into words bordering the preverbal. Whilst both these particular practice lineages converge in Humanist Psychology and are experiential and embodied practice forms, they originate from distinctly different concerns and historical contexts. Starks-Whitehouse was concerned with the therapeutic approach to the body, working with internalised imagery and movement and Gendlin was concerned with the more philosophical exploration of a language from the body. It is these distinctions reflected in the practices that direct the purpose of both AM and Focusing and the way in which they can inform creative practice.

With such a broad development of movement forms and ideologies, somatic pioneers like Eddy (2002; 2009) have sought to trace and map their development formulating a set of principles that characterize a somatic terrain. Eddy's extension of Hanna's soma to a set of somatic principles that focus on a more globalized perspective of somatics and inherent practices, provide a distinct framework for considerations within the field.

These principles are detailed as:

1. Whole system perspective
2. Ecological constructs
3. Spirituality
4. Female and/or matriarchal power
5. Non-violent change
6. Decentralization of decision-making (2002, p.13)

Eddy's concerns here are that somatics has largely derived from non-western forms of practice and their transmigration to western culture could result in gaps in plotting the terrain of somatic development. However it is also possible that these are interpretations of Eastern practice. Eddy's belief therefore in formulating these principles, is in the efficacy of somatic practice to go beyond the realm of the individual, into more cultural and institutionalized arenas, as a politically motivated ideology that is capable of empowering a community (Eddy, 2002). Mapping the relational network of practices typifies the somatic approach of a holistic perspective. Thus the field of somatics promotes a questioning of established knowledge forms in legitimizing the body as a site for new knowledge. It does this by centralizing 'soma' in the act of critique.

This research on screen encounter as critical exploration of practice, seeks to highlight this economy of bodily knowledge as set out by Eddy in a reflexive research inquiry. In so doing it aims to address how such experiential knowing might offer an alternative perspective on the screen and operates to contribute to AM within its specific field of practices which in turn extends the discipline of somatics.

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And as I remember now a knowing in my body,
For several weeks I had a developing sense of heaviness.
A growing agitation that was as a dark cloud.
Like my body was suffering from decay.
A nauseating infusion growing by day that seeped out into my skin.
The heavy sense of blackness, of insurmountable pressure pressing in
on every bone and crevice of my being.
An intuitive sense, an empty felt depth.
The screen revealed no sign of life.

But I remember sensing, knowing.. what no screen could reveal.

[Musings 2001]
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1.1 Somatic Consciousness

In outlining terms as they pertain to this inquiry I address the importance of key concepts relating to consciousness from the field of somatics that can address the notion of agency in negotiating practice with the screen.

The term consciousness in this study is twofold. This is reflected in both consciousness as it is related to awareness specific to somatics and also as it is more specifically isolated in psychology within a Humanist and Jungian tradition from which AM and Focusing derive. Humanist models of psychology address notions of the self that are always in the process of becoming through a focus on the experiential subject. Jung as part of a humanist tradition focuses further on the process of individuation as the self who builds a relationship between conscious and unconscious material in the form of dreams and intuitive sensing. Whilst I recognise these psychology fields as instrumental in the development of the practices of AM and Focusing, this study is concerned with somatics and as such, consciousness will be outlined from this perspective. In outlining consciousness within somatics I wish to draw on the distinctions of disciplinary approaches from the work of somatic pioneer Hanna (1995). He differentiates that "somatic phenomena: i.e., the human being as experienced by himself from the inside" (p.343) is positioned as a first person perspective in contrast to the third person perspectives associated with psychology and medicine. Therefore whilst direct experience can only be accounted for objectively and scientifically in the third person, somatic first person account of experience is active and self-aware, self-sensing and self-regulating (p.344-346). This is the basis from which Hanna considers consciousness as a function within somatics. He states:

Consciousness is the soma's available repertoire of sensory-motor learnings that spring into action when provoked by external stimuli or when caused to act by internal needs. (1995: p.348)

It can be seen as a bank of accumulated knowledge drawn from, based on experiential learning that Hanna sees as incorporating sensory and motor skills. Detailing that consciousness "is "voluntary"" (1995: p.347), Hanna identifies that such learning and knowledge accumulation denotes the extent to what "we can be conscious of"(1995: p.347) and what we can influence or

change. Somatic practices are often concerned with how we might come to work as conscious beings through the development of awareness.

In somatics such awareness can be seen to focus on experience within ourselves and ourselves within the world. This is not just a general attitude of openness but specifically a function that isolates further knowledge enabling us to become consciously aware of and increase the established experiential understanding we have accumulated. It is selective and through it Hanna suggests that we can make available to consciousness otherwise involuntary process, often subconsciously encountered. In bringing the unknown into voluntary conscious awareness, it allows us to adapt unhelpful patterns and practice. This is an important aspect to the area of somatics and can be seen as a key feature cultivated in somatic practices. With Hanna referring to consciousness in short as an "instrument of human freedom" (p.348), this model of somatic consciousness engages with notions of agency constantly framing and reframing experience. It can also be extended as a function that supports the more global perspectives of democratic and ecological awareness, espoused through Eddies aforementioned political principles. So developing conscious awareness is relational in making a relationship to ourselves as ourselves in the world we are part of. In participating in somatic practice this view of consciousness is developed and extended into life with what Kaparo identifies as a "movement of attention" (2012: p.71) that opens up awareness. In learning to view this as a continual process she suggests that it is possible to "awaken to greater freedom-awareness without fragmentation" (2012: p.71).

This research proposes that in cultivating such attentiveness, it is possible to promote / enhance agency in screen practice. Gay Watson proposes that:

At this time of rapid social and technological change, as the use of computers, electronic devices, social media and texting are changing our practice and our experience. Attention to attending becomes even more crucial. (Watson, 2017: p.14)

For Watson the importance of how we pay attention or are drawn towards a particular focus, is vital to the technological communication and connections

we make. Within the habits of interaction we adopt with the screen, we engage with attentiveness towards devices and whilst our attention is drawn to these devices pre-empting interaction and engagement, the quality of attention it fosters is questionable. Often communication is distanced, immediate and fleeting. We may for instance in the case of direct messaging be conducting multiple communications with more than one person at once, across multiple screens and we have to divide attention between various situations. These qualities of interaction through the screen subtly obfuscate our face-to-face contact as well as our desires and expectations of devices. Watson sees attention as an intentional act that is directed towards a purpose. She focuses on healthy practices that foster attention as ethical practices (2017: p.14) enhancing responsibility and care for ourselves, others and things denoted by being present, attending to or directing attention. Watson notes that such attentiveness is linked to expectation, consideration and being attuned to and readying oneself (2017: p.17-18). It is for Watson an ethics of practice that reflects a way of being with self and other as a lived relational practice. Somatic practice as engaged with in the context of this research such as AM and Focusing encompass like-minded attitudes towards Watsons notions of attention and attentiveness. That is that in these practices; participation fosters and encourages caring and non-judging attention, leading to a greater conscious awareness that can allow for a broadened compassionate understanding of direct experience relationally. It is in Watson's notion of ethical practices of awareness that I seek in this research to offer an approach to current screen practices of interaction.

To expand on Watson's ethical notion of awareness I wish to highlight a further notion of ethical responsibility through the work of Emmanuel Levinas (Levinas and Kearney, 1986: p27), who proposes an ethical relational approach linking the subjective 'I' to the 'other'. For Levinas the I is always called upon to sacrifice its freedom in a responsibility towards the other or what Levinas calls "Ethical subjectivity" (Levinas and Kearney, 1986: p27). For Levinas concerns over subject autonomy requires sacrifice to the other in recognition of the call of the other and response to the other. This is from an autonomous freedom of self to an obligation towards another. The notion of

ethical practice may appear a utopian ideal however; Levinas extends the notion of the other to ethical practice as an othered way of being stating:

This concern for the other always remains utopian in the sense that it is always 'out of place' (u-topos) in this world, always other than the 'ways of the world'; but there are many examples of it in the world. (Levinas and Kearney, 1986: p.32)

Levinas suggests ethical practice can be found in everyday practice through acts of kindness, consideration and a gesturing of compassion. In the idea of attentive practice as ethical practice, particularly in relation to the screen; this could simply be a resistance to immediacy and giving attentive and considerate time to the other as I go on to suggest in practice.

As an aspect of somatic learning, cultivating attentiveness as a practice has been linked to mindfulness not to be confused with the popularised 'Mindfulness' practice. In reference to somatic learning, Kaparo suggests that the "full embodiment of the quality commonly referred to as "mindfulness" in our lives" is done "through awakening somatic intelligence" (Kaparo, 2012: p.30). What Kaparo refers to then as mindfulness within somatics relies on the integration of thought knowledge we have and are aware of in relation to knowledge from the body that is often a sense filtered out of our account of experience. Both AM and Focusing as practices begin with accounts of knowledge from the body specifically and broaden to involve our processing of how this knowledge sits within the experience as a whole. This approach allows us to understand the changeable nature of our experiencing and our approaches to it. This constant need for recalibration in a sense is increasingly important in dealing with the fluctuating nature of screen interaction; that is if we are as Watson (2017) suggests to become more consciously aware of our practices with technology and as Kolcio (2005) proposes we are to develop liberating practices resisting the need for control, that allow for us to negotiate the shifting technological terrain, relating to lives lived through the screen. It is then not just in the mobile nature of technology that this inquiry is situated but in the mobile nature of our habits of attention that are challenged by such aspects of screen practice.

1.2 Somatics and Screen-based practice

Exploration that has been key to my practice, concerns the generation and development of material, decision-making and a consideration of spectatorship. In addressing the areas of awareness and process; practice frameworks and articulation and addressing practice ideology; this section will focus on how my creative practice is more specifically informed by somatics and the practices of AM and Focusing. This will be discussed in reference to examples of work from chapters 2 and 3. These include *Dia* (Nichol and Marcevska, 2011; 2012), *Studio Scores* (Nichol, 2011) and *Tryptic* (Nichol, 2011) in the second chapter and *Me Screen You Screen* (Nichol, 2011-2015), *Looking for the Body* (2014), *The Nostalgic Body* (2014) in the third chapter.

Within Authentic Movement and Focusing, developing a distinct awareness through bodily practice is paramount. Daphne Lowells (Olsen, 2007, p.300) identifies that "noticing where and how ones attention moves (or stays still)" is key to AM practice. Both of these practices aim at arriving at a form of experiential knowing requiring a conscious awareness that involves "being at home in the body"(Stromsted, 2009, p.201). Kaparo identifies that the subtle ability to notice a change through somatic awareness in practice allows one to see how "the edge of the known changes" offering choice and agency (2012, p.34). At the start of an AM session the mover typically closes their eyes and their attention is focused towards their experiencing self and the witness who watches, tracks their movers actions within the context of their own experience. This attention cultivated in the shifts between the inner attentiveness involved in the moving practice and in the witnessing practice of others, oneself and indeed beyond the AM container is purposeful. This cultivation of attentiveness is one that responds to the edges of what is known in a way that shifts into the unknown, paying attention to the choice and agency that it offers. When applied to my creative practice, particularly as a mode of attentiveness in studio practice, exploration is not tentative but enhanced and challenged to embrace the unknown. In so doing, I often find different approaches to articulating something or methodological detours and unexpected content, which is reflected in the work made.

The soma for the purposes of this study, acts as a mode of corporeal being that brings all that is present in a moment to the shifts of engagement with the screen. In the generation of somatic awareness, exercises are practiced with the aim of encouraging and directing a flux or flow of attention. This engagement can be said to be processual (Bacon: 2003, p.118) and resonates with the processual focus of this study, within its exploration of screen encounter. AM practitioner Jane Bacon suggests that in such an approach the term processual articulates the way in which:

attention always drifts to the processes of engagement, of lived experience or direct experience, rather than to the objects, products or material of any given situation (2013, p.118).

More precisely this mode of 'lived' being promotes a softening of perceived boundaries through its breakdown of dualistic tendencies, that reflect the challenge required to engage with the multiple demarcations of screen and screen practice. It also highlights a distinction between awareness of process and object that is fundamental to screen engagement. This places the emphasis on process rather than device.

Process in AM is a way of holistically experiencing life, in that it is the process of lived experience that is the focus. Honing skills of attentiveness and alertness to whatever arises is crucial and understanding the personal self is the way we can come into the presence of others to develop an understanding of relational experience. Self is discussed further in the following chapter. In creative practice, process is investigative as inquiry into knowing something and the product is not a means to an end but a means to further exploration. Particularly in my work with the screen this development of lived process is crucial. In exemplifying the more micro processes explored in this research, I developed an attentiveness exercise with noticing bodies on screen. I trace a line around a body in front of me, directing my gaze around the edges of that body and noticing the points where the line can no longer distinguish background and foreground and where the tiniest detail gets lost. On a more macro level, the process of moving images as opposed to shifts of attentiveness, are that in moving images, life becomes animated and this is something again that relies on sustained process. This particular

process with the moving image has undergone considerable change in the context of digital development and in that respect this loss of analogue process alters narratives linked to processes of image making as I go on to outline in the work *Nostalgic Body* (2014) in chapter 3. Developing a process that takes account of loss in the way that this research has alluded to, is an aspect of dealing with the unknown that reflects the function of somatic consciousness articulated by Hanna (1995).

These practices adopt methods of articulation specific to the frameworks addressed in them and these include terms that best determine the fundamentals of the practices. Focusing, developed by Gendlin relates to an identification of bodily felt sense (2003; 2015) and tracking that directs attention towards tacit forms of bodily knowledge to inform or bring depth to an understanding of ourselves as present from moment to moment. This practice is concerned with a close attention and recognition of a 'felt sense' (2016) within the body and how this might foster the use of more intuitive practice, through which to work with sometimes ineffable and burgeoning imaginative material as it arises. The Focusing process is carried through a series of basic steps outlined by Gendlin as "Clearing a Space, Felt Sense, Handle, Resonating, Asking and Receiving" (2016) and is a process of actively listening to one's body. The Focusing Institute outline that the process is beneficial in allowing a person to "understand what you are truly feeling and wanting" and "surmount obstacles, make decisions and solve problems creatively" (2015) and as such these benefits reflect the concerns of a creative practice.

This process has subsequently been adapted for creative practice by Josiah Hincks as the Five Facet Model of Creative Processing (2008) and developed further as the Creative Articulation Process (CAP) by Bacon and Vida Midgelow (2014). These creative developments of Gendlin's Focusing process evolved to identify a useful framework to direct a creative project and are purposefully malleable to adapt to the needs of a creative work. In the context of practice I often use a particular stage of the process such as "Raising"

(Bacon and Midgelow, 2014, p.13) that directs the artist to "come to know that which is (perhaps) familiar anew" and this is detailed in chapter 3.

AM is a somatic movement practice of which the most basic form is a dyadic relationship between participants framed by the roles of mover and witness. This is evident in the articulation of descriptive accounts by verbal exchange of both a moving and witnessing experience. These are marked by first person account of a mover who moves for a time with eyes closed and is responsible for tracking this movement experience inwardly and a witness who observes the mover and provides an inward tracking of both the movement they witness and their own experiential account within the bounds of dyadic encounter. Thus that which is experienced is framed as 'in the presence of … I experience' (Stromsted, 2009; Bacon, 2015). The presence of the other is distinguished through mover / witness role and movement experiencing is spoken in the present, first by the mover and reflected back by the witness, with the potential layering of their experience through subsequent exchanges in conversation.

As a practitioner of AM I understand the articulating strategies within the practice as cultivating an awareness firstly through reflective descriptive experiential account and secondly in highlighting the ineffable as a matter of exploration. Engaging in such practices involves an inner-attention that allows an individual to track sensations through movement and enable articulating strategies through expression. Whilst initial response to this somatic experience within the body might simply be to recount the action of the body, through development this practice allows for a creative play with metaphor and image through which meaning might be articulated and processed.

Sondra Horton Fraleigh states that:

> Dance extends somatic (tactile/kinaesthetic) awareness,
> carrying the felt and moving sense of self into an imagistic and
> poetized field. Kinesthesia and touch, with their affective
> aspects, from pleasure to pain, lend this field somatic,
> corporeal substance. (Fraleigh, 2004, p.130)

The "imagistic" and "poetized field" identified by Fraleigh above is evident in my practice experience of AM and Focusing. In both practices images might be experienced and worked on to explore and amplify them through the play of imagined material. As an aspect of my creative practice improvisation and digital recording can serve to develop these images as ideas within a work as it takes form. Thus my practice becomes an interweaving of somatic process and creative material generation to further a work. Image responses within my practice can be presented in various media forms at any point of development within a work and might lead to cyclical processes of generation and re-generation as an iterative practice. Thus both the process of making work and articulation in this research highlights iterative qualities within process.
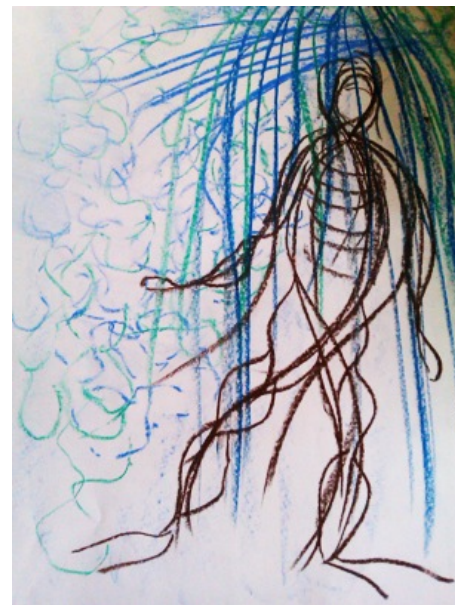

Fig. 1

Fig. 2

Figures 1 & 2: Authentic Movement Practice Images 2011

Practitioner Glenna Batson in conjunction with International Association for Dance Medicine and Science (IADMS) writes concerning technologies:

> Finally, the whole body is "technological". We readily incorporate cell phones, iPods, and other electronics into our body schema which impacts on the dancing body personally, somatically, socially, and aesthetically. Somatics began as a 'revolt' against the scourges of an industrial age. How somatic studies can broaden its arms to embrace the reality of technology is yet to be seen. (Batson, 2009, p.5)

Batson's comment here reflects pervading concerns surrounding the discipline of somatics and its relationship to developing technology. She laments the notion of opposition between them and her attempt to find a solution reflected in Kolcio's (2005) work, results in applying technology, as a term the soma should embrace. Seeking new ways in which these body-centred practices might engage with digital devices and the ideology that they encompass, might then suggest a questioning of how somatics itself might be regarded as technological.

```
Between thinking and doing
Between thinking of the words and the embodied action of speaking
My earliest and most poignant memory reflects the nature of these.
At one point as a child I found myself to be bilingual in the
strangest of ways.

Whilst attempting to speak English I found myself thinking in
French. Frequently slippage occurred ... and I spoke both languages
in the same sentence. Whilst I took O'level French a year early – my
mother could not understand me. I felt foreign to her.

[Everyday Musing 2015]
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In addressing the technological aspects of my practice as an artist in screen-based performance, within the broader definitions of screen identified by Morse in terms of "membrane" "threshold" and "interface" (1999, p.63); these themes relating to the embodied subject within screen encounter have an overriding influence on both my work and my choices in creative practice. This is reflected in my reluctance to allow complex technology to dominate the work and my reliance on intuitive body-based practice to guide decision-making such as the guidance of a 'felt' knowing or sense of something.

My work at times has been noted for its 'low or no tech' approach as that which could be done with better technology in half the time, however my approach has

been in purposefully referencing former practices from the past in an effort to give a particular space and time to aspects within the work. That is in highlighting a process, which may be less efficient but provide a more explicit or transparent engagement opportunity. It also points towards an economy of practice reflected through discussion in chapter 3. Examples of a 'low or no tech' approach within the research carried out is the use of a perspex screen instead of a digital one or celluloid film processing instead of digital image capture. These exemplify an approach to use what is economically available to me.

As such the term 'screen' for the purpose of this study as a device operates and can be understood more broadly than just the common digital screen. This serves to allow for the technical to recede in favour of a closer focus on the interpretive practices of encounter. For example, the in-between of exchanges through language and positioning of mover and witness might be perceived a pause to allow for the account of the other. It is in my experience of the practice, that between these positions of articulated account, the metaphor of screen membrane or filter through which a fluidity of 'oscillation' between accounts occurs. This serves to widen knowledge acquired from within the encounter. Whilst movement description might reflect outside/ inside, internal/external, self/other and inwarding and outwarding states; these are not defined by the dyadic arrangement but by the encounter as container, thus the membrane or surface metaphorically perceived in AM, not only acts as liminal interface (as outlined further in chapter 3) between experiencing; but a layering of descriptive interfaces that act as intermediary or points of connection between accounts, subsequent to movement encounter. Sifting through these experiential accounts, it is as if something anew arises that can add a richness to an understanding of both self and other. Thus this membrane reflects the metaphor at play with the screen alluded to in Morse's account as "a semi-permeable membrane" that "filters out some things and not others, conjuring an auratic gleam from signs and symbols" (1999: p.63).

With process underpinned by particular somatic practices, my work as practitioner incorporates movement improvisation, multi-media performance

and installation that address relational aspects of screen encounter. My practice of making screen-based installation and performance work has addressed experiential contexts focusing on corporeal, tacit and empathetic exchanges, through practices of screening the self and the self screened that create the potential for narrative generation. This is in both the performance of a work and through the creative process. Whilst screen viewing can bring the potential of a moving experience, the levels of attention to bodily experience approached in AM are designed to be in the confines of the container of encounter in the presence of others as witnesses, whose role is also to keep the mover safe in her moving. The participants in an AM context are engaged in a material exchange of experience within the same space and time and are present for each other.

The space of screen is distinctively different and does not necessarily afford the same considerations of engagement. It can be a virtual one screening bodies sometimes seemingly distant and disconnected; this in cinematic/mobile media terms also extends to audience presence and connection. With this in mind it is the intention of this research to bring to the screen a level of attention and depth of noticing afforded to the body from such practices. From this depth of noticing, this study seeks to develop strategies of articulation for detailing screen experience and these will be identified in the discussion of the work in the following chapters. In adopting a process-orientated approach that fosters a conscious awareness, the aim is to develop a greater understanding of the relational connections and modes of being within and through such an encounter.

As a practitioner who uses technology in producing work surrounding corporeality, the processes that are involved in work such as editing, filming, processing, in the creation of such media outcomes, often negates being informed by experiential and implicit knowledge forms. It is my argument that somatic process provides an alternative tool to promote an alliance of embodied strategy and technical process that actively directs, enables and sustains a focus on the body in the creative process. This is exemplified in the work discussed in chapter 3 called *Looking For The Body* (2014) in which a screen work involves particular attentiveness in how the

image itself moves and the 'felt sense' of the body screened is directed through the editing process.

This study then, embeds itself in practitioner approaches towards identifying a mode of screen encounter that promotes an active awareness in screen practice and addresses the implications of being screened and being with screen. In terms of a personal identity within the context of screen, I can conceive of myself as both performer and audience, blurring this distinction. For example, a screen context can now allow for the existence of both options of being screened and screening experientially at the same time. This is since its developed dynamic as can be seen in communications etc. Skype for example. This perspective does not seek to merge identities of that which is screened and the screening of experience but to identify a practice perspective with the screen that has the possibility of both one and the same. As such I offer a developed approach to screen that recognises the screened and the screening body from within a broadened view of encounter that I will outline in section 1:6 of this chapter.

From the 'personal' to the 'cultural' (as discussed in chapter 2) this mode acts within what Kolcio terms as an attempt "to understand the shifting landscape of an advanced technological age" (2005, p.103), extending this to an understanding of ourselves in relation to and as part of this shifting landscape.

```
As I close the lids over my eyes
I notice that I am still seeing

I notice shifting shadows of light and dark
I notice I am still waiting for something meaningful The shadows
morph from shape to shape fluidly And that is all
I notice how I want them to appear as recognizable and identifiable
I notice how I want meaning to arrive and how unsettled I feel in
this ambiguity.

[Studio Practice 2014]
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1.3   Practitioners Drawing on Somatic Process

In addressing the relationship of embodied and technical process as a concern, I wish to draw on the work of others whose similar practice might be located in the mixing of forms. These are practitioners who work across media forms and whose interest in somatics has fuelled their creative approaches. In locating a field of practice, I identify with practitioners and artists whose works draw on somatic process and who engage with screen (as outlined within this study). Some of these practitioners are recognised to be working with screen themselves and others more collaboratively. The nature of this work is often expressed as live performance, film or installation and characterized by what I would propose as:

> 1) A work underpinned/informed by somatic practice and the principles inherent in the field and a transparency of this directly articulated or referenced by the artist.

> 2) Textured images from digital practice, that often exhibits poetic and metaphorical quality or form in terms of a strategy for conveying or playing with meaning.

> 3) Multi-modal image expression that seeks to create interplay of flux within the sensualities of the work.

These attributes form a basic skeleton for the development of this study but can be broadened beyond the scope of it in the furthering of research surrounding the potential identification of a somatics and screen-based field. The difficulties in identifying related works can be with reference to a transparency of process and articulation of the role of a somatic sensibility within the work. Thus this study creates an opening for the development of a field and a call towards a transparency that highlights the role of somatic process in such creative work, broadening an understanding of somatic influences in creative screen-based practice. Examples of practitioners whose work is incorporated in this field hold a particular core from the birth of the American Judson Movement in the early 1960's with Anna Halprin (*Breath*

Made Visible: Anna Halprin, 2009) (*Remembering Lawrence, a Film for Anna Halprin*, 2012), Deborah Hay (Motion Bank, 2013) and Elaine Summers (Wilson, 2008) (Marx, 2008).

Elaine Summers' love of early films and in particular Edison had influenced her but it was as she characterises "the space in-between" (Wilson, 2008) that drew her into filmmaking. In 1968 she set up *The Experimental Intermedia Foundation* that promoted hybrid practice and intermedial exploration. In an interview with Kristine Marx (2008), Summers describes her concept of 'Intermedia' as:

> a way that we make rainbows. The rainbow is not the sun. It's not the rain or the mist. It's something that's made between all these things and in space. The projection has to be on the dancer to make it intermedia rather than multimedia. Intermedia is when you enter the image and get wrapped up in it. You become part of the image. (2008, p.30)

Summers' work exhibits a play and concern with light, dark and image that suggests an immersive relationship with the image and her awareness of a dynamic in-between space that brings about a transformation. Her bodily practice of *Kinetic Awareness*® brings a sensibility to the body that reflects her understanding of bodies in relation to these elements. Anna Halprin's development of scoring and her own *Life/Art Process*® encompassed themes that link the body to nature and culture through movement and a poetic exploration. As part of her creative practice, film collaborations have been numerous and include more recently films by Director Ruedi Gerber (*Breath Made Visible: Anna Halprin*, 2009) and Renee Peperone (*Remembering Lawrence, a Film for Anna Halprin*, 2012). These works are sympathetic to her process in their editorial shift between creating and living through documentary and poetic expression. Deborah Hay's complex scoring process and focus on the present, engages with a play amongst which adaptation between spaces over time lend themselves readily to a layered and cartographic aesthetic. In a more recent screenwork in conjunction with Motion Bank (2013), her scoring work is informed by a mapping of multiple

iterations of the same body in space, highlighting the differing pathways and choices taken through scored adaptation foregrounding the processual nature of Hay's work.

The fundamental principles of these practitioners can be seen within their now digital iterations that animate their processes with imagery and plotted pathways of the body in time and space. These pioneers of multi-modal performance within the area of somatics, identify the importance of a relationship to screen as a developing cultural medium, that offered new ways of experiencing and expressing the body. Of interest in this respect is how the very practices focused on the sensibilities and awareness of the body, giving rise to a relationship between the digital iterations they are drawn to in working with the screen.

Within British New Dance spurred from Judson during the 1960's and 1970's, the arrival of Mary Fulkerson to Dartington College brought Judson artists to Britain and influenced the work of many including Miranda Tufnell. Tufnell in particular, developed ways of working with screen in conjunction with somatic approaches to practice. She draws on somatic approaches such as Contact Improvisation, Alexander and Release techniques and has choreographed /danced in work with a rich play of imagery in multimodal forms (Tufnell, 2007). In a play with space, slide and film projection her work exhibits a layered multidimensionality. Tufnell went on in the 1980's to explore more screen-related work. Her approach incorporated improvisational practice to "listen more deeply to the body's subtleties of movement, and to explore the human need to find a language that is beneath our words" (Tufnell, 2007). This approach uses imaginative practice drawing on imagery in a multi-modal way. Her play with visual, sound and architectural setting allows for a layered textured performance that reflects Summers' consideration of intermedia.

Having trained at London Contemporary Dance School (LCDS) and with Cunningham in New York in the late 1970's, Ruth Way's practice is influenced by Sondra Horton Fraleigh and her work with Eastwest Somatics. Shin Somatics® as a movement practice has eastern and western influences and as an educator and creative practitioner, Way articulates how it informs

her work (Way, 2015). In 2004 Way and Russell Frampton formed a collaborative arts film production company called *Enclave*, from a film of the same name that now also includes musician Ben Davis. *Enclave* has produced the film works *Enclave* (2003), *Utah Sunshine* (2008), *Blind Torrent* (2012) and *Viridian* (2014). These works make evident body situated narratives within symbolic landscapes. The layering of body, imagery and soundscape in the work serve to demonstrate a strong attentiveness to embodied practice. This is exemplified specifically in *Utah Sunshine* (2008) that reflects an affinity to Fraleigh's own personal narrative surrounding 1950's U.S. nuclear testing.

Jane Bacon and Vida Midgelow, founders of the Choreographic Lab in 1996 in Northampton, have focused on screen-related work situated within Authentic Movement and Skinner Release Technique as somatic practice that fosters creative process and articulation. They have both created screen-based work for gallery settings and performance. In their recent work *Skript* (Bacon and Midgelow, 2013) an invitation is given for participants to share an inner sense of 'being moved' in the company of another within their written reflections. Within this installation text written is projected onto a table surface where participants sit typing their experience of being in the presence of each other. Although two keyboards exist there is one line of text that is written by both participants as they type. This merging of projected text as screened bodies, through experiential account typed together from moment to moment, becomes a relational transaction and layered describing of the presence of these participant bodies. This work is also interesting in the way it exhibits a play with text as image exemplifying strategies of somatic experiential articulation with more semiotic textual language play.

As artists interested in the relational aspects of bodies and technology Ruth Gibson and collaborator Bruno Martelli have created interactive digital artworks that interrogate the notion of engagement. Their work is highly technical, although at times has a very visceral quality. Gibson is a qualified Skinner Release Technique practitioner and this informs her work. Under her research profile, as outlined by the Centre For Dance Research (C-DaRE), it

is suggested that Gibson explores a "play in the spaces between the 'real' and the 'imaginary' to provide a counterpoint to simulated landscapes via the human form"(2013). *Vermilion Lake* (2011) and *Where the bears are sleeping* (2011) was a two-part mixed media gallery virtual reality installation called VISITOR that offered participants the ability to engage in several immersive environments inspired by Canadian Landscape. The work encompasses large-scale structures that with rich projected simulated imagery, evoke the harsh but beautiful landscape offering a sense of depth and space. Whilst it is clear that palpable interaction with these VR environments is possible and it is only brought to life with the body's interaction, I question the nature of technological dominance in such spaces. In her writing on the work of Ruth Gibson, Sarah Whatley (2012) outlines the dilemma of being technology-driven in the process of making such work and that this is a shared concern for other dance practitioners working with such hybrid forms (2012). She explains how Somatic movement practices "enhance kinaesthetic awareness and engagement" and "cultivate a new consciousness of bodily movement" (2012, p.273). This as an aspect of the notion I refer to as somatic sensibility that may just be seen as an obvious consequence to those practising in somatic disciplines. However in working with technology, it allows for a deliberate central focus on bodily sensing, as an experiencing body within the world. It is that this perspective might guide our decision making on technological intervention rather than experiencing the technology as imposing parameters on process.

This somatic sensibility I am proposing emphasizes qualities that are particularly present within practices deriving from a psychotherapeutic discipline. That is to suggest that these practices provide a framework for dialogue with the intricate processing of experience, memory and reflection as part of a body schema. Key to experiencing Gibson and Martelli's work is an understanding and processing of ones own corporeal being in relation to the work and it is this sensitivity that I wish to focus on in this research. As Whatley articulates further, that somatic practice is "characterised by a return to self" that "seeks to cultivate awareness of the self within the world" (2012, p.273). This cultivation of 'self' in the environment has a particular cultural

implication in bringing to the fore an economy of knowledge formed through experiential inter-subjectivity with screen encounter, that is the notion of bodies between screen bodies and screened bodies between screened bodies. These examples act as a springboard into proposing a field for this particular somatically informed work providing examples of practice engagement and concerns with bodies present through screening and bodies screened.

I wish to turn my attention in more detail now to several works that assist in articulating both field characteristics and concerns within my own research practice. These are a *Breath Made Visible* (2009) by Ruedi Gerber with Halprin and Bacon and Midgelows installation of *Skript* .

Breath Made Visible (Gerber: 2009) is a documentary film made with American choreographer and postmodern dance pioneer Anna Halprin and reflects her work and life within the context of a dance and arts practice stemming from the 1930's. Her work broached the notion of ritual practice, activism in performance, a strong focus on improvisational process (with husband architect Laurence Halprin featured in the documentary) and healing based arts practice. The Tamalpa Institute set up in 1978 by Halprin and her daughter, offers somatic training towards principals of healing and social practice. Her work with influential figures in psychology, somatics, performance and teaching prompted the development of Life/Art Process® that reflects her desire to promote arts practice as a source of expression for life. Halprin's creative practice, evident in her work places a strong emphasis on body work (eg. In her Movement Ritual, Psychokinetic Imagery Process) kinesthetic awareness and expressive movement.

Gerber's film as documentary incorporates interview, documentation of live performance and classes, performance for film, still imagery, creative process, home movie and newsreel. Such a variety in the length of time Halprin has lived and practiced is interesting in that the film evidences the aesthetics of celluloid black and white, 50's and 60's home cine, black and white stills, 70's psychedelic layering, silent movie and the clarity of richly saturated digital HD. With such a wealth of material over time, it suggests that

an aspect of her art as a life process was as much in the documentation as it was in performance making. This is interesting in that documentation as a screen practice has often been regarded as a more contemporary phenomenon and the nuances in these aesthetics evidence the degree of change in technological practice, along side the political, social and cultural influences in life referenced through the film.

At the outset of the film [02:56] Halprin declares that "Its how you bring your consciousness to an experience" as the camera descends the tall trunk of a forest tree and cuts to Halprins moving arms as her hands denote undulating sweeps across the front of her body, repeating from side to side. She explains that taking the tree into conscious awareness allows her to take the "tree" on in her movement. Further to this [32:24] she discusses her improvisation approaches in a dance called Branch (1957) performed on the decking close to her house. In conversation she reflects on synchronized elements, as a dancer in the foreground stands a branch upright to his side with two forked wooden branches pointing upwards and Halprin appears in the background behind as a seated figure. Positioned as a distant figure with her head between the branches of the upright stick in the foreground, she is given the appearance of a deer with antlers. Then her position changes and the image is gone. This direct referencing to movement practice, in particular process in which Halprin's attentive interaction between landscape and her body exemplify how imagery and the imaginary is taken on in the body.

Particularly richly poetic imagery can be seen in several exerts from Returning Home (2003) as a former film of Halprins directed by Andy Abrahams Wilson. In a beautifully crafted image through which the choreography of Halprin's aging body, the lines and creases of her skin are accentuated by blue chalk paint that she is covered in from head to toe. Her head is adorned with a profusion of twigs and branches, her eyes are dark and her body is seated upright in a pit that appears underground as if within the root system of a tree itself that reaches out above the pit. The image suggests the body as home seated in the body of the earth and as Halprins begins to take some soil in her hand, she wipes it gently across her cheek

and down the front of her body. The image evokes a connection to her environment that recognizes natural decomposition as a life practice and reflects the principle of ecological awareness that Eddy identifies. The exerts of landscaped bodies in the environments of the sea, forest and corn field are rich in textures from natural materials and exhibit the ability to choreograph the image with a detail that is sensuous and visceral. It is almost as if you can smell the aromas indexically linked to these spaces. These textures can also be seen in the iterative nature of a montage of images across the film with reoccurring landscapes such as the sea, the forest, the sky and objects such as the bike that is metaphorically linked by Halprins acrobatic cycling to birds in flight.

Finally the multi-modal nature of Halprin's practice with images are captured across the film with imagery moved, still, drawn and painted. They reference inhabited architectures as bodily sculpture adopted from Lawrence's interests and evidence decorated bodies as art and dramatic theatrical caricatures. The film flows between these forms shifting, with the body as a constant source of presence and absence. This is because this is her primary mode of being and dancing. In fact she recounts her continued fascination with movement and dance throughout the film. In remembering one of the occasions of loosing touch with two of her closest performance partners Graham and Leith and being unable to dance, she is able to reflect on loss and we see Halprin [46:15] sweep a circle on her much loved wooden decking, directing the brush away from the deck leaving it empty. She comments that "things don't last forever, what you do have control over is how you cope with what happens." It is as much a characteristic of a somatic way of being that in the practice of exploring how the edge of something known changes, this known becomes a past absent from the present and change in its shift will always encompasses an absence and loss in a sense. The control that Halprin identifies here though is not one linked to power but to our ability to care for ourselves in our adjustment to change. This is an intricacy to the kind of agency this research wishes to foster through an exploration of somatics and screen practice. It is also indicative of a way of coming to terms with loss that technological practice often attempts to fill.

This can be in our own existential realization that we do not exist infinitely by extending our bodies digitally and that the changeable nature of practices themselves cannot be relived through the production of simulated "old movie" effects. Such that the embodied analogue practice reflects the physicality of process missing from the click of a mouse.

As artists involved in collaborative practice Bacon, Professor in Somatics and Midgelow Professor in Dance and Choreographic Practice are instigators in the creation and development of the Choreographic Lab (1996) and editors of the Choreographic Practices Journal (Intellect). Within the context of their collaborative work they have addressed aspects of interdisciplinary process with the development of CAP (Creative Articulation Process) and a wealth of projects directed towards articulating the body in creative practice. Their work can be considered to be multi-modal in their engagement with technology and screen work in the use of still, moving image and sound. The project Skript sought to explore amongst other things the language of the sensate in the context of dance and movement. Bacon and Midgelow (2014) have detailed their reflections in their article *Closer to the body: Reflections on skript and extracts from collected writings* but for the purposes of this research I would like to draw on my experience as a participant at the launch of Skript in Nottingham March 2014. I encountered one square table with a projected blank white page (rectangle) in the centre. I sat and my friend sat, we faced the page. She began typing. There was one line of text that was typed from both my keyboard and hers and it was for a moment about how we made space for each other in our writing and reading. Text flowed in waves, with fluctuating attention towards the keyboard, the table surface and each other. There were pauses. From an inner attention to tension between us and an awareness of the space beyond, we typed lightly and intermittently. A question arose concerning whose words were whose and whether or not this really mattered and I was drawn to consider the shared space as one of co-authorship and what this sense of democratic process was. It was in this democratic process I realised that our attention was in service to the text. The writing became an image we were drawn into, an illumination of interactive space to move into and out of through our words. These words came from a

sense of play with the position of and sensualities we paid attention to from the kind of encounter we were both used to in our engagement with somatic practice. This brought our awareness to the space *Skript* provided to share our accounts. Drawing from *Skript* documentation, language becomes a playful blend and sensual fusion from two accounts into one where it becomes difficult to see in this context where bodies are separated by the screen:

> I sense you reading the words I write and owning the you that I speak of i feel your words as my words my words too we share a language we share a something of feeling … *Skript 160313*

> (Bacon and Midgelow:2013)

And then I catch myself in conversation with the screen itself as if it is a space that calls to be filled or waits to speak like the third person of first person account reflecting back the co-written as an observer. *Skript* concisely articulates the various positionings of screen encounter animating bodies as co-written textured tapestries of experience. It is in this carefully crafted container of encounter, democratic process evokes a consideration for that which is created in a somatic awakening of screen participation. This very dialogical process from felt co-presence literally surfaces in being screened.

1.4 Theorising Body with Screen

Within Morse's understanding of screen development evoking practices of interaction, I seek to identify the devices that represent a concern within this research project. They reflect what Turkle identifies as devices that are ""always on/always on us"" (2008:122) and she explains that it is not simply that interaction is possible in the development of screen technology but that this principle extended to mobile and social screen devices means that they are always with us and always communicating. She suggests that in being seduced by the device the self has become a "*tethered* self" (p.122). That is that this access to the device and all it offers has transformed our behaviour and an understanding of ourselves with the screen. She suggests that it acts

as a filter, a mirror and portal to other locations and that this social phenomena is a complex one contributing to a loss of conscious choice (p.129). Within the context of social practice Turkle's concern is also in the creation of confusion over what is now regarded as a space and time for communication, suggesting that this can happen anywhere at anytime and as such people indiscriminately and perpetually use their devices. Turkle remarks that such practice is having an effect on our development such as behaviour engendering responsibility, reflection, empathy and attention. The luminosity of the device for the tethered self reveals life in Turkle's terms but not in the same sense as Bacon and Midgelows Skript. Turkle believes that we are substituting device communication for real lived experience implied in Kolcio's concerns. She reflects on how we can appear absent in our presence and the presence of others in the use of devices. We make demands on the device and its immediacy alters our expectations of others and ourselves.

With political concerns around screen use Turkle also suggests that such communications denote a tethered culture where status is played out. She states:

the high status body is in intensive contact with others but spreads itself around the world travelling […] Our devices become a badge of our networks, a sign that we have them, that we are wanted by those we know (p.124)

Bourdieu's notion of *habitus (*1999; 1977; 1990*)* as a theory of social practice argues that such practice is ordered by the structure and conditions within particular social groups. The position of a group member (agent) within a group is denoted by their field, which is inherently linked with their ability to acquire capital. Bourdieu's notion of power is as that which is cultural, economic, social and symbolic and the practices performed without conscious awareness as adopted by the group support the institutions cultural and symbolic power. In order to demonstrate how this can be linked to Turkle's ideas around screen practice I wish to detail an example.

Headspace is an app that was created to take users though specific breathing and meditative mindfulness techniques, promoting it as scientifically researched. It claims to help with issues regarding sleep, focus and relationships as an antidote to a busy modern lifestyle. Andy Puddicombe comes from a Bhuddist background with 10 years meditation training that he regards as mind training. Originally working with clients and events through his meditation consultancy, Headspace suggests that the app met a need from clients through his early work from the consultancy. The app itself provides audio guided and partially guided meditations that are themed with progress and user information included. There is a free trial and following this users pay and subscribe to it and it claims to have millions of subscribers across the globe. It is one of many apps designed to relieve stress. This always 'on/always on us' habitus indicative of the institution of our communications culture provides the platform for such mind training apps which means that users or in Bourdieu's term, 'agents' require a particular social capital of devices and technical knowledge and economic capital in terms of financial resources to use the apps and own devices suitable to access them. With this comes the practice of reassurance that through the app, the device offers a way to take time out and be present just with the voice or animation. The practice is to sit and listen to a voice or view an animation that guides the agent through meditation. This kind of listening in the app through the device gives the impression of the intimate presence of the role of the 'guide' who fosters compassion and concern for the agent's wellbeing. Every time the agent does so the app responds confirming the work the agent has done and progress that the agent needs to make. The response and use of the agent's device provides the basis of continued development for the app.

These are the accepted practices of the agent within this habitus. The cultural and symbolic power is denoted by the mastery of meditation technique by the agent that infers the metaphor of device as nurturing and compassionate for the institution. With the benefits the app subscribes to and its global use the symbolic 'Guru' or 'Lifestyle Coach' role is reinforced and financial capital increases for the app developers. It is in this habitus of practice that the body

as Bourdieu outlines is exploited in its "readiness to take seriously the performative magic of the social". He goes on to state:

> Property appropriates its owner, embodying itself in the form of a structure generating practices perfectly conforming with its logic and demands. (p.57)

If we realise the agent of 'on/always on us' habitus as one who invests their time and energy in service so to speak of the mind-training app that is steered by the use of the device in the instruction on meditational practice then we are engaged with an oxymoron. As Turkle points out:

> Our world is increasingly complex, yet we have created a communications culture that has decreased the time available for us to sit and think uninterrupted. (p.131)

So it is that the agent is willing through practice to invest, despite the institution as communications culture creating tools that appropriate the agent in practice. This is the practice that has in part contributed through its own logic and demands to the condition of bodies that seek relief. As Turkle proposes that we have choice and "to make more "time" in the old-fashioned sense means turning off our devices, disengaging from the always-on culture." (p.132)

This notion of Turkle's, making more time requires us to pay attention in Watson's terms to what we are attending to and in doing so the individual agency that resists mastery and control would endeavour to subvert the practices of the 'on/always on us' habitus in favour of cultivating more somatically informed ways of attending to the busyness of a modern life.

Pierre Bourdieu's (1977; 1990) term habitus has been further developed by Thomas Csordas (1993; 1994), to link practice to the conventions of society in the way individuals unconsciously adopt patterns of behaviour that adhere to accepted conventions. Approaches in social sciences in the 1970's were taking the body as an object of representation and in contrast, Csordas' argument strove to incorporate an embodied perspective in encouraging an experiential awareness from a sense of the body in the world. In broadening

Bordieu's term, Csordas drew on existential phenomenology with Merleau-Ponty's (1962) work on perception to suggest a 'paradigm of embodiment' (1993, p.137). Csordas' 'paradigm of embodiment' involves, as he articulates, 'somatic modes of attention' that can be defined as 'culturally elaborated ways of attending to and with ones body in surroundings that include the embodied presence of others' (1993, p.138).

With Csordas' work still reflecting the oppositional pull between the body as object and embodied subject, Brenda Farnell's and Charles R Varela's writing on *The Second Somatic Revolution* (Farnell and Varela, 2008) emphasized the movement of the body and sense of agency they understood to be missing from Csordas' view of habitus. In drawing on habitus as a term that reflects a socially and culturally informed embodied practice within screen encounter, this research continues to extend Farnells' and Varela's notion of 'embodied' agent or 'agentic person' (2008, p.220). Through a particular focus on somatic agency in an echo of Csordas, this study explores how through fluid modalities within shifting contexts the embodied agent of screen encounter would have an informed 'sense of the creative self in relation to [....]' as an embodied screen experience. In this respect, a greater sense of agency would provide clarity of choice to screen experience reflected in Turkle's concerns that in turn fosters the somatic agency engendered in Kolcio and Watson's desire for a greater understanding of how we are within the context of this encounter.

1.5 Locating and Framing Encounter as Bodyscreening.

Screen encounter is a phenomenon that has entered discourse under the realm of spectatorship and aesthetics within the context of various disciplinary fields i.e. arts, film and visual culture, psychoanalysis, philosophy and social science. Whilst film studies might be concerned with the film and narrative content, spectatorship might be concerned with audience and ways of seeing. Psychoanalysis and philosophy also has referenced the idea of screen in the context of the mind or imaginary (Akhtar, 2009, p.253; Lewin, 1946).

Taking into account the screen as a psychological concept and ubiquitous device, I am suggesting a revised mode of screen encounter that broadens focus to bring a consideration of how this encounter might be understood in relation to and beyond its material context. This refocus concerns the shifting dynamics across spaces of encounter beyond the once cinematic to allow encounter itself as a mode of being in relation to screen, to be explored as a habitus of *Bodyscreening*. In resisting dichotomy characterized by Cartesianism, *Bodyscreening* as a mode of encounter is defined by the concepts body, screen and image. In the following outline these concepts as they pertain to this suggested mode of encounter are explained. It is important to note that the concepts for the context of this research whilst reflecting the literal forms of body, image and screen also broaden to more metaphorical associations. This emphasizes the functionality of metaphor in the process of technological development as a language tool that has implied transformation in the form of polysemy. We can see this in such tech related language as 'friend' 'defriending' 'poke' 'film' and 'projected'. In this respect I am arguing for a mode of screen encounter that engages fundamentally with and develops awareness of metaphor as a transformative tool.

Media theorist and psychotherapist Luke Hockley in his book *Somatic Cinema*(2014) puts forward a Jungian interpretive approach to the screen proposing that our relationship to the cinematic can offer us the potential to locate 'psychological images' that can be 'felt, intuited or more generally somatisized'(2014, p.3). Whilst Hockley references this potential locating it through examples of clinical practice within a therapeutic setting, his understandings of how imagery can be worked with is important here. In his understanding cinematic viewing can possess the potential for an experience of three images. The one representation on the screen, the one we attempt to consciously and intellectually make sense of cognitively and a third image, that represents a less coherent and more symbolic unconscious image that might come to consciousness in relation to the space between self and screen(2014). In this sense, connection might appear irrelevant to screen narrative but sensed, felt intuitively meaningful in the corners of awareness. This is where the life of the cinematic image might awaken a sense of our

own story that affects a life lived beyond the narrative of the screen(Hockley, 2014). While Hockley is explaining his understanding of this image dynamic in terms of the cinematic through therapeutic connection. He is careful to clarify that the cinema should not be seen as therapeutic. In this same sense I am careful to clarify that the purpose of this research is not propose a therapeutic approach to the screen but one that does foster a sense of care for self and in turn the other in a developed attentiveness with screen encounter. It is the importance of the broader implications this might have on a lived relationship with screen that the present day shifting between device encounters reveal, that directs my inquiry into the dynamics here. Authentic Movement practitioner Linda Hartley suggests that the embodied subject that is in her terms a 'felt, lived, known experience of the body' (2015, p.301) is not given space or time in society and that embodied awareness and knowledge fostered in somatic approaches is undervalued (Hartley, 2015). I would suggest that this subjective experience is certainly problematized with our current screen occupations – whether it is on the medium or the message – a presence that can negotiate aspects of screening is required for an engaged experience of what Hartley recognizes as a liberating agency(Hartley, 2015).

In framing a particular negotiation of screen encounter through this research process, I come to name my approach *Bodyscreening*. This encounter is both nomadic and somatic and a process that explores the possibility for a greater agency in the practices of bodies screening and screened. Drawing on Jung's concept of 'subtle body' as an extension to Hanna's soma and through an exploration of the dynamics of meaning-making inherent in this work I seek to identify the transformative processes made known in the act of making and responding in an attempt to define the approach of *Bodyscreening*. Drawing on critical approaches in social theory, analytical psychology and somatic practice, an exploration of somatic agency will address concerns of self, highlighted in Kolcio's discussion (2005). This is that in an extension of self in relation to other within the context of screening, a greater awareness can be brought to screen practice. To begin to identify the components of *Bodyscreening*, the terms Encounter, Image, Body and Screen are outlined in the following discussion.

Encounter

In an attempt to pull away from the cinematic as identified by Hockley although seemingly contradictory, I wish to draw momentarily on film theorist Metz and his understanding of the cinematic (1982). Metz's recognises the importance that the screen denotes a form of exhibition and that this exhibition would not exist without both the exhibitor and the witness of this exhibition. He makes clear the relational dynamic is key to this encounter. Metz understands that it is not so much what we are watching that is the point of reference, but that the experience of everything within that moment becomes key to a particular reading of it. For him it is 'not exactly the exhibited object but, via the object, the exhibition itself' (1982, p.94) thus he remarks, 'watching the film I help it to be born, I help it to live, since only in me will it live, and since it is made for that purpose' (1982, p.93). Whilst this leaves questions as to the notion of what a 'living image' might be, perhaps reflected in Hockley's concerns, Metz's understanding of the broader context of negotiation with screen offers an extension of encounter. One that acknowledges our awareness beyond the container of encounter that is fundamental to how we negotiate an existence beyond and in light of it. This is exemplified by his comment on the nurturing of the image into an existence incorporating self (1982). This focus on context within and beyond encounter becomes significant through the broadened possibilities of encounter in light of developing technologies and the ill-defined boundaries of where the screen begins and ends. In this book Metz attempts to understand representation and signification from a semiotic standpoint, in doing so however he articulates explicitly the paradox of the cinematic situation in which the contexts and practices involved in this encounter, bring to bear on the image in the way that extends its significance beyond the screen. This paradox has further been troubled by the multiplicity of devices and encounters that now exist in the development of technologies that exhibit a cultural pull towards the screen.

Image

Image as part of encounter is, as already stated by Metz, witnessed through engagement. The image in the context of this research might be seen as actualized, material and projected but also has the potential to be explored and developed through the play of imagination. As a concept 'image' that exists in my practice may entirely consist of sound or more tacit qualities and reflects a multi- dimensional image that appeals to sensuality and resists the cultural assault of the visual in terms of the media image. In Laura Marks' concept of 'haptic visuality'(2002) she comments on the proliferation of media images and suggests a 'cultural dissatisfaction'(2002, p.4) with vision. Recognising a relationship to image as a 'synesthetic' one, Marks explains that 'the senses and the intellect are not conceived of as separate'(2002, p.13). There are transformational potentialities of the image over time and space that are reflected in the explication of this model.

Body

When we conceive of a relationship to screen we inevitably consider our encounter or that of other bodies in declaring a perspective that is situated usually on one side of a screen or another. The term in the context of this model shifts between multiple bodies. It might be body behind the camera, body in relation to the screen or projection, body tacitly responding to a fleeting text or screened bodies. Thus the body denotes a particular lived body as it is witnessed, animated, recorded and physically present. It might even be that the device itself becomes body with our ability to anthropomorphise. As Marks suggests that engagement with screen should be seen as 'an exchange between two bodies – that of the viewer – and that of the film'(2002, p.13). It is not that I wish for the body to be in a fixed state of objectification, however it is crucial that a mode of encounter can bring to the fore these particular narratives, moving between the various positions fluidly, in addressing critically what a relationship to screen implies. From a somatic standpoint, articulating as an embodied subject means that the participant of encounter will detail their experience of the other and their contexts in relation to their own body. As a somatic approach to screen *Bodyscreening* negotiates encounter in this way, that is to say that the perception of body is

reflected in this account of experience as a further layer of self-referential knowledge that might provide the participant with awareness of their position.

Screen

In relation to this understanding of encounter, the screen can be seen as a surface whereby image or images might be displayed, revealed and an engagement with meaning might also be played out. The notion of 'screen' as a term for this mode of encounter exists between materiality, concept and process. Contrary to the most commonly assumed rectangular two-dimensional flat surface, this study extends the membranes of encounter beyond traditional notions of screen to landscaped bodies, image surfaces and processes of projection and reflection.

These basic concepts are necessary aspects of encounter in this study and the concerns that this research seeks to broaden surround how somatically informed process might generate a greater awareness to the practices of the screened and screening. Attributes of the aforementioned practices of AM and Focusing filter through these concepts within the framework of enquiry. Whilst practising, these somatic approaches outlined previously have been fundamental in arriving at this form of encounter.

In acting reflexively, the purpose of this research explores how these somatic practices can offer a perspective on screen encounter through the thematic framework outlined in the introduction. In addressing the themes this study will focus on the way relational elements shift through space and time and the notion of how they engender engagement will be explored. Within the context of the processual in encounter this study challenges the way attention is drawn towards image and the practices that might directly engage with image-making and ascribed meaning. Interest here is in how the body (as identified in this mode of encounter) negotiates shifting temporalities, particularly through critical discussion on the nature of perceived understandings of the economies of presence in screening. In identifying a mode of encounter that can be explored through the application of somatically informed process, *Bodyscreening* will be discussed as an evolved term

through examples of practice developed as an aspect of the research methodology.

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I am wandering through. A process of seeing without vision,
Listening without always hearing, being carried by reflection.

The 'where have I been' constantly reflexive with
the 'Where am I now' and 'What will be'. Imagining into the journey
is a familiar happening.
What comes brings form. It's shaped through
encounter through the vessel that carries, marks and carves me out.
The surfaces of the wanderer are many. From the sensual tacit to the
illuminated, the transparent, the evolving: Screening and being
screened – seeing and being seen.

[Studio Practice 2012]
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Drawing the components of encounter, body, image and screen together, I am, as a performance practitioner, engaging with processes that inform image-making within the context of an intermedial practice. The use of the term 'intermedial' can be reflected in Chappel and Kattenbelt's definition as 'a space where boundaries soften – and we are in-between and within a mixing of spaces, media and realities' (2006, p.12). The multiplicities that reside in this practice, body and screen can be seen as overlapping terms literally and in their developed iterations and metaphors. It might be that the screen as material object emphasizes the form of the body through projection or material form as an animated body reflecting 'lived' qualities and sometimes the body becomes a projection surface or reflects the form of the screen as a surface for display beyond the lived body.

Exploring the relationship of live and recorded material, skills used are video/sound production and post-production, material generation in terms of bodywork with somatic processes outlined in this thesis and compositional and choreographic engagement in performance-making. Thus my practice can lie in the softened spaces where boundaries become porous and where imagery and meaning reside in a layering and fusing together of elements. This porosity can reflect a potential choreography of encounter.

To identify the implications of this *Bodyscreening* as engagement, it is necessary to consider not only the in-between of screen encounter but also the in-between of making and performing. The set of processes

encompassed in such multi-modal ways of working such as technological editing and movement generation, and their detailed interrelating can often transpire without recognition or acknowledgement. If this screen-based performance can be articulated as an engagement with physical practice and screen-based technology, the transition between these and discussing intermediality as a dynamic within creative process appears less distinct. As such *Bodyscreening* encounter is concerned with highlighting this transition.

Through the development of a mode that reflects the dynamics of negotiation in screen encounter, this study highlights a greater understanding of the intermedial within a screen-based performance practice. This is to further ways to articulate such intermediality as a dynamic element to practice. This study seeks to expand the potential for strategies of intermediality within the context of a choreography of *Bodyscreening* as an exploration demonstrated through the creative outcomes of this research.

Discussing the intermedial in dance, academic Peter Boenisch suggests that dance language and more codified techniques of dance aim to orchestrate what he terms as 'single authorial and authorized meaning' (2006, p.152). In contrast he suggests that there are strategies that disrupt this choreographic evocation stating that the intermedial in dance might be found:

> [w]hen choreographic strategies and dramaturgic decisions reconfigure standardised body images; when the choreography translates and transforms corporeal representation; when they present to the audience a laboratory space rather than a narrative line of aesthetic beauty; when dancing bodies irritate, unsettle, even frustrate acts of spectating and observing.

> (2006, p.152)

Boenisch understands that links with technology do not create intermedial dance per se as for him, dance has an ability to transform bodily representation alone. With questions around representation his focus was on semiotics, a structuralist attempt to classify the process of meaning making stemming from a French literary tradition (Chandler , 2007). Part of the intention of Csordas' paradigm of embodiment (1993, pp.136-37) and work by

Farnell and Varella (2008) was in noticing the gap between semiotics and somatics in terms of difference in language systems. That is a sensate corporeal language and one made up of words. They made an attempt to bridge this gap. This research continues in this concern to explore how the textual and embodied nature of such an in-between at the site of screen encounter might merge to extend Csordas' enquiry. In doing so, this study draws attention to the space in-between, not as an intermedial space per se but where there is a potential arising of an awareness of intermedial flux. It interrogates the negotiations of meaning through choreography and within spectatorship at the heart of corporeal awareness. This is in order to explore how a developing language of somatics might flourish in this space.

The practice developed in this research seeks to draw attention to the space of the 'in-between' and deliberately rest there to explore its transformative potential. In this respect this inquiry requires a careful attention to notions of 'inter' in terms of an inter-medial practice and aspects of the work reflect this liminal potentiality. In doing so this research highlights practitioner Elaine Summer's notion of inter-media (Marx, 2008) and being part of the image.

1.6 Concluding Perspectives

Soma and somatics have been introduced as they pertain to this study. The body as soma has been discussed and the concerns surrounding soma and the concept of the Jungian 'subtle body' have been identified. The practices of AM and Focusing in the context of somatics have been explained as fundamental to this creative screen-based process. These areas exist as cultivating attention and process and articulating screen practice in the context of screen encounter. In defining the characteristics of a potential field of screen work within the context of somatics, a series of relevant practitioners were highlighted. A discussion of the relationship between dance and technology has reflected on the primary concerns of embodiment and screen practice (Kolcio, 2005; Morse, 1999; Batson, 2009; Sobchack, 2004; Rowland, 2005). The importance of an embodied perspective within the

largely textually understood image world has been highlighted (Csordas, 1994; 1993; Farnell and Varela, 2008). The ineffable spaces have been identified as an area of concern for practical exploration and the link drawn between somatic practices in seeking to articulate these have been outlined (Boenisch, 2006; Chapple and Kattenbelt, 2006).

Basic components of the proposed approach to screen have been identified within *Bodyscreening* as an evolving explorative mode through which the research practice will be discussed in the following chapters to flesh out *Bodyscreening*. These perspectives act as cross-disciplinary voices to negotiate questions surrounding the efficacy of a somatic approach to screen-based practice and its wider concerns. As part of these concerns this research seeks to weave in the social and cultural understandings of this encounter through performance to link this somatic exploration with the broadening contexts of the screen and the implications of lived practice with the screen. Dialogically working between *Bodyscreening* as a mode of engagement and such a range of perspectives reflects the nature of screen encounter itself as constantly shifting and reforming through space and time.

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Small black and white box, ragdoll testcards,
small white dot,
national anthem,

Presley's funeral,
the Silver Jubilee,
'Bambi',
the smell of fresh popcorn, furniture polish from wooden velvet
covered seating, the organ magically rising up illuminating a short
interlude that captured the soundscape of a fairground attraction,

The ice-cream lady and the allure of a dimly lit hanging tray filled
with treats, Pearle and Dean,
packet rustling and mastication,
my first ever date.

From these most vivid early memories, the screen has never been for
me in isolation but always within the context of body(ies).Inside
screens outside bodies, Inside bodies outside screen, even the
insideout of bodyscreen's of connection and meaning of surfaces
inscribes and images of our journeying.

(Everyday Musing 2013)
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Chapter Two

2.0 I shift into encounter

This chapter focuses on a series of works under the banner of early practice in the initial research phase. These early works are explored as they are informed by the somatic practices of AM and Focusing. The pieces of *Dia* (Nichol and Marcevska, 2011; 2012), the installation *Triptych* (Nichol, 2011) and *Studio Scores* (Nichol, 2011) are detailed in a discussion of the work in the context of the approach introduced formerly of *Bodyscreening* and suggested frame for encounter. This chapter outlines the role of somatic process and self-dialogue as embedded in the methods of reflective account of research practice. Practice works are discussed through critical analysis within the next two chapters. The strategy here in this chapter is to clarify the forms of encounter in terms of the works explored and provide further depth to an understanding of image, body and screen as they pertain to the suggested approach of *Bodyscreening* in practice. Further work discussed in chapter 3 addresses modes of engagement to provide a strategy towards more attentive practice with the screen drawing on somatic influences.

This chapter culminates in a conclusion identifying how concerns have evolved a shift in exploration from addressing encounter in the works, to uncovering of *Bodyscreening,* as a process of negotiation towards fleshing out the proposed characteristics of process and concerns. In this chapter I begin by providing further depth to aspects of the methodology as they pertain to practitioner approaches to research and framework. This research methodologically focuses on the use of practice as research methods that evolved to address the identified shifts (Introduction 0.4 p21-23).

2.1 Methodological Design

As outlined by Nelson (2006), this methodology can be identified as research in the arts that designates practice methods as fundamental to exploring the phenomenon of screen encounter as an aspect of lived practice. In a discussion on practice research based on lived experience, Nelson argues that praxis as an identified layering of theory and practice best represents the nature of such lived process (2006). *Bodyscreening* as an approach is concerned with the practices involved in the screening of bodies and in bodies screened. In drawing on somatics the research explores how processes involved might make embodied knowing central to engagement. This approach takes account of the practice of the researcher as fundamental to the inquiry and engages in methods that are aligned to a somatic modality in respect to an understanding of the importance of the body as knowledge making. In this sense the inquiry as informed by AM and focusing was developed to guide engagement in attentive practice within screen encounter in the context of the identified *Bodyscreening* framework. This isolates the experiential nature of the account through critical discussion involving image, screen and body to address this inquiry's concern over more tacit and intuitive knowledge forms.

Through a narrative generation within screen practice in a focus on image development and on self-dialogue, the focus of navigation is purposefully between a turn towards or away in relation to attentiveness. From this turn towards as a fascination with something, sometimes experienced as a fuzziness, touch, warmth, agitation and attraction in relation to; a complex gauge is cultivated towards an identification of the sense of something unknown. Hincks (2008, p.3) encourages the artist to 'sense into issues like "what is a kind of process that is mine?" or "what kind of process suits this project"' which does leave the artist dwelling in the ineffable spaces not akin to more traditionally established research forms, although Midgelow and Bacon (2014) do suggest that in performance practice research approaches, it is more common place. They promote such exploration between creative

and somatic knowing as a way to centralize the body in practice in allowing for an emergence of these knowledge forms as liminal shifts.

In the context of a practice whereby the autobiographical and researching self is a primary source for experiential account, it is important to clarify this function of self within the broader field of practice and inquiry. During the research process questions have arisen also about the nature of what this 'self' screening or screened might be. The screen in our current time has been seen as a device that has led to a suggestion of links to narcissism or narcissistic tendencies equating it to a rise in individualism and social engagement with the screen (Remes, 2016) (Hardeep, 2016). In this sense self, as defined in this study is important to clarify along with its purpose in researching screen practice.

Self dialogue within this inquiry is fundamental to the experiential and phenomenological concerns around methodology, as grounded in humanist psychology. The phenomenon of study here is screen encounter and phenomenology is concerned methodologically with the nature and structure of direct experience akin to somatic tracking. A sense of self as defined by humanist psychology is in a continual process of alteration and adjustment towards an integrated whole. The humanist concept of self is experiential and has agency. More contemporary conceptions of the humanist self leave no necessity for a 'real' self as such but instead promote modes of self contributing to a whole person perspective (Hoffman *et al*., 2015). The humanist self is understood to be on a parallel with the postmodern self with the exception that the humanist self is conceived as incorporating 'integration, centeredness or connectedness' (2015, p.118) within the whole self. This is in contrast to the post-modern fragmented sense of self. It is often this fragmented sense of self that can be the experience of those involved in contemporary screen practices that reflect what Turkle describes as 'alone together' insisting that 'as we distribute ourselves' in a networked way through the screen, it is also that 'we may abandon ourselves'(2011, p.12). Troubling this humanist approach having formerly identified a sense of the nomadic in my creative practice – the nomadic sense of self resists the fixity

suggested by a humanist whole perspective. In a response to the 'hybrid' body relating to posthuman ideology, Braidotti (2006) states concerning nomadism:

> In nomadic thought, a radically immanent intensive body is an assemblage of forces or flows, intensities and passions that solidify in space, and consolidate in time, within the singular configuration commonly known as an 'individual' self.
> (2006, p.203)

She goes on to state however, that the nature of this self resists rationalism or biomedical genetics insisting this self as:

> a portion of forces that is stable enough to sustain and to undergo constant, though, non-destructive, fluxes of transformation.
> (2006, p.203)

Reflecting on Kolcio's suggestion of finding an approach to screen practice that seeks "not for more control, but for the confidence to operate with less" (2005:p.120), requires a heightened somatic awareness that can make evident the assemblage that Briadotti outlines here. I suggest that such heightened but grounding awareness acts as a stabilizing strategy that can sustain the self through constant change. The self in this research therefore is engaged with narratively through autobiographical content drawing on somatic practice to develop grounding strategies in challenging notions of the 'self' to locate the whole in a potential homeostasis as referred to in the transformational flux of the nomadic. This approach also reflects a strategy capable of responding to Turkle's notion of a post-modern culture of simulation and its fluid aesthetics.

With this inquiry situated in the space and time of flux, the strategy proposed is concerned with the liminal. In this research, the selves represented have reflected the positions of witness, mover, self, other, personal, cultural, artist, researcher, pausing momentarily only to find a restlessness and resistance of sorts in fixed identity. The liminal self to Broadhurst is self-concious and reflexive but leans towards a 'destructured, dehumanized subject' (1999,

p.13) but in the case of this somatic nomadic sense of self in researching the screen, I would argue that the human in flux could be liminal without being dehumanized.

Within the research outputs the thesis reflects the aforementioned identities threaded throughout the text in the following way. The web output features the reflective poetic image/sound/text based voices as creative documentation and inflections that incorporate the same identities reframed as a sensual evocation that is meant to draw the reader into an aspect of inquiry concerning the researcher screened. As a practice example of *Bodyscreening*, through performance, these selves again are positioned as a further reframing in a lived context as an animated surface that reflects aspects of the research concerns. The practice itself invites an audience onto the animated page. The exhibited artifacts and surface transparencies as a further iteration, represent a material archive allowing for a tacit engagement with process materials through creative installation on the notion of *Bodyscreening* as emphasizing tacit awareness.

This understanding of the negotiation of multiple aspects to 'self' can assist in the necessity to negotiate the multiple iteration of self involved and projected through screen encounter. Thus the experiencing self of this inquiry is not only in the experiential account of the phenomenon but the transformation of the 'self' in relation to this account of screen encounter.

2.2   Early Practice with Screen

[Click here to explore early practice]
As a starting point specific questions arose as 'what are the dynamics and practices of screen encounter in the context of *Bodyscreening*?' and 'how might somatics inform practices with the screen through this approach?' The following examples from practice reflect how the somatically informed process in *Dia* made space for imaginative practices of screening and reflected qualities evident in AM practice that assist in navigating the image.

These examples include written reflection and descriptive first person account as a marked characteristic of the autobiographical and analytical discussion focused on the above concerns. There is also the inclusion of some performance text indicated in alternate font as Studio Practice.

Dia (Nichol and Marcevska, 2011) and *Dia 2*(Nichol and Marcevska, 2012) are collaborative practice projects with artist Elena Marchevska and myself created out of joint research concerns surrounding the screen and AM practice. We developed a series of pieces for the Circuit Performance Festival at De Montford University and Chichester University, Somatics and Technology Conference. The works of *Dia* (Nichol and Marcevska, 2011) and Dia 2(Nichol and Marcevska, 2012) also included several iterations following this as a paper at University Northampton and Royal Central School of Speech and Drama. This initial work performed as a durational installation over 2 hours was concerned with developing a somatic approach to screen engagement between us as practitioners and building a container or frame for encounter. In outlining the somatic process, this existed as a score that was developed through studio practice together. This score involved a process of movement, speaking from movement reflection and image making as a structured improvisation. The process developed from some practice work using either dream or story material with which to move. This process was devised through the reading of text, and flowed between movement, image making and speaking and formed a durational layering of fragments from movement, memory and image. As former AM participants and creative collaborators our joint research concerns surrounding screen–based practice were how AM could inform creative process. This meant that this process was primary to concerns whilst participant engagement from the audience existed as a further layer of exploration surrounding engagement and encounter navigation.

Within this performance framing of screen encounter, the space was marked out with floor tape and audience members were guided through the space with pre admission directions. The whole score process, individually performed was captured in the space using a live feed to two projectors that

re-animated our separated bodies in a third space (see Fig 3. Below). The diagram demonstrates the position of our performer bodies in divided spaces unable to see each other or the final projection space. The surfaces that were inscribed with aspects of our projected stories throughout the score were drawings on the back walls of our individual spaces and Perspex screens in front of each camera. Our bodies moved between these surfaces. Positioning the camera to capture a view through these surfaces as layered transparencies; these two captured feeds went to two projectors that were positioned one above the other to project onto a third surface. The bodies in the space were the performer bodies and audience bodies who were navigating the encounter as both participants and witnesses. Through the set up of the space they were able to gain close contact and witness performing bodies and mechanisms of process and also participated in the reanimation of the projection surface in their reception of the image. The images of encounter were from two stories in the form of gesture, vocal text and drawing done by performers based on dream texts of home and navigation. The layering of these one over the other produced a further consolidated image in the projected space of the audience.

Having outlined the frame of encounter in Dia, I will now elaborate two aspects of the function of encounter pertinent to *Bodyscreening* as an approach. The first is the notion of transparency and the second point is image transformation. Dia means 'through' in Greek and is not just a viewing aspect but also a navigational process. Transparency therefore is crucial to screen encounter in the way it allows and directs a process through encounter. The frame of encounter in Dia was purposeful in creating an opening for the audience to see through the various spaces and displaying the technology to make sense of the mechanisms of engagement. Whilst people were faced with the final surface of projection entering the space, their interest was directed in their movement towards what was being captured in front of the camera as an inquiry of 'how does it work?'. In fact during the performance I heard voices discussing this point. Bodies could be seen navigating stories in separate spaces, moving and inscribing surfaces with images from these stories as individual narratives, the cameras could be

seen capturing these bodies through perspex and foregrounding images drawn on the walls behind. The cables from the cameras could be seen feeding this captured material to the projectors that could be seen projecting these images to the final surface. This transparency was evident in the explicit nature of encounter. In this sense focus could be directed not to device but to experience as process. Audience members commented on the freedom they had to move between bodies in the space and the ability they had to be in relatively close contact to performing bodies. Through audience reflection we were also advised and instructed that we could have used more technologically advanced equipment such as video mixer. These responses in a sense reflect the occupation of attention on both tracking experience and the objects of process. This encounter made evident people's appreciation and desire of close contact with bodies in process, whilst also highlighted the drifting attentive practice of people and their concern over technology, made evident in Turkle's argument. In terms of transparency and technology, using a vision mixer would have meant not having the need for a second projector. It is important to point out however, that transparency is key in the development of technology. The more advanced we have become in our devices, the more obscured the processes of mediation have become and this has entailed less embodied interaction. This is evident in processes I explore through a section on nostalgic practice addressing the making of a super8 movie discussed in chapter 2, p.98. Our intention therefore with Dia was to use low-tech functional media, so that the embodied narrative process was both foregrounded and mechanisms of mediation could recede. Along side this concern we both come from an anti-deterministic standpoint ethically, not prioritizing the most expensive and modern tech over older technology in endeavoring to use what was to hand and affordable to us. We generally used the least expensive and technologically simplistic devices for our work based on access to resources and affordability.
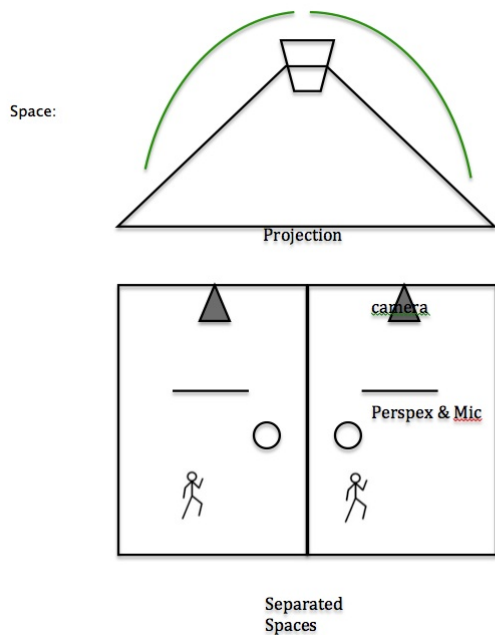
Fig 3: Dia Layout

Spatial Diagram: With seated viewing indicated with green arcs, audience could walk the perimeter of the performance space also.

In addressing image transformation as defined in *Bodyscreening*; relationships between aspects of encounter become important. The components of body, screen and image could be identified through a series of connections. Screens in Dia, were identified as a set of surfaces where images were generated across the time and space of this encounter and included scribed, illustrated, spoken, recorded and projected images. These surfaces and images integrated to animate this process-orientated event but encounter could only be defined through the fundamental connections made by performers and participants and their own reception and imaginative projection. A crucial aspect of *Bodyscreening* is that where the body, screen and image converge within the process, an opportunity for connection is a given understanding. As Metz(1982) suggests it is the animation of the image by the participant that brings the image to life. It is therefore bodies in the act of screening that the process of animation or bringing life and meaning to the screened takes place.

This seems an obvious point to make however, these responsive bodies within a culture of simulation exist as a challenge to a society which is saturated with images, bringing with it the inert and passive bodies highlighted by Haraway. The ideologies of determinism in developing

technologies are constantly shifting corporeal focus until the body as image through metaphor becomes barely a trace. In crude form, it is that technology itself effects a consistent displacement of the body through modes of mediation. Our intention as a counter to this displacement was to find ways of returning to the body through the mediation in the work. In this respect we chose to foreground the body through a somatically informed process that involved improvised body tracking, in connection with the mediated image.

In reference to this process drawing on the practice of AM I wish to highlight several image examples within Dia, in demonstrating the potential and limits in drawing on Am practice, in developing *Bodyscreening* encounter. In her discussion of AM practice, Andrea Olsen states:

> Authentic Movement includes experiences of synchronicity, simultaneity, cross-cultural motifs, feats of endurance or strength, interactions with other people and other energies in the room, extraordinary lifts and dynamics that could never be planned or practiced. (2007, p.323)

Olsen details here the range of experiences in the context of collective AM practice, but in the context of our process where creative tracking in working and moving in response to inner images and narrative was concerned; the process itself had begun to make a space for this kind of experiencing in a performance context. From the 2011 work Dia and its iterative shadow text created in 2012 (Dia 2) as a response to imagery from the work; I address this examples.

In one experience:

Fig 4: Dia (2011)


```
writing the words fingers
tracing as reflexion on
the Perspex screen, Elena
traces her fingers over
her screen which appears
on the projected screen
as if she traces over a
previously drawn
reflection of landscape
on my screen.
```
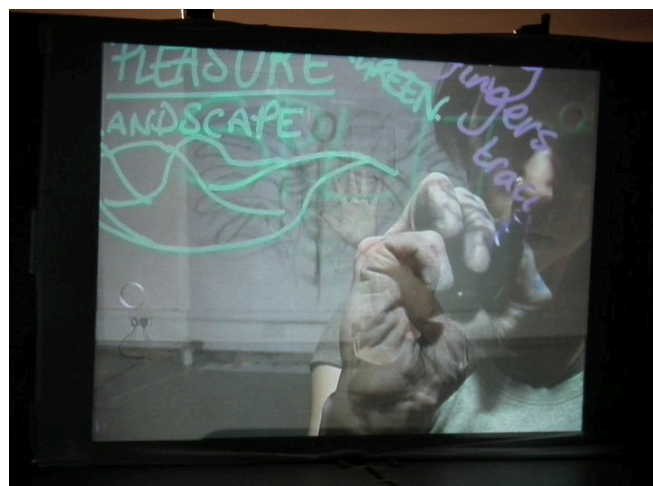
Through the mechanism of screening we had set up of transparent surfaces inscribed with inner images and landscapes, individual stories could be told, and these narratives could be simultaneously read as a collective retelling and reconfiguration of dream like slippage through space and time. In another example, the audience recounted this collective retelling. Drawing on the positioning of bodies on screen, they reflected on themes addressed in Elena's narrative that had informed her process and vocal text.

Drawing on the back wall, Elena's body appears like a faint child like image in my standing static body closer to the camera. Elena's Dream text surrounds her identity as a mother and woman both socially and personally. The audience feedback drew strongly on links between this vocal text and dream narrative and the screen bodies that appeared symbolically linked.

Fig 5: Dia (2011)

The positioning of one body and the narrative of another converging in another time and space reflected a dynamics of meaning making through an implicit remediation on the part of ourselves as performers. That is that we were not always consciously aware of the transformations being offered by this new blending of screened bodies. These examples reflected Olsen's (2007) synchronous and simultaneous moments from AM. It was the creative process informed by AM practice itself that produced this multiplicity to surfaces and exemplified the play of imagination. This was akin to the

Jungian 'subtle body' of that which works between conscious and material awareness and the unconscious realm of imagination. Interpretation lay in our ability to extend the poetic images we began with and viewers in the space responding to the screened within the context of their own screening practice. Their interpretation was very much focused on the space of mechanical projection. Comments reflected a desire for narrative making in the suggestion of 'dark fairytale' or 'magical quality' and some gendered and sexual interpretation was identified. From general feedback, the layering of imagery and flow between the creative acts represented skins and it was suggested that the corporeal presence was surprising for such technologically orientated work.

A further example is detailed in reference to Olsen's comment on AM and the experience of 'cross-cultural motifs'(2007, p.323). I wished to demonstrate the way in which this process within the context of screen encounter fostered in the approach of *Bodyscreening* might gesture towards such cultural and personal narratives. As a score for writing practice, reflecting on the recording of Dia we focused on a moment from this recording to address its significance. Our task was to stay with this moment and to revisit or enliven and reanimate the moment, noticing any kind of felt sense or quality that might take us somewhere, anywhere narratively. It could be a mood, image, colour, shape or form etc. In this moment I drew on the symbolic significance of the five pointed star through which a developing narrative of cultural and personal belief or lack of it unfolded. It was in a particular moment through an alignment of the body and image in space and time that formed a re-inscribing of the past through the present and I write:

```
We cannot see each other. Yet I do know the process we both share of
moving and witnessing and reflecting. In your reflection unseen by
me you draw a star on the Perspex in front of you. And seconds later
unseen by you and me, my body is located in the centre of the star.
Only the viewer of the superimposed projections is aware of this.
However, what they are not aware of is how the inward processes of
my experience connect with this image.

(Studio Practice 2012)
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```
This is not mystical or magical to me but simply somewhere between
known and unknown – in the process of being revealed, from a place
of obscurity to a potential to see something anew.
```

(Studio Practice 2012)

This for me is really the concept of seeing myself walk into the star drawn by another who had gone before me. With a suggestion of Hockley's third image as that life image which comes to consciousness in relation to the screen image; seeing my body surrounded by such a cultural and yet personal emblem of historic and religious significance drew my attention to an inherited narrative I have formerly felt an outsider of. Yet in the context of this somatic process and image making I had stepped into the image and become a part of it as in Summer's notion of intermedia (Marx, 2008) . It was in the process of the layering of multiple screens operating across image formations that my body could inhabit the image and such a collision in space and time in the context of synchronicity and simultaneity offered both the opportunity of the personal and cultural connection beyond the image. This agency in process was agency that allowed for engagement beyond the image narrative.

And finally returning to the first image Fig 4: Dia (2011) like an iterative tracing of this narrative I finish my reflection in Dia 2 with:

```
Further on as I write the words 'fingers tracing' on my Perspex
screen your fingers trace along a line I previously left that you
cannot see. It is a moment of touch that is not quite touch.
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(Studio Practice 2012)

Indeed this felt tacit sense to the images was very visceral in Dia. As an example of *Bodyscreening* approach that exemplified processes of navigation through encounters with multiple bodies, images and screens; Dia engaged with transparency and in allowing for bodies to move between surfaces, occupying images in potential retellings through personal, collective and cultural narrative. Generating such pathways between bodies in the act of screening and being screened implies that our narrative and that of others has the potential for transformation beyond what we know in our own telling.

What was interesting in Dia, was that in the staging of this screen encounter as durational, it was clear that people had the opportunity to spend significant time with the piece. We sensed as performers that the processes of engagement we were familiar with, in our attentiveness to the body were not shared by those engaging in the event through their shifting quickly between spaces. This is a further point of note, that engaging with somatic practices provides participants with the opportunity to hone levels of attentiveness in such a way, that can be a stark contrast to issues of immediacy adopted in current technological engagement.

Studio Scores (2011)

Studio practice involved a series of scored processes *Follow Body, You Camera, Me Camera* and *Moving Page* practiced over three months (Sept-Nov, 2011) on a weekly basis. These scores were developed to look more closely at the dynamic between the device and working with the device as a moving practice. Addressing these scores in the context of exploring *Bodyscreening*, this mode of mobile encounter bears close resemblance to social and cultural practice and reflects the dispositions of Bordieu's habitus (1977) extended to Turkle's 'on/always on us' habitus in the context of the Tethered Self. This is in terms of the multiple adjustments and engagements made with the screen of the mobile device on a daily basis. In my intention to explore more common practitioner approaches to working with camera and editing, I was also keen to reflect the nature of more everyday mobile device practices.

```
Score: Follow Body

Using your phone or other small camera move tracking your
movement by recording with the device. Be aware of what
directs your attention. Notice what becomes important to
track.

Score: You Camera Me Camera

Using your phone or other small camera move tracking your
movement by recording with the device. Be aware of what
directs your attention. Notice what becomes important to
track. Notice the relationship between you and device.
Notice your movement with the device. If you wish to add a
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further layer, someone can record you, tracking you do the
exercise.

(2011)
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These scores were informed by concerns that reflected the nature of an
unwavering polarity within *Bodyscreening* encounter, in particular within the
context of small screen as device. The size of such devices has indeed
affected the way we carry and operate them. They are closer to our bodies
and our relationships with them are affected by being able to occupy the
space between such intimacy and the luxury of a networked self, however it
would be foolhardy to consider that the networked nature of these devices
allows us to extend ourselves beyond. In developing the scores of *Follow
Body* and *You Camera Me Camera*, I noticed the desire to play with the
image on screen between not wishing to loose site of the screen or myself in
it. It could certainly be the case that narcissistic tendency might be an
overarching narrative of mobile device practice, but there is also something
about wishing to remain focused on the screen as a device for extending
beyond self, as if the device then becomes gateway or window into another
space with potential for connection. It is after all connection that is longed for
in such communication, but as Turkle remarks we 'defend connectivity as a
way to be close, even as we effectively hide from each other' (2011, p.281).
That is for Turkle that the device becomes a mechanism for hiding, distancing
oneself from full and tacit contact with another. In *You Camera Me Camera* I
asked a volunteer to record this score. I chose to edit this by attempting to
marry up moments of self-recording with that of the other camera person's
material. I noticed on viewing the material, the distinct difference in the
aesthetic of mover self-recording to the recording by the external witness.

My own recording had an intimacy to the tracking of my body. There was also
something about the tracking process of the camera and the quality of the
tracking through inner witnessing in the experience of moving that drew my
attention. Whilst I am resistant to seeing the camera as an extension of
myself (an aspect of post-human ideology) I felt a developing sense of
anthropomorphism or humanizing of the device. I found myself questioning if I

had moved between writing the practice with device to the device writing my practice, that is to say that I began to feel as if this mechanical body was more a partner invested in a mutual witnessing, capturing process of our moving practice and I became aware of this as a felt 'tethered' sense as part of the 'on/always on us' habitus. The sense of refined attunement between my moving and recording took the camera on a dance as partner. The sense of this dance when captured at a distance by another witness, disrupted this intimate perspective and troubled Turkle's 'alone togetherness' broadening the dance to 'alone togetherness captured' or observed with the sense of the objective distance of the 'other'.

This is of course in stark contrast to the contained space of AM practice where the democratic embodiment of mover and witness is encompassed as consciousness in all bodies present. Adler(2002, p.6) identifies through her concept of 'The Individual Body' the ideas of mover and witness consciousness stating that the 'mover learns to distinguish between merging with her movement, being in a dialogic relationship to it' to a potential of both inner witness and mover acting as one. The relationship between the witness, mover consciousness that I had understood from AM practice to this scored practice with the camera had left many questions about what it was to be in relation to the camera/screen and indeed that of others with cameras and about shifting bodies through the metaphorical mechanics of the device. I had wondered if the democratic and compassionate approach to witness/mover consciousness promoted by Adler in AM might point towards a potential dynamic in *Bodyscreening* as an approach to foster a contrasting engagement to one of surveillance. It is often the case that the sense of capturing the self as exemplified in the 'selfie' culture is self obsessed, but if we can reflect on these 'othered' screen selves with the same compassionate attentiveness implied through a somatic attentiveness, it might at least offer an alternative. To apply Levinas's ethical subjectivity as a compassion towards the other, to our othered 'selfie's'; the embodied 'I' might offer the screened 'other' an attention that transforms the monitoring of surveillance into a truly compassionate practice of self-care. Maybe this is where the

ethical practice of our responsibility in negotiating screen encounter should start.

In an effort to engage with the 'between' of practice, I wondered if the focus on documenting with mobile device, arguably a current iconic cultural practice could be exchanged with inscription, documenting on the page. This was made particularly pertinent in my shifts between the practice with camera and withdrawal to write on the page. "What if I could move on the page?" I asked myself. In covering a floor in paper as a further layer I developed another score:

```
Score: Moving Page

Witness the empty page and its possibilities as a surface.
Bring a concern or exploration to the page even if that is
to find one. Mark your place on the page and begin to locate
your concern/exploration in action. Ask it questions and
carve out these questions on the surface in various ways,
use multiple mediums, movement, film, paint, writing,
drawing, sound, music, other crafts. Trace the questions
into ideas using this surface multi-dimensionally. Notice
your ideas in the space and relationship to other ideas
within the space. Notice intersections, cross overs,
pathways and how they converge. Notice patterns, inflections
and divergence. Notice juxtaposition. The score is only
finished when you are off the page. Once you have found a
way to leave, reflect on this action and the remaining
trace.

(2011)
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In *Moving Page*, a developing score for moving on the page, the practice of active imagination is drawn on from AM. This is a way of working with image or dream material in order to imagine in moving through the image/dream thus extending the image or dream in some way. I find the notion of *Moving Page* as a score, an improvisatory challenge to working in the shifts of practice, between moving, speaking, filming, projecting and drawing on the page. Here the process is in being attentive to the shift or transition necessary for moving between and the narrative layering that came from it. This aesthetic had aspects of the present and absent body concerning attentiveness, a sway between linear and non-linear narrative expression as a series of intermedial shifts on the space of the page. The aesthetic and process led to questions concerning what it was to develop a sense of

agency between varying mediums or modes of reflection and how the 'inner' of the image might be held and formed. It prompted the question, as writing bodies, how might a sense of awareness and agency be developed in the act of narrative making with the body screened? What are the embodied histories and experiences we bring to encounter and how do they feed into narrative making?

These scores isolated concerns about the relationships between the differing screen surfaces, images and bodies engaged in the encounters constructed. How attention shifts between media forms to generate a synthesis of meaning is important to *Bodyscreening* as an approach and promoting practices that cultivate such attentiveness is of concern. There is a sense in the embodied act of moving and documenting that appears different from the more cultural stand and shoot (still or moving) everyday day practice and again inflects the nature of AM around the compassionate self /other, mover/witness consciousness.

Triptych (2011)

This work was made up of three interrelated parts called *Worlds Apart, Pin Hole* and *Self Image*. In each part, past devices were used or referenced and the relationship between these devices and the body was explored. The work was installed in Beetroot Tree the gallery for several months until the end of October 2011. In discussing the individual pieces and their exploration, I address how the work questions our interaction with media forms and our ability to engage with the more embodied and tacit experience with screen and screening. I also address how *Bodyscreening* as an approach might bring the bodies as somatically experienced to the screen through developing very particular encounter opportunities. The exhibition was split into various partitioned areas with my installation pieces positioned in the 'Conceptual' room. This was a curatorial choice and not my own but I was interested in the connotation that this had on the work and felt that it had implied that the commodity as concept in the work was in the experiential or encounter

engagement. So as such this experiential engagement through encounter could not be 'sold' in the traditional notion of artwork brought and sold.

Three pieces pictured below were created out of a concern to bring the somatically experiencing body to encounter. Again whilst attempting to foreground the lived body to such work, it appeared interesting that the device needed to have receded in significance and that in all pieces, encounter was not possible without the triadic nature of the *Bodyscreening* encounter as experiencing body, image and screen. In some senses the devices in these works were calling for the attentive experiential body to complete encounter.

Fig. 6 Worlds Apart   Fig. 7 Pin Hole   Fig. 8 Self Image
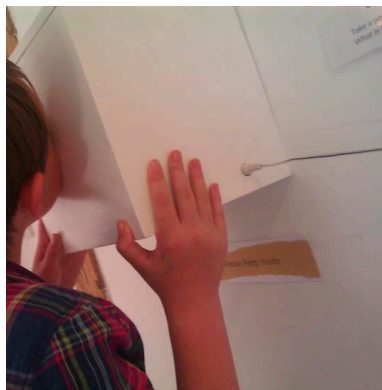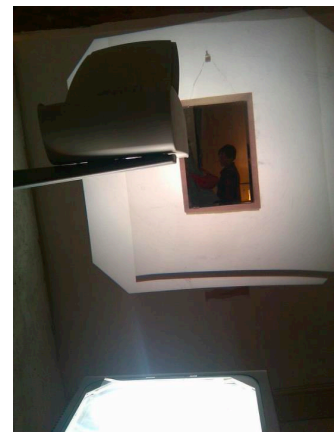
Worlds Apart (Fig.6) consisted of a tape-recorded informal chat with my daughter regarding the machine we were recording on. Discussion centred on what technology I as her mother used when I was growing up and the technology she was used to. I asked her permission to use the material advising her of the context and she was very happy with this. It had arisen because I had sourced an old cassette player and in her puzzled questioning, I realised that the gap in our experience of technology left her and myself without knowledge. We talked about how we felt about the technology we understood and the implications of how it might develop. Those visiting the

exhibition could then rewind and play this recording. Sound in reference to the sensate image proposed in *Bodyscreening* is vital in its denotation of space, shape and tonal quality in narrative making. Sound is also penetrative in a way that image is not. There is such a connection between sound and image in film making that often sound inspires our own unique ability to create visual imagery. In this case the space denoted was temporal and the tonal quality was screened in the voices of child and mother. The image evoked distance and loss and a connection with this. Very interestingly in terms of a synchronous misfiring on the part of the cassette player – the final play it received led to the tape being chewed and unplayable. It was as if the device, now a reasonably redundant one symbolically referenced its own demise. I deeply lamented over the loss and it became a concern in *Bodyscreening* to explore the broader impact this loss was to practices of encounter in the context of such a proliferation of data and ubiquity of devices. In this piece especially I was reminded of the practice of digitally capturing old photographs, video and sound recording as nostalgic practice.

Pin Hole (Fig.7) was a box that the viewer could look into through a tiny hole to watch the movie inside. This was an increasingly widening pinhole image that was one of my eyes looking at the viewer whilst looking into a camera with the other eye. The circular image evolved and then disappeared like the old white disappearing dot on an old television screen. *Pin Hole* reflects a personal account with the viewer as a comment on the practice of making screen based work. The box with pinhole makes reference to a cultural history of screen devices. The camera and myself gaze at the viewer who wishes to look into the box – my practice returns the gaze of the viewer at close proximity, like something under a microscope, but who is watching who and what is magnified? The disappearance of the image with resultant white dot that finally disappears is reminiscent of the end of the TV test card shown when programs had finished while calibrating. The film loops back digitally to reappear with the image coming into view. The loop represents a constant recalibration of practice in light of developing technology.

Self Image (Fig.8) was a projected picture frame from an overhead projector that framed a mirror through which the viewers could see themselves sometimes accompanied by the projector. In *Self Image* the reflected self is central with the viewer able to see his or her own reflection in the mirror that is framed by technological projection. The viewer stands at the side of the projector as if side by side the two exist; viewer and device but projection and framing are key to how we see this image. This is symbolic of both the personal and cultural imaginings of a developing techno-culture in which the primary concerns are how we might project the self and frame the body within this post-human landscape.

All works referenced the change of media through time and somehow engaged the viewer in an active relationship with the medium. Images experienced by screening bodies in encountering the works were sonic, reflection and recording that drew people into encounter in a participatory way. This included pressing a face to the surface of a box to see inside a small hole, standing next to an old OHP (overhead projector) with its whirring fan and noticing the mirrored encounter within the projected frame, sitting back in an easy chair listening to conversation as background noise and occasionally pressing rewind and play. These *Bodyscreening* encounters are the animating devices operating with the very visceral sensuality they emanate to the one who uses them. To press play and rewind, to stand close to the projector as it reflects the warmth of framing around the reflection of self that belongs to the viewer and to bring the eye close to the hole in the small box revealing an image; these are tacit engagements.

Key to *Worlds Apart* is the notion of both the cultural and personal that is often reflected in the practice of AM and Jungian ideology. The way in which the symbolic and archetypal image is engaged with in AM akin to Bateson's poetic forms develops narratives between these and in my experience of AM I often perceive the practice to act as a conduit between the cultural and personal. Whilst I might reflect on past relationships with developing technology, my daughter being ten, can only effect an exploration of her hopes in a technological future and what they might bring. We are at opposite

ends of a spectrum trying to explore what might lie between these tensions. How might we exist with a future technology in learning from our relationship to the ghosts of the past? Will we carry ourselves differently, communicate more virtually or be close and tacit from a distance? Or are we already doing so? Will science find a way for us to live forever – I remember this as one of her questions.

These exhibited pieces exemplified in the above images (Fig. 4,5,6) offer an opportunity to consider our position with media forms both physically and metaphorically. The redundancy of such items as the pin hole camera, overhead projector and tape recorder are important markers of loss but in reassigning them to the engaged bodies experiencing the artwork brings to light bodily positioning, contact and active listening that foster an awareness of their significance. As a story of the ephemeral image of body with device, I was interested in enticing people to spend time here to consider how we might be building our own narratives of loss through digital practice, a loss of embodied engagement. The tracking in AM is an articulated practice of an attentiveness to moving and being moved that operates in the realm of the ephemeral and as such within a digital world where the 'self' or 'self in relation to' is no longer fixed this potential ability to focus on a process that allows bodies to negotiate technology through a visceral tracking is something that might bring agency to this flux. Whilst I attempted to highlight tacit forms of encounter here I wondered how perhaps a more somatically focused process of encounter recounted by our lived bodies could be generated with the screen.

2.3 Conclusion to practice examples

These early works methodologically have driven practice led inquiry towards an intense focus on *Bodyscreening* as a somatic approach to encounter with body, screen and image.

Within the works of Dia and Dia 2 the notion of encounter was explored. They reflect a Bodyscreening approach that emphasizes encounter with multiple surfaces as screens that display a fluidity of images across process. These visceral images reflect multiple mediums of inscription evolving through a somatically informed process that exists as improvisational moving and witnessing practice navigating the sensuality of narrative themes. Navigating these themes through encounter that takes account of the spontaneous and synchronous, can exemplify the notion of image extension through cross-cultural motifs (Olsen,2007) that can act as a bridge between the cultural and the personal. The bodies of encounter exist in performing, participation and witnessing to uncover the act of animation in bringing the image to life through engagement that is reflexive and capable of image amplification through a reading of the symbolic and through imaginative process. *Bodyscreening* as encounter provides a space that allows for bodies to be moved and to move. This *Bodyscreening* as encounter makes explicit our desires for connection towards other bodies and tacit engagement. *Bodyscreening* is concerned with a transparency of practice that illuminates the mechanisms of encounter. As such the notion of a process of transparency denotes a moving through screen as surface of encounter in a potentially transformative event. This transparency extends to the technological devices of practice in taking account of their potential to obscure and decentre bodies.

The Scoring Practice (2011) reflects on the more mobile and ubiquitous screen devices surrounding Turkle's notion of the *tethered self*. The improvised scores demonstrate the tacit desire for the personalised screen that draws the body towards a close and intimate encounter. This encounter is always in process and its mobile, networked nature situates the body and screen in a polarized process. This 'felt' sense of the tethered as attached to the screen resists the agency promoted by *Bodyscreening* in that it highlights the centrality of device as screen object simulating an 'other' that is partner to the 'on/ always on us' habitus. This is not reflexive practice made possible in *Bodyscreening as a* process reflecting through the screen and beyond it . Drawn towards multiple reflections of my mobile body as screened image

'othered' and displaced by the device, questions arise about how it is possible to engender a compassion and responsibility towards this other through ethical practice. This is particularly pertinent in an approach to the iterative reflective practice of continual self-capture. With this scored practice a step towards a shift in process was in bringing the lived and somatically engaged body to the page in order to document process. This cultivated attentive practice across mediums that at times included screen devices operated through Bacon's notion of the processual where attention is process driven and reflexive. In this context, *Score For The Page* allowed the 'screened' self onto the page surface through moving practice. In moving through the experience with attentive practice, the focus becomes a mobile practice that untethers the self. This development of attentive process is explored further in the next chapter.

In the final work discussed as *Tryptich* the approach of *Bodyscreening* acknowledges not only the history of screen device development but through this development, the changing and adapted negotiations of engagement through encounter suggested formerly by Morse, Turkle and Haraway. The individual works interrogate nostalgic practice as a necessary nomadic resting place in the recognition of loss. Like Halprin's images of loss in the sweeping of an empty deck and markings on her body seated in the earth and roots of the tree; the process of nostalgia directs attention through encounter towards absence. In particular *Bodyscreening* is concerned with the absence of process and attentive practice that has been disrupted through notions of immediacy and obscured technological process. This is reflected in discussion in the following chapter.

In response to the practice and subsequent documentation of the work as seen on the website and reflections detailed within the thesis, I allowed myself as researcher to become immersed in this inquiry of body and screen. This body of preliminary work that acted as practice to uncover the concerns of this research, has uncovered *Bodyscreening* as a proposed fluid encounter that reflects a processual interaction between bodies, images and screens in practice. All works draw bodies, images and screens together towards

multiple encounters across contexts and can be expanded upon further through an exploration of how adopting processes of awareness might foster a greater embodied understanding in the more nuanced negotiations of encounter. These nuances will provide a greater clarity to the bodies screening and screened as a somatic strategy for negotiating encounter. In doing so, elaborated characteristics of a navigational process can be highlighted to include a play with narrative meaning. Potential political concerns of practice can be isolated and discussed.

Chapter Three

3.0 I shift into process

This chapter seeks to flesh out the term *Bodyscreening* as an approach to address the strategy of negotiation. Performance was created to explore points of inquiry raised and from this practice concerns were highlighted. Specifically the practice as research carried out involved a performance intervention entitled *Me Screen, You Screen* (Nichol, 2011-2015) and practice explorations concerning the works of *The Nostalgic Body* (2014) and *Looking For The Body* (2014) that drew on somatic approaches to screen encounter. Each work is outlined here in brief, then the evolved aspects of inquiry are considered through the section entitled 'Concerns of *Bodyscreening*'. Aspects of inquiry include navigational process, narrative and meaning and a politics of *Bodyscreening*. This chapter concludes in addressing the findings of *Bodyscreening* as an approach to screen practice outlining the findings in relation to a negotiation of encounter.

3.1 Outlining Practice Examples

[Click here for feedback reflections from Me Screen You Screen]

Me Screen You Screen (2011-2015)

From the complex negotiations of screening in the former work of Dia, this performance intervention was designed to address encounter in further depth, acting as a tool with which to magnify screen practice. I wanted to create a work that would identify in greater detail the subtle dynamics of negotiation in screening practice.

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This is an invitation for us to meet and be with each other –
its quite simple really – just to be in the presence of me and
you for a moment. To sit and notice all that there is between
you and me and me and you for a moment. A moment of noticing
all that there is between approach and meeting, between being
and being with each other between boundaries and windows,
between being and leaving.

(Studio Practice 2011)
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In inviting participants into the space as above, my aim in *Me Screen You Screen* was to set up a space where participants could simply be co-present with another and explore this experience.[5]

Whilst similarities existed between this and the AM dyad, it was framed clearly as a performance intervention. I wanted to create and facilitate an exchange within screen encounter for participants and so decided to create a space where individuals could be separated by the screen but have the opportunity to articulate or express this co-presence following the event. With a focus on the practice of somatic attentiveness I decided to remove the digital from encounter. Thus the fascination would be in the co-presence of lived bodies rather than technological devices. I created a corridor with a perspex screen at one end that I could move towards as a participant moved towards it. I invited participants to spend 10 minutes with me in the space through an invitation designed to set up a clear framework of encounter in prompting participants to notice through experiential tracking. This meant focusing on their own internalized journey of the experience that they could then feedback using the reflection processes available.

Once they had left the space, the reflection of their witnessing was carefully constructed through the use of either the everyday communication of a text message or they could leave comments in writing or drawing after the experience. The receipt of a text message was on their request and they could also respond through one text only. The encounter was never recorded as I didn't want anyone to be affected by the presence of a camera. The piece was performed on three different occasions at the University of Northampton, Chichester University and Buckinghamshire New University. There was a mix of people including students, academics and practitioners interested in screen arts and somatic practice.

In reference to AM practice, the basic form of dyad with mover and witness exchange as narratives of experiential tracking adhering to a specific

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[5] Please also see Appendix Notifications / Information Sheets For Me Screen You Screen, p135.

structured process of sharing was echoed in the communication I offered here. In this sense to speak an account of what I witnessed through encounter with the participant, I strove as researcher to do so 'without judgement or interpretation, describing specific movements' that were 'witnessed, together with sensations, images and feelings that arose'(Stromsted, 2009, p.2). Stromsted goes on to explain that this form of exchange can bring about conscious understanding and as such, clarity and recognition of multiple perspectives can be voiced. Drawing on AM articulation, this framing of response gave space for both the experience of myself as researcher and the experience of the participant. In promoting this style of response in the approach of *Bodyscreening* through encounter, participants can voice and indeed be responsible for their own accounts independently in finding a co-presence together. This is not as in Turkle's (2011) 'alone together' (as discussed chapter 2) but as in a compassionate co-presence that focuses on the roots of such differing perspectives and their place in that encounter together. Relational aspects of this work will be discussed below in the 'Properties of *Bodyscreening'.* It is also important to point out that compassionate co-presence was a considered aspect of the design of the space of encounter. The corridor space allowed me to approach the perspex screen at the same time as participants and mirror their positions of sitting or standing in order to avoid notions of confrontation. The gestured gaze towards participants was gentle and friendly, in smiling with relaxed posture. Through these inflections the compassionate approach sought to be in service to the other as in the 'I' and 'other' negotiations of Levinas's ethical subjectivity. Whilst I acknowledge directing encounter through the design of the event, the other was not always familiar with this strategy but none the less encounter was quite contained within the event locations as academic institutions.

In relation to former discussion on embodiment, somatics and culture (Chapter 1) Csordas (1994) identifies the term co-presence as reflected in research across disciplines and fundamental to social practice. This co-present approach I suggest offered to screen encounter can be seen as an intention to provide the space necessary for noticing all that we are in the

experience and presence of another in order to bring greater awareness in encounters of screening and screened bodies. This also reflects the nature of interaction within Bacon and Midgelow's work Skript as formerly discussed in Chapter 1.

The Nostalgic Body (2014)

[Click here for images and reflections on the Nostalgic Body]

The Nostalgic Body comprised of a practice exploration that was designed around the process of AM 'tracking' that involves tracking back through experience and reframing it in the present as is carried out in the exchange of witness articulation. I had questions surrounding what it is that we expect screen to preserve in the screened and how loss is experienced in screening. I went back to a childhood memory that involved sitting on a sofa with my sisters watching super 8 home movies and playing them backwards, giggling to ourselves at our actions in reverse. A search for these movies resulted in a discovery that they had been thrown away. I wondered what it would be to attempt to recreate this screen encounter within the framing of research practice. I set a task for myself to locate old celluloid cartridges and equipment to make my own film and to be able to project the film and recount this experience in the present. Having taken several months to source a working camera, on the 14th Aug 2014 filming occurred and it was finally on the 4th July 2015 that I was able to play the film on a working projector to see an image. The sense of the image immediately sent me back to the excitement of seeing myself on screen through celluloid as a child. With a sense of nostalgia, I experienced the movement of the reel and mechanical sound as magical akin to the sense of childhood wonder, where something old and mechanical was like fantasy. It was noisy and smelled dusty and the image of my body was barely perceptible. The narrative that was to reframe this encounter was one that had also played with the temporalities of the original moment.

The original film, was captured by my father of me and this time I had asked my son to record me in order to cross these generational divides. I explained

the context of the work to my son and he was happy to record for me. Interestingly I had needed to explain to him the concept of in camera edit and how the camera worked. Usually he would have been more familiar with the need to explain modern technology to his grandparents or me but it was 'retro' so that made it bearable. We recorded in a park as this was the setting for many of the home movies, the time limit we had was approximately 3 minutes before the cartridge ran out and the light setting on the camera was as I was informed by ebay, haphazard. The developed image was grainy, fuzzy and the out of date film now sold as old stock was an aesthetic no modern day retro effect edit could have replicated. This work addressed narrative and meaning and importantly how the impact of loss through process can really reframe experiential practice. The partiality of the ephemeral image and its links to process can become a rich imaginative playground in reconstructing narratives of the past. With practices akin to active imagination and an understanding of directing our own narrative making that Starks-Whitehouse draws on from a Jungian perspective, an affirmation of self can be found in a co-presence with loss. The loss I perceived had not only been in loosing materials for this screening but that loss had extended to processes of generation and embodied impression. *Bodyscreening* as an approach makes loss explicit in its focus on the ineffable and ephemeral through somatic attentiveness. This will be discussed in the 'Politics of Bodyscreening'.

Looking for the Body (2015)
[Click here to view the film Looking for the Body and see associated text]
Looking For The Body draws on the particular process of active imagination and free association used in AM practice. The work tackles the question of our inner awareness of the body and how we discern images of and through the body creatively. Its purpose is to explore how images can be worked with through imaginal process and how these practices of image formation can say something about *Bodyscreening* within digital practice. In practical terms this work involved recording an AM dyad of moving and witnessing within what I have formerly defined in my own practice as the dyad mover/camera

part witness. I identified the relationship of mover/camera part witness in 2010 in a decision to consider 'capture' as a witness response. I act as Mover and move with eyes closed for fifteen minutes with the camera recording the moving. The camera acts within what I would term as partial witness in that the recorded moving practice represents the articulation of an experience that is purely movement description. Instead of camera verbalizing witness response the images are read.

This partial witnessing dyad arose out of a task I was working on to edit footage from AM practice as a symbolic narrative. This is tricky to consider in that the practice of active imagination involves an inner process and the processes of production involve lengthy periods of time in the editing suite electronically manipulating recorded material in a linear timeline regardless of montage practices. Digital practice of editing is very time consuming, it sometimes involves numeric data and operates through digital processes of logic and coding. As a complimentary practice to this I draw on Karen Pearlman's process of 'rhythmic editing'(2013) as a type of awareness fostered in editing that similarly to witnessing in AM, pays particular attention to movement within the frame of the edit. She proposes this same attentiveness should be paid to movement in and of 'recorded images and sounds' and 'pulse, effort ,speed, shape, size, causes, purposes' (2013, p.10) of rushes (a series coherent clips edited together). Whilst Pearlman draws on the concept of kinesthetic empathy, a more cognitive term in her focus on movement, she does consider her process as involving intuitive and implicit awareness fostered in somatic methods and AM practice. In conjunction with Pearlman's rhythmic edit (2013), I often address this through Eugene Gendlin's 'felt sensing' in order to comprehend what it is about a particular edit that doesn't 'feel right'. Thus the 'felt' sense in the edit allows me to feel my way into the digital image. In this work a sense of narrative play is engaged with as is detailed in the following section.

3.2 Concerns of Bodyscreening.

In what follows I will consider the above works in more detail with particular attention to the concerns of 'navigational process', 'narrative and meaning' and 'politics of *bodyscreening*'. In doing so the implications of the somatically informed basis of these practices will be highlighted and the established threads will be developed.

Navigational Process

Navigating encounter within *Bodyscreening* at the most fundamental level becomes a practice of negotiation between body, image and screen across time and space. Examined as a process identified in the works detailed above, the concern here is to attempt to articulate how somatically informed work might offer bodies agency through encounter.

With a focus on the navigational process I reference back to Bacon's term processual (2013, p.118, as introduced in Chapter 1) as a process of nomadic attentiveness in terms of an engagement in screening bodies and bodies screened. Emphasizing this nomadic attentiveness as a dynamic process in *Me Screen, You Screen*, the screen as perspex directed a process from participants whose main instruction was just to notice. In this sense the focus of attention was in both bodies actively engaged in navigating a meaningful connection through their own screening. As in Bacon's 'drifts to the processes of engagement' (2013, p.118), in this awareness I found my attention drifting between participant offerings of poetry, movement, laughter, kisses, offerings, imagination, breath, tears, sadness, play, voices, shadows, absence, copy, uncertainty, noise, writing and stillness. Each moment of engagement in these encounters, started from a position of unknown, as if with all the possibility of seeing anew. Whilst the performance itself was deliberately playful as each individual experience allowed, the screen through this encounter appears to denote a particular liminality by way of its surface acting as a divide. In my exploration of screen through *Bodyscreening*, I was aware of the shifts in encounter where I imagined the screen as a device that held a particular purpose. Sometimes I felt protected by the screen and its

ability to define my separate space, a dense boundary that couldn't be permeated. I could remain separated from all that appeared beyond it. The experience of this moment and several others had served to remind me that the 'thick skin' boundary as screen, was not the dense material interface of the perspex.

With the intention of a play between the presence of my responsive body in the space to one of vacancy reflecting the nature of the recorded body screened and virtually present; I also wanted to present the participant with the opportunity to navigate the space between. Certainly within this frame of flow between the present and responsive body to one reflecting the recorded absent body, the event led to a troubling of both screen context and roles with all the sensuality of what Broadhurst terms 'shift shape'(1999, p.1) apparent through engagement. In feedback texting from a participant, they identified:

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Something is present in the space that is unnameable but might be
labelled in a plethora ways (that I won't name). A shift, a change.
Who is watching whom and so who is performer? The experience.
(Studio Practice 2011)
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In navigating the ineffable sense described by the participant above, noticing becomes the processual act in screening where the shifts and changes in a moment to moment tracking of experience are recognised. Engaged in such screening practice, moments came into my conscious awareness and others slipped beyond in the periphery, symbolic of Morses 'semi-permeable membrane'(1999, p.63). In the instance of *Me Screen, You Screen* the concept of the liminal in processual encounter is echoed in Broadhurst's definition. Broadhurst outlines it as a corporeal encounter that thrives on 'playfulness and a deligitimation of authorial authority' as well as challenging the 'traditional aesthetics'(1999, p.1) of screen encounter. It is in the liminal process of troubling that the participant suggests notions of roles that they imagine exist within the scope of their experience. I suggest that in allowing the intersubjective exchange through liminal process, *Bodyscreening* provides a platform for agency. In operating through screen encounter, this liminal process of attentiveness seeks to legitimize both the practices of screening and screened and their articulation as equally necessary in

contributing to encounter. It is the playfulness of *Me Screen, You Screen* that lies in the liminal ambiguity of roles between bodies 'screening' and 'screened' that acts aesthetically between the cinematic, the performance and the everyday that in turn offers a space for all to exist in the complexity of encounter.

In the encounter engaged with through *Looking for the Body,* the initial AM dyad reflected the inner screening of mover/witness consciousness posited by Adler(2002). I used the camera as partial witness as a particular strategy developed from my practice. The nomadic attentiveness to screen encounter was adopted in the processes of post-production in my engagement with the editing process. Whilst looking at footage of my moving screen body, I was guided intuitively concerning the aesthetics of the clip. Response was through transformative steps involving digital effect and embodied reflection on the image. Here I was actively noticing the very visceral sensualities of the moving image drawing on Karen Pearlman's process of 'rhythmic editing'(2013). Pearlman's language around this editing reflects a corporeal process and focuses on the frames and footage as a movement 'phrase'(2013, p.38) in suggesting that:

> questions at work in shaping phrases of rhythm in editing include: What is the cadence of this rhythm? What is the rate and strength of its pulse? Where are its rests and high points? Where are its breaths and shifts of emphasis? (2013, p.38)

Turning inwards these questions can be reflected on somatically using an inner sense to engage with the rhythm of this recorded material. In employing Focusing as a process in this, having an embodied sense or quality of the image as a 'felt' sense (Gendlin, 2015) can provide embodied depth and sensuality to locating the rhythm. Pearlman suggests editors do this by

> feeling their way through a shot, a performance, a scene, and the whole film. They tune their awareness of the movements in the film to the rhythms of their own bodies.(2013, p.20)

In the ability to shift liminally between the turn towards my attentive editing body and the performing onscreen body I can navigate the image

exemplifying Summer's concept of intermedia (Marx, 2008 as introduced in p.36) in operating in the space between, with a focus on the body moved and sensed.

The *Nostalgic Body* reflected a play across time in the recreation of the materials and processes of the past and present in a critical reconsideration of future practice. The concern arose with what experientially reflects both material and process, in particular the tacit sense of these in film production and viewing practice. The archive of my missing celluloid memories was carried viscerally, as a tacit and kinesthetic sense of the negotiation and operation of mechanical devices with childhood excitement. At each point of development in the production of the film, I needed to reflect on how it was possible to maintain a sense of embodied practice in this work. Time was not just a key issue in the redundancy of devices, but also in the difference experienced in crafting the image itself. The process of attentiveness to this celluloid recreation was disrupted. Processing involved sending the film away and finding working equipment through ebay and this was a case of locating the correct and working models of equipment from different sellers. Lowell identifies the liminal as an aspect to AM practice that allows participants to negotiate transitional shifts from 'within oneself, to the group and then to the outer world' even broadening the term to the 'semi-liminal' (2007, p.302) in reflecting a further between of liminality. Such shifts remarked on by Lowell could be said to parallel the viscerally held impressions, which remained with me from the start in this work. These inner impressions and images re-emerging through my family practice and beyond to celluloid developing services and elsewhere, appeared more animated as inner images. I found this highlighted something in process between the encounter through body, screen and image and a temporality that concerns loss and change. It was apparent that such shifts gathered through time made loss more explicit when the image projected was disappointing. Reflecting on Halprin's comment on loss in Chapter 1, she identifies control as an issue with loss. This lack of control as inferred by Kolcio cannot be considered a lack of agency as for Halprin agency can be found in coping with loss. Somatic practices that focus on directing attention can reveal loss from the implicit sensing to explicit

articulation. It is here in this awareness revealed through attentive practice that such coping can begin to know the shape and form of loss in acknowledgement before resting and moving on. In screen practice, documenting loss can sometimes be seen as a persistent attempt to animate the loss as existing, however paying attention to such practices of animating can also reveal a fascination with such representation and provides the possibility of coming to know that which cannot be recaptured or embodied.

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As she watched the movie she noticed a man pull something
from the back of the camera and stamp on it. She asked me,
what is that? Why is he unraveling it and throwing it away. I
realized that here, there was a gap in knowledge both in
process and device.
Everyday Musing 2014
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Somatics can foster embodied practice in bodies screening and screened and it promotes ways to navigate the sense of an image or image engagement through a cultivated attentiveness from the body. Such practices can reanimate narrative through imaginative practice and assist in finding an embodied sense of loss. In the reflection above watching a film with someone younger than myself I notice that their question arose as a form of missing knowledge and experience. To know the celluloid film of the camera and processes of development becomes key to the narrative of loss here. Knowing that exposure to light will erase the image brings narrative understanding.

Narrative and Meaning

Bodyscreening as an approach pays attention to the slippage that exists in the language of encounter in terms of narrative and meaning as reflected in the polysemy of terms body, screen and image and the processes of production mentioned (formerly identified as concern in the intro and chapter 1, p.8,46). This concern over language is purposeful in providing multiple renderings of screen engagement. In identifying the nomadic in respect to this practice inquiry in the introduction, Rosi Braidotti identifies the nomad interested in language as a polyglot suggesting that such play with language offers the possibility of writing across territories in a 'play' of the 'politics of

location' (1994, p.43). In addressing this play within encounter, metaphor and polysemy are identified as language tools that enable encounter to be articulated across contexts from the personal to the social and the cultural.

In practice with the screen – I would pass between the studio lens, perspex screen, the computer screen, ipad, phone and the edit suite and as my physical sensual body attempted to articulate something of the practice with screen. My concern was with the ability to make sense of the transitions between devices that also had implications as in cross-disciplinary articulation. It became important to clarify what existed in these spaces and the agency that allowed for some shift or fluid passage between them. Terms such as bodies were mechanical, human, real and imagined. Projection could be by digital and psychological means, levels of focus, attention and depth could be in terms of the camera, psychologically and somatically and the image could be imagined, material, virtual, projected and embodied. The process coming into focus through a particular attention paid to these terms in flux was one of iteration.

```
Your complex camera body, your eye – I see you focus and capture. I
notice how your opening is directed, pointing towards and then away.
I see your cord at my feet and how we are intertwined. I see myself
reflected in your body, the way you screen me. This thing between us
is real, it's a real space and I notice how close we are and how far
we can go before you loose sight of me. See how I breathe, see how
my attention is towards you as I notice in the darkness a small but
significant shift in your attention – its like your breath is an
image, a change in focus reflecting the rise and fall of the chest,
you blur and sharpen, blur and sharpen.

(Studio Practice 2015)
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This dialogue around the camera is a 'felt' and lived moment of encounter, its reconstruction, and remediation through language can be interpreted as an intimate fleshly moment between bodies that resists fixity. This echoes the polyglot' s intention to resist the 'illusory stability of fixed identities' (Braidotti , 1994, p.43). The act of polysemy deals with semantic play that ascribes meaning in a given context that can then be iterated in another context. This sense of 'arbitrariness'(1994, p.43) with language as identified by Braidotti

could allow for a term to slip between the disciplines of psychology, somatics and digital practice. I was interested in this iteration as a mode of agency across contexts and went on to develop this in *Me Screen You Screen*.

In referencing Bacon and Midgelow's Creative Articulations Process (2014, p.23) the step of 'Raising' is concerned with 'rendering and articulation', encouraging the practitioner to locate "the thingness" (2014, p.23) of a work through the development of descriptive language that offers alternative perspectives. This step is particularly helpful in addressing something afresh to determine more about it in its 'thingness'. It is often the case working in AM that in the experiential material from dyadic practice we explore the familiar with the intention of locating something new. This strategy in practice with screen led me to develop a process in Me Screen You Screen where between each encounter, I would spend a moment as transition repositioning and locating myself, as if gathering residual experience in finishing an encounter. This was through articulation in the form of note taking and simple small body limbering movements like a miniature warm up as if preparing myself to move on. This transition formed the crucial articulating basis of response offerings to participants who had chosen to receive text responses.

Me Screen You Screen was carried through in the social practice of mobile communication. Digital text reflections on the encounters of bodies in the performance installation were sent to agreeable participants by mobile phone. Turkle notes a 'flattened' (2008: p.128) form of communication with small screen devices evident in the speedier shorter interaction of texting, however such response in these somatic texts offered an alternative. With the focus on engendering a somatic sensibility through encounter, the lack of digital apparatus and speech in this event was purposeful in directing attention on a corporeal awareness and encouraging an identification of tacit felt impressions of the bodies. Consequently the digital in the context of *Me Screen You Screen* was a latent iterative remediation of the experience via the digital mobile phone or mechanical body. By using this mechanical mode of embodied response, these small digital somatic augmentations acted as somatic documents that could be witnessed on the small intimate screen. It

could go beyond the space of original constructed performance encounter into the daily environment bringing the latent somatic witness, into the lived space of the everyday. On occasion a text responding to mine was returned but was not responded to (it wasn't the intention of the work). Perhaps it was because this would have been a point of becoming from something of performance encounter to something other than this. This particular practice brought something of the fleshly body to a micro mobile. In the way that these texts communicated the observed and aware bodies in practice, suggests a potential re-inscribing of bodily practice in Sullivan's (2009) terms, for the space of the everyday as cultural space that fosters a somatic sensuality to screen engagement. Whilst the very mechanical body of mobile phone conveyed a latent sensual impulse the moment of actual engagement between bodies in *Me Screen You Screen* took place at the perspex screen, dividing the space as it acted as a prompt for projection.

In addressing narrative formation of other and self, I identify instances where participants have begun to create their own content in practice. Denoting a separation point, it's as if this accentuated divide in *Me Screen You Screen* provided a playful space of imagined and projected image and meaning which was sometimes entertained in the minds of individuals and given a narrative focus. One participant thought she had seen me crying at one point and developed a narrative around this. It was just the way the light had fallen on my face. Another commented on suspended animation, as if gazing into an aquarium and another considered the space like a cell that she was visiting. The screen perceived as mirror was a common narrative and some cinematic reference to the suspense of the horror movie was made. These subtle imaginings of bodies looking on at the screen may at times, only unfold through encounter and exemplify a potential to live in both the imagined moment and the real moment as subtle engagement between both. This is the territory of the Jungian 'subtle body'(Rowland, 2005) (as identified earlier in chapter 1, pp.22) that reflects a pull across conscious awareness and the somatic unconscious as a 'sense of' rather than necessarily something known. Rowland draws on Jung's 'subtle body'(2008, p.189; 2005) concept in a discussion of imagination suggesting that to operate somewhere between

the physically present and imagined occupies a particular creative energy. In the ability to identify symbolic meaning in this imaginative play, creative energy opens up the possibility of developing our own personal narrative. Creatively this is important in that it activates our processes of image making. Rather than being reliant on technology to provide the immersive space the set up of a non-digital space in *Me Screen You Screen* created an opening for this.

As a narrative of self in developing text responses for participants in *Me Screen You Screen*, I created an exercise of self-scanning drawing on a particular somatic process. This process of Andrea Olson and Caryn McHose (2004, p.17) called 'Body Scanning' derived from Vipassana Meditation is a self-scanning exercise in which the purpose is to pay attention to your body, observing the sensual and visceral impressions without any judgement concerning the quality of the sensation. *Bodyscreening* reflects this attentive somatics of scanning in screen contexts and develops a depth of presence that fosters embodied approaches to screen practice. In this tracking or self-scanning during encounter I was reminded of the movement of a digital scan from one end to another. Unlike this electronic impression seeker, the body scan is scanning within and can move from sensation to sensation all over the body in all directions and attend to and articulate nuances and positioning. I began to question the implication of self scanning beyond encounter as symbolic narrative inquiry around lived practices of surveillance that I go on to discuss in the section on politics surrounding loss.

In *Looking for the body*, the work itself, the film becomes a metaphor for the practice of attentiveness to the body screened. The screen textures reveal the body as it unfolds and recedes, giving the appearance of a body iterated across surfaces and textures moving through space and time. As the title suggests looking for the body becomes a practice of watching that involves just that as textured screen movement allows the body to constantly disappear and reappear transformed.

In creating the film, the material as articulation in the moving practice uncovered a further symbol that I continued working with. Drawing on AM practice, I engaged with free association and amplification as imaginative process to reveal further narrative potential. The extension of this image allowed for a symbolic rereading that in this case arose from both the image and the themes of this research. As I move with eyes closed I am guided by sensation to focus on the tiny movement of my fingers, an image comes into my attention within my inner landscape momentarily as pink blossom. As I move my fingers, I imagine into the image actively considering this movement inwardly and viscerally as delicately moving blossom that in its fragility and temporality I am capturing through scent. Momentarily it is as if I am this delicate, fragile and scented blossom. This is the significant act of *Bodyscreening*, again reminiscent of Summer's immersion in the image (Marx, 2008) (chapter 1).

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Cherry Blossom

I am a mover who sways
I notice sensations – the sense of direction as my body tips and
tilts and I lunge forward on my left leg.
I move through sensation adjusting my torso and arms to feel the
weight of
my body tipping and tilting.
An image arrives – inwardly
I picture Cherry Blossom.
A delicate flower with fine velvet white pink petals.

I sense my hands and fingers, delicately stroking and touching
hand on hand, finger to finger inbetween fingers.
With my arms pulled in towards my body, I gesture bending,
curling and weaving my fingers between both hands in front of my
face.
I Imagine the tiny blooms moving in the breeze. My body stands
strong with these gestures ,
I imagine I am carrying these delicate blooms, I begin to imagine
the blooms are my fingers.

(Studio Practice 2015)
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Drawing on Cherry Blossom as symbolic image, I begin to research if it had a form of significance as a form of cultural iteration. In my reflections I understand this significance to be a symbol of hope and renewal in Japanese culture. Furthermore I am able to locate an interesting perspective of digital practice within the context of the Japanese festival of Hanami (flower

viewing). Witnessing the brief blooming of the cherry blossom the Telegraph Festival Guide (Bridge, 2014) features an interesting juxtaposition of the fleeting flower and our attempt to freeze this tiny moment of becoming through digital capture.

For this further narrative from the cultural iteration I turn inwards again, back to the personal narrative of the delicacy of such small blooms in front of my face. I consider that in trying to capture the delicate moment symbolic of renewal and hope, I might be present with my attention in living that moment as a part of it. That is living it, rather than directing my attention towards digital capture that cannot adequately capture the sense of fragrance and fragility within this moment that calls all of my sensual faculties towards it. In the media narrative detailing the attempts to arrive at the perfect 'selfie' with this seasonal transition, it is as if the digital self frozen in time appears to be a trade off for the lived and embodied sense of renewal and hope as an experiencing witness who is part of this processual event. Thus the iteration has come full circle from the emerging personal image to the symbolic image to the cultural image and then back to the personal image through an interweaving narrative that brings meaning to the significant context of my research. This is the dynamic image as active process in the modality of screen encounter that is *Bodyscreening*, akin to Metz's notion of living image (Metz, 1982) (chapter 1) as that which is animated by the connections we make to it, it is the one paying attention in Metz's terms who brings it into existence.

This iteration through navigational process and narrative and meaning in a story of body screen encounter is a crucial aspect of this research that has been identified through practice as a key vehicle for generative, reflexive and co-creative agency. It is through my body of experience in the practices of Authentic Movement, Focusing, improvisational movement practice and mindful approaches that the significance of this modality of iteration can be identified and discussed. The iteration goes beyond any language of logic or algorithm and exists in known and unknown connective lines tracing between generated stories, evolving process and receptive bodies at the site of

Bodyscreening as an approach to encounter and the practices of screening and screened.

Politics Of Bodyscreening

In terms of political themes within *Bodyscreening* this section focuses on economic resourcefulness, loss and ethical attentiveness in the context of process and meaning and its implications on *Bodyscreening* as a somatic modality.

Economic Resourcefulness

In *Dia* for instance or *Me Screen You Screen*, the consideration is what the work conveys and the most economic and resourceful way this can be done. It is not about being driven by the most expensive or technologically complex equipment but reflects the ingenuity of 'make do and mend'. Within an austerity driven climate, this has become an even more essential approach. The perspex screen used for *Me Screen You Screen* is from company offcuts I picked up for free and in *Dia* overlapping of imagery through the effect of doubled projection could have been achieved through a vision mixer but we didn't have access to this. Looking at mediation across forms through such intermedial practice again fosters behavior that can seek out alternative resources. Through *Bodyscreening* as an approach if screen for example extends across multiple surfaces, then this reflects greater choice available to the practitioner of resource and at times drives exploration inquiry in more complex ways occupying the space of the unknown. The strategy of economic resourcefulness as an aspect of *Bodyscreening* responds to the on/always on us habitus reflected in earlier discussion of Turkle's tethered self as a strategy that resists the call of the device and its communication culture as a primary concern. That is that a cultivated somatic attention is an attention that builds self-awareness and regulated practice through such awareness. Somatically speaking this awareness of ourselves in relation to the world as communications culture, is able to understand in an embodied sense the purpose in Watson's terms of our directed attention. In the case of Turkle's on/ always on us habitus where purpose is always in service to the communications culture, this somatic consciousness in Hanna's term makes

possible agency as an "instrument of human freedom"(p.348). This freedom comes in the form of resistance to device reliance held dear to the Tethered Self. The redundant devices of the Nostalgic Body were difficult to source in working order but very inexpensive. The impact of their process of production drew my attention towards the resistance of immediacy. The notions of ubiquity and immediacy in the use of contemporary screen and related devices are not easy to resist since the communications culture perpetuates the drive for connectivity, networking and speed. Looking for the Body provided opportunities along with other projects to make work through the use of more expensive software and devices, where the tacit in process requires an alternative somatic engagement. Whilst acknowledging the use of devices and software commonly understood to be expensive in this research, much of this was not owned. Animation was created using a free app and equipment loans through the university and my workplace assisted in material creation for the web. Where possible surfaces for screening were sourced resourcefully using walls, floors and bodies and projection devices were the result of a privileged status through student funding. Exhibited work was largely handmade including light boxes and print materials were relatively cheap. Ownership therefore is not the focus in engaging somatically with the screen but learning to live in co-creative practice, relinquishing the sense of control this appears to provide. Being aware of how the intimate personalised is networked and shared brings us into relationship with the complexities of alone togetherness and economy is to be found in 'our rarest resource' (Turkle, 2008: p.129) of attention.

Loss

A further political aspect of a practice with the screen addressed through *The Nostalgic Body* is the concept of loss. Film theorists such as Rodowick(2007), and Doane (2007) comment on the shift from analogue to digital and its implied loss of physical connection to materials of production and meaning. Doane states that 'What is lost in the move to digital is the imprint of time, the visible degradation of the image'(2007, p.144). More specifically Schrey (2014) comments on analogue nostalgia as a current aesthetic adopted by the digital as a way to invest this degradation and loss back into digital

practice in an effort to bring these as inevitable characteristics of living back to process. For me these link the materiality of production to an authenticity of age, degeneration and decay and an opportunity to embrace them symbolically. These processes lost also render the connections made through them such as those through narrative and meaning, lexicons of production such as 'cut' and 'film' an evident gap in knowledge. Such a gap then impacts on the development of future practice as in the case of the desire of immediacy that reflects an inability to attend to or cultivate practices of embodied awareness as I explain. This is in outlining now how somatics can point towards a response to this dilemma of loss.

The need to return to something nostalgically usually makes comment on the past, present and future and certainly this is true for technology. The celluloid project in *The Nostalgic Body* took just under a year to achieve and it is certainly the aspect of time that troubles me most about the development of and reception through technology as a culture of immediacy. How we might take our time in the development of imagery or take time to reflect on screen content or consider why it is we might want to record something or how we might direct our attention towards or away from the screen are considerations that can be informed by somatic practices. These practices recognize that developmental movement patterns embedded in physicality and their loss has an impact on the whole person. They also foster a sense of agency and choice that can be tracked through conscious attentiveness and awareness of how we can be present in the now, past and future or negotiate loss in a way that allows us to come to terms with its inevitability. The practice engagements concerning nostalgia that this research has referred to, have been in an attempt to make a celluloid film through which I could barely see myself aside from the faint body outline in a variation of grey tones and a tape that was made of a conversation about technology that was chewed up through repeated play. These 'failures' so to speak, of these outdated media forms serve to remind me of the fragility of this practice of turning back but also of the resistance it exhibits towards technological development that will plough forward regardless. Halprin refers to the fact that loss is inevitable and in her body

image marked through time and the empty space swept where her dancing partners once collaborated she draws us towards the notion of the body present and attentive to the aged, missed and lost. It is here that a coping strategy of attentiveness might bring an embodied awareness of loss. If arriving at loss can be conceived of in terms of nomadic attentiveness, then loss in Braidotti's "assemblage of forces or flows, intensities and passions" (2006, p.203) as a momentary stopping place can be faced by the individual in a way that "is stable enough to sustain and to undergo constant, though, non-destructive, fluxes of transformation" (2006, p.203). In this way the self is not consumed by loss but transformed within it. Knowing therefore, a screen practice that takes account of loss not just as a set of pasts framed but experientially felt the individual self can take account of all that is present and absent in this transformation.

Ethical Attentiveness

An ethical attentiveness from a *Bodyscreening* approach is processual in an attention paid to screen engagement within encounter. The shift in culture to mobile and ubiquitous notions of the screen, allows a reconsidered encounter that reflects the mobility of attentive practice itself. Practices that foster attentiveness can be seen in somatic disciplines and for this research AM and Focusing provide a platform for exploring the nature of an embodied attention that is relational and experiential. The framework of AM can find parallels with screen engagement in its mover, witness roles and the felt sense from Focusing can be explored as a directed inner attention towards articulating the tacit in bringing a deeper awareness of engagement as experience. Developed processes of attention can be seen in the very inter-subjective encounters of *Me Screen/ You Screen*, where tracking experience (from AM practice), reflecting and articulating (from AM and Focusing) and transitioning (from Olsens exercise) are directed and purposeful. Tracking in encounter is a grounded attention that begins from a point of arrival and tracks what is happening inwardly from the body. The sensualities of screen experience between meeting and leaving are tracked by addressing the experience of self in relation to the other without attempts to speak for the other or necessarily jump to interpretation. This can allow quite separate individual

experience to occupy the same space. Reflecting and articulating which really is a process of turning the attention of tracking towards what resonates from encounter and from resonating to articulating, the ineffable might be found in what the sense or quality of the resonance is as a sense from the body. Transitioning is about finding the in between of these processes. This strategy for experiencing allows a focused and cultivated attention that provides a direct contrast to screen exchange undertaken by Turkles *tethered self*. It provides space to decide on the kind of exchange required and indeed even if it is necessary. It seeks to provide a democratic exchange of experience that is self aware in respect to another and takes responsibility for self-experiencing and articulating. This responsibility is also extended to imaginative practices of creative amplification and projection as opportunities to know modes of the self in more depth. This is the depth with the potential to acknowledge the self-tethered and to offer an agency beyond the always on/ always on us notion of screen engagement. This ethical attentiveness therefore is in Watson's terms purposeful and directed in being present and in Levinas's terms operating inter-subjectively in a consideration of the other by a realization of responsibility towards the self and other in the co-creative agency of *Bodyscreening* encounter.

3.3 Conclusion to Practice Examples

In concluding, I draw together this critical discussion on *Bodyscreening* as a strategy for negotiation. Negotiation as strategy is a navigational process that is inter-subjective and works in the liminal shifts of attentiveness through encounter with body, screen and image. These shifts act as a vehicle across screen contexts extending to the other as screened and crafted. Within the crafting process the strategy offers the opportunity for the tacit and technological to occupy creative engagement. Attentiveness engages with degeneration to locate the missing as sensed and felt in taking account of loss. This navigational strategy reveals through articulation an embodied tracking as a language of screen encounter that is polysemic and nomadic in re-inscribing the creative body in practice into social space and animating the

image of the body. Navigation as an ethical attentiveness reflects on and makes time and space for the other through encounter, in a consideration of or responsibility towards the other. This includes a responsibility for the recognition of projection, articulation and reflection on the presence of self in relation to the other in the world. This navigation occupies a position of resourcefulness towards devices and process through awareness within the realm of the networked and ubiquitous nature of screen encounter and is open to the nomadic redirections and transformations it offers. This resourcefulness finds a way to confront the missing and the lost. This is *Bodyscreening* as Navigational strategy.

Chapter 4

4.0 Shifting into form

In concluding, this research in addressing the relationship of body and screen, proposes a methodological approach of *Bodyscreening* as strategy for encounter and process of negotiation, in response to the concerns around social, personal and creative screen use. In particular the approach is orientated towards a somatic sensitivity and can be seen to extend somatic process and principles into the practices of the body screening and screened. Here insights will be clarified and the knowledge and experiences within the project will be highlighted. To finish the potential broader applications of the approach in social practice will be suggested along with implications for somatics as a field. Finally outcomes of the project are detailed.

Insights

This research project has detailed a concern with social and cultural screen encounter that reflects the ubiquity and mobile nature of devices and the changing practices that have developed as a response. The research has identified practices driven by interaction that are troubled by representation and simulation unsettling bodies that desire connectivity. This sense of connectedness offered through screen practice, evokes a distrust and desire for control with impacts of practice on human development that renders an individual persistently tied to devices. Drawing on Kolcio's (2005) argument, the research identifies a somatic and embodied approach to practice with the screen, as an alternative interaction that resists control. This study has extended encounter from the cinematic to the ubiquitous within the fluid negotiations between multiple screen surfaces, bodies and images. Fostering practices of mobile attentiveness that draw on somatics as a way to offer an embodied awareness bringing to light an inter-subjective negotiation. This negotiation resides in the playfulness of liminality through image amplification and imaginative practice with the image. The nuances of this negotiation reflect the concerns of the language of metaphor and symbolic representation in articulating the tacit and ineffable through encounter. These nuanced

strategies make possible a bridging between the cultural and personal images of the screen to bring awareness and change. In doing this, the multiple modes of self reflected in humanist consciousness can be experienced as individual nomadic and transformative, in the contexts of the body screened and screening. In addressing the ethical in this approach where the somatic self- reflexive 'I' is encouraged towards a considerate compassion to the other through attentive practice; encounter brings attentive practice through time and awareness. Agency is located in this attentive practice as a resistance to immediacy. These are the strategies of *Bodyscreening* that I am proposing as a methodological approach to screen encounter.

Knowledge

Knowledge that has arisen through the research exists methodologically through the development of an interdisciplinary inquiry towards an argument that identifies the concerns surrounding behaviour with the screen. Its purpose has been to provide a multi-vocal account that reflects the social and cultural embodiment of practice within a communications culture and in outlining an argument and strategies towards the proposed approach of *Bodyscreening*. These voices exist in offering philosophical, psychological, social, somatic and media and performance related discussion that feeds into and out of practice as reflective iterations. Practice knowledge is somatically informed through the generation of scored and improvised process bringing to light links to witnessing and moving from AM and 'felt' awareness through Focusing in negotiating screen encounter. These have been detailed throughout the research thesis and website. Technical knowledge and its engagement with tacit impressions extends encounter to crafting with the screen in creative practice and I suggest that this kind of tacit awareness can be extended and employed as a strategy in social practice with the screen. The scope of this inquiry allowed for a creative interrogation of screen negotiations and encounter that could be further extended and refined beyond this study into more social contexts of engagement. Refining the processes and scored practice, extending beyond somatics and performance; such refinement could develop principles and process to address social

practice more succinctly. In recent years both technology and Internet addictions have become more formerly recognized and as such this research could provide a somatically informed response to these issues.

Experiences engaged with through the work have provided a platform to explore the intensities of screen engagement as an embodied process, in stark contrast to attention paid to the technological. I became aware of my own responsibility to my participants and to myself in making time to process these encounters in creating responses to each as individual offerings as participants did also. Within those intensities I found myself at times aware of the vulnerability that can be considered an evocation of the troubling nature of lived practice with the screen. The structure of encounter and the experiential negotiations offered a way through, allowing this vulnerability an opportunity of transformation within the co-presence of relinquishing control in the knowledge of self-agency.

Somatics

In developing an approach to the screen through the field of somatics, I have proposed an embodied responsibility towards the screen that reflects an active engagement and awareness I believe are necessary for both creative and social practice. Eddy (2002) identifies resistance from Hanna to extend somatics as a discussion into social and cultural arena's which Eddy proffers as a patriarchal perspective. Arguing through a lineage of female practitioners, she details that understanding that cultural and social influences in the developments of practices globally impact on somatic principals. The somatic process drawn on in the creation of this practice research inquiry as AM and Focusing; demonstrate approaches to the formation of language, image and articulation of tracking that are helpful in developing approaches to navigating the screen. With the influences of humanist psychology, phenomenology on the practices in the form of a focus on experiential tacit knowledge, democratic process and Jungian ideology, such crossovers prove fundamental to extending somatics both socially and culturally since they focus on working to connect personal and individual experience to social practice and cultural understanding.

Before identifying the specifics of what AM and Focusing contribute to this study, I do wish to identify that it is not that I believe that the very structured and established processes in AM and Focusing are themselves directly transferable to screen practice, as they are concrete forms that evolved with the specificity of particular practitioner concerns from Starks-Whitehouse(2009) and Gendlin(2003). It is also important to note that the focus of Luke Hockley's(2014) somatic engagement sits within the context of his psychotherapeutic practice and addresses how the cinematic image might activate a process, within an individual to engage with meaning beyond the context of the cinematic therapeutically. Drawing on these practices however, in making work that brings the dynamics of encounter to the fore in making explicit responses of the performer and participant, an understanding of embodied knowing is the central focus. With creative processes informed by the concept of active imagination (Pallaro, 2007) and the 'felt sense'(Gendlin, 2016) working with imaginal material and an attentiveness to screen; a somatic focus fed the work. As a way of developing *Bodyscreening* as an approach to screen encounter, this somatic focus has led to image development strategies in the context intermedial performance work, specifically in highlighting the use of somatic process in digital practice; whilst offering a broader approach to screen encounter, as one that is a considered practice of attentiveness to the body as a site of knowledge. It is recognized by those who have practiced AM at length, that such a practice already extends into the social and cultural realm and *Bodyscreening* reflects those sentiments, in offering an alternative to technological engagements that focus on device orientated approaches to embodied practice.

Practice and Praxis Outcomes

Practice has been a fundamental methodological stance in being able to explore the finer more complex dynamics of practice with screen. The multimodal nature of the study acted as a tool to situate the research and researcher in the phenomenon of inquiry. The reflexive back and forth between the practice works and engagement with focused points of discussion was effective in guiding critical questioning around practice. It did

this in the series of shifts, identified towards highlighting the complex exchanges of screen encounter and areas where somatics as a field might inform processes of body screening and body screened. Practice is also inherent across the theoretical and conceptual frameworks involving performance, phenomenology and psychology that serve to address somatic encounter extending *Bodyscreening* as an approach culturally and socially. The knowledge illuminated by this study has involved critical discussion around tacit experiential account, narrative formation and intuitive navigation that was specifically located in the practice generated. Through this nomadic journeying across varying contexts of screen encounter and theory, such practice serves to make explicit the implicit nuances and dynamics of practice with screen. Nelson (2013) links doing and thinking in research practice as praxis and Scott (2016, p.xviii) in particular suggests that such practice works to explicate 'emergent knowledge' and with these works acting as 'prisms', they assist the researcher to focus inquiry.

The specific research outputs of *Bodyscreening* detailed as Bodyscribed, Bodyscreen, Body of Works and Body in the Flesh act in bringing the findings of this research together as evidence of such praxis in the context of screen encounter. To demonstrate their contribution as parts of a whole in the research I outline here how each interdependent aspect argues for Bodyscreening as a somatic approach to screen encounter.

Bodyscreening

Bodyscreen attempts to address both documentation of the work integrated in this thesis and iterated in the practice aspects of Body of Works. It is purposefully promoting a particular awareness with the experience of the various screenworks and through the navigation of a website itself. Setting up a reflective dialogue through this engagement of screening and attempting to establish the voice of the absent body or body screened through this navigation in the present and as a latent body in the work itself; this site reflects the strategy of AM practice in its liminal and nomadic drift between the moving present and its loss through a becoming of something other than this, through subsequent layered witness account. It also reflects the lived

practice with the screen through which a potential for promoting attentive processes of screening exists in the navigational structure of the site.

Body of Works

This small exhibition attempts to engage the reader with the material and tacit aspects of the work. These items positioned in the practice such as redundant devices, transparent imagery and a space for image formation through participation can be seen, touched and engaged with through the readers own screening of the works. They act as a material landscape of *Bodyscreening* and reflect a sense of immersion in a narrative of screening. This narrative is the overarching research narrative with devices used in practice led research as materials of engagement. These devices range from analogue to digital reflecting the nostalgic body. This position between a 'crisis' honoring the lost whilst illuminating the progression from this, revealing the internalized and externalized body in practice reflects the more current relational complexities, blurred boundaries and fluid identities encountered in current screen practice.

Body in the Flesh

This practice evocation exemplifies some of the strategies and concepts of the work through encounter with the live performing body. In fostering a particular attention towards screening and the screened, this Bodyscreen approach performed, addresses surface as page, body and screen in the notion of projection both materially and psychologically. This amplification or exploration of image and symbolic narrative is explored in the real time process of the present, whilst reflecting on the concepts of loss and an inclination towards nostalgia. It addresses a relational strategy in bringing awareness to shifting modes of screen encounter and an exploration of positioning within this encounter, as a continuing recognition of the 'felt sense' of screening and being screened.

Beyond Bodyscreening into Lived Practice

In the wider context of screen practice this study serves if nothing else to promote practices of screen engagement that allow for a somatic agency

through attentive practice with the screen. This is in contrast to the call for more immersive devices or the focus on technology to provide a depth of embodied engagement with the screen. Informed by Eddy's principal detailed as a 'decentralization of decision making' (2009) placing a greater emphasis on the value of somatic response to screened or screening as a habitus of practice; shifts from processes emphasizing logic and cognition as forms of knowing to the somatic intuitive and tacit forms of knowledge where such processes of screening find depth.

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Words on a page: In the studio you are tussling with words that
don't all appear to makes sense together, or the sense that in some
[felt] way fits. That moment at Christmas when doing that festive
jigsaw between seeing the gap, knowing the piece is there but not
having an awareness [or satisfying nudge] until its found and
finally in place. So words – write them down on paper and move them
around in space and sit for a moment. Notice how they sit side by
side, above or below each other, how far apart they are – their
shape and how they overlap or link. Notice if some of them are
obscured by others or if they can be seen through another… notice if
they evolve. Now notice how the sense of them sits with you, trying
to hold a word bodily, notice jarring or the sensibility, a quality
– now do this with several of the words and notice how these words
together with your body move.

Studio Practice (2012)
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Welcome to Me Screen You Screen – I would like to thank you for your participation. Before experiencing the intervention it is important to point out that participation is taken as informed consent and any contribution during the experience or reflecting texts will contribute to PhD research on Screen and Somatics.

The data gathered will be in the form of witness reflection in the form of text and documentation and experiential documented witnessing of the event by the artist. No personal identification data such as name or mobile number will be shared in the research. Mobile numbers will be destroyed after use.

Please provide a mobile number to the person in attendance at the door if you would like to receive a short text reflection of the experience later. You will then have the option of returning your own reflection of the meeting in the form of one text.

On entering the space walk towards the screen and the artist will enter the space. If you wish to take a seat please do. There will be a screen between you. Please do not go beyond the screen or lean on equipment. The intervention itself will finish after 10 mins at which time the attendant will open the door and beckon you out. If you wish to you can leave at any point – just walk towards the exit and the meeting will be over.

Thank you for your participation. When you are ready, let the person in attendance know and they will show you into the space.

Me Screen/ You Screen   **Fri Dec 11th**

Names: Attendance in pairs. Put name in	Time	Response: Yes /no to text \ Indicate preference and rationale	Please include mobile number if requesting response by text.
1/ 2/	9.30pm	Y/N: Y/N:	MOB: MOB:
1/ 2/	9.42pm	Y/N: Y/N:	MOB: MOB:
1/ 2/	9.55pm	Y/N: Y/N:	MOB: MOB:
1/ 2/	10.07pm	Y/N: Y/N:	MOB: MOB:
1/ 2/	10.19pm	Y/N: Y/N:	MOB: MOB:
1/ 2/	10.32pm	Y/N: Y/N:	MOB: MOB:
1/ 2/	10.44pm	Y/N: Y/N:	MOB: MOB:
1/ 2/	10.56pm	Y/N: Y/N:	MOB: MOB:
1/ 2/	11.08pm	Y/N: Y/N:	MOB: MOB:

Me Screen You Screen 'This is an invitation for us to meet and be with each other – its quite simple really – just to be in the presence of me and you for a moment. To sit and notice all that there is between you and me and me and you for a moment. A moment of noticing all that there is between approach and meeting, between being and being with each other, between boundaries and windows, between being and leaving.'

Me Screen You Screen is a performance research intervention that explores the relationship between ourselves and screen. You are invited simply to enter the space and be with myself and the screen for 10 minutes. You can leave if you wish before the 10 mins are up, at which point you will be guided out of the space.

After the event you can choose to receive a text to your mobile about the experience from a particular form of witnessing I am using. You can also respond with one text concerning your experience in the moment of the event. You can leave other responses through writing, drawing / image making after the experience and materials will be made available.

PLEASE READ: All material will be used as part of a Performance Research PhD by Charlotte Nichol. If you choose to participate in anyway you will be contributing material for research purposes that might be used in any part of this research outcome on the understanding that you will remain anonymous. Any personal contact data from the experience will not be shared and numbers destroyed after use of the one text.

Charlotte Nichol is a Dance lecturer at Buckinghamshire New University and currently doing a PhD at Middlesex University. She is interested in the relationship between body and screen and how a particular attention to somatics at the site of the screen can allow for developing practices of screen attentiveness that specifically engage with the corporeal.

List of works

Bodyscreen – Documentation Website (Nichol, 2017)
http://www.bodyscreening.agency

Body In The Flesh (Nichol, 2016) 'Wright-ing the somatic' Symposium,
Middlesex University. [1:45-1.55]
https://www.youtube.com/watch?v=BQaq3YadpW0

Me Screen You Screen (Nichol, 2011-2015)
http://www.bodyscreening.agency/me-screen-you-screen

Looking for the Body (*Looking For The Body* , 2014)
http://www.bodyscreening.agency/looking-for-the-body\

The Nostalgic (*The Nostalgic Body* , 2014)
http://www.bodyscreening.agency/the-nostalgic-body

Dia 2:Tale of Two Stories (Nichol and Marcevska, 2012) – Somatic and
Technology Conference, Chichester University, Chichester.

Dia (Greek meaning through)(Nichol and Marcevska, 2011) – Circuit Festival
De Montford University, Leicester.
http://www.bodyscreening.agency/early-shifts

Studio Scores (Nichol, 2011)
http://www.bodyscreening.agency/early-shifts

Tryptic (Nichol, 2011)

List of Images

Fig 1 & 2: Authentic Movement Practice Images 2011

Taken by Charlotte Nichol

Fig 3 Dia Layout Diagram by Charlotte Nichol

Fig 4 & 5 : Dia (2011) Taken by Yi Ying Woo and Marko Marcesvka

Fig 6 Worlds Apart (Nichol, 2011) Taken by Charlotte Nichol

Fig 7 Pin Hole (Nichol, 2011) Taken by Charlotte Nichol

Fig 8 Self Image (Nichol, 2011) Taken by Charlotte Nichol