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## Chapter 5: Fitzmaurice Voicework®: autoethnography and transformative practice

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### Introduction

In an interview from 2004, the founder of Fitzmaurice Voicework® (FV) Catherine Fitzmaurice says about her work that it allows “anything to happen. Anything that wants to happen. It’s creating chaos. It’s throwing people into the forest of Arden<sup>1</sup>” (Fitzmaurice, 2004, p. 4). Throughout a five-day workshop in London taught by Fitzmaurice in 2007, I went through an emotional and physical rollercoaster experience that in the end left me craving for more. I was literally thrown into the forest of Arden – a place of bewilderment, turmoil and new orientation in terms of my relationship to my voice and its physicality. As a certified FV teacher myself, now based in Scandinavia, I still find the work puzzling in terms of its transformative potential regarding vocal presence and somatic awareness. The FV practice has become an embodied and vocal anchor for me personally and in my professional life as a drama and theatre practitioner-researcher and scholar. This has meant to engage in an open-ended identity process of curiosity and new discoveries within the process of enhanced embodied and vocal presences. The forest of Arden suggests unstable identities, blurred realities and messy interactions – a deconstruction of the orderly reality of the court, only to make transformation and new reality possible, in this case the reality of voice.

FV is a comprehensive approach to voice with equal emphasis on freedom and focus of expression which transgresses performance on stage and in daily life. It was originally developed for actor training and is at present used in many fields, including supporting people with a wide range of vocal needs. There are over three hundred certified FV teachers working internationally (*The Fitzmaurice Institute*, 2018). FV aims for inner somatic listening as well as for communication on stage and in life. The approach is not exclusive and can contribute to contemporary voice studies as a method of its own and as a vehicle in combination with other approaches. In this chapter I focus on the aspects of FV that have informed my research on its transformative potential. I do not intend to outline all the elements of FV (for this see for example Watson and Sadhana, 2014, Holmes, 2016, Morrison, Kotzubei and Seiple, 2017, Morgan, 2012). The chapter draws from an autoethnographic study conducted in 2018 in the context of the arts and technology strategy at my university (*NTNU ARTEC*, 2019). The study addressed my body’s transformative experience in the encounter with FV and how my relationship to my voice developed and asserted itself consequently.

I wanted to explore multimodal ways of disseminating the research process to address how the FV practice integrates the physical, emotional and intellectual body. To do this, performance as research

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<sup>1</sup>In the comedy *As You Like it* by William Shakespeare, the forest of Arden represents the refuge and exile from the court. While the court stands for civilized order and structure, the forest of Arden is anti-structure and a place for surprises and ambivalence, representing liminality and chaos.

(PAR) seemed most appropriate since it would enable echoing the multilayered transformative learning experience regarding my voice spurred by FV. I was curious about PAR and its “inherently interdisciplinary and transdisciplinary, qualities (...), directly associated with its embodied, affective, and interactive nature” (Barton, 2018, p. 11). I invited digital media artist Wendy Ann Mansilla into the project. Her role was to witness my investigations and translate my autoethnographic practice into digital narrative segments. These segments became part of the devising material for the performance. Mansilla assisted me in the creation of the performance and her work became an integral part of it. With this chapter, I wish to propose this kind of autoethnographic performance practice as a useful research method for the field of contemporary voice studies. I do so through the following structure:

First, I present the theoretical framework of my discussion interconnecting the somatic with the psychological and philosophical aspects that underlie FV. Then, I present the methodological perspectives that informed my PAR project *In Front of Me (Bruun, 2018)*<sup>2</sup>. The main body of the chapter analyzes the project as guided by the research question: how can autoethnographic performance practice contribute to the emergence and dissemination of new knowledge on the transformative potentialities of FV? I structure my writing by outlining the process towards the performance, then the performance itself, and lastly, I reconsider my own reflections and the audience feedback to achieve an informed understanding of the impact of my study. I conclude by returning to the point that my autoethnographic PAR study provided an opportunity to make my intuitive learning process explicit with a focus on FV as a transformative practice that contributes to heightening awareness and deepening understanding of vocal presence as innate part of human identity.

### Theoretical Framework

Inspired by Wilhelm Reich and his students Alexander Lowen and John Pierrakos the somatic in FV has common lineage with somatic approaches to therapy (Barratt, 2010, p. 58). Nevertheless, therapy is neither the primary focus of FV nor of my discussion. The somatic in FV suggests, in my understanding, the integration of body, mind, psyche and the significance of the individual voice. This integration has been inspired by the legacy of Carl Gustav Jung in the field of psychology and the way Jung’s work impacted upon approaches to Somatic Psychology (Barratt, 2010, p. 15). Catherine Fitzmaurice’s bond to Jungian thinking is corroborated by FV scholar Michael Morgan (Morgan, 2012, pp. 133-160). He connects FV to Jung’s alchemical process that interweaves and unites “the adept with the *unus mundus*, psychologically understood as a synthesis of the conscious with the unconscious” (Morgan, 2012, p. 134). For me, the alchemical concept of the *magnum opus* (major work) discussed by Morgan resonates in particular with the sense of transformation I examine, “whereby chaos is both consciously and

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<sup>2</sup> The twenty-minute performance was presented for an audience of around sixty people at *The Fifth International Freedom & Focus Fitzmaurice Voicework Conference – Listening Beyond Borders*, Rose Bruford College for Theatre and Performance, London, Monday 23<sup>rd</sup> July 2018.

unconsciously created as a learning modality toward fuller self-knowledge in the service of broader creativity” (Morgan, 2012, p. 133). The understanding of chaos as source for self-knowledge is in line with Jung’s notion of individuation as natural transformation that enables renewal of psychic energy (Jung *et al.*, 1969, pp. 173-184). Fitzmaurice states that, “[a]t its best, voicework explodes the binary of the body-mind split, empowering each individual in a holistic drive towards personal agency” (Fitzmaurice, 2015, p. 68).

In line with this, Fitzmaurice, from her earliest investigations, emphasized the autonomy of each individual voice in a way that resonates with feminist philosopher Adriana Cavarero whose main point is that the voice “always puts forward first of all the *who* of saying” (Cavarero, 2005, p. 30). This agrees with Fitzmaurice claiming that voicework is about “desire for community and communication. To voice is personal. It is both physical and intellectual. It is social” (Fitzmaurice, 2015, p. 68). In earlier writings, I have discussed the connection of Fitzmaurice and Cavarero with emphasis on vocal individuation as an integrative process of inner somatic awareness *and* performative agency (Bruun, 2015). In the burgeoning field of voice studies, Konstantinos Thomaidis also employs Cavarero, here to open a discussion about contemporary voice studies that, for him, is “a project of re-imagining voicing as praxical and intimately connected to practice *and* knowledge production” (Thomaidis and Macpherson, 2015, p. 12). In my understanding, FV bridges the legacy of Somatic Psychology and Thomaidis’s reading of Cavarero, underpinning the materiality and situatedness of voice as a subjective phenomenon. Therefore, I propose, that the consideration of one’s intuitive somatic awareness while voicing is crucial for voice studies.

### Research methodology

My FV-inspired PAR (Arlander, 2018) methodology combines Jungian theoretical ideas that underlie FV with research methods employed in the social sciences: autoethnography (Ellis, Adams and Bochner, 2011), intuitive inquiry (Anderson, 2000) and Jungian-inspired phenomenology (Romanyshyn, 2010). Autoethnography was suitable because it is in line with qualitative research methodology that emphasizes the subjective, socially constructed narrative as poly-vocal and reflexive (Gergen and Gergen, 2000, p. 1037). It requires that “we interrogate what we think and believe, and challenge our own assumptions, asking over and over if we have penetrated as many layers of our own defenses, fears, and insecurities as our project requires” (Ellis, 2014, p. 271). Since my research question was about transformative potentialities of FV, I found intuitive inquiry useful because it introduces a general way of studying transformative experience (Anderson and Braud, 1998). The proposed strategies invite any kind of intuitive responses to the studied phenomenon: rational and non-rational, dream images, visions, kinesthetic impressions, felt proprioceptive response and expressions, inner contemplation and so on (Anderson, 2000, p. 2). It resembles another approach that makes place for unconscious dynamics in the research process proposed by Jungian psychologist, Robert Romanyshyn (Romanyshyn, 2010). For my

study, Romanyshyn's integration of embodied phenomenology and Jung's notion of active imagination was useful because it addresses the researcher's unconscious and draws on research informed by the researcher's dreams, symptoms, synchronicities, and "the functions of intuition and feeling, alongside the functions of thinking and sensation" (Romanyshyn, 2010, p. 275). Romanyshyn suggests the intentional use of the transference field, a field mediated by unconscious images, fantasies, complexes, and archetypal material, in the research process. For my PAR, this was vital and in agreement with Fitzmaurice's notion of chaos as "a purposeful interweave of both right and left brain behavior that enrich creative choice-making" (Morgan, 2012, p. 134). It also agrees with the Jungian understanding that the conversion of psychic energy is a self-regulatory response "arising from those parts of the psyche which have their roots in unconscious, instinctive urges" (Jung *et al.*, 1969, pp. 173-184).

Both Anderson and Romanyshyn recommend a layered, cyclic process that encircles the studied phenomenon systematically with open-minded self-reflexivity that can render learning and eventually transformation (Anderson, 2000, p. 5, Romanyshyn, 2010, p. 283). In my view, this kind of reflexive research practice represents a bridge to PAR and the artistic process of devising and performing autoethnography. I chose to use FV as the praxical method of investigation employing its two basic features Destructuring and Restructuring systematically and in dialogue (Morrison, Kotzubei and Seiple, 2017). Within this practice, the destructuring work, known as the FV tremorwork® was the most significant because of its potential of chaos into flow serving "as a "butterfly effect", disturbing the mundane, armored persona by throwing it into a fragmented world of rough edges where mind and body move toward union (Morgan, 2012, p. 142). The FV tremors are intentional and can be stopped at any point by the person trembling. They are induced by physical postures inspired by yoga postures only with the explicit purpose of releasing the breathing reflex and sensitizing somatic awareness of vocal sounding (Fitzmaurice, 2015, p. 64). The alternation between destructuring and restructuring is essential in FV. While destructuring seeks to develop freedom in the voice and letting go of unhealthy habits based in unhelpful habits and previous learning, restructuring aims for focus and clarity of thought and emotion in oral communication (Watson and Sadhana, 2014, p. 149). This is achieved by focusing the energy released in the destructuring phase that is often experienced as chaotic and unpredictable without direction. The intention of the restructuring is to focus this energy by the central nervous system by centering it and giving it direction. Here the legacy of traditional European breathing techniques, such as bel canto and rib reserve play an important role (Fitzmaurice, 2015, p. 67)

The autoethnographic performance as research (PAR) study

With reference to the FV allegiance to teach what is *in front of you* in the sense of being somatically present and able to act appropriately in each present moment, my study committed to deal somatically with what was always in front of me. I wanted to study my vocal and embodied presence as an autonomous transformative phenomenon in line with PAR and the performative research paradigm

(Barton, 2018, p. 14). During the devising process I wanted to explore FV as a creative and reflexive motor in conjunction with the imagery surfacing from my embodied vocal explorations. The aim was to devise a performance that would interweave practice, personal narrative, reflections and theoretical framing in a multimodal format to advance the understanding of the contribution of FV to one's voice-based transformative journey, and subsequently the inclusion of unconscious experiences in the analysis of voice. The project had three phases:

1. The process towards the performance, Spring 2018
2. The presentation of the performance, *In Front of Me*, Monday 23<sup>rd</sup> July 2018.
3. Audience feedback and critical reflections, Summer-Autumn 2018.

#### Phase 1: The devising process towards the performance

I started the praxical work by reconnecting to the FV deconstructing/tremorwork. When I first experienced this kind of generated tremors in 2007, a lot happened in my body of unfamiliar and unaccustomed energy like waves of movement inside leading to intensified sensations and feelings from the intuitive responses from my autonomous nervous system reacting to the induced stimulation. In 2018 I wanted to revisit this first chaotic impact that the FV tremorwork had had on me in 2007 and investigate my experiential process of becoming familiar with it and somatically learning to use it intentionally to release tension and held energy in my body.

From the field of psychology, Romanyshyn proposes a step-by-step research process with the first phase focusing on the bridge between the researcher's conscious and unconscious in line with Jung's notion of active imagination, as discussed above (Romanyshyn, 2010, p. 292). In this state of being, the researcher allows daydreaming and reverie to come to the foreground by spurring free association and imagination, being sensitive to the inner imagery and emotional responses. When I started the research process in 2018 the images and metaphors from 2007 surfaced. I decided to explore a text that I had written during the 2007 workshop because it seemed to be pertinent of the kind of intuitive bridging of the researcher's conscious and unconscious that Romanyshyn discusses. This poetic reflection suggests how FV dives into the chaos of the unconscious and enables to deepen the understanding of one's vocal identity and self-learning:

*Thoughts in images*

*River of blood*

*Bubble bursting the gut*

*Cleansing – purification*

*The guttering – laser beam line cutting through*

*The knight in shining armor*

*Living on air*  
*Where there is only air*  
*How can you make life where there is only illusion*  
*Bursting the myth of my family*  
*Frozen grief*  
*Frozen water*  
*The green spiral thing penetrates*  
*The red drop porous ball*  
*Skin fragile skin*  
*The green knife cuts*  
*Ball bursts and becomes the river of blood*  
*Amalgamates with other blood drops*  
*Flows into the open landscape*  
*Ocean*  
*Black earth*  
*River of blood*  
*Finds its way into the dark earth*  
*Creates dark traces dries up disappears*  
*Into the soil for insects to feed themselves from*  
*The red river*  
*Nourishment for invisible creatures*

I called the text *The Blood Poem* because the tension of blood as life-giving and life-threatening puzzled me and reminded me of Jung's archetype of rebirth (Jung, 2014) that had been a main topic in my MA dissertation in Drama and Movement Therapy, finished not long before I joined the FV workshop 2007 (Bruun, 2007). When I wrote *The Blood Poem*, it had been like automatic and associative writing with no conscious reflective intention, but as an aesthetic-poetic response to my first encounter with FV and the tremorwork. In hindsight, in 2018, however, it seemed logic and guided by an intuitive intention and an embodied necessity. Revisiting the experiential tension suggested by the imagery of warm blood and frozen water reminded me of how I had experienced the workshop in 2007. The feeling of entering a warm and embracing landscape came back to me through the image of the red river of blood that had enabled me to start a process of softening muscular rigidity provided by enhanced somatic awareness induced by FV. I then explored the poem vocally while switching from destructuring/tremorwork to its counterpart restructuring. While destructuring I spontaneously improvised with the sounds overlooking the semantic meaning of the words and put focus directly on the somatic experience of breathing, sounding and voicing from within my body. The restructuring part of my explorations emphasized on intentional breathing embodying the semantic meaning of the metaphors and their associations.

From this an imaginative affective landscape opened that pulled equally toward death and life, reinforcing, for me, a deep intuitive connection, identification maybe, with the archetype of rebirth (Jung, 2014). The poem seemed to communicate a sense of destruction, yet instinct for life summed up by the last image of the red river as nourishment for invisible creatures. It summed up my contradictory first experience with FV of craving for more and at the same time resisting and holding on to my familiar habits. My main surprise while exploring *The Blood Poem* was that it felt as if I had just written it, or even that I re-wrote it again and again while deconstructing and restructuring. How could this re-writing interact with and inform my perception of FV as transformative practice? It seemed to me that the intuitive and confusing premonition underlying the practice of 2007 had found its own direction and purpose that I was now ready to fully understand.

During the devising process I was supported by Mansilla. Based on the explorations of *The Blood Poem* I chose two main metaphors for the digital segments that Mansilla and I focused on. The first main metaphor was the red fluid blood and the second, the blue frozen water in the form of several window frames. Glass was chosen as metaphor for my voice in fragile moments, resonating with the theme of exposure, protected/hiding in ice/shining armor, yet vulnerable and easily broken, wanting and longing to be heard free and expressive. The transparency of the solid glass so easily broken into sharp pieces also put focus on my ambivalent excitement of presenting the performance live at the *Freedom & Focus Conference* at Rose Bruford College. Through the devising process and exploring the chosen metaphors further in rehearsal and developing the digital narrative, my understanding of the transformative potentiality of FV shifted accent from a linear process (from 2007 until 2018) to a more dynamic, circular and organic phenomenon. When exploring the tension of the two main metaphors more in detail through the dialogical process between the embodied FV practice and the digital translations and transpositions of the metaphors into visual images, I found that the familiarity of the visual imagery enabled me to connect to my somatic and vocal transformation in a new. This new way of connecting somatically to my voice seemed to be independent of linear time encouraging a state of timelessness and intuitive freedom of expression from within. I became aware of the intuitive intention of my body to reorganize itself topographically and recognizing its capability to do so through an experiential state of time *as* space. I wanted to convey my FV-induced transformative process of daring to be exposed unpacking the fragmented and disjointed process of delving into chaos and explore the emerging metaphors through body, voice and visualization (live and digital). As the theme of exposure came up in the devising process, I also recalled another pivotal moment in my vocal learning, namely working with the song *It's good to see you* by Scottish Alex Campbell (1925-1987) during the FV Teacher Certification Program in 2014:

*Now it's a wonder when it comes to friendship  
No matter how far away, no matter how long*

*There's a constant thread that's never broken  
That ties me to my friends and home.*

When I sang to my co-students in 2014, an overwhelming feeling of connection to the “constant thread that’s never broken” got to me. When I revisited the song and the memory of the past again as part of PAR project, I was able to connect to the me 2014 from the perspective of the me 2018. I explored the song vocally, deconstructing and restructuring, experimenting with the *you* in the song and the *I* of the singer imagining that I was both the *I* and the *you*, subject-object in one. I suddenly understood the aim of artistic research practice as proposed by Robin Nelson, of collapsing binaries (Nelson, 2013, p. 21) and I got a new experiential understanding of the somatic aspect of FV in terms of exploding the binary of body-mind (Fitzmaurice, 2015, p. 68) in line with Hanna’s notion of soma as a self-regulating *and* self-sensing unity (Hanna, 1988, p. 32).

The devising process brought up a deep sense of vocal homecoming, not only in relation to my past experiences but also in a way that transgressed my phenomenological body in a spiritual sense. During the devising process it became clear to me that my FV-based learning process has been a non-linear, yet dynamic and ongoing process since the workshop in 2007, through the FV Teacher Certification Program (2014-2015) and beyond. I realized that for me the transformative impact of FV had overcome the binaries of home and away in a very concrete way. From the first encounter in 2007 I had felt at home with the practice although my body obviously resisted to let go of learned, unhelpful habits of breathing and of using my voice. In this sense, FV had represented something very strange and unfamiliar, yet at the same time a welcoming place of comfort, curiosity and pleasure. Throughout the devising process of my autoethnographic performance, it became clear to me how my intuitive knowing had guided me into trusting myself in terms of leaning into the unknown and of giving up previous habits little by little. One could say that I had immersed myself somatically and vocally in the creative chaos of the forest of Arden and by this discovered new layers of experiential realities within. As a result, I understood that coming home to one’s vocal and embodied self is not an end-result but rather a continual state of being and becoming. For the performance therefore, my intention became to convey this layered, non-hierarchical experience of chaos and order, mess and structure, unconscious and conscious integrating the digital elements of metaphorical narratives with my embodied vocal expression as described below.

Phase two: The performance *In Front of Me*

In the beginning of June 2018, it was time to finalize the structure of the performance that ended up consisting of nine image-based units: 1. Breathing body, 2. Floating windows, 3. Perceptions, 4. Fragments, 5. Frozen, 6. Snow, 7. River of blood, 8. Cracked glass, 9. River of life. The interaction of

my live performance and the digital narratives formed a dream-like whole that underpinned the significance of the conscious-unconscious interconnection for the understanding of vocal complexity.

The digital narrative was based on Mansilla's perceptions of my praxical explorations which included a choice of my collected images, diaries and writings of different kinds. The digital aspect of the performance had a proactive function in terms of my interaction with the screen throughout the performance to render the actual visualization of the intuitive imagery and transformative process. As intended, the digital narrative was an important anchor for me while performing, along with the prepared script of spoken text, movement and singing. In the following paragraph, I describe the performance with focus on the interrelation between my presence and the digital narrative:

*My breathing body is shown on a big screen facing a set of window frames. The recorded sound of my breathing body is mixed with the sound of me present, breathing, facing myself on the screen with my back turned to the audience. I turn around and narrate a dream from one of my diaries. It is about a girl in the streets at night. She discovers that she is like a doll, her body made of rubber. In the dream, the dreamer wakes up when the girl is threatened by a group of violent men. The dreamer then realizes that only one of her hands is visible. After I have told my dream my body appears on the screen trembling with unstructured and breathy sounds, multiplying itself and sounding together with itself into a crescendo, before disappearing. I also watch this rather surreal sequence as a witness with the audience, before I turn to them and with a clear intention share a poem by Tami Spry about autoethnography (Spry, 2016). Spry's poetic-theoretical text was intended to give the audience a suggestive way of locating the performance in the performative research paradigm in line with my theoretical framework. Then a collage of my personal photos, postcards, writings and notes appears on the screen. The collage is randomly put together and appears in different combinations. The window frames reappear with a big hand reaching out towards them while snow is falling. After this, only white snow is falling lightly on the screen. I then interrupt the poetic atmosphere with a short presentation of the creative process of the PAR project to convey the step-by-step research process to the audience. While I do it, part of me regrets this choice as it feels as if my need to legitimize the artistic research with theoretical conceptualization is not really needed in the context. On the other hand, I feel that the audience listens and seems interested in this kind of conventional research narrative too. Then I return to the poetic mode and choose deliberately to intensify my emotional presence as performer. I quote lines from The Blood Poem while some of these also come up on the screen in writing:*

*Thoughts in images*

*River of blood*

*Frozen grief*

*Frozen water*

*Skin fragile skin*

*The green knife cuts*

*Ball bursts and becomes the river of blood*

*Flows into the open landscape*

*The words are shown on a black frame with moving red drops. Mansilla had programmed this and some other frames with a user interface technique which gives me the possibility to change the image in real time when I move the cursor on the screen. For this frame, the red drops transform into flowing red rivers as if the drops burst open and emerging red rivers meander on to the black frame. Then the imagery of the glass and frozen water appears in the next bluish frame, associating to broken glass and ice, visually and aurally, like cracking or thawing. In the background my recorded voice is heard singing Narrow daylight by Diana Krall. Then the process of frozen water melting and transforming to fluid is introduced more distinctly, with a dripping sound like icicles melting. My voice in this sequence alters between Jacques' monologue All the world's a stage<sup>3</sup> and a dialogue composed from my diaries between Catherine Fitzmaurice, other FV teachers and myself, reflecting my frustration, resistance and difficulties in letting go of learned, unhelpful habits for free vocal expression and breathing. While doing this sequence I notice a shift in my own presence due to the audience response, including presence of Catherine Fitzmaurice among them. The sequence ends in a climax with me shouting in frustration at myself for holding on to rigid patterns and chronic tension. Then, with the last frame, I release the free breathing and with that the somatic response of letting go and finally surrendering to the transformative experience of embodied vocal freedom without resistance. In the final black frame, the red drops from before are transformed into blue drops visible in and around the window frames. For this frame, Mansilla had programmed the same interface device as for the "river of blood". In the void after the intensity of the previous frame, I move the cursor over the blue drops and the fluid image of rivers on the screen is now blue meandering in and out of the window frame filling the screen. I look straight at the audience. I take them into my experience and in a calm voice I say: In front of me – now – are you. I sing It's Good to See You. By the second verse: "when a man is down, he stands alone", my voice cracks and I am in tears. Ironic, I'm thinking. The suggested resolution in the prepared digital narrative and the wobbly reality of the moment. Restructuring, I invite the audience to join me in the last chorus:*

*It's good to see you, so good to see you.*

*I've crossed the oceans and travelled through many lands.*

*It's good to see you, to be in your home.*

By the end of the performance, I felt that I had been able to communicate the multilayered complexity of my FV-induced transformative process of coming home and being at home with my vocal presence.

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<sup>3</sup> This philosophical monologue is from *As You like it* and takes place in the forest of Arden.

The performance itself also had a transformative impact for me. The theme of daring exposure explored during the devising process was particularly pertinent in the last minutes. I literally exposed myself in a way I had not planned and allowed the integration of the experience there and then. Yet, this also mirrored the intentional tension of the two main metaphors of the performance laying bare my transformative voice journey with FV from opacity (red thick blood) to transparency (blue clear water).

### Phase 3: Reflections on the PAR, *In Front of Me*

I performed *In Front of Me* for around sixty people. Afterwards, I felt that I had achieved what I wanted although I was aware of the experimental character of the presentation. It marked a significant step in the PAR process because it mirrored my transformative learning with FV – with its struggles, resistances, emotional triggers and vulnerabilities, and – at the same time – the letting go of physical and emotional tensions and rigidity. The dynamic dialogue between my transformative voice journey and the metaphorical transformations included in the performance was meant to generate a multi-layered and multimodal audience experience. The interactive frames were meant to suggest new layers of visual and affective transformations to emerge in the feedback-loop between me and the audience during the performance echoing my deep transformative process induced by FV. It appeared that the layering of presences during the performance came across and stayed with the audience afterwards. The dynamics between the mediated me and my presence was potent of the kind of understanding and knowledge production that is only available in the moment of performance, as intended and in line with PAR and directly associated “with its embodied, affective, and interactive nature” as argued by Estelle Barrett and Barbara Bolt (Barton, 2018, p. 11). The ending with my voice cracking reveals how this kind of situated knowledge, “always in the making, focusing on the process but situated wherever it engages an audience” (Barton, 2018, p. 12 with reference to Lynette Hunter, 2009). These kinds of moments cannot be planned but happen ‘by themselves’. In that ‘chaotic’ moment, I *knew* I was ‘at home’ – totally present with my embodied vocal self and with the audience.

With the performance, my PAR project became relevant to a broader audience as the audience input afterwards corroborated. I collected feedback from ten people and it was significant that they all acknowledged that my autoethnographic PAR had given them insights not only in my transformative experience with FV and its impact for my vocal individuation, but also for them, by analogy through affect and somatic awareness during the performance and the interweaving of live and digital performance narrative. Some pointed out the intersubjective correlation due to how the digital strand supported the autoethnographic narrative by making the invisible visible and creating an aesthetic distance through archetypal imagery and metaphors. This was also my intention providing opportunity for the audience to project their subjective experience, consciously and unconsciously, through embodied resonance. The dream-like structure of the performance offered a multilayered collage of my FV-induced transformative experience and the digital narrative contributed to conveying the complex,

embodied and emergent knowledge production at stake. It became clear to me that the asset of this kind of autoethnographic transformative practice within PAR creates the aesthetic distance necessary to enable not only (me) the researcher but also the audience to connect to the transformative experience with their own subjectivity. One audience member writes,

[t]his piece was deeply vulnerable and surrealistic in its presentation. Conventional assumptions of how technology is experienced kinda "went out the window", you know?

I felt connected in a human way... which I was surprised by.

[...] When the invitation to sing came, it felt natural - as in a dream - and fluid, like the liquid of the blood and the water from the river, and with the blessing of the earth.

(Audience input A, e-mail received 28.07.2018)

This quote highlights the relational capacity of PAR to reinvent social relations and dismantle disciplinary distinctions that create conditions for the emergence of new analogies, metaphors and models for understanding objects of inquiry (Barton, 2018, p. 11). This reminds of my research question and my wish to investigate my intuitive and somatic drive for transformation and vocal individuation spurred by my initial experience of chaos and, in Fitzmaurice's wording, "of being thrown into the forest of Arden (Fitzmaurice, 2004, p. 4).

## Conclusion

In this chapter, I have outlined and discussed how my autoethnographic PAR project, *In Front of Me*, was able to generate new and informed knowledge about the transformative potentialities of FV. With the somatic in FV framed within the legacy of Somatic Psychology and Jung's alchemical notion of individuation as an intuitive, self-regulatory and embodied transformative practice, my praxical investigations have indicated this growing somatic vocal awareness as a dynamic, emergent state of being and becoming, rather than a notion of end station. This notion of vocal individuation is, in my understanding, supported by Thomaidis and his reading of Cavarero with emphasis on the re-imagination of voice praxis in research and higher education (Thomaidis and Macpherson, 2015, p. 10). To sum up, the PAR project provided a valuable way of researching the experiential transformative process from the first-person perspective through autoethnography. It has contributed to increased somatic awareness capacity for me and to a better understanding of vocal presence as an innate part of human identity on stage and in daily life. It has also allowed me to locate my findings within a broader theoretical and practical framework of somatically-oriented voice studies. This is significant because it demonstrates that the kind of transdisciplinary autoethnographic performance practice displayed offers an appropriate methodological input for the study of voice-induced transformative processes. For me, the process towards a clearer and deeper sense of my vocal and embodied self, has been a rewarding effect. Arriving in the body is ultimately the objective and there is always more arriving possible. The

PAR project and the opportunity to share it in detail through this chapter, has been a rewarding journey for me as a scholar and practitioner-researcher. I am left with compelling trust in the impact of this kind of artistic research that bridges disciplines and modalities – a trust and somatic awareness stemming from the initial choice of listening to my body and its somatic, intuitive intentions toward vocal individuation. This last audience input highlights this aspiration of my project:

I think on your piece again and I think: Yes, do it again and again and mix and match with the academic side, that is really exciting. To mix it up. To dare to mix it up. To inspire the academic heady world to open up and communicate more with the whole body.

(Audience input B, e-mail received 31.07.2018)

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