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Movement as a means of understanding



Marcus Russell Slater BA (Hons) MSc

(They/Them)

Submitted in the spring of 2026 to adhere to the requirements of the program

Education (research)

Doctor of Philosophy

School of Education - College of Social Sciences - University of Glasgow

Via, veritas, vita

Anno Domini MMXXVI, Marcus Russell Slater BA (Hons) MSc (Illi/Eae), omni humilitate et reverentia sollemniter declarat >

- Declarat et decernit hanc thesim esse creationem originalem investigatoris/creatoris (M.R. Slater).
- Declarat et decernit hanc thesim esse materiam virginem (a M.R. Slater) nec ulli institutioni in mundo ad certificationem submissam esse.
- Declarat et decernit omnem materiam citatam/inventam ad integritatem huius thesisi adhibitam clare separatam esse (quadratum rubrum circa photographiam, titulos pellicularum et citationes clare distinctas cum indice citationum).

The way, the truth, and the life

In the year of our Lord 2026, Marcus Russell Slater BA (Hons) MSc (They/Them), solemnly declares in all humility and reverence >

- Declares and decrees that this thesis is an original creation by the researcher/creative practitioner (M.R. Slater).
- Declares and decrees that this thesis is virgin material (by M.R. Slater) and has not been submitted to any institution in the world for certification.
- Declares and decrees that any referenced/found material utilized for the integrity endeavour of this thesis is clearly segregated (red box frame demarcation around photograph, film credits and clearly demarcated quotes with a citation list).

Marcus Russell Slater – 25/05/26

Abstract (waymark/rationality)

The following abstract is broken into three paradigms:

Prelude – This is a hidden silent key, to welcome the viewer, listener, and reader into this thesis through an alternative abstract invitation.

Entering – This is an abstract told through a door and an invitation to open the door.

Into the tangibility of paper – This disseminates the above two paradigms into ink (writing), with 'notes' (tasters/elements) of alternative ways of disseminating 'understanding' to emulate the form of this thesis.

Abstract (prelude)

This thesis charts a moving academic pilgrimage over five years; its embryonic genesis is born out of sl-o-w noticing from a master's adult education placement, movement from a desk in a teacher study, to entering a habit and crossing a threshold.

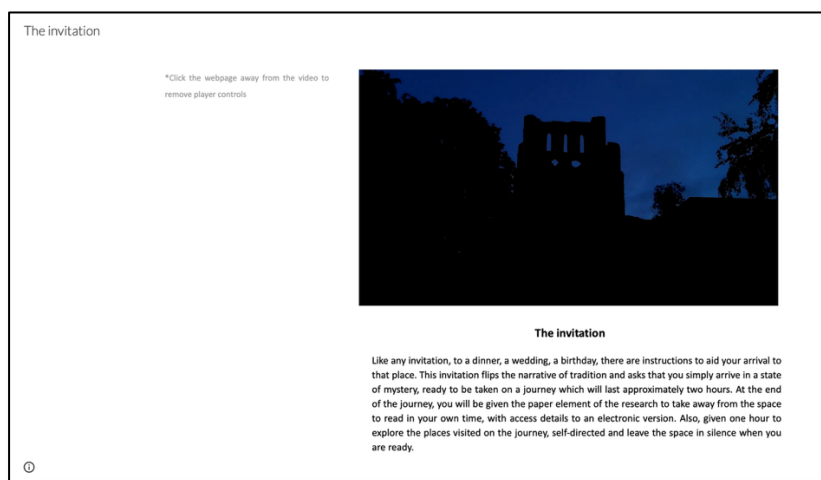


This thesis pushes beyond the margins of the A4 page to establish a sl-o-w moving narrative in which the thesis is explored through alternative architectural possibilities.



The invitation (film) >

<https://sites.google.com/view/mamouththeinvitation>



Abstract (entering)



Before going through this virtual door into the tangible paper element of this thesis, which you can touch, smell and feel. Firstly, please engage with the first physical entity of this thesis, in the form of a two-hour performance/installation ('A spring movement' - June 2026 – Cook street, Glasgow), with a flexible silent one hour for the viewer to explore their own journey around the space and to simply 'be' in silence, to stand, sit and lie on the zones' floors, then to sl-ow-ly leave in silence when you are ready (unrushed/unhurried).



Post (June 2026) archive recordings >

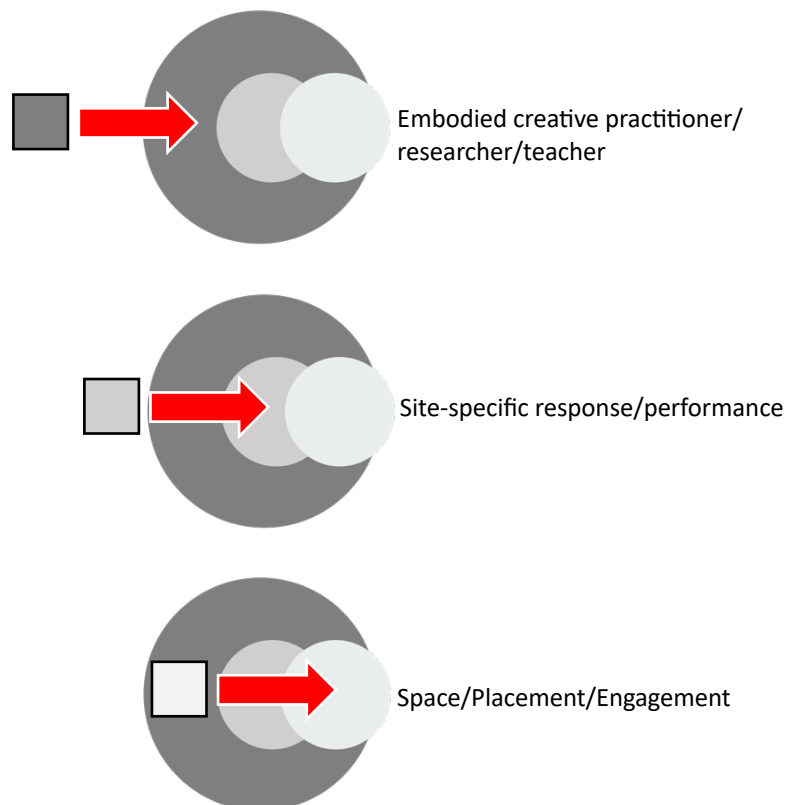
<https://sites.google.com/view/aspringmovement2026>

Abstract (into the tangibility of paper)

This thesis sl-o-w-ly lifts a veil into considering pedagogy through movement and difference, in the context of faith and formation. It is a five-year creative academic pilgrimage for the researcher, witnessed by the reader, viewer and listener.

This thesis performatively sl-o-w-ly handles hidden and disregarded places of unnoticed knowledge, border crossing into different landscapes. Sl-o-w-ly establishing a bridging language between the fringes of academic tradition through CAP (Creative – Articulation – Process) (Bacon & Midgelow, 2024).

Through unmasking, deconstructing and unlearning neurotypical narratives (ways of being and doing), this research has sl-ow-ly unveiled a unique, silent, hidden synergy between different unnoticed meaning narratives (movement/place/faith/oral-song/neurodivergent) and creative process-based methodologies (authentic-movement/CAP/Landscape of practice) through the sl-o-w trajectory orchestration, 'to', 'through' and 'from' 'A spring movement'. Secondly, the thesis in its very device rewrites notions of speed, through an architecture of silence, stillness and sl-o-w-ing (sl-ow-ness), by means of a series of acts. Navigating three elements envisioned through a sculptural form (act2).



This thesis contributes to the burgeoning field of contemplative pedagogy, to consider how this can aid deeper thought, not rushing to label the 'thing' being birthed forth, and hence this thesis's final orchestration is through a visceral encounter with 'A Spring movement'. An ending performance piece (zone 6b) at 'A spring movement' contained the words below, the use of creative word threads throughout this thesis to emulate movement in an interplaying dance between the movement floor and the drying ink (writing) on the page. Citation of these words is an important fitting waymarker to capture implications and outcomes of the research through a moving, interplaying form (between the desk and the movement floor).

Lastly, this thesis deconstructs and unlearns traditional narratives of order, as seen in encountering the ending first and through reconsidering the written form in second place. This aids and emphasises, through a simple act of moving something to a different place, how this can create new understandings.



An inverting pilgrimage perambulation

My is body is si-len-tly poised on the cusp, on the edge, at the fringe, on the margin,
Of a five-year academic creative pilgrimage,
My body is in an interplaying dance,
Between the desk and the movement floor,

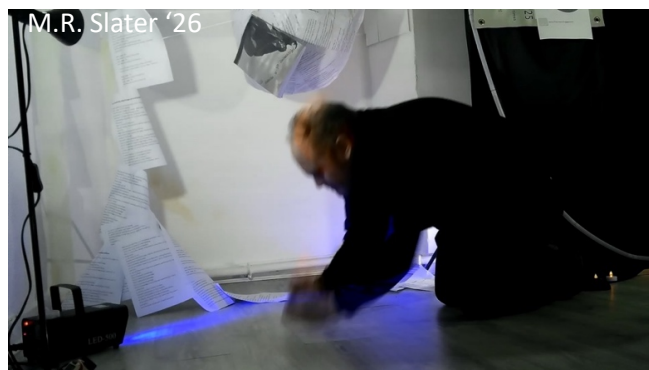
I hold before my body the final birthed paper element of this thesis,
Then move from this desk,
Virtually across the campus to deliver pages that are part of my body,
Pages that are living and breathing,
Beyond the cusp, beyond the edge, beyond the fringe, beyond the margin,
My body moves beyond the cusp, moving beyond the edge, moving beyond
the fringe, moving beyond the margin,
Of this academic creative pilgrimage ending,
This is a moving, inverting pilgrimage perambulation,
A body moving in an encompassing conviction of a changed horizon,
A body moving in a changed landscape,
A body moving in a changed position,
A body moving with conviction,
To teach and practice in the margins,
To teach and practice in the in-between places,
Moving and dancing in an embodied conviction that movement is a way of
understanding,
This is not some brash revelation,
This is a conviction deeply embedded in every fibre of my living body,
In my body as ink,
Deeply permeated through, silently witnessing a five-year movement
orchestration,
This embodied statement is problematic moving forward,
As this conviction needs to be shared in all its messiness and rawness,
It cannot become a movement upwards, gathering dust high up on a shelf,
This is transient knowledge,
This is immersive knowledge,
This is different knowledge,
This is moving knowledge,
This is knowledge shared through engendering a silent movement,
A moving vocation inside my body,
To teach and practice in the margins,
To teach and practice in the in-between places,
To silently advocate through movement,
For a more radical future, for adult faith formation education,
And the wider landscape of adult education,
To inspire a movement of change,
Moving from desks with frozen ink bottles,
To desks with ink spilling all over movement floors,
Moving through things that cannot easily be wrought in words,
This pedagogical movement orchestration is not a loud movement,

This is shrouded in silence, veiled and hidden,
This is a movement engendering border crossings,
Into hidden landscapes,
To encounter contemplative landscapes,
To encounter contemplative practice through embodied encounters,

Desk, page, ink,
Has become a place of returning,
Desk, page, ink,
Has become a place of departure,

The ink my body returns to is richer and deeper,
From the silent orchestration of a five-year movement,

Desk, page, ink,
Has become a place of departure,
Desk, page, ink,
Has become a place of returning





Keywords: Academic pilgrimage - Formational faith-based education - Adult education - Vocation - Embodied inquiry - Creative (performative/art/textual) process/practice methodologies - Movement - Performing art - Contemplative practice/pedagogy - Silence - Slow/Slowing - Living (creative) writing - Difference (neurodivergent/neurodiversity <> oral/song chronicles) - Transient-place narratives (displacement) - Site-specific performance - Medieval monastic - Tironensian order - Installation — Engagement
Archival/Archiving.

Movement as a means of



understanding

My unique reasons for this thesis.....

My unique reasons for the PhD is virtually placing myself under the microscope, to explore more fully what I have witnessed on the fringes of my master's. During my master's in adult education, I had witnessed during a placement, how students were impacted learning outside the classroom, immersed in experiential education. Part of this noticing was how I entered a habit in my study to cross over into the landscape of the environment I had designed and created, an equilibrium into which I stepped back in time to the Medieval period.



Like the fringe of the habit, that which was taught was an experience outside of the body, but I knew this was a deeply impactful way of learning, as I witnessed my cohort of students group hug at the railway station, heading for trains and coaches back to their homes. I had discovered experiential education on the edge, left in a period of time gathering dust on shelves, removed from living learning moments. It was like opening a locked door that had not opened for a long time, as I pieced together a learning theory, and part of this was a quest to find an experimental theory that had been developed and used by an American college in the pages of a rare book (Hutchings & Wutzdorff, 1988). Before me in my hands was a living, breathing way of learning; I could not close this chapter in the same way I had found it gathering dust, through words, diagrams and photographs. Forced to be outside as lockdown took hold, I created an outdoor installation in the form of a garden, with sculpture forms representing the learning stages, with soundscapes featuring a montage of words disseminated from a post-reflective paper I had my cohort of students write and submit. The holding and restriction of lockdown raised deeper questions, as I took a gap year following my master's

and, at the same time, moving into a pioneering community engagement role that would last for four years. I sat with many leaders of community projects, hearing many stories of how lockdown had shown very vividly the need for the gathering of people in-person. I had worked in media broadcasting since I was an art student, at conferences and local church media projects. I had thought that when people could not make it to meetings, that in some way, media could take this beyond the walls. Finding churches closed, I was, as A. Pirmohamed would later reflect in their creative work of 'Another way to split water', saying my prayers through a cracked-screen (Pirmohamed, 2022, pp. 10-11). I could no longer smell the incense, place water on my head as I entered the sanctuary, smell the building: old wood, damp stone, candle smoke, or hear the crack of a wafer viscerally as it was broken at mass. That my faith was not just about how I attended, it was the physical movement to a place, in a unique landscape and community. Time and history often repeat, and it is in the deepest moments of tenebrosity that are often teachable moments; the same would be true in the early twelfth-century (Cline, 2019, p. 7) in France, a country affected by a pandemic and war. Monastic expression and the existence of faith communities, in a fractured state, would inspire the founding of the Tironensian order. As I returned to a cathedral for the first time, the doors had finally been unlocked after months of being barred. A space in a deeply fractured state, piles of pew cushions abandoned to one side, chairs removed, the icon of Mary placed in an awkward central position and hymn books on the floor, creating a large labyrinth. What struck me most was how my body moved through this space; it would be the same as I embarked on over forty miles pilgrimage during 2023. Walking on Iona barefooted, then feeling the cold stone of the abbey floor, as I was part of a procession walking into the former abbey church, carrying symbols of divine adoration that had not entered that space since the reformation.

There were deeper questions simmering, bubbling, inside my body, surrounded in my study with books on educational theory, S.D. Brookfield advocates that practitioners in education become disenchanted, if the movements that are followed are not 'our' own movements (Bookfield, 1995, p. 265). Disenchantment is echoed in S. Caldecott seminal work 'Beauty for truth sake – On the re-enchantment of education' (Caldecott, 2009), a clarion call for pedagogy to address being 're-mystified'. Deeper questions and deeper thought are not cultivated and found at the cusp of a search engine, G.J.J. Biesta echoes this warning of education extinction through sanitized risk-free education (Biesta, 2013). This is also echoed in creative word through the pen of P. Wakhlu, S. Shori, and K. Netrapal

*"Disconnect
Disconnect
Disconnect
Disconnect
Disconnect
Disconnect*

*Hey world! Are you blurry? Or is it just me?
Watch the thin line between space and reality
I see these people around and suddenly I'm alone
In the room with nothing but my iPhone
For company, camaraderie, love and everything in between
You won't see it unless it's a place you've been
Signed in, signed out, are you serious?
Is it really all that mysterious?*

*And I think I've had enough
I've had enough, I've had enough
And I think I'm gonna lose my mind, lose my mind
Disconnect. Disconnect. Disconnect
Disconnect. Disconnect. Disconnect
Everything passes by me in a blur
You can see that I'm shaken but I will not stir
'Coz me and everyone want to be like the other
Original you say? Just the thought makes me shudder....."
(Wakhlu, et al., 2023)*

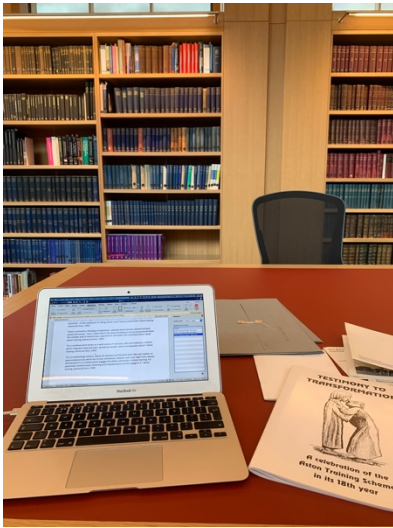
I had entered the landscape of teaching through bible college, hermeneutics to homiletics. Through group workshops and delivering the college morning devotion in the main lecture theatre. I had learnt the art of teaching, but I became curious, venturing behind the scenery. This followed a noticing during attending many theological conferences, listening to talks and coffee conversations. Many were concerned about getting more enrolment in faith education and into ministry, but there was a surprising disconnection that I witnessed in bible college and my venturing behind the scenery. It is one thing to teach a subject and prepare people for ministry, but what is often missed is the 'how'. That it is more than good homiletics and developed delivery, there is a deeper art to education; this is a conversation that is needed between social science and divinity. That it is more than delivering a homily to a congregation, or leading a bible study, how and what educational theory is being used, also how this educational theory is aiding the formation and continued development of the person in ministry. This led me, after graduating from Bible college, to undertake a master's in adult education.

During my master's in education as part of placement research, I shadowed a ministry training weekend of ordinands training for the priesthood, at a

monastery in Scotland. One word stood out from that weekend; that was Aston. They were using watered-down remains of the former Anglican training scheme, called the Aston training scheme (Green, 1990) (Todd, 1987) (Green, 2022). The name struck me as Aston is a place, as Aston is next to Gravelly hill (England), the place passed on to me through oral history, my family and family business were forced to leave due to bombing during the 1940's.



During 2022, I had the privilege to spend time at Lambeth palace library with the archives from the Aston training scheme and to spend a day with the first former principal of the scheme in the south of England. Aston was a much-needed short-lived experiment in faith-formational education. In that moment of fresh pedagogical development, much of the material was not safely archived. Below is an excerpt from liturgy written for one of the programs away weekends that I managed to find from a lead at Lambeth palace library.



*"Kiss of life and touch of death
Suggest our imperfection:
Crib and womb and cross and tomb
Cry out for resurrection.*

Silence

Prayer

Litany of the Four Elements

Leader: Earth, air, fire and water are traditionally symbols of life, yet we have made it so that these same elements may carry and contain death.



Life: I am life. I offer to share between the daughters and sons of God - soil for bearing plants to sustain the planet's life and yield bread for all people.

A bowl of earth is placed.

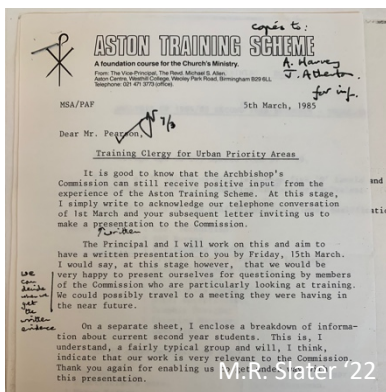
Death: I am death. I take away from the many and give it to the few. I exploit and over-use it. I waste its bread while many starve.

Leader: O God, who wore our clay in Christ, we confess we have not shared the land; we have broken our bond with the earth and one another.

*All: Forgive us: we have chosen death.
We long for healing; we choose your life.*

Life: I offer air to breathe; for the endless energy of the wind, for birds to fly and seeds to blow. Air has no frontiers; we share the breath of life.

*An empty bowl, symbolising the air we breathe, is placed."
(Aston training scheme, 1994).*



There has been little movement and shaking of faith-based education in recent years, and in fact, adult education in general. This is what Biesta warns of in their writing, risk free sanitized education. Inspired by the writing of S. Welch, who advocates that pilgrimage can be in everyday life (Welch, 2011, pp. xxi-ii). This PhD

journey is an academic creative pilgrimage, 'a journey', the orchestration of a movement of my whole physical body. In the invigorating ink of Brookfield, this is a movement to find a way of understanding that which cannot be easily defined and in fact needs to be part of the endeavour in the ink of Caldecott to 're-enchant' pedagogical development. This work is about redefining the open research model, opening a window into a five-year creative moving pilgrimage to simply ask in its primacy: can movement itself and the very journey be a way of finding understanding, noticing what is often unnoticed. To move beyond the doing, to notice the doing, this is reengaging the rawness of pedagogy, adding back risk. This project is about leaving the comfort of my study to place myself virtually under the microscope. It is a marriage of three disciplines, that I have studied 'in': arts, divinity and adult education. This project is positioned on the edge, on the cusp, in the margin, in the hedgerows, a pilgrimage beyond what D.H. Lempert terms 'the ivory tower' (Lempert, 1996, p. xiv). This is a peaceful, slow, silent movement to the margins, beyond the comfort of tradition and dusty studies. This is not to advocate that there is anything wrong with established institutions, but if there is never any willingness to adventure beyond what is known, new understanding can never be gleaned, hidden silently in the margins. This is to find 'other' possible ways and modalities for engaging spiritual development in the past cutting-edge spirit of Aston. This is also a reclothing and unmasking of my living body, to find value in my living story, in my difference (neurodivergent): what has been my movement and journey to this place of questioning.

The future of the work is to aid an alternative way to develop informal faith formation education on the cusp of church and institutions, also a wider remit of generally helping engage deeper reflection in adult education through alternative practice. I have witnessed many people screaming at desks, struggling with writing, providing alternative ways to express what cannot be easily said through traditional methods is much needed. Also, through installation and live performance, disseminating alternative ways of understanding engages a creative dialogue in the public landscape. Many deep-seated fires rage in our communities, fuelled by misunderstanding towards the 'other', and opening up dialogue through the arts provides a window to confront peacefully the 'other'. Its use beyond this remit has been demonstrated in a piece created for the 'May piece prevail' UNESCO arts conference (October 2025 - <https://sites.google.com/view/transposed-into>).



M.R. Slater – Feb 2026
(They/Them)

M.R. Slater '25

Orientation



Through this virtual hidden stage door, the reader, the viewer, and the listener are invited to enter a hidden contemplative landscape of a creative practitioner/researcher/teacher and will leave via the front visible door into the public face of this research, in a place of 'outwarding' (Bacon & MidgeLow, 2014). Many misunderstandings and angered narratives regarding hidden differences and alternative practices will conceivably continue to fan deep-seated fires, until there is a decisive decision to shine a small light into seeing research and the world through different perspectives.

The simple title used for the thesis, 'movement as a means of understanding', has evolved and been formed through the pilgrimage of this thesis journey. Understanding of this simple title is not found in the sounds of the words or even in the meaning of the words, but in a creative academic research pilgrimage, a slow journey which has orchestrated many movements and iterations.



Prologue- A love letter



One of the meanings of the word thesis is a proposition; the traditional approach and interpretation of the 'word' proposition has been in written form. The word 'proposition', in the context of a thesis, does not necessarily dictate its meaning; the proposition does not necessarily mean a proposal in the form of writing; it is 'tradition' that has dictated the interpretation of thesis meaning in a written form. Questioning traditional ways of knowing and being in the world, opens up the vista to the word 'proposal' in the context of the thesis, being looked at through alternative ways of interpretation.

February 2023, my pen submitted a love letter for the University of Glasgow Postgraduate Valentine competition; the task was to write a love letter to your thesis. The process of writing a love letter for my thesis developed a realisation that research is a form of love, a journey of falling in love that leads to a proposal. Tradition in human love is a fairy-tale story of a lover getting on one knee to propose, but beyond the pages of the fairy tale, many lovers have found creative ways to propose their love to each other, beyond the traditional kneeling pose. Writing has an important place in all research, but it cannot be assumed that sole reliance on this means of articulation is a modality to be effective in all thesis endeavours. Like human love, getting down on one knee does not work for all lovers.

Dearest Thesis

This letter to you pains me, as I want to move across this page, expressing my love to you through extemporization movement, then before you allow my body to translate my love into mark making and then ink.

My body longs to lie in a bath of your ink, feeling your ink flowing over my body. Thesis you consume every fibre of my being and occupy every electrode of my mind. When I talk about you, my eyes light up, eyes which are small windows into my passionate love affair with you. You are woven into the warp and weft of my very existence. Many do not understand our complex relationship; I was comforted recently to be with you in London surrounded by others who understood embodied practice.

*I am looking forward to seeing you on the fourteenth;
I will wait for you under the central station clock.*

Love

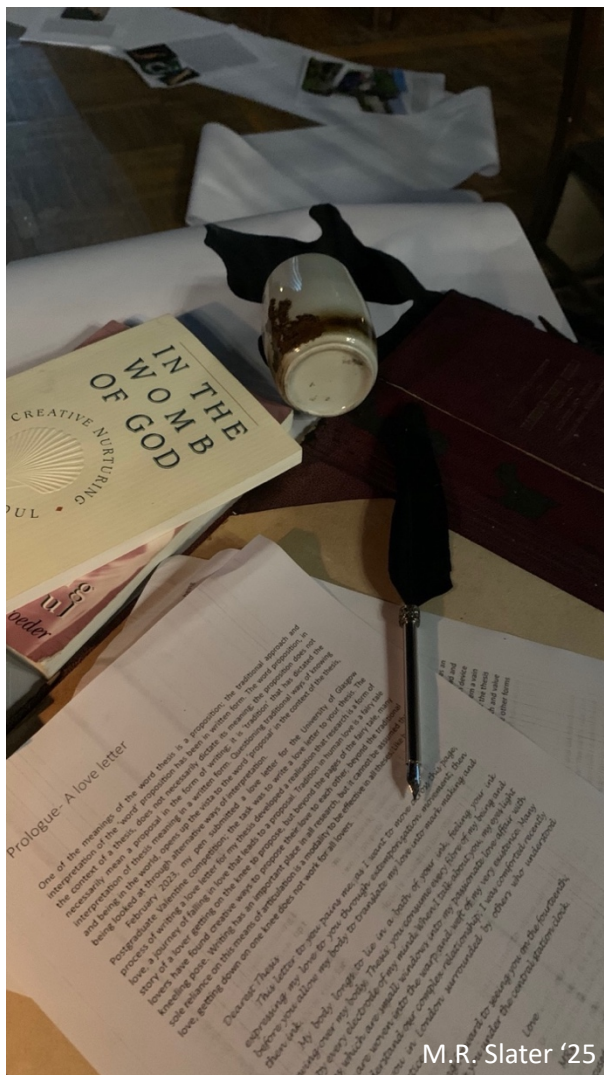
MRx

An important element of this thesis is focused on embodied learning/embodied inquiry; a traditional approach would be presenting the findings through the sole modality of 'writing'. The problem is that the writing is in a sanitized form, on a white page, and the visceral nature of the ventured inquiry is beyond the sanitized margins of the page. Other postgraduates worldwide have started questioning the traditional position of writing being the main focus of delivery for a thesis. D. Loi (Italy) used a suitcase, an item that symbolized a journey, and the suitcase contained items to interact with the thesis (Loi, 2006-10). R. Zak (Canada) harnessed the use of the moving image in a web-based context to deliver their thesis (Zak, 2014); their journey to the thesis came from their lived teaching practice experience, and this presented a challenge of finding more effective tools to disseminate pedagogical practice through alternative media. S.J. Harrison (Canada) painted their thesis on a circus tent, as the tent embodied their lived experience of being marginalized by societal traditional expectations (Harrison, 2014). A thesis is an object that enters a period of time; the issue seems to be not questioning time within the embodied object of the thesis, is there a difference between a thesis created in 1924 and 2024? Both would generally be in a written form. Within teaching practice, undertaking a thesis is part of professional development, but it seems the device to achieve this goal is left unquestioned. S.D. Brookfield paints a harsh reality of teaching practice being chained to the past, a pedagogy that has lost its passion (Bookfield, 1995, p. 265). Brookfield

advocates for teachers to be developing lived critical reflective practice, a position that has 'learned' from the past with a focus on the future. A lived experience that is infused with a passion and purpose, it is positioned in a worldview of change and the future. It is about developing an aptitude for questioning and curiosity, developing different ways of thinking about how teaching practice is delivered. Applying critical reflective practice to the notion of the thesis, it is acknowledging the traditional modality of the written thesis as an important place in the past, but at the same time, it is reconceptualizing the thesis for its place in the future.

Beyond ink and paper

This thesis is about two considerations: a proposal (research question) and the thesis as an object conceived into the world. Often, the thesis is a transparent actor; the text is read and seen, but there seems to be little consideration of the thesis being a created research device in the world. Is there more to a thesis beyond traditional paper and ink? This may seem a vain consideration, but can it be assumed that one size fits all? Is education provision for the thesis through Brookfield's awakening reflection a prisoner to the past? Is measure, worth and value for professional development weighed through ink and paper, or could there be other forms of modalities to find value for knowledge generation?



M.R. Slater '25

Prologue – Ink bottled from the edges

The writing in this thesis is written through different 'ink' and ink which historically has been disregarded, embargoed, and labelled as not worthy to be in an academic space. Writing has been established in a neurotypical narrative, a single modality, in which there is a narrow focus on single correctness-based thought, which is neurotypically single-wired. Beyond paper margins, on disregarded fringes of fabric, in hedgerows, and in street gutters, is knowledge few venture to notice and value. This is also, ink of the spoken word, the song, the story, that has been passed down by firesides, around tables and by bedsides, beyond the painful place of the schoolroom and dark corners of correction.

"In recent years, there's been a positive step forwards in terms of amplifying neurodivergent voices."

"I just couldn't break through the glass ceiling of my own challenges and play by the rules."

"The problem with many writing rules and guidelines is that they're hard to follow when your brain's wired differently – a bit like trying to run Microsoft on a Mac laptop"

(Rees, 2023)

The writing in the thesis is not necessarily traditionally perfect in terms of traditional composition rules. This poses a challenge and question: towards what is deemed worthy and correct to be a valued voice in the world, as in a hyperfocus on correctness, knowledge worth gleaning is often disregarded. Development and discovery of new knowledge is not necessarily found in sanitized theatres of correction. Understanding traditionally has been a process of gleaning and cleaning, the thing is gathered, placed and locked in a plastic bag and then dissected in sanitized theatres of correction. The material is then disseminated through modalities deemed traditionally worthy to be in an academic, sanitized space; what is noticed is a watered-down, often misconstrued version of the actual reality of the thing in question. R.A. Dow, in a philosophy for experiential education, said that learning moments should be encountered alive and enabled to grow in the context in which they are found (Dow, 1971, pp. 28-29).

Beyond and outside

Beyond the veneer of the inspiring city,
Beyond the tourist-perfect photographs,
Beyond the historical facades,
An old lady sits on her own in a tenement, trying to keep warm with a hot water
bottle, with the gas stove left on,
Families live out of large blue bags in open dormitories; down the hall is a locked
room, this room is open fifteen minutes a day; in the room, there is a microwave
and a kettle,
Hungry children devour cheese toasties at projects, their previous meal being a
bag of crisps,
Displaced people queue in the rain for food bags,
Disused English ferries repurposed as prison camps to host refugees.

Outside the door of Central and Queens in the city of flourishing,
Outside tourist buses,
Outside posh hotels,
Outside plush corporate high-rise offices,
Office workers step out of plush offices over people waiting for a night shelter to
open.

Temporary tables run in two long rows, running the full width of Central station,
Tables are laid to feed the hungry; above, the London night sleeper train waits
with plush cabins,
Party revellers dressed to the nines cross Central station marble floor, to catch
trains to the suburbs,
Below, volunteers cut hair on makeshift chairs with the sound of trains rattling
above.

M.R. Slater – 2023

Through my lived experience working in community engagement and from my time in Glasgow studying this thesis, the above piece was penned in tears and ink. Dow's avocation for dynamic learning in the context of messy places (Dow, 1971, pp. 28-29), this thesis is encountered in tears and ink, on the cusp, in the margins. I virtually slowly pull back a mask from my face, holding the mask tightly as the elastic around my head is forcing it back to my face; the elastic is the vacuum tension that this thesis is born into. Border crossing into sanitized spaces to communicate about my thesis and crossing back into the landscape of my thesis.

I had the privilege of spending a day with a former principal of an Anglican adult education program, and one of their many stories deeply impacted me. Visiting a candidate, they shared how they visited them in their workplace, to discuss their vocation

beyond the rectory study. The candidate, with blackened oily hands, conversing a desire to develop in the place of its original genesis, this simple reflection and carried story in their body deeply impacted me. My lived trajectory is like a tapestry: the front, the public side, made up of conforming marks, and behind is a hidden world of tangled threads that embody a hidden world and how I am wired as a neurodivergent practitioner and the hidden silent life of contemplative faith practice; it is an interplaying dance into sanitized alien landscapes and back into a hidden world. As I have witnessed in recent years so many buildings of my childhood demolished, due to hate towards difference, namely modernism, my tears run into the dust as I witness the wrecking ball and monster machines eating the buildings, buildings that held meaning to me. Buildings that embodied inside them a vision of their creator, buildings that were only understood from the inside, spaces of experimentation and utopia for a world of peace and for fires of hate towards difference to be extinguished. Yet, I grew up listening to an ongoing dialogue of hate towards difference, words that would eventually kindle fires of physical destruction, to be replaced with fake plastic poster-wall buildings.



In churches and monasteries, my faith is lived out in hidden, silent places; many things are not said, the lifting of hands by a priest upwards mirrors and outwards to represent the paraclete, the sound into silence as bread is broken, a bell that is chimed, movement of clergy, choir, monks and nuns in procession, with a silent invitation to follow and join a procession around a church or follow monks around a cloister into a refectory, silently standing around a table waiting for a prayer to be said. S. Welch advocates that faith needs to be considered as an everyday pilgrimage, a journey, which is the

orchestration of a living, precious moment (Welch, 2011, pp. xxi-ii). Pilgrimage can be in everyday life, but there are intentional pilgrimages, journeys in which it is not about the destination, but the journey. This thesis is an intentional journey, in which I take into my hand, a virtual knife, to slowly cut open a veil into a hidden world of difference and spirituality. Many misunderstandings and angered narratives regarding hidden differences and alternative practices will possibly continue to fan deep-seated fires, until there is a decisive decision to shine a small light into hidden silent places. Also, I cannot teach from ivory towers, from aloof places; I lay my graduation cloak in the mess and mud of the street, I need to take off the garments and colours to place my raw, embodied self under the microscope. So much of my education has been about books high up on a shelf, gathering dust, as I witness and listen to stories in communities with a tear in my eye. Beyond the ivory towers, there is a revolving movement to look inwards, into my hidden landscape, to embark on an intentional movement, to ask if there is another way to understand, to teach from a different place. Can the very simplicity of movement aid understanding, as places of hiddenness and division have only increased the temperature of deeply seated fires.



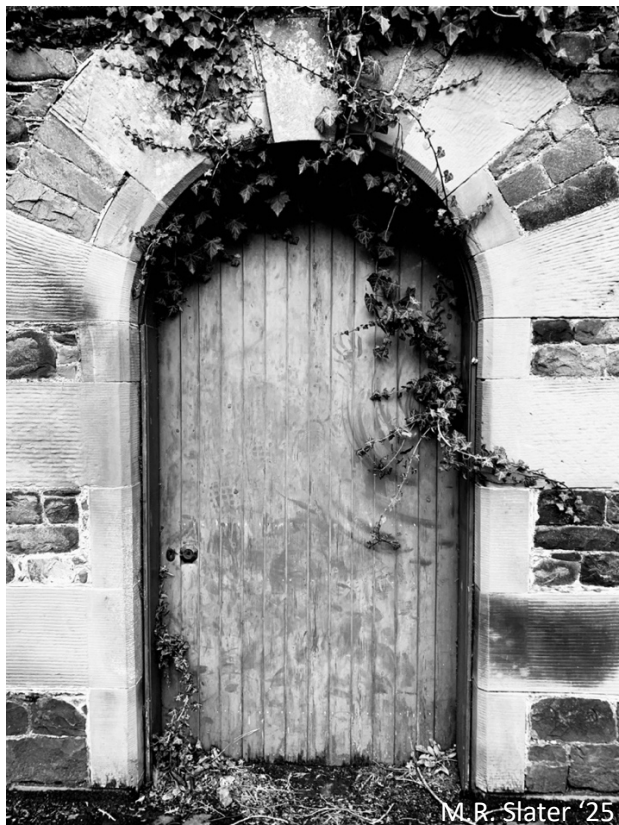
This thesis is not easy to read, listen or watch; it charts a five-year journey of revelation and tenebrosity. There is a temptation to polish this, to sanitize and numb the visceral nature of the journey, but this would be to defeat the purpose of its original

genesis, found in the graduation cloak lying in the street gutter, and it would become another book high up on a shelf gathering dust. The thesis is forged and formed through an interplaying dance of movement: a dancing interplay of extemporize movement, forming words, travelling to places of understanding, moving objects/props and moving words. In its very essence, it asks how movement can be a means of understanding. The final development device orchestration of this thesis follows a series of geographic (places) iterations, from spring to winter of 2025, moving elements that form zones (stations) of an installation/performance piece in many reiterations across Scotland and England. The very movement of the performance/installation elements in different site locations, formed a demonstration of how this thesis is forged through movement, each reiteration a point of learning. This thesis is also written through a process (theory) that was travelled to, and the very movement of travel was a way of moving to understanding. One of the process frameworks (theory) that was journeyed to has been the use of CAP (Creative – Articulation – Process) (Bacon & Middelow, 2024). Ink that forms and dries on the page is an interplaying dance between extemporize movement and words being forged through the lens of CAP, working through the facets of this process. CAP was developed to allow a language bridge between creative practice and academic development, through its facets (Opening <> Situating <> Delving <> Raising <> Anatomizing <> Outwarding). The movement of travel is also grounded in my lived experience of displacement and travel as a way of life, home being places of meaning, that are spread across hundreds of miles. Movement is also witnessed in this thesis through difference (neurodivergence), different cognitive writing featuring repetition and slowness. It is in this way of cognitive function that new knowledge is often missed, not listening to the repeat and not waiting for a slow arrival. In starting to notice different voices, that challenge neurotypical constructs, there is a possibility to see the world in a different way, in a slower way, opening up the potential for a more richer, deeper, diverse world.



The written form in this thesis, as well as highlighting non-neurotype constructs, is written through movement. Moving with ink, spilling over the movement floor and

forming on the page in words, in an interplaying dance. R. Macfarlane, in 'Landmarks' (Macfarlane, 2015), which is a living survey of word and place, surveys writers as different landscapes. The work of Macfarlane in 'Landmarks' is like moving and walking with the writer, as they guide the reader, listener and viewer on a journey through places, words and people; a chapter crosses into a unique landscape. Macfarlane's 'Landmarks' handles material, not just in the form of the words but in a living, breathing narrative of how the material was encountered in landscapes and through movement in places. Macfarlane introduces B. Lopez 'Arctic dreams' through their movement and handling of the book in a Vancouver bookshop (Macfarlane, 2015, p. 210), and they carried this on a journey, a journey that would involve losing the book, how the copy they have now is worn by life, page edges yellowed from being taped. In another chapter of 'Landmarks', Macfarlane introduces J.A. Baker through living raw words forming on a page, ink that is still as wet, fresh and raw as when Macfarlane first wrestled and wrought the words (Macfarlane, 2015, p. 139), through three raw building reiterations, Baker's landscape is born on the page through movement. Macfarlane recounts in their journey with Lopez, a narrative of walking (moving) through the Canadian landscape, Lopez's words, not just in text, but in form emulating a cited landscape. Words not just in their sound or meaning, but words that paint the landscape through a moment. My movement and discovery of Macfarlane's work on 'Landmarks' came through movement; throughout the five-year journey of this thesis, I have read almost daily, but not for reading's sake. Movement to books and through books has been a journey of entering the worlds of the writer via a hidden, locked door, via a key that I found in a previous book.



M. R. Slater '25

I found the key to Macfarlane reading R. Deakins 'Notes from Walnut tree farm' and in 'Landmark' Macfarlane moves inside Deakins' landscape (Macfarlane, 2015, p. 105), through sound. The sound of walnuts thudding on a roof each autumn, and a wooden house that moved, and creaked in the wind. I found the key to 'Landmarks', reading Macfarlane's 'The old ways' (Macfarlane, 2012), this is an orchestration of movement, and slowing in ink, to notice. Macfarlane weaves a narrative of hidden paths in many landscapes, paths that are ebbing slowly toward tenebrosity, as embodied knowledge of landscape movements is slowly moving to the darkness of the grave (Macfarlane, 2012, p. 144). My first encounter with Macfarlane came towards the end of the journey with this thesis; reading their work has been like encountering a path 'waymarker' to home at the end of a long journey and a slow glance in a mirror. The 'waymarker' and 'mirror' acting as a lens, which aids a sl-o-w noticing of needing to place 'waymarkers' and erect 'waymarkers' for the wayfarer 'into', 'through' and 'around' this thesis. Namely, the first 'waymarkers' in the shadow of Macfarlane's ink ('Landmarks'), is the 'how' (means/method/orchestration), 'how' the writing in this thesis is written: 'through >>> movement' (physical and virtual).



An interplaying dance, my body physically moving in an interplay dance between extemporization movement and ink forming on the page. Not forming a description of the thing on removed sanitized white pages, across a border in the comfort of a study, the desk metamorphosizing into an 'interchanging' form, a place of movement (from<>to<>through<>back-to). An interplaying dance to and from the desk. Movement solidifying into ink, birthing words that were like working annealed metal, bashed and shaped on a workbench. A betwixt dance (interplay), wrestling with living/birthing concepts captured from movement directly into the viscosity of wet dripping ink (writing), like quenching cherry red hot metal in water. A moment is captured (hissing and spitting), 'stilled' into annealed metal from a molten form. In this interplaying dance of movement and solidifying word into drying ink, using the CAP (Creative – Articulation – Process) as a lens and framework to respond to the 'thing' being formed (Opening <> Situating <> Delving <> Raising <> Anatomizing <> Outwarding).

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M.R. Slater '24

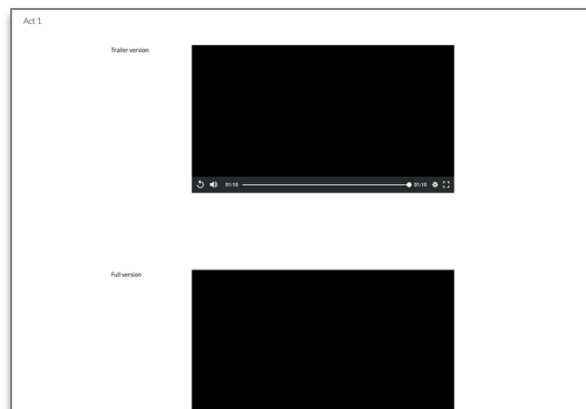
Finding implicit understanding

It is impossible to sum this research project up in a written linear form; arguably, it can be said that a research journey is an enactment that happens in a linear fashion: start, middle and end. Through three years of reflecting upon presenting the research in different contexts, networking, workshops, conferences, competitions, and school supervision meetings. If the research purpose and intention are approached by reading the first line, paragraph, or the first read word and the first said introduction. The outer orchestration is read, heard, and viewed, but the main act and intention are masked by expectations. The aptitude of the noticed anomaly, in how the research is approached by the viewer, reader and listener, interestingly has a noticeable trait in the form of this research, which in its primacy is concerned with embodied practice and embodied research. Embodied inquiry is emulated from an internal trajectory which is hidden in an embodied form. Before further handling the veiled nature of this research project, namely embodied inquiry, there needs to be an addressing of what is meant by 'expectations' through act 1.



Act 1 – My living body

<https://sites.google.com/view/maamou-act1>



My living body

My living body, is a living archive,
I am the last in a family line to carry stories
Stories that were shared around fires, tables
I carry on that tradition inside my living body

Stories are also in simple objects that are
Being a child that is the third generation to
I value simple objects that orientate me,
Ground my living story in objects that tell
Objects that can tell new stories.

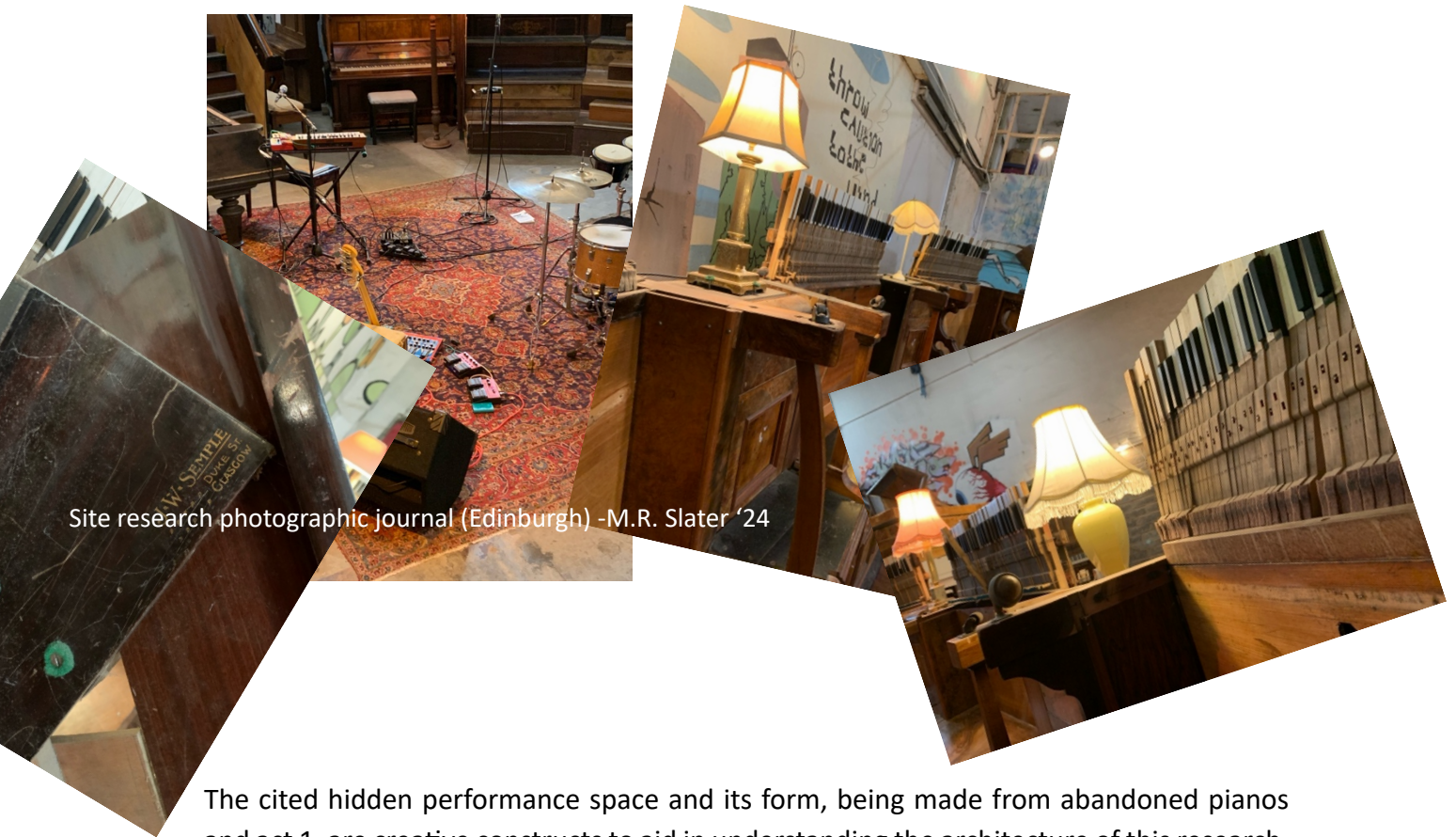
I am back from Glasgow,
My body is drawn to open a ladder in my
Body climbing to a shelf above a cupboard
Bringing down an archived box of belongings
My past creative work on rolls of black tape

I am drawn to project on the wall a past
Then, from my library, pull out books and
My body sits and moves with the material

Earlier as my body was carried up the stairs
Evenly spaced intervals
Loud and slow movements, my body



Near to the location of my current office/studio (2024), is a modern industrial warehouse. Going inside, you see a normal, small reception space, and then through a door, there is a reorientation of expectations as you pass into a performance space made from abandoned pianos. This space is a physical embodied example of the notion of expectations, being redefined by unexpected physical space arrangements.



The cited hidden performance space and its form, being made from abandoned pianos and act 1, are creative constructs to aid in understanding the architecture of this research. Foremost, it needs to be stated that creative inclusions in this thesis are not for decoration or an aesthetic; they are an integral part of the thesis construct, like steel is to a building. Constraints of the early printing press, and early computer text-based programming could not generally handle the inclusion of text and creative form, due to limitations of this technology. My first placement at high school was in an advertising agency, cutting, pasting and whitening artwork to be photographed onto film. Thankfully, cutting, pasting and whitening, have been replaced with advances in desktop publishing, but academia has remained in the past. Hegemonizing creative elements in the appendix, past ways that do not change with the capacity and capabilities of new technology need to be questioned, especially when they are not helpful for accessibility. For non-neurotypical people, it is highly confusing to have text and creative elements miles apart. There is also a 'purest' stance in the creative inclusions in this thesis, and with the ever-increasing danger of AI, this has become more important as an anti-AI practitioner to make this stance very clear. Drilled into me at art school was a from-scratch mentality, not to use other people's creative material. The only elements of found material in this thesis are

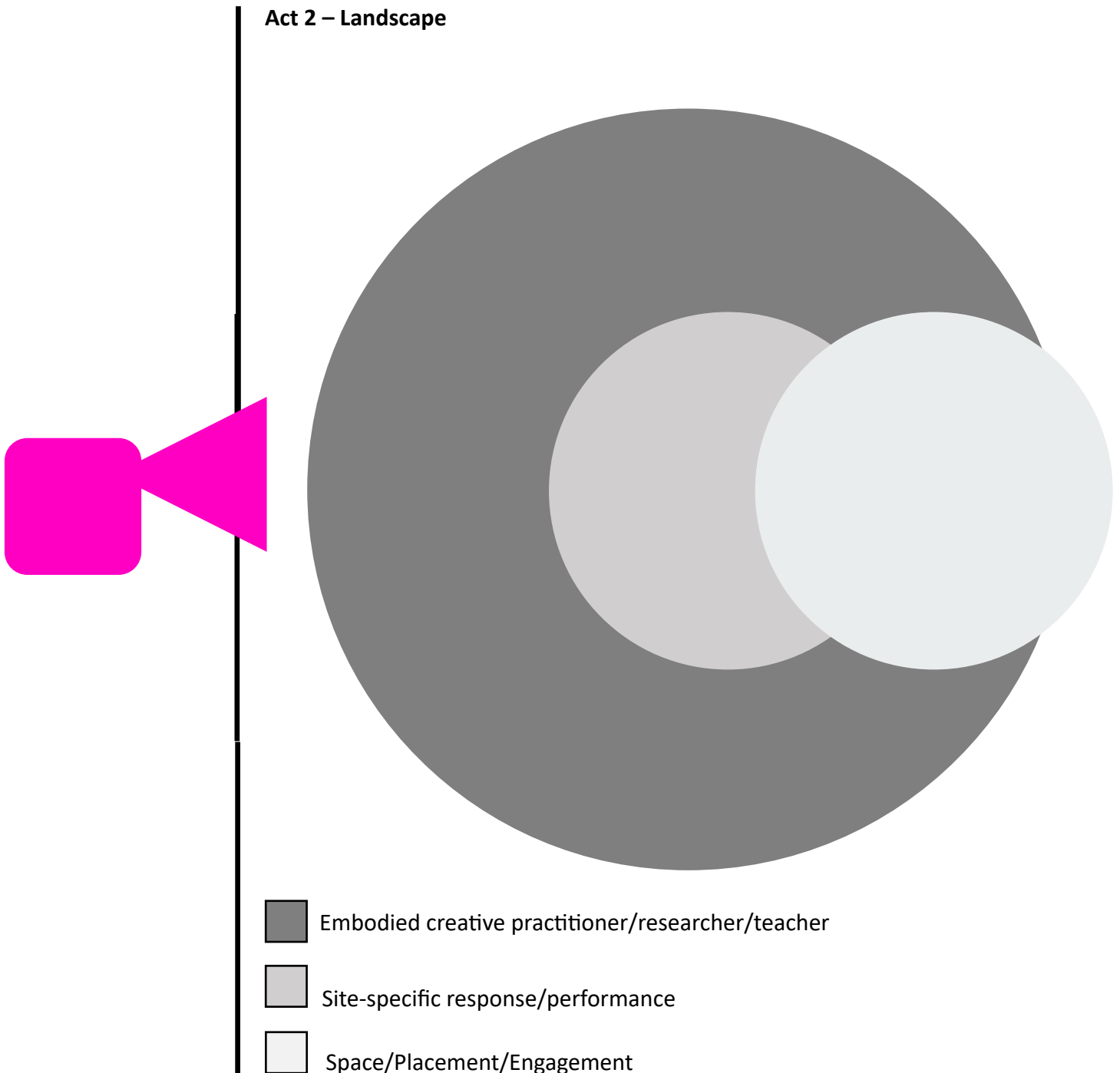
archive photographs (red box 'around', clearly stating found material), extremely limited use of royalty-free film layover effects, and limited use of royalty-free music. All the creative editing in this thesis is done by a handmade stance, refusing to be compromised by decisions of AI, which produces things without a heart, emotion and feeling. There is use of computer-edited programs, but this is through a handmade stance, still cutting and pasting film/sound as I have done since being trained to edit with analogue machines and early digital editing. The same is true with all film and photography in this thesis; this is done with cameras with the help of digital capture, but remaining in the same procedures as would be a pinhole camera. It might seem trivial to mention this, but it is becoming assumed that there is acceptance of AI, and it is becoming thought that hand skills are diminishing; for example, the film editing in this thesis has taken countless hours, which is a hidden endeavour. In the very cutting of film by hand, there is movement, as editing is about feeling and sense, handling living moments captured on film. Then, rendering film, similar to how a piece, is placed in a kiln. Sometimes, when items come out of the kiln, there are imperfections, and this means remaking. The same is true with film rendering; there is often a need to re-render, as sometimes the render is not quite right. This is the nature of hand-crafted work, not producing false AI perfection. Hidden behind the film edits is my work as a maker, working with metal and art glass, cutting glass on a workbench like I do film on a digital platform.



This thesis construct is like jamming a piece of wood in the cog of academic machinery; it challenges constructs of institutional time, form, provision and space. Institutional provision is often based on single traditional modalities, one size fits all and tick boxes. The thesis form is informed by often unquestioned traditional modalities: size, form, type, and speed. This thesis flips the analogy of a thesis, to be informed from the outside, not just in words but in the very construct of its form. It has required much consideration and testing around its design. It is encouraged that there is engagement with the inclusions, which form a series of acts and placements between sections. Some of the inclusions are time-demanding; mediation of this is in short trailers and the flexible option to watch the full film. It is encouraged that this is engaged with in a chronological

order, following a moving journey, in a silent place and not speedily. The thesis is like a box; opening this is stepping into a contemplative landscape, in which speed and time, is a very different concept. This is about being present with the work and not feeling overwhelmed by the scale of the work, but sl-o-w-ly moving through it. There might be demands outside of this box, upon time, back over the border in the normality of daily academic life and systems, but it is hoped that this is a place that can be entered into, left to return back to your world and then entered back into when time allows.

Act 2 – Landscape



The above diagram in act two, in a simplistic staging form, starts to address understanding this research and starts to briefly introduce a concept called landscape of practice (Wenger-Trayner, et al., 2015, pp. 13-27); the term landscape of practice is a theory to understand mapping communities of practice; a community of practice is defined and understood by its purpose or collective identity. A research project through landscape of practice theory, can be understood in its landscape through virtual mapping (diagram) as seen above. The term 'landscape' in this context is a virtual consideration; it generally is not concerned with a natural landscape. The primal concern in act two is to facilitate and enable a virtual vista view, to understand how the research is approached; notice the pink shape above. This represents the viewer, listener, and reader approaching the research, the modality of the landscape model, visually displays the said mentioned issue if the research is approached through an assumption of what is seen, heard, and read from the first line or encounter with the research, as the above virtual map or virtual architecture model of this research, demonstrates a non-traditional linear construction, but as previously said, it can be argued that a research journey is linear: start, finish, end. A virtual architecture form can journey (move) in a linear direction from start, to middle, to end, but inside the form, which is travelling (moving) on a linear trajectory, there is a virtual space which is not linear in its construction or navigation into and through.

It could be argued that the par-adventure of this section is a futile attempt and a pointless exercise to navigate difficulty and that it would be far easier to venture a path via a traditional method, this being to allow an assumption from the start to carry into the research, but not challenging traditional ways of being and doing, would be a futile exercise as my responsibility as a research practitioner and adult educator is to find ways to virtually birth research into the world in a modality that facilitates an effective engagement with the viewer, reader and listener. A primal consideration of this non-linear approach has come from two years of submissions to 'Visualise your thesis' competition. The submission requirement to VYT is to create a one-minute moving image piece to inform through film/animation/sound: people/community from the outside of a learning institution about your research (thesis). People/community who, in some cases, will have had no current academic involvement. This is a form of cross-border engagement between institution and community beyond the campus. My approach to VYT has been to work with stop-motion, sculpture, sound and creative writing. The sculptural element, like the above model, facilitates navigation into a form which is non-linear, as with the map/diagram above in act two.

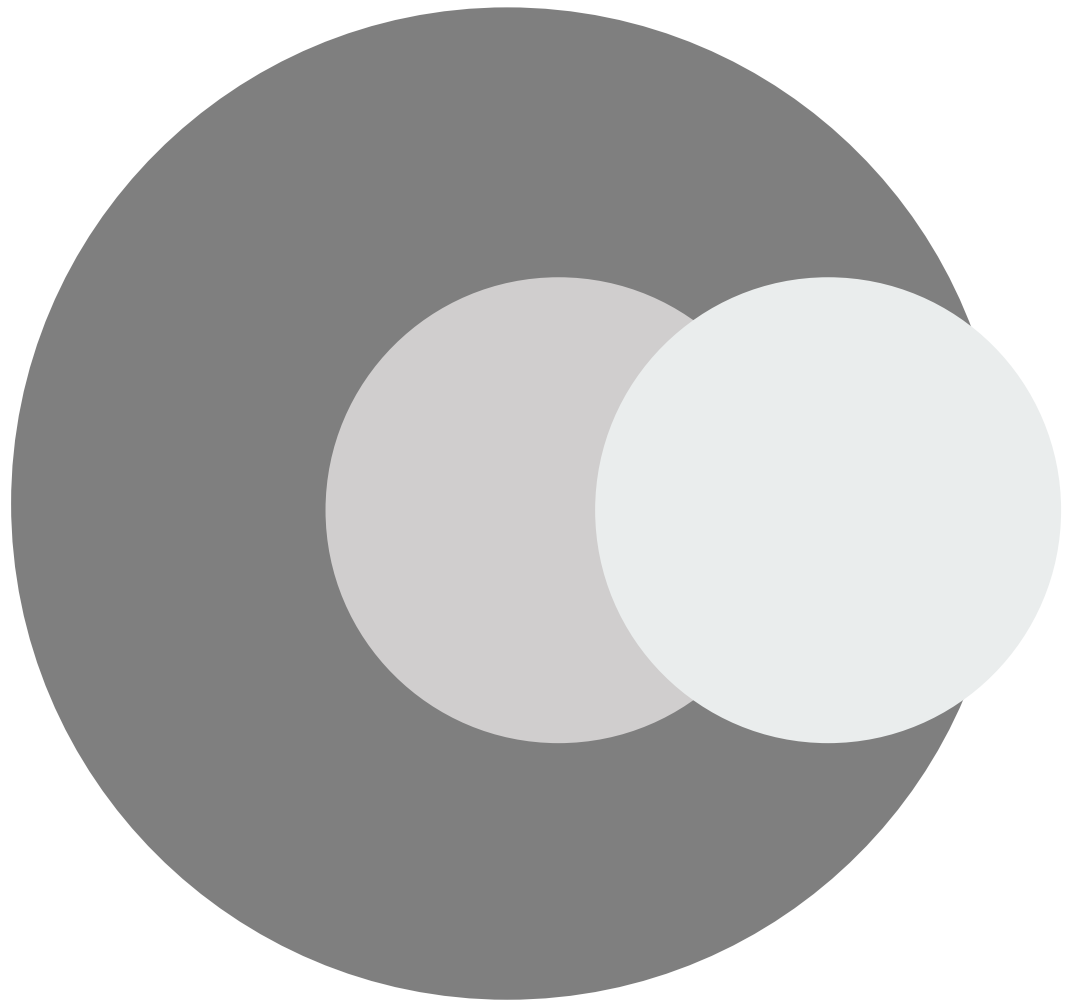


M.R. Slater '21-'23
[Handmade sculptures
(wire/paper/plaster/mod-rock)]



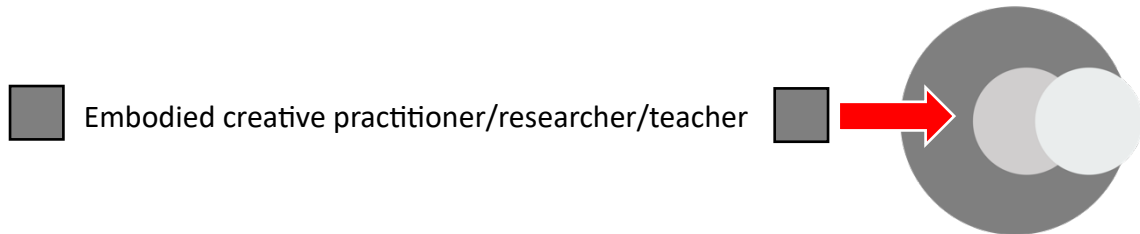
Unpacking act two

Act 2 – Landscape

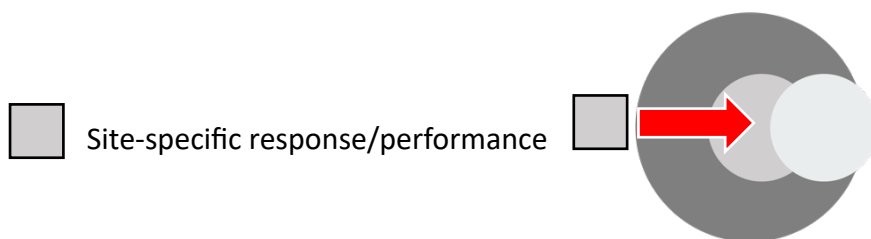


-  Embodied creative practitioner/researcher/teacher
-  Site-specific response/performance
-  Space/Placement/Engagement

Having been taken into the research through the last chapter, this section will briefly provide a short caveat overview of each element of this research and then unpack each section through the following sections/chapters



This is a fundamental staging/scaffolding/supportive element of the research that wraps, holds and permeates throughout this research project; this is not an isolated element, but a key encompassing part of this research project. This is the element that holds an equilibrium of this research; it could be argued that is not important, and this could be aiding difficulty and just to focus on the two other elements seen in act two (site-specific response/performance/space/ Placement/Engagement), but removing these elements makes the two other elements dysfunctional, as embodied practice is an enabling and functioning virtual action, surrounding and weaving through the warp and weft of the other two elements. Embodied practice could be described as the 'lifeblood' of this research. The outworking and ramifications of this element will be discussed in the next chapter.

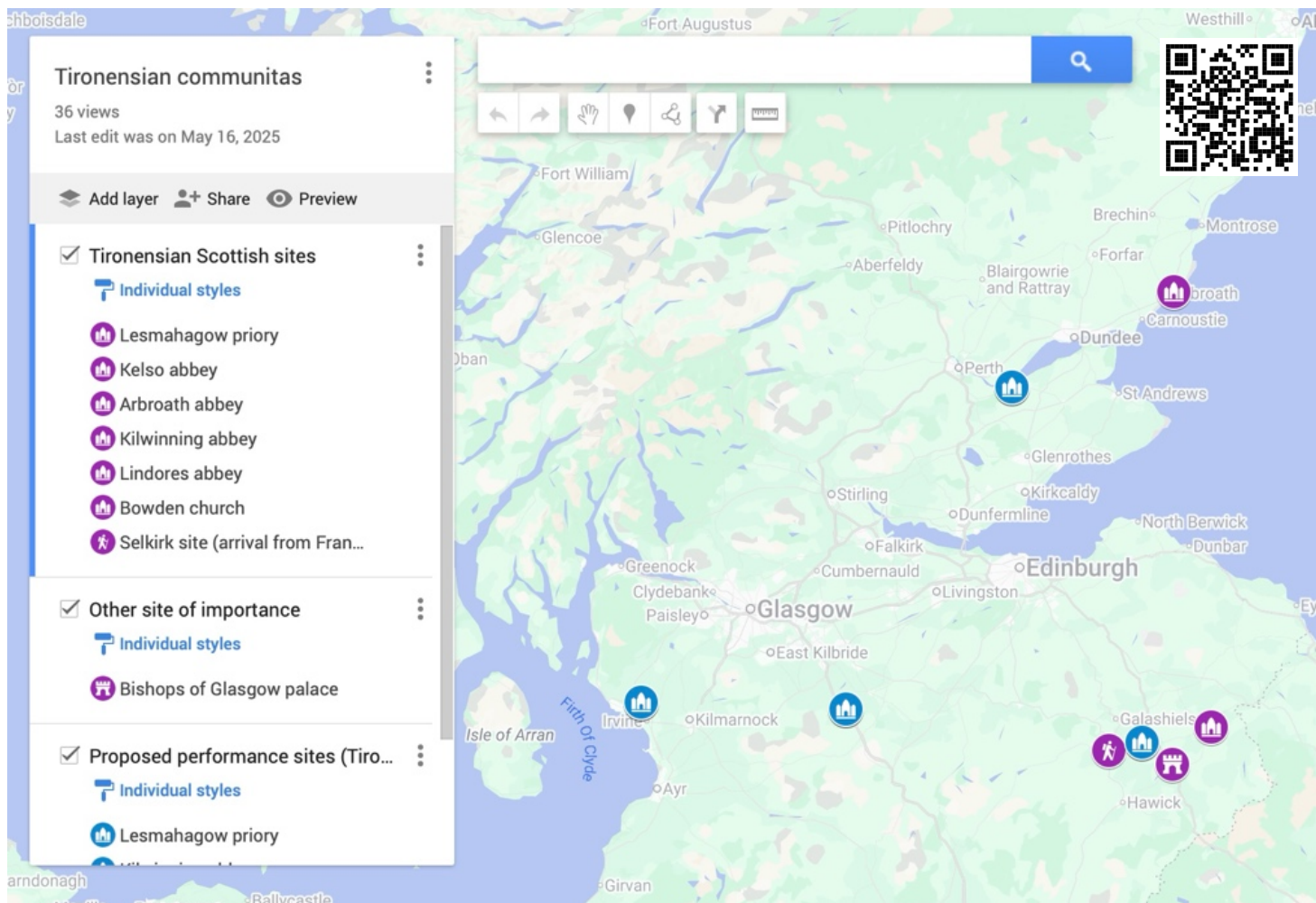


This is a core element of the research, but cannot be placed in isolation, as explained in the last chapter; the importance of act two map locates this element, which cannot be viewed, listened to, or read standing on the edge of the research project due to its core position, which is veiled.

The site responsiveness is concerned with staging live-duration performances of the lost Tironensian order/communities from the Medieval period (Cline, 2019), possibly at or near the sites my research has started to map and locate, which is made up of abbeys, one priory and one church.

Sites map –

<https://www.google.com/maps/d/u/0/edit?mid=1MHNnck0DQOEc-qHpfsMyszYyVwSlcD4&usp>



(Manually programmed using Google suite software by M.R. Slater; **this is not AI-generated**)

The Tironensian order is important as it is distinctive to Scotland; the order did not become very well established in England or Wales, due to the possible dominance of other orders (Cline, 2019, p. 138). Other orders have been restored since the Victorian period, but the Tironensian order has remained unrestored; this presents a unique opportunity to view an order unmuddled by Victorian restoration. Fairly recent work has translated *Vita B - Bernardi Tironiensis* (Grossus, 2009), this is a chronicle that records the founding of the order and its history.

The concept of staging site-specific performances at Tironensian locations (or near to) endeavour; primary interest is about recapturing through live performance past fixed movements that would have woven daily through these places, directed by following divine hours/offices. This is about how understanding and interest in the sites can possibly be developed through movement. Developing an understanding of how a similar daily movement happened at the same time across a network of Scottish Tironensian sites.

This core element is like the warehouse visited in the last chapter; the centre of that building is an unexpected performance space. The built performance space could not exist without being held in the warehouse; the same is true in this application; the placement inside act two is a virtual place of being held and traversed to.

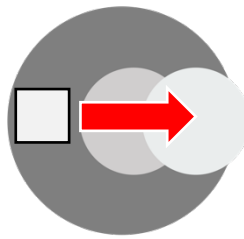
Monastic movement can conceivably be seen to be likened to a piece of music; most people will gain little understanding of a piece of music by reading the score; it is only when the music is played and heard that the music is fully understood and experienced in a space. A similar question is asked within this research, by going beyond what can be read, seen and touched from the Tironensian order. How is understanding enriched when knowledge about the Tironensian order is delivered through movement?

It needs to be stressed that this project is about genuine movement (movement that is not a heightened artistic interpretation compared to what is historically actual, to known understanding); also, this is not about a cinematic performance of perfection or performance as a form of entertainment. It also needs to be stressed, that this is not a historical re-enactment, which is a completely different application. Historical re-enactments are concerned with an often theatrical, heightened endeavour of delivering entertainment and accuracy in every detail, often set to recognize an important historical recorded date in time.





Space/Placement/Engagement



This is where living research comes into the world through installation, how it is engaged, and how new meanings are forged and new understandings are generated. Site-responsive performance is ephemeral; the challenge and question beyond the performance is how the ephemeral moments are captured authentically to engage a wider audience as a point of engagement and to allow new meanings to develop.

Galleries like the Tate Modern are changing to feature performance participation exhibition spaces. Using performance participation exhibition spaces, how can the ephemeral site-specific be captured and brought inside to generate new meanings and new

knowledge? When the work is moved to different participation gallery spaces, are different meanings generated by showing the work in different spaces?

How does movement into a performance participation space from visitors and workshop participants generate new knowledge? How are spaces designed to encourage participation in the work? This could be removing shoes or writing on a wall by visitors and workshops responding through movement, mark-making and writing. Responding to a constant loop of live captured historical fixed movement forms at site locations. Could conceivably aid ways of understanding Tironensian sites through movement practice, using processes like CAP (Creative Articulation Process).

Many monastic sites are suffering from vandalism and a lack of funding to maintain them, to invest in further archaeological research and, in some cases, restoration of buildings that can be saved. Adult education, art practice and living faith practice need to find new ways of engaging with these sites. The endeavour of this research project is to ask the question of possible ways to develop new engagement with Tironensian sites in Scotland and, in turn, generate new meanings about sites which have often become little more than collections of stones to many communities, as in some cases the last work to be done was in 1970-80's.



<https://sites.google.com/view/what-a-dissemination-space-mig>

This is a 'working' non-AI virtual mock-up of what a space/placement/engagement could conceivably look like.

Summary

There has been a deliberate intention, not to follow tradition or structure in the way that the reader and viewer is brought into this research. I have practised as a live applied surface artist at many events; many people approach an unfinished piece, then ask or even venture to assume through vocalization what a piece is. It is like a piece of classical music, is the full colour and texture of a piece really known by the first note that is heard, or is this allowed to be slowly painted through sound in the room? Is the music allowed to percolate beyond the playing into silence, and the body given permission to allow the dissipating sound to saturate into every fibre of their being. A painting and piece of music can be defined by a simple description, but this hegemonizes understanding into the tight frame of sanitized written words on a white page, but if paint is allowed to be poured over the page and an instrument heard tuning producing messy sounds, it could be argued that there is a vista of potential beyond the margins of sanitized white pages. Art is not practised in sanitization dressed in white pressed suits; paint is not fully understood until a hand drops a brush on the floor and then immerses the hand in the paint, feeling paint being applied to a surface through every fibre of the body.



Having witnessed, the three elements of this research project briefly unpacked before the viewer, reader and listener, this then allows orientating elements into simple summarized overview elements.

Movement as a means of understanding >

- Embodied inquiry
- ❖ **Movement** [extemporization/Butoh] <> Embodied learning/practice].
 - ❖ **Understanding** [contemplative pedagogy/ contemplative practice – contemplative art-based practice/research methods].
 - ❖ **Three** elements [this loosely references faith doxology woven repeatably into daily liturgy/prayer – “*Glory be to the Father and to the Son and to the Holy Spirit.....*”, it is not that the element of three is specifically named or classified, but how three is woven into the ebb and flow of daily life). The notion of three builds on H.J.M. Nouwen's work of spiritual literature (Three movements of spiritual life), through form and how this was finally conceived in Genesee Trappist abbey (Nouwen, 1975).
 - ❖ **Landscape/Space/Form** – Utilizing/Developing creative practices (Sculpture/Installation/Performance) as a form of ‘language’ to unveil (make visible/ splice open) hidden trajectories/ travel/ interplaying dance/ transposing, crossing, between the place of hidden contemplative practice, the seen site performance and the place of ‘outwarding’ (Bacon & MidgeLow, 2014) [the ‘thing’/ new knowledge place in the world].

Reframing into questions

- Can there be a way of unveiling (transposing) hidden contemplative movement/practice in a landscape, through creative practice and theory?
- How does this unveiling bring more understanding of what is produced in the seen realm, the place of engagement, the site, the performance space, the page and the room?
- How can redefining what is known as a thesis bring more value to understanding knowledge that has not been valued by traditional modalities?
- Can movement shift the held traditional dominance of the pen, to be that which communicates knowledge and understanding through movement? Unveiling and transposing understanding of ways of being in the world, 'that' which words often fail to bring adequate emulation of.
- By opening the process of contemplative practice to be seen, in participation gallery spaces (open practice/research), how does allowing a transcending and seeing into what is often hidden enrich an understanding of a final piece of work?

Breathing into act two

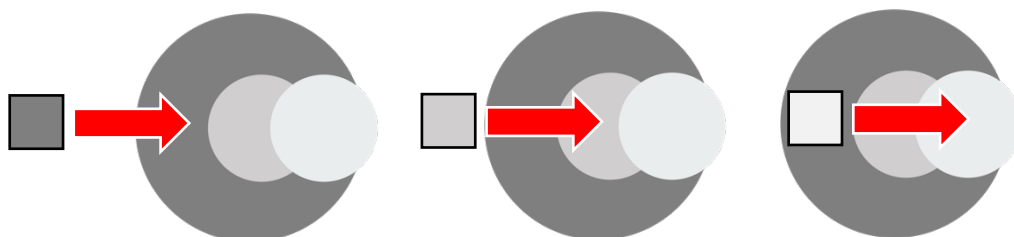
A fundamental element of this research is handling each element through the body, through visceral practice, going beyond an intellectual understanding to consider the entire body as a way of understanding. In the last section, act two is conceived through a drawn form, and each of the three elements are briefly introduced. In this section, I am capturing the breath of my body to build a large sculptural form with the intention of making a second version of this form at a larger-than-human scale that will form part of the final presentation of this research.

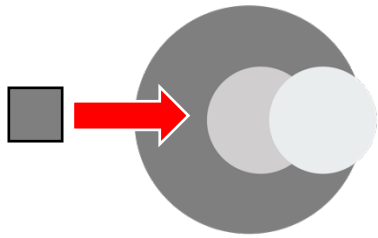


M.R. Slater - '24
(Handmade sculpture (wire/paper/plaster/mod-rock))



The final first finished form, made in response to act two, was created through a process of solidifying my own breath captured in formers, then applying many layers of mod rock (plaster/textile) to form three forms that were sculpted and welded to each other with mod rock and liquid plaster. Then, the form was finished and burnished with paint. The conception and birthing of this form enabled a tangible form that can be touched, a transcending beyond a removed description to something that can be seen and handled. The process also helped prove the design rationality of three elements: the outer form being 'Embodied creative practitioner/researcher/teacher', the inner form being 'Site-specific response/performance', and the outworking form being 'Space/Placement/Engagement'.





Journey to embodied conviction

A slow arrival

This research project presents many awkward juxtapositions and much repositioning from traditional narratives. An almost photographic painting demands little understanding, yet an abstract painting of the same scene can often be met with disdain. Patterns and ways of doing things are often habitually followed, life lived in unquestioned automation; this is the way it has always been. The world is far more 'technical colour' and full of endless ways to be in the world, like the abstract painting, when the world is seen through a different lens or different ways. This is virtually like sticking a piece of wood in a machine to bring it to a sudden stop, a machine that has operated unquestioned. It is uncomfortable, as this requires new learning, and this is navigating new, uncharted possibilities beyond the automation of the comfortable. A core element of this project is concerned with site-specific performance, leading to an 'outworking' element (Space/Placement/Engagement). This element (Space/Placement/Engagement) is about finding its place in the world and how new meanings are developed.



CAP workshops London 2024.

A world of automation and unchallenged navigation (traversing) into a more technical colour world, or, to put it another way, other variabilities (ways of being/doing) to assimilate being in the world. Presents a pressing argument or question that needs to

be addressed. The outer core of this research modelling is: Embodied creative practitioner/researcher/teacher. This is the 'seen' element in act two form (see > 'Unpacking act two' chapter). The 'seen' element surrounds the second element: 'Site-specific response/performance', which has a focus upon Medieval sites. Medieval can often conjure up fairy-tale images from storybooks, and there is a rude awakening when the storybook is closed. In all practice, there needs to be a reason to venture into a space; for me, teaching a subject in adult context is more than a thematic or more than a good idea or more than a weekend preparation to deliver on a Monday. Arguably, there are many times often when a subject to be taught requires a teacher to step in with very little preparation, but for me, best praxis happens when this is delivered through lived conviction about a subject and through modality that has lived conviction. What do I mean by this? Expectations would presume that all subjects could be taught in the classroom and that all teachers fit in classrooms. It could be argued teaching is just a matter of preparing to deliver a subject, but it could also be argued a teacher is more than a voice; a teacher is more than a facilitator. The same is true with creative practice; a subject ventured is more than creating beauty, more than a pretty picture. The movement across a studio floor is often not a beautiful choreographed movement to a romantic moment. For me, delivering any subject or any project is not done in neatly sanitized compartmentalized boxes; the subject is woven into the very fabric of my being. A messy and complex weave, that, through the warp and weft, is woven through the lived experience of my practice in every aspect of my life. For me, practice and teaching are not on the end of a pen or a brush or on the touch of my foot on a studio floor. It is something that is embodied, something that envelopes me and is likened to being deeply immersed underwater. This is why, in act two, this element is wrapped around. This is not the assemblage of some random ideas picked from out of the air, it comes from a slow trajectory of my lived experience to arrive at this conviction and time allowed through this research journey to develop. Traversing to a Medieval site is not about a eureka moment; otherwise, this is the rude awakening of closing the storybook. The outer core, demonstrates, and remonstrates, a slow gestating movement, to move to a place of response, a place to teach from (Site-specific response/performance > Space/Placement/Engagement). The form of act two provides architecture to move through the landscape of this thesis, and to help subjugate, and turn off an automated world, new juxtapositions to present new variabilities (ways of doing) for learning and new understandings.

A slow movement

Theory and practice could be argued as very much pointless if there is no conviction; my persona is someone who could conceivably be described as a polymath, a marriage of three disciplines: arts, divinity and education. I could not stand in front of a lecture theatre or place work in a gallery without having an inward conviction in a particular way of doing

or way of being in the world, but this said conviction is not static; it is a process of change, as I develop in my own practice. The last three years have been a heightened metamorphosis process for me; it is a process that has its genesis and catalyst in my master's, but the fullness of this has happened over the last three years as I have given more space and time to focus, reflect and develop my practice. At the start of this current journey (2021-22), I produced a chapter called 'Formationem'; this chapter was a piece of life writing with creative inclusions (photographs/sculpture); below is a prologue section from this.

(Handmade sculpture (clay) – M.R. Slater 2022)



2021 – 2022

Tangled and broken threads

My story to this point in time cannot be negated; my research has not been birthed out of a sudden eureka moment. My narrative has been developed in the mess of lived experience, in the awkward places, in the in-between places. This can be likened to clay sitting on my studio table; at first, it is a lump of clay, and as my hands work, the clay is at first a mess; after a period of time, the clay is

formed into a finished form. The example of the clay illustrates a visceral lived experience of hands shaping the mess of clay; the messy process could not be negated to produce the form. In the same vein as the clay illustration, my place as a researcher needs to be framed through lived experience; otherwise, my writing becomes devoid of life and embodied presence. Academic practice in my advocacy is not positioned on the fringe ephemera of human experience; this endeavour is found in the woven tapestry of life, in the tangled and broken threads.

*[With 'tangled and broken threads', an unfinished clay form was created, loosely referencing the form of a hand.]

At this point in time, my research focus had come out of my master's research, which had featured a focused research interest in experiential education. The clay sculpture at that time represented a visual representation which was informed by experiential education. The form was near my skin, touched by my hand, but this was positioned in the representation of an experience, which was separated from the body. Then, my life writing moved to consider my body on its knees in two contexts (see text inclusion below); coming back to this text two years later, I can see a genesis moment of moving from experience to an embodied position of inquiry. Two years have been like a very slow movement across a studio floor, from hands to body moving to knees, very 'sl-o-w-ly'. The

movement has taken time to permeate a 'sl-o-w' percolation of change, a change that happened in full orchestration during August 2023. I had not used movement since the late 1990s, movement for me moved into a safe viewing box of expression, through a specializim in the moving image. I had visited an exhibition in Canada during the summer of 1997, which featured a moving image art installation; that experience shaped the elective choice of my degree at art school. My work in media beyond art school featured a growing interest in live broadcasting, and I noticed increasingly how I felt movement through directing a camera crew through a vision mixer and how, as a camera operator, the camera was informed by the movement of my body. Also, when I have taught people how to use a vision mixer and be a camera operator, I would share about a dance, how you feel the dance in the mix and how you move with the camera. Yet the movement was always hidden behind the camera or hidden in the mix. My master's had given me permission to unpick myself, to unmask, to find myself, to find my voice in academia. It started with a passing movement, a duo dialogue assignment for social psychology; one person would write a line and then pass it on, and then the other would respond. Me and the student I worked with, decided to write about labels, labels that adults carry from childhood; my label was stupid. Being a non-neurotypical pupil, my school years experienced and witnessed the stigma and segregation of a society, which believed the misnomer of normal and non-normal; if you were neurodivergent, you were not welcome at the table. The process of my master's 'sl-o-w' unpicking, like dropping the threads from a previously sewn garment, permeated a 'sl-o-w' virtual movement that has continued beyond my master's, like the slow movement I have witnessed in the text below.



August 2023, I became aware that I could not authentically emulate understanding embodied inquiry, without venturing into a space in the foreground, to move and to position myself in front of the camera. Before venturing into this space of repositioning, it is necessary to view, listen to, and read the text below, which is a further section from 'Formationem'. The text has been intentionally left unedited and unintegrated, to capture a sl-o-w moment in time in past ink, an unseen sl-o-w movement from 2021/22 to 2024.

2021 – 2022 - On my knees

Sunday evening, the 2nd of October 2021, my body is on its knees, in the position of prayer; the air is pervaded with the smell of incense.



(OSP Evensong & Benediction - Eve of Saint Luke the Evangelist, 2021)

Before me on the altar is the monstrance; a reflective word has been uttered by the priest on their knees before the altar, and the service has entered a pivotal point of silence; the air is thick with the weighty presence of a holy moment to honour the blessed sacrament. It is at this moment, on my knees with the smell of incense, my reflection develops, virtually stepping outside this moment to explore my journey to this place. C. Snowber terms this a discovery of our inner landscape, *"We need to carve time for dwelling in the quiet places, to discover our own inner landscape and the landscape of God"* (Schroeder, 1995, p. 127). My mind travels to the summer of 2019; my body is in the same position on my knees, but this time it is not a holy moment, fabric covering my knees is covered in mud, in my hand is a trowel; my body is positioned in an archaeological trench. The choreography of this moment has progressed carefully through many layers; a significant find from this trench is a thirteenth-century carved pink decorative building stone section (AOC Archaeology group, 2020, pp. 26 - Context no 2007; find no 208). Both my hands hold a piece of heavy stone that Medieval craftsmen had carefully carved a three-leaved motif; the stone had possibly fallen into the layer when the building had been destroyed during the reformation. P.L. Fermor penned, *"the ruined abbey....that have remained desolate since the Reformation will always be the most moving and tragic"* (Fermor, 1957, 1982).



Chapterhouse stone bench Restenneth priory - Angus

M.R. Slater '21

My body and mind share Fermor's sentiment as my body is positioned seated on the remains of a stone bench in Restenneth priory chapter house May 2021 (Simpson, 1969, p. 12). The chapter house, would have probably been one of the last places monks would have sat before the priory dissolution (Simpson, 1969, p. 7). Fermor colours this moment "*the miserable and wanton story of their destruction and their dereliction, and have only to close our eyes for a second for the imagination to rebuild the towers and pinnacles and summon to our eyes the quiet rumour of monkish activity*" (Fermor, 1957, 1982). Fermor's idea of a fleeting two seconds of imagination is problematic, as the person imagining needs to be informed about a time that is hundreds of years apart, but my sentiment with Fermor is found in an all-consuming embodied feeling of tragedy. This tragedy is found back on my knees in the silence of a Tenebrae service during holy week 2021; the service ends in darkness with a loud bang.



The bang is symbolic of Jesus' death, but metaphorically the bang could possibly be referenced existentially to embody a second meaning of how silence was broken during the reformation.

Monastic historic sites hold an enigmatic fascination for me; they are places that my body can wander and dwell in for many hours. My interest in these monastic sites transcends beyond fragments of what remains to a place that is unseen. For me, to remain in these places of heritage is narcissistic; the silence inhabiting the site is after the loud metaphoric bang; there is no longer a community inhabiting these places. Yet there is a place not ventured by tourists, beyond the cameras of the entertainment industry and beyond the dust of academic ivory towers. To step back in time to rediscover a living silence of Medieval monastic communities. This stepping back is grounded on my knees in prayer; this is not developed on a theatre stage, and this is not a sterilized historical study devoid of faith.

Locked in a screen

During the summer of 2023, my body had tentatively ventured to the front of the screen to try to accompany my text to start to explain embodied inquiry, but I found that my body had virtually become locked inside a video projection left in a sanitized classroom. The 'ink' of my text was positioned inside a hegemonized computer screen, and my body was locked inside an unconnected projection. Both needed to support each other, but both were uneasily separated. It became apparent through a time of silent reflection, life writing and reading that I needed to move beyond Glasgow to unlock my body from the video projection. Alycia Pirmohamed shared a similar frustration in their creative writing: 'Another way to split water' (Pirmohamed, 2022). I encountered Pirmohamed's work while attending the 2022 'New college's books & belief festival (School of divinity, University of Edinburgh, 2022).

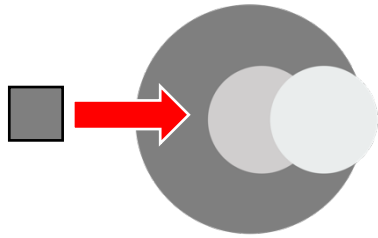
*"and read my morning prayers off the cracked screen of my phone.....
....each line of pigment an absolute, a trail of ink never slipping beyond its typeset world"*
(Pirmohamed, 2022, pp. 10-11)



M.R. Slater '22

Photographic journal (Edinburgh)

Travelling to London became a movement trajectory that became a key to unlocking my body from the video projection and was a form of affirmation to solidify my conviction in embodied practice, which has been a sl-o-w moving journey.



Finding a place of understanding

January 2024, I found a mirroring of affirmations in two places, moved to almost tears as I took part in the start of two-weekend winter workshops at a London dance studio. I was in a place surrounded by people who had similar stories and shared common understandings. The mirroring took my mind back to Glasgow 2018, to a St Andrews building lecture theatre during my induction week, and the students being told that they have a voice and that they are welcome at the table. The mirroring of the places showed me afresh the importance of place, movement to and through places, paths and trajectories to and through places. Places we move into, places we are still in silence in, places that create emotional responses, places we learn and places that create new meanings/knowledge. For me, my master's was not just a social science qualification; it was more than a certificate on physical paper; it was about how the place and movement through the place shaped my development and movement. A place often forces movement to another place to find understanding and new knowledge. During the summer of 2023, I found myself in a place of 'surrounded' misunderstanding, in Glasgow, as my practice development journey, sl-o-w-ly moved to a conviction in embodied inquiry. Informed by awareness of a misunderstanding encircling around my body, 'created' (engendered) a sl-o-w movement trajectory, researching the next possible trajectory: to find a place of understanding. A winter-to-spring movement, trajectory, and journeys between Scotland and London, that have led me back to the solidification of the ink on this page during spring 2024, back to revisiting how I situate my encompassing practice and approach to my research, which is mapped (diagram) in act 2 (see – Unpacking act two).

Before moving

Before moving into the next section, which will handle further unpacking through embodied practice/life writing, my story to the embodied conviction of this research. It is necessary to consider theory, but in handling the theory, the approach is in a different way to traditional modality of textual 'text' dissection and review. Before moving through developing this understanding through ink/writing, it is necessary to engage with the next creative practice inclusions (a&b). As stated previously, it is important to engage with the inclusions as they are vital understanding aids to the following sections.



Act 3a – Movement with books

<https://sites.google.com/view/act3a>

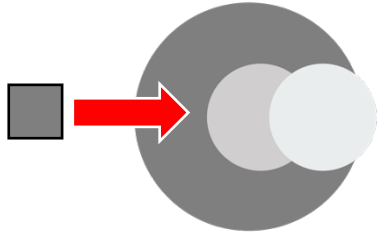
Often, it can be said that we handle theory from a distance; what do I mean by this? We can read text from books, and attend workshops about theory; the key noticed element is often only the transferal of knowledge through vision and sound. The above piece through movement practice is a working practice piece created on my last day in London this spring (2024), after a weekend workshop. The piece is a starting point, to develop a different way of considering theory. Tradition has often dictated that writing is the first assimilation and that creative practice is some kind of ascetic. My own lived experience has witnessed a society, that often believes in traditional ways of being and doing: 'is' the way to be within the world. In this narrow traditional modality, the value of knowledge selection is informed by tradition. Is society missing a more enriched understanding? It has to be stressed that this is not the negation of ink (writing); what this is trying to suggest is how writing/text is approached. The structure of this research has started to layout and develop through a series of acts, presenting a creative practice approach before the held traditional dominance of writing. As mentioned in a previous section, my experience of a 2018 induction (students being told they are welcome at the table of academia) is important, but what needs to be challenged is the design of the table. Does the traditional way of being in the world only assume the value of knowledge that has been solidified into ink (writing/the written form)? I have written extensive papers throughout my master's, producing high grades for that endeavour, and have written extensively throughout this research project. My concern is 'in' the first-position dominance of writing and how it can be seen to hinder far richer writing, as there is not a first-place reliance on a removed description. The 'viewer' (person encountering the research) has been exposed to an element of creative practice, and then the descriptive text starts to aid further understanding, as opposed to traditional reliance on the first-place text description and the creative inclusion being seen as an aesthetic. The concern regarding writing positionality is also in how the processing and review of theory is handled and assimilated. It can conceivably be seen that this is often handled in a similar way to the traditional dominant first practice of writing; theory is often received through the nakedness of writing, and the traditional modality of writing delivers theory processed through ink (writing) devoid of its context, devoid of place, devoid of anything that surrounds it: Substance, touch, smell and sound of the place/object/form. Act 3a (above) considers, through a working movement piece, a Monday morning before leaving London after a weekend workshop; this is like the body acting like ink (writing), to be consumed by ink. To help me develop the notion of the body as ink, it was necessary to engage with part b of act 3.

Act 3b – My body as ink



Live performance piece (non-computer generated) – Body, ink, water: Stop-motion still.

Act 3b: potentially, it can be argued that this could have been done in the assimilation of ink (writing), to form through ink (writing) in a metaphorical way (virtual). My pen could have feasibly written in ink (writing) '*my body is like ink*'; my pen has, in the past, conformed to a traditional way of being/doing, but from this simple creative act to develop act 3b: body in actual bath of ink (non-AI /not computer-generated photograph). This can conceivably be seen to develop a richer understanding to the arrival of ink (writing) on this very page. The function of acts in this research might seem as a triviality, as a flagrant ascetic, but this would be to misunderstand their purpose to aid understanding. Each act is like an immersive performance piece, and then ink (writing), moved from traditional first-place dominance, develops the encounter with the act. Traditional approaches often can conceivably be seen to force the first placement of the viewer/reader to read a text description of a body in ink, and then maybe an image as an aesthetical consideration. Traditionally, the focus is often on the written form, and then a creative inclusion (illustration/photograph) is seen as a possible aid in developing understanding.



Encountering theory through a slow movement

This section will look at a practice framework/theory called CAP (Creative > Articulation > Process) (Bacon & MidgeLow, 2014); this will be used as a framework to further develop my embodied trajectory into this research. It has been necessary to place this following a series of acts (1-3), as this has allowed building an understanding of how frameworks/theory will be handled in this research through a series of sl-o-w movements. This is considering framework/theory as something that is tangible, encountered through movement, and something that is embodied. A thing that can be touched, smelt, held, heard and felt through the body located in a place. Tradition has witnessed the validation of theory as something that is emulated through ink (writing), I have conformed to these traditional norms throughout my master's, but there are often elements not transcribed in the ink that dries on a sanitized page. During my master's, to be taught modern education in the vastness of a Victorian lecture theatre, to learn curriculum development through group exercises in the triple high vastness of a contemporary building, to be in a classroom stripped of its furniture with one chair in the centre and asked to position our bodies in the room, if that one chair was pedagogy. Back then, my consideration was engrossed in a traditional narrative, a traditional way of being to attain a qualification. Around me were silent actors, shaping me through my sl-o-w movement through these spaces. My own noticing of the silent actors, beyond the pages gathering dust from my masters. Has come from a sl-o-w movement, through the journey of this research project. To arrive at a heightened noticing of how theory is found, how theory is birthed into places, held, and encountered in spaces and places. To consider theory as more than opening a book, more than attending a workshop, and more than hearing a lecture. To develop a noticing, beyond the text, to develop a noticing of movement orchestration to a place of understanding, to develop a noticing of the place of understanding and to develop a looking back, to notice displacement that can force an unventured movement to find understanding.



M.R. Slater '24



M.R. Slater '25

1996 CCAD prospectus (UCC/UC) (prospectus from my year)
University of Cumbria alumni Brampton Rd' site visit

January 2024, my body stands in the early hours of the morning, on the platform of a train station in a town that I grew up in. My body left this station last century, heading north to go away to art school, and in this century, my body is heading south to London. My body movement south is seeking understanding, as my body has done in the past, traversing in a reverse direction.



M.R. Slater '24

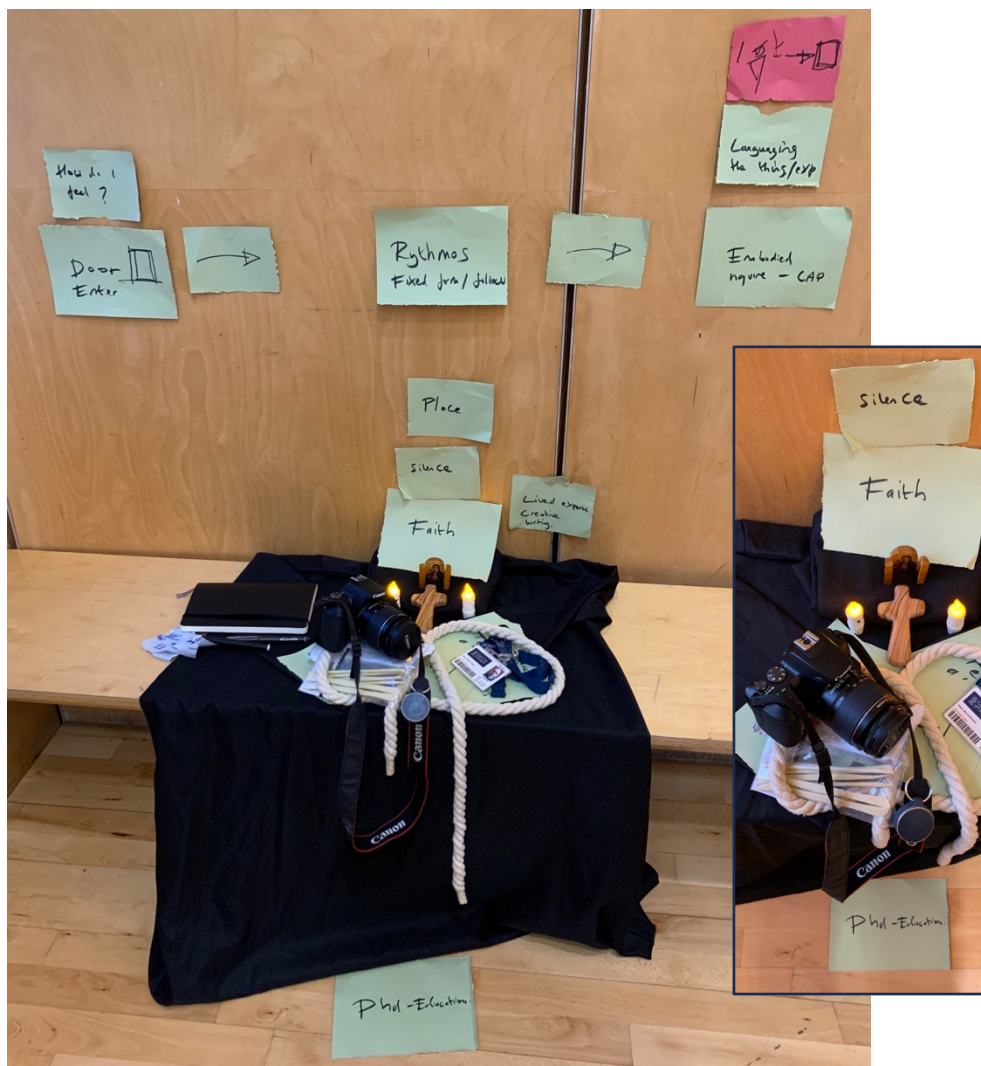
Several hours later, my body arrives at a dance studio in London; my body stands still before a looming building that holds the unknown; my body moves with weighted apprehension into a new unknown space and then upstairs to a top-floor studio. My body is running with emotion as I looked out of a window, waiting for the workshop to start. My body has gravitated south to find understanding. Shadows of misunderstanding loom behind my body, over the border (Scotland), and my body stands tentatively in a new space, wondering if its alignment would be aligned with understanding. As bodies gather and then connect together to form a circle, one person shares their inward desire to gravitate towards a door to leave; this movement desire is acknowledged by the facilitators of the workshop as permitted. In the coming break, a studio member of staff dialogues embodied practice understandings with me, and at the end of the day, we were told not to rush away from the dance studio; to take the time we needed before the noise of the city. These three events were waymarkers for me, affirming my body grounding in that place to gain understanding.



Over that weekend my body learned a process called CAP (Creative – Articulation – Process) (Bacon & Midgelow, 2024), and at the second weekend in February, my body applied CAP through bringing into the space my practice/research. On the last Sunday, at the start of the session, bodies lay all over the dance floor; we had learned to be in our bodies, to ask questions through the body.

What is CAP?

CAP was developed by Bacon and Middelow from their experience in higher education and then over ten years in the Choreographic Lab (Bacon & Middelow, 2014, p. 10). CAP is a modality that enables a language for practice, in the area of academia and creative practice. It is a facilitator to help develop a deeper praxis through its process. It came about out of movement practice that was hidden, to bring what was hidden into the visible, to make the unseen tangible. CAP enables the practitioner to develop reflective practice that is deeper and richer, from a place of engaged curiosity. Bacon and Middelow advocate that research in a creative context is not a dualistic process, but rather inquiry (research) is something that arises from within the core of an embodied creative practitioner. CAP acting as a lens to enable the unseen thing which is 'bubbling' (arising) in the core of an embodied practitioner: tangible, seen and understood. CAP facilitates a way of knowing and understanding in and through embodied creative practice through six facets.

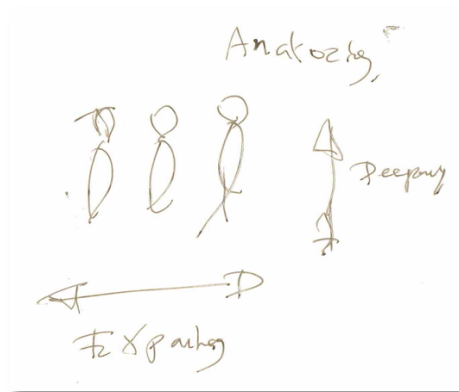
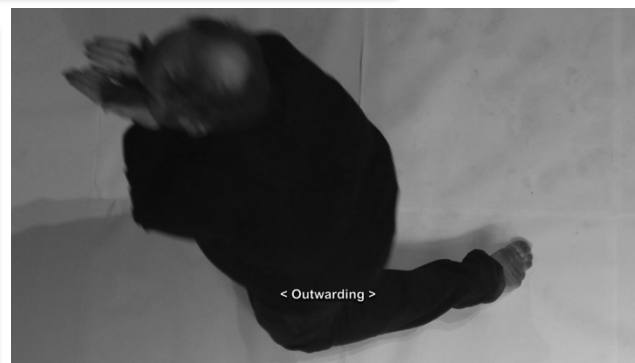




London workshops notebook – M.R. Slater '24



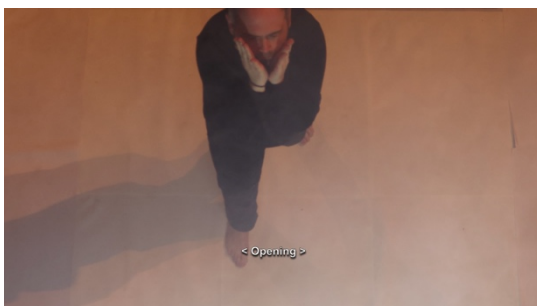
Opening <> Situating <> Delving



London workshops notebook – M.R. Slater '24

Raising <> Anatomizing <> Outwarding

Each facet contains a catalyst to bring into the seen realm that which is hidden from lived experience and embodied practice. Articulation/activation of facets 'aid' (enable) a 'lens' (framework) into the unseen and facilitate a creative literacy for knowing from the unseen. The facet can be used in any order or singularly, but it is advised that the 'opening' facet should be used first each time. The facets are developed to be authentic and appropriate to the context of practice; the facets do not dominate the modality in which they are used. This modality could be movement practice, mark-making or writing and much more, but at the same time, the facet needs to be allowed to question the modality



to operate the facet. The opening facet allows permission to curiosity, to give 'space' (ground-forming) to the unseen, the unknown, and to allow an open vista for 'possibilities' (potential capabilities), to facilitate (aid) the thing to be 'articulated' into knowing (Bacon & MidgeLow, 2014, p. 13).

Situating

This is allowing permission to notice, to place a focusing over the embodied form that has been moved into the space (arrived in the space). This is a naming of the thing that the embodied form holds in them (has been lived out): embodied knowledge, practice, and ways of being, which is brought into the space. Also, this is an internal and external noticing of the body in the space.

Delving

This is allowing permission for curiosity to develop, not judging what might arise. Allowing permission for a vista of capabilities, to allow venturing to the unknown of what might arise from a state of curiosity.



Raising

This is 'languageing' the thing that is raised, the thing that is unseen, into a thick and rich description. To view the thing from many angles and perspectives. Capturing an encounter with a thing that has arrived in the seen realm for the first time.

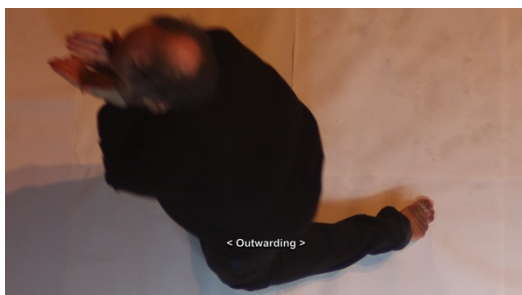


Anatomizing

This is a refining stage, to bring the thing which has been birthed in raising into development. To allow the thing to be expanded, into different possibilities (variabilities) and forms that might emerge.

Outwarding

This is bringing the developed thing into the world, sharing with others. This allows for a seeing and tracing of the journey to outworking, to bring more developed articulation to practice.



Demonstrating CAP process through VYT 2024

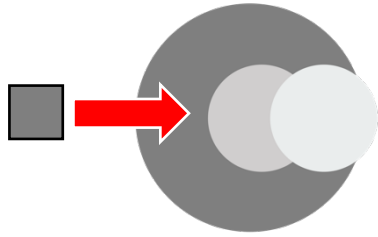
Through the VYT 2024 competition, I used the CAP process to create a one-minute submission piece. This was the third year of submission to this competition, and for 2024, I worked with the site-specific nature of the site to create a piece designed for Rose Street cinema (Glasgow).



<https://sites.google.com/view/vyt-2024>



CAP is a practice framework that allows for forming into language and ink (writing), but it is more than how something arrives in language and text. The process of CAP facilitates a richer, deeper, thicker arrival at language and ink (text). It is more than a direct trajectory to bring that which is hidden in embodied practice into a place of outworking. The facets are not stepping stones or even springboards into outworking; each facet has a deepening, a 'thickening' (expanding), to develop a deeper knowing, mining beyond the outer surface of the 'thing', to go to the heart of the thing, to sense the thing breathing, to know the thing in all its messiness. To capture and define the thing in betwixt moments of awkward unknowing, between what is hidden, misunderstood, unknown, and undefined. To bring the thing into a place of outworking, a meeting of language and sharing the surfaced thing in a space of defined engagement.



A living frame of understanding

The body as an instrument

One of the facets of CAP is situating, what I bring to this place of inquiry. In a primal sense, I bring my body into this space of inquiry, a moving frame holding my lived story. One of the elements of embodied inquiry is about the acknowledgement of the researcher's body as an instrument of inquiry (Leigh & Brow, 2021, p. 24) (Thanem & Knight, 2019, p. 25). It needs to be stressed that the handling of the notion of embodied inquiry in this research project considers the body as an aid (Leigh & Brow, 2021, p. 1), the body as ink (writing) – act 3b.



The central point of inquiry emanates from the internal-landscape of the body. In the vein of this practice endeavour, it is impossible to simply arrive, in the classroom, at the site, in the performance space and in the studio and deliver a subject. As seen in act 2, embodied inquiry is enveloping, woven through the warp and weft of developed ingrained practice. This is more than an aloof philosophy; embodied practice is not something that is done in the confines of the mind and is not arrived at on a whim. Arriving at a positionality of embodied practice is not a eureka moment; there is sl-o-w movement to develop a conviction to teach and practise in this modality. As seen in act 2 the central core and an outworking element to the uninitiated might seem unrelated or as a strange juxtaposition. It is impossible to navigate into, teach and practise in these places, when they are handled through the '*opus-momentum*' (working orchestration) of embodied inquiry. There needs to be a surrounding developed practice into embodied inquiry; this is more than picking up a book and reading about embodied inquiry; there needs to be a sl-o-w movement and thick living narrative to arrive at this conviction. This is not to say that people (viewer/learner) who receive and learn from practices of embodiment need a deeply ingrained understanding; that would be an impossible expectation. The stressed conjecture is on the mode of delivery, the teacher, the creative practitioner, delivering through the authenticity of lived experience to arrive at the conjecture of this modality. Bringing the whole body, beyond mind, hands and feet, is a place of arrival that comes from sl-o-w movement into a space of conviction. The form of practice is on the fringes of social science and creative practice, a position only ventured towards when there is an inward desire to question traditional ways of developing knowledge. It needs to be also stressed that the '*opus-momentum*' (working orchestration) of embodied inquiry, cannot be fully understood for its possible merit without a purpose of intention and outworking into the world, as seen in act 2; it needs to have a purpose for its use, this being the core element and outworking element in act 2.



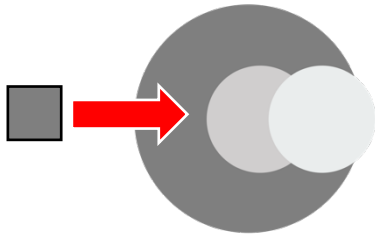
Finding value in the body as a place of understanding

My lived story has witnessed much movement due to enforced displacement and segregation; through my master's, I started to unpick myself, to unwrite the labels imposed on me, and to consider how, as a teacher in adult education, my work could help others unwrite labels.

Through the sl-o-w moving journey of this research, I have moved to consider understanding through movement (embodied inquiry). Through a trajectory of unlearning (unpicking), there was a dawning realisation in the slow-falling threads of how my body had not moved to question a servitude towards traditional ways of doing, not questioning the first-place dominance of the written form. How this modality (written form) did not value or emulate the trajectory contained in the frame of my body, this being a living body of knowledge (oral histories, the song, passed on by bedsides and firesides). This concern is framed and emulated by Norma Waterson in a video interview (Norma Waterson - Movin' on song, 2009).

"The official history of people; because the official history is usually written by historians that are well-lettered and write it - They write it from a different aspect, they write it from up here, and they're looking down on it, but traditional music particularly and protest music and stuff like union music is written by the people..... it's our oral history.....I feel that it does deserve as much respect and dignity as any of those history books high on a shelf."

The above quote might seem unrelated, as this has a focus upon traditional music, but this inclusion is about context and the value of knowledge. This comes from the perspective of my own history, being the last in a family line of oral history tradition, I grew up hearing stories from my mother that were passed to them from their parents. In this quote, we see a different tradition from the one developed so far; this is not an academic tradition; the tradition in this quote is oral history, the story of people that often does not find value in the editorial assimilation of academic tradition. This raises questions about valuing bodies of knowledge. To be valued as an academic, it can often, be said that the judgement is placed using accepted texts from high up on dusty shelves. The academic voice is masked behind valued academic texts. Embodied inquiry through the position of the body as an instrument and CAP situating (what is brought into the space of inquiry), shifts the potential to address reclothing and reweaving a virtual garment of 'value' towards and through the researcher's lived narrative.



Through the lens of cap

This next section is starting to further introduce my situated, lived, embodied story to the conjecture of this research, through the application of CAP 'opening' and 'situating'. This is going to be done through a series of short working performance pieces and photography. Also, considering my lived situated (CAP) experience through the lens of movement.

How do I unpick myself

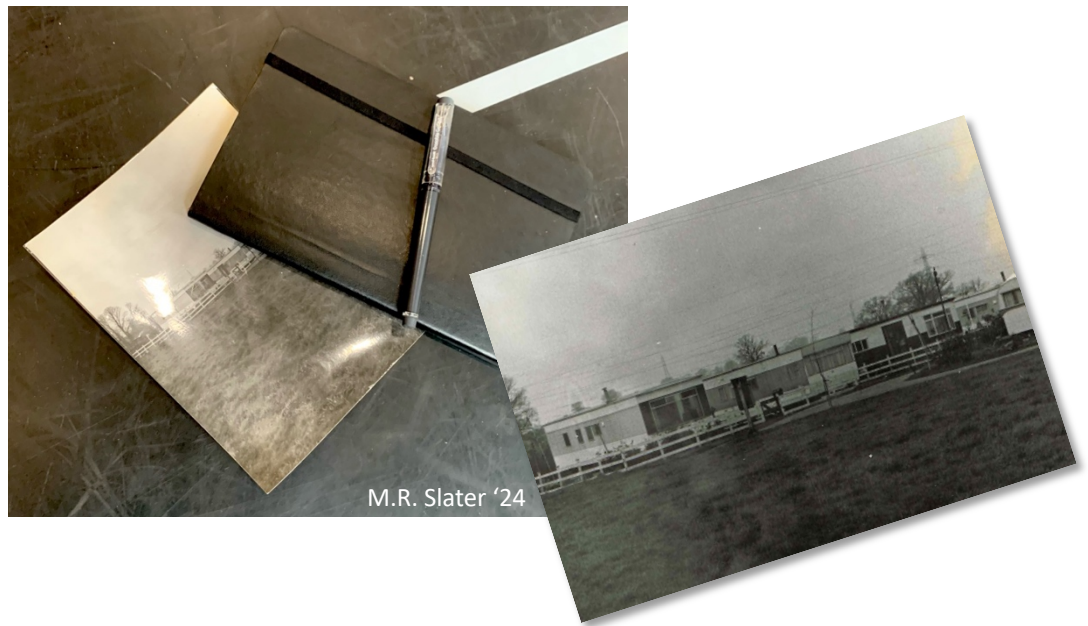


Act 4a – How do I unpick myself

<https://sites.google.com/view/act-4a>

The above performance piece is a type of prologue through movement, and is a development from act 3b; act 4a was created over a May weekend workshop in London. The piece emulates, through the body being enveloped in paper, the notion of the body as ink, and as the body leaves the space, a virtual ink line is drawn over the movement floor. Also, an idea of metamorphosis from the paper, a sl-o-w movement, and repositioning to consider and arrive at an embodied perspective. The movement of the body through extemporization movement explores the notion of telling a lived story through movement. The piece contains a creative spoken word, said over a still body wrapped in paper; this further develops the notion of the body as ink. The 'piece' also starts to explore moving from a non-traditional narrative, placing and repositioning the written form in a second-place position as opposed to the tradition of first placement. In the piece, feet touch three artefacts from my lived narrative, artefacts that will be explained as this narrative is developed.

Act 4b.1 – Childhood through the lens of war



The camera in the cupboard

Your lens witnessed my birth,
Black and white photographs captured a moment in time,
New life held in a mother's arm,
My early years would be the last time that I would hear the click of your camera,
Your camera was called away from peace to conflict overseas,
A lens that had witnessed new life,
Changed its aperture to record the aftermath of terrorism,
Darkroom developer tray swayed as the horrors of humanity are seen through chemicals,
They sent you home,
Service done for queen and country,
Your camera is locked away in a cupboard.

M.R. Slater - 2023

Act 4b brings the viewer into the start of my living narrative through the lens of a relative who recorded a series of black & white photographs of my early years when on leave. In my early childhood, I lived in a static caravan; the form of the caravan is part of a form that emulates and expresses my own living trajectory to the very ink on this page, this moment in time (May 2024). A place for me is not a fixed location; the solidity emanates from my body in many places and objects that travel with me. Place, for me, is a moving narrative, a complex, woven tapestry of many threads traversing back and forth to different places. The other part of the form is found in two wooden Medieval monastic frames, Sinai park house and Barley hall (Sinai park house trust, 2021) (York archaeological trust, 2012-2024).



My body, through an illustrative notion of a caravan and two wooden Medieval frames, might seem a strange conjecture, but these forms emulate my lived moving trajectory, and the frame of my lived embodied experience, which is a woven tapestry of many places that connect to my lived embodied experience. As a young child, I remember how my family was forced to move when Midland Red stopped running buses to the village. We moved into an industrial town; my sanctuary became the countryside that surrounded the town; one of the places in this landscape was called Tatenhill. In this landscape, there was a Medieval house in a ruinous state covered in plastic and scaffolding. The house was called Sinai park house; it had been, before the reformation, a retreat house and place of pilgrimage for a Benedictine abbey in the town. The house is shrouded in mystery, as the frames to build the house were from two buildings that monks moved from the town and up a hill to a site where they are found today. The reason behind moving the frames is unknown; they must have had some meaning for the monks. Throughout my growing up and moving away to study for my first degree, the house emulated sadness as it remained in a ruinous state, covered in plastic and scaffolding. Only in recent years has work begun to restore part of Sinai, and I, for the first time, gained permission to visit the house this year (April 2024). My body was able for the first time to stand inside part of the house and be enveloped by a structure that alluded so much sadness and mystery for me as a child, on the other side of keep-out signs.

As a child, I was often taken to York, where extensive archaeological work was taking place. A project that fascinated me was the recovery of a lost Medieval hall, which was first built by Augustinian canons of Nostell priory; the hall had become hidden in later structures. Throughout my growing up, I followed what remained of the hall being uncovered and restored to be named Barley hall.



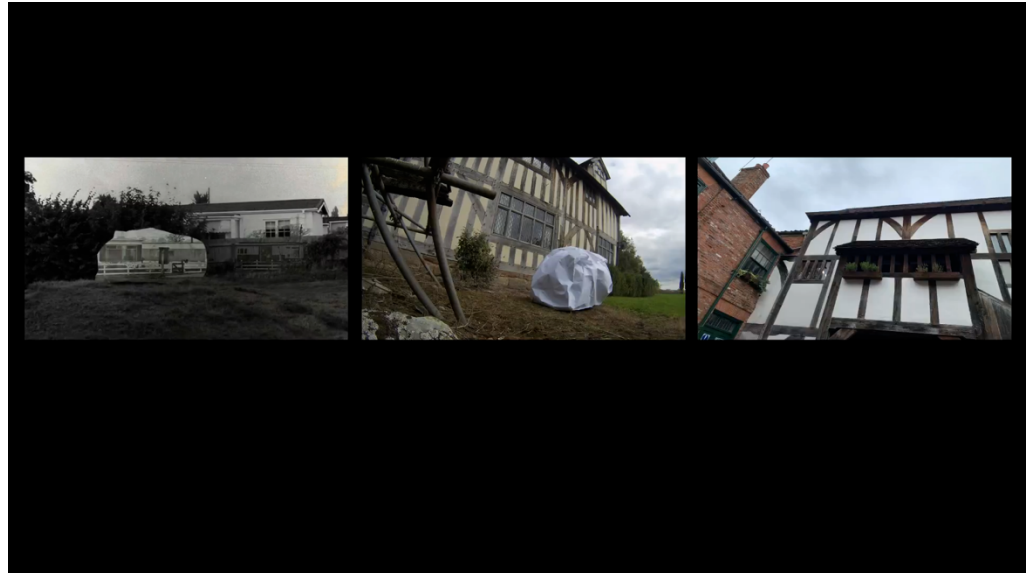
M.R. Slater '24

The embodied form of the static caravan, to me, represents displacement; the frame of the Sinai park house represents my embodied form, a place for me, not being a fixed location but a series of places that my body moves from and between, weaving a complex tapestry. Barley hall frame represents for me a notion of my hidden embodied challenges and a slow unveiling to arrive at places of understanding. The piece below brings together the extruded three forms in a series of site-specific performances.



Act 4b.2 – Sites of meaning triptych (October 2025)

<https://sites.google.com/view/act-4b-2>



The extruded three forms will be visited later, but first, it is necessary to sl-o-w-ly move through a series of places to assemble a collective understanding.

Act 4c – A school in the looming shadow of an abandoned malting



As a child, I would spin my body around the playground of my second primary school, making everything around me move. Looming behind my spinning body, overshadowing the school, an abandoned malting stood silent. As a child, the malting building filled my body with a consuming sadness. A sadness I only fully understood as my adult body moved through rows of red brick Victorian terrace houses to retrace traces of my childhood (March 2023). As my body walked around the outside of my former second primary school to the maltings, still in a ruinous state. The malting building still alluded, much sadness, but as an adult, the malting building had become a silent actor. The meaning behind this silent actor was part of a series of sites that silently influenced me as a child. Parts that need introducing on this page and then moving into one collective assembly to understand their meaning through a wider viewpoint.

Act 4d – Between a library and monastery wall



M.R. Slater '23

A simple architectural box form of my local library became a place of sanctuary during my high school years; inside, orange carpet ran over many box forms so that you could sit and be held in a space of knowledge, with the smell of books. The library had a large lecture room; on Saturdays, I was the youngest person to attend regular Saturday adult history lectures in the local library delivered by Keele university. The form of the library box was positioned between a park space and a boundary, which contained, in sections, remnants of a Medieval Benedictine abbey. History at high school was a different world, delivered in a prefab classroom, a dark, wood-stained, creaking, echoing box on the edge of the campus. My high school reports often had red marks over them, with words like 'stupid' and 'could have done better'. I was judged by a streaming system that was like a factory for education, only producing the normal pupil.



Hidden, archived sculpture from high school, the box was opened during this period of life writing and resealed back in the box.

My sanctuary during high school was the library and art room. The library space traversed a language beyond the school, as it had a bridge into a public village library, a movement away from a space that segregated me. The art room was a space I was locked in over lunchtime, as staff would leave for lunch. It was a space that held me, a very long room with a curtain wall down the centre of the room. My body would often move around in circles in the room, around the curtain wall in two spaces of creativity; the curtain wall was like a stage flat, hiding creativity on both sides. The art room outer walls were like the texture of a painting, clad in red roof tiles. That simple double-chambered space, like the form of a heart, became a creative catalyst that became embodied in many sculptural forms created in this space.



Act 4e brings a circular movement back to the click of the camera shutter in Act 4b. My early years were captured through the lens of overseas conflict and in the long shadow of the second world war. In this shadow, an object was passed to me, which needs to be introduced in place a few miles from the site of the 1940s bombing.



Act 4e – The only thing to remain

<https://sites.google.com/view/act-4f>

This working performance was created a few miles from the site of Tame Valley canal; the only object to survive from my family history before the 1940s is my granddad's bible. I am the last in a long family line to practice an oral tradition of passing stories and songs. My mother, who was born into the post-world war ration years, often would tell me stories late into the night. The stories had missing virtual pages, as the second world war had silenced many stories. I was passed fragments of an oral tradition that my mother embodied in jumbled, broken pieces. A tradition that had been moving in an embodied form to many places. I have started to realise during this research journey trajectory, that I am the last in a way of life, in the context of my own family. The stories I had carried in my body started forming into creative writing from my body during 2022/23. Through moving to a position of embodied inquiry, I have started to realise the value of embodied knowledge and the modality used to tell my story through ways of being in the world, which is not formed through the first placement of writing. This section, from act 4a to 4f,

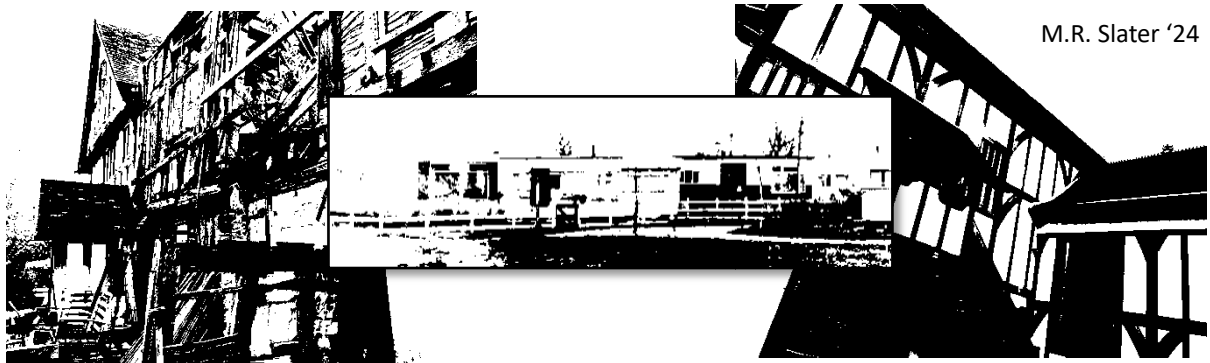
has been a circular journey, like gathering around a fire to tell and sing stories. The modality of movement through this circular journey, through a series of acts, is like a moving journey, forming a series of waymarkers.



It is also about how, as someone who is neurodivergent, how I find an authentic modality to tell my lived story. I started this section with act 4a, how do I unpick myself? I have been forced to mask most of my life, to hide being neurodivergent as society viewed being different as taboo; and still, today, having hidden challenges is very much misunderstood, but I have reached a point in my practice journey that I need to face and question tradition to practice embodied inquiry fully authentically. This leads me to question what forms of knowledge are valued, through my own lived experience, ways of being in the world, communicated through > different ways of seeing the world (neurodivergent) - oral tradition – creative practice, are often frowned upon, but as communicated in act 4a, how much richer and thicker, could second placement arrival be, into ink (writing), if other ways of knowledge found vistas of understanding and acceptance for their merit. This is also a consideration of how ink (writing) is woven into research; traditional textual constructions place a distance between the text (written form) and the inclusion, creating an alienation between the inclusion and ink (writing). It could conceivably be argued that an informing factor of textual construction in the academic arena has come from the limitation of early printing technologies, which have, in the past, presented many challenges for creative inclusion. In my own lived experience of training and working in the area of graphic design before the use of computers and desktop publishing software, I have witnessed many of the communication challenges in emulating creative visions.

My own understanding of how places have shaped my own arrival at embodied inquiry has come through movement, moving with objects and re-visiting places of meaning, and moving through places that have shaped my arrival to this very page (2024).

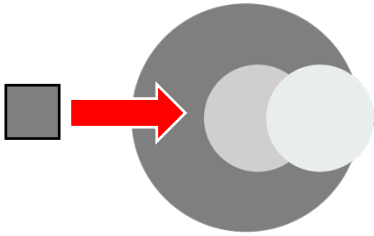
It can conceivably be said, that society often has fixed ideas of being local and the place you are from; if a person is someone who finds meaning in many places and finds meaning through the movement of a series of places, society is often not comfortable with people who have a transient definition of place as they cannot be defined in one simple place definition, for example, it can be said that a person is local to place 'A' or 'Z'. In this tension and misunderstanding, I need to find language to frame my moving form in a series of forms from places in many locations. My body can be seen as Sinai house frame, my movement through and from places presenting a mystery to the viewer. This frame, Sinai (my body), has valued embodied meaning; I find meaning through the movement of my frame (body) in many places. Secondly, my body can be seen as a static caravan, my lived story experiencing displacement from factors I was born into the shadows of. Thirdly, my body can be seen as Barley hall's frame, the hidden and misunderstood body, experiencing society's disdain towards being different (neurodivergent).



Growing up under the shadow of the abandoned malting and remnant ruins of a Benedictine abbey, they were forgotten silent actors in the classroom and lecture room; there were many scripts being read about history in the comfort of four walls, but no understanding of how the ruins and remnants of the past were understood in their tangible form and how new meaning could be developed in the community. One exception stood out from this time; during primary school, we were taught how to read the history of the local terrace houses through street walks, but this did nothing to understand its looming empty neighbour, which was the old malting building.



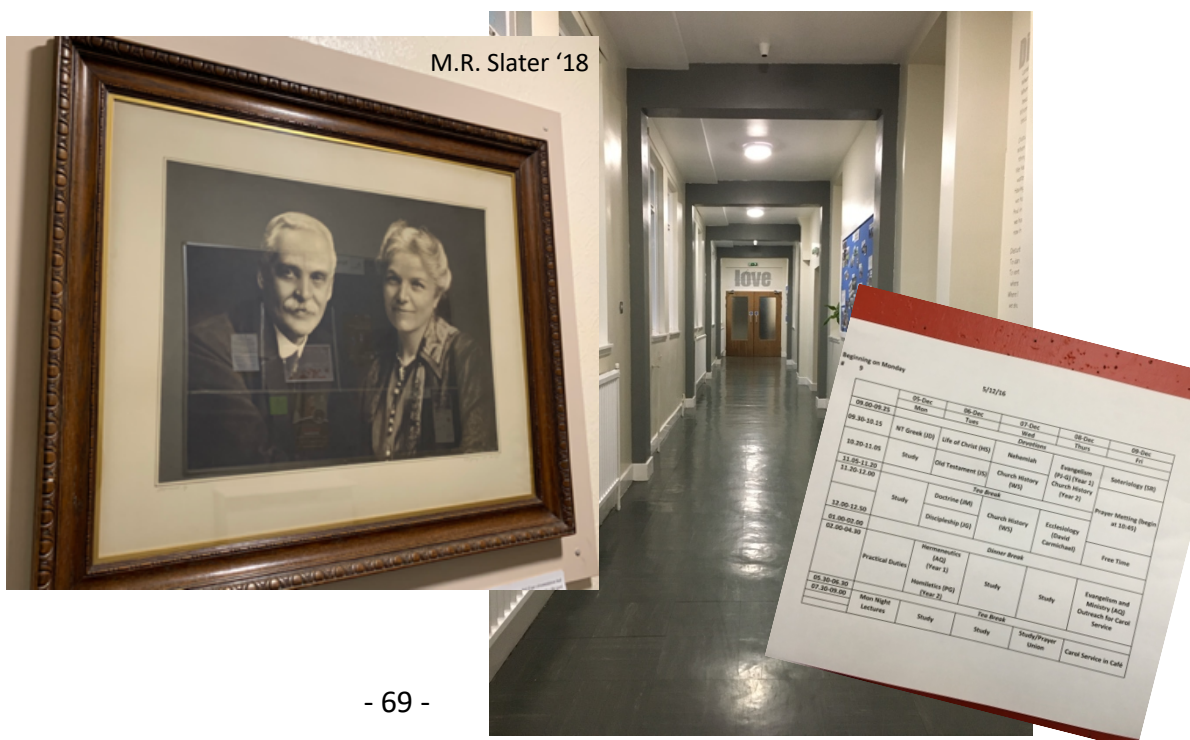
During my time at technical college studying in the arts, I was involved with a series of summer schools in Germany and England, alternating between countries, 'each' summer school. The first one was in Germany; the school was called 'Don't throw stones in glasshouses'. The school was based in an abandoned garden centre on the edge of a German town; it was a structure that had been empty for some time. The schools brought together different creative disciplines to create work around the simple strapline 'Don't throw stones in glasshouses'. There was an acknowledgement of the abandoned space, work created in the space, from sculpture, installation, drawing, painting, music and performance (movement); created work in response to the place and space (abandoned glasshouse). Even unused old electric glasshouse roof windows, creaking open 'sound', became part of a performance piece. This was unlike my experience of being in the shadow of the abandoned malt house and witnessing teaching in the classroom, having no acknowledgement of this abandoned building in its looming, non-dialogued and disconnected presence.



A slow movement from sanitized holy boxes

A developing thread in the previous sections has been the unpacking and noticing of a sl-o-w movement trajectory to and through this research journey; this slow movement is more than a linear line in the context of an embodied lens; it has shape, form, smell and touch. Moving into a space of embodied practice develops a noticing, a heightened awareness, through a sl-o-w movement. This for S. Welch is mindful journeying, shifting to consider the everyday as a pilgrimage (Welch, 2011, pp. xxi-ii), and for C. Snowber it is a listening body (Schroeder, 1995, p. 127). In the last section, the choreographed series of acts formed a circle to arrive back at the circle form of a lens. Starting through the lens of a camera, that witnessed my birth, a fleeting moment captured in time in a series of black and white photographs. The circle completed in act 4f, my body in adult form in front of the lens using extemporization movement, the body as ink, to consider the only object to remain and be handed to me from a place of enforced displacement. It is in this noticing of enforced displacement that meaning is found, the removal of meaning of knowing. Broken oral stories handed to me, with sounds missing due to war. It is in that vacuum of tension, of unknowing, that created in me a sl-o-w movement to venture into the shadows of the past to frame an inward embodied longing to find understanding. It is in this noticing, in the orchestration of a sl-o-w-ing movement and a listening body, that moves into Act 5 to consider a sl-o-w movement of faith and formation.

Act 5 – Through the picture frame



From 2016 to 2018, I studied at a Scottish bible college; on Tuesday mornings, my body would move down a long corridor to the lecture theatre for the morning devotion. At the start of the corridor, there was a photograph of the college founder and their wife. The more I progressed through my first year, the more I stopped and looked into the face of the college founder. My body standing where a lens had been positioned to capture the college founder in a moment of silent time (black and white photograph in a frame). Throughout my time at the college, I became increasingly disillusioned, my body moving up and down a long corridor hundreds of times to a lecture theatre, classroom, library, refectory, study room and common room. One day in the library, my movement ventured into a section of the library of books that seemed to have not been opened in a long time and behind the library, there was a free book table that seemed to get filled each week with books being thrown out of churches and studies. Each week, I would take home some of these free books, and I started to venture deeper into the library, which took me to gain permission to access a small room that contained the college archive. I also found more material associated with the college in the National library of Scotland and an archive from a university library in England. My movement had virtually stepped through the picture frame, and I found the founder's voice as I read their sermons, notebooks and letters. Also, handled books from other authors at the same time the founder was alive. This took me back in time to the Victorian period when the college was founded, through a period of time, until the 1920s and material that was printed beyond the founder's passing (1930s). During a gap year from my master's, I stepped further into the picture frame, going through records to find out about the founder's family history, finding and visiting sites that made up their story. One of the sites is their former family home, which is today an office on the University of Glasgow campus.



M.R. Slater '24

The reason behind my disillusionment is found in Act 4c, in the shadow of an abandoned malting, a silent abandoned building that had no dialogue with my primary school. The

bible college I attended seemed to have changed very little since its Victorian founding; two common rooms had, in recent years, had a dividing wall removed to form a one-gender common room, a college uniform was in recent memory, and the refectory had many unchanged traditions as students gathered twice a day. The seemingly unchanged nature was like a stage curtain; behind this was a very different performance; in the lecture theatre and classroom workshops, nothing was ever said about the history of the college, in lectures about ecclesiology and history. Teaching came from places like North America and England; nothing seemed to relate to understanding my body's position in the context of that site or even Scotland. Also, while studying ecclesiology, the study seemed to gloss quickly over the reformation and Medieval faith was not taught from a favourable position. During my time at an English university accessing archives about the bible college Victorian history, I had the privilege of attending an open lecture (Roper, 2016), that opened a very different perspective about this period. It had been an embodied movement of inquiry, to travel to England to access an archive that had opened up an unexpected new vista of understanding. The lecture at the English university transfixed me, as it focused on grounding a solid understanding of characters in a narrative, site, and place from their childhood. While at the bible college I also went on a placement to an Anglo-Catholic Franciscan friary; during my placement time, between attending divine offices in the church, helping out with the sacristy, preparing the church and times of personal prayer in the chapel. I spent extensive time in their library, focusing on their monastic archive and monastic-related books. As I spent extensive hours in the silence of the friary library, it was like the movement in the bible college library, but this movement in the silence of the friary library was different, as my movement encompassed a site that was a living entity, a community directly related to material that I touched and smelt and movement to/from the library was ordered by following divine offices in the church that punctuated throughout the day. My time in the friary library took me back in time to the Victorian period; my body became positioned between two positions of the Victorian faith, and the movement of my body between sites enabled me to develop a deeper understanding of Victorian faith through movement.



M.R. Slater '17

At the friary library, there was a series of picture frames; the pictures contained photographs of English soldiers who used the library during the second world war. Unlike the framed picture of the college founder in the bible college, which was noticed through the passing movement, this was a noticing to consider the space, beyond the library holdings. My body had moved to the friary library space from a catalyst of frustration, and soldiers' movement to the library was due to the displacement by war.



February 2024, my body is a place at the start of a different corridor; before me, in a frame, is a painting I created over thirty years ago. I have not seen this painting since I created it; the painting captured a vicar's time in an Anglican church I grew up in. The painting was moved with the vicar and was hung at the start of a corridor, and has remained in that place for over thirty years.



This painting has inspired a series of paintings in the space the vicar moved to; many of their paintings tell of their life story. This vicar had baptised me by full immersion, in a Baptist church and had taken my confirmation classes. As we moved through many paintings, for the first time, I understood the vicar's lived story through movement and creativity. I returned back to the Anglican church for the first time since the last century, during Advent 2022 and have subsequently made many visits back to this church, as my research has forged a trajectory to reconnect with this space. My recent movement through this space met with a new understanding; throughout my time growing up enveloped in the space of the church, there were many silent actors in this space that only found a voice through the movement of my return to this space. My movement left the space in the last century to go away to art school, in the tradition I was raised in, which was evangelical. My movement had returned back into the space as an Anglo-Catholic; the church I was raised in had been built as an Anglo-Catholic church, but it was never used for this purpose. Silent actors in the building I grew up in found a voice as I moved through the space: a mass bell on the roof that had never been rung, a high altar raised in height, sculptures, and carvings of many saints. Also, choir stalls and vestment cupboards, that seemed to have had very limited use since the building was built. During my time growing up in this space, I witnessed with sadness the historic fabric of the church being slowly removed over time into skips. One item that I saved from a skip, is a prayer cushion, which I use today for its intended purpose in daily prayer.



My first movement into the Anglican church was orchestrated through displacement, as my family was forced to leave a small village, and we moved into the town where this church stood. In the small village, I was sent to the Methodist Sunday school, a sanitized clinical space that smelt of freshly ironed starch, polish and often a pungent smell from lily flowers. In this sanitized space, I was forced one day to venture on an empty high stage to sing a solo song to prove my salvation. This was starkly contrasted with summers of being sent away to a Catholic summer camp on the grounds of a monastic community.

Several years later, during my time growing up in the Anglican church, the congregation travelled to a gathering of many Anglican churches in a showground. This event had a very different Sunday school, as young people gathered in a cattle shed. The smell of this shed took me back to memories of growing up in the small village, the local barn that would often be cleaned out like the showground cattle shed for country dances, and we would sit on hay bales. My movement in that simple showground cattle shed shifted a head knowledge from the method of Methodism to a position of a faith that was lived out in and through unexpected spaces, messy spaces, in-between spaces and awkward spaces. It also started to align with my young childhood experiences of the Catholic faith, hearing faith shared around a campfire and peering through enclosure bars in a monastery church during mass.



One of the last trips I took part in at an Anglican church before going away to art school was a weekend away at an Anglican retreat centre. Through movement to that centre, I encountered the use of silence, through a Friday evening meeting, in a simple, small room holding a group of young people; the leader read some liturgy, scripture and a creative word. Then told us to remain in that room and leave when we wanted to. I heard the room door bang many times with my eyes closed, as many young people seemed to leave the room, as my body remained in this space. I stayed there, held for a very long time, captivated and held by a silent encounter my body would only fully understand in a future body movement.

At art school, I became involved with the Elim Pentecostal movement, due to a collective agreement between faith art students who helped to reform a Christian union to attend the same church; after road testing many to find out which church would welcome art students, many of us with long hair and creatively dressed. Many years after graduating from art school and with much shorter hair, I served the Elim Pentecostal

movement as a technician at their conferences in England. Through my movement in and through many conference spaces in England, I often spent time with students from a bible college. Growing up in my local Anglican church, I had trained in youth leadership with a small group of youth leaders who were trained together to develop the youth ministry, and we were given permission to explore and implement many radical ideas. Ideas I only fully understood many years later, undertaking a social science master's in adult education. My movement beyond youth ministry into further formation became packed up in a box and placed on a shelf to gather dust. My childhood experience of an education system that was like an education factory that only processed neurotypical pupils informed me to pack up any progression beyond youth ministry in a box. Years later, having many deep theological conversations with bible students through work as a technician at conferences, my movement ventured to the picture frame in the corridor of the Scottish bible college to start a two-year journey.



My journey started at the picture frame of the founder, informed by a Pentecostal position of faith, and as I graduated, taking one last look at the founder in the frame, my journey started to return to an Anglican position through my research into Victorian faith. Through studying homiletics at bible college, I developed an interest in adult education, which informed a movement to the University of Glasgow to study a social science master's. On the university campus is the former house of my college founder; it is positioned next to the Catholic chaplaincy and church. The space between the building virtually embodies for me a formational journey as I stepped in the footsteps of the college founder across the campus and as I sl-o-w-ly moved to an Anglo-Catholic position. During this sl-o-w movement, my movement entered a church space to attend a concert; the space was filled with the smell of incense. The smell of that space informed a movement

back to that space to attend a Sunday evening benediction and evensong service; as my body 'kneeled' in silence before a monstrance, I was taken back to the Anglican retreat centre small room encounter with silence that captivated me to remain in that room for a long time.

For me, it has been an sl-o-w orchestrated movement to rediscover Catholic faith in the Anglican church (Anglo-Catholic) from growing up in cold, clinical, holy, sanitized boxes. A deep morning longing awareness of something that was missing.

"As a stream, when it finds its course obstructed, discovers other channels or disappears from sight underground only to reappear at a later stage, so with the Religious Life after the Dissolution" (Malling abbey, 2005, p. 44).

Sr Seonaid, above reflection, considers a river, the movement of a river; there was a seemingly vain attempt through actions of tyranny at the reformation to leave places of faith, forgetting what had been taken away, creating holy sanitized boxes. Whitewashed walls that before had murals, windows that danced coloured light on the floor, replaced with plain glass and spaces devoid of the smell of smouldering candles and incense. As a child, my mother would play a game with me, a tray covered with a tea towel, under the tray were objects; when the tea towel was removed, the challenge was to remember what had been taken away. The reformation was, in a way, like a virtual large tea towel plunging places and spaces of faith into darkness; when the large virtual tea towel was removed, there was a very empty sanitized tray (space). It could conceivably be said that we notice what is missing through what is seen, what is not read, the missing musical note in a piece of music, but is there a deeper knowing? A mournful knowing, a knowing that is not seen, in the dark shadow of the past. Through the missing gaps in the oral stories passed to me, in the silent moment of the explosion at my former family site. There is a mourning longing within the body to understand what is missing in the dark shadows. My movement sl-o-w movement through places and spaces of faith, a sl-o-w traversing movement along a bible college corridor, has featured a gravitation toward a place where Sr Seonaid river surfaces, to recover in dark shadows, on the edge, in the margins, in the in-between spaces, a form of earlier faith that had been taken away during the reformation.

June 2023, I took part in a forty-five-mile three-day Catholic walking pilgrimage to return a recreated reliquary back to a Scottish island; this was the second time this had been performed since the reformation. On the last day on the final island, I walked with the group procession barefoot from the ruins of the nunnery; in this ruined space, a mass service had taken place, to the partly restored ruins of an abbey. My feet feeling every step of the journey, as the procession slowly moved. As the procession reached the abbey, it was thought that was the first time a monstrance had entered the space since the reformation, and my feet felt the coldness of a stone floor as the procession moved to the choir area of the abbey (near the high altar). Then the monstrance was placed on the altar,

and the reliquary was presented to the altar from a stretcher. The group took it in turns over the forty-five miles to carry the stretcher between two people; changing carriers of the reliquary led the pilgrimage.

I had stood on the shores of the pilgrimage destination many years before the pilgrimage; my body completed a circle through a long-lived pilgrimage that covered many thousands of miles, as my bare feet completed a circle directly connecting to the ground of that place. The movement of that pilgrimage was, for me, a journey in ink; as I looked back on three days of the challenging movement, there was a writing in the landscape. This writing is what has been forged from act 5, a sl-o-w movement informed by an embodied deeper mourning of what had been taken away during the reformation, sl-o-wly moving from holy sanitized boxes.





- *“Thou wilt shew me the **path** [movement] of life....”.*
Psalm C16 v11 KJV

- *“Shew me thy ways, O Lord ; teach me thy [movement] **paths**.”* - Psalm C25 v4 KJV.

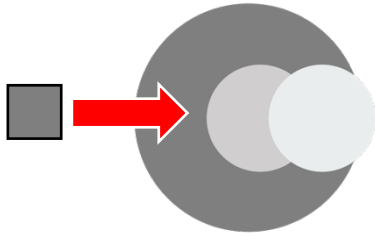
- *“Make me to go in the [movement] **path** of thy commandments; for therein do I delight.”* - Psalm C119 v35 KJV.

- *“Thy word is a lamp unto my feet, and a light unto my [movement] **path**.”* - Psalm C119 v105 KJV.

- *“Thou compassest my [movement] **path** and my lying down, and art acquainted with all my ways.”* - Psalm C139 v3 KJV.

- *“In all thy ways acknowledge him, and he shall direct thy [movement] **paths**.”* - Proverbs C3 v6 KJV.

In this section, I have considered my lived embodied sl-o-w movement through faith and formation. Living faith can be considered as a way or a path, but I want to consider the word ‘path’ as ‘movement’, a divinely inspired sl-o-w movement, and to consider this movement through the lens of Welch as a pilgrimage in everyday life, a heightened awareness of noticing movement as divine direction. This is developing an embodied noticing of past and everyday movement, a listening body. This is not an ear listening, but a listening that involves the entire body, a listening that happens through a sl-o-w movement, a listening that happens through an intention to notice, that which is seen and hidden.



Ink in the berry fields

Act 2 started to briefly introduce the landscape of practice theory (Wenger-Trayner, et al., 2015, pp. 13-27). It was important to briefly start to introduce this to aid and help understand the form and intention of act 2, but in this section, it is necessary to step back and revisit this in a different way, through the lens of CAP (Creative Articulation Process).

My body first encountered discovering a book about landscapes of practice (Wenger-Trayner, et al., 2015), in the north of Scotland. A place that has become a long-distance memory, as with the passage of time, a past closed chapter, as someone is laid to rest in a woodland on the edge of that landscape. Back then, it was a theory book with text; I did not consider how I found the book or how I encountered the book, or how a sl-o-w movement has woven this book into my lived story as I revisit this book. Having sl-o-w-ly moved positions to embodied practice, a fresh understanding through the lens of embodied practice, a new light of understanding through a movement of repositioning. Also, a new noticing around the book, how this book was encountered through movement in and through a space, to consider more than the text that is held on its pages.

*"When berry time comes roond each year
Blair's population's swellin,
There's every kind o picker there
And every kind o dwellin.
There's tents and huts and caravans,
There's bothies and there's bivvies
And shelters made wi tattie-bags
And dug-outs made wi divvies.*

*There's corner-boys fae Glesgae,
Kettle-boilers fae Lochee,
There's miners fae the pits o Fife,
Mill-workers fae Dundee,
And fisherfowk fae Peterheid
And tramps fae everywhere,
Aa lookin fir a livin aff
The berry fields o Blair."
(Stewart , 1947)*

Above is a section of text from the 'Berry fields o Blair' transcribed from an oral tradition; I would often hear this song sung during a previously lived chapter in the north of Scotland. The song embodies for me so much about my movement between north and central Scotland, in that traversing, cycling fourteen miles from the nearest train station, my body would enter a hidden landscape, surrounded by hills. Dark corridors of tall trees, the damp smell of pine, open vistas of berry fields lined with miles of polytunnels and the heady smell of wool processing and the slow clanking sound from a weaving loom. It was in that landscape that I encountered that book, in the long shadow of a history of people travelling to that landscape to pick soft fruit. My hands encountered this book in that place of transient tradition, in a leaving movement of many before me; this was carried out of that hidden landscape, surrounded by hills on all of its sides.



My body skirted along the edge of that landscape as my body travelled to the starting point of the start of the forty-five-mile pilgrimage (2023), this being the start of a challenging journey to return something that had been taken away from that landscape. The lived, challenging three-day movement through that landscape, had a deeper hidden meaning: my body as ink, writing in the landscape a silent movement of mournful knowing. This moves from CAP: Opening > Situating, to 'anatomizing', landscape of practice theory was contained in my 'situated', a hidden element inside my moving body carried into the space of 'opening'. Modes of understanding through the architecture of embodied practice inquiry is about developing heightened awareness of noticing, that which has shaped embodied knowing, through processes like CAP opening/situating, to give and enable language to that which is hidden, that which is silent. This is more than a

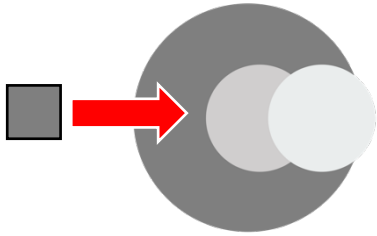
random selection to aid understanding; this comes from a lived-out movement of breathed intention, a practice which is grounded through sl-o-w movements to a conviction to venture into this area, a space which is not arrived at through a sudden eureka moment. A coming section will fully unpack the landscape of practice theory text with CAP. In this section, the landscape of the practice book is handled beyond its internal venturing to its text to consider that which in the past had not been considered: movement to encounter, movement carrying, and movement alongside. This is considered through movement in act 3a, movement with books. It might seem a vain consideration to go to extreme lengths to a specific text, like the landscape of practice, not venture into a traditional direct root that would validate its use, this being about theory to frame practice. It is in this movement to almost automated unconscious action that understanding can be seen to be missed; act 3a was a CAP opening, opening to be curious through movement, what is valued, how the unseen is made visible. Act 3a is beyond what is not in the drying pages of ink, beyond what is often not gleaned in transcribed text; this is found on the edge, in the shadows, in awkward spaces. It is through venturing a sl-o-w movement of CAP: Opening/ Situating, that ran from Act 3a to Act 5, there is a noticing through sl-o-w movement, and then into ink (writing), a modality to notice that which was hidden and a focus to find value in other forms of knowing. It is in this noticing that shapes a deeper informed practice, to give voice to the silent actors, to make tangible what has been hidden; it is in this noticing that creates a two-way mirror of understanding. One view enables the practitioner (researcher) to see what has not been noticed, and the other side of the mirror ventures towards CAP outworking to make tangible that which was hidden, to find a means of understanding to communicate with the viewer/reader, as seen in the developing form of the construction of this research through a series of acts. It is the noticing that also illuminates things that shape practice beyond the immediate obvious and in the awkward betwixt positions.

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It can seem a very strange paraventure, to step beyond how a book of theory is encountered; this would be if this went off in an unrelated tangent with no framework; the noticing needs to be like the movement in act 3a, within the framework of CAP opening to situating (or opening to another CAP facet function). This is moving beyond a primal noticing, beyond the read text on a page of a book that is opened, to beyond the edge of the page margin, to a CAP opening, to be curious, to allow movement, mark making, and other creatives forms (i.e. photography/sculpture/creative writing), to visit this place of inquiry, to allow permission to be curious. It is in this opening that allows a noticing; it allows the capability to gain a deeper understanding, as there has been an opening, this framework has boundaries; a CAP facet cannot be remained in, there needs to be stepping to another facet which in this section has been opening to situating; it through an embodied position that the body enters 'situating' and allows noticing, an unpicking of the situated element, permission to venture around the situated thing, above the situated thing and deep into the situated thing. It is in this noticing that shapes and aids deeper and richer practice, as this allows a framework permission to notice; this might seem a vain simple consideration to notice, but it is in this vexation of simplicity that deeper knowing can be considered to be missed, to dismiss what could be seen as trivial as not valued. If there is not a framework to notice, this could conceivably validate a deeper practice. The next section will move into my current lived practice through act 6; act 6 needs to be seen through a lens of building acts. Act 6 is enriched by allowing permission through CAP to make what is hidden visible, to find a way of outworking for the reader/viewer to enter this space, and the practice of CAP has allowed me to frame my embodied situated sl-o-w movement to act 6, enabling a deepening informing of silent actors, things that have unconsciously informed me, become framed realisation of how the silent actors have informed me. With a landscape of practice book, CAP opening to situating allowed me to see a fresh 'how' my encounter with that text (landscape of practice) was placed through CAP opening/situating, to see this framed in a landscape that my body has sl-o-wly moved through and how movement in that landscape with its songs and hiddenness had informed me.



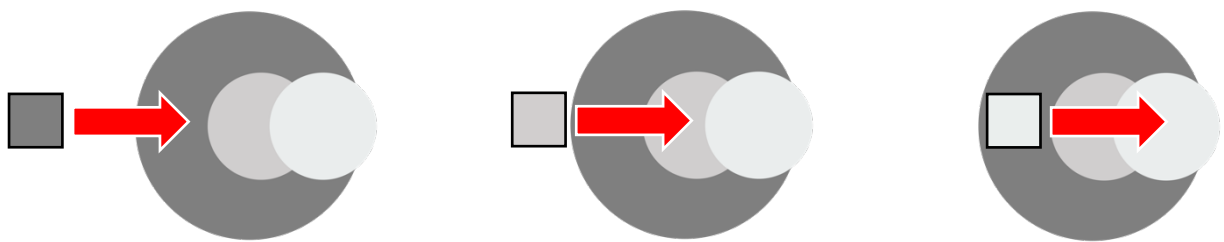


A slow movement into silence

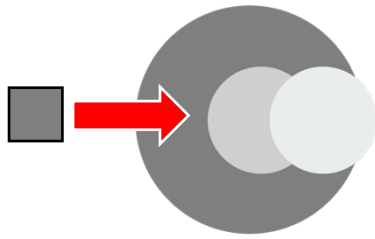
Act 6 – Be still and know (Psalms c46 v10)



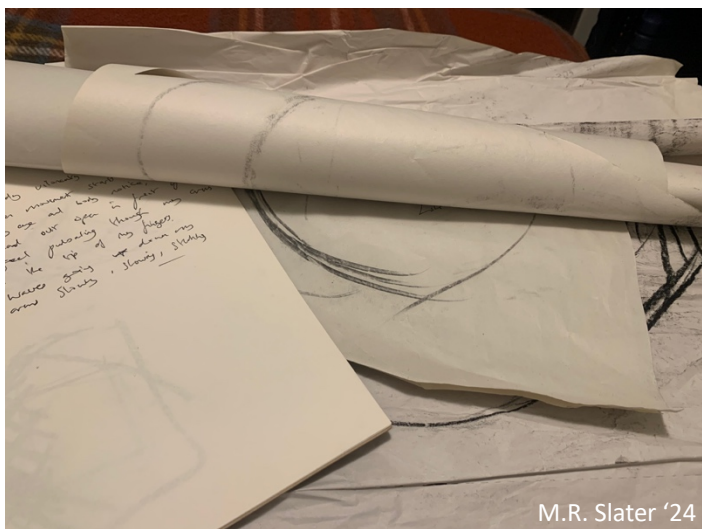
Entering act 6 can only be ventured, through an sl-o-w movement from act 1. This is a space of hiddenness, a space of silence. My movement over the last three years to the drying ink on this page has been a movement into deeper silence, a silence that is found in act 2, a silence which informs my movement into the other areas of act 2, site response and outworking, which are not necessary places of silence.



As I journeyed to London for understanding at the start of this year (2024), a similar journeying mirrored in reverse during March 2022, I became part of a new dispersed monastic community in Edinburgh, forming a transplant of a new dispersed monastic community, that began to develop during 2017 in London (Carter, 2019, p. xx). It might seem vexingly strange to the viewer or reader why there is a venturing research interest in Tironensian sites when there is an active contemporary monastic use in the embodied practitioner. This would be to assume, that both are similar from what is seen, this is the challenge of the singular modality of language, and why there is pressing towards another way of understanding in this thesis beyond forward-facing words. Contemporary monasticism is a place of compromise and mediation between worlds (landscapes), in the practicality of a world that is not in a Medieval context or timeframe.

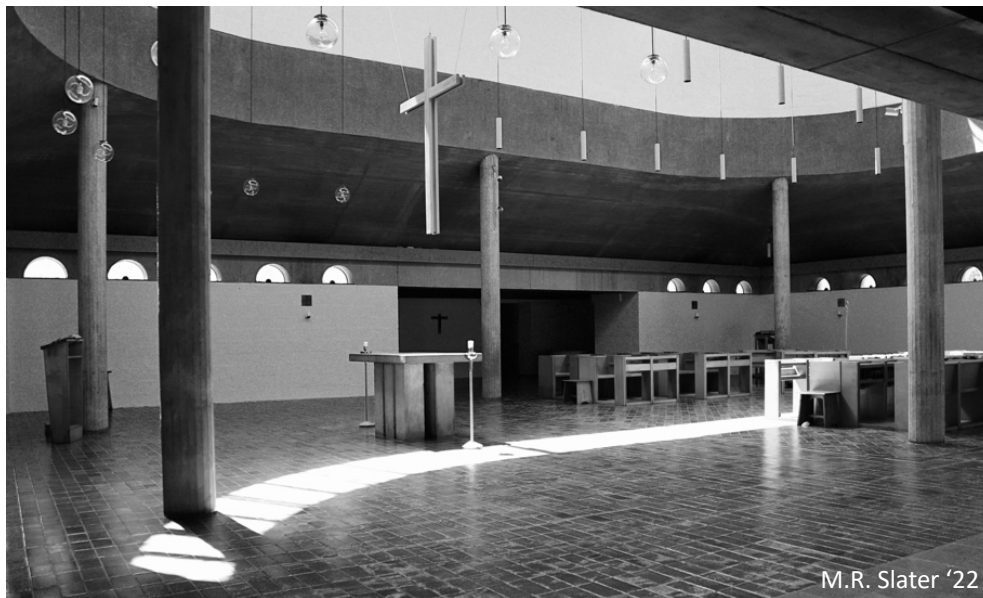


My embodied practice is a place of enveloping, a place of encompassing, a place of outworking, into site response, and outworking. This is a space of returning to, a space of hiddenness, a space of silence, a space of movement, a space of developing. This is a situated transient living sl-o-w moving space, informed by layers of sl-o-w lived situated movement, as seen through act 3a to act 6. Embodied practice *opus*-momentum (working orchestration), the living entity, is more than a removed sanitized cold diagram; this is something that is breathed, lived out, from a sl-o-w movement to conviction in this form of practice. This is more than a practitioner being named or labelled as using this; rather, this is something that transcends every fibre of their being, woven into the warp and weft of everyday life. It might seem a vexing endeavour to open what is hidden through processes like CAP; this comes back to act 1; understanding of embodied practice is veiled in hiddenness and misunderstanding; new knowledge and new ways of understanding are left in deep dark shadows of the margins. Sites of creative engagement are often places of misunderstanding, particularly through the lens of academia. A movement piece, a photograph and a sculpture are met with tradition scrambling to find comfort in sanitized pages of text, through veiled eyes, that only lift the veil to look back at the creative act with horror. This place of misunderstanding is also towards the embodied practitioner, misunderstanding of hidden challenges (neurodiversity), as enforced societal masks are lifted to glimpse a light into a hidden, different way of seeing the world, and tradition scrambles to neurotypical normalities of comfort. Misunderstanding can also be seen in held traditional views of value, the lived trajectory of the embodied practitioner, oral tradition, and transient ways of being (meaning in more than one place), are muted as tradition lifts accepted voices from high library dusty bookshelves. This all might seem a vexing endeavour, but is there only one way to be in the world in a fake, sanitized plurality? Is there a way of knowing beyond the margins of the page? Is there a way of practice beyond sanitized classrooms? Could the lens of what we already know, be deeper and more richly informed by different ways to find understanding?

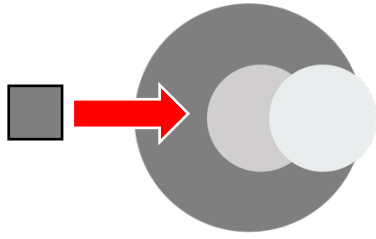


M.R. Slater '24

It might seem deeply troubling, vexing and awkward in a world that is hedonistically driven by becoming louder and faster. A world that demands understanding in one sentence, understanding in the limited space of an academic poster and in a minute visual presentation, but is all this a flagrant understanding? Is there deeper and richer knowing, deeper and richer understanding when we approach sites of intention, as in this research: Tironensian sites. Is there a deeper empathy, is there a deeper understanding, through an approach that is emulated from a different stance, not found in traditional narrow pluralities. Which, then follows this through from site, not into traditional gravitation to hidden, removed text, charts and diagrams. To move recorded site responses (site performance) into participation galleries, to authentically practice open research, and to witness an assembling of many Tironensian site responses in one space and finally recording this in written form. Embodied practices could be seen as vexing, time-consuming, resource-intensive and meeting with misunderstanding. In this questioning and noticing, it presents the same questioning of traditional plurality, that is comforted by neatly presented presentations in sanitized lecture theatres. A traditional facade that is sl-o-w-ly ebbed away at when hearing the sound of an orchestra recording and then feeling the sound permeate through the body, sitting in a concert hall hearing a live orchestra assembled in one place, an endeavour that has been vexing and time-consuming for all involved to make happen. As seen from act 3a to act 6 that interrupts speed reading, and an instant download of information, this is not forward-facing understanding that is captured in a quick snap-shot photograph, it is a sl-o-w movement, to sl-o-w-ly unveil understanding in many layers.



This has been and will be the continued necessary vexing action of this research construction modality; the reader, viewer, and listener need to tangibly traverse through a series of acts; the research is more than an endeavour to a neatly packaged submission; the movement trajectory of the research project is as important as its arrival.



A vista of understanding

A tumultuous arrival to the edge of the landscape

The trajectory ventured so far into this research project, to the drying ink of this page (May 2024), has invited the listener, viewer, and reader into a hiddenness, a silence, to follow the orchestration of sl-o-w movement through a series of acts, in a state of opening and situating (CAP). It has intentionally not caveated theory as an exterior wrapper, theory as a help aid or as a guide of convenience. Some theory has started to be introduced, but not as a lens to see through. Society can be seen to place that which is different in an anteroom and with a finely polished brass label attached to the door. Gallery spaces often feature hegemonizing walls of text, holding the body before entering. Ink on sanitized white pages (the written form) is often read in removed library spaces, holding descriptions of the other. Internet video platforms are populated, with material about the other. Tradition has informed a single focus, a narrow single selection, the written form being elevated to that which is valued as a means of understanding the other held in a removed stance of sanitized distance.



Tradition runs in horror when the comfort blanket of text is removed when a rawness is unveiled, and text is pushed unwillingly to a second position. Traditional systems have been designed with a single selection, informed by mechanization, factory education systems that produce neurotypical pupils and in the dark corner is an anteroom that holds at a sanitized distance the other. Tradition clammers in horror when the dividing wall between the factory floor and the anteroom is demolished, clambering to rebuild the wall. Tradition has created sanitized knowledge banks about the other, from library catalogues to internet video platforms. Tradition runs for the fuse box when a fuse is tripped, and the lights fail in the library and the computer screen goes black. It is in this clammer and confusion of a darkened state, the other is met with disdain. Traditional longing for a comfort blanket, to read the text in a hegemonized gallery space. It is in that evoking sickening response of the other that this research has ventured, a response of misunderstanding that my body opens to (CAP), that my situated body brings into the space of inquiry. It is in the opening, that my body is curious; it is through a sl-o-w movement that my body questions modalities of conforming, that bring me to act 4a, how do I unpick myself. As my body sl-o-w-ly moves through research networking events, into spaces of supervision, and witnesses through my work in the community, many misunderstandings and segregation.



My body sits and drinks tea with an elderly couple; they reflect how they have conformed to tradition, but they are questioning, as we sit on wooden chairs crafted in their retirement, hands that only gained permission to make and freely create from being unbound from a desk after retirement. Then, as my body sits eating a meal with someone,

they reflect upon children, how different it could possibly be and how our generation was forced to mask, to hide in the shadows that which was different. As my situated body recalls a graduation ceremony, hearing a talk about how graduates were going to change the world and sitting in an education conference celebrating one hundred years of the adult education act, hearing people proclaim a longing for a transformative future for adult education. As my body is positioned in the comfortable confines of my study, surrounded by many books and certificates. Outside my window is a world in which my body moves, my body enveloped in creative practice, education, community engagement and service in a faith community. I witness daily much heartache from hearing and witnessing many stories of social injustice; I spend a lot of time with my body poised listening; this is often all I can do, handling limited budgets and limited resources. In that body listening, strong relationships are built, a body listening that is not on the end of a sanitized e-mail; it is a body listening that is found in the midst of mess and mud. In my creative and academic practice, through a practice of silence, there have been three years of sl-o-w developing movement of noticing of other ways of understanding, movement as a way of understanding. A sort of reverse listening that ventures disdain, an unpicking that ventures disdain, a questioning of single modalities of tradition that ventures disdain. It is this sl-o-w movement that has ordered and informed a necessity for the viewer, listener and reader to follow a sl-o-w woven trajectory to this section, to evoke and move through, the uncomfortable sickening response that often can be seen to arise from the dark shadows, when the comfort blanket of tradition is removed.

Finding understanding in the landscape

Having held back using theory as an aid, a lens to provide a scaffolded way of viewing, a way of seeing, it has been necessary to evoke a response through sl-o-w movement following a series of opening and situating (CAP) acts and to reenact a lived trajectory through a series of acts. Theory can conceivably be seen to be unnaturally positioned when it enters unannounced; we do not find in the street gutter, in the mess and mud, theory in an abandoned box. CAP arrived through a movement to London, and landscape of practice, has been a book carried out of a landscape. It might seem vainly pretentious to consider how theory arrives and that this is an academic project. In that noticing is a misunderstanding and a questioning of traditional stances. How 'we' (viewer/listener/reader) see academic trajectories as removed, creating a divide between sanitized institutions and the mess, mud, beyond institution sanitized theory is injected into, creating an unnoticed state of repulsion.

Theory can be seen as a mediator, a bridge between, misunderstanding and theory as a finder of value, in that which had not been considered as of value. Through act 2 and through ink in the berry fields, a theory called landscape of practice (Wenger-Trayner, et al., 2015, pp. 13-27), has briefly started to be introduced. There have been tentative steps

into this, due to the modality of this research project being concerned with an encompassing awareness of movement and embodied practice. Theory not as something that arrives landing on a page, like a lead-weighted box, or something that just appears. This is handing theory through considered sl-o-w movement, a noticing of how theory enters onto the page and a noticing that sees beyond the sum of its parts, to notice the book in the context it arrives in and deep searching journeys to find understanding. Theory is an aid to understanding, a modality that could be seen as facilitating knowing, but this is not a state of automated action; there needs to be an understanding of its operation, and vice versa, how theory is a knowing, that which is vision-enabling to understanding and noticing that which has been performed, lived out, in a trajectory, to notice things which were not framed in understanding and in the revisiting theory is a lens to bring focus on that which is often a silent actor, theory giving voice to that which could not be said or has not been considered for its influence or noticed for its part in a story.



Landscape of practice is a social learning theory that opens an awareness to a diverse and complex landscape of communities of practices (Wenger-Trayner, et al., 2015, p. 15); a community of practices is formed by its association. The associations might form a grouping in one location or be associations spread across many locations. Community of practices are bodies of knowledge, having their own history, language, protocol, and competencies. Communities of practice, interact with other communities of practice in a complex landscape; this can involve engaging with each other, overlapping, merging, ignoring and competing. The landscape of practice is a flat landscape; it is a landscape that is not built on a hierarchical structure, and every community of practice is seen as

valuable. A community of practice can be anything that finds an association; some examples are education communities, dance schools, types of creative practice, groups, types of communities and faith communities. A fundamental function of landscape of practice is as an aid, to enable an understanding of movement through a complex landscape, enabling identification and dis-identification, places that are visited, places that remain in, places that are shared, and places of conflict (Wenger-Trayner, et al., 2015, pp. 18-19). In a landscape of practice there are many boundaries, these might be seen or more transparent. Boundaries surround communities of practice differences, its history, competencies, language and way of being and doing (Wenger-Trayner, et al., 2015, p. 17). Boundaries are places of conflict and tension, as differences in history, competencies, and language create conflict.

A landscape of practice needs to be inhabited by actively engaged participants; it is important to find and discover places of association in the landscape (Wenger-Trayner, et al., 2015, pp. 19-21). Inhabited landscapes have associations, stories, history and memories. Entering a landscape requires finding and identifying with places in the lay of the landscape, communities of practice inhabit the landscape, noticing movement through the landscape, noticing histories and associations. A landscape of practice is social; this is not operated in isolation or via a removed action; it requires an awareness of communities of practices within this to continue operating in their own unique competencies and differences. CAP (Creative-Articulation-Process) (Bacon & MidgeLow, 2014) has a weakness in its practice operation, as it only arrives into a tangible state of finding its place in a defined landscape position through outwarding. Landscape of practice can conceivably act as an enveloping theory, to understand where in landscape of practice there is places of hidden practice and where in the landscape is outwarding. This echoes and chimes with a concern of this research, that practice and theory is not positioned in the clouds; in some removed unrelated state, it is grounded and aware of a situated state and aware of its continual sl-o-w movement. There are three facets that operate in landscape of practice (LOP), a bit like CAP facets; these are engagement, imagination and alignment. Engagement is a state of responsive action, commitment and relationship. Imagination, is a state that is vision-enabling. Alignment is a state of focusing.

CAP - Opening <> Situating <> Delving <> Raising <> Anatomizing <> Outwarding

LOP - Engagement <> Imagination <> Alignment

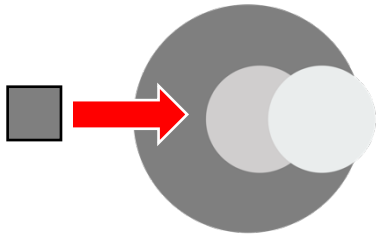
Engagement in LOP shares characteristics with CAP opening through a state of curiosity and opening to the thing, and LOP engagement through identifying places in the lay of the landscape and in a state of entering the landscape. There are differences between LOP

engagement and CAP opening. LOP engagement has a state of commitment and history, a state of remaining and movement with/through, and CAP opening is not a state of remaining; there needs to be traversing to another CAP facet. LOP imagination, shares some characteristics with CAP situating, delivering, raising and anatomizing, through a state of creative action and awareness to the thing, but LOP imagination is flat; it is this flatness that presents a weakness. There is a requirement from LOP to allow a state of imagination to enable personification insertion in a landscape, through and with a landscape, but this state is naked of actualization, which in turn presents a challenge of stagnation, as there is no embedded process beyond entering a state of imagination in LOP, a state which would present process vista variabilities in the state of imagination. It is through this nakedness and lack of process that CAP can be seen to aid LOP operation and avoidance of stagnation due to a lack of internal process through the inserted use of CAP within LOP. LOP alignment shares CAP characteristics in CAP situating, but LOP alignment differs from CAP situating in its capacity; CAP situating is an awareness of what is brought into, what is carried (embodied) and coming from CAP opening, the space in which inquiry happens. LOP alignment is more of an active state, as this is a state of awareness of a changing landscape, and how relationships develop and change with a landscape. LOP can be seen as helpful to understand complex landscapes, landscapes that change through movement in them, as associations, meanings, and understanding develop. LOP is a social theory; it requires other practice processes like CAP to operate within it; LOP is a dead state when there is no active practice in LOP. It has been noted that LOP exhibits a weakness, but LOP is not an isolated theory; it is an active site of many stakeholders (communities of practice) within LOP, which together form an ever-changing, complex landscape.



It could be argued LOP is unnecessary, that communities of practices do not need an enveloping holding theory, but in this lies the tension seen in this research and the necessity of LOP. As evoked in the above starting words of this section and as evoked through a previous series of acts, there is a sickening violent internal response toward the other, toward the removal of traditional single modalities of ways of being and doing, the traditional first placement of writing. Beyond words on sanitized pages, beyond the margins, are other ways of understanding, other ways of practice for whom the written form does not feature as first-place dominance. It might seem a vainly simple thing to state and notice, that there are other ways of being in the world and seeing the world, but it is in this simplicity that questions are not asked, how practice has looked inward and not opened the door to shine a small light of understanding. As seen in act 3b, why would a body lie in an actual bath of ink? Tradition would force choking constraints that would force the construction of removed words about the bath ink notion and a possible second-thought visual as decoration. Tradition can be seen to climb the walls with its nails towards Act 3b, as there is no bridge of understanding between tradition and different ways of understanding. Different ways of understanding look inwards, and tradition looks away in disdain and misunderstanding. This is how LOP starts to enable a vista of understanding, to understand where different ways of practice are in a landscape, and to understand the overlaps, boundaries, conflicts and avoidances with dominant tradition. It could also be argued that LOP should be placed to avoid sickening encounters, but LOP would then become a cushion of comfort, a mask covering a response that needs to be encountered, firstly with that which is different and then theory is engaged.

It is necessary now to enter another act, and then go deeper into the implications of LOP and CAP, again this insertion will simmer from the dark shadows, disdain, but in this is a sl-o-w developing understanding for the viewer, listener and reader, to enter a different way of understanding, a modality of understanding through a series of sl-o-w movements. As seen in Act 4a, by conforming to traditional ways of doing, it has become noticed through movement practice an ineffective emulation of different ways of understanding, through conforming to traditional modalities. Through bringing to the forefront hidden ways of developing understanding, as seen so far through a trajectory of acts, this is an inquiry concerned with authenticity to actually handle within its practice, as opposed to inquiry forged in an alien landscape out of alien tools. This also considers the research content as more than the sum of its parts, to consider in the vein of its intention, that which is embodied inquiry, the research being considered as something that is tactile, that which can be touched, smelt, held and heard. The construction of this research, presents, a rollercoaster of first-thought juxtapositions; traditional ways can be seen to inform ingrained expectations, and entering into different ways of understanding is a process of reorientation, it could be argued, this could be a mentioned flag at the start, but this would act as a comfort cushion, there is a necessity like a performed act, to sl-o-w-ly draw back a curtain, sl-o-w-ly develop understanding.



Body scribing the landscape



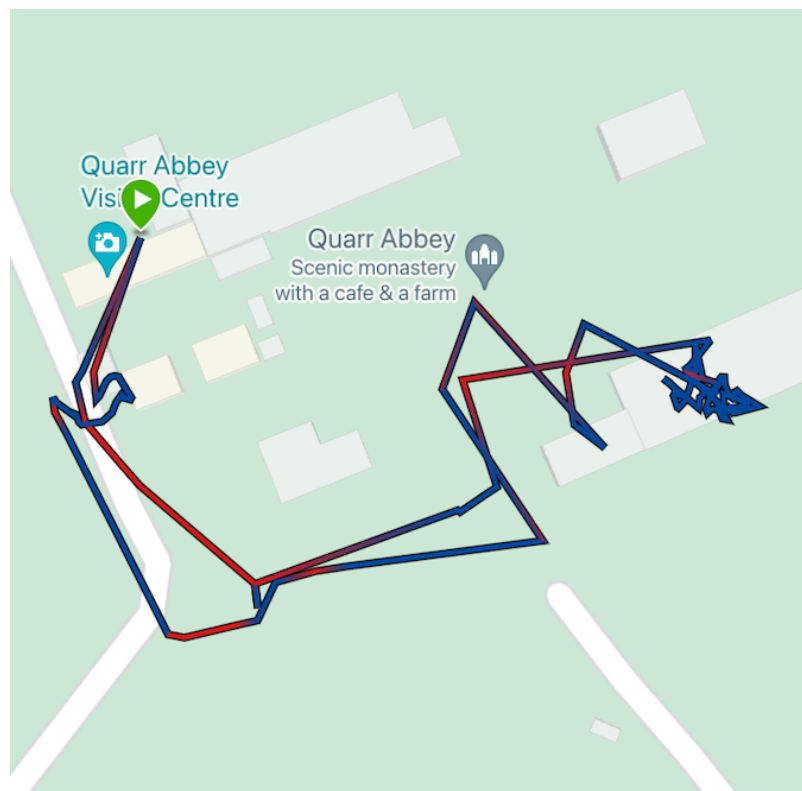
Act 7 – Boundaries of curiosity

<https://sites.google.com/view/act-7a>

A penetrating movement

The body drips ink on the floor, as it moves across the floor in CAP anatomizing, expanding, developing, the notion of LOP. It is in this movement that there is a stilling sl-o-w deep, silent realisation, a stopping; in this, my body is positioned between acts 6 and 7. It is in this betwixt space there is the discovery of boundaries and places of conflict, places of misunderstanding, and ground with muddy puddles. It is with feet standing in a muddle puddle that traditional singularity is met, ingrained automated expectations to assume and not question, to assume what is similar is the same. The thing is made for use in its thousands, factory floors and warehouses full of the same thing, mechanized systems that have forced conformity to that which is similar. People line belts assembling the thing, dominated by time and motion studies, people treated as machines, all expected to do the same task at the same time. They have been churned out of a factory education system, dropping off the end of the belt, capped neurotypical pupils, and the ones that are different are escorted by the back door fire exit. Systems that feed, enforce and embed single ways of doing and thinking, the written form, computer-generated tick boxes and simple mass-manufactured objects. My body moves from a hidden silent space, into the site of response: the meeting room, the classroom, the lecture theatre, the stage and the site. With my feet standing in a muddy puddle, my embodied form is viewed like a book cover, pages unturned, as it is assumed this book is similar to all other mass-printed oblong objects. Into this perspective and tension, movement enters, and movement explores contingencies and possibilities through CAP anatomizing.

Act 8 – A movement beyond CAP



After the second CAP workshop in London (February 2024), I travelled to an island to undertake a week-long silent retreat, staying with a monastic community in the former stable block. This is a silence called greater silence, which is not broken; the only sound is attending daily offices, which start at 05:30 in the morning. Going on retreat forms part of a rule in daily life that I follow (Carter, 2019, p. xxxii), building on daily periods of silence, and sharing weekly silence with a dispersed community. On retreat, my practice aims to avoid using electronic devices (only limited use of a camera and laptop to write). I wanted to find a way of capturing embodied movement; I achieved this by carrying with me a cycle GPS device. Viewing the results of using the GPS, opened up LOP in a new creative way, as I had recorded my movement through a camera as seen in previous acts, but the GPS enabled me to see my embodied movement in a different way and awareness of space and landscape the movement happened. LOP is not necessarily a theory about real landscapes, but its creative element enables its transcribing into literal spaces.



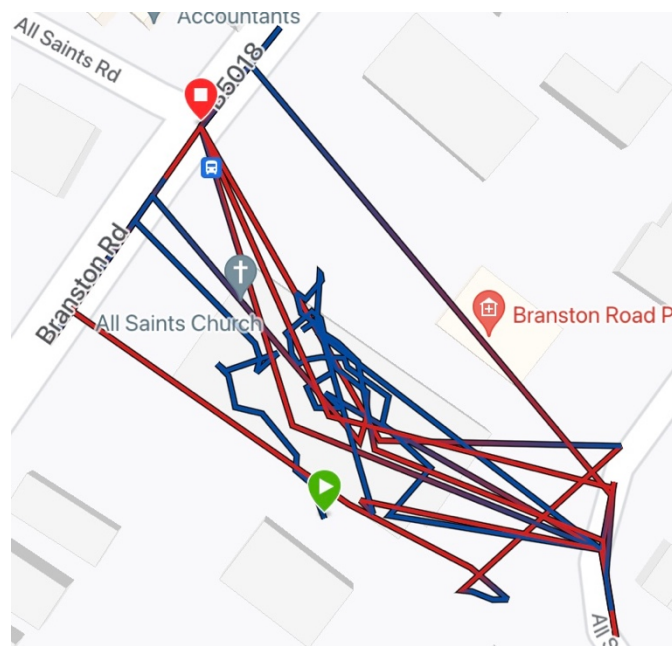
Act 9 – Ground forming

<https://sites.google.com/view/act9a>

After leaving the island, my body travelled to a second-weekend workshop in London; in this workshop, I started to consider more deeply how embodied practice is enveloping, through working with extemporization movement and large sheets of paper. Further developing the notion of my body as ink, my body being consumed and hidden by large sheets of paper. Back in Scotland, working with CAP opening, my body engaged in a questioning, informed by act 8, to understand LOP and CAP through inked feet and large-scale paper. This aided a further noticing of my sl-o-w movements that have been the trajectory of this research project. Noticing happened in London workshops, through two people working together, one person doing the task and the other watching, then the watcher sharing what they noticed. With individual practice, like the use of GPS, it is a case of developing creative strategies of self-noticing and ways to see things from different angles. Through Acts 8 and 9, there was a different way of noticing, creativity enabling awareness of movement within a landscape and how this started to tentatively enable a noticing of silent actors in the landscape.



Act 10 – Silent actors



Before returning to Scotland, I visited the Anglican church I grew up in, after morning prayer in the church. I spent time in the space in silence, capturing the space through film and photography, also carrying on me as I moved to morning prayer and through the recording, a GPS. This is a space of noticing, silent actors that were voiceless during my growing-up time in this space and upon my return visits during this research project (see - A slow movement from sanitized holy boxes), have gained voices. My intention for this visit was to create Act 9 through film and graphics, but as I returned to Scotland, I realised through movement (CAP anatomizing) that I needed to physically engage with the landscape, my body in the paper. The unintentional work that came from this was created through recording my body through practice, in a landscape, via GPS. This piece had been a sl-o-w meeting of movements, summer 2023, realising my body needed to move in front of the camera as I started to record extemporization movement, and I found my body coming back to unquestioned ingrained practice behind the camera (March 2023), at a site that was a few miles from a hidden campus that had taught me this practice. In this joining and revolving movement around a tool of practice, the camera, hidden behind this tool and captured before this tool, a revolving and joining movement, through CAP anatomizing, a more expanded understanding developed through movement, deeper awareness of movement as understanding, that the understanding was not the articulation of a practice tool, but in the embodied form.

Deeper noticing

The noticing of the revolving movement, led me to bring together LOP imagination and CAP raising. A revolving movement, around a tool of practice (camera), a tool that was held in tension of conflict, that witnessed my birth (p52), a tool that witnessed me sitting for many hours turning a lens, back and forth - back and forth, to learn 'F' stops at art school. Moving through landscapes with hands joined together, raised over my eyes, to learn composition, to be informed by practice, a way to view the world. A tool (camera) that has led me to an obsession with trying to capture light, movement, painting with light, to use the camera in the same way I was taught to paint. To dance, to hold the brush with a poised lightness and, on the other hand, a palette. There, my body dances in practice at the void of nothingness, which becomes something from many marks. The same lightness and feeling of movement progressed into live filming, moving a camera on wheels with grace around a stage and feeling of movement in a live broadcast mix.

As my body shares weekly silence with a dispersed monastic community:

be still and know,

be still and know,

be still and know,

be still and know

(Psalms C46 v10),

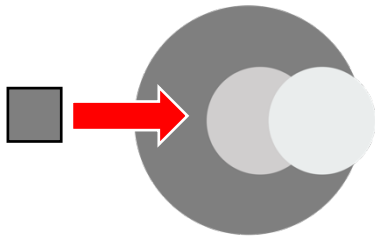
is the thread of the held silence.

My body makes bread daily in transient places and a fixed location; it is a practice for me that is grounding, the bread which provides sustenance and connects to deeply held meanings as my body venerates the blessed sacrament before and in the monstrance, in silence and the smell of incense. The visceral sound of a wafer cracking, as it is broken in liturgy over the altar. As my body kneels before the high altar at mass, and as a dispersed monastic community singing unaccompanied, sl-o-w-ly moves singing to gather around a simple wooden altar.



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There is a simplicity in the making of bread, a grounding, to be in the moment of creating, which finds a mirroring as my body kneels in silence before the blessed sacrament in silence; there are no words in this place, just my body held in silence. I have grown up hearing stories that were like a jigsaw with missing pieces, stories that now rest in a woodland. Stories that find new voices, as my lived trajectory witnessed lessons unlearned, as darkness which had rained from the sky had been hidden in the deepness of the ground, many years later, is uncovered through the wrecking ball. As my body stands helpless in past oral stories, as I witness, many sites that have shaped me, reduced to rubble. My body sl-o-w-ly revolves to past deep, mournful questioning, that has troubled me since a child, but has only become framed in a noticing through a sl-o-w revolving movement, turning from tradition, unpicking, unmasking, to notice that which has been carried in my embodied form, but locked in and unvalued by traditional modalities. As my body revisits past landscapes through a series of sl-o-w movements, a darkened veil is lifted in many transient places; as my body swirls in a revolving movement around the playground, the looming shadow of the empty malthouse, there is a developing understanding of a past mournful knowing.



Crossing the room

It has been necessary to allow movement to be witnessed through a series of acts, to sl-o-w-ly allow a sl-o-w unveiling of the notion of embodied inquiry, as a central premise of the human embodied form being the instrument of inquiry (Leigh & Brow, 2021, p. 24) (Thanem & Knight, 2019, p. 25). As opposed to the traditional modality of weighing in an anchor of diving into removed textual descriptions.



If an arrow is witnessed being fired across a room (Massumi, 2002, pp. 6-7), there is a noticing as this is a unique occurrence, compared to the often unnoticed movement of the human body moving across a room. The arrow could be understood as the same arrow that left the bow, but the arrow is not the same arrow, as the arrow has successfully moved across the room. The arrow illustrated vividly and alarmingly a lived trajectory; life is the orchestration of movement, tentative, slow and fast trajectories of lived movement, precious moments that happen in lived moments, that often cannot be repeated, a movement that often can be seen as unnoticed automated action. It is only when a body crashes to a stage floor with a bang that there is a noticing. In the context of faith, there are many scriptures that refer to the lived trajectory as a path (see p78); the word path can conceivably be seen as a movement. For S. Welch, it is to consider everyday movement

as a spiritual journey (Welch, 2011, pp. xxi-ii), to mindful journeying, considered movement. The arrow could be a human moving across a room to turn on a light switch, cognitively engaged with a task that needs doing, but there is much which is not noticed from an internal noticing: the context of the room, the smell of the room, and how light could point to deeper meanings.

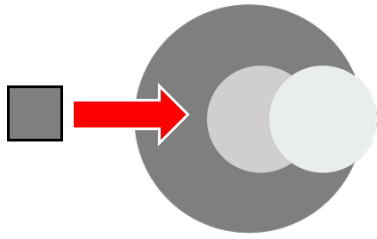


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The arriving arrow can be seen as disruptive and vexing, in the consideration of LOP (landscape of practice). The reader, viewer and listener step across the threshold of traditional, comfortable narratives; this is the reason an anchor has not been weighed, not to deeply smother with removed textual descriptions, but to instead allow an sl-o-w movement into this space through a series of acts, to facilitate a sl-o-w unveiling. Single traditional narratives are comfortable ways of knowing through ingrained textual narratives, venerated ways of knowing held on high bookshelves. Through LOP (landscape of practice), there is a raised awareness of crossing a boundary, from a comfortable automated knowing, ingrained expectations, single ways of doing informed by mechanized systems, a crossing into discomfort, and a crossing into disdain. Fear of change with the gravitational pull of comfortable tradition and how practice has vainly looked inwards in hidden places, as I stand at the prepared grave of a hidden creative site that shaped my practice and through an electronic screen, the grave of another hidden

site that shaped my creative practice, there is a searching movement to consider beyond practice, to process, as with CAP (Creative-Articulation-Process), processes to aid deepening understanding of practice inside and outside communities of practice. The second crossing is into different ways of seeing the world that LOP helps understand; from neurotypical narratives, difference has looked inwards in unmasked silent conversations, and turning outwards masked to engage with neurotypical narratives. Through my own practice, it has been a sl-o-w movement to venture understanding, to unmask forward facing, as seen in act 4a. In this space, the difference has a betwixt opposing demand, a mechanized neatly appointed world in which there is unquestioned acceptance of tick boxes, matching, and labels; difference grinds noisy machinery to silence, as the difference is an individual experience. Hidden challenges have many traits, but the mix is different for each individual. Awareness of difference in neurodivergent narratives is not necessarily about the term or even focus upon this, but simply about an awareness of difference (Kapp, 2019), understanding, value and acceptance. Valuing difference not as a delusion or as an empathy; the traditional misnomer is that if a researcher-practitioner has hidden challenges, they are unable to make correct decisions or view the world in the correct way, but it has to be asked, is seeing the world through a single modality an informed view? Secondly, different ways of understanding, can be seen as a crutch, a tension between the traditional practice of first-place writing, viewed in high esteem to certify that which is valued, and a distantly viewed different ways of doing and being from the other side of a boundary is seen as an easy option, but this tension and conflict is a misunderstanding of different competencies between opposing communities of practice.

The arrow is a place of noticing, a place that is often not noticed; it might seem vainly simple, to state an arrow has crossed a room, but is there really a noticing? What has been noticed is a cognitive automated acceptance of change; the mind, vision and hearing have noticed, in CAP, there is an opening, to be curious, to question. For E. Grosz, there is a noticing of arrival, of the thing (Grosz, 2001, pp. 169-170), that which is born into space; this is tactile noticing, this is an earthy noticing, this noticing that can be tasted, this noticing which can be smelt, this a noticing that can be touched. Human forms sit in neatly appointed rows, in sanitized classrooms, mind, vision and hearing engaged, but there is an absence of noticing. The form in which the mind, vision and hearing are housed is unnoticed, forgotten; in this forgetting, this is similar to the unnoticed arrow, a form which has moved across the room, an object that has a form, an object that has visceral awareness of speed and impact. The arrow has been born into the space; the arrow has changed the narrative of the space; the arrow is a silent actor without a script, silently waiting to be noticed protruding from the wall.



A penetrated arrow and a bump

From protruding arrows in walls to a bump in a body, C. Snowber, in their work of literature, 'In the womb of God' (Schroeder, 1995) considered the womb as the studio of God. This consideration came out of natural pregnancy, but meaning from this is non-gendered. To consider space an internal noticing with an embodied form, as a space of response to the divine (Schroeder, 1995, p. xi). The womb studio for Snowber is a place of formation, pregnant with the spirit of God (Schroeder, 1995, p. 108). After 'In the womb of God', they produced a more theoretical work, 'Embodied prayer' (Schroeder, 1995). There is a sl-o-w movement of noticing in this work; the embodied form is considered as a form of prayer, not prayer as sound or an embodied sign (sign: hands placed together/kneeling). The embodied form is considered an inside-out vessel of prayer (Schroeder, 1995, p. 1). There is a noticing that crosses the two books, beyond the margins, the first book written during a period of imposed bed rest; they could no longer practice dance due to a complicated pregnancy. Their movement is sl-o-w-ed, down, to notice and a period of time which was sl-o-w. This was a period of solitude; their LOP moved from a dance studio floor to a room of silence in a bed.

The notion of an ungendered womb studio, an internal embodied space in people and an unnoticed arrow, is a nucleus and enveloping holding of this research. The embodied form as inquiry.



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To cross the room into the space of considering the central premise of inquiry is an emulation from an internal noticing, from an internal hidden landscape and the body as a frame of noticing. To move beyond traditional neurotypical narratives of noticing minds and eyes, sitting in neatly appointed rows in sanitized classrooms. It is to enter a different community of practice; in LOP (landscape of practice), this crosses a border to a different language, an alien and foreign space, in which conditioned traditional narratives function in second placement, the written form, pushed unwillingly to second placement. It is in this border crossing that there is a tension and an arrival that can create a surging, sickening response of repulsion and a retreat to the comfort blanket of tradition. Through a lived noticing, standing at the graves from past practice, it can be seen that there has been a looking inwards in hidden sites of practice, positioned in a landscape. There is only a crossing and converging of communities of practice (COP) in places of engagement. From Snowber's silent bed to Tracey Emin's 1998 work, 'My bed' (Emin, 1998), an unmade bed, naked and removed from a hidden room, in a space of engagement (gallery). It is in this crossing that there needs to be a realignment; the sl-o-w movement from act one, has intentionally not held the hand of the reader, viewer, listener, tightly or provided comfort blankets. To enter Act 3b (see p45), the researcher, in a bath of ink, viscerally engages with a border crossing into two overlapping COP's in a landscape of practice, COP difference (neurodivergent), and COP embodied inquiry. To engage with transient narratives and oral history through my body as a static caravan, a moved wooden frame and a hidden wooden frame, meets a tension at the border crossing, between traditional institution COP, that embodied forms enter, virtually stripped naked bodies in which different ways of being in LOP are left at the door, to engage with the written form and esteemed works of literature high up on a shelf and then the embodied form leave this space (COP {community of practice} capped {certificated}).



It is in this leaving that act 4a is positioned (58), 'how do I unpick myself', this is a questioning of traditional modalities through movement practice, to be, to understand, has been informed by a dominant COP, a COP that has made me leave at the door other ways of understanding. In the ground-forming of CAP (Creative-Articulation-Process), this can be seen as a mediator between border crossings, to enable a noticing from within and outside COP, and to reclothe naked bodies through CAP situating, to return to the border crossing to pick up that which has not been valued or been misunderstood by dominant traditional learning institutions (COP). Also, movement to the border crossing traversing in a state of sl-o-w movement, to give a script and voice to unnoticed silent actors, the abandoned overshadowing maltings in the playground (see p63), the unrung Anglo-Catholic bell: through CAP opening and situating. This is not a fast noticing at the border crossing; this is a sl-o-w movement and a sl-o-w developing noticing through 'lived' embodied practice. A noticing that happened, leaving a COP (Glasgow); a witnessing that took on new meaning as my body embarked on a series of movements between Scotland and London, a movement that was triggered in search of understanding. This is the gap between Snowber's two works of literature, an in-between space, witnessing of a sl-o-w developing noticing, a body no longer able to move and then forced to remain in bed, a time that would develop a revolving of practice consideration, to notice in the silence, that which had not been seen.



Between the sheets of Snowber and Emin bed is a vexing tension found at the border crossing; traditional COP has formed single simple mechanized ways of practice, computer tick boxes, simple mass-manufactured objects and the first placement of the written form. Individual bodies engaged in embodied and sites of practice (COP) are not like single, double, and king-sized bed sheets; this is a practice in which standardization is

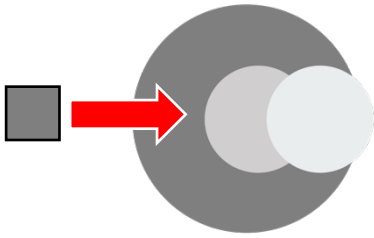
not a competence, language or history in this space. Border crossing into these spaces, the viewer, reader and listener, 'clanders' to find familiar ways of understanding, to find comfort in matched-sized bed sheets, a way of knowing that is comfortable.

Embodied inquiry could be likened to the penetrating arrow in the wall, the shock of Emin's unmade bed, and in Snowber's notion of the womb studio, it is impossible to neatly file these things in matching compartmentalized boxes. Embodied inquiry is not mechanical or formulaic, as human bodies and researchers are different; it will look and feel different in its different applications (Leigh & Brow, 2021, p. 2). It cannot be assumed that this form of inquiry is like a standard language and a familiar protocol. There will be similarities, but this is not a granted understanding; they cannot be switching into states of predetermination by the reader, viewer, or listener. This is the arrow that crosses the room; it cannot cross unnoticed, and embodied research cannot be viewed in a state of ease; the arrow needs to be tracked across the room.

There are three factors that the sl-o-w movement to the drying ink on this page has started to establish; embodied inquiry is based on three principles (Leigh & Brow, 2021, p. 2):

What > Why > How

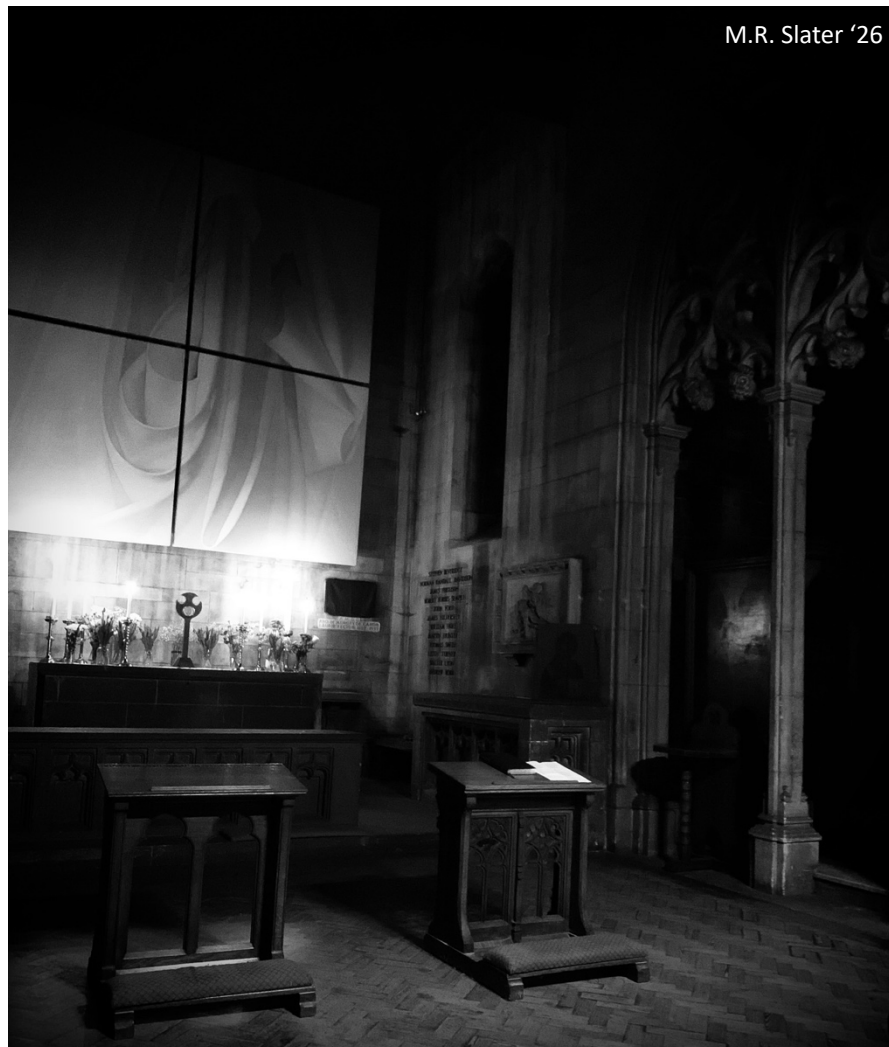
The '**what**' brings into spaces of awareness; this is CAP opening, to open to vistas of capabilities (possibilities). It is part of 'weaving' into a researcher, creative practitioner, and educator a way of inquiry; this is aligned through a lived trajectory to arrive at a conviction in this form of inquiry. The '**what**' is knowing, in relation to my lived, embodied trajectory; it has been a sl-o-w movement to move into this space of inquiry. '**Why**', is connected to CAP delving, rising and anatomizing, to deepen the '**what**', from opening to this way of inquiry. This is about the orchestration of authenticity, a rawness, a messiness, to acknowledge lived narratives and find value in that which is situated in bodies (embodied) {CAP}. The '**how**' is the design (architecture) of the research, informed by heightened awareness of an intention to venture into this space. The action of '**how**' can be seen in act 2 (p23), in the modelling of this research. In the same way as Snowber's womb studio, it has been necessary to allow act 2 to sl-o-w develop in this research, above each thesis page section (chapter), 'act 2' is seen in a small form, as a silent guide to the viewer, reader and listener, silently informing where they are in the unfolding of act 2 implications. These have acted to demonstrate silent actors, that which is present, unnoticed and without a script; then through a sl-o-w movement, the veil covering this is sl-o-w-ly moved, and it is understood. The '**how**' is also more than act 2, the '**how**' is in the sl-o-w movement trajectory of this research, the '**how**' is in a series of acts. The '**how**', is in the use of CAP and LOP.



Revisiting act six after a sl-o-w border crossing

Tension at the border

Act 6 – Be still and know (Psalms c46 v10)



M.R. Slater '26

The reader, viewer, and listener are ushered back to act 6, a circular movement that has left this act to traverse a developing transient movement of sl-o-w unveiling understandings; there has been a necessity to see act 6 in rawness, to evoke a response that did not hold the hands of the person engaging (reader, viewer, listener) or provide a comfort blanket. Spaces in which silence is practised are COP's (community of practice); there can be crossings and overlaps in visiting these spaces in a landscape.

"It is difficult to say what factors are at work here, but they are certainly social, even when nothing is said or done" (Scott & Ruddock, 1989, p. 53)

An educational monograph briefly ventured into this space (Scott & Ruddock, 1989, p. 53), visiting a Quaker meeting; the writer was positioned akin to the first visit to act 6. This was a raw border crossing solidified into ink, in which an open question was left unanswered, gathering dust.

"How much more then will inner experience vary in different social settings?" (Scott & Ruddock, 1989, p. 53).

This was a raw border crossing solidified into ink, in which an open question was left unanswered. There is a fleeting movement to the margin of the page, as the monograph researcher briefly notices what C. Snowber calls a womb studio (Schroeder, 1995) (Schroeder, 1995), a hidden non-gendered internal landscape engaged with silence. This is the extremely betwixt tension between me as the embodied researcher/creative practitioner and the notion of embodied inquiry, a tension that is only understood through raw, non-handheld creative acts and following solidification into ink, as seen in act 2.



Embodied practice is that which envelopes, that which creates a veiling, a place of preparing to enter the site of response (site-specific response/performance), a place of preparing to enter the site of outwarding (space/Placement/Engagement). The personification of the enveloping embodied practice is a unique assembly of the researcher (Leigh & Brow, 2021, p. 2); for me, this is a hidden landscape of four COP's, which are complexly woven together.

COP weave thread >

Transient/Oral

Difference (neurodivergent)

Creative practice

Contemplative practice

The enigmatic challenge is found in the following: - histories, language, difference, competencies, opposing practice, value and understanding. This is that which is noticed in act 2 and in act 1, also at the hem of Emin's bed (Emin, 1998). Embodied practice is orchestrated: - in/through unnoticed places, in/along the margins, in the shadows, and in unexpected places. It is in border crossings, glimpses through gaps in veils, overlapping convergences that 'sparks' conflict and tension in landscapes. This is noticed at the mournful grave of two hidden sites of past creative practice training and in act 4a. Traditional orchestration of research practice has bred a landscape of familiarity, a landscape of comfort, a landscape that is unquestioned; this landscape is threatened to quake and tremor when cracks in the ground open in the landscape, revealing uncharted alien spaces in which the ease of unquestioned ways of being and doing become dysfunctional. Traditional research vistas (landscapes) have an unquestioned demand to account for chasms of difference, to be removed from the space of difference and to stand virtually naked explaining difference through traditional methods, the written form and emulation in books found venerated high up on bookshelves. 'Difference' is emulated into fake, sanitized, feeble representations and placed filed in neatly appointed sanitized boxes. The difference is not visited at the coal face; in the muck, grime and mess, difference is showered clean, then seated in a neatly appointed sanitized classroom and projected in a sanitized electronic representation.

In a traditional landscape that has pushed toward specializism, simple mass production, writing being the dominant accepted single way of accreditation, and the word 'polymath' rarely used to describe someone. In all of this, what does it really mean

to be a specialist, to be an expert, to excel in something, is that really a single thing? As I stand at the grave of two sites of practice, what was noticed back then was to be a master of a craft, hanging work on neatly appointed walls; anything out of alignment would be noticed. Taking a year to learn page layouts and having photographic contact sheets covered in red circles to inform becoming a master in practice. My time at these past hidden sites of practice developed my practice, but there was a silent actor overshadowing me, a shadow that has continued to follow me. This came from three years of summer schools in Germany and England; to this day, the simple school titles are fresh in my memory. A looming shadow that has followed me, a silent actor, that has only found a script and voice in this research through CAP situating. My practice at these summer schools is of little importance; what is important is how the schools shaped me, an unshakeable different way of thinking that I have not found taught in any English or Scottish institutions. The unshakeable thing has been a borderless vista, to be unfettered from disciplines, departments and walls; this has informed my training in the arts, divinity and education. Through my sl-o-w movement through arts, divinity and education, in the shadow of the summer schools and then a sl-o-w movement into embodied practice, there is a shift to consider process and movement in that which is embodied, as opposed to traditional single narratives. This is a flash point of enigmatic confusion at the border crossing from a traditional landscape, as tradition has found understanding through single modalities, which have often been unquestioned. To consider three modalities in this research is a reorientation, which is a border crossing in a space in which traditional single understanding becomes dysfunctional. To change from seeing three modalities as single things to that which is about a process, as opposed to a fixation on the single thing or validation of a single thing. This is to move from traditional noticing of mastering practice, to consider that which is not noticed, to notice that which is hidden, to notice in the mess of process and practice at the coal face, covered in mess and mud.



It might seem a simple consideration to notice traditional single modalities, but it is important to notice, as competencies that operate in a traditional COP are difunctional in the model of this research, and if not noticed in border crossings into this space, it can be seen as a trigger of misunderstanding and conflict.

Through the deconstruction of single narratives, it also opens affirming possibilities and capabilities to understand entering spaces of difference (neurodivergent). Neurotypical dominance can be seen to have influenced traditional single narratives; this noticing has come from my own lived experience of segregation, animosity and misunderstanding towards difference. The difference is a COP, but this is not a space of similarity; they are shared understandings, but the difference is an individual reality (Kapp, 2019). Hence, each inhabitation, crossing and convergence in this COP will look different for others. This is to establish value in different ways of thinking and assembling of meanings in the world. Past single narratives have written off different narratives as misguided and not worthy of academic noticing. Removing single dominance could be seen to open a capability of deeper knowing and difference-finding understanding. This is a border crossing into a site of misunderstanding and conflict, as difference presents a need for reorientation, an 'unlearning' from ingrained expectations, to open to a way of thinking that is not mind-mapped in neatly sanitized diagrams. Tradition in the past has forced navigation out of this space, forced to 'mask', pretending to be neurotypical and to use neurotypical toolkits to communicate, but is that really an authentic voice represented in a fake plastic foreign representation? This was explored through movement practice in act 4a. This is an opening to this space in grounded humility; this is not making the past slightly misguided claims of superpowers (Ellis, et al., 2023), and this is not being derogatory towards people who have and done with goodness, the conviction to shout in this space, but this is not how my body enters and traverses this COP, as stated this COP looks different for each individual. For me, it is not a 'shouty' (loud) movement; it is a silent sl-o-w movement, that which is considered. So much of embodied inquiry is about direct knowing; it is impossible to use traditional methods of hiding behind other voices in books there is a rawness in this space, which is a border crossing into different competencies.

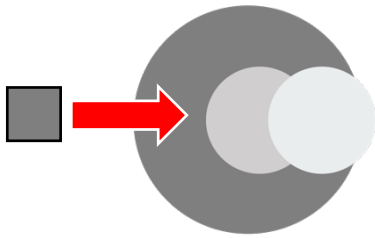


In that which is hidden, is a border crossing, to authentically respond, authentically act, authentically be, authentically voice, authentically understand, from the coal face. Traditional academic practice has demanded the inking (writing) of research to happen in sites of sanitized acceptance back over the border, that which can be monitored, controlled and easily understood: exam rooms, rooms of supervision, hegemonized glass cases in museums, the single written form and appendix. Ink is not witnessed dripping and drying on the coal face over the border, in the mess and mud; tradition has demanded text be read in sanitized sites of safety over the border. The traditional textual form is prepared in a removed sanitized place, away from the site of response, in standardized traditional normalities, interpretations that are contained in the single narrowness of ink (writing) and left open for the imagination to cultivate myths and misunderstandings.

In the extreme gravitational tension between the comfort of tradition and the misunderstood other, a chasm is found to venture into the landscape of the other. This is at the cusp of Scott & Ruddock (Scott & Ruddock, 1989) noticing a place of silent practice and an ensuing retreat back over the border to write in a place of tradition what had been noticed. This is to venture beyond a brief encounter, to cross into, to remain, to be reoriented to a different landscape, and to understand different competencies.

Transposed understanding

To read, view, and listen to embodied inquiry is to be transposed via a border crossing. It might seem vainly simple, and the landscape might seem similar, but this is the unnoticed arrow that has crossed the room; the arrow seems the same from the outside view, but it is different, as it has changed positions. This is not a guided crossing; as enacted from Act 1 onwards, there needs to be an evoking of an uncomfortable response to the other, to a different alien landscape. There needs to be an authentic natural reaction that is not created through a fake plastic representation or hedged in a safety net. Embodied practice is that which grounds and envelopes. For each research project, this is a very different space, and it is important to enter this, to understand what arrives in the site of response (site-specific response/performance) and the space of outwarring (space/placement/engagement). The noticing to unveil embodied practice is found at the two graves of practice, in the animosity towards difference, and at the hem of Emin's bed. LOP brings in stark awareness and contrast, conflict and tension at the borders, overlaps and crossings. In a landscape in which the dominant navigational language of competence, operation and performance has been a single traditional modality. There are many sparks when that which is different is seen with walls removed in spaces of engagement, and it is expected that difference is explained in the dominant traditional narrative, which goes further to aid sparks to fan deep-seated fires of misunderstandings and misnomers.



Transposed revisiting of act six

Transposed into a place of silence

Act 6 – Be still and know (Psalms c46 v10)



The practice of silence (contemplative practice) is the central orchestration of my embodied practice; this informs every aspect of my lived experience. It might seem a vain endeavour to have sl-o-wly moved through a series of movements to unpack my lived situated (CAP) embodied movement to the point of and through this research; why not start at silence if this is so important? That would be to miss how silence is arrived at and not notice how complex silence is. Silence is not the absence of sound; silence is a sound,

and silence has many manifestations: the ringing silence when machinery is turned off, the silence when audio equipment fails, the dreadful silence that happens after an unwelcomed incident, and the absence of silence that is noticed in ears due to having ear-defenders placed on them and a form of inhabiting silence that is lived out of devotion to a rule, silence as a way of faith. The silence of my practice is the silence of my faith and devotion to a rule (Carter, 2019). In entering this space transposed from a traditional landscape, it is important to notice the border crossing, as there needs to be a mediation of disposition to different ways of understanding and to disseminate that my practice is developed at the coal face, in the location of my practice ('in' a devotional/contemplative/daily live-out state of silence). This requires learning different ways of being and doing in this space where the practice is honed. This is to understand that which is solidified into the ink drying on this page is forged in silence. This again is to notice the arrow that crosses the room; it could seem that all textual composition is the same if prepared in a very noisy, chaotic space and in vistas of silence, but that would only notice the similarity of the composed words and not see beyond textual forms to the margin of the page, lifting a hidden veil to see through a fissure the place of textual genesis.



Silence in the space of embodied practice is different to silence that could happen in the site of response (site-specific response/performance) and the site of outwarding (space/placement/engagement). Silence in these other spaces is that which is mediated and not prolonged; these are places where prolonged silence is unsustainable.

Embodied practice out of a place of silence, for me, is all-consuming; it cannot be placed in neatly compartmentalized boxes or something that is put on entering a classroom. This is deeply grounded in my sl-o-w movement of conviction into this space and in the formation of my faith. This is not executed in the clouds; my body will enter

noisy classrooms and converse with many people who believe very different things, and silence will be an alien concept for many people; this is not about proselytization.

In the wider landscape, there are abandoned misnomers of past ways of misguided thinking that litter the landscape, past ideas of learning styles, as if pedagogy was some kind of fashion parade, and there are many potholes in the landscape towards misnomers of difference. Even when there has been transposing, a border crossing into a place of difference, it will be surrounded by a landscape that will press at its borders and be that which is crossed back into through sites of engagement, into noisy clambering places and spaces. To be transposed in this space is the parking of the noise at the border crossing; at the border crossing, there will be much noise towards movement away from traditional ways of being and doing, a strong gravitational pull towards conformity. To be transposed into a space of embodied practice out of the noise, is a type of silence; it is a silencing of the noise to arrive after a border crossing; it is moving away and turning from the border. To cross into a space of raw silence, silence turns off the noise that veils and rails at the body, switching off auto-play lists, ungluing eyes from 24/7 media feeds, leaving a body naked of noise. It is through a turbulent border crossing into a place of transposing that there is noticing of a body that is breathing, a body that can smell, a body that is aware of touch, and a body that has a deep-seated knowing. The listening body, the internal studio – this notion will be further developed in the next chapter (From silence to movement as a means of understanding).



To enter this space of silence and difference is to notice a sl-o-w orchestration of a series of sl-ow movements, at the grave of two sites of practice. This is not an embodied practice with a fixed inwards focus; this is embodied practice/inquiry as a process, coming out of process awareness that is LOP and CAP. It can seem vainly simple to highlight a

difference between practice and process, but that would be an action to aid further deep-seated fires. The practice has a place of importance and value in COPs, but the issue is in border conflicts and crossings; when COPs are seen naked like Emin's bed (Emin, 1998), they become that which enters legends, myths and stories of misunderstood differences; they are on the tip of the tongue of difference-angered narratives. Mediators of difference place reliance upon traditional single modalities, the textual description on the gallery wall, and the single modality assumes naively similarity to explain difference away from site practice in foreign plastic representations (written form). From act one onwards, there will have been an evoking and kindling of deep-seated fires; traversing this through an unscaffolded orchestration, has been important to evoke an authentic response and an authentic noticing. It is in the noticing of clambering noise, that silence splices the landscape, the nervous urge to explain transitions in presentation speakers and not let silence be, to fill places of silence with mindless stories when we sit in places of engagement waiting for delayed matching of schedules. Noise clamours to cover silence, and silence is met with awkwardness and misunderstanding. Daily tasks through reverence and duty will instrument silence through its operation, but that is what is done in a forward movement; that which arrives, that which is done is informed from practice. LOP and CAP picks up a knife to cut open practice to consider process and to consider the places of process. Practice can be seen to aid ways of understanding and different ways of seeing the world, but practice is a naked form; it needs to be handled in process to act as a mediating narrative to stop the kindling of deep-seated fires.



The often unassumed, unquestioned, mediator is a textual description on the wall, text in a program and the voice of a narrator. The mediator is embedded in the tradition of normality from outside the COP, and textual forms leave margins and gaps for

misunderstanding to breed and fester, to help kindle fires. To be transposed is, in understanding, a double-edge dynamic; it is to notice in the mess and mud inside a COP, inside practice, but it is also not a transposed blinding, this is considered practice cut open as a process. COP's enter other COP's removed of it COP walls, COP's clash, overlap, cross each other. A weakness of COP's is inward-looking and a reliance upon being understood when entering, overlapping, crossing and clashing; being understood by what is noticed at the edge of the COP form, this creates conflict at the border, as what is to be noticed is through being transposed, to notice at the coal face of the COP. It might seem enough to develop understanding at the place of being transposed, to cross the border, but that only addresses understanding from within and not from without. This is one of the reasons why this research is concerned with the modelling of this research in and through the orchestration of three modalities (act 2): embodied practice, that which is grounding and envelopes, the site of response (site-specific response/performance) and the site of outwaring (space/placement/engagement). This solidifies the meaning of revisiting acts, as done with act 6, in its first raw arrival and then through a series of movements to cross a border to a transposed position. The transposed dynamic is also to enter with a blindfold removed, to enter in rawness; this is also the reason that entering from act 1 has done so with no comfort blankets provided, un-scaffolded, tradition has clothed bodies with unquestioned assumptions and expectations; embodied inquiry might seem the same looking across a landscape, but inside each embodied endeavour is a very different dynamic (Leigh & Brow, 2021, p. 2). LOP helps understand embodied inquiry, as it unveils a landscape of unquestioned traditional assumptions and deep-seated fires from distorted narratives towards the fear of difference. Embodied inquiry is viewed in silence in a landscape on the edge; it is assumed in silence that it is the same, as it looks the same from a distance, viewed from a great distance across a landscape. This is the arrow that crosses the room; different ways of being and doing to find meaning silently move unnoticed on the edge of landscapes. It is only when the arrow hits the border wall in the landscape that there is a penetrated slight noticing; it is also in the penetration that silence is broken as practice is seen naked outside of the walls of the border of its practice, as the arrow has crossed a border.

Transposed from deep-seated linear fires

Embodied practice in this research inquiry is concerned with being viewed from a place of transposition, crossing a border into a place of hiddenness, to view from the coalface in the place of practice and in border crossing unveiled use at the site of response (site-specific response/performance) and the site of outwaring (space/placement/engagement). To arrive at this place of inquiry has required moving through a sl-o-w orchestration of movements; tradition often demands assimilation of

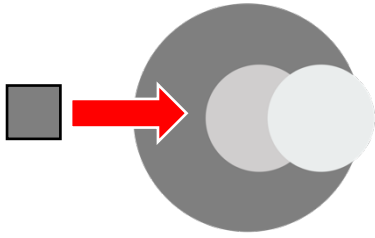
understanding through film trailers, academic posters, book covers, instant downloads and microwave meals. Traditional understanding is often hung on a dominating demand of loudly proclaiming understanding on the first read word, the first heard sound, the instant first taste, and the first seen thing. People move through spaces, enacting passing gestures, assuming an understanding through brief encounters, one-line uttered responses of kindness, indifference and coldness. Responses that base understanding on the limited unchallenged reality of narrowness – this is not a shouting ‘noticing’; it humbly arrives on the edge of a landscape dominated by traditional ways of being and doing. This is a slow unpicking on the hem of woven tradition to stop throwing the shuttle across the weave of life, that which has been informed by the point of the shuttle and what appears at the front of the woven cloth.



To consider a way of understanding that is not linear, not informed by factory systems and not by linear text. For E. Manning to consider the other is a minor sound note (Manning & Massumi, 2016), the note is lost in louder sound, not because the sound is somehow greater, but because the louder sound is easier to understand and find, the sound resounds in dominance; lower sounds are that which are felt through the feet and slowly rise through the body. This is not like loud sounds that are felt impacting the body with a dominating presence. The minor note needs to be found; this is not contained like the loud sound, it messily bleeds through deep unnoticed undercurrents and can arrive in unexpected places, the reverberating touching sound on the back wall of a space. For Manning, the minor note is a place of precarious noticing, that which is overlooked, that

which is often forgotten, that which happens in unrepeatable precious moments; this 'note' is resounding to discover other ways of understanding, other ways to be. Manning's minor note chimes with a traditional linear questioning; the loud sound is the sharp point of linear noticing. It is at the end of the minor 'note' resounding sound that this research departs from Manning's conjecture; for Manning, the minor note is repeated in different unique minor notes to notice a series of minor things; the position of the minor notes is on the outside of the body. This research is concerned with a reversal of Manning's minor note, to be a sound that resounds inwards from a border crossing. This is to consider the notion of a listening body (Joubert, et al., 2013, p. 4) in a place of transposition, at the coal face, listening not in the traditional sense of the ears but through the entire body, through movement practice, creative practice and into the written form. A listening body through consideration of process and how this outworks across the border into a site of response (site-specific response/performance) and the site of outworking (space/placement/engagement).

There is betwixt tension to understand outworking in this research pressing at the border, due to tradition often being informed by that which matches; this is deeply ingrained in expectation narratives, trying to find matching and similarity is linear noticing. It could be assumed and unsaid because the site of response (site-specific response/performance) and the site (space/placement/engagement) have a concern with a series of connected Medieval sites that the embodied practice that envelopes and grounds this research would somehow be ironically similar. This misunderstanding is found in deep-seated fires regarding practice misunderstandings: to assume practice arrives on a bed of ease, like opening a book: it arrives, the song is played, and the sound is made, but the dancer does not dance on cardboard boxes in a vainly ironic hope a makeshift stage will hold them, and a teacher does not teach locked away in a study with no outer communication. This is the tension at the border in the landscape, a tradition that views, listens and reads from a distance, the thing in a linear way of understanding and then arrives at misguided assumptions which are woven into myth narratives about difference, which fans the flames of deep-seated fires.



From silence to movement as a means of understanding

It has been important to 'sl-o-w-ly' move into this silent place, to lift the veil, to be transposed into this place, to gain understanding of silence that responds over the border. Traditional narratives dissect understanding; the thing is cut open; the thing is laid on a table in a sanitized environment. There is no visceral enveloping encounter; understanding is mediated through the thing unrooted and embargoed in an alien landscape. This is more than a decisive decision to visit this place; the crossing needs to be sl-o-w, the crossing needs to be mediated and considered. This is like entering an ancient woodland with a carpet of blue bells, blue bells would be crushed beneath feet, if there was not a considered sl-o-w soft entering of the woodland. This is repositioning, a shift, to move from a distant sanitized knowing, to shifting to an understanding that emanates from a hidden internal silent landscape. This comes back to CAP situated, this is more than a cognitive acknowledgement, this is an understanding that needs to transcend beyond words, to allow the body to be, to be present, to 'sl-o-w-ly' move into this space, that transcends into a different landscape in which different competencies are in operation.



M.R. Slater '25

Unveiling a silent process



Act 11 - <https://sites.google.com/view/act11a>

It is upon arrival and orientation in this space that allows for sl-o-w-ly handing terms of contemplative practice/pedagogy and authentic movement concepts. This is not handling this through traditional competencies, as would be done back over the border in the landscape of traditional pedagogical practice (LOP), to weigh in theory locked in the four walls of a sanitized classroom and delve into first-place textual descriptions separated from the actual tangibility of practice, away from the location of its delivery landscape. As stressed previously, to arrive in this space, has needed to be a sl-o-w movement; this is not like turning on a light switch or heating food in a microwave. There needs to be a sl-o-w noticing movement to this place, and the form this thesis device has navigated and designed into its construct (architecture) is a sl-o-w arrival, a sl-o-w movement. It is also important to notice the transposing, as this is not a practice that rests in comfort and suffocates to unsustainability. The design of this thesis is how taking a virtual knife 'splices into' and unveils a hidden way of knowing, which is seen applied through site-specific performance, and how what is delivered in a temporal place is disseminated through a reinterpreted open research model, in a participation installation space. This overlays the CAP process as a way of scaffolding, to open a process and to find what arrives, a place in the world. It is important to reiterate, venturing into this landscape, is a sl-o-w movement, a movement of conviction; the ink on this page would be plastic, fake, if my movement to and through this thesis had not been sl-o-w movement and vice versa, it has been important to unpack the arrival and development through a sl-o-w movement. Secondly, as my body stood at the two graves of practice, this inquiry is a turning of the camera inward; this is moving beyond assuming an understanding of what arrives in the world in the seen place mediated by competencies which are often alien to the practice.

Moving to a different way of knowing

It would be easy to delve deeper into theory, to follow an unquestioned path, but that which is repeated and not questioned can be seen as an injustice to developing research integrity. Traditional ways have their established place and competencies, but to bring sustainability to research, there needs to be different ways of delivering understanding. My encounter and research development in understanding of embodied inquiry and contemplative practice has not come from a head-down understanding, sitting at a desk reading the text in a book. In this consideration, I need to assume that it would be ineffective to think that the reader and viewer of the thesis would be able to grasp

concepts that become deeply abstract when delivered in traditional modalities (removed textual descriptions). This has been a consideration woven through the thesis in the design of being required to engage with a series of 'acts', but it has become a heightened consideration through how my research is delivered practically through end-of-year presentations and review of the research. Also, this research, in its very core primacy is concerned with movement as a means of understanding. How understanding is delivered and transcribed needs to be through a movement, a movement of finding a different understanding beyond the confines of the page and a movement that has been witnessed through the design of this thesis, through a series of acts.

Three evolving movements



Act 12 – <https://sites.google.com/view/act12a>

'Three evolving movements' is part of a performance piece that has three zones (points of engagement) in an insulation/performance space created during late spring of 2025 (Movement as means of understanding '25 working piece) and developed throughout the summer of 2025, for a participatory audience. This was first assembled in Gilmorehill blackbox theatre space (University of Glasgow) and then developed in further run-throughs in partial elements and full run-throughs in locations across Scotland and England. It was important to develop this piece moving/travelling to different locations, as this embodied the primal notion of this research being about movement as a means of understanding, with each formation (iteration) in temporal locations informing its development. For this thesis, the process of presenting the work for the end-of-term requirements, has become more than a clerical process, and it has been the same with entering research competitions, from a love letter to your thesis to visualise your thesis competition. Each event has been an opportunity to test and consider how the research is presented and how the viewer/reader is brought into the research. Above, I have started to introduce terms of concepts used in this research (contemplative practice/pedagogy and authentic movement), but have not yet unpacked them. The reason is found at the very core, that being 'movement', a sl-o-w movement, which will have been seen in previous sections of the thesis, to present the idea/notion and sl-o-w-ly move into unpacking the concept; this is a sl-o-w movement wrapped in every fibre of this construct. The journey to creating 'Movement as a means of understanding 25 working piece', has been an exploratory journey through extemporization movement, working through how to explain concepts through the actuality of movement and tangible silence. Not to lean on ease of tradition, to weigh in deep textual descriptions, my own embodied encounter with these concepts did not come in the most part sitting reading text; their primary engagement was through movement, travelling to places like London to attend

workshops, each step was movement for answers and understanding. So why would I expect transfer (dissemination) of this understanding, via a means of a traditional modality that did not match my research encounter? I needed to find a physical, tangible device to enter the research.

M.R. Slater '22



Like the literature of C.S. Lewis, John Masefield and S. Burké, revisited through a lived creative archive installation, inspired by reading the literature as a child (see act1). Each writer used a device to enter into, to cross into, and to be transposed into: a window, a wardrobe, a train tunnel and a picture frame. During my time working on my thesis, I have twice had the opportunity to stay and write in one of the Cambridge colleges, allowing me a focused period of writing. C.S. Lewis spent time in Cambridge, and it was during my time in one of the college grounds that I realised it was through C.S. Lewis's movement that inspired their writing. As I walked into snow-covered cloisters, and had to find a hidden door which passed through a wardrobe-like passage into another cloister.



M.R. Slater '24

I realised the place of starting, the place of contention and the place of returning was the desk in my study and the desks I have used in temporal places, like London, Cambridge, Leeds, the Isle of Wight and at my university. This was the starting point for my 2024 submission for 'Visualise your thesis 2024' (<https://sites.google.com/view/vyt-2024>). As I discovered through this thesis journey, that the actual physical creative practice of the thesis needed to be seen together (at the same time) and had been formulated into finding solutions to make a thesis construct for both to be seen together, as seen through a series of acts. The silent actor, the element assumed and not present, was a device that physically anchored a start, a place of returning and a place of contention, a traditional device that was a dialogue from and back to. The desk has also been a device that has changed in my embodied relationship to, of which I was forced at school to sit at. The dynamic of embodied research is how this is lived out, for the thesis is not something that I do or something that is a 'bolt-on' part of me. Through embodied practice/inquiry, the

thesis is something that is lived out, woven through every fibre of my being. For me, this has been a process of unlearning, un-labelling, undoing and unmasking. It is also deeply connected with contemplative practice, which I will explain concepts of later in this section, but to suffice to say, this is developing a discipline of sl-o-w-ing and simply being in the present moment. What is done or achieved is traditionally measured in what is physically seen, the written form, how many words that are written, or the amount of creative substance created (i.e., drawing, painting, sculpture, photography). Movement and contemplative practice, is that which is lived out; it is not just in seen or recorded performance or witnessed time spent in a public chapel. It is a heightened noticing of movement from the desk to complete a task, moving and working through something that is being opened to, more deeply explored and finding ways to bring the thing into the world. It is walking to the bus or the subway (underground train), in a state of heightened silent noticing and a changing relationship with the desk, no longer spending hours chained to a desk, developing an interplaying dance, between the written form (the desk) and the movement floor. The body becoming ink, an embodied living breathing writing form. In this interplaying dance, between this page (text/the written form), that deeper concepts of movement and contemplative practice will be processed through, in an interplaying silent sl-o-w dance. For C.S. Snowber, the whole human body is an embodied place of exploration; a body that has a written embodied dialogue in all its forms (Joubert, et al., 2013, p. 4).

The listening body



Act 13 – <https://sites.google.com/view/act13a>

This movement piece encounters the body, in the known form; listening is understood through the ears, emphasized through a headphone prop worn on the ears, but listening is so much more than through the ears. It is a concept that can only be fully grasped through the actuality of movement practice. Snowber advocates for people to rediscover their bodies; the body is more than mind and ears, this is sl-o-w-ing to notice a body that breathes, reaching open hands towards the divine and a personal expressive extemporization dance in a hidden place (Schroeder, 1995, p. 18). This notion of a listening body echoes earlier in literature in Nan Shepherd's writing, in their 1940s manuscript 'A living mountain' (Shepherd, 1977/2014). Shepherd's mountain landscape is more than a physical landscape that they inhabited, but more of a place that is crossed into, remained in, a landscape that enabled exploring ideas of embodied practice.

"Lay the head down, or better still, face away from what you look at, and bend with straddled legs till you see your world upside down" (Shepherd, 1977/2014, p. 11)

"For the ear, the most vital thing that can be listened to here is silence" (Shepherd, 1977/2014, p. 96)

"...that the body may be said to think" (Shepherd, 1977/2014, p. 105)

This same body noticing is also pedagogically applied; the Latin word for education is 'to bring forth' (*educō*), bodies sitting in classrooms, tradition has dictated a focus towards seeing that which is seen being brought forth, having a focus development agenda (emphasized), mind, ears and voices in classrooms, and generally not consciously noticing the whole body. Also, what is learnt in the classroom is noticed through similar narrow apertures, the written form and the spoken word. A developing pedagogical field is contemplative pedagogy (Beauchamp, et al., 2023, p. 75) (Gunnlaugson, et al., 2014, p. 1), which is connected with contemplative faith practice. Flips and reinterprets the first assumed narrative of *educō*, to consider the notion of education on a deeper ethereal level. With the written form and the spoken word, what is noticed is the actuality of 'doing', the results and outcomes from instructions: 'to do/to create', but there is a need to step back and engage a state of sl-o-w-ing, required to notice the genesis of *educō*. To be in the world, to move through the world, to process being alive (breathing), this is more than a head-focused cognitive rotation and an action of doing. This noticing only comes when there is sl-o-w-ing to stop and question; it is the same with the practice of faith, there is daily practice of prayer, worship and study, but this can be just reverent observance if there is not a stilling to notice, to question. Also, this falls in the same seen justification as *educō*, what is seen and understood as faith practice is that which is done, attending services, reading scripture and said/sung prayer. J. Gozawa states in relation to contemplative pedagogy, *"In surrender, in listening with the silence, something gives way, and if we are fortunate, wisdom's breadth infuses the surround, filling us with a gratitude that mediates our existential angst of the unknown....."* (Gunnlaugson, et al., 2017, p. 77). The pivotal point or the hinge is remaining in the unknown, a state of mystery, to not speed to the immediacy of labelling what the thing is; if *educō* supplicates that which is brought forth, it is in this very movement of bringing forth, that sl-o-w-ing, stopping and noticing needs to happen. To move from noticing that which is achieved at the end of bringing forth and to sl-o-w down to notice the very engagement of bringing forth in a state of silent, sl-o-w noticing. Gozawa goes on to state that a person stands between heaven and earth in the very rawness of human existence, that in this place there needs to be a surrender of a doing mentality, to simply let go, to simply be present in the silence.

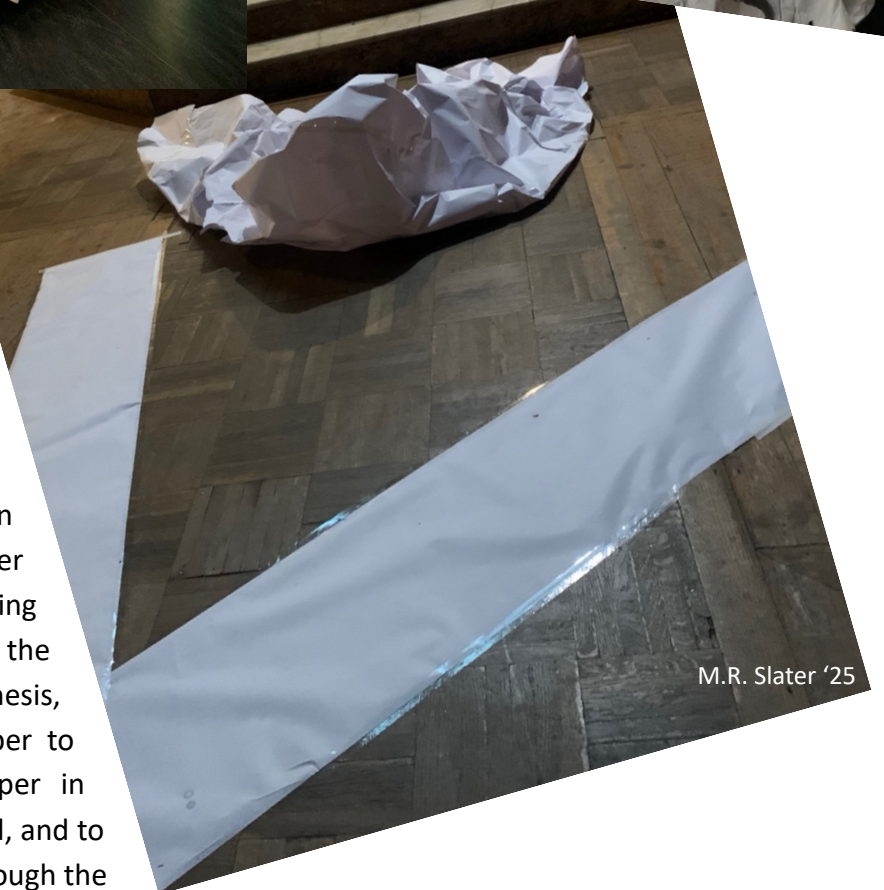
"For thou hast brought me with thy question into that same darkness, and into that same cloud of unknowing, that I would thou wert in thyself. For of all other creatures and their works, yea, and of the works of God's self, may a man through grace have fullhead of knowing, and well he can think of them: but of God Himself can no man think. And therefore I would leave all that thing that I can think, and choose to my love that thing that I cannot think. For why; He may well be loved, but not thought. By love may He be gotten and holden; but by thought never. And therefore, although it be good sometime to think of the kindness and the worthiness of God in special, and although it be a light and a part of contemplation: nevertheless yet in this work it shall be cast down and covered with a cloud of forgetting. And thou shalt step above it stalwartly, but listily, with a devout and a pleasing stirring of love, and try for to pierce that darkness above thee. And smite upon that thick cloud of unknowing with a sharp dart of longing love; and go not thence for thing that befalleth."

(Medieval monastic , 2003 [1912], p. C6).

In the above text excerpt, taken from 'The cloud of unknowing', thought to be written by a cloistered Medieval writer, they use the notion or metaphor of a cloud, a cloud of unknowing. In this text, a pivotal point (hinge) is seen; the writer silently notices the doing of *educio*, to have a head full of knowing. Then considers the divine mystery of God and how moving to a state of being present before the divine: to veil, cover (screen). Not rushing to define or label terms for divine encounters through the notion of a cloud. This is the beauty and raw angst reality of contemplative practice: to sit (remain) with the unknown, not to rush to define or label what has been done or achieved, but to remain and slow in a state of birthing *educio*, to reverence and notice the beauty of letting go, to be present, fully aware, in the full awareness frame of a silent living breathing body. This is the deepening importance of this form of pedagogy; it is a stopping and a slow movement to turn from noticing what has been done, to noticing the raw genesis of *educio*, that which is gestating.



This has been a creative endeavour of using paper in performance pieces accompanying this thesis; the use of paper, in its primary use, was not used through the rationality of material doing, to have a defined and determined, labelled reason of use. On the other hand, paper represented a notion of being present and expanding beyond the borders of a traditional thesis, beyond the margins of A4 paper to more expansive sheets of paper in which the borders are undefined, and to language embodied practice through the



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body being enveloped in the paper, as opposed to the body distant to a sanitized A4 paper. The body as ink, sl-o-w-ly moving across the paper. The paper is also like a metaphor of the cloud, to creatively visualize that which is veiled, purposely hidden. In the full veiling of the body, it is viewed as one living, breathing sculptural form, like the cloud, it is removing

body individual parts like the ears and mouth, being defined in doing and to open the consideration and dialogue of a listening body.



Following the consideration of the listening body, there is an inverting noticing to consider that which comes forth from a hidden silent place, for Snowber the catalyst of human movement is in the *"womb-studio"*, the *"studio of God"* (Schroeder, 1995, p. 9). Snowber's womb notion is a place that witnesses the first dance; the beginning of human life in the womb is a sign of a creator God, Snowber calls the womb Gods studio. This is referring to the womb as a divine creative studio, a place in which God's creation is at work. This is a non-gendered notion, to consider the hidden internal landscape of the human form as a genesis, an inspired divine place of creation, a hidden studio. This connects back to the notion of a listening body, considering the body as an inverted form, that which is brought forth through the whole body, through sl-o-w movement into the world, not something that is at first known or defined or labelled, but given sl-o-w permission to come forth and develop on the movement floor. This is the essence of the CAP process: to allow through the CAP facets a process of bringing forth on the movement floor and finding a place for the 'thing' which has come forth in the world (Opening <> Situating <> Delving <> Raising <> Anatomizing <> Outwarding). The cloud of unknowing and the studio of God share similar ideas in the consideration of the listening body and contemplative practice, this is familiarizing with uncertainty, with a sl-o-w remaining with unknowing. This is moving limited seen defining, through mind, eyes, and ears, to allow a deeper internal gestation to develop inside the internal landscape of the human form, through movement, which Snowber terms as a birthright that is *"knitted into the fabric"* of humans (Lawrence, et al., 2012, p. 53).

The listening body introduces a concept called authentic movement (Pallaro, 2007, p. 323), which the work of Snowber develops to a more defined place, as in essence, authentic movement is about listening to the body, to allow what A. J. Olsen terms a personal inter-story to come forth (Pallaro, 2007, p. 321).

*“.....I want to view my life
with the new eyes
the tattered fragments....”*

(Snowber, 2004, pp. 128-130)

Traditional dance is generally informed by structure, the emulation of the art form and fixed choreography. Authentic movement is a raw form of dance, as it allows deeper dance, a deeper knowing, to facilitate inner-body listening and to allow that inner listening to be translated into raw movement on the movement floor. As seen in the above text excerpt from Snowber’s creative writing, the listening body is like eyes.

The enigmatic issue with harnessing movement concepts in academic research is that moving beyond traditional modalities has presented a noticeable issue, as there is a need for a process beyond tradition to define that which comes into the world and how this is captured and harnessed. In authentic movement, there is often the practice of witnessing (Pallaro, 2007, p. 322), the mover listening to the body and allowing movement to come forth on the movement floor, and a silent, non-judgemental witness, who at the end of the movement dialogue reflects upon what they witnessed in a non-judgemental way. CAP acts as a witness, in a more defined way and also brings to the fore a more informed and defined, authentic movement, a way of bringing a language to the process. Similarly, this has been the developing consideration and design development of the form (architecture) of this research/thesis. To ‘push’ beyond traditional ways of being in the world, beyond the A4 page, beyond the known form of the thesis, does not mean the ending of structure, but a creative architectural challenge to find new ways of capturing and defining that which is coming forth into the world. This is very much the consideration of LOP: to consider the landscape and the border crossing that research development is situated in, not assuming an easy leaning upon what has gone before (tradition), but to listen to the landscape and notice sl-o-w-ly what vista (landscape) this is. To make this consideration, Snowber calls in their creative writing a reframing.

*“.....What does it take to
reframe the way I see
the way I be
the way I live
the way I teach, write, dance, love....”*

(Snowber, 2004, pp. 128-130)

The stilled body in the presence of the divine

אֱלֹהִים	אֲנִי	כִּי	וְדָעוּ	וְהָרָפוּ
God	I [am]	that	and know	Be still

"Be still, and know that I am God..." (KJV/Interlinear bible)

*".....I have frames
for the way I see my life
Stories of interpretation
layers of hermeneutics...."*
(Snowber, 2004, pp. 128-130)

Snowber advocates for the body to be rediscovered as a whole entity (mind, body and spirit), to discover embodied listening (Schroeder, 1995, p. 134). Through hermeneutics, Snowber references a parable in the Gospel of Luke [Luke C11 v36]. In a similar analogy to Snowber's notion of God's studio, human movement starts in the womb. In the Gospel of Luke parable [Luke C11 v36], divine spiritual light is described, a light that illuminates bodies from their inner-core, radiating outwards. Snowber uses the parable hermeneutic to explain, that developing a listening body allows a whole-body encounter with the presence of God. When this is applied to the practice of prayer, this is moving beyond a cognitive engagement with prayer, to consider the whole body as an act of prayer (embodied prayer). For Snowber, this is allowing the Holy Spirit to penetrate every fibre of humans (Schroeder, 1995, p. 133). Prayer that goes beyond words, to consider the positioned body, the sitting body, the moving body, the kneeling body, and the reaching body as acts of prayer. Snowber explains that as a body transitions through a rediscovering of the whole body, the body becomes able to listen; body listening is developed through responding to body feelings, the need for a rest, a walk in fresh air and a stretch. The inner-core (spirit) is reconnected to the body through a practice of whole-body awareness (Schroeder, 1995, p. 128). Snowber calls for a slowing down, to make a step change away from contemporary society that is going faster and faster. To enter a place of stillness, to traverse to a body homecoming, to return from a place of alienation to the body, to come to a place of stillness to rediscover the body (Schroeder, 1995, p. 129). A listening body is developed through developing awareness to everything, to pay attention to body sensations and feelings. This is becoming fully aware of being in the body, to feel wind on the body and the heat of the sun outdoors, and to listen to a rumbling body when it is hungry. Body awareness aids the activity of prayer through embodiment, as there is a heightened awareness of the presence of God. This is moving beyond mind engagement with the divine, to a body placed in silence and stillness, hearing their breathing, becoming

aware of body sensations, for example, the smell of incense; and feeling a person's own hands placed on knees. The listening body, the body as embodied inquiry for Snowber, is a vista into the internal landscape of the body, the *"inter-life"* (Snowber, 2014, p. 117). Snowber's 'inner-scape' is a place where 'mystery' is found and life's vigour is discovered.

"My feet are my brain, my heart, my life. They take me to the core where I breathe deep, sign into the earth and listen to the words, which rise from my soles to my belly, throat and tongue and await to be birthed." – My feet have called (Joubert, et al., 2013, p. 4)

Snowber's listening body, is the consideration of contemplative practice (prayer), and T. Merton, referring to contemplation, refers to this as the highest statement of life, to become fully alive (Merton, 1961, p. 1). The word 'contemplate' comes from the Latin word *contemplari*, which means an attentive gaze (observation) (Beauchamp, et al., 2023, p. 75). Snowber's notion of embodied prayer emulates a clearer understanding of contemplative practice (prayer), whole body positioned in silence before the divine. Merton describes contemplation as a form of unknowing; this comes back to the conjecture of *educio*, to notice coming forth, and to remain in this place of uncertainty. Contemplation for Merton is a deep faith awareness, that cannot be easily defined in written form; this is to understand beyond understanding (unknowing). The notion of beyond words is also found in a French Benedictine monastic text.

"Our silence is not just emptiness and death. On the contrary, it should draw ever nearer, and bring us nearer, to fullness of life. We are silent because the words by which our souls would frain live cannot be expressed in earthly language" (Nuns of St Priscilla, 1955/2006, p. 1)

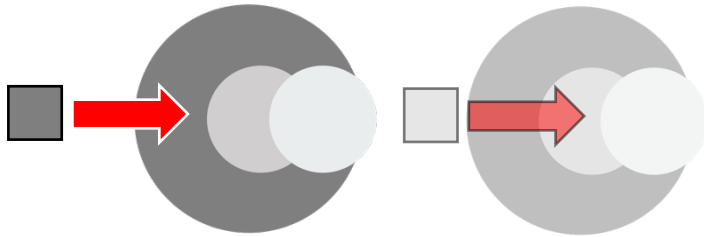
This is remaining and stilling in the aching birthing silent void of *educio*, not to quickly move to a state of defined doing. For Merton, contemplative practice is beyond a defined state or form; Merton describes entering into this as a form of embodied dying (surrendering to unknowing), to enter into a state of becoming fully alive (Merton, 1961, p. 2). M. Laird wrote, inspired by P. Martarasso's poem (Inside-out), that entering into the landscape of contemplation is a silent land with no map, a place of surrender (Laird, 2006, p. 3). Contemplative pedagogy disrupts traditional fast-tracked narratives; this is a slow pedagogy (Beauchamp, et al., 2023, p. 84), this is not just about a slowing pace, but an inverting attention to the inner-world of the subject (learner/researcher). An enigmatic issue within the burgeoning field of contemplative pedagogy is that it does not slip into a doing pedagogy, forming within the confines of traditional pedagogical vistas

(Gunnlaugson, et al., 2017, p. 76). This is a consideration of LOP, to understand its place in a learning landscape and what border crossing needs to take place, what learning languages and competencies need to be understood. It might be a good idea to use contemplative practice in the classroom, to focus a learning day, but this becomes a doing exercise, to engender silence and instruct subjects (students) to focus on their inner landscape based upon a read text and then a period of silence, but this is wrapped in a sanitized restrictive construct of the classroom and an uneasy blurring of pedagogical practices.





Transition of act 2 forms through creative word



Desk, page, ink

Desk, page, ink,
Has become a place of returning,
Desk, page, ink,
Has become a place of departure.

I have sat in this place for hours, in fact, years,
Conditioned from school,
Write the line,
Sit at that desk,
My body constrained in neat neurotypical rows,
Beyond this desk, my body would spin in circles in the school yard,
In the shadow of a disconnected, empty malt house.

Many years later, as an adult, my body slowly returns to the edge of that
school ground,
In the shadow of the empty malt house,
I have forgotten what C. Snowber calls a unique body signature,

My body has walked capped in red and grey under many nights painted
stars, adorning a cathedral ceiling,
My body has walked across a simple, a temporary stage to receive a blue
baton,

My body has walked capped in yellow and black, under a majestic barrel-vaulted ceiling,

GNVQ 2, National diploma, A-level, Bachelor of arts, Higher education certificate, Master's,

Form a ten-year paper trail from this desk,

Yet as my body stands in the margins of the certificates,

There is a questioning,

A disillusionment,

An unravelling that had started in my master's,

My pen at this desk started to unwrite the labels imposed on me,

Things like stupid,

I had masked and conformed,

Been virtually stripped naked of my oral history and my transient culture,

Banked the knowledge deemed worthy,

Struggled at school with an imposed foreign language from a country that my feet never touched, as 'Ar hyd y nos', became ever-more fainter,

The song my grandma sang to my mother in Welsh before they slept, and my mother sang to me as before my eyes closed,

Language my body had laid with as a child,

Desk, page, ink,

Has become a place of returning,

Desk, page, ink,

Has become a place of departure



It is at this desk that I encounter Snowber,

Their writing, 'Embodied prayer' and transcontinental hunt for Studio of God,

Their writing ranched the desk from before me and I found my body in an interplaying dance between the uncharted space in the room and the familiarity of my desk,

Liberation of a new way of understanding was quickly snuffed out with a fast-dimming irony,
As Snowber's words were removed from their practice, teaching and performance,
At this desk in ink, I expounded upon the pen of Snowber from publications, books and creative word,
I was conforming, like Snowber had to share knowledge on paper and ink,
As my writing met the eyes, of reader, viewer and listener,
I realised as the document slowly moved around the campus,
An uncharted way of knowing needed to be navigated,
My body needed to go inside the ink and paper,
To fully embody the research,
To breathe with the research,
To move with the research,
I needed to find understanding through movement,
A movement that took me travel backwards and forwards between Glasgow and London,
Attending workshops in London,
In that city, finding unexpected hidden pockets of understanding,
Surrounded by like-minded bodies who had been forced or inspired to venture to that place to find through movement understanding,
In this movement, I found myself,
My unmasked self,
Through a series of slow movements,
A body slowly revisits past places,
Movement unlocked and enabled richer life writing,
To frame and understand,
Why I had arrived at a questioning of traditional neurotypical modality of understanding imposed on me,
To understand the abounded shadows that my body has silently moved through,
Silent actors, that body returns to dance with,
A pit wheel that no longer turns,
The abounded malt house,
The abbey ruins,

Desk, page, ink,
Has become a place of returning,
Desk, page, ink,
Has become a place of departure.

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Transposing, unveiling

Transposing,
Unveiling,
Border crossing,
Into a silent place of hidden practice,

This is a place of turning,
Moving from forward-facing,
The picture in a gallery,
The performance on a stage,
Process of their genesis left to,
A brief textual description on a wall,
Text in a booklet,
What is not said is imagined,
Fanning deep-seated fires of angered nativities towards difference,

Transposing,
Unveiling,
Border crossing,
Into a silent place of hidden practice,

This is a place of unveiling,
A place on the edge,
On the cusp,
In the margins,
A place of difference

Transposing,
Unveiling,
Border crossing,
Into a silent place of hidden practice,

This is place of sl-o-w-ing,
A hidden place of returning,
A hidden place of remaining.



In this silent place

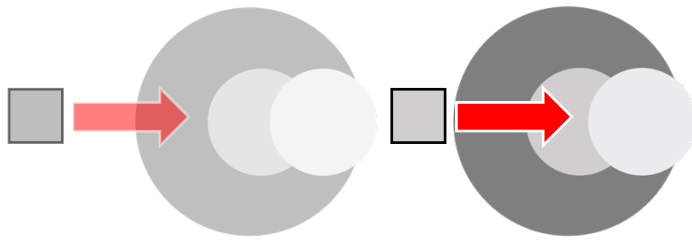
It is in this silent place,
My body explores through, butoh, extemporization, movement,
The silent actors,
Transiently threaded through my lived trajectory,
The voiceless abbey ruin I would pass while going to open-access lectures in
the library,
Walks on Tatton hill passing the mournful shadow of the abandoned Sinai park
house shrouded in plastic,
Barley hall discovered hidden and forgotten underlayers of modern buildings,
Three forgotten Medieval monastic buildings,
Through movement,
The things beyond words that have transiently threaded through my lived
experience
Find meaning through movement.
A lens of understanding through movement,

Retrospective silent slow movement,
Implements a heightened noticing,
My body surveys the literature of Medieval monastic sites in Scotland,
My body moving beyond the margin,
Moving to uncharted places,
In this movement,
My body discovers,
A series of hidden sites,
Almost forgotten,
Sites unique to Scotland,
A French monastic community called Tironensian,
That was violently silenced in the reformation and finally wiped out in the
French revolution,
Unlike other orders revived during the Victorian period,
Tironensian has remained mournfully lost,

Through silent site-specific performance,
There is a consideration on the edge as my body slowly moves into a habit,
To step into a place that has had silence ended through violence and
misunderstanding towards difference,
To move through the silent past shadows,
Moving through divine offices,
Matins to compline,
The body movement poised in temporal inquiry,
Captured through video,

Then moves and assembles, temporal site recording into a place of placement/engagement,
Explores a series of tryptic duration montage films through CAP,
An interplaying dance of movement, mark-making and ink,
The written form.





Body and site

In this section, there is a sl-o-w stilling before further considering the implications and development of the concept sl-o-w-ly moved through in the last section. In this section, there is a border crossing into the site.

A refocusing landscape backstory

From 2021 to 2023/24, the thesis research trajectory was in a general interest of Medieval monastic sites within the framework of finding pedagogical understanding of sites in the landscape through '*rhythmos*' (movement/controlled flow). Encountering the CAP process changed this. The first weekend of CAP workshops during early 2024 (Bacon & Midgelow, 2024), I attended in London, had been about learning the CAP process, and the second weekend required me to bring into the space, the research I was working on. The journal film below tells a narrative from the second weekend.



<https://sites.google.com/view/cap-journal>





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Part of the process of the CAP weekends was using authentic movement practices, through the framework of CAP (performer/witness). As I witnessed my own work before me and heard my work being witnessed back to me, there was a sharpening focus to go deeper, to apply CAP delving. This came from laying a habit on the floor and placing words over the habit, this was based on a Medieval document called the 'Scale of the cloister' (Guigo II - Prior of the Grande Chartreuse, 1188 [1937]), this considers the cloister through its central importance in the heart of a monastic complex, the movement around the four sides and how this is open to heaven (only covered walkways). I first encountered Guigo's 'Scale of the cloister' during the December of 2021, I could not consider a

cloister scale or movement at my desk. Away from my desk, I built an abstract sculptural form of an embodied praying figure, which, in hindsight, I should have made standing. Then moved the sculpture to Restenneth priory ruin, and with the limited daylight of a December day, animated through stop motion sixty-four manual movements along the former refectory side of the cloister (see film below).



<https://sites.google.com/view/scaleofthecloister>



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Silently uncovering a forgotten order (Tironensian)

Early into 2023, my body is positioned in the silence of my study, surrounded by many Medieval Scottish site guides, I am searching for something unnoticed. As I sl-o-w-ly handled a 1954 'Her Majesty's stationery office' guide to Arbroath abbey (Mackie & Cruden, 1954), I found inside its pages a reference to a Medieval French order not commonly known and, as I would come to discover, unique to Scotland (Mackie & Cruden, 1954, p. 19), this order did have some presence in England and Wales, but they did not become as established as in Scotland. The books laid out in the study, formed a journey of many movements through many landscapes. I have sl-o-w-ly found early government publications hidden in boxes in old bookshops, antique shops, and charity shops, as well as new guides from many sites I have visited. The early guides' layout together formed a window into the landscape of 1950s-1960s Scotland, a landscape of change as the built environment encroached on untouched land, and blue, cheaply printed government guides, the smell of old pages and ink acting as a glimpse into this time of social change through the archive physicality of material from that period. From this time of silent discovery in my study, my movement embarked on a virtual journey to France, to the founding site of the order, and to the remains of the order's first Medieval monastery. This led me to uncover hidden in the digital information the work of R. H. Cline, to source their 2009 Latin to English translation of a Medieval chronicle written about the order (Grossus, 2009) and a 2019 research publication about the order (Cline, 2019) and also a 2014 publication by K. Thompson (Thompson, 2014). Then my body moving to the 'National library of Scotland' to work through material held there, and a short movement down the road from the library, to the 'National museum of Scotland, finding, hidden in the midst of other Medieval finds, Tironensian pottery from an archaeological dig.



NMS – H.MEE 4, 11, 19 (Kelso abbey jug and cooking pots).

In early 2024, coming back from workshops in London, I revisit this study scene with a deeper clarity. Laying things out before me has been a practice nurtured in London workshops and a principle of authentic movement, to witness/to sl-o-w-ly notice each iteration. As my body had handled the guides and then gets up to enter into extemporization movement around the room, and then dances (moves) back to the visceral smell and touch of the guides. In this interplaying dance, I was implementing CAP opening/situating/delving, and a slight aspect of contemplative pedagogy as I sl-o-w-ly silently spend time with the material.

Situating a narrative

It needs to be stressed before progressing further, that engaging with the history of the Tironensian order is not going to be handled as a traditional historical/archival exercise; this is not to say that this will not adhere to historical accuracy, citation and academic rigour. This comes back to LOP, to consider the landscape that is being entered and moved into, vice-versa, the process of entering needs to match the language (practice) of the endeavour. The traversing of Tironensian sites is orchestrated from a creative premise; hence, the course of telling this narrative would be disjointed if traditional modalities are easily assumed and not questioned.

A landscape of silence forced into tenebrosity

In the year 1559, a candle of peaceful silence that had burnt from 1128 to 1559 was violently snuffed out at the Tironensian Scottish mother house in Kelso (Morton, 1832, p. 103). P.L. Fermor penned these mournful, reflective words regarding the Reformation in England that followed a similar pattern of enforced social change in Scotland.

"It is impossible for anyone who has had even this slight experience not to feel, at the sight of empty monasteries, a sorrow sharper than regret... for us in the West.... relics they are the most compelling mementoes of the life that once animated them, the ruined abbeys of England that have remained desolate since the Reformation" (Fermor, 1957 [1982], pp. xvii-xviii).

The Tironensian order existence and past shadow is a hidden narrative veiled in a landscape of tenebrosity; it is only by a sl-o-wing movement through many landscapes (physical and virtual), that its existence is found. To notice is the outworking practicality of a contemplative pedagogy, a slow pedagogy that implicates a stilling noticing of that which is easily overlooked when the view is fixed upon doing pedagogy, the actuality of *educatio*. A nun from Mailing abbey, penned these words.

"As a stream, when it finds its course obstructed, discovers other channels or disappears from sight underground only to reappear at a later stage...." (Mailing abbey, 2005, p. 44)

The nun in ink reflected on monastic community life returning back to a site in Kent, England, some three hundred years since the door was violently shut during the autumn of 1538. The narrative of the Tironensian order is one of silent, brief reappearances over an erratic dark patchwork of time, like a river hidden in deep darkness underground; the narrative of the Tironensian order is only noticed through fissures. Unlike other orders, like the story of Mailing abbey revival during the Victorian period, the order has remained hidden, and many times, almost lost in darkness to current knowledge.

"At the time, because floods of rain had fallen in earlier years and the soil was too unproductive to bear crops, there was such famine that many thousands died for lack of bread" (Grossus, 2009, p. 77).

"feverish sickness that attacked the inhabitants of Chartres and Orléans in 1109, in combination with excessive rainfall that drowned the crops and ruined the grape harvest. For three consecutive years, 1109-1111, there was terrible famine in France" (Cline, 2019, p. 7).

The Tironensian order started in the darkness of France in the midst of a pandemic, famine and a long period of war (Viking, Magyar and Saracen) (Cline, 2019, p. 7), and would end in Scotland in the dark veiling cloud of the reformation, and over the water in France, the end would come some years later in the darkness of a revolution. Reformation and a revolution attempted to eradicate into tenebrosity: the Tironensian order, but through the veil of darkness, there are scattered fragments that tell a story of the Tironensian order.

Event, ink and movement

To start to paint the narrative of the Tironensian order, I turn to creating a series of creative word constructs to tell this story. Using this form allows telling the narrative in a way that fits into the context (landscape) of movement through a dancing (moving) flow of words.

NB: Enclosed in a piece called 'Blessed Bernard' (P.156) is a verbatim quote from a Tironensian chronicle, as it was important to capture directly the 'heart' of a liturgical prayer (ref. contained in the page footnote).

Dark foreboding marshland

Foreboding dark marshland surrounded by trees,
Bread is broken and wine is poured,
Accompanied by the smell of fresh-cut wood,
The year is 1109,
This place is an undeveloped area in rural France,
Tiron, in the region of Perche,
This is land that no one wants,
A place where a group of people who would become known as monks,
Gather for the first mass in a temporary wooden chapel.

(Grossus, 2009, p. 76) (Cline, 2019, p. 11) (Morton, 1832, p. 76) (Thompson, 2014, p. 27).

Sea and dark shadows

Across a border of deep water,
In a border wilderness,
There is a mirroring of events,
Temporary wooden structures are built,
By French monks who have travelled from Tiron,
The year is 1113,
This place is an undeveloped land,
In Selkirk, Scotland,
No trace of this first site has been found,
Like the wood it was made of,
It has rotted into the darkness of the ground,
Only hidden words remain in remembrance of this past place.

(Ker, 1890, p. 91) (Grossus, 2009, p. 106) (Barrow, 1990, p. 58) (Thompson, 2014, p. 145) (Morton, 1832, p. 77) (Cowan, 1967, p. 181).

Grave marshland

Earl David,
Who would, in a few years, become king of Scotland,
Kneels at a simple grave,
In the dark marchland of Tiron, France,
They have come on pilgrimage from Scotland,
To be in the presence of the Tironensian order founder,
The passage of time from Scotland has not been kind,
As the earl arrives to hear the narrative of the founder's passing,
The year is 1116.

(Grossus, 2009, p. 107) (Barrow, 1953, p. 87) (Edwards, 1924, p. 332).

Crowning changes

1124,

Earl David is crowned king of Scotland,

1128,

Tironensian monks at Selkirk are forced to leave their priory,

Land which has been given to the monks under charter of act 14 is revoked,

The monks move to a new home in Kelso,

Kelso would become the main mother house of the order in Scotland,

Until 1559,

When monks were violently forced to leave this site and never to return to Scotland,

During the darkness of the reformation,

Today king Davids castle lies in ruins,

In the very far distance,

The shattered remains of Kelso abbey can be seen from the crumbling castle walls.



(Barrow, 1990, p. 58) (Thompson, 2014, p. 145) (Cowan, 1967, pp. 181, 92-93)
(Barrow, 1990, p. 1) (Morton, 1832, p. 77).

Transplanted vernacular

From the establishment of Kelso,
The order grew over the twelfth century across Scotland,
Each site mirrored a unique French vernacular,
Transplanted into the wilderness landscape of Scotland,
Lesmashagow priory,
1144,
Lindores abbey,
1178,
Arbroath abbey,
1178,
Kilwinning abbey,
1187.



(Cline, 2019, p. 128) (Wordsworth & Gordon, 1982) (White, 1773) (Mackie & Cruden, 1954, p. 18) (Abbotsford club, 1836) (Lamont-Brown, n.d.).

"1561, however, the Privy Council of Scotland, on the petition of the General Assembly, agreed that all monuments of idolatry should be destroyed. And it was a terrible decree that in acting thus they passed. What a loss upon future generations it imposed-a loss not only of magnificent edifices, of stately buildings and fair gardens and orchards, but of æsthetic taste, and of culture in the worship of Almighty God " (Ker, 1890, p. 122).

A violent end

A shadow of darkness crossed the Scottish landscape during the sixteen century,
Reformation darkness violently and rapidly took hold of the Scottish landscape,
Misguided words from parliament and pulpit,
Ignited and festered,
Violence and fervour,
Towards the other,
Tironensian and other monastic order priories and abbeys fell victim to violent
desecration,
Arson and destruction,
A riot across the Scottish landscape,
Condoned by parliament and pulpit.

Blessed Bernard

Word penned in ink,
A prayer to the blessed Bernard:

*“In God’s presence we pour out our prayer of every kind.
Through underneath this habit our active lives we mourn,
Yet from the root as many spiritual benefits are born.”*

Blessed Bernard founder of the Tironensian *communitas*,
Monks who lived a cloistered life of prayer, work and study,
Ordered by the Benedictine rule,
From Compline to Matins,
Night stairs to day stairs,
Dormitory to choir,
Church to cloister.

(Grossus, 2009, p. 153) (Rossewell, 2012, p. 25) (Cline, 2019, p. 7) (Lamont-Brown, n.d.)

Shattered remains in the landscape



Kelso, the mother house,
Shattered remains surrounded by a secure, locked fence,
Shattered remains, slowly falling down,
Surrounded by post-reformation buildings,



Lesmashagow priory,
Demolished and lost underground,
Many hundreds of years later,
The buried skeleton of Lesmashagow priory is
found during a 1978 archaeological dig,



Kilwinning abbey its shattered remains,
Suffocated, surrounded and threatened by fast-track
postwar unconsidered development,
A post-Reformation church is awkwardly built over the choir
and high altar,
Roughly and crudely made from demolition stone,



Lindores abbey shatter remains,
Walled in silence,
Next to a gin distillery,

Arbroath abbey,
It shattered remains,
Held in embalmed care,
The shattered remains saving grace has been national identity,
The stone of destiny,
Held on the site,
And shattered walls that witnessed the signing of the Scottish declaration of
independence.

(Mackie & Cruden, 1954, pp. 8, 17) (Wordsworth & Gordon, 1982)

Hidden in the landscape

Possibly the last Scottish Tironensian building to remain in use,
Is silently hidden,
On the edge of a small hamlet,
Bowden church,
Monks from Kelso built and presided at this church,
A place for the local community to attend services.



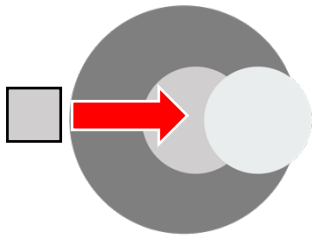
M.R. Slater '25

(Cline, 2019, pp. 142-143, 145) (Macdonald, 1978)

The creative pieces of writing have started to form a picture of the Tironensian order (*communitas* {*shared experience/community*}), an issue when considering crossing into these sites, is found in LOP, is how the landscape is crossed into, what language and competencies are needed in the landscape crossed into. This has been the intention of using creative writing, to segue into the site through considered creative ink. These were living sites, a living *communitas*, with a violent and sudden end. There is also to consider contemplative/sl-o-w pedagogy, not to navigate to an all-consuming knowing, engaging large quantities of literature, but to pare-back, to allow, a sl-o-w, silent, stilling, revealing understanding.

What is known about Tironensian sites is through a head-down understanding, removed factual information in books, artefacts and archaeological survey reports. This is a cold removed 'knowing' that is solidified in text and object, not moving or living. Tironensian site remains lie frozen in time, violently shattered in the Scottish landscape, silenced, voiceless shadows that tell a narrative of sites that moved in prayerful silence until a sudden halting of silence and movement. This is a form of knowing, a form of pedagogy that cannot be fully understood through the dissemination of literature; a different way of knowing needs to be engaged with.

Contemplative pedagogy is a silent, stilling noticing at Tironensian sites, and CAP 'opening', 'opens' to vistas of capabilities, framed in CAP situating of a Tironensian location. It is into this that movement practice dovetails; this is pivoting from the physical actuality of written historical constructs, which has importantly recorded factual information. To consider that which has not been noticed, this is the tension hinge of contemplative pedagogy: to silently sit with, remain with and not solidify into defined knowing, and this is the process of CAP, to allow a framework to open to the thing, allowing the CAP facets, to implement a framework to mine into the thing which is been birthed into the world.



Habit and site

Laying a habit on the movement floor



M.R. Slater '24

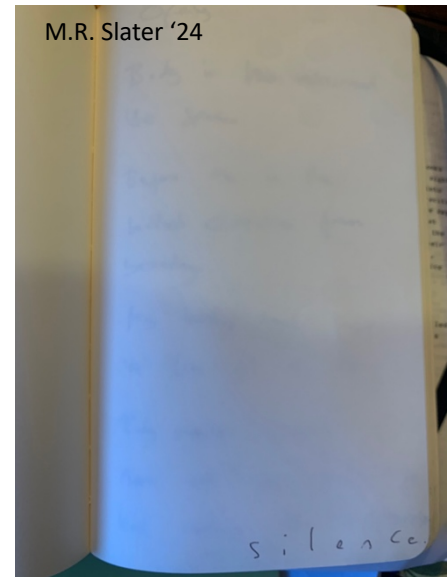




During the second weekend of CAP workshops in London (2024), I started to layout a habit on the movement floor. The genesis of this came through learning to work more with CAP facets, bringing into the workshop things people were working on to apply practical applications of this process in individual contexts back home.



Arising and birthing in my body through CAP opening (extemporization movement), was a notion of silence as a substance/structure/landscape, a delicate, precious 'thing' birthed from inside me as my body opened to this. 'Silence': held/embraced, by my body as I worked through an interplaying dance of CAP facets: Delving/Anatomizing/Outwarding (extemporization movement <> mark making-clay/photography/film/stop-motion <> written form). As I solidified this process into the written form through CAP outwarding. I found I was starting to consider how the words were placed on the page of my notebook, paring back the page to simply write 'silence' and how this was written.



S i l e n c e

S i l e n c e



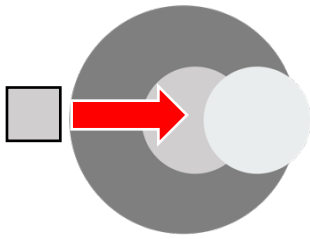
M.R. Slater '24

As the word 'silence' reached the edge of the page, I needed to further apply CAP outwarding, which pushed beyond the page to start to write the word on a substance/structure of silence. The habit that veils and covers the body, the silent habit that is entered, and the habit that is a thread into past voiceless shadows.



M.R. Slater '24

A month after the CAP workshops in London (2024), I encountered attending a creative mass conducted in silence. The liturgy was moved through in silence; things like the act of contrition in the mass, became facilitated through writing on a piece of paper in silence and then placing this on a tray, which was eventually burnt in silence. The experience of the mass, heightened a noticing through contemplative pedagogy, to notice a deeper paring back and to notice movement in a heightened way. How the priest entered the space, how hands moved to make the sign of the Paraclete, arms raising bread and arms crossed.



Site and movement language

After the CAP workshops I took part in an experimental workshop in London that looked at the movement concept of costume as transformation, through Butoh. The journal film below introduces this.



<https://sites.google.com/view/costume-as-transformation>

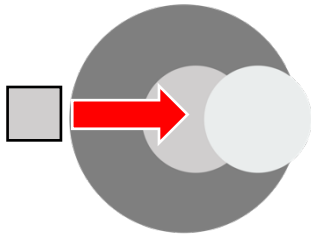
The research interest in Butoh is not in the pure form of its practice, but in how it is starting to be used experimentally in contemporary movement practice. When considering approaching Tironensian sites through movement, there needs to be a heightened consideration of the type of movement language used. This is a consideration of LOP, not to assume competencies in the landscape to be crossed into. As seen through mass conducted in silence, different competencies were in operation, movement became the main form of understanding and communication in the service.





Back in Scotland, I made a preparatory research trip to Lesmashagow priory, laying a habit in many places across the priory and recording this in photography. The simple act of laying a habit silently in a place, that has probably not witnessed cloistered cloth since the violence of the reformation, started to find a way into the sites. To start to develop a contemplative pedagogical language through the simple movement and placing of a habit.





Forward-facing

It is conceivably easier to make movements in a forward direction, to write about past events in books and label artefacts in boxes, afterwards letting the items slowly gather dust on shelves untouched and unopened. A difficult, silent sl-o-w movement is turning into past tenebrosity, to find a contemplative pedagogical response to that which sits in an undefined, uneasy, on the cusp of what is known and that which is difficult to emulate in words. The below creative piece of writing emulates a turning movement, to silently notice.

Dolls house

In an empty spare room,
The ruins of a dolls house lay on the floor,
The miniature house was made after the bombing,
Memories of before the fateful day reduced to miniature.

Many years had passed since the doll's house creation,
The curtains in the doll's house windows are threadbare,
Exposed vulnerable threads seem to connect, to that fateful day.

The Tame Valley Canal was like a silver thread,
Its surface was impossible to blackout,
Looming enemy aeroplanes had followed the silver shimmering thread of the canal,
The silver shimmer suddenly changed to yellow, orange, red and blue as the sky rained with bombs,
Our factory and home stood helpless and defenceless by the side of the canal,
As bombs dropped upon the canal outside the factory,
Water then suddenly rushes into the factory as the side of the canal is violently removed, and the ensuing fire ignites the house.

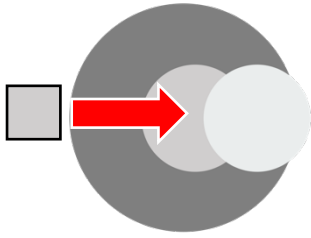
M.R. Slater 2023

I created the above piece from a time of reflective creative writing, realising that I was the last in line of a tradition that has past family history on through the spoken word, and nothing had been solidified into ink. It might seem a leaping movement from considering Tironensian sites to the second world war, but aligning past shadows from two different time periods helps aid a responsive movement. My lived experience has been of growing up in a forward-moving and forward-facing society; my family history is like a jigsaw thrown in the air with the jigsaw box cover missing. I am the third generation from a bomb, and it would be the second; my mother, who started gradually to turn slightly away from a forward movement, passing on fragments of our history shattered by war, something my granddad would never speak about, to them the future was all that mattered, and I was left questioning a family history that was a numbing empty silent void, and their bible passed on to me was the only tangible object that I could touch and hold, that survived the bomb.



Continents apart, a different response to the horrors of the second world war was conceived through Butoh, not to turn, as I had experienced an English/Welsh response growing up in the long, lingering shadows of the second world war. The conception of Butoh was possibly conceived in response to the horrors of the second world war in Japan, turning to movement to process what could not be said. Unlike other forms of movement practice in Japan, Butoh is an ever-evolving experimental form of movement practice, which is placed on the margins of disciplines (dance/performing art/theatre). It is not a movement discipline that can be easily defined, or labelled. This side of the continent, Butoh has been a slow burn since the 1990s; it is an underground form of practice, as it does not fit or conform to being labelled (Bonarjee, 2024, p. 5). To approach Butoh is to apply LOP, to enter into the use of this movement practice, the Butoh landscape, requires different competencies; the problem is that the competencies are messy, raw and ever-developing. It requires awareness of competencies that are fluid and ink that is still drying, in the form of movement practice that is developing and ever-changing. This is a grassroots form of movement; it has no airs and graces, it is raw and gritty. Juju Alishina stated, *"Butoh involves a number of difficulties since its essence relies on one's own perceptions. Butoh performances require imagination and reflection skills to be developed by the dancers as well as the audience"* (Alishina, 2015).

Using Butoh in this research presents unique affirming possibilities, foremost, how it was conceived in tenebrosity, to consider how Tironensian sites are approached in movement is to consider a response that is born out of tenebrosity, sites in which silent shadows tell a narrative of violent end due to misunderstanding towards difference. This also applies to LOP, to consider what competencies are required when border crossing into Tironensian sites by means of movement practice. Butoh, being an ever-developing form of practice, presents malleability to use this as a movement language for contemplative practice/pedagogy. Butoh is an intentionally slow form of movement practice, and this is a form of raw vulnerability, in which the viewer sees into the inter-landscape of the performer. This form of movement is not about entertaining the viewer; this is a difficult performance to watch as it pushes beyond comfort, facilitating the potential of the 'thing' being birthed into the world, the 'thing' being explored through movement, the 'thing' silently remained with for long periods of time. The viewer sees the performer through a virtual fissure, a virtual veil is lifted into, a delicate moment in which something is being sl-o-w-ly worked through movement.



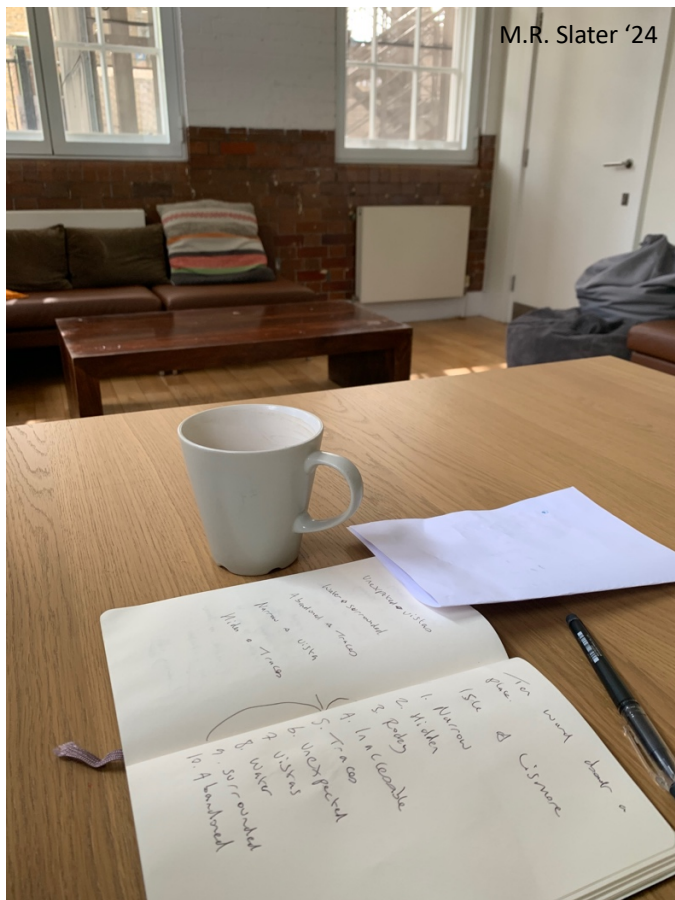
Site practical implications

Understanding site-specific practice through movement

Before I could fully approach the Tironensian sites, I needed to gain more understanding of site-specific performance. My movement returned to London to attend a weekend workshop about site-specific performance. I could not assume understanding of the notion through removed written textual descriptions; I needed to move, to travel to a site in which understanding would be worked through. Noteworthy, this was a revolving journey, as the studio used for the workshop was the same one in which I had first encountered CAP. The following journal film tells the narrative of this journey.



<https://sites.google.com/view/london-site-specific>



What am I doing?

In M. Pearson's outline stance on site-specific performance, they state, "*.....I and what am I doing?..... What are the circumstances of my presence?*" (Pearson, 2010, p. 34). To consider specific performances at Tironensian sites was a selection process of how many and the practicalities of access, travel and availability of temporary accommodation. I decided to narrow the selection to three/four. Three being an important number in this research, three elements (act 2 form – 1. Embodied creative practitioner/researcher/teacher – 2. Site-specific response/performance. 3. Space/Placement/Engagement). Three, containing a silent meaning (sign) of the trinity. Then, four to represent the four sides of a cloister; moving around the four sides is a start and completion of element 2 (act two form). Site four will feature in element 3 (act two form - Space/Placement/Engagement).

Site 1 - Bowden church - Roofed structure

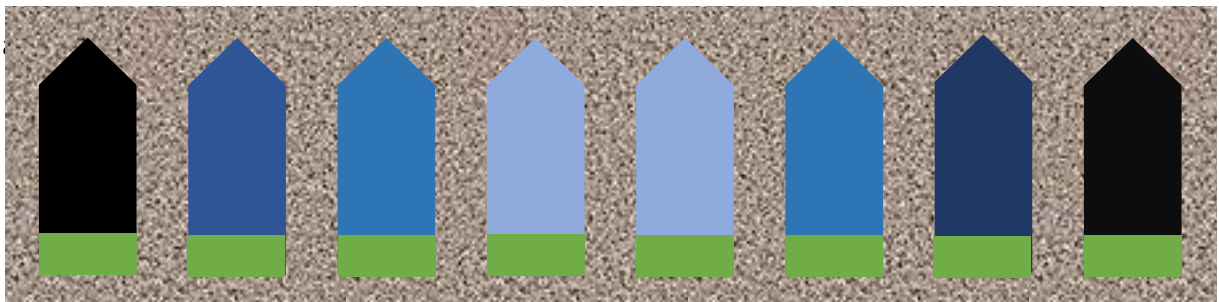
Site 2 - Kilwinning abbey - Ruined structure

Site 3 - Lesmashagow priory - Demolished remains

[Site 4] - Kelso abbey - Ruined closed structure, access only on the perimeter.







M.R. Slater '22

Midnight - Matins

19:00 - Compline

It was important to engage with the sites, not in the current time, but in alignment to a reconstruction of a Medieval monastic timetable. This is applying LOP, to understand the landscape time crossed into, to understand a different time competency in the landscape moved into, to align with past shadows.

Psalm C119

V62 "*At **midnight** I will rise to give thanks unto thee because of thy righteous judgments*".

V105 "*Thy word is a lamp unto my feet, and a light unto my **path***".

V164 "***Seven times a day** do I praise thee because of thy righteous judgments*".

00:00 – Matins

05:00 – Lauds

07:00 – Prime

09:00 – Terce

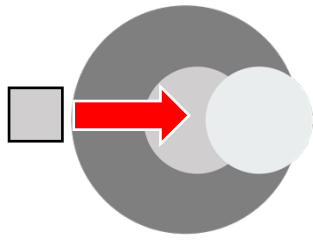
12:00 – Sext

14:00 – None

16:00 – Vespers

19:00 – Compline

(Anon., 2011) (Wood & Macdonald, 1996, pp. 14-15) (Boyd, 2013, p. 15) (Rossewell, 2012, p. 26).



Site trajectories and circles

Site 1 - Bowden church (kirk)

This is a church hidden on the edge of a hamlet in the Scottish borders; its hiddenness seems to be its survival from the turbulence of the reformation. Tironensian monks from Kelso established and ran this church for the local community. The church is placed on a pilgrimage route, and it was important to arrive and leave the church by walking part of this route from Melrose to Bowden/Bowden to Melrose.



I did not arrive at site 1 (Bowden church) with an imposed intention, only with an outline timetable of the divine offices and the learned tools of CAP, namely, firstly, facets of opening and situating. To 'open' to Bowden, it was important to emanate a developing movement language of this thesis, to enter the space through paper, to allow my body to be enveloped in the darkness of paper, to slowly enter and open into the space through movement (extemporization/Butoh).

Paper and habit



Act 14 – <https://sites.google.com/view/act14a>



My body being enveloped in front of the high altar in Bowden church heightened in me a noticing of the listening body. My vision was removed in the paper, and I needed to still my body to fully enter into that moment, to be present in a listening body. Contemplative practice is the very stillness of the body; it is not the absence of awareness, but a 'slowing' stilling. I have practised contemplative prayer personally and in a dispersed monastic community consistently for over five years. This is a growing discipline of surrender. There are times in extended vigils, like on holy week, when I will remain for up to four to five hours in silence, from night to dawn. I have found through my creative practice use of Butoh, a mirroring of practices.

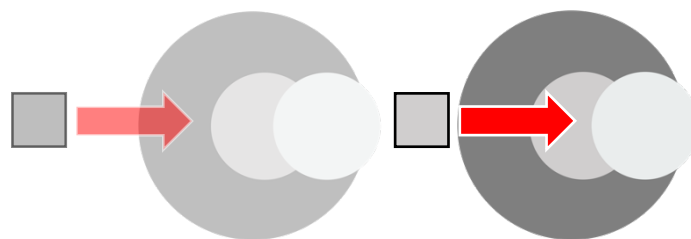
Non-movement in Butoh is movement, and it is not about completing a movement. Throughout the workshops in London, I was reminded many times to be grounded, to stop, and to slow; it is a form of movement that is disciplined like contemplative practice. It needs to be stressed that discipline in both practices is not an overbearing notion, like harsh correction; this form of discipline is like understanding the law of gravity or the way of doing something. It is discipline as a way of life, and in faith communities, this is founded on a love for the divine, discipline not as an imposed must-do but as something that is lived out of love for the divine. Merton advocates contemplative silence as love.

“More than all things love silence.... In the beginning we have to force ourselves to be silent. But then there is born something that draws us to silence. May God give you an experience of this “something” that is born of silence.after a while a certain sweetness is born in the heart of this exercise and the body is drawn almost by force to remain in silence” (Merton, 1973, pp. 33-34).

Paper also helped unveil a pedagogical moment to splice an understanding into Butoh/extemporization movement, and this is a touchstone to fully develop an understanding of CAP and contemplative pedagogy. As this is an embodied, inverted, hidden slow knowing, that emanates from the inner landscape of the listening body out into the very extremities of the body, this is what Merton refers to as *“born of silence”* (Merton, 1973, p. 34). Noticing my breathing body, kneeling on a church floor, not with a cognitive awareness, but a visceral noticing of the pressure of a body, its surface mass grounded and earthed on the floor. CAP engages a form of curiosity, to open to the world from a hidden place, and contemplative pedagogy facilitates a hidden inner noticing. As my hands slowly moved across the inside of the paper wrapped around my body, it enabled a seeing of what would be in its first genesis, 'hidden'; seeing hands and body move in the paper is a way of showing what is being birthed from the inner-body landscape. Slowly entering the first site through paper, was a disciplined entering through paper, constrained by paper. It acted as an unveiling creative pedagogical device, to splice into a process.



CAP opening and situating is a hidden process, to the uninitiated viewer. The same is true with contemplative practice; it can seem that a person or group being still are not doing anything, but what is being done is hidden. This is also, the very challenge and seemingly slow-burn development of Butoh practice, as this is not in its primary function for the viewer, unlike other forms of movement practice. It is a flipping of the script to invite the audience uncomfortably to view into the hidden world of the creative practitioner/performer. A precious slow moment of vulnerability, to see through the veil of the human body into a raw inner landscape. Vice-versa, as my body 'entered', I needed to listen to the past pre-reformation shadows, and to things happening in my body as I moved slowly, informed from within a listening body and listened to the pre-reformation shadows of the space. To be aware of LOP, that my body was border crossing into the site of the current moment and that through movement back in time, to engage an understanding of the site pre-reformation. In the heightened awareness that my movements were going beyond the paper piece to come into alignment with past shadows and possibly the first time since the reformation, walls awaking after a very long sleep to silently witness movements informed by the divine offices. From the paper, my body slowly enters a habit inside the space. This was a process of listening, sensitivity, and noticing. To engage with the site was not about bringing into the site an imposed idea; this is LOP, this was a silent listening to the space, to be aware that there is a border crossing into different landscapes in which differences need to be noticed, recognized, learned, and to apply CAP, how can movement bring understanding to this site, through the trajectory of pre-reformation movement (following a divine office timetable), but more than this, it was how this was conducted, to understand listening to the site, how to enter and how to leave through movement, to be slow, to be sensitive, to listen. Sl-ow-ly moving into the habit, I entered in the space, and sl-ow-ly moving to the back, I realized through CAP situating that I needed to move beyond the walls. To start with matins at midnight, my body could not touch the floor of the space or even be in the space to start; I needed to enter into the space from the outside and a border crossing into the site. This led me to lay a habit in the church doorway and the habit to act as a device to slowly enter, slowly into the habit and then into the space. When leaving at the high altar, it became apparent as my body knelt in a habit during the first office of matins, that I could not leave moving forward, I needed to move backwards so my body would come out the habit the same way I had entered the site and so my body slowly and silently looked back as my body silently left the site.



Bringing into the space paper, also helped 'language' embodied preparation: how my trajectory to the site had come from the first form in this thesis (Embodied creative practitioner/researcher/teacher).

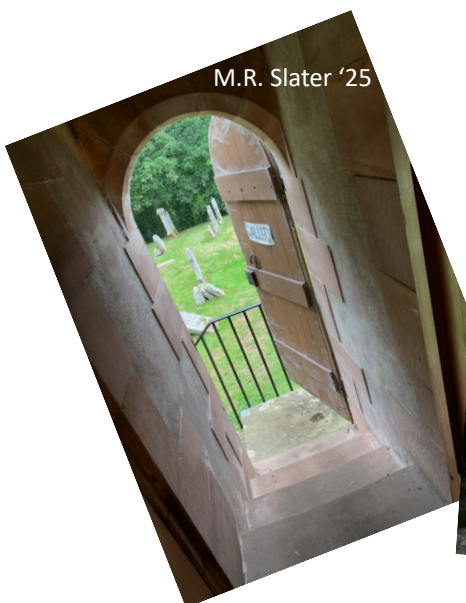
Informed by Bowden



Act 15 - <https://sites.google.com/view/tironensian-site-specific-perf>



Many weeks later, after Bowden, I embarked on undertaking site-specific performances at sites two and three, this is either side of Glasgow (Kilwinning abbey/ Lesmashagow priory). This followed in the same movement pattern developed at Bowden church, the two following sites (Kilwinning abbey/ Lesmashagow priory) were a gradual stripping back of site forms. Bowden, which is currently the last known remaining inhabited (in-use) roofed structure of the Tironensian order, Kilwinning abbey, a ruin with some walls still standing; and Lesmashagow priory, demolished remains in the ground. The stripping back emulated a focus on what mattered, namely, finding understanding of the sites through movement. Act 15 is a triptych assembly (montage) of three sites aligned together, moving through eight divine offices. It covers a period of performances that ran a total of 72 hours, each site over 24 hours.



M.R. Slater '25



Chapter house closing

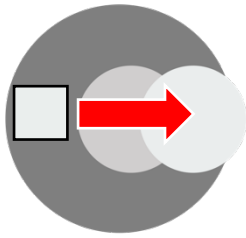
As with Bowden church, which I had entered through paper into the church to start a series of site-specific performances, it was important to undertake a similar performance at Kilwinning abbey in the remaining roofless chapter house as a form of closure. The chapter house is a place in which the Tironensian *communitas* (*shared experience*/[community]) would have had daily meetings for running of the community, discussing practical matters and hence conceivably would be the last place monks would have assembled before the inevitable reformation eviction and the enforced closure of the abbey.



Act 16 - <https://sites.google.com/view/act16a/home>

My body wrapped in paper, kneeling in paper on what remained of the chapter house floor, there was very much a sense of a slow movement of circles and being surrounded, wrapped and surrounded like the paper, which acted as a creative pedagogical device to emulate (show/display) a hidden moment. Around the outside of the chapter house would have been wooden or stone benches on which monks would have sat; my body was surrounded by these past sitting shadows and as my body slowly came out of the paper, a sense of slowly awaking a space that had been asleep for a very long time, the performance was a closing meeting in that space to mark 72 hours of an eventual completion of site-specific performances and aligned with the shadow of the last closing meeting in that space as eviction loomed for the Tironensian *communitas*.





Bowden dissemination

Akin to the site-specific performances which took upon themselves a pare back process, to be performances of silent movement and a stripping back that emulated a simplicity of contemplative practice. It became very apparent that the process of disseminating the site-specific performance edited recordings needed to be brought back to site 1 (Bowden church) and worked through following the same pattern of divine offices. I had originally thought this should be brought into a gallery space, but this seemed to alienate the material, this was to apply a facet of CAP outwarding, to ask the question of the 'thing' birthed into the world, where is the right place for that to be situated. This decision was also based on two working test movement pieces, towards the end of the first site work at Bowden.



Bowden body knowing -

<https://sites.google.com/view/bowden-body-knowing>



Bowden dissemination test -

<https://sites.google.com/view/bowden-dissemination-test>

Also, on a point of engagement of open research and research benefiting rural communities, I was made very welcome by the congregation of Bowden church (kirk) community, to disseminate the research in the church was a way of giving back to the community and grounded the research in a rural community.

Bowden and Melrose Church of Scotland
Order of Worship



Sunday
21 September 2025

Service taken by
Rev Donald Scott

INTIMATIONS

Sunday Worship

Rev Donald Scott will be leading worship at 9.30am in Bowden Kirk and 11am in Melrose Church. All welcome. Melrose services are livestreamed, and you can watch on our Facebook page or church website. Just a reminder that we have induction loops in both buildings. Please switch hearing aids to the T setting, if appropriate.

Tironesian Research Project

You may, or may not know that Bowden was founded by Tironesian monks in 1128 as opposed to Melrose Abbey which was a Cistercian order. Today we welcome as a guest, Marcus Slater who is studying the Tironesian Order as a PhD Research Project (see attached sheet). Marcus will be available after the service to answer any questions.

Melrose Church - Coffee After Church

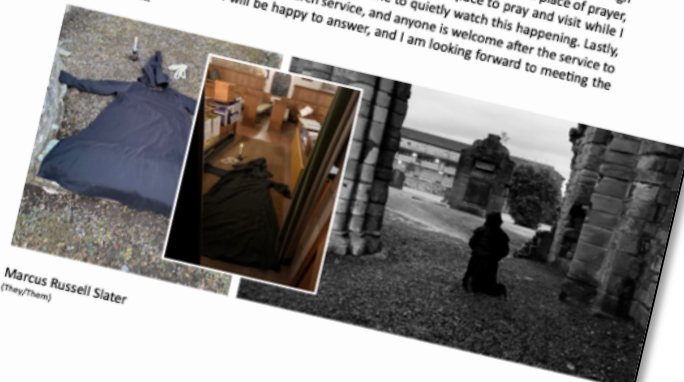
Teas and coffees are available after the Melrose service in the Church Hall. All are welcome and if you would like to join the rota of helpers, please send a message to the office.

Bowden Kirk

Tea/Coffee/refreshments after Service It has been decided to offer tea/coffee/refreshments after the Bowden Church Service on the First Sunday of the month for a trial period.



A central element in my research project is looking at Tironesian sites through movement practice/creative processes. Bowden church is one of the sites featured in my research, and I am thankful to the kindness and warm welcome from church leadership to undertake this research. Bowden church was the start of a summer of site-specific inquiry, and this comes full circle to disseminate the material in an open research model, video projecting recording made over the three sites following a Tironesian pattern of divine offices. From the time of compline (19:00) on Sunday, 21st of September, I will be playing back the edited material at Bowden through CAP (Creative Articulation Process). This involves disseminating this material through a process called working with extemporization movement, large sheets of paper, mark making and words (creative writing). I will also be recording this process through video. I will be vigilant and mindful that the main purpose of the church is as a place of prayer, and anyone, pilgrim and congregation, is very welcome to undertake this in the church and more than welcome to quietly watch this happening. Lastly, I will be visiting the 09:30 Bowden church service, and anyone is welcome after the service to ask me questions, which I will be happy to answer, and I am looking forward to meeting the congregation.



Marcus Russell Slater
(They/Them)

Disseminating timetable

Bowden 21/09/25

Attend the 09:30 service at Bowden church/ After the service, informal coffee and questions

18:00 – Setting up of video projection/recording/equipment/art equipment

19:00 – Compline A

23:00 - Setting up of video projection/recording/equipment/art equipment

00:00 – Matins

04:00 - Setting up of video projection/recording/equipment/art equipment

05:00 – Lauds

07:00 – Prime

09:00 – Terce

12:30 - Setting up of video projection/recording/equipment/art equipment

12:00 - Sext

Resetting art equipment

14:00 – None

Resetting art equipment

16:00 – Vespers

18:30 - Setting up of video projection/recording/equipment/art equipment

19:00 – Compline B



M.R. Slater '25

Kelso – 23/09/25

Working in the old granary building near to secured fenced closed abbey building

24/09 – Closing Tironensian site-specific performances

Dawn (Lauds) - Collecting the habit

First light (Prime) – Returning the habit

Midday (Sext) - Paper and habit at the old granary



St Paul's - Burton upon Trent (England) - 01/10/25

19:00 (Compline) – Lying out and putting in order on the church floor, large paper sheets from Bowden.



Bowden dissemination films

<https://sites.google.com/view/bowden-dissemination>

Captured words from Bowden dissemination process – Floor paper/Sketch book

Below are words that came forth, using the CAP process; they are not about composed sentences or making logical meaning; they are what arises through movement to paper, capturing the immediacy of the moment. The words are disseminated from the floor, paper sheets, and a sketch book, previously surrounded by creative movement marks in ink.

➤ 00:00 - Matins

Floor paper

- Tangible presence
- Stillness
- Silence
- Being 'in' - Entering
- Surrounded by silence
- Being present
- Being embodied in the moment
- Stillness of the night
- Awaking shadows
- Awaking past shadows

Sketch book

- Silence
- Being presence
- Still - Silence
- Presence - Night
- Awaking - Presence
- Tangibility
- Being present
- Silence
- Feeling silence

➤ 05:00 - Lauds

Floor paper

- Re-animate

- Re-awaken
- Move through
- Re-awaken
- Past shadows
- Silence
- Held
- Moving through
- Being present
- Embodied
- Reawaken
- Past shadows
- Shadows
- Silent actors
- Re-awaken
- Living stories

Sketch book P1

- Re-animate
- Re-animate shadows
- Re-animate tenebrosity
- Body moving into tenebrosity
- Silent actors
- Shadows abandoned/disregarded

Sketch book P2

- Moving with living shadows
- Re-birthing dormant shadows

➤ 07:00 – Prime

Floor paper

- Moving through past shadows
- Voice to silent shadows
- Movement awakening silent actors
- Awakening past shadows
- Movement enabling understanding of silent actors
- Entering into shadows

- A way of entering
- Enabling understanding
- Creating understanding
- Language of movement
- Movement giving language to silence
- Enabling language for silent actors

Sketch book

- Movement enabling language for silent actors
- Movement awaking silent actors

➤ 09:00 – Terce

- Awakening dormancy of silence
- Awakening silent movement
- Vista into silence
- Holding silence
- Holding space
- Silent movement
- A Way of reading/understanding

Sketch book

- Awakening a way of knowing
- A way of seeing
- Seeing through silence
- Seeing through the whole silent body
- Silence
- Silence moment as vision enabling

➤ 12:00 - Sext

Floor paper

- Entering shadows
- Moving in
- Moving with shadows
- Consider crossing
- Consider border crossing

- Moving with past shadows
- Re-awakening dormant forgotten shadows
- Silent actors/ silent shadows
- Awakening awareness through
- Contemplative presence
- Awareness how to enter

Sketch book

- Movement informing crossing
- Embodied knowing
- Slowing to listen to shadows

➤ **14:00 – None**

Floor paper

- Revolving movement
- Two sides
- Behind/Before camera
- Outside site / Border crossing into site

Sketch book

- Awareness crossing
- Revolving movement
- Entering site
- Border crossing
- To be on both sides of the camera - Revolve

➤ **16:00 – Vespers**

Sketch book

- Awakening silent past shadows
- Awakening
- Temporal moment
- Site/Temporal
- Through silent moment

- Through silent crossing
- Solidifying that which crosses/back over

➤ **19:00 – Compline**

Floor paper

- Unveiled dormant site
- Unveiled silent actors
- Slow considered entering
- Lift a veil
- Entering a site of dormant shadows
- Considered entering of sites, slow/silent entering, lifting a veil, illuminates shadows
- Entering into/crossing into
- Noticing hidden crossing point/ Hidden landscape
- Considered entering

Sketch book

- Slowing considering entering
- Movement lifting a veil
- Movement revealing

The last movement

The CAP process enables the potential of the 'thing' coming forth into the world and points to asking questions of where the home of the 'thing' is in the world, but a supporting theory is needed, and this is LOP, to understand that the 'thing' needs a new landscape around the 'thing' to hold this, a place in which the 'thing' can be encountered. Also, in a world of science and reason, research is often positioned with gravitational force: forward-facing, looking for result charts and clear-cut findings. Within contemplative practice/pedagogy, there needs to be a different ending, and this is found in LOP, to develop a place where what has come forth can be encountered. This is more than a reflection in ink (writing); this is not to negate or say reflection is not a helpful process, but in the case of this research that has worked through the notion of entering the research and pushed the written form to second place, the first consideration is to create a landscape (device) that demonstrates the 'thing' that has come forth from the research. This builds on the work of S. Welsh, in their work of literature called 'Mapping your spiritual journey' (Welch, 2024). This research project has been a creative academic pilgrimage, and Welsh advocates for a mapping of this journey in a myriad of creative ways (Welch, 2024, p. 1).



In this consideration, the very primacy of movement has become an important consideration; in the form of developing a device (landscape) to show the research findings, the research outcome is more than a single vista, but a living breathing five-year journey, that is about movement, and to understand this, there needs to be a landscape (architecture) that is entered and moved through, a device that is about movement. Also, a place that is veiled, hidden, and entered through invitation; a clearly demarcated place,

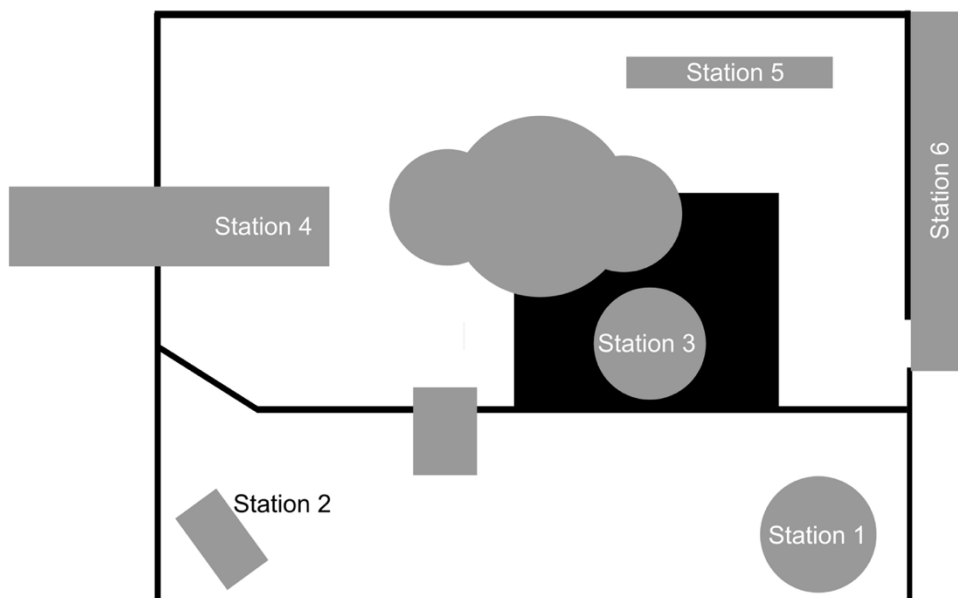
that is crossed into, a different landscape, in which different competencies are in operation.



From spring to winter 2025, this has followed testing elements of developing a landscape (device) across Scotland and England, the culmination of this has been in the orchestration of a 'Winter movement' in Edinburgh, which was the first full assembly of elements developed across Scotland and England in the form of a space:

Installation/movement/performance/video

projection/sound/silence/sculpture/exhibition, across a series of zones (stations).



This charts a journey of approximately two hours and one hour for self-reflection, an opportunity for visitors to go back and explore places on the journey. It might seem a long time, in the world of instant microwave meals, superfast downloads and social media reels, but it needs to be stressed that LOP reveals an awareness of border crossing into landscapes in which different languages and competencies are in operation and to notice the border crossing into different landscapes. The device (landscape/space) is a different place; this is a place of silence, slow movement and slow pedagogy. This is a hidden place that is revealed, and hence it has been intentionally left reflecting upon or fully showing material from inside this landscape until the second final orchestration, which will be a 'Spring movement' (May/June 2026 - Bishopbriggs - Glasgow). At the final station (zone 6 at a 'Winter movement' and zone 7 at a 'Spring movement'), there will be a display of a 'Winter movement', along with other material in an exhibition room/zone.



Zone 6 in a 'Spring movement' will be the final orchestration or final movement; this piece, which is hidden in the landscape, will be a response to the findings of the research. This piece will 'work' with words gleaned from the Bowden dissemination process using the CAP process, following the pattern of the divine offices.



M.R. Slater '25



M.R. Slater '25

Key

Abbreviation

- **CAP** – Creative – Articulation - Process
 - **LOP** – Landscape of practice
 - **COP** – Community of practice
-
- **VYT** – Visualise your thesis*

Use of hyphenated form

‘Sl-o-w – Sl-o-w-ly’

The words ‘slow’ and ‘slowly’ are used in an expanded hyphenated form to demonstrate, beyond the word construct, the notion (concept) of a slow movement.

‘Latin’ waymarker/signpost

Latin words are kept in the original language with the English translation next to the word. A serif typeface is used to help with code-switching. This is to keep the word in ecclesiastical and Medieval, context/place/landscape.

Accessibility/Mindfulness

CAP’s waymarker/signpost

The use of CAP locked text is used mindfully (carefully), to help with accessibility of reading. CAP’s can be hard to read, as this changes the level/flow of the eye (Accessible by design, 2025). In the context of contemplative practice, CAP’s can be very loud (shouting). This is also about place and neurodiversity, to be authentic, to the place and way I learned to write and keeping the writing in a non-sanitized neurodivergent form.

“Quotes” waymarker/signpost

A serif typeface is used for quotes to make it abundantly clear, for accessibility/design purposes, that the text is a reference material (citation).

* <https://www.gla.ac.uk/myglasgow/ris/researchcultureandresearcherdevelopment/researcherdevelopment/forpgs/presentingresearch/vyt>

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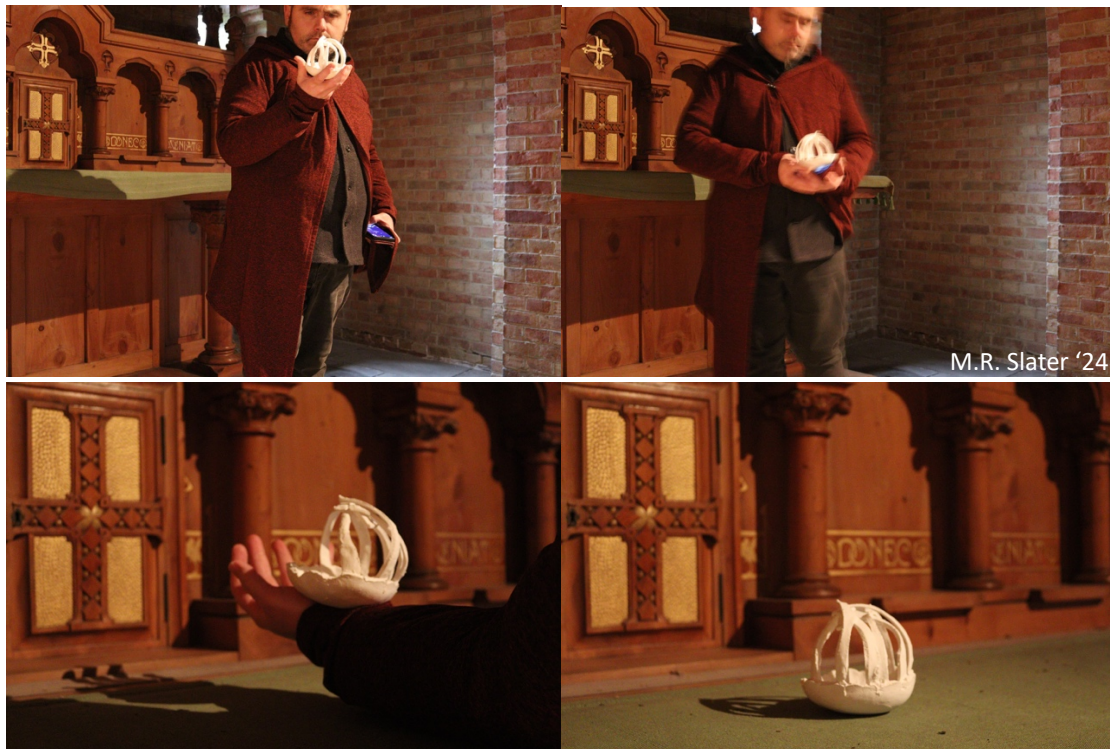
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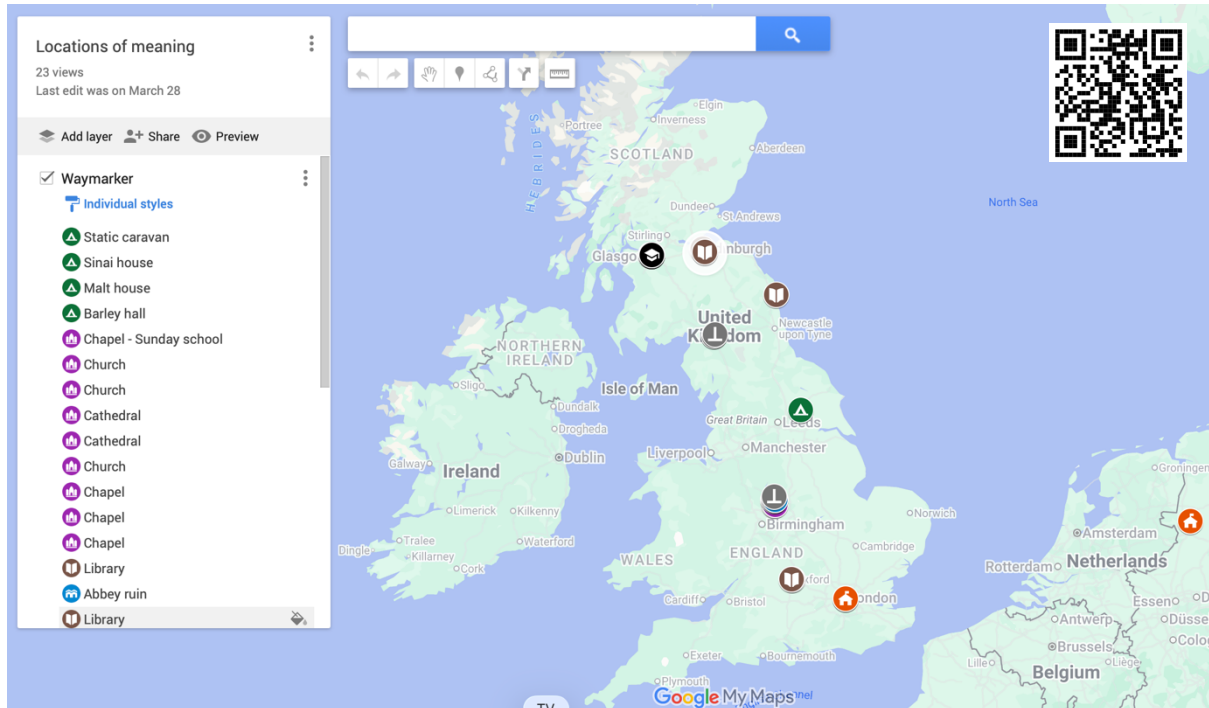
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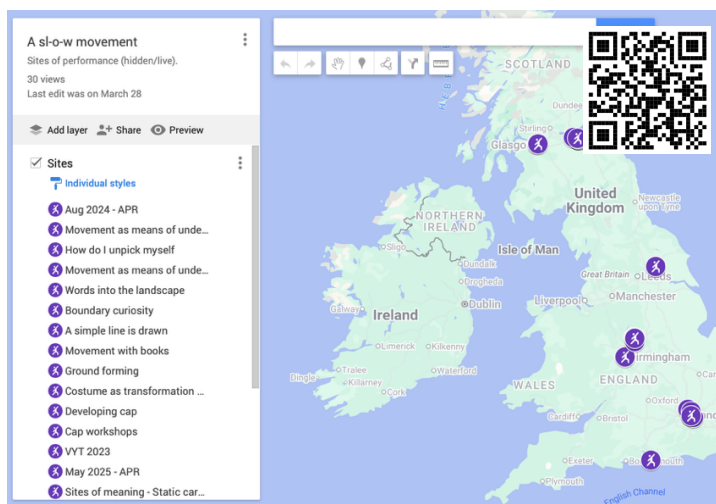
Appendix

Sites of meaning map >



https://www.google.com/maps/d/u/0/edit?mid=1CpL_N_KZkc47qbP47Nw9E9PdigTKjeU&usp

A sl-o-w movement map >



<https://www.google.com/maps/d/edit?mid=15X6DyV15x7EG5gwKjcoxfatdkbvXcDM&usp>



Online journal - <https://movementasameansofunderstanding.blogspot.com>

Its it just ink?

March 30, 2025



How is ink placed on the page, and is all ink the same? This was a reframed noticing this week, for me in my embodied practice development and how there is an ongoing sl-o-w noticing, allowing things to percolate through the body. Also, what is noticed is in a fleeting moment, in all its messiness, what is noticed needs to be captured. The ink that is seen, heard and experienced in my finished published forms of writing comes through a process which I will ...

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Tramlines, flowers and dancing

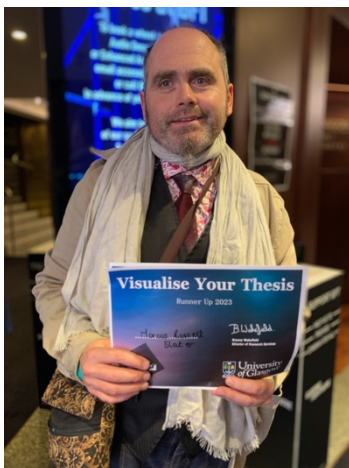
March 24, 2025



07/03/25 - I visited an amazing new show at the Tramway (Glasgow), 'Dirty dancing flower'. The space really captures how gallery spaces are changing to be places of site response, participation, and work that is unveiling hidden embodied practice.

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[READ MORE](#)



<https://sites.google.com/view/visualise-your-thesis-2023>



VYT 2023





Memoriam

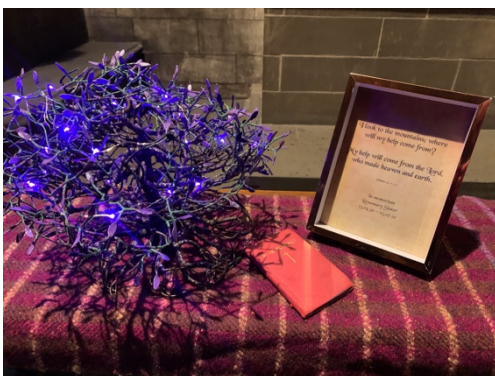
Research academic pilgrimage *memoriam* to friends and family who have taken the train to Beulah land during the passage of the last five years (2021-26).

2021 - Rita



Thank you for your servant-hearted, kind leadership. You were the tough-love adult bird in the nest of the church, pushing us (young people) out to flap our wings, to try new and developing cutting-edge ideas in ministry. You were a radical leader, as you believed that formation and learning happened through success, frustration, and failure. It was also a privilege and honour to witness tables reversed, to be a leader of a retreat you attended, and to be reminded afresh of how treasured and precious my early years were as we talked over coffee.

"Clearly focused - keep going"

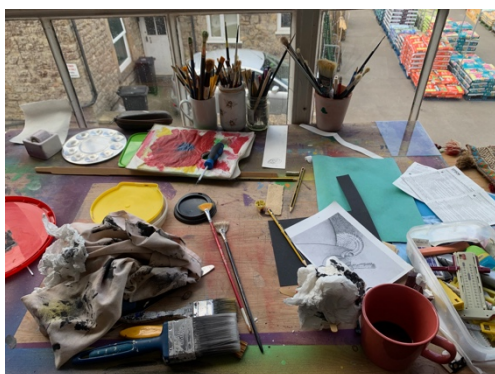


2022 - Rosemary (mother)

You said you wanted to see me wear a funny doctoral hat.

"I look up to the mountains; does my strength come from mountains?"

No, my strength comes from God, who made heaven, and earth, and mountains."



2024 – Tommy > Friend and pastor

2024 – Ashley > Friend and pastor

2025 - Arik > Artist and friend

Personal thank you to....

- Carol – For being an important part of this journey, in rain, wind, sunshine and darkness.
 - Helen – For prayers and eyes.
 - Therese - For spiritual direction and belief in the arts.
 - Christine – For your prayers and support.
 - Bahar Cemre – Kalemime ilham veren kişi.
 - Fr John – For leading the community and being a celebrant of daily mass.
 - Mtr – Jamie – For spiritual direction and sermons woven with creativity.
 - Carrie – For driving and site support.
 - Katy - For your prayers and site support.
 - Emma – For driving and site support.
 - Chrissie – For your prayers and Cumbria site support.
 - Tricia - For your prayers.
 - Willy – For being a kind, servant-hearted intergenerational community leader and believer in my research.
 - Ginger - For your prayers and publishing in the church magazine.
-

Thank you to:

Independent dance
Workshop leaders – J.M. Bacon - V.L. Midgelow – G. Ciríaco – M.G. Rotie
University of Cumbria (alumni network)
Bowden kirk – C. Armstrong
Sinai park house trust – K. Murphy
Old St Pauls church – Fr. J. McLuckie
All Saints church - Rev Capt. D. Collier
St Pauls church – Fr S. Archer
St Vincents church
Bishops place Wells
Lambeth place library
University of Glasgow library
National library of Scotland