

### Praxiography in Action

I am interested in developing an artistic research methodology dealing with embodied practice as a privileged site for thinking through and grappling with bodies and the world. In this short text, I attempt to give an overview of the approach through its topology, and potential applications and implications through a dialectic of practice exchange and analysis.

I find it is necessary to redefine a linguistic and onto-epistemic system for discussing the multifarious concept that is practice, and for positioning different practice-led research endeavors in relation to each another. What do we mean when we say practice? For the sake of clarity, I suggest we examine practice (noun) as a continuity along a scale of repetition and difference. The first position is an *instance*, a singular moment-of-practicing, of doing and encountering (a rehearsal, workshop, meeting). In their accumulation, these instances create patterns, becoming iterations of a way-of-practicing or a *form* (an exercise, activity, score). As forms correspond and converge, they point to the overarching *methods* of an approach-to-practicing, a disciplinary territory and its structuring principles.

Enmeshed in the continuity of practice is that of embodied-technique, every activation and conceptualization of practice entailing ways-of-being that are founded on relatively reliable pathways through reality; Technique as such is collective and diachronic, as well as differently sedimented in individual bodies and cultures. A final, complimentary term is *ecosystem*, which foregrounds that every position along the continuity of practice is compound and fractal, found in the intra-action of various practices, realities, and affects.

What does this onto-epistemic toolkit afford? As an example, let's examine the two exercise descriptions (The Other Exercise and The Expressive Movement). On the side of practice-exchange, we can reflect on the transmission through text as a means for thinking through the practices of others. Crucially, we need to recognize that the texts are a provisional stabilization in the tension of instance and form, and a technology other to embodiment. They are a navigation of translation and inscription through language aiming to strike a generative intelligibility which encourages ease of (re)use – not too vague, not too dense. A negotiation of the reliable evocation of technique across repetition and the peculiar aliveness of the situated act (perhaps its functional difference).

Putting an embodied-practicing into writing (travelling from *instance* to *form*) is an artistic process in and of itself. Furthermore, the attention to exercises as an onto-epistemic objects which can be mobilized informs encounters and methods of practice-exchange, such as prescribing an exercise to a creation-process as means of dramaturgical guidance. Once many exercises have been scribed, prescribed, and inscribed, processes of archiving and caretaking become possible within this overarching methodology.

On the side of practice-analysis, we can map the exercises in terms of their *methods*. For example, their pedagogic design principles for manifesting certain thresholds (technique "access points") into embodied knowledge. Unfolding the intended experiential and experimental landscape – field of fields, body of bodies, world of worlds – of a specific form as well as common and prevalent ways-of-being within a discipline. And perhaps making-explicit the desires and ambivalences which underpin them. Tracing these *methods* through *form* towards *instance*, we can examine their impact on and presence through the environmental provisions of a practice-situations, the complexities and dynamics (components) at play; from the more concrete, such as time of day and set-up of the studio space, to the more elusive, such as interpersonal gossip and facilitated atmosphere. Another approach would map the exercises in terms of their proximity and participation in *ecosystems*, of individuals and communities. Here we can notice a particularly potent affordance of codified ecosystems ("techniques"), in that they can rely on a *mythology*, the often implicit common-sense of doing and being, which allows them greater relative reliability across bodies and spacetime.