

Bruun, E. F. (2022). Where is my voice? Exploring vocal spatiality with Fitzmaurice Voicework®. In K. Podbevšek & N. Zavbi (Eds.) *Speech and Space*, Ljubljana University Press, 31-43.

Published in slovenian:

Bruun, E. F. (2022). Kje je moj glas? Raziskovanje glasovne prostorskiosti s tehniko Fitzmaurice Voicework®. In K. Podbevšek & N. Žavbi (Eds.) *Govor in prostor*. University of Ljubljana Press, 31-43. <https://ebooks.uni-lj.si/ZalozbaUL/catalog/book/362>

Where is my voice? Exploring vocal spatiality with Fitzmaurice Voicework®

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Abstract

This article explores vocal spatiality on the background of a research project that investigated Fitzmaurice Voicework® as transformative practice (Bruun, 2021). The project investigated how vocal experience relates to spaces within and without the individual body. The *where* of my voice here is therefore understood as a threshold between spaces that at the same time joins and separates the internal and external. The image of threshold suggests transition and ambivalence. In such a space, possibilities for orientation arise along with doubt and choice making. The article contends that exploring vocal spatiality as a porous and poetic space may offer some valuable perspectives useful for voice and speech training and beyond.

Key words: Fitzmaurice Voicework®, transformative practice, vocal spatiality, autoethnography, Bachelard.

Introduction

Awareness of the body's inner and outer spaces is a significant element of voice and speech training. In Fitzmaurice Voicework® this is addressed holistically inviting the body-mind as equal partners into the dynamic process of voicing and speaking ("The Fitzmaurice Institute," 2021). In this article, I ask the question, where is my voice? I do this on the background of a research project some years ago that investigated Fitzmaurice Voicework® as transformative practice (Bruun, 2021). As I understand it, the where of my voice is like a space between spaces – like a threshold that at the same time joins and separates the internal and external. This, however, is most definitely also a space of its own accord. The image of threshold

suggests transition and ambivalence. In such a space, possibilities for orientation arise along with doubt and choice making. The article contends that exploring vocal spatiality as a porous and poetic space may offer useful onto-epistemic perspectives about the phenomenon of voice and contribute to the expansive transdisciplinary discussion about voice and speech that we currently see internationally (Thomaidis & Macpherson, 2015).

In general, voicework mirrors the two-fold functioning of vocal production that connects to inside and outside of the body. With reference to embodied listening, I have introduced voicework in dramatherapy as an oscillation of introversion and extroversion in the fluid state of being and becoming (Bruun, 2015). Our imagination stems from how we function physically. What reverberates as poetic imagination throughout our bodies is material, and, as Bachelard claims, autonomous and inter-subjective. This draws attention to somatic awareness and embodied aural perception. On the one hand, breathing and resonance may be experienced and discovered somatically throughout the body and give access to new and unknown spaces within. On the other hand, this inward movement and discovery may open a whole new range of experiential sensing and connecting to the world around. None of these spaces are neutral. They are all charged with values and potential spaces for vulnerability and violence, along with resistance and change. This starting point underpins that voice is relational and embraces context long before and independently of speech. Even the air I was breathing as a child was significant of meaning and message as part of my lived experience of myself and others while growing up, forming my understanding and beliefs about myself and the world. Voice scholar and teacher, Electa Behrens (2016), explores this human circumstance for intercultural voice trainings encouraging critical awareness and understanding of where each individual is coming from. This includes what we, as scholars and students, have learnt about voice, speech, ourselves, aesthetic preferences and so on. The founder of Fitzmaurice Voicework, Catherine Fitzmaurice (2015) advocates similar kind of thinking in her article, “Breathing matters”. She asserts, “[t]o voice is personal. It is both physical and intellectual. It is social. And voicing is an important political act” (Fitzmaurice, 2015, p. 68). With this lens, I will look at how my exploratory research with Fitzmaurice Voicework led to the notion of vocal spatiality as threshold.

The first time I addressed the *where* of my voice was at a research symposium I attended at East 15 Acting School, Essex University, in July 2019. The contributors were all part of the project *Somatic Voices in Performance Research and Beyond* (Kapadocha, 2021) that at the

time was in its latest stages before publication. The programme offered theoretical and practical (or *praxical*) insights not only on the dynamic interrelation between contemporary somatic discourses, voice studies and broader critical discussions but also on modes of artistic and practice-led research methodologies and their dissemination. In my talk I addressed the *where* of my voice based on the outcomes of my research, claiming that vocal spatiality is in flux, emergent *as* space. My present discussion draws from the study conducted in 2018 in the context of the arts and technology strategy at my university in Trondheim, Norway ("NTNU ARTEC," 2019). During the project I explored how the Fitzmaurice Voicework had been a transformative practice for me in terms of my relationship to my voice as an open-ended identity process of curiosity and new discoveries. Within the same project, I also explored multimodal ways of disseminating the research process and its transformative potentialities based on how the Fitzmaurice Voicework practice integrates the physical, emotional, intellectual and vocal body.

Theoretical perspectives

Voice and space, in this article, is understood physically and metaphorically. I am foremost interested in the materiality of voice and how to foster healthy and sustainable voices. With this very concrete and hands-on emphasis, focus is the human body and its functioning. The notion of voice encapsulates this and at the same time, voice has to do with performance and being heard by others and in the world. Being silenced has to do with voice. Telling stories and claiming stories in the world, has to do with voice and speech. Voice has to do with human rights and beyond Anthropocene also with voicing and being curious about other narratives than those of humans. So rather than looking for my voice to find as an object, I am drawn to the performativity of voicing as shaping stories – stories that emerge from spaces that may seem tacit and used to be in silence or silenced by others or oneself. In this way, I see the materiality of voice intimately connected to our capacity to listen to untold stories and activate our embodied and poetic capacity to imagine. To discuss the integration of the somatic and poetic in connection to voice, I draw on theoretical perspectives from the feminist and humanist legacies. First, I introduce Italian philosopher Adriana Cavarero (2005) who has addressed the philosophy of vocal expression from a feminist perspective. Then I present some points from Gaston Bachelard's (1969) *The Poetics of Space* that explores the materiality of poetic imagination in a way that speaks well with body-oriented voicework such as the Fitzmaurice Voicework.

The feminist perspective

According to Adriana Cavarero (2005), there is a convention of favouring image over sound characteristic to the Western philosophical tradition. Perceiving, in this way of thinking, is primarily understood as visual, in terms of seeing. In her book *For More than One Voice – Toward a Philosophy of Vocal Expression*, she claims that the human voice has been silenced as an autonomous meaning-making agent in Western culture and considered unimportant as a philosophical topic since Plato (Cavarero, 2005, p. 39). Cavarero explains that the vocal dimension gets lost in the metaphysical thinking that understands knowing as the revelation of ideas behind the appearance. She writes that, “[m]etaphysics has always dreamed of a videocentric order of pure signifiers. Verbal signification is, from this perspective, a hindrance – especially when it unfolds acoustically in vocal speech” (Cavarero, 2005, p. 40). Historically, Cavarero explains, our culture has moved towards an increasing hegemonic status of image over sound. She is critical to the way the logo-centric tradition of Western philosophy uncritically disregards sounding and privileges semantics over sound – mind over body. For her, vocal expression is charged with unique and situated cultural meaning; political, social, personal, artistic and emotional. Her main point is that the voice ‘always puts forward the *who* of saying’ (2005, p. 30). Cavarero points out that the voice itself – as sound – has been suppressed as embodied logos in Western philosophy that has worshipped the logos of the mind. Her emphasis shifts to the space between the voicers and to pointing out that the “voice first of all signifies itself, nothing other than the relationality of the vocalic” (Cavarero, 2005, p. 169). Like the duet between infant and carer, materialized by the physicality of the vocal exchange, the only presence is the act of the relation. This kind of language is repetitive as well as unique, more like a song, regulated by acoustic rather than semantic rules (Cavarero, 2005, p. 171).

In my view, vocal spatiality as threshold corresponds with this standpoint of voice as autonomous entity and that this entity is relational, happening in between spaces and in motion, emergent and bearer of its own significance and presence. The vocal relationality may be directed inwards as well as outwards in concurrence with the vocal spatiality as threshold and the physical function of vocal expression and breathing also without sounding. This is all relevant to how we understand vocal spatiality and voicework in the 21st century. Cavarero’s feminist perspective resonates with the notion that breathing itself is meaning and matters, as claimed by Fitzmaurice (1997, 2015) and voice teachers and scholars, such as Behrens (2016). The political awareness of which voices and stories get space and permission to be voiced and heard is an important focus all over the world at present. This focus not only

challenges academic conventions and stakeholders, but it also challenges the arts and how arts education, such as acting programs and theatre studies, re-orient to meet new demands of inclusion, diversity, social awareness and ethical responsibility.

Cavarero introduces the story of Echo and Narcissus as told by Ovid in the *Metamorphoses* to illustrate the dichotomy of aurality and vision. Echo is commonly understood negatively because she cannot speak first, only react when she is addressed as an acoustic mirror. Echo, in this way, remains pure voice, vocal resonance, not speech (Cavarero, 2005, p. 168). Rather than repeating the words, Echo repeats their sounds. She simply obeys the physical phenomenon of the echo, repeating even the timbre of the voice. By this, the autonomy of sound and sounding comes to the foreground, which for Cavarero (2005) is a political matter and, for her, Echo represents a counter-narrative to the hegemonic logocentric Western philosophical legacy built from the idea that mind is superior to matter. Voice and the study of voice as material as well as philosophical phenomenon draws attention to this ‘other’ kind of logos – that is the logos of the body and what I introduce with Bachelard (1969) as the poetic perspective.

The poetic perspective

Bachelard’s hermeneutics of space is part of his interest in analysing works of the imagination as autonomous, similar to how Cavarero looks at voice, as an immediate event in the present. In the introduction to *The Poetics of Space*, he writes that “the philosophy of poetry must acknowledge that the poetic has no past, at least no recent past, in which its preparation and appearance could be followed” (Bachelard, 1969, p. xi). For Bachelard, the poetic image is original, in the sense that it is present as surface rather than representing existing meaning. It is action and it is in the now. With this, I want to draw attention to role of imagination and specifically to the Aristotelian concept, *Poesis*, understood as our capacity to shape and re-shape lived experience through imagination (Levine, 2009). In arts practice, arts education and arts therapies, poetic imagination unfolds landscapes of play worlds and new types of relationships to ourselves, each other and the world, as our suspension of belief comes forward in different expressive media, such as in theatre, poetry, music, movement, voice and so on. With this capacity, we can meet in shared spaces that are different from our everyday reality – yet that are intimately linked to our personal life and lived experience because of, our instinct maybe, or sense of intersubjective connection through poetic imagination deeply rooted in our biological bodies. In arts and in everyday reality, we experience the subjective body also as vehicle and medium of expression with capacity to

stage itself and act. In line with the phenomenology of the body, we interact *with* the world and at the same *as* worlds (Merleau-Ponty, 2002). For Maurice Merleau-Ponty (2002), the subjective body is explored as access *to* the world, while at the same time being in interaction with itself *as* world. Lived experience entails that the body is subjective, intersubjective, basically existential and experienced personally. As body subjects we shape ourselves as we are being shaped in and as part of a historical, cultural and situated world. We use our lived experience to create new lived experience, and, in accordance with the feminist perspective, this only highlights how each and one of us lives our lives individually and differently.

Bachelard introduces the poetics of space as ontological phenomenon, which means as autonomous entity and reality. For the discussion of vocal spatiality, Bachelard's topo-analysis is particularly interesting because it asserts the immediacy of the poetic image as reverberation, and that "[i]n this reverberation, the poetic image will have a sonority of being. The poet speaks on the threshold of being" (Bachelard, 1969, p. xii). Also relevant for the study of voice and vocal spatiality, is Bachelard's idea of a 'double anthropology', based in alchemic thinking, that understands that we have two dimensions, one following the time of day and one following the time of night: diurnal time and nocturnal time (Chimisso, 2017, p. 183). For Bachelard, the notion of nocturnal time is connected to dreaming and reverie that invites a different logic and logos at stake than in 'daytime' – a poetic logos. This is not only different from scientific logos, but opposite of causality, as Bachelard asserts (1969, p. xii). For my research of and with the Fitzmaurice Voicework as transformative practice, this kind of philosophical thinking makes a lot of sense because it acknowledges the logos of the body as a way of knowing of its own right. It also legitimises embodied explorations from the first-person perspective as potential research investigation, such as for example through performative autoethnography.

To sum up, vocal spatiality understood materially and imaginatively as a threshold and fluid space in between the internal and external, is also a space of its own, potent of immediate sensations and images that join individual subjective and intersubjective imagination. The notion of reverberation connects directly to voicing and sounding with synonyms such as resonance, echoing, pulsation, vibration, repercussions, ripple, just to mention some. It can also mean effect, outcome, by-product, aftermath, ripple and associate to the consequence of itself as a continuing effect, a repercussion. As I see it, Bachelard's direct ontology speaks well with the feminist perspective of vocal expression as I have introduced it with Cavarero (2005) that challenge the videocentric legacy of Western philosophy. The shift of emphasis

from the eye towards listening and receiving resonates with the notion of vocal relationality equally directed towards the internal and the external supporting the notion of vocal spatiality as fluid and emergent space. With these theoretical perspectives, I will return to the study from 2018 exploring Fitzmaurice Voicework as transformative practice and look at how they may relate to the discussion in this article.

Vocal spatiality explored with Fitzmaurice Voicework

From my first encounter with Fitzmaurice Voicework, the interconnection of voice and space was in focus. In an interview from 2004, Catherine Fitzmaurice says that her work “allows anything to happen. Anything that wants to happen. It’s creating chaos. It’s throwing people into the forest of Arden” (Fitzmaurice, 2004, p. 4). The forest of Arden from William Shakespeare’s comedy *As You Like It* represents a refuge and exile from the court. It is a place for surprises and ambivalence, representing liminality, and thus resonating also with the image of threshold. For me, the experience with FV literally threw me into the forest of Arden – as a place of bewilderment, turmoil and new orientation in terms of my relationship to voice and voicework. For the research study, I wanted to investigate how the Fitzmaurice Voicework had manifested itself as transformative practice for me for over a decade from the first workshop in 2007 to 2018. The study left me with a clear notion that it is counterproductive to understand my voice as an object to find *somewhere*, rather it is a process that lingers and floats as an autonomous in-between space, between the internal and external, hence the notion of vocal spatiality as threshold.

Most relevant for this discussion is the intuitive inquiry research approach (Anderson & Braud, 1998) along with the Jungian-inspired phenomenology as introduced by Robert Romanyshyn (Romanyshyn, 2010). These strategies invite any kind of intuitive responses to the studied phenomenon: rational and non-rational, dream images, visions, kinesthetic impressions, felt proprioceptive response and expressions, inner contemplation and so on (Anderson, 2000, p. 2). For my study, Romanyshyn’s integration of embodied phenomenology with Jung’s notion of active imagination was useful because it addresses the researcher’s unconscious and draws on research informed by the researcher’s dreams, symptoms, synchronicities, and “the functions of intuition and feeling, alongside the functions of thinking and sensation” (Romanyshyn, 2010, p. 275). Romanyshyn suggests the intentional use of the transference field, a field mediated by unconscious images, fantasies, complexes, and archetypal material, in the research process. For my study, this was vital and

in agreement with Fitzmaurice's notion of chaos as "a purposeful interweave of both right and left brain behavior that enrich creative choice-making" (Morgan, 2012, p. 134). It also agrees with the Jungian understanding that the conversion of psychic energy is a self-regulatory response "arising from those parts of the psyche which have their roots in unconscious, instinctive urges" (Jung, Read, Adler, & Fordham, 1969, pp. 173-184).

Both Anderson and Romanyshyn recommend a layered, cyclic process that encircles the studied phenomenon systematically with open-minded self-reflexivity that can render learning and eventually transformation (Anderson, 2000, p. 5; Romanyshyn, 2010, p. 283). In my view, this kind of reflexive research practice represents a bridge between the practical investigations and the artistic process of devising and performing autoethnography. Autoethnography emphasizes the subjective, socially constructed narrative as poly-vocal and reflexive (Gergen & Gergen, 2000, p. 1037) in accordance with lived experience as existentially subjective and materially situated. I chose to explore Fitzmaurice Voicework as the praxical approach employing its two basic features destructuring and restructuring systematically and in dialogue (Morrison, Kotzubei, & Seiple, 2017). Within this practice, the destructuring work, known as the Fitzmaurice tremorwork® was the most significant because of its potential of chaos into flow serving "as a 'butterfly effect', disturbing the mundane, armored persona by throwing it into a fragmented world of rough edges where mind and body move toward union" (Morgan, 2012, p. 142). This resonates with what I introduced as reverberations for Bachelard (1969, p. xii) and the corporal emphasis on vocal expression as presented with the feminist perspective (Cavarero, 2005). The Fitzmaurice tremors are intentional and can be stopped at any point by the person trembling. They are induced by physical postures inspired by yoga postures only with the explicit purpose of releasing the breathing reflex and sensitizing somatic awareness of vocal sounding (Fitzmaurice, 2015, p. 64). The alternation between destructuring and restructuring is essential in this approach to voicework. While destructuring seeks to develop freedom in the voice and letting go of unhealthy habits based in unhelpful habits and previous learning, restructuring aims for focus and clarity of thought and emotion in oral communication (Watson & Sadhana, 2014, p. 149). This is achieved by focusing the energy released in the destructuring phase often experienced as chaotic and unpredictable without direction. The intention of the restructuring is to focus this energy by the central nervous system by centering it and giving it direction. Here the legacy of traditional European breathing techniques, such as bel canto and rib reserve play an important role (Fitzmaurice, 2015, p. 67).

With reference to the Fitzmaurice Voicework allegiance to teach what is in front of you, I wanted to study my vocal and embodied presence as an autonomous transformative phenomenon in line with the performative research paradigm (Barton, 2018, p. 14). During the devising process I explored the work as a creative and reflexive motor in conjunction with the imagery surfacing from my embodied vocal explorations. The aim was to devise a performance-lecture that would interweave practice, personal narrative, reflections and theoretical framing in a multimodal format to advance the understanding of how Fitzmaurice Voicework had served as transformative practice, intellectually, physically and emotionally. I investigated my experiential process of becoming familiar with the work and somatically learning to use it intentionally to release tension and held energy in my body. With the help of my own associative writings from the past, I explored experientially a state of bridging the conscious and unconscious in line with Jung's notion of active imagination (Romanyshyn, 2010, p. 292). In this state of being, the researcher allows daydreaming and reverie to come to the foreground by spurring free association and imagination, being sensitive to the inner imagery and emotional responses. This is where I see the direct connection to Bachelard and an acknowledgement of personal knowing connecting through embodied and poetic logos to the world and the realm of the intersubjective.

In my investigation over some months, a poetic narrative emerged in which I could recognize and understand from a researcher's perspective how the Fitzmaurice Voicework had been transformative for me – its reverberations, to use Bachelard's wording. I revisited moments from my previous experience that served as inspiration for new vocal explorations in the present switching between destructuring and restructuring. This enabled me to revisit the experiential tension suggested by the imagery emerging of warm blood and frozen water. It reminded me of how I had experienced my first encounter with the work in 2007, as being thrown into a vocal forest of Arden, as a place, for me, of pleasure and play. The feeling of entering a warm and embracing landscape came back to me through the image of a red river of blood that, in my experience, had enabled me to start a transformative process of softening muscular rigidity provided by the enhanced somatic awareness induced by Fitzmaurice Voicework. At the same time, the experience of frustration and freezing also became present, reminding me of the tension between releasing and holding on to familiar habits and what my body was used to physically, consciously and unconsciously. In my view, this demonstrates how intimately linked the biological body and how it functions for breathing and voicing is

with how imagination comes forward from spaces that evades the mind's habitual pattern. It seemed to me that the intuitive and confusing premonition initially underlying my encounter with the work had found its own embodied direction and purpose as self-regulatory body-mind. From this understanding I could go deeper and create the research performance for the live event in London. The first main metaphor was the red fluid blood and the second, the blue frozen water in the form of several window frames. Glass was chosen as metaphor for my voice in fragile moments, resonating with the theme of exposure, protected/hiding in ice/shining armor, yet vulnerable and easily broken, wanting and longing to be heard, free and expressive. The transparency of the solid glass so easily broken into sharp pieces also put focus on my ambivalent excitement of presenting live at the conference in London in July 2018.

Through the devising process and exploring the chosen metaphors further in rehearsal and developing the digital narrative, my understanding of the transformative potentiality of Fitzmaurice Voicework shifted accent from the linear process and timeline to a more dynamic, circular and organic phenomenon of time and space intertwined. When exploring the tension of the two main metaphors more in detail through the dialogical process between the embodied vocal practice and the digital translations and transpositions of the metaphors into visual images, I found that the familiarity of the visual imagery enabled me to connect to my somatic and vocal transformation in a new. This new way of connecting somatically to my voice seemed to be independent of linear time encouraging a state of timelessness and intuitive freedom of expression from within. I became aware of the intuitive intention of my body to reorganize itself topographically and recognizing its capability to do so through an experiential state of time *as* space.

The devising process brought up a deep sense of vocal homecoming, not only in relation to my past experiences but also in a way that transgressed my phenomenological body in a spiritual sense. During the devising process it became clear to me that my Fitzmaurice Voicework-based learning process had been a non-linear, yet dynamic and ongoing process since the workshop in 2007, through the Teacher Certification Program (2014-2015) and beyond. From the first encounter in 2007 I had felt at home with the practice although my body obviously resisted to let go of learnt, unhelpful habits of breathing and of using my voice. In this sense, Fitzmaurice Voicework had represented something strange and unfamiliar, yet at the same time a welcoming place of comfort, curiosity and pleasure. This, I

believe, relates directly to Bachelard's (1969, p. xii) insistence of the autonomy of the poetic image as novelty and action. Throughout the devising process of my autoethnographic performance, it became clear to me how my intuitive knowing had guided me into trusting myself in terms of leaning into the unknown and of giving up previous habits little by little. One could say that I had immersed myself somatically and vocally in the creative chaos of the forest of Arden and by this discovered new layers of experiential realities within. As a result, I understood that coming home to one's vocal and embodied self is not an end-result but rather a continual state of being and becoming.

For the performance therefore my intention became to convey this layered, non-hierarchical experience of chaos and order, mess and structure, unconscious and conscious integrating the digital elements of metaphorical narratives with my embodied vocal expression. The dream-like structure offered a multilayered collage in which the digital narrative contributed to conveying the complex, embodied and emergent knowledge production at stake. The outcome suggested that this kind of performance autoethnography within the artistic research paradigm may contribute to create the aesthetic distance necessary to enable not only the researcher (me) but also the audience to connect to the transformative experience with their own subjectivity. The communal space for shared, intersubjective, affective engagement was provided by the metaphoric images in line with Bachelard (1969) and the intuitive Jungian research approach as represented here foremost by Romanyshyn (2010). The project left me with the conclusion that embodied vocal awareness is a dynamic, emergent state of being and becoming, rather than a notion of end station as in reaching a certain level or learning how to speak "well" or sing "beautifully". The see-saw motion of coming home and being away, of intimacy and distance, seemed to mirror breathing in silence and sounding – as a constant whole-body movement of joining and separating the internal and external.

My present discussion has emerged from this experiential research project with a renewed emphasis on the complexity of vocal spatiality – biologically, historically, culturally, emotionally and politically. My subjective lived experience is at the center of this, and as I have shown self-exploration is, in this context, is not only a choice of personal intuitive necessity but also a political and performative choice with the intention to voice new kinds of research narratives even if emergent and not polished in a way hegemonic academic spaces would expect. It was helpful for me to be part of the book project on *Somatic Voices in Performance Research and Beyond* (Kapadocha, 2021) because it allowed me to locate my

findings within a broader theoretical and practical framework of somatically oriented voice studies. This is significant because it demonstrates that the kind of transdisciplinary autoethnographic performance practice displayed offers an appropriate methodological input for the study of voice-induced transformative processes. Voice training in higher arts education is currently under debate internationally and this entails a strong critical emphasis on the re-imagination of voice praxis in research and teaching, as pointed out for example by Konstantinos Thomaidis (2015, p. 10) who also refers to Cavarero.

Conclusion

To sum up, vocal spatiality as threshold is about tolerating ambiguity and ambivalence, of being present with presences of inner *and* outer realities. Similarly to the way I have discussed voice, the poetic image for Bachelard (1969, p. 203) comes forward as immediate surface in the present at the same time empty and full as because “it is through their immensity that these two kinds of space – the space of intimacy and world space – blend“. He continues to say that “[w]hen human solitude deepens, then the two immensities touch and become identical”, and he continues to claim with reference to Rainer Maria Rilke that in this space we are surrounded by “countless presences” (Bachelard, 1969, p. 203). In my view, Bachelard invites us to enter and invest in this space where intimacy and vastness coexist.

With this poetic emphasis on imagination, it is important to emphasize one last time that no space is neutral, whether breathing nor sounding or speaking space. As Behrens (2016) argues the spaces inside us are as bound by culture and politics as the spaces in which we live. This underpins a relational and participatory ontology insisting on the “corporeality of the voice” (Cavarero, 2005, p. xxii). With this, vocal presence and agency come to the foreground with the feminist perspective that brings “to the forefront important questions of ontology, materiality, and agency” as asserted by another feminist philosopher Karen Barad (2003, p. 803). My discussion in this article based in the research study exploring Fitzmaurice Voicework as transformative practice underpins the complexities of vocal spatiality as threshold betwixt-and-between spaces. When we are shaped by the world, this does not only refer to the world without, but also to the world within. Vocal spatiality as threshold enables us not only to perceive the materiality of voice without and within, but also to grasp conceptually the notion of vocal autonomy and agency – in terms of ongoing, material, relational and performative refiguring of the world.

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