TEXT
Journal of writing and writing courses

ISSN: 1327-9556 | https://textjournal.scholasticahq.com/

Deakin University

Stefanie Markidis

Writing in the wake of movement: Deleuze, dance and life writing

Abstract:
This article draws from the author's dance practice to theorise embodied interventions in life writing. Through the experiments detailed in this article, a mode of memoiristic writing is found that combats challenges of eating disorder life writing with a shift toward recovering. Alongside a Groszian "new idealism", which recognises ideality as a condition of the material and "refuses to separate materiality from or subordinate it to ideality" (2017, p. 13), this article considers the dancing body as a thinking body and follows its rhythms, forces and waves of thought. Through three "acts" of writing experimentation, the moving body intervenes in textual practice to allow a re-thinking of subjectivity and temporality in life writing. This article extends a Deleuzian account of perspective and organisation through dance, applying methods of movement to creative writing practice to offer creative intervention in the complex literary field of eating disorder life writing.

Biographical note:
Dr Stefanie Markidis is a researcher and writer, exploring life writing, poetics and creative practice interventions in non/fiction. She is a lecturer in Creative Writing and Literary Studies at Deakin University, Melbourne.

Keywords:
Life writing, dance-writing, practice-led research, eating disorder memoir

Arms outstretched, reaching, in a gesture of welcome

Dance and movement-led practices open horizons for the discipline of life writing, as the moving body's cognition can activate subjectivity and temporality beyond traditional autobiographical modes of narrative voice and chronology. This article presents a practice of somatic writing built through dance. I argue this practice demonstrates the power of body-led writing to move thought itself, in line with the feminist new materialist [1] project of seeking creative and critical figurations beyond strict dualism, monism and deconstructive erasure. Intervening within the complex field of eating disorder life writing, this creative practice research presents an "immanent regrounding" of the subject though its location and difference (Braidotti, 2011, p. 15). By grounding my life writing practice in a real-time moving body, I found a form of somatic writing that helped me rise to the challenge of writing a memory-starved and fraught authorial subject.

This article recounts and draws upon a life writing project – this author's writing of her experience of the eating disorder anorexia. Initial writing experiments, presented in "Act One", were restricted to the voice of anorexia, which led me to change direction, seeking instead to write the fullness of personhood beyond the constraints of disorder. Through the dance experiments of "Act Two" and "Act Three", I found a method of writing that would express the life of life writing: following the gestural capacity of the moving body and writing through its traces of memory. Following key feminist scholars who write through Deleuzian trajectories (scholars such as Rosi Braidotti, Claire Colebrook and Elizabeth Grosz) alongside the work of dance theorist Ann Cooper Albright, the experiment detailed in this essay shows a shift in thought and practice toward body-led, open and affirmative writing. Such an approach can be followed by writers hoping to break out of a challenging auto/biographical focus or re-member themselves in new ways.

By writing via movement, a writer can activate language in its gestural capacity to shrug off postmodern erasure and language-games [2]. Recounting the conceptual movements of a life writing practice from deconstructive impossibility (Act One) into materialist affirmation (Act Three), this article unfolds a creative practice in which ideality and physicality intra-act. Philosopher Elizabeth Grosz explains such interplay as a premise of "new idealism": "the entwinement of ideality and materiality, how each is the implicit condition for the other" (Grosz, 2017, p. 13). The writing process I put forward in this article takes Grosz's materialist ontology into creative practice to explore new terrain in life writing.

Mark the space of the stage

Literary depictions of life stories such as memoir, biography, autobiography and diary all sit within the field of life writing, which also encompasses non-textual "life representations" (graphic memoir, scrapbooks and arguably podcasts and tweets) (Couser, 2021, p. 13). Auto/biographical [3] writing has experienced a commercial boom since the 1990s (Couser, 2011, p. 6), mirrored by a surge of critical difference scholarship within cultural studies and post-structuralist philosophy, particularly feminist and postcolonial theory. Scholarly attention has turned to previously silenced auto/biographical subjects such as women, people of colour,

Indigenous peoples and children (McCooey, 2017, p. 277). When articulating difference, writers are met with a formal and critical challenge: many conditions do not abide by the tenets of traditional auto/biography. Eating disorder is such a condition. Subjecthood, memory and temporality are skewed by anorexia and are similarly troubled within recollections of dementia (Cohen, 2003) and deafness (McDonald, 2014). The constraints of traditional memoir – "retrospective prose narrative" by a real person concerning the story of their life (Lejeune, 1989, p. 4) – limit the scope of life writing to explore these conditions. Anorexia troubles auto/biography with a subject that is embodied and cognitive, clinical and cultural, psychological and somatic, and bound within cultural and critical frameworks of self-constitution. While the common format of eating disorder life writing remains chronological and event-based, writers have begun to experiment with the bounds of literary form, making space for the internal machinations of disorder (most notably within Marya Hornbacher's *Wasted*). In this article, I recount a body-led approach to anorexia memoir, offering a method of writing that can extend the expressive potential of the body into prose.

Writers of auto/biography experiment across key domains within Lejeune's definition of autobiography, such as time and relation (Kacandes, 2012, p. 383). Pushing limits of traditional forms, life writers utilise hybridity and the fragment, exemplified in Rebecca Solnit's cultural/critical essays *The Faraway Nearby* and *A Field Guide to Getting Lost*, and Maggie Nelson's *The Argonauts and Bluets*. This turn toward critical/personal experimentation appears in recent academic works, including theoretical-creative publications by Maria Tumarkin (*Axiomatic*) and Julienne van Loon (*The Thinking Woman*) that bring the body into theorisation. Life writing, including medical and illness memoir, can do more than report an experience, it can explicate its tensions in language – as Lauren Slater achieves in her account of epilepsy and compulsive lying (*Lying*), and as Quinn Eades shapes language in an "écriture matière" to articulate queerness (*All the Beginnings*). In this article, I detail a method through which dance-led processes can extend such a project: by following the body as a moving, thinking entity, writers of personal experience open new articulations within life writing.

Eating disorder memoirs overwhelmingly focus on narrating what happened through behaviour and events, detailing food intake, weights and the routines of disorder. Portia de Rossi's memoir is particularly explicative; regularly listing her declining weights and measurements, including photographs of her emaciated body, and detailing her intake and exercise habits. Such literary representations echo a "language of action" that is commonly observed in emotionally-avoidant anorectics (van der Kolk, 2015, p. 98) and do little to challenge superficial cultural readings of eating disorder as fat-phobia, sensitivity to media pressures and personal choice (Lee, 1995, p. 25). Rather than presenting a process of recovering (akin to contemporary theorisations of subjective "becoming") the emphasis in these texts is placed upon event and calculation. Yet the experience is more far more insidious than a list of intake; anorexia often involves a subject split, in opposition to itself (Pugh & Waller, 2017, p. 670). Rarely a neat narrative arc – as evidenced by Shohet's analysis of "full" and "struggling" genres of recovery (2007, p. 344) – time is disordered through trauma and a lack of memory (Kemps et al., 2006, p. 100). Eating disorders evade principles of autobiography: a coherent and continuing singular subject, linear time and reliable memory.

Articulations of anorexia have benefitted from Deleuzian conceptions of the disordered body, with scholars such as Branca Arsić and Sylvie Allendyke (formerly Dyke) extrapolating the condition through uptake of Deleuze's figuration "to eat/to speak" and wider philosophy of immanence. Arsić interprets this Deleuzian model of anorexia as self-styling – the anorectic fashions a texture of "anorexic signifiers" and thus "tries to find its way out of the opposition between being and non-being by entering the existence of becoming" (2008, p. 42). Allendyke's research moves "away from considering anorexia as actual – individualised, categorised and fixed – and towards an interrogation of anorexia and potential in the context of the pre-individual, moving and unfixed event" (Dyke, 2013, p. 145). Both these approaches lift anorexia out of an event-based frame and towards the symbology and energy of the illness. In discussion with Claire Parnet, Deleuze offers an articulation of anorexia as forces in flux between two demarcations of intensity: voids and fullness (1987, p. 110). This figuration edges closer to the experience than models drawn from dualistic theories of mind-versus-body, psychological treatment focusing solely on the cognitive, and feminist distrust of the scientific in preference for "bodied" stories [4].

"The point is always to float in one's body", Deleuze writes of anorexia, to manifest void and fullness within a continuum of intensities, constituting a "body without organs" that flouts the organic regime and combines a food flux with other fluxes (1987, p. 110). In writing anorexia through dance, I take a "food flux" (denial and management of food) into relation with a "language flux" (acts of writing). Colebrook explores how a Deleuzian account of a moving body might influence approaches to a philosophical subject, ushering a "dancerly philosophy" that this project ultimately employs (2005, p. 5). Throughout this article, I use "dance" and "dancing" to describe my movement – as I have a dance practice that informs the ways I move – but I also use "movement" to describe this same physical practice. In the case of this experimentation, the terms are interchangeable: in dancing and/or moving, the intention is to follow motion of the body into expanded life writing.

The end of writing?

The restrictions of eating disorder life writing are not solely formal or stylistic. As I demonstrate through the writing experiments herein, anorexia meddles with signification and self-assertion – elements of language we rely upon to tell stories of ourselves. The anorexic body is a sign under erasure (Lester, 1997; Malson, 1999; Markidis, 2022) exemplifying postmodern (im)possibility: the sign defers its meaning endlessly, and despite attempts at self-effacement, it can't escape the play of signification. An anorexic body becomes more prominent as it shrinks. The anorectic aims to disappear from view, but she is instead gawped at in public. The sign (body) indicates its own absence. Under erasure, there is, as Sartre foretold, no exit. It is this fleeing without an exit that I attempt to move beyond through experiments with dance.

Anorexic self-assertion, in its complicated bind of signification/erasure, mirrors the pervasive tension faced by writing after deconstruction. In the wake of postmodernism, the

representational capacity of language remains a point of contest, with theorists attesting to its porosity and relativism [5]. Writing – creative, critical, autobiographical – continues to face the question echoed through the works of Blanchot and Foucault: how to get outside (the text, frame, language, body)? Defining writing by its impossibility, Blanchot wrote that *écriture* (writing) is a practice of "always going beyond what it seems to contain and affirming nothing but its own outside" (1993, p. 259). Foucault theorised thought as involving a pass to the "outside" as "language escapes the mode of being of discourse – in other words the dynasty of representation" (1990, p. 12). Crucially, for a writer, such passes beyond language must be presented in language. If deconstruction is "both more than a language and no more of a language" (Malabou, 2010, p. 41), both of and outside the text, how can a writer use language to push outside this stalemate of expression? Might dance offer a "pass" forward? Through this article, I suggest using tools of embodied expression, in the so-called "wake" of writing, to write a troubled subject that is caught within erasure. Signification is inherently troubled within any written account of anorexia, yet this challenge can be a call to creativity. Rather than declare deconstruction the end of writing, the challenges we meet on the page might open opportunities to activate language in new (materialist) ways.

Feminist critique also attempts to overcome this question of how to get outside. It asks, how do we change a phallogocentric system from within, to create a "new poetics" (Irigaray, 2004, p. 7)? Feminist theorists such as Braidotti and Grosz argue that creative approaches are necessary – such representation is a work of the imagination and requires both conceptual and affective creativity (Braidotti, 2011, p. 93). Braidotti identifies the shared quest for "alternative figurations of subjects-in-becoming" sought within Deleuzian conceptual models and feminist repossession of knowledge (2000, p. 171). Through his dynamic conceptions of art, subjectivity and embodiment as forces-in-flux, Deleuze becomes an ally in the making of affective subject-figurations. Literature enlivens the "compounds of sensations" experienced by its characters or subjects (Deleuze & Guattari, 1994, p. 188) and writing via dance exceeds representation to activate these compounds of sensations, with its focus on impact and force rather than direct signification. As I write anorexia via dance, I harness fluxes of the moving body and bring them into contact with fluxes of writing: presenting not only the events of an eating disorder, but a life in disorder. Writing anorexia despite, against, and within the limits of language, as feminist creative practice, the body is not reinstated as an opposing and subjugated force within a dualistic dyad, but is engaged as intrinsic to thinking – a point of opening to think into the next beyond. Dance and movement, I suggest, can take us outside language to write the inside of experience.

Choreographic thinking

Creative practice research has found footing within the academy over the past decade, as researchers within disciplines such as art, media and creative writing have generated modes of critical inquiry through practice. Detailed within this article is a practice-led research methodology, as text-based and tactile interventions lead research through immersive, reflexive and intuitive material processes. Tacit operations of knowledge-making are underpinned by an epistemological premise: doing drives knowledge. Thinking, then, involves the whole body.

As creative arts theorist Barbara Bolt explains, the new can be accessed through the joining of hand, eye and mind within artistic practice – "material thinking is the logic of practice" (2010, p. 30). In writing via dance, I follow such logic, developing what artist and researcher Maarit Mäkelä presents as "knowing through making" in which the creative practice functions "as a means of realising a thing which has to be perceived, recognized and conceived or understood" (Mäkelä, 2007, p. 159).

Harnessing material processes of thinking, creative practice scholars extend an ontological movement borne in the de-centring of the Western philosophical subject toward an ethics of location, a revision of Eurocentric, totalising narratives (Braidotti, 2011, p. 15). Creative practice research has emerged alongside this cultural change, into a critical era in which knowledges, becomings and entanglements are multiple and theorists seek critical engagement beyond rationalism. Utilising tacit practices of creativity anchored to the situatedness of the maker/thinker, creative practice research emphasises the multiplicity of knowledges and subject positions. In writing anorexia via dance, I explore how the making body thinks – not in opposition to the mind, but as an integral part of cognition. Heeding the warning from Bray and Colebrook, that an "appeal to the body in opposition to a phallic logic is still cripplingly Cartesian" (1998, p. 37), this creative practice seeks not to reproduce the framework of a phallocentric, anti-somatic metaphysics (Sheets-Johnstone, 2009, p. 215), but to bring material, embodied research practice into theoretical motion. This making, thinking body – in this article moving through dance – can shift forms and frames within life writing.

Researching via creative practice means working in the field of "unknowing"; handling concepts and materials within the "kind of work accomplished by the left hand when the right hand no longer knows what it's doing" (Gibbs, 2018, p. 248). Treating thought as emergent through practice, through reflexive processes of trial and repositioning, I developed a choreographic writing process of improvisation-into-refinement. Blom and Chaplin describe choreographic process as a movement of creative consciousness. "At first," they write, "creative consciousness listens to the rumbling of the material and refrains from editorial decision" (Blom & Chaplin, 1988, p. 10). The second stage of this process is described as one of refinement, in which crafting skills come into play and decisions about style are made. I followed intuition and impulse in my writing-dancing, moving to release memory and then taking notes. With the notes generated through movement, I refined the writing into autobiographical prose. As this article explicates, by working choreographically with body and writing, I found a mode of writing that is true to the lived experience of disorder while also being open to recovery.

Both dealing in phrasing and gesture, dance and writing are not so dissimilar – the term "choreography" derives from the Greek *khoreia* (choral dance) and *graphie* (writing). Movement and text-based artists have considered the potential of choreographic composition as methodology, exploring the written exchange between dancer and practice (Midgelow, 2013), and the pacing, word use, and rhythm of the voice through rehearsal and performance (Olsen & McHose, 2014, p. 129). Bannerman's "choreographic writing", which she defines as text from dance artists relating to movement, is "informed by both kinetic and cognitive

considerations which arise from a thinking bodily practice" (2010, p. 474). Dance theorist Jasmine B Ulmer suggests that dance provides a venue for written, arts-based research to develop a "yet-to-be-explored type of performance writing within qualitative inquiry" (2015, p. 47). Given the shared concern of embodiment within both written inquiry and dance, choreographic inquiry can be generative for both disciplines.

In the decade of my life when I was a dancer, I knew the medium as immediate expression, what theorist Philipa Rothfield calls "a momentary distillation of related forces" (Rothfield, 2011, p. 204). In this article, I revisit this experience to extend Ulmer's proposition that dance and writing might constitute a Deleuzian "smooth open beyond" of thought (Ulmer, 2015, p. 44). I found that in this "open beyond", I could write disorder-into-recovering. As detailed in the sections that follow, initial investigations of poetics at the level of the line progressed to movement-language transpositions and finally toward a mode of somatic writing led by the moving body. Three consecutive experiments chart the development of a dancerly approach to life writing, which can be adopted by writers of auto/biography who seek to extend written practice off the page.

Act One: Writing void

I wanted to write my anorexia, the experience that had, years before, ruled my life. The problem was: I barely remembered a thing. Writing from a lack of memory and clear cognition, the prose became fragmented as full paragraphs tapered into poetry (for an account of anorexic poetics, see: Markidis, 2022). The form demonstrated anorexic absence and containment, as blank expanses cut the page with negative space and short, potent phases disrupted half-page long silences. As Louise Glück wrote of her own poetry about anorexia, these poetic fragments are not small and abiding (as one might read the anorexic body), they aberrantly disrupt the neatness of "stately" writing (1999, p. 17). This anorexic writing, like Glück's *Descending Figure*, was sparse yet powerful – the poetic line was affective.

In this first act of writing, I wrote:

> Sometimes daylight casts over the earth in slow motion. A sliver of sunlight folded hard around a street corner, a glowing spectre, she is golden and terrible, light without warmth but condensed real solid and stretching to her I run I run I run my hand along the new layer of fur on my arm. I am
>
> animal and I thank this body
>
> for adapting, see? It's fine
>
> hair all over this body,
>
> I learn later
>
> lanugo

grows to keep a starved body warm

lanugo

covers the body of a fetus

like me, spine curled delicately over

my secret, waiting

to be born.

New spaces open: hollow bra cup

As the passage above winds its way from description (layer of fur) into dream-like imagery (body of a fetus), the poem drops into abstraction with each rung, moving at the level of the line. The enjambment of "see? It's fine / hair" deflects a common phrase of denial ("it's fine") toward the body ("it's fine hair all over this body"), pivoting the reader's perception on the word "fine". As poet and essayist Lyn Hejinian explains, the line operates as a basic unit of poetic work, redistributing meaning throughout a piece of writing. Like a shrinking body: "New spaces open: hollow bra cup". There is movement at the level of the line: a singular line of writing requires the hand, eye and mind to travel, as a reader moves like an explorer, mapmaker or surveyor (Hejinian, 2000, p. 131). Auto/biographical poetry harnesses this movement to represent its subject. Non-fiction poet and scholar Jessica Wilkinson argues that "poetry offers unique and adaptable frameworks for the poet's singular encounter/s with the subject" (2016, p. 1). This encounter might be a "shadow-experience of witnessing and re-presenting traces" rather than direct representation (p. 20), as poetic devices juxtapose viewpoints (4), expose assumptions regarding truth and transparency (7) and experiment with (to the point of sometimes destroying) the poetic line (15).

I wrote:

certain failures are more terrifying:

public

engine

organ

but my lines are steady and just watch how I am

growing sleek, hard and bare-limbed

my branches crack the sky

with my silhouette, etched calligraphic black swirls

gently lifting

Like Glück's and Wilkinson's auto/biographical poetry, the emergent writing of my first "act" of experimentation presented its subject (anorexic experience) through typographic play. The reader slips across line breaks and over the gaps in text as the act of reading materialises a conceptual and affective schism, showing *slips* in eating-disordered thought. In the excerpt above, "public", "engine" and "organ" each evoke a unique relationship with the preceding "failure". In line with the anorectic's "double-track thinking" (Mascia-Lees & Sharpe, 1996), the signifier is never as it seems [6].

Images and figures are fleeting through the writing: *Sunlight. Fetus. Silhouette.* Scenes are compressed into tight phrases. The body of writing presents the compression that occurs within a starving body – as Cruz writes, this compression mirrors anorexia: "I became quieter and smaller, mouse-like. And yet this compression only made me feel more and, in turn, be more intense" (Cruz, 2016). These compact phrases have a "visual design that lets the eye complete the shape" (Glazier, 2017, p. 175), forcing the reader to "see" the anorexic body in the poem's blank spaces. The anorexic text juts

awkwardly

and creates empty spaces

like a body: arms crossed

over belly, fingers gripping elbows.

The small, sparse text was – it seemed – anorexic, but was this the body I hoped to write? One that remained constrained to small spaces and the tensions of anorexic erasure? No, this was a body caught, as Malson writes, within the trap of postmodern erasure. This initial experiment had succeeded in presenting the void of the anorexic body. A tense form and stilted expression were mirrored for me across this writing and the experience it expressed. Despite the realism of its form, this writing reinstated the trap of signification, it was stuck in erasure – *sous rature* [7] – and didn't seem able to express and explore recovery, or the "me" that was not anorexic. Mine was a body that had starved *and* recovered – I wanted to write it in its fullness.

Stunted at this point of erasure, I wondered: if the "lack at the origin ... is the condition of thought and experience" (Spivak, 1997, p. xvii) and is, as Spivak and Derrida write, constitutive of the form itself, it follows that this lack, this trace, must be able to take form, to be written. There must be a way to use this paradox of erasure/expression in language, because "contradicting logic, we must learn to use and erase our language at the same time" (Spivak, 1997, p. xvii). Extrapolating the analogy, we must learn to use and erase the writing body at the same time.

To use the body was to free it from the page.

I wondered:

Perhaps the dancing body

with its power

and force

could intervene.

Act Two: Writing gesture

I enter the open space.

Stepping forward, carefully here.

Moving

to face

One full wall: cold glass mirror. Fingertips reaching.

Back to centre.

Stepping into the dance studio, I warmed this body in a familiar routine, seated with legs parted wide and toes pointed, arms in fifth position and hinging at the hips, folding forward. Fingers reached upward in an arc until I lay on my back. Spine along the floorboards, I placed a palm to my chest and felt my heartbeat: I am

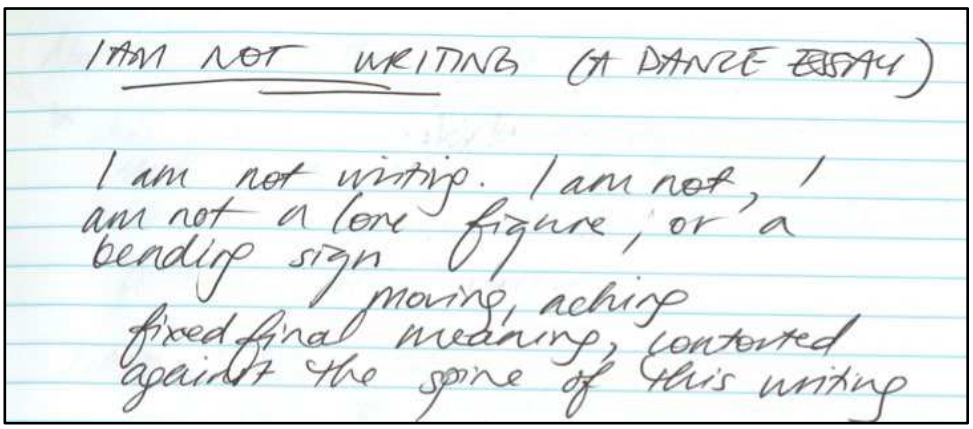
I am

I am – I am – I am – I am – I am – I am

I am this lying-down body with back of head, shoulders, thighs and heels resting against the polished floor. Years ago, this position caused my skin to bruise at points of contact with the floor. Inhale. Eyes closed, I ran a hand along my hip, I traced my pelvic bone, as my hand sank and rose over muscle, skin and organ. I felt "the lyrical potential of the body" (Louppe, 2010, p. 40) with each shape and line. I rolled shoulders, stretched arms, isolated torso, pointed toes – acknowledging each part of my body, as a musician might drop and rise through scales to warm up. These singular movements began to flow, heat and momentum building as energy passed from toe to fingertip. I closed my eyes. In the total darkness of undefined space, with "an inner vision beyond the scopic" (Dowd, 1995, p. 5), I moved – sweeping arms to cross over a concave chest, then open – and with motion came a sense of liberation. Explore.

Of these movements, I asked: how can I get beyond a poetics of erasure and negation, towards the fullness of embodied life? I wanted to translate the freedom of expression I once felt as a dancer into writing. How could I translate lyrical potential from one medium to another?

Opening my notebook to a page I'd marked earlier, I isolated the following lines:


I AM NOT WRITING (A DANCE ESSAY)

I am not writing. I am not, I
am not a lone figure, or a
bending sign
moving, aching
fixed final meaning, contorted
against the spine of this writing

Figure 1: Notebook excerpt. Image supplied by the author.

Handwritten notes read:

> I am not writing. I am not, I
>
> am not a lone figure, or a
>
> bending sign
>
> moving, aching
>
> fixed final meaning, contorted
>
> against the spine of this writing.

In an attempt to transpose from body to text, I moved to the rhythm of the words on the page above (Figure 1). Speaking the words and moving to their rhythm, I didn't think too much about it. The movements weren't premeditated. My body twisted into movements that ended abruptly, contorted within motions that tripped over syllables. I felt locked into language, its rhythms forcing my shoulder, knee and chest. No, this was not an act of writing *from* the body, this was an exercise in containment via language and it lacked the sense of passage I felt in freeform improvisation.

Redirect. Try again. Follow the body instead.

I filmed a minute of improvised motion. I watched it, then re-shaped the text to move along the accents and pauses of my body-in-motion. Again I worked quickly, without stopping to question the activity. Applying the method from my previous attempt in reverse, when my body was motionless for a count, a space was left blank. Where I moved in four quarter-beats, four syllables fit within a count: (for example, "meaning, contort-"). The text was reconfigured:

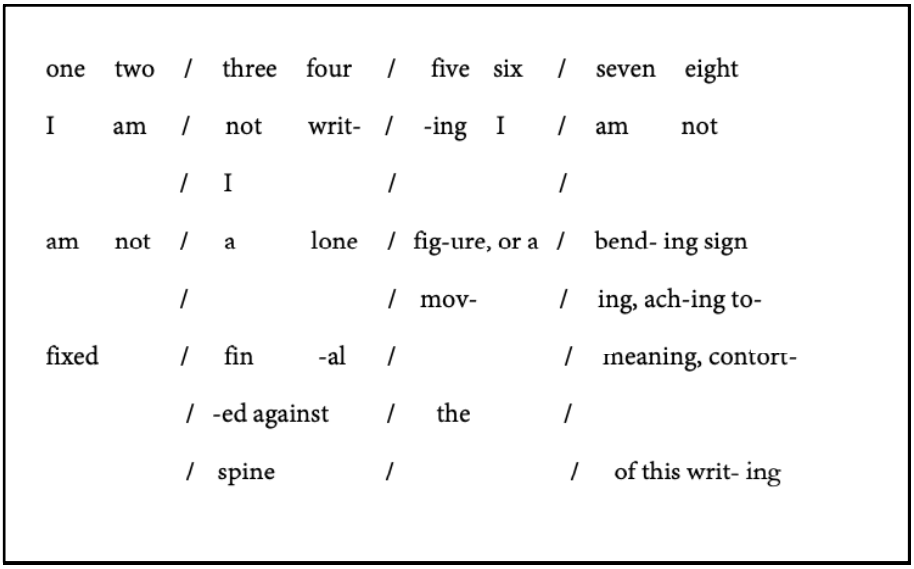


Figure 2: Writing excerpt. Image supplied by the author.

Following the typographic pattern with my finger, it curved with the trace of my movements just moments before:

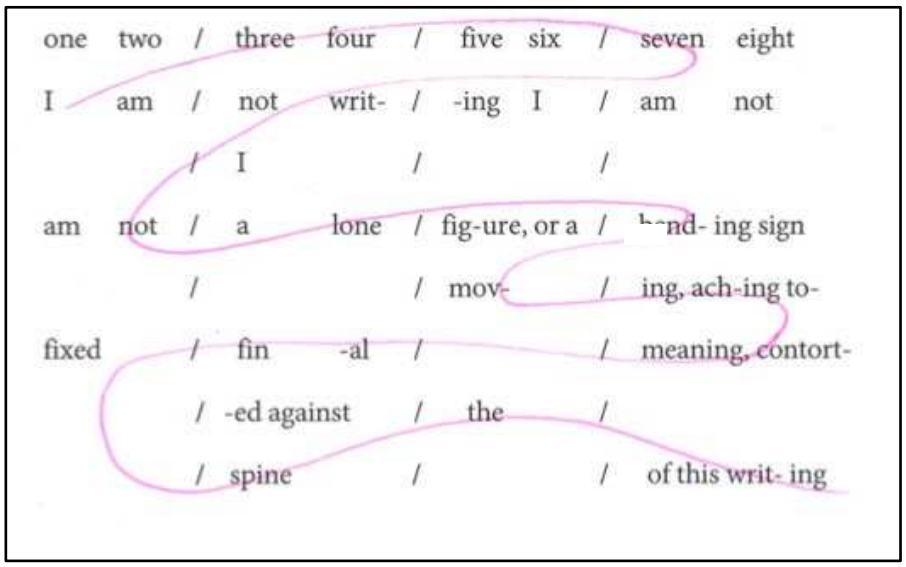


Figure 3: Writing excerpt. Image supplied by the author.

The trace of motion,

proclaiming, recalling.

A figure folding, bending, shifting shape.

A line released from the page.

In writer and critic Paul Auster's *Winter Journal*, he recalls feeling blocked and unable to write, and at this time witnessing a dance performance that was interrupted by verbal explanations of the choreography. He writes, "bodies in motion, followed by words, beauty followed by meaningless noise, joy followed by boredom, and at a certain point ... you found yourself falling through the rift between world and word, the chasm that divides human life from our capacity to understand or express the truth of human life" (Auster, 2012, p. 223). Writing, he supposes, is a lesser form of dance. The words used to describe the performance were "utterly useless", yet after witnessing the wordless performance of dance, he is able to write. "Writing begins in the body", he concludes, "it is the music of the body" (p. 224). Perhaps dance can't be translated. The chasm divides. Yet something (the incorporeal, tied intimately to the corpus) is carried from one medium to the other, across the rift. "You sit at your desk in order to write ... and what you hear is the rhythm of your heart, the beating of your heart" (p. 225). I am – I am – I am.

As Hejinian identifies the poetic line, choreographer Anne Teresa De Keersmaeker identifies the phrase, or movement cell, as the basic unit of her practice (De Keersmaeker & Cvejić, 2012). Through a choreographic method she calls "chipotage", a complex discussion or negotiation, these cells are repeated and juxtaposed within the measured frame of a long counter-punctual structure – a basic eight-count frame similar to the one used within this experiment. Formal processes of composition are shared across writing and dance. This similarity in form emphasises another kind of sense beyond the cognitive: an element of flow beyond the words and physical positions, present in the space between each singular item of a phrase. At this stage of the experiment, I was no longer translating a direct message across the expressive forms of writing and dance. Reflecting on the language and movements emergent from my body, I found, much like Auster had, that a *performative act* linked both mediums. Both writing and movement are performative: they deal in gesture, which is not simply passage (flux, force, momentum), but the organisation of meaning in movement. As poet Kristen Kreider writes, "between the word and the world is a performative act: one that organizes what it enunciates" (Kreider & O'Leary, 2015, p. 14).

Rather than continuing to seek direct transposition of dance into word, I made a pivot in practice – a shift in position – to ask instead how I might follow the gestural power of dance in writing. I couldn't lock movement into language but perhaps I could harness the gestural, poetic expression of dance; the incorporeal, the "river of truth of the human experience" carried through from the artist's intention into the art (Blom & Chaplin, 1988, p. 6).

Act Three: Writing trace

The assembly of a sentence is a material, architectural practice. Your hand holds the pen, fingers tap the keys, throat opens to make way for voice. Grosz describes language as a material entity, "a borderline process, hovering between theory and practice, a form of theoretical practice" (1987, p. 479). Arguing a scholar might harness the orientations of language to further creative practice, writer Francesca Rendle-Short (2021) introduces a research methodology of

prepositional thinking, looking to creative/critical motions within grammar [8]. Researchers seeking to shift knowledge can consider the might of the proposition (of, in, under, with) and utilise the relational understanding offered by these small words that Olsen and McHose (2014) argue are essential dance vocabulary (as they orient the artist). Through the previous two acts of this experiment, I wrote without dance then wrote *alongside* dance. Act Three is what emerged when I sought to write *through* dance.

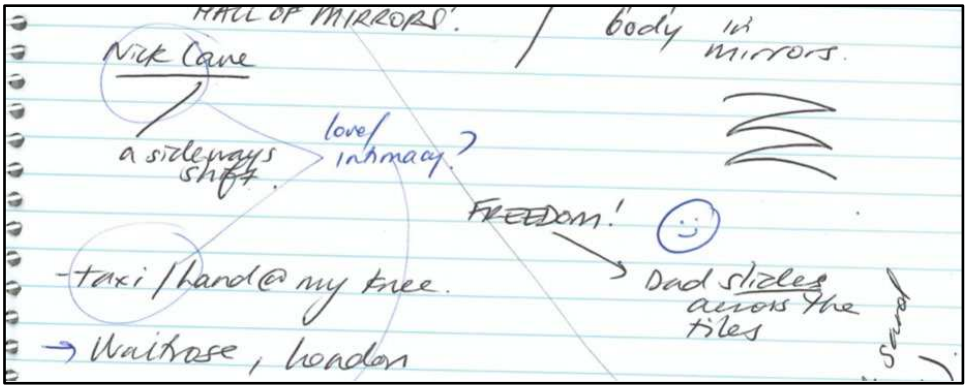


Figure 4: Notebook excerpt. Image supplied by the author.

In the studio again, I moved and memories arose. How else to describe it? I moved; memories arose. I wrote these memories down (Figure 4). As I danced, recollections resurfaced, arriving two, seven, fourteen years since the events' occurrences. Associations emerged between movement and thought (a sideways shift… *like falling in love*, hand at my knee… *I remember: back seat of a desert taxi*), linking motion to idea to memory. This was unexpected, yet welcome. I moved and then stopped to make note of the memory that had arisen. I moved – then stopped – to write a fresh memory, then moved – and stopped – to write another. Knees to the floor, I remembered: the coarse sponge-like athletics track against my bare knees. Rolling over, I remembered: a warm body inching closer. It seemed, through these acts of physically-led reminiscence, that memories once inscribed in flesh were being revived through physical movement. The moving body, leading this writing in a non-linear temporality, travelled time and place to grasp at memories. Time and memory *danced,* in step but out of linearity, like my recollections of anorexia. The arrival of memories was welcome: in previous writing I had struggled to focus on my years of anorexia, struggled to remember my past. Yet this was a body liberated from fixed meaning and direct representation, with a sense of movement that led fluidly and without precognition into the next. In this physical, choreographic thinking, an impulse moves from idea to movement, building on the "power of fast intuitions ... It happens in your head, with and through your body and with objects and people out there in the world, be they real or imagined" (McGregor, 2012). This interplay can go both ways, from image-to-muscle or muscle-to-image and can "jump through time and space and be peopled with characters of changing identities" (Blom & Chaplin, 1988, p. 12). In developing this writing method, I passed memory over from idea to physicality and back again.

The memories that emerged through dance were in distinct contrast to the lonely, abstract writing I had produced previously. I remembered moments of starvation and struggle, but also

of joy. Dance allowed a recollection of the life story through which anorexia was only a feature. In writing mental illness beyond erasure, I re-membered myself. This term (re-membering) is used within creative practice (Carter, 2004) and narrative therapy (Russell & Carey, 2002) to denote the repossession of ideas and identities.

I wrote of falling in love, running fast and euphoric toward the edge of a fjord and dancing unreservedly with my family in our living room. I wrote, finally, of other people: my grandmother, my neighbour, a group of sailors who once fed me soup. I wrote of running, before it became self-modulation. I wrote:

> Exhale. The second before I race, fingertips at the starting line and pelvis raised, eyes flick upward to my target, the moment is coming and has gone as I charge toward the beam, the hurdle, the finish line.

Reviewing the writing I'd made in response to movement, I found the emergent scenes could be presented without a formal flow, as a flux would transpire between them through the act of reading, just as life moves between moments to create momentum. With the motion of dance, the past is not static – it inflects upon the present, which is always future-reaching. This ongoing, renewing conception of life was akin to my experience of recovering. This body-led writing was, crucially, affirmative of a recovering body-beyond-disorder, unconstrained by memoiristic strictures of time and subjectivity. I found I could access my past through this body now. If the line is the basic unit of poetry and dance, what I seemed to activate was a line of flight [9], an ontological shift toward affirmation.

I ground with one leg and kick the other. This is proprioception: I am acquainting myself with my extension in space, with who I might be. Now: the ongoing slip from past into future. As movement philosopher Sheets-Johnstone contends, writing and dance involve "a similar backward step away from everyday language and a turning of attention first of all to experience itself" (2009, p. 379). The dancing body holds within it every frame of its history, and a dancer uses this history and power to negotiate the active forces of the present moment, moving on lines of impulse into the future. Anticipation and arrival at once. This is what dance scholar Erin Manning, drawing from Whitehead to theorise dance as relational, calls a "movement of the not-yet", an incipient action which means "there can be no beginning or end to movement" (Manning, 2009, p. 13). In writing via dance, I move along this continuous thread, following traces of subjectivity and corporeality though time. In "Tracing the Past", dance philosopher Ann Cooper Albright expresses this sense of flow:

> Let's begin with traces. Traces of the past. Traces of a dance. Traces of light … Traces of a body, animating all these sources of movement. Traces of a life, spent spinning across nations, across centuries, across identities. How do we trace the past? Reconfigure what is lost? Are traces always even visible? Perhaps we should lose the noun. (Albright, 2010, p. 101)

Albright is motioning with Merleau-Ponty toward a phenomenology of dance that integrates the individual within its experience; "I allow myself, in turn, to be touched", Albright writes,

"for it is impossible to touch anything in a way that does not also implicate one's own body" (p. 13).

A Deleuzian event

With the dancing body as a thinking body, what emerged was a way of organising life and life writing through movement. Dance activates a dynamic sense of self, offering an alternate subject position to the fixed, retrospective "I" of traditional memoir. Through dance, the past and future inflect upon the present in unexpected ways. Bodies enter and shrug off patterns of organisation. Drawing from Deleuze, Colebrook identifies an ontology of motion within dance, which she calls a "dancerly philosophy" (2005, p. 5). This mode of philosophical thinking is organised around a mobile conception of the self, enacting Deleuzian praxis that is process-driven, not fixated on an endpoint (p. 11). This dancing body moves in "acts, movements which are true for all time" (p. 9), along an impulse, a vector, a line of flight – alive with the forces of each dynamic instance, in the event of now, drawing from its history and forward potential. I felt this in the dance studio as phrases, memories and intuitive motions emerged in response to my moving body. Framed in this Deleuzian sense, the dancer invites an ontological shift towards the relational and mobile, toward a force that is continuous across chronology. In my life writing, this manifested in a shifting, image-led structure that flouts linearity. Chronology abandoned. The written subject freed from narrative retelling. The writing that emerged through this experiment presented the truth of recovering – unclear and in-process, continuity emphasised by oscillation between moments of health and illness. When I opened my memories into prose, they provided embodied flashes of life in a non-narrative sequence, mimicking the openness of my dancing body and the truth of recovering from disorder.

My experience of recovering from anorexia has not been clear-cut or achieved a point of finality. For this reason, I prefer the gerund "recovering" to "recovery" – the experience is unfixed and in-process, akin to Deleuze and Guattari's "indefinite time of the event" (1987, p. 262). The active passage found in dance is infinitive; it is what Deleuze and Guattari call *aeon*, a flux of time beyond chronology, "the floating line that knows only speeds and continually divides that which transpires into … something that is both going to happen and has just happened" (1987, p. 262). Deleuze and Guattari use *aeon/chronos* to distinguish their concept of the indefinite "Life" from the definite "a life". The non-pulsed time of *aeon* exists in the infinitive, without attribution to grammatical or individual subjects, or situation in the linear timeframe of *chronos*. When I danced, I accessed events in *aeon*: memories reverberated into the present moment, continuing to exist beyond their moments of occurrence.

The moment of movement, the Deleuzian "event" of indefinite time, is not only accessible to someone like me: an able-bodied, trained dancer. While the body that moves through the three "acts" of this article has its unique expression and history, so too do all bodies [10]. I live in a body that was trained in dance, but technique and aesthetic value are not markers of success in these experiments. Rather, this writing relies on surrender to creative consciousness, which necessarily occurs differently across all bodies and abilities.

Writing disorder via dance

Within this research, materiality is a necessary condition of criticality. The process of somatic writing developed in this article highlights a material-immaterial interplay across cognitive and somatic thought. This writing, following Grosz, "refuses to separate materiality from or subordinate it to ideality, resisting any reduction of the qualities and attributes of each to the operations of the other" (Grosz, 2017, p. 13). Through dance, I explore the mutually affective interplay of body and text, to consider their forces as they alter each other. Life writing is thus remade beyond dualist fixations of mind/body, wellness/illness and autobiographical/critical writing. In dance, "movement creates the potential for unthinking dichotomies that populate our worlds: abstract-concrete, organic-prosthetic, alive-dead, mind-body ... movement allows us to approach them from another perspective: a shifting one" (Manning, 2009, p. 15).

This article traced material thinking through a project that was stunted at the point of erasure (Act One). With a turn to dance, this critical impasse became a transformative juncture. Experiments with improvised movement engendered a shift in thought from impossibility to flight. As feminist theorists Elizabeth Wilson (*Gut Feminism*) and Annmarie Mol (*The Body Multiple*) demonstrate, the biology and cognition of the body can intervene in critical discourse. Ideality and materiality interplay to create affective life writing which can move expressive potential and connect lived experience. At the "dusk" of writing, a writer might become a nomad in thought (Braidotti) and bring together mediums (writing and dance) to move, change and metamorphise practice.

Thought *moves* – in incremental trial and error, through a symbiotic relation of text and writer, within the contours of signification. Writing can accommodate this movement because writing is always in motion – it builds ideas and shapes trajectories in thought. In writing from the dancing body, I engaged a form of life writing that confronts the self and changes accordingly. This form followed dance, an "event within life that might transform our way of thinking about life" (Colebrook, 2005, p. 12) and through experimentation in the studio and on the page, the dance refigured my life writing. Writing with the flux of *aeon* in dance, this project moved away from eating disorder life writing that fixates on illness, towards a form that allows for recovering. Not a preliminary articulation of the events of eating-disordered experience, this writing activates forces of order and disorder that are not bound to individuals, but rather operate through culture. The methods presented herein could therefore be applied beyond a singular writer's (or artist's, or thinker's) experience, to be used in projects of collaborative or group writing (the "Life" we share).

Somatic writing offers new visions through which an artist/thinker (if the two can be considered distinct) can utilise the immaterial-within-the-material to shift discourses and frames of representation. Such a shift allowed me to perform the experience of illness and recovery beyond the formal literary conventions of auto/biographical writing that would restrict the unconventional eating disordered subject. Processes of somatic writing enacted the body's capacity to intervene within critical discourse, demonstrating that ideality (in particular, criticality) is an embedded part of creative practice research. I suggest that this potential can be

explored further within the discipline of life writing (particularly for subjects which flout conventions of auto/biography) and a moving, thinking body can be a tool for opening new horizons in creative practice.

Notes

[1] "New materialism" or "neo-materialism" is defined by key scholars Rick Dolphijn and Iris van der Tuin as a contemporary metaphysics in development since the late 90s; a re-reading of the materialist scholarship of major continental philosophers such as Deleuze and Foucault. Key new materialist theorists include Karen Barad and Rosi Braidotti, who emphasise the intra-action of matter in thought. "It is in the action itself", the activity of the phenomenological realm, "that new materialism announces itself" (Dolphijn & van der Tuin, 2012, p. 14).

[2] "Language-game" is a term presented by Wittgenstein and later Lyotard to describe the rule-governed character of language. Rather than hold an essential core meaning, every utterance can be understood in line with the rules of the "game" being played. For Lyotard, this relativity was a key element of the postmodern condition: "one is always located at a post through which various kinds of messages pass" (1979, p. 17).

[3] Auto/biography is used here as a catch-all term for biographical and autobiographical texts.

[4] Recent movements in feminist theory have addressed antibiologism and avoidance of neural research within feminist scholarship. In *Gut Feminism*, Elizabeth Wilson identifies the "politically and intellectually restrictive" (2015, p. 26) rejection of the scientific within feminist thought.

[5] The "end of writing" refers to the assessment of a critical epoch following post-structuralism, in which the status of writing (and therefore literary arts) is problematised. After deconstruction, if the author is in fact dead (Barthes), what is writing but an empty play of signals? Braidotti summarises the predicament: "stuck as we are with the phallogocentric pull of a tradition of thought that only has language as the means, the tool, to clarity the very inconsistencies of language, the linguistic circularity really spells enormous challenges for critical theory" (Braidotti, 2010).

[6] Mascia-Lees and Sharpe identify a peculiar phenomenon within anorectics: a paralysing fear of expression that causes them to second-guess speech. As the authors note, "some anorectics wish to deny the gap between word and meaning" – for these girls, language is, already, a "lie" (1996, p. 174). For an account of the poetics of self-erasure in anorexia, see Markidis, 2022.

[7] *Sous rature*, translating to "under erasure", is a philosophical concept introduced by Heidegger and later espoused by Derrida to describe the necessity yet inadequacy of a signifier. Writing that is ~~under erasure~~ exhibits both its expressive capacity and fallibility: "the presence of a transcendental signified is effaced while still remaining legible" (Derrida, 1997, p. 23).

[8] Rendle-Short is extending a tradition of prepositional thinking presented by theorists such as Eve Kosofsky Sedgwick and Luce Irigaray. Both Sedgwick and Irigaray aimed to redirect thought from hierarchisation and domination: Sedgwick (2003) suggests a mode of artistic critique "beside" an artwork, to avoid a hierarchical politics of interpreting what is "beneath"

the artefact, and Irigaray (2016) inserts "to" within "I Love to You", avoiding the objectification of either entity within a space of relation.

[9] In common parlance across new materialist and post-structuralist scholarship, "line of flight" is a phrase used by Deleuze and Guattari to discuss a condition of change or deterritorialisation (1987, p. 9).

[10] As dance and disability researchers have established, movement and performance can arise within the subtle depths of the body (Turinsky, 2023; Kuppers et al., 2017) and the artistic force of the body is not determined by its able-bodiedness (Hickey-Moody, 2009).

References

Albright, A. C. (2010). Tracing the past: Writing history through the body. In A. Carter et al. (Eds.), *The Routledge Dance Studies Reader.* (2nd ed.), 101–110. Taylor & Francis.

Albright, A. C. (2013). *Engaging Bodies: The Politics and Poetics of Corporeality*. Wesleyan University Press.

Arsić, B. (2008). The Experimental Ordinary: Deleuze on Eating and Anorexic Elegance. *Deleuze Studies*, 2, 34–59. https://doi.org/10.2307/45331353

Auster, P. (2012). *Winter Journal.* Faber & Faber.

Bannerman, H. (2010). Choreographers' Reflexive Writing – a Very Special Practice. *Forum for Modern Language Studies*, 46(4), 474-487. https://doi.org/10.1093/fmls/cqq017

Blanchot, M. (1993). *The Infinite Conversation.* (S. Hanson, Trans.). University of Minnesota Press. (Original work published 1969).

Blom, L. A., & Chaplin, L. T. (1988). *The Moment of Movement: Dance Improvisation*. University of Pittsburgh Press.

Bolt, B. (2010). The Magic Is in Handling. In B. Bold & E. Barrett (Eds.), *Practice as Research: Approaches to Creative Arts Enquiry* (27–34). I.B. Tauris.

Braidotti, R. (2010). Cartographies of the Present. Lecture at *Map Marathon*. Serpentine Gallery, London. 16 October 2010. https://www.youtube.com/watch?v=Paf2KV9KV_4

– – –. (2011). *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory.* (2nd ed.). Columbia University Press.

– – –. (2013). *The Posthuman*. Polity Press.

– – –. (2000). Teratologies. In C. Colebrook & I. Buchanan (Eds.), *Deleuze and Feminist Theory* (156–72). Edinburgh University Press.

Bray, A., & Colebrook, C. (1998). The Haunted Flesh: Corporeal Feminism and the Politics of (Dis)Embodiment. *Signs: Journal of Women in Culture and Society*, 24(1), 35–67.

Carter, P. (2004). *Material Thinking: The Theory and Practice of Creative Research*. University of Melbourne Press.

Cohen, E. (2003). *The House on Beartown Road: A Memoir of Learning and Forgetting.* Random House.

Colebrook, C. (2005). How Can We Tell the Dancer from the Dance?: The Subject of Dance and the Subject of Philosophy. *Topoi*, 24(1), 5–14. https://doi.org/10.1007/s11245-004-4157-7

Couser, G. T. (2021). *The Work of Life Writing: Essays and Lectures*. Routledge.

– – –. (2011). *Memoir: An Introduction*. Oxford University Press.

Crockett, C. (2018). *Derrida After the End of Writing: Political Theology and New Materialism.* Fordham University Press.

Cruz, C. (2016). Notes Toward a New Language: On Women Poets and Nourishment. *VIDA: Women in Literary Arts*, June 2016. https://www.vidaweb.org/notes-toward-a-new-language/

De Keersmaeker, A. T., & Cvejić, B. (2012). *A Choreographer's Score: Fase, Rosas Danst Rosas, Elena's Aria*, Bartók. Rosas & Mercatorfonds.

de Rossi, Portia. (2010). *Unbearable Lightness: A Story of Loss and Gain*. Simon & Schuster.

Dean, R. T., & Smith, H. (2009). *Practice-Led Research, Research-Led Practice in the Creative Arts*. Edinburgh University Press.

Deleuze, G., & Parnet, C. (1987). *Dialogues*. (H. Tomlinson & B. Habberjam, Trans.). Columbia University Press. (Original work published 1977).

Deleuze, G., & Guattari, F. (1987). *A Thousand Plateaus: Capitalism and Schizophrenia*. (B. Massumi, Trans.). University of Minnesota Press. (Original work published 1980).

– – –. (1994). *What Is Philosophy?* (H. Tomlinson & G. Burchell, Trans.). Columbia University Press. (Original work published 1991).

Derrida, J. (1997). *Of Grammatology.* (G. C. Spivak, Trans.). John Hopkins University Press. (Original work published 1967).

Dolphijn, R., & van der Tuin, I. (2012). *New Materialism: Interviews & Cartographies*. Open Humanities Press.

Dowd, I. (1995). *Taking Root to Fly: Articles on Functional Anatomy.* Contact Collaborations.

Dyke, S. (2013). Disrupting "Anorexia Nervosa": An Ethnography of the Deleuzian Event. In Coleman, R. & Ringrose, J. (Eds.), *Deleuze and research methodologies* (145–163). Edinburgh University Press.

Eades, Q. (2015). *All the Beginnings: A Queer Autobiography of the Body*. Tantanoola.

Foucault, M. (1990). 'Maurice Blanchot: The Thought from Outside. In *Foucault/Blanchot.* (J. Mehlman & B. Massumi, Trans.). (9–58). Zone Books.

Gibbs, A. (2018). Vivarium. In D. L. Brien & Q. Eades (Eds.), *Offshoot: Contemporary Life Writing Methodologies and Practice* (243–50). University of Western Australia Publishing.

Glazier, S. (2017). The Water Will Hold You: On Lidia Yuknavitch's The Chronology of Water. In R. Silbergleid & K. Quynn (Eds.). *Reading and Writing Experimental Texts: Critical Innovations* (167–87). Palgrave Macmillan.

Glück, L. (1999). *Proofs and Theories: Essays on Poetry*. Carcanet.

Grosz, E. (2008). *Chaos, Territory, Art: Deleuze and the Framing of the Earth.* Columbia University Press.

– – –. (1987). Feminist Theory and the Challenge to Knowledges. *Women's Studies International Forum*, 10(5), 475–80.

– – –. (2017). *The Incorporeal: Ontology, Ethics, and the Limits of Materialism*. Columbia University Press.

Haraway, D. J. (2016). *Manifestly Haraway*. University of Minnesota Press.

Hejinian, L. (2000). *The Language of Inquiry*. University of California Press.

Hickey-Moody, A. (2009). *Unimaginable Bodies: Intellectual Disability, Performance and Becomings*. Sense Publishers.

Hornbacher, M. (2006). *Wasted: A Memoir of Anorexia and Bulimia* (2nd ed.). Harper Perennial.

Irigaray, L. (2004). *An Ethics of Sexual Difference*. (C. Burke & G. C. Gill, Trans.). Continuum. (Original work published 1984).

– – –. (2016). *I Love to You: Sketch of a Possible Felicity Within History.* (A. Martin, Trans). Routledge. (Original work published 1996).

Kacandes, I. (2012). Experimental Life Writing. In J. Bray, et al. (Eds.), *The Routledge Companion to Experimental Literature* (380–92). Routledge.

Kemps, E., et al. (2006). Selective working memory deficits in anorexia nervosa. *European Eating Disorders Review,* 14(2), 97–103. https://doi.org/10.1002/erv.685

Kreider, K., & O'Leary, J. (2015). *Falling*. Copy Press.

Kuppers, P. et al. (2017). Touching Disability Culture: Dancing Tiresias. In V. Karkou et al. (Eds.) *The Oxford Handbook of Dance and Wellbeing* (607–630). Oxford University Press.

Lee, S. (1995). Self-Starvation in Context: Towards a Culturally Sensitive Understanding of Anorexia Nervosa. *Social Science & Medicine*, 41(1), 25–36.

Lejeune, P. (1989). *On Autobiography*. P. J. Eakin (Ed.). (K. Leary, Trans.). University of Minnesota Press.

Lester, R. (1997). The (Dis)Embodied Self in Anorexia Nervosa. *Social Science & Medicine*, 44(4), 479–89.

Louppe, L. (2010). *Poetics of Contemporary Dance.* (S. Gardner, Trans.). Dance Books.

Lyotard, J. (1979). *The Postmodern Condition: A Report on Knowledge*. (G. Bennington & B. Massumi, Trans.). Manchester University Press. (Original work published 1979).

Mäkelä, M. (2007). Knowing Through Making: The Role of the Artefact in Practice-Led Research. *Knowledge, Technology & Policy*, 20(3), 157–63.

Malabou, C. (2010). *Plasticity at the Dusk of Writing: Dialectic, Destruction, Deconstruction*. (C. Shread, Trans.). Columbia University Press.

Malson, H. (1999). Womæn Under Erasure: Anorexic Bodies in Postmodern Context. *Journal of Community & Applied Social Psychology*, 9, 137–53.

Manning, E. (2009). *Relationscapes: Movement, Art, Philosophy.* The MIT Press.

Markidis, S. (2022). Poetry, self-erasure and the trace: Writing counter-history through an embodied archive. *AXON: Creative Explorations,* 12(2), 1–20. http://doi.org/10.54375/001/9i711hzszb

Mascia-Lees, F., & Sharpe, P. (1996). Women Writing (and) Their Bodies: Exploring the Conjunction of Writing Difficulties, Eating Disorders, and the Construction of Self among American Female Adolescents. *Berkeley Journal of Sociology*, 41, 167–81.

Massumi, B. (1987). Translator's Foreword: Pleasures of Philosophy. In *A Thousand Plateaus: Capitalism and Schizophrenia*. (B. Massumi, Trans.) (ix–xv). University of Minnesota Press.

McCooey, D. (2017). The Limits of Life Writing, *Life Writing*, *14*(3), 277–280.

McDonald, D. (2014). *The Art of Being Deaf: A Memoir*. Gallaudet University Press.

McGregor, W., et al. (2012). "Tips for Thinking Like a Dancer." TED Blog, 14 September 2012. https://blog.ted.com/tips-for-thinking-like-a-dancer-from-acclaimed-choreographer-wayne-mcgregor/

Midgelow, V. L. (2013). Sensualities: Experiencing/Dancing/Writing. *New Writing*, 10(1), 3–17. https://doi.org/10.1080/14790726.2012.693098

Mol, A. (2003). *The Body Multiple: Ontology in Medical Practice.* Duke University Press.

Nelson, M. (2009). *Bluets*. Johnathan Cape.

– – –. (2015). *The Argonauts*. Graywolf Press.

Olsen, A., & McHose, C. (2014). *The Place of Dance: A Somatic Guide to Dancing and Dance Making*. Wesleyan University Press.

Pugh, M., & Waller, G. (2017). Understanding the "Anorexic Voice" in Anorexia Nervosa. *Clinical Psychology & Psychotherapy*, 24(3), 670–676. https://doi.org/10.1002/cpp.2034

Rendle-Short, F. (2021). Preposition as Method: Creative Writing Research and Prepositional Thinking, Methodologically Speaking. *New Writing*, 18(1), 84–96. https://doi.org/10.1080/14790726.2020.1726967

Rothfield, P. (2011). Dance and the Passing Moment: Deleuze's Neitzsche. In L. Guillaume & J. Hughes (Eds.) *Deleuze and the Body* (203–23). Edinburgh University Press.

Russell, S., & Carey, M. (2002). Re-Membering: Responding to Commonly Asked Questions. *International Journal of Narrative Therapy and Community Work*, 3, 23–31.

Saukko, P. (2008). *The Anorexic Self: A Personal, Political Analysis of a Diagnostic Discourse.* State University of New York Press.

Sedgwick, E. K. (2003). *Touching Feeling: Affect, Pedagogy, Performativity*. Duke University Press.

Sheets-Johnstone, M. (2009). *The Corporeal Turn.* Andrews UK Ltd.

Shohet, M. (2007). Narrating Anorexia: "Full" and "Struggling" Genres of Recovery. *Ethos: Journal for the Society of Psychological Anthropology*, 35(3), 344–82.

Slater, L. (2001). *Lying: A Metaphorical Memoir*. Penguin.

Solnit, R. (2013). *The Faraway Nearby*. Granta.

– – –. (2006). *A Field Guide to Getting Lost*. Penguin Books.

Spivak, G. C. (1997). Translator's Preface. In *Of Grammatology.* (G. C. Spivak, Trans.) (ix–lxxxvii). John Hopkins University Press.

Ulmer, J. B. (2015). Embodied Writing: Choreographic Composition as Methodology. *Research in Dance Education*, 16(1), 33–50. https://doi.org/10.1080/14647893.2014.971230

Tumarkin, M. (2019). *Axiomatic*. Fitzcarraldo Editions.

Turinsky, M. (2023). Off-Beat Bodies Crip Choreography's Temporal Politicality. In E. Backhausen, et al. (Eds.) *Out of Time?: Temporality in Disability Performance* (90–97). Taylor & Francis.

van der Kolk, B. (2015). *The Body Keeps the Score: Mind, Brain and Body in the Transformation of Trauma*. Penguin Books.

van Loon, J. (2019). *The Thinking Woman.* NewSouth Publishing.

Wilkinson, J. (2016). Experiments in Poetic Biography: Feminist Threads in Contemporary Long Form Poetry. *Biography*, 39(1), 1–22.

Wilson, E. A. (2015). *Gut Feminism*. Duke University Press.

Wittgenstein, L. (2009). *Philosophical Investigations* (4th ed.). (P.M.S. Hacker and J Schulte, Eds. & Trans.). Wiley-Blackwell. (Original work published 1953).