Becomebecome, a Transdisciplinary Methodology for Art Education/Incubation and Community Building based on Somatic Awareness, Somatic Intuition, and Somatic Psychology.

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Abstract

This article outlines a transdisciplinary framework and methodology for integrating somatic, intuitive, and psychological techniques into the creative process. It introduces a transpersonal and transcultural approach to art education and incubation that can be used to expand the agency of all the actors involved in the creation of artwork including the participants designated as authors/artists, the people who help the artists, the public, and other social entities. Furthermore, the Becomebecome method is presented as an example of how to combine cognitive science with embodied practices to unlock subconscious layers of the creative mind and generate new ideas. The techniques used to access this enhanced space for creativity also nurture wellbeing and empathy, foster collaboration and group-dynamics, and lower social and cultural barriers.
Keywords: Transdisciplinary, Art, Education, Somatics, Cybernetics, Subconscious

Purpose

Teachers, educators, curators, and participants in the artistic process at every stage can benefit from learning practical techniques that liberate their creativity, enhance their vision, and augment the resources available to their mission. Moments of inspiration that radically transform a project can emerge at any time and propel the artwork in a completely new direction that could not have been known beforehand. The Becomebecome framework is a transdisciplinary approach that aims to expand the possibilities available for art conception and production by tapping into the collective subconscious and the unique histories and intuition of the actors involved. The Becomebecome framework is always accompanied by a methodology that is adaptable and shaped around the real-life constraints and objectives of each event. The core set of Somatic strategies are complemented by additional laboratories and activities proposed by local partners and guest facilitators.

Approach

In this article, we will present the Becomebecome Art Residencies as a case study for the Becomebecome method. During the Becomebecome Art Residencies, qualitative research is used to gauge the effectiveness of the approach including written and oral reports from the participants.

Key themes explored include:

- Transforming the creative process through Somatic Awareness and Somatic Psychology
- Understanding and modulating inner rhythms through Anatomy-based practice
- Expanding the logic of the rational mind with intuitive and sensorial insight
- Connecting the physical, emotional, mental, and transpersonal selves
- Moving beyond repetitive behavior and automatic responses
- Fostering collaboration, empathy, group-dynamics, and synchronicity

Data collection from individuals includes:

- Direct questions to the artist-participants about their feelings of agency such as:
    - Did they feel new resources became available as a direct consequence of the Becomebecome activities?
    - Did they observe the emergence of new ideas or significant shifts in their art creation process?
- Feedback from facilitator-participants tasked with unobtrusive observation of the artist-participants to chart the evolution of their behavior in parallel to the evolution of their artwork.
- Direct questions to the facilitator-participants such as:
    - What strategies based on group-dynamics sparked their interest?
    - Which exercises/laboratories do they feel they can easily replicate and use in their projects as teachers, educators, etc.?
    - How did their own Somatic Awareness change or influence their experience as facilitators?
- Direct questions to the public-participants during the collaborative events with local communities (see examples of Becomebecome Critique Labs, Becomebecome Symposium on Transdisciplinary Narratives, and the Becomebecome Process-Exhibit).

Data collection from social actors includes:

- Direct questions to the representatives of social entities such as:
    - Which aspects of the event/methodology caught their attention?
    - Which elements of the project did they feel are of value for their specific context, community, and mission?
- Observation of projects and collaborations between social actors that were born as a direct consequence of taking part in Becomebecome in the weeks and months after the event.

Introduction

The Becomebecome framework postulates that no matter who the artist is, and no matter what skillset they utilize for a specific artwork, access to the collective subconscious and their own individual intuition are always included in the dynamics that influence their decisions. These might be hidden aspects of their creative process, but they are always present. If we define the logical sequence of their thoughts and the voluntary choices that they make during art conception and development as the "visible" part of their process, then we can also define the hidden, subliminal, and instinctual part of their process as "invisible". The Becomebecome approach offers practical strategies to cultivate and reveal the subconscious "invisible" aspects at any stage of the creative process. Becomebecome protocols are not about drawing, sculpting, coding, or other techniques related to a specific discipline, and yet, they can be included in each of these activities as Transdisciplinary strategies that expand the artist's available toolkit. To understand how this is accomplished, we shall begin by explaining what we mean when we use the words "Transdisciplinary" and "Subconscious".

1. Transdisciplinary is not Multidisciplinary, is not Interdisciplinary

Professor Basarab Nicolescu in his "Manifesto of Transdisciplinarity" (1996) offers an easy way to understand the difference between Multidisciplinarity (Pluridisciplinarity), Interdisciplinarity, and Transdisciplinarity. "Pluridisciplinarity is concerned with the study of an object which is the interest of a particular discipline, recruiting the expertise of researchers from another field of knowledge". For example, a painting by Caravaggio can be studied by art historians, but also by chemists, experts in geometry, psychologists, and so on.

Interdisciplinarity is characterized by the transfer of methods from one discipline to another, for instance, the methods of nuclear physics transferred to Medicine originate new treatments for cancer, transferring the methods used in Particle Physics to Astrophysics originates Quantum Cosmology, and so on. “Transdisciplinarity is concerned with something else. It is made with access to knowledge at a completely different scale. The prefix ‘trans’ in Transdisciplinarity refers to information that can be found looking between Disciplines, beyond Disciplines and ‘through’ Disciplines”. It assumes that there will always be information left outside any disciplinary lens of inquiry. The map is not the territory, and while they both help us create Reality Models that are useful to build coherence, it is precisely the act of “pendulating” between these different levels of understanding/experiencing that allows access to a unique quality of process-based information made with a sequence of one analysis after another. No matter what kind of Disciplinary knowledge or analysis one considers, Transdisciplinary information exists as a halo of additional insight that is possible to harness on top of all Disciplinary knowledge. Under this new perspective, all Disciplinary knowledge becomes a gateway to access all Transdisciplinary knowledge. It is also important to understand that we do not consider Transdisciplinary knowledge as “superior” to Disciplinary knowledge. In fact, Transdisciplinary insight has no object unless it is defined by a process-based relationship with Disciplinary knowledge. Without Disciplinary knowledge, Transdisciplinary knowledge does not exist.

There are two main reasons why a transdisciplinary approach to art education and incubation can expand the artistic process. First, art education and incubation are by definition a class of disciplinary knowledge, and like all other forms of disciplinary knowledge, they can benefit from strategies that allow access to the invisible and subliminal information uniquely connected to their specific field of inquiry. Second, the artistic experience goes beyond the creation of new knowledge and it is uniquely associated with connecting with hidden, uncanny, mysterious, invisible, and subconscious aspects of the way we relate to Nature, our existence, and the world around us. It naturally touches the realm of experience beyond the boundaries of the rational mind and explanations limited to cartesian logic. Artwork that is meaningful to humans inspires new visions, new sensorial awareness, new ideas… it brings participants to a place where new insight that was never possible before becomes available. As we have seen in the previous paragraph, this is precisely the field of inquiry of Transdisciplinarity.

2. Information About the Observer: the Process-Based Subconscious of the Artist

Nowadays, the word “Cybernetics” is synonymous with computers, but the true goal of Cyberneticians was always to include human and animal communication in the scope of their investigation. In 1948, Norbert Wiener published the book: "Cybernetics: Or Control and Communication in the Animal and the Machine". This was the first public usage of the term "Cybernetics". It referred to a newly born field of study created with the purpose of bringing together a most diverse group of organized studies from different disciplines. The Cybernetics Conferences (part of the Macy Conferences) originated breakthroughs in several fields of knowledge which include Systems Theory and what later became known as Cognitive Science.

Between approximately 1968 and 1975, Margaret Mead, Heinz von Foerster, and others developed Second-Order Cybernetics, also called the Cybernetics of the "observing systems", which incorporated the observer through an iterative process. This new process-based Cybernetics included information about the observer within information about the object observed and dealt with a quality of experience that exists in a temporal dimension and can only be accessed because of at least two experiences, ideas, examples, languages, and so on. A more substantial part of the research developed in Cybernetics was now devoted to the study of the human observer. Biologists, Anthropologists, Psychologists, and experts in social

sciences took on the main role in leading this endeavor. With the Becomebecome approach, we put the artistic process at the center of this picture; the study of "information about the observer" becomes the study of "information about the artist" and the key question becomes: how can the artwork be transformed by accessing more information about the artist and their process?

Researchers in Second-Order Cybernetics point to movement techniques, Somatics, and the intelligence of the body as tools to reach beyond the limits of the rational mind when expanding one's own awareness. To mention a few of the numerous contributions that emerged from these studies, Heinz von Foerster was exchanging notes and observations with Moshé Feldenkrais on each other's research, and Gregory Bateson would study the relationship between the process-based quality of the human psyche in relation to animal communication and the cycles of Nature.

In parallel to Cyberneticians, Psychologists, in particular Psychoanalysts, were directing their efforts on creating techniques to study the subconscious including dreams, involuntary behavior, and more. In contemporary Western culture, hidden or secret information from dreams is most closely associated with the terms "unconscious mind" and "subconscious mind". These two notions were introduced by Sigmund Freud at the beginning of the twentieth century when he developed Psychoanalysis, a set of strategies to investigate information about dreams, visions, and slips of tongue in connection to changes in the physical body and behavior. As for the term "subconscious", Freud used it interchangeably with "unconscious" at first. The words are similarly close but not identical in German (subconscious: das Unterbewusste; unconscious: das Unbewusste). The general notion of a psychic dimension of which a person is not conscious predates Freud by thousands of years, but in 1900, with the publication of "The Interpretation of Dreams", he rescued dreams from nineteenth century psychiatrists who denied them meaning. Freud was a modern-day equivalent of the shaman, the medicine man to whom a Western person could tell the story that came in a dream and hope to receive guidance. But while Freud focused mainly on dream interpretation as a consequence of personal psychohistory, Carl Gustav Jung expanded the study of the psyche connecting individual consciousness to Nature across different scales and times. For Jung, each individual psyche contains elements of a transpersonal dimension which he called "the Collective Unconscious". In this article, I refer to a stratified representation of the psyche which includes the "Conscious", "Subconscious", and "Unconscious" layers as separate but connected just as the floors of a building are stacked on top of each other. The conscious layer is obvious to the rational mind, the subconscious layer is just under the liminal threshold of awareness, and the unconscious is a deeper layer of hidden information. Psychoanalysts and psychotherapists of varied traditions focus on one or more of these three layers to explain and facilitate transformation in the body and the mind of their clients. They work with strategies that bring awareness to intuitions, feelings, sensations of the skin, reaction of contractile tissue in the muscles, as well as changes that occurs at a deeper level in the body, in the digestive system, the heart rate, and so on.

Would it be possible to create a transdisciplinary framework that organizes research conducted in the field of Somatics and the subconscious into a set of practical tools that anyone involved in art creation can use to move beyond repetitive ideas and hidden bias? How would one combine these protocols with already available techniques and curricula in the world of Art Education and Incubation? These became the main research questions of the team that developed the Becomebecome framework and methodology.

3. Transdisciplinary Research in Art & Science, Pendulating from Theory to Practice

In 2012, after a couple of decades spent exploring various techniques to access subconscious knowledge in Psychology, Art, Alternative Medicine, and Somatics, I started developing the Becomebecome Transdisciplinary approach to Art & Science as the focus for

my doctorate degree at Plymouth University, U.K. under the direction of Professor Roy Ascott and his team at the Centre for Advanced Inquiry in the Interactive Arts (CAiiA). The Transdisciplinary need for pendulation and the Cyberneticians reference to process-based knowledge combined with the study of "Information about the Observer" in Somatics and Psychology provided solid theoretical boundaries that I could rely upon while creating a set of instructions for protocols comprising movement exercises, meditation techniques, and conversation strategies that seemed particularly effective at revealing hidden information from the subconscious.

Since 2010, I have had the fortune of being responsible for three roles in my professional capacity as President of the Becomebecome non-profit, Founder and Lead Teacher of the Institute of Applied Somatics, and Director of the Wellco Wellbeing research hub in Barcelona. These three positions allowed me to participate in numerous projects aimed at self-development, wellbeing, and social impact, but also education and cultural events. Working in collaboration with an ever-expanding team of eclectic personalities including experts in movement techniques, anatomy and fascia, psychology, cognitive science, and education… but also artists, entrepreneurs, and other social actors, I had the privilege to design and run one-on-one sessions, year-long curricula, workshops, artist residency programs, and many community events. In parallel to my course of studies and my personal artistic production, this was an ideal context to explore and select the most simple and effective exercises to access the subconscious through Somatics and intuitive journeys. Developing the Becomebecome protocols in collaboration with the team at the Institute of Applied Somatics allowed me to ground the theoretical framework of the Ph.D. investigation with exercises based on clinical practice and scientific research.

4. A Modular Framework for an Open-Ended Transcultural Approach to Collaboration

While developing the Becomebecome framework, a short list of guiding principles inherently connected to each other became obvious. To deliver a truly transdisciplinary approach to art research, education, and incubation we would need to abide by the following postulates:

1 - The techniques offered in our repertoire of strategies to enhance intuition and access the subconscious should be safe and respect the sensibility of each participant and practitioner.

Each project and even each session brings its own unique process-based and emergent qualities which must be included at each step of the creative process. The framework must be designed to easily adapt to the skillset and personal background of the teachers/facilitators and it must generate a container where participants feel safe to let emerge hidden sensations, feelings, images, thoughts…

2 - Our open-ended modular approach should be adaptable to the maximum number of situations in academia or other public/private events.

The exercises and protocols should provide a coherent repository of techniques that can be used interchangeably to fit actual needs in real-life situations whether they are applied in year-long training programs, intensive residency retreats, thematic workshops, and other curated events. The method should provide indications on how to mix and match different techniques in a modular fashion so that the artist/practitioner/facilitator can design experiences that extend or shrink in time while remaining coherent and effective in accessing subconscious information.

3 – The Becomebecome method should be transcultural

It should work anywhere, independent of the Country where it is deployed or the cultural background of the participants. In addition, it creates a connection between participants and social actors that break beyond cultural bias and limiting beliefs, generating

access to a shared experience and connecting participants across cultures and geographic and historical boundaries.

4 – The Becomebecome method should be transpersonal

Working with Somatic and intuitive/subconscious techniques is truly a transdisciplinary choice because it is transpersonal in its essence. All human participants have a body, and all human participants have dreams. Our movement sequences and psychology-based protocols should be applicable independent of the age, body type, personal background, experience, or skillset of the participants.

5 – Our strategies should transcend the individual mind through collaboration, group-dynamics, and synchronicity

Becomebecome events are layered with multiple opportunities for transpersonal exchange in the form of conscious and unconscious collaborations. Our Somatic Psychology protocols include references to Jung's concept of synchronicity and practical strategies to harness intuitive information in everyday life. Understanding how the collective subconscious is naturally combined with our individual storylines generates access to a semantic and cognitive space that scales transpersonal mechanisms beyond collaboration and group-dynamics into the territory of animism, traditional medicine, and ancient philosophies worldwide. Paying tribute to our ancestors' wisdom by integrating their vision and some of their techniques into our modern approach introduces the possibility for a truly open-ended access to intuitive knowledge free from the censorship, judgement, and boundaries of the rational mind.

6 – Becomebecome events should enhance social impact and community building through empathy and wellbeing

Becomebecome events break down social and cultural barriers to create opportunities for collaboration and integration through empathy. Techniques originally developed with the goal of accessing the individual subconscious of the artist naturally bridge into the transpersonal space of the community to which the artist belongs revealing hidden dynamics that influence their wellbeing and inspiration. As it has long been known in clinical research and psychology studies, the observer is modified by the relationship with their environment. Likewise, exercises that build empathy, foster social interaction, and augment emotional intelligence are central to understanding how Becomebecome protocols advance hidden mechanisms of the artistic process.

5. Case Study - The Becomebecome Art Residency Programs

All Becomebecome events feature three key components that use Somatics and Psychology protocols to access subconscious insight:

Somatic Awareness Exercises: Anatomy-based movement sequences to unlock subconscious information only available in the body.

Somatic Intuition Journeys (Dream Journeys): Relaxation and meditation protocols to reveal subconscious information only available in the mind.

Somatic Psychology Techniques: Language templates to repattern the cognitive and semantic space of the participants to foster empathy, creativity, and wellbeing.

To better visualize how these three components are implemented in the ideation and creation of art projects, I will present the core aspects of a few art residency programs that the Becomebecome Team ran from 2014 to 2019. Each one had its own characteristics and unique features but also a common sequence of seven stages that build upon each other:

Stage 1: Becomebecome Call For Participation

Information about the hidden starts with discovery. A call for participation (CFP) for Becomebecome Art Residencies is already a first taste of the methodology. The Becomebecome team responsible for each residency takes great care in carving a narrative

which prompts the reader into a process of self-exploration. This is generated because of the interplay between the theme of the residencies (which changed every year) and the use of language in the description of the CFP. It is paramount to the positive outcome of each Becomebecome residency that the selection of candidates includes participants who are ready for a program which places experience before knowledge. The CFP is the first step in creating a separation between the moments in which participants *think about* experiences from the moments in which participants *live* experiences.

Stage 2: Becomebecome Kinetic Routines

One of the first trajectories of practical research to study hidden and process-based information about the observer focuses on a repertoire of physical movement routines called Becomebecome Kinetic Routines (BKR). These routines are based on the Institute of Applied Somatics repertoire and are influenced by a set of parameters which are available only at the location of each residency program (characteristics of the space, props, weather conditions, temperature, and so on). BKR are practical sessions designed to transform hidden patterns of information in the physical body of the observer, thus making participants aware of hidden processes that exist within themselves but are not visible to the rational mind. They include strategies to explore consciousness below the threshold of awareness that is established by lifestyle habits, speed and load receptors in the body, movements to compensate for gravity, exercises for breathing, and more. They are safe, anatomy-based exercises designed for Nervous System Regulation and Neuro-Myo-Fascia Repatterning that are used in rehabilitation clinics and therapeutic centers worldwide. BKR sessions are proposed as activities that are complete on their own but are also part of a larger process of transformation with other Becomebecome sessions.

Stage 3: Becomebecome Intuitive Journeys

Becomebecome Intuitive Journeys (BIJ) are designed to help participants become aware of subconscious information through intuition, synchronicity, and group dynamics. BIJ have deep roots in historical and anthropological reports of shamanic practices as well as psychotherapy and cognitive science. This research is distilled into a set of simple protocols made accessible in complete safety to all participants independent of their personal or professional backgrounds. Just as it was for BKR, BIJ reveal an elementary set of steps which can be easily learned and used by each participant to reshape their art project because of the transformation in their patterns of awareness. Examples of BIJ include meditation, sound journeys, intuitive journeys into the subconscious, and guided group activities. Crucially, the participants must have a way to record their experiences through various journaling techniques. Participants learn to associate the awareness of hidden patterns of information in the physical body to inner patterns of information in their emotional, mental, intuitive, and transpersonal bodies. Finally, a session for BIJ Analysis usually takes place once or twice during the typical ten-day Residency program. BIJ Analysis expands the practical research started with BKR and BIJ sessions introducing the theoretical background that explains the notions of Dreamtime, the Transpersonal Self, and more. BIJ Analysis provides answers, bibliographic references, and practical options to continue the exploration of both BKR and BIJ based on the unique questions that emerge in each specific group of participants and their personal/professional trajectories.

Stage 4: Becomebecome Critique Labs

Becomebecome Critique Labs (BCL) are an extension of BKR and BIJ, while in BKR the action is created through transformation of patterns in the body and in BIJ the action always includes intuitive journeys into dreamtime, in BCL the action is made with clear instructions that communicate to the rational mind. Here are two examples of BCL:

BCL – The Words/Sketch Lab is designed to transform hidden information about the action of taking notes. The basic idea is that writing and/or sketching can always be analyzed as processes which connect two moments in time inside of which information about the observer has changed. The Words/Sketch Lab is an exercise to practice what Von Foerster's Hermeneutic Principle: "The hearer (who is the observer at the end of the sentence), not the speaker, determines the meaning of an utterance". In the case of taking notes, one is both the speaker and hearer. At the beginning of each text/sketch, we are in the position of the speaker and at the end we are in the position of the hearer. What happens when you take the words you wrote at the end of a sentence and put them at the beginning of the sentence? What happens when you draw a vertical line that separates your drawing in two parts and invert their position? Separate them, adding emptiness? Move one part forward in time but not the other? The Words/Sketch Lab should run two or three days after the Presentations Lab to give the participants time to familiarize themselves with each other's projects and with the practice of other Becomebecome exercises. This produces a more comfortable and immediate sharing of intuition.

BCL – The Shrine is typically an exercise which takes place in the last days of the residency. Participants convene in an indoor location where they are invited to bring records or traces of things which inspired them in the weeks or months previous to the Becomebecome event. This includes personal mementos, references to people who inspired them (maybe even years before the project started), fragments of conversations, quotes, and any clue from the subconscious about where the project was going before and where it is going now, including things that became of significance during the residency. Each participant builds a shrine made of their own subconscious fragments of memories, thoughts, expectations, and things that happened to them because of synchronicity during the process of creation. Visitors are invited to explore the artists' shrines and leave a message based on spontaneous reactions and guided questions. Since the artwork is hidden and sometimes not even mentioned, The Shrine offers the possibility to receive feedback about the artist's internal process.

During the ordinary ten-day Residency period, BCL are offered two or three times. On some occasions, they are combined with an activity that includes local actors (cultural associations and/or University students), local artists, and non-profits organizations.

Stage 5: Becomebecome Symposium on Transdisciplinary Narratives

Becomebecome participants are, for the most part, artists. Nonetheless, there is always a percentage of curators and university teachers. The Becomebecome Symposium on Transdisciplinary Narratives (BSTN) was born with the idea that artists seldom have the opportunity to speak for themselves because they usually speak through their art. What is the relationship between a piece of art and the person who made it? Why has an artist chosen that specific media or method to express themselves? What is possible to channel because of that unique language that allows them to explore new ideas? These are a few of the critical questions around which artists are invited to offer a presentation at the Symposium. During the BSTN the artists talk about their craft in connection to their sensibility. The BSTN is often an opportunity for teachers and educators to participate in Becomebecome Residencies through grants from their alma mater. While art students or professional artists usually receive funding for art projects, artists whose main profession is teaching usually have easier access to funds for research. This balances out the possibility to include a truly diverse field of expertise which makes the experience of each participant more valuable. The BSTN is held in collaboration with a university or art institute that can provide a large venue for presentations. Parallel to the CFP for the Becomebecome Residency Program, a separate call for the BSTN itself is launched two to four months before the date of the Symposium. Dissemination to recruit researchers and artists who operate in the geographic area of the Becomebecome event is executed in collaboration with local partners.

Stage 6: Becomebecome Process-Exhibit

The Becomebecome Process-Exhibit (BPE) usually takes place on a Saturday evening and a Sunday morning, the two official last days of the Becomebecome Residency. In the previous ten to twelve days, participants have gone through several experiences which have influenced their idea of the project they brought to the residency. The BPE is not conceived as a typical show; rather, it is a moment when the process of the artist is open to the public. Participants are not expected to finish their project for the BPE because it might continue for several weeks or months after the residency is complete. From the outside, the BPE looks like a visit to the atelier of the artist. The public is invited to participate in the process of the artist and give feedback on the work in progress. A presentation sheet is also part of the installation and made available to the public.

The sheet includes the title of the work (which is also displayed on a tag on the wall in traditional museum fashion) and a short story that the artist wants to tell the visitors to create the context inside of which the visitors will originate their feedback. Saturday evening is the opening of the Process-Exhibit. Sunday morning is the time for the artists to meet local professional actors, present their work, and gauge the opportunity for future collaborations. Sunday afternoon is takedown time. All participants are in charge of dismantling their artwork with an official policy of leaving 'zero trace' unless different arrangements have been made with the exhibit space.

Stage 7: Becomebecome Continuity, Individual Participants, and Social Actors

Late afternoon on Sunday, Becomebecome participants are invited to the official closing ceremony. The journey will continue in the following days, weeks, and months ahead. Some of the participants pick up the Becomebecome Kinetic Routines and continue to exercise to transform their artwork or just for personal enjoyment. Others adopt the Becomebecome Intuitive Journeys and Critique Labs as a source of inspiration for their projects as teachers and facilitators. However, the goal of Becomebecome residencies is not only to influence process at the scale of the individual participants, but also to advance process at the scale of social actors and create new opportunities for the organizations and institutions who are involved in each event.

Results

In relation to the key themes presented in the "Approach" section, we observed that most participants (over 80%) felt a direct connection between their personal transformation during the Becomebecome Art Residency program and their creative process. They enjoyed practicing techniques to access their subconscious and explore their dreams and intuition. They also appreciated learning about their anatomy, the connection between their emotional and mental systems, and how to regulate them through simple and fun exercises.

Value elements observed in each Becomebecome event include:

- Thinking outside of the box through fun and engaging activities
- Increasing the agency of the participants over their physical, mental, and emotional behavior
- Experiencing Somatic Awareness as an internal faculty, a source of energy, self-reliance, vision, and wellbeing for oneself and the community
- Integrating practical strategies for the exploration of subconscious processes which influence decisions and behavior in everyday life including practical strategies for art production/incubation
- Discovering a framework and methodology that participants and local communities can transform and make their own with their unique sensibilities and experiences
- Fostering new collaborations between social actors

Conclusion

This article presents a concrete example of how the Becomebecome principles can be implemented in the case of art residencies. Our Somatic approach combined with strategies to reveal intuitive insight expands the agency of all participants. Together, they allow access to new transdisciplinary resources for art education curricula and art incubation events. They reduce cultural barriers and class differences, and foster empathy and collaboration. This generates ideal conditions for subsequent collaborative projects between local and international actors long after the events are over. As President of the Becomebecome non-profit and lead researcher of our methodology, I look forward to developing initiatives with new partners interested in Transdisciplinary programs for Art Research, Education, and Incubation. On a more personal note, I feel privileged to join hands with new friends, artists, and educators from all over the world to learn more about ourselves and our different approaches to creativity, Somatics, intuition, and more.

Figure A1 – Call for Participation

Figure A2 – Becomebecome Kinetic Routines

Figure A3 – Becomebecome Intuitive Journeys

Figure A4 – Becomebecome Critique Labs

Figure A5 – Becomebecome Symposium on Transdisciplinary Narratives

Figure A6 – Becomebecome Process-Exhibit

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