

**Bodies in Motion: Working through Plurality**

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In *Becoming Beside Ourselves: The Alphabet, Ghosts, and Distributed Human Being*, Cultural theorist and mathematician Brian Rotman posits that alphabetic text has become incompatible with selves and subjectivities that have emerged in relation to new technologies and networked media. While he argues that the digital self is going plural, he raises the question of how the self could ‘function in ways other than [an] organised arborescence’ (Rotman 2008: 104). Considering the challenges that the idea of a networked self is to the understanding of western consciousness, Rotman suggests that with parallel computing the breaking down of barriers between self and other leads the networked self to become multiple, distributed and besides itself:

But what is involved in becoming besides oneself? In experiencing plurality? How does one accede to the para-human? The process is not to be identified with imitating, reproducing, splitting oneself; [...] It is rather a form of a temporal change, becoming party to a condition other than one’s own, a question of self-difference, of standing to the side of the single, monadic ‘I’[...] Can I, you, those yet to come, really not be what we have (felt to have) been for so long in Western culture, an ‘I’ that is before all else, as a condition for all else, an enclosed, individual, indivisible, opaque, private, singularly rooted Me? (Rotman, 2008: 103-04)

As two performance-makers from different backgrounds (dance and theatre), we attempt, in this article, to find strategies that will allow us to examine the shifting tension between our sense of the monadic ‘I’ and the idea of the distributed self that Rotman powerfully describes as ‘becoming beside ourselves’.

We will initially map the content of our research, and, following this, use our individual voices to reflect on our collaborative process. In addition to referencing Rotman’s ideas throughout the article, we also draw on the work of philosophers as an empirical fit to our practical research, including William James’ notion of appropriation and Brian Massumi’s and Suzanne Guerlac’s insightful exploration of Bergson’s ideas of duration. In the final part of the article, we demonstrate the possibility of defining the collaborative process in correlation with Paul Cillier’s theories of complex systems, and discuss, with reference to Erin Manning’s philosophical insight on consciousness in a network, how the dynamic processes of our movement improvisation produces a collision of selves, and thereby impacts upon our understanding of authorship.

Through our individual practice-as-research doctoral studies in performance-making at Middlesex University, we have engaged in an on-going collaboration based on our mutual concern for the process of embodying our research. A central concern was to investigate how two performers could account for each other's presence. To this end, we have met on a regular basis for practice sessions since April 2011, and we have also developed our practice through two residencies (in August 2011 at PAF (Performing Arts Forum) in northern France and in January 2012 at the Aberystwyth Arts Centre). This project has led us to explore a number of ways of supporting and illuminating each other's inquiry. First, we have experimented with feedback techniques, using drawing, text and movement responses. Secondly, we have practised duet, structured improvisations based on sensation and memory stimuli. Thirdly, we have used online communication to share reading, videos and writings.<sup>1</sup> These techniques have informed the development of an on-going process of collaborative practice. This article aims to frame tendencies that occur when working with others in the studio, for example, the way we make sense of each other in the context of movement improvisation, and the role of memory during such non-verbal communication. The set of conditions for this on-going project has provided a good terrain to break down some of the mechanisms of collaborative performance making, and have therefore allowed us to illuminate some relevant aspects of contemporary performance making, with more specific insight around the relationship between self and bodies in motion.

During our sessions, we attempted to illuminate and share each other's research, which individually engages with collaborative practices and performer training, through an exchange of our training and practices. We were concerned with the processes of performance making, and we thus focussed on these processes, as opposed to creating a performance or work in progress. During the first studio sessions we uncovered a set of notions that we were mutually interested in exploring: presence, transformation, memory and time; and we each brought various exercises and approaches to movement to the sessions that allowed us to engage with this set of notions. During the collaboration, we developed our practice in different contexts and environments. Alternating between continuous monthly-based practice sessions and short and intense periods of research in residency situations, our collaborative practice can be outlined both inside and outside the studio:

We work together in studios in London in frequent but rushed sessions in an old police station with no windows; in the French summer in a former nun's

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<sup>1</sup> See details of the sessions at: <http://parallelintervals.blogspot.com/search/label/Rebecca>

dormitory transformed into an arts centre, with sweeping views of a village, a church bell tower, and a garden with bright deckchairs and apple trees; and in west Wales, as a cold winter wind whistles and seagulls squawk outside the round space, and a circle of high windows reveal grey sky and occasional sunlight.

We stretch, talk, run, move, dance, and improvise; create solo and duet choreographic sequences that blend old work, new movements and repeated gestures; introduce to each other various exercises, techniques, props, costumes, images, texts and sounds; give each other a list of tasks and perform them together in an extended improvisation; attempt to respond to each other by extending our senses; and write 'butoh-fu' image 'poems', and take turns reading them to each other as we improvise responses.

We also create solo sequences based on the memory of the gestures of others; mirror and give each other impulses to respond to; undertake mutual interviews and observations; record our experiences in notes, sketches and marks on large sheets of paper taped to the walls; film and photograph ourselves; attempt to trace each other's danced pathways with masking tape, and endeavour to create a map of practice in the space that maps the network of the self.

In an attempt to extend our practice and respond to each other through the environment outside the studio space, we play in gale-force winds on a jetty by the sea and then try to embody the experience in the studio. We think and write about, reflect upon, struggle with, and share our experiences about our training and our failing bodies. We talk about our digital selves and our online identities.<sup>2</sup>

In the first section of our reflections on our collaborative process, we will discuss bodies in motion with reference to Rotman's notion of experiencing plurality. In the second section, we will account for the development of a strategy of performance response in the studio. In the third section, using a specific movement improvisation, we reflect on our practical exploration of the notion of performer's self through problematising the relation between recognition and intention in live performance.

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<sup>2</sup> Edited personal reflections from Rebecca Woodford-Smith's notebook.

## 1. Bodies in motion - Experiencing Plurality

Rebecca:

In this auto-ethnographic practice-as-research account, I attempt to describe the performer-self as experienced in collaboration. I am aware of the complexities of attempting to account for such an embodied experience through writing, and doing so through a self-reflective account.

I write this sat on a train, glancing at the Welsh landscape of estuaries, snow clad hills and barren windswept trees silhouetted against the quickly darkening pink sky; and later sat on a plane hovering over a bed of white clouds, below which I imagine is Scandinavia. Later still — as I write at this moment — I am jetlagged in an unfamiliar room in an unfamiliar district of Tokyo and have the strange (yet familiar) sensation that my body has not yet caught up with its self and is perhaps still hovering somewhere over Siberia. In the act of reflecting on, and remembering, the multiple actions in the multiple (and contrasting) studio spaces through the act of writing, and whilst sitting at home and travelling, I have the sense that I am experiencing the plurality that Rotman describes.



REFLECTIONS OF UNFAMILIAR TOKYO  
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Noyale:

I feel at the moment quite settled, in a rather steady position, not travelling. Shortly, I will stop writing and go to collect my daughter from the child minder and follow the toddler's routine before going back to the space of the screen.

How does this screen relate to what happened between Rebecca and me?

As we have decided to start to compose the reflection about our work through individual voices, I am paragraphing myself into the design of a word document. I find my way in this reflective account of my collaboration with Rebecca in the tension between a notion of 'extension of self' in terms of the work we have done together during the past ten months and a sense of myself as a professional dance practitioner, be it as a dancer, teacher or researcher. It is perhaps this sense of fixity which leads me to focus on the tension that I identify in collaboration, the tension between knowing what is me and what is neither me nor someone else or, as Rotman puts it 'becoming multiple and parallel' (Rotman 2008: 104).



NOYALE IN WALES  
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## 2. Bodies in motion - Performance Responses

Rebecca:

My actions in the studio are not confined to me, or to Noyale, or to the studio spaces; perhaps they are located — temporally — in a network of multiplicity, experienced through plurality. I am curious how this plurality, or network, operates in the performer body, in particular in relation to Noyale's and my practising together. My background is primarily in theatre, and I work as a performer, researcher and teacher. My movement-training is influenced by the butoh-influenced technique of *Gekidan Kaitaisha*. As practitioners, Noyale's and my own training backgrounds, modes of practice and geographical past and present locations differ vastly. Yet we also share many commonalities in terms of performance making approaches and in terms of our current position of negotiating doctoral research through practice. I wonder how we both position ourselves within this place of difference and commonality, and how this collaborative work together might fold into our individual practice.

Through our reflection on Rotman's tracing of the self as located in, and distinctly shaped by, the gestural, the written, the spoken and the digital, one line of our practice-as-research enquiry develops into our questioning the self as located in the digital, and we attempt to reflect upon how we are — or one is — defined by our or one's relationship with digital technology.

In the studio, Noyale asks me to reflect upon this 'digital self':

Noyale: Could you describe your online profile?

Rebecca: I have a website [...] incomplete. I didn't want to have one [...] it feels necessary, I'm still not sure about it and I haven't told anyone about it [...] I have a page on different social networks [...] several blogs, not public [...] traces from the past from various sites. Comments I might have made on public forums, or records of performances I've been in, or conferences I've been to. Images [...] or reviews of my work ... if you looked me up online you would be able to find out quite a lot of information about me; where I live, maybe you could work out my age, see what I looked like. I'm quite careful and private [...] I don't like [...] I delete things [...] I delete comments I've made [...] I don't want a record to still be there. My website presents a certain image of me [...] carefully edited [...] it's hard to remove yourself [...]

Noyale: Can you describe your physical profile?

Rebecca: [...] I'm small [...] slimish [...] not thin [...] well proportioned. White. Pale. Blonde hair. Hair is frizzy or curly, dark eyebrows, sharp bone structure. Pointy nose, small lips. Green blue eyes. My weight changes. I don't think I have a strong physical presence. So I feel a bit, invisible I suppose [...] I'm an artist, a writer, a researcher [...] wife, partner, friend, daughter, sister, future mother maybe ... I ... I'm a dancer, an actor, a performer. A thinker, a reader [...] a gardener [...] I like the sea and open



spaces and big skies, and [...] I like the city [...] I'm 31 [...] If I disappeared what would remain? There's quite a lot of medical records. I've been quite ill.

Noyale: Can you describe your home?

Rebecca: [...] I think of my parents' home and my home with my husband as my two homes [...] [Starts to move in space as if in home] like this as you enter [...] [continues to describe the two homes in detail and gestures throughout, pointing to what she is describing. She moves around the space as if walking through the rooms].

(Edited transcript of Noyale interviewing Rebecca, Aberystwyth, 5th January 2012).

Noyale:

During our residency in France we defined our research theme to be 'presence/absence' in relationship to each other. Drawing on the idea that presence only exists with others we built on our mutual experience of solo works to set up a situation of events for working together. A central concern was to investigate how two performers could account for each other's presence. To this end, we seamlessly shifted between being an audience for each other as much as a co-performer, from solo to duo, from 'you', 'us', 'I', from thinking to feeling and bounding ourselves to what Merleau Ponty advocated as 'the flesh that thinks'. We explored the notion of active viewing, an observation technique, which aims at focusing on the threshold just before the observer starts to interrupt with the unfolding action. This technique allowed us to go away from verbal or rational writing feedback and led us to veer toward performative responses in relation to our individual work. For example, the writing of *Butoh-Fu* as a poetic instruction invited a personal yet connected response.<sup>3</sup>

A starting point to my improvisation was one of Rebecca's *Butoh-Fu* 'poems':

Gaze extending for a 1,000 miles, seeing something  
Hair falls behind  
Breeze brushes cheeks  
Gaze pulls her forward, limp hands pulls her back  
Skirt bellows around legs, like an ocean.

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<sup>3</sup> 'Butoh-Fu', is a form of notation, developed by Tatsumi Hijikata, whereby a series of word images are interpreted and embodied by the dancer to create movement. Hijikata's notations were often taken from images, such as paintings, and were written in a poetic form.



NOYALE PERFORMING THE BUTOH-FU 'POEMS'  
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### 3. Bodies in motion: Performer Self through Appropriation

Rebecca:

As I am questioned on both my online profile and my physical profile, I stand in the middle of the studio and feel exposed. I later watch a recording of this interview and am aware of the contrast in my responses. I describe my online identity mainly in the negative, as something I want to 'delete', edit and keep private. As I am asked about my 'physical profile' I respond in detail, and I gesture and point my toes. When I describe myself as located in my home, I automatically begin to move around the space, as if I am walking through my home. I can visualise the staircase, the sea view, the late afternoon sunlight



creating a pattern on the kitchen wall; I can smell the damp in the bedroom, feel the worn carpet under my feet and remember myself and my sister sharing a bath when we were one and three years old. As opposed to the static self I located online, this physical profile is in a visceral state of flux<sup>4</sup>. It is such a state of flux that I experience when in the studio with Noyale; I am constantly changing, adapting and adopting my approach and my physicality to find a common fit with this other dancer-body, and to extend myself to the studio space.

This sense of flux, adaptation and adoption is something that I always experience when I collaborate with other performers. As I write, I am rehearsing with (mainly Japanese) performers in Tokyo<sup>5</sup>, and I sense a shift again in my body, movements and perception of myself. This shift and complex sense of myself is rooted in my history of collaborating with these performers, in our shared (and separate) training, in my position of both insider-company member and outsider-guest performer, in our limited verbal communication, in my sense of being away from home and in many other complexities besides. Yet, as I warm-up in the Tokyo studio, observing the other company members, I am reminded — physically — of choreographies, gestures and actions that I had somehow forgotten. Perhaps sometimes it is only possible to see myself through another, and through this it is less a sense of ‘I’ and the ‘other’ and more a sense of us and of a network.

For example, in a morning session in the studio in Wales, I begin to move through a solo choreographic sequence that I know well, have developed over several years and have performed many times. As I move, I experience a complex internal dialogue with myself and with layers of memories that are associated with the sequence.

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<sup>4</sup> Clearly, one could also argue that the digital space is not static, as it constantly changes through both direct agency and technological advance. However, Rebecca is focusing in this enquiry on the sensorial aspects of living performance spaces, as opposed to the conceptual implications of virtual spaces.

<sup>5</sup> At the time of writing (February 2012) Rebecca was working with *Gekidan Kaitaisha* (Theatre of Deconstruction) in Tokyo, with which she has collaborated with since 2004, usually on a yearly basis, for a project that might have a month-long training and rehearsal period.



REBECCA PERFORMING THE SEQUENCE AS DESCRIBED ABOVE  
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Gradually, Noyale begins to mirror my movements; I am not focusing on her, but I can see her in my peripheral vision and am aware of her presence. Later, I watch the film recording that we have made of this exercise; unintentionally, I am out of shot and you can only see Noyale moving, her movements seem to be her own, and yet I can recognise myself in her. It is not that she is merely able to capture — or replicate — the way that I move or the signature of my movements; it is a sense that she *recognises* ‘me’ — and what that ‘me’ might be — and she can pre-empt my movements, my rhythm and my use of the space. Equally, I can recognise Noyale. In another exercise, I stand behind Noyale and respond to her improvised movements through gradually extending my awareness of her over time. I follow through responding to her impulses, until we move together, responding to each other equally. I would suggest that within this exercise, we are also working with recognition, as I am able to respond to a sense of Noyale’s movements through my peripheral vision. This recognition is based, in part, in an understanding of the rhythm of her body in time and space. Such an understanding does not merely come from the act of moving with Noyale as another body but from a continually unfolding shared dialogue and the interweaving of a personal and a collaborative relationship. Hence, such a sense of ‘recognition’ is based on a set of complex relationships, which endlessly interweave and separate. This can be looked at in relation to Rotman’s notion that we have a ‘better’ sense of self through the multiplicity

of self. But what about my complex interior life — during my sequence — that Noyale cannot experience? Perhaps this exists as part of the network, in the space, and in the history of our practice.

As I consider such moments with Noyale, I am lead to reflect upon my current collaboration with *Kaitaisha* in Tokyo. Alongside other company members, choreographer Hino Hiruko has trained me in *Kaitaisha*'s signature movements and techniques over the last eight years. Hino's signature movements were in turn (in part) influenced by her training with Butoh founder Tatsumi Hijikata. My way of moving is both limited and defined by my own physicality, and yet I carry a trace of Hino — and perhaps Hijikata's — physical essence through my re-appropriation of their movements. I am both them and uniquely me. In this training, I have attempted to grasp something of the essence of Hino and other company member's movements, through an understanding of the impetus for such physicality, for example through working with the notion of transformation.

Further reflecting on what this notion of recognition might be, I want to draw upon another example of my practice with Noyale. In an attempt to engage with each other and the environment outside of the studio, Noyale and I stood, during the residency in Aberystwyth, on the jetty by the sea in gale force winds and played with the sensation of allowing our bodies to be moved by the wind. Later, in the studio, we improvised together, playing with the sensation that we had experienced on the jetty. Within the improvisation, I was able to respond to Noyale in the space intuitively, through my knowledge of her rhythm and duration and through the shared experience of the spatial and physical elements of moving on the jetty. This shared sense of recognition allows us to enfold and embody each other's sense of rhythm, duration and space.



RESPONDING TO AND EMBODYING THE EXPERIENCE OF THE SEA IN THE STUDIO  
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Noyale:

I sense that the process of those responses is very close to Rotman's description of 'experiencing plurality'. According to Rotman, 'the process is not to be identified with imitating, reproducing, splitting oneself; or identifying with, or assimilating another; or being reborn as a new being (though it can couple with and be traversed by all these). It is rather a form of a temporal change'. In performance production, terms we frequently use include mirroring and copying, alongside cutting and pasting techniques, but here this process of performance response is better understood as a process of appropriation of each other's movements and thoughts which happen through time and space. In a short essay, 'How Two Minds Can Know One Thing' (1912), the psychologist and philosopher William James developed his notion of 'appropriation' by the 'I'. In this essay, James tells us how two minds could be conscious of one thing. He says that 'to be "conscious" means not simply to be, but to be reported, known, to have awareness of one's being added to that being; and this is just what happens when the appropriative experience supervenes' (James 1912: 132).

Whereas our use of performance response could be defined as an attempt 'to be reporting' for each other through an acute awareness of each other's bodies and thoughts, one might argue that each moment is experienced from a unique angle and with a particular point of interest. For James, the moment of experience is not fixed in a particular present, it has duration. Each moment folds something of the past, present, and the future. What is the impact of this conception of time on our collaborating bodies? How as artists do we make sense of each other's duration? In terms of production values we can observe on the relationship between performance making and time as a resource. If one of the characteristics of the collaboration between Rebecca and me is its on-going nature, what, more importantly, seems to be the driving force behind our work together is the combination of time and trust. I remember feeling more patient for the work to uncover than if I was working on my own. The involvement of someone else's body in the studio — as an active observer, a reporter of sensations — heightened my sense of respect for the work in a way that is very different from that when I am engaged in a directing role. I have a



better conviction that there is something in what we are doing that is worth pursuing. The worth of the moment shared together. Whether we are stretching, laughing about our bodies being tight from spending too much time at the computer or working on concentration and internal processes, we are constantly learning about who we are in relation to each other. Whereas some of our exchanges could be quite verbal, direct and intentional, other moments of intense exchange manifested themselves indirectly and unintentionally during improvisation. For example, when Rebecca responded to my instruction 'dance like your father for three minutes', the conviction of her rhythmic presence immediately engaged me in a complex network of possible family relationships between father and daughter. Her stamping of the feet, her clapping of the hands remained with me as an internalised rhythm of past memories of our work together, memories which not only add to what I already know of Rebecca but also add to what I know of myself. I am then developing in James's words a 'consciousness of still wider scope'. When later on we experimented with stealing each other's movements during our improvisation, I found myself involved in rhythmic patterns, which came directly from earlier observation of Rebecca, from another time and space. While the branching out to other spatio-temporal experiences feeds my imagination as I perform Rebecca's movement, this rhizomic view of the improvisation's process is bound to what Rotman describes as '[b]ecoming party to a condition other than [my] own'.

Having trained in front of a mirror for many years, I am easily able to reproduce other people's movement; however, the intention of the exploration was not to copy Rebecca strictly but rather to grasp something of the essence of the movement, what in dance can be identified as movement's intent or in other words, as Randy Martin has observed, 'the aesthetic content' of a dance which he calls 'kinetic intention' (Martin 1985: 62). If a dancer's intention of the movement constitutes an elusive component in choreographic composition, including for the dancer herself, in the case of the relationship between a dancer and a choreographer the ability of the choreographer to communicate (more often verbal) clear intention of movement for the dancer is crucial to the rehearsal process. For Martin, 'Kinetics [intention] are the dancers' response to

a motional situation, though the choreographer must find the means to create those situations' (Martin 1985: 62). However, the collaborative practice with Rebecca is concerned with the relationship between two practitioners using improvisation as a mode of performing. In dance improvisation, movement is the foundation of the communication between dancers. In this particular improvisation with Rebecca, the idea was primarily to focus on the repetition of her movements and to use improvisation to access the communicative aspect of movement. In improvisation the recognition and understanding of the intention happen while moving. Because dance unfolds through time, intention can not be perceived at once; it is in becoming and in relation with other internal and external factors including space, time and other bodies.

In live performance the body constantly adjusts to a new set of conditions including internal and external factors. The philosopher Brian Massumi observes that 'a body present is in a dissolve [...] a thing cannot be understood without reference to the non-present dimension it compresses and [...] expresses in continuity' (Massumi 2002: 201). As we have previously seen, for James the moment of experience has duration; it follows from this that, in the context of live performance, what is experienced in continuity is the duration of the performer's body; therefore, one might argue that the body movement's intention is linked to its duration. Suzanne Guerlac, in her writing on Bergson's notion of duration offers important insights into the relationship between body and memory. Guerlac stresses that whereas 'the body is a centre of action that acts in the present' (Guerlac 2006: 122), consciousness operates as a coping mechanism for the body 'by synthesising the heterogeneous rhythms of duration into temporal horizons of past, present, and future' (Guerlac 2006: 122).

If the process of grasping the essence of Rebecca's body's intention has something to do with the development of a kinaesthetic memory acquired through dance training, the analysis of this complex process is out of the scope of this article. What interests me here is the way in which my effort to grasp the essence of her intention — which we could also call my appropriation of her movement — creates a junction through which we both collide. When

Rebecca later watched the video of this moment which only framed me in the shot, she could recognise herself in my movements and I could recognise myself doing the movements, but they belonged to both or neither of us.

### Conclusion

If, as Rotman argues, there is no doubt that ‘networks and the relentless co-presencing and distribution of the psyche they facilitate already [start] to control the sites where subjects are produced’ (Rotman 2008: 104), the foregrounding of the body in performance always refers to these sites of subjectivity. In these terms, performance-making seems to be an appropriate field in which to look at the way whereby the self may become a network, hence the recognition for the need to narrate our experience as performance practitioners. Yet we are still to define what those feelings of being plural or multiple might imply with regard to bodies in motion and collaborative practices in the performing arts.

Paul Cilliers, in his study of complexity and postmodernity, examines networks as applied to human systems. Cilliers argues that a system ‘can develop a distributed form of internal structure’ in the way which a ‘structure is neither a passive reflection of the outside, nor a result of active, pre-programmed internal factors, but the result of a complex interaction between the environment, the present state of the system and the history of the system’ (Cilliers 1998: 89).

Our collaborative practice might be considered to be what Cilliers describes as a ‘complex system’, or as ‘not constituted merely by the sum of its components, but also by the intricate *relationships* between these components’ (Cilliers 1998: 2). Accordingly, we could argue that our collaborative practice can be seen as a collaborative system that develops a distributed form of emergent shifting relationships. During movement improvisation, the constant process of decision-making in operation when bodies are in motion is influenced by the interaction of internal and external factors. If, as we have demonstrated, time and trust parameters, in conjunction with the function of memory, constituted a central focus in our practice, we might begin to see how our feeling of being plural might be bound to how the complex process of emergent shifting relationships between those constitutive elements influence performers’ decision-making.

From a philosophic perspective, Erin Manning, drawing on James, reassesses the interaction between computer and human in web-based networking. She challenges the hierarchical order which lay between the knower (the human) and the known (the computer). She argues that ‘[k]nower and known are no longer situated at the predictable extremes of a

given relation. Knower and known are co-constituted in and by the event itself. This is what is meant by being conscious in a network' (Manning 2009) For the purpose of this reflection on the performer's body as self, our experiences as performers in the studio appear to parallel Manning's position in this different non-virtual networking situation. In the context of movement improvisation, a hierarchical division may be forged between the leader and the follower of movements. We speculate that the shifting of boundaries that occurs during improvisation in the studio is bound to a 'working through' (Lyotard 1991: 54) the accumulative memory of what we know of each other through time. This dynamic process in turn leads to what we could here call a decentralisation of our selves being 'co-constituted in and by the event' (Manning 2009) of our improvisation together.

One consequence of this collision of selves in such collaborative practices is its impact on authorship. James writes:

It is, indeed, 'mine' only as it is felt as mine, and 'yours' only as it is felt as yours. But it is felt as neither by itself, but only when 'owned' by our two several remembering experiences, just as one undivided estate is owned by several heirs. (James 1912: 61)

Based on this dynamic process, the form of collaboration that we have developed might echo James's metaphor: an undivided estate owned by several, or multiple, heiresses working within a network, as we have argued, of distributed selves.

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