



IPAT: An Audience of One

Low skills, deep witnessing

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IPAP: An Audience of One, a developing framework in Intermodal Performance Arts Practice. Like expressive arts practice, IPAP does not require artistic mastery; however, its central emphasis is not simply expression, but the act of encountering oneself through performance, reflection, and embodied presence.



How does Intermodal Performance Arts Practice (IPAP), conceived as “An Audience of One,” support self-witnessing, embodied reflection, and transformation through intermodal performance processes?

Where does IPAP belong?

- Community arts spaces
- Schools and educational settings
- Therapeutic studios
- Retreat and workshop settings
- Group and individual practice

IPAP belongs in spaces where creativity, reflection, embodiment, and relational safety can meet. Like EXA, it can be practiced in schools, community settings, hospitals, private practice, and group contexts, but IPAP especially requires a space that can support not only expression, but also the shaping and witnessing of performance as a meaningful event.





Role

- My role in the community
- Facilitator
- Witness
- Container-holder
- Guide for reflection and integration

In IPAP, my role is not to train performers or evaluate artistic quality, but to create a safe frame in which participants can move through modalities and arrive at a performative act of self-encounter. I hold the structure, track the emerging themes, support the transitions between modalities, and help participants reflect on what becomes visible through the work.

Participants

Who are they? What are their resources? What are they coming for?

- Adults, adolescents, artists, non-artists, educators, people in transition
- Resources: body, breath, image, memory, rhythm, voice, imagination
- They come for self-discovery, expression, integration, meaning-making

IPAP is for people who do not need advanced artistic training but do need a willingness to enter process. Their resources are already present: sensation, breath, voice, movement, memory, image, story, and imagination, and many come because they are seeking a way to understand themselves more deeply through embodied expression rather than explanation alone.





From “low-skill, high-sensitivity” to:

“low skills, deep witnessing” or “ low skills, high presence”

EXA describes itself as “low-skill, high-sensitivity,” meaning participants do not need to be artists, but they are invited into sensitive, creative engagement with materials and experience. For IPAP, I propose “low skills, deep witnessing” or “low skills, high presence,” because the aim is not primarily aesthetic refinement, but the capacity to witness oneself through a performative act that has been shaped across modalities and held with care.

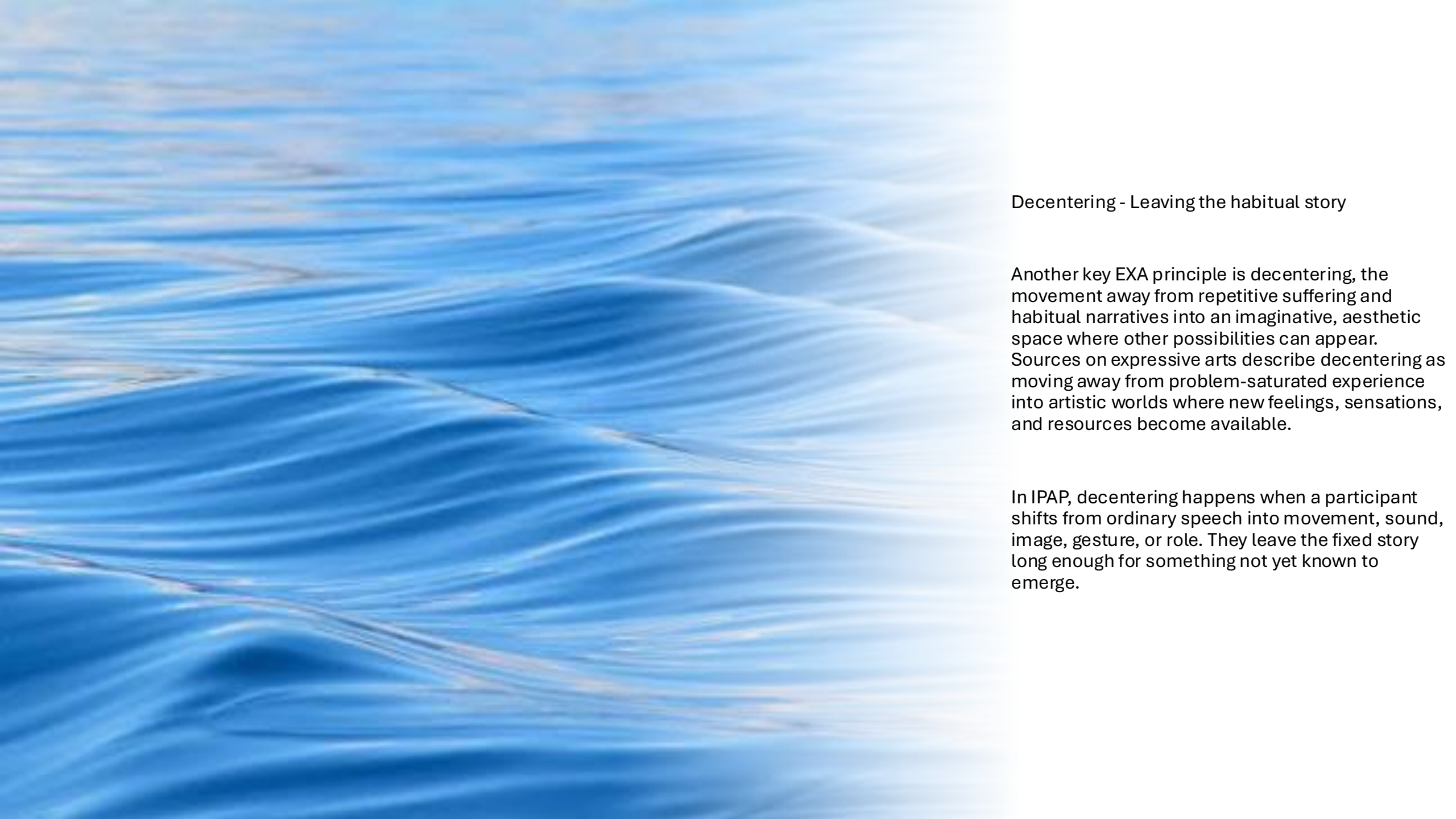
Poiesis

Making, letting emerge, letting be

A central theoretical root for both EXA and IPAP is poiesis, the Greek idea of making or bringing-forth. In expressive arts theory, poiesis is not just producing something by force of will; it involves letting something emerge, letting form show itself, and trusting the process rather than controlling it completely.

In IPAP, poiesis matters because performance is not treated as display, but as a form that comes into being through attentive making. The participant does not simply invent a performance; they discover one.





Decentering - Leaving the habitual story

Another key EXA principle is decentering, the movement away from repetitive suffering and habitual narratives into an imaginative, aesthetic space where other possibilities can appear. Sources on expressive arts describe decentering as moving away from problem-saturated experience into artistic worlds where new feelings, sensations, and resources become available.

In IPAP, decentering happens when a participant shifts from ordinary speech into movement, sound, image, gesture, or role. They leave the fixed story long enough for something not yet known to emerge.



Recentering - Returning differently

If decentering takes us away from the familiar, then recentering is the return. In IPAP, that return is crucial: participants come back from the intermodal journey with a witnessed form, a changed relationship to experience, and often a more coherent sense of self.

This is one place where IPAP begins to define itself more sharply. The process does not stop at exploration; it includes a deliberate return through performance, reflection, and integration. Exploring Tinkuy (the encounter).

Phenomenology - Experience before interpretation

A phenomenological orientation is also central here. The phenomenological perspective in expressive arts focuses less on diagnosing inner content and more on describing how experience appears, unfolds, and is encountered in the present moment.

For IPAP, phenomenology means we attend to what is happening: the rhythm of breath, the quality of gesture, the texture of silence, the felt sense of repetition, the shift from image to voice. We ask, “What is appearing?” before we ask, “What does it mean?”





Methodology - A proposed IPAP process

Attunement

Impulse noticing

Intermodal translation

Compositional shaping

Performance as self-witnessing

Reflection and integration

IPAP can be described through a repeatable methodological arc. The participant begins with attunement, notices an impulse, translates that impulse across modalities, shapes the material into a short score or composition, performs it for an audience of one, and then reflects on what has been revealed. This makes IPAP both teachable and researchable. It is open enough for discovery, but structured enough to hold transformation.



Modalities - How intermodality functions in IPAP

Movement

Sound

Word

Image

Act / role / staged gesture

Expressive arts theory describes intermodality as movement between different ways of imagining and encountering the world, such as image, sound, word, act, and movement. IPAP inherits this intermodal foundation, but instead of using intermodality only for exploration, it uses intermodality to build toward a performance event that crystallizes experience in a visible form.

Difference from EXA - How IPAP stands apart

IPAP differs from EXA not because it rejects EXA, but because it narrows and deepens one strand of it. It treats performance not as an optional expressive mode, but as the central practice through which intermodal material is witnessed, held, and integrated.

EXA	IPAP
Broad intermodal expressive arts therapy framework	Proposed performance-centered practice rooted in intermodality
Low-skill, high-sensitivity	Low skills, deep witnessing
Emphasis on play, imagination, resource discovery	Emphasis on self-witnessing through shaped performative form
Decentering into aesthetic space	Decentering plus recentering through performance
May include performance but does not require it	Performance is central to the method

Theories - Theoretical foundations of IPAP

Poiesis

Phenomenology

Intermodality

Performance theory

Ritual theory

Embodiment and somatic awareness

Theoretically, IPAP stands on several converging foundations. From EXA it takes poiesis, intermodality, and phenomenological attention; from performance and ritual it takes the idea that shaped action, repetition, presence, and witnessing can create threshold experiences in which identity is not only expressed but reconfigured.





Practice structureProject / process / task

Once a week

Four-week cycle

90 minutes per class

Small group or individual format

A practical IPAP format could be a monthly class that meets once a week for four weeks, with each session lasting about 90 minutes. This answers the project questions on the photo—when, how often, and how long—and provides enough continuity for trust, experimentation, composition, and reflective closure. Weekly sequence:

Week 1: attunement and first impulses

Week 2: decentering through intermodal exploration

Week 3: shaping a short performance score

Week 4: self-witnessing, reflection, and integration



The Future

To build multiple retreats where people can come to seek refuge, open up and express themselves



Closing - Why IPAP matters

IPAP matters because it offers a way to move from expression to encounter, from creativity to witnessing, and from improvisation to transformation. If EXA teaches us that healing can begin through low skill and high sensitivity, then IPAP proposes that another step is possible: low skills, deep witnessing, where performance becomes a practice of coming into presence with oneself.

IPAP is a proposed conceptual and methodological development rather than an already established discipline-wide separation. IPAP will be guided by ethics that prioritize consent, safety, deep witnessing, and respect for each participant's pace, boundaries, and dignity.





Each one holds life within it
Nurturing something below
And becoming part of a bigger picture
Does it know its worth?
Does it know how it alone
Could be the missing drop to a flood
or an ocean