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TROUBLING THE GOLDEN THREAD;
A POST-QUALITATIVE INQUIRY INTO THE TACIT DIMENSION

ABSTRACT:

My thesis constitutes a body of work positioned between post-qualitative inquiry and new materialist approaches to research-creation (Manning 2016). Sparked by a marker dream, my research grapples with the tacit dimension of knowledge or the factual position from which "we can know more than we can tell" (Polanyi 2009, 4). In the context of human conscious/unconscious consciousness, tacit knowledge is qualified as unspecifiable knowledge, which is differentiated from the explicit and implicit dimensions of knowing. My thesis functions as a linguistic bridge to make meaning of tacit knowledge by utilising selected psychoanalytical and new-materialist concepts to trouble my marker dream’s tacit dimension. In my writing, symbolising and dreaming thereof, I expand the conceptions of Polanyi’s (2009) tacit dimension of knowledge, Bion’s (1962) contact-barrier, and Jung’s (2019) individuation process, illustrating how these terms relate to each other and my chosen research topic.

As research knowledge, my writing amplifies the felt tensions, symbols, and relationships created between dreams and texts, troubling their affective impact on the psyche. Here, I purpose my marker dream as a vehicle of tacit-knowing orientated toward the encounter with its contact-barrier that differentiates my marker dream’s explicit, implicit and other dimensions from its tacit dimension of knowledge. This process explores how writing and reading establish relational bridges between pre-conceptual felt sense (Gendlin 1997), language symbols and theoretical conceptions. These affective bridging states are posited as relational encounters tracing instances of tacit-knowing. By writing into these relationships, I performatively create the waking dream of my thesis. My research question inquires: "How is the tacit dimension of knowledge encountered through dreaming and writing?"
TROUBLING THE GOLDEN THREAD;
A POST-QUALITATIVE INQUIRY INTO THE TACIT DIMENSION

LAY SUMMARY:

My thesis explores the phenomena of dreaming and writing to articulate, structure and generate my research. Sparked by a specific dream I name the "marker dream", my inquiry explores the sensed instances in which "we can know more than we can tell" (Polanyi 2009, 4). In the context of human consciousness, this sensed form of knowing is qualified as a dimension of knowledge which is differentiated from the explicit and implicit dimensions of knowing. My thesis makes meaning of such "tacit knowledge" by using selected psychoanalytical and academic concepts to illustrate how tacit knowledge is encountered and function in an integrated manner. Through creative and relational writing, I expand the conceptions of the human mind, dimensional difference and the individuated self, illustrating how these terms relate to each other and my chosen research topic.

As a process, my writing amplifies the felt tensions, symbols, and relationships created between my dreams and my writing. I purpose my marker dream as a vehicle of tacit-knowing orientated toward that which differentiates its explicit, implicit and other dimensions of knowledge. This process explores how writing and reading establish relational bridges between felt sense (Gendlin 1997), language symbols and theoretical conceptions. These feeling states are positioned as encounters tracing instances of tacit-knowing. By writing into these relationships, I performatively create the narrative of my thesis. My research question inquires: "How is the tacit dimension of knowledge encountered through dreaming and writing?"
## CONTENTS:

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSTRACT:</td>
<td>1</td>
</tr>
<tr>
<td>TROUBLING THE GOLDEN THREAD; A POST-QUALITATIVE INQUIRY INTO THE TACIT DIMENSION</td>
<td></td>
</tr>
<tr>
<td>LAY SUMMARY:</td>
<td>2</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS:</td>
<td>7</td>
</tr>
<tr>
<td>PREFACE: NOTE TO MY READER</td>
<td>8</td>
</tr>
</tbody>
</table>

### 1 INTRODUCTION

1.1 THE TEAL ROOM                                                      | 17   |
1.2 DREAMING IN THE TEAL ROOM                                         | 29   |
1.3 THE MARKER DREAM                                                   | 35   |
  1.3.1 MARKER DREAM AMPLIFICATION                                     | 36   |
  1.3.2 MARKER DREAM CONTEXT                                           | 40   |
1.4 DREAMING MY THESIS                                                 | 44   |
1.5 RESEARCH QUESTION DEVELOPMENT                                      | 50   |
1.6 RESEARCH PARADIGM                                                  | 54   |
1.7 ONTOLOGICAL ASSUMPTIONS                                            | 59   |
1.8 EPISTEMOLOGICAL ASSUMPTIONS                                         | 61   |
1.9 THE WEAVING OF MEANING                                             | 63   |
1.10 AN ASSEMBLAGE OF SYMBOLS, AFFECTS AND ENCOUNTERS                 | 69   |

### 2 LITERATURE REVIEW

2.1 DREAMS, KNOWLEDGE AND WRITING                                      | 82   |
2.2 BRIEF DISCUSSION OF TERMS ORIGINATED BY FREUD                      | 84   |
**LIST OF DREAMS:**

<table>
<thead>
<tr>
<th>Dream Number</th>
<th>Dream Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>The Marker dream</td>
<td>36</td>
</tr>
<tr>
<td>02</td>
<td>The Contact-barrier</td>
<td>73</td>
</tr>
<tr>
<td>03</td>
<td>Approach differentiation</td>
<td>83</td>
</tr>
<tr>
<td>04</td>
<td>The Archetypal narrative</td>
<td>183</td>
</tr>
<tr>
<td>05</td>
<td>Tacit Knowledge in session</td>
<td>197</td>
</tr>
</tbody>
</table>

**LIST OF IMAGES:**

<table>
<thead>
<tr>
<th>Image Number</th>
<th>Image Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>Labyrinth of the Minotaur</td>
<td>8</td>
</tr>
<tr>
<td>02</td>
<td>Monomyth</td>
<td>9</td>
</tr>
<tr>
<td>03</td>
<td>Teal</td>
<td>17</td>
</tr>
<tr>
<td>04</td>
<td>The fold</td>
<td>22</td>
</tr>
<tr>
<td>05</td>
<td>A snake danced together</td>
<td>37</td>
</tr>
<tr>
<td>06</td>
<td>The wire boat</td>
<td>38</td>
</tr>
<tr>
<td>07</td>
<td>Dream posture</td>
<td>39</td>
</tr>
<tr>
<td>08</td>
<td>The dream bridge</td>
<td>53</td>
</tr>
<tr>
<td>09</td>
<td>Night flight</td>
<td>131</td>
</tr>
<tr>
<td>10</td>
<td>The kelp farm</td>
<td>143</td>
</tr>
<tr>
<td>11</td>
<td>Seaweed</td>
<td>145</td>
</tr>
<tr>
<td>12</td>
<td>Black hole</td>
<td>146</td>
</tr>
<tr>
<td>14</td>
<td>Alchemy Rosarium Philosophorum</td>
<td>185</td>
</tr>
<tr>
<td>15</td>
<td>The wire boat revisited</td>
<td>204</td>
</tr>
</tbody>
</table>
ACKNOWLEDGEMENTS:

I would like to extend my gratitude to my reader who will engage, endure and experience my doctoral thesis, my research’s tacit dimension awakens in the relationship between my writing process and its reading. In acknowledgement of my years of Jungian analysis that prepared me for this task, and the University of Edinburgh that made its fruition possible, I now stand tall. With specific thanks to Dr Jonathan Wyatt, Dr Joanna Alexjuk and Dr Nini Fang for their supervision and guidance given towards me realising my project. To my household, friends, family and reading group who continued to support me in this process, I extend my love and respect.

JOHN ADDEY MALHERBE
"And, just as the unconscious world of mythological images speaks indirectly, through the experience of external things, to the man who surrenders wholly to the outside world, so the real world and its demands find their way indirectly to the man who has surrendered wholly to the soul; for no man can escape both realities. If he is intent only on the outer reality, he must live his myth; if he is turned only toward the inner reality, he must dream his outer, so-called real life."

Carl Jung, Collected Works vol 6, para 280

PREFACE: NOTE TO MY READER

The preface to my research is functional in qualifying the symbolic wording of my thesis title. I have used the archetypal nature of mythology to convey how narrative accounts can invoke uniquely felt meanings and symbolised (Gendlin 1997) understandings of words and images. As Campbell (1988, 5) writes, "Myths are clues to the spiritual potentialities of human life". Mythology’s unique telling ability through parables or relational stories bridges the individual and collective natures of human conscious/unconscious consciousness illustrating the patterned impact of grasping symbolic themes. Here, our human capacity for symbolic meaning-making constitutes a form of delineated comprehension (Gendlin 1997) of the worlds between words.
These affective worlds are tangibly present when the embodied psyche symbolises awareness into feeling, thought and meaning. My preface narrative, therefore, invites my reader to attend to how language and individualised comprehension of words, feelings and images impacts our meaning-making of knowledge. In my preface explication, I relate a mythical narrative I discovered and then, in a containing (Bion 1985) manner, held to structure the communication and intention of the creative functioning of my research process. I use this mythological function to position my symbolic approach to language explicitly. As my thesis opens, this archetypal narrative overarches and awakens attention to the layered and relational quality of my writing as I transition into the chapters that follow. In my thesis, the symbolic delineation of the explicit, implicit and tacit dimensions of knowledge are similarly used to prime reading attention toward the more nuanced understandings of consciousness, symbolisation, and the otherness of tacit-knowing (Polanyi 2009).

Figure 02 – Monomyth [online image] in the public domain

My thesis title, Troubling the Golden Thread, encapsulates a symbolic thought-form with distinct mythological undertones. This thought-form refers to an allegorical interpretation of Ariadne's thread, a symbolic object which finds its origins in the Greek mythologies of Theseus. These myths, in part, narrate Theseus's intentional journey into the labyrinth of the Minotaur, which captures archetypal and story structure remnants of the hero's journey (Campbell 1988).
Theseus's story exemplifies a monomyth of adventure, challenge and victory but ultimately surfaces themes of intentionality, fate, power and loss. The myth tells: As Theseus approaches the Cretan labyrinth built under King Minos's castle, the king's daughter Ariadne notices the hero and decides to help him. When he enters the labyrinth, Ariadne gives Theseus one end of a golden thread that keeps him connected to her during his dangerous task. As a symbol, the golden thread is both a valuable gift and an innovative tool that tracks Theseus's journey within the labyrinth's tricky territory. After Theseus encounters, battles and slays the Minotaur, he retraces his steps back to Ariadne by following her thread, effectively transcending the maze-like terrain.

Following the victory over the Minotaur, Theseus and Ariadne decide to elope and sail away from Crete. Amidst stormy seas, they overnight on the Aegean island of Naxos. Here, Theseus must either remain by Ariadne's side or save his boat from sure destruction as, by killing the Minotaur, he had angered the sea-god Poseidon. The raging seas convince him to protect his boat alongside his crew members. One version of the Theseus myth relates an encounter where the god Dionysus appears to him through a dream as he rests with his crew. In this dream, Dionysus discourages Theseus from continuing his journey with Ariadne. Out of fear of the gods' anger, should he not adhere to his dream's warning, Theseus abandons the sleeping Ariadne on Naxos.

In later mythologies, the goddess Hera intervenes in Ariadne's fate and orchestrates a chance meeting with Dionysus. Dionysus, who discovers Ariadne on Naxos, falls in love with her and consoles her in her loss. He proposes and later marries her, and they remain together for all their days. This complex narrative of contrasexual (Jung 1968) tensions between this myth's characters echoes the multi-layered quality I engineered into my thesis title and recognised in my writing.
process. My thesis narrative relates these affective tensions by illuminating the phenomenon of tacit-knowing through awakening dream symbols and by troubling theoretical concepts. My thesis functions as my container of thought (Bion 1959), relating a certain state of mind (Mills 2000), my myth, and the felt sense (Gendlin 1997) I was able to trace throughout my research.

My affinity with the Theseus myth developed through my personal dreamwork and depth explorations as a Jungian analysand, which has opened a unique world of psyche work for me since 2012. From this context, mythology in a Jungian sense reflects the relational patterns of archetypal forces identified through archetypal images (hero, shadow, Self, etc.) prominent in culture, dreams and the narrative themes enacted throughout life. This principle echoes in the Jungian analyst Marie-Louise Von Franz's (2017) words when she articulates that archetypes reflect the organising principles within consciousness. Jung (1968) theorised and expanded that these organising archetypal forces, symbols and images are contained or encountered within humanity's collective unconscious, and the lived stories through which we embody their impact.

Although my thesis title states conscious intention, the application of my title's symbolism does not refer to the entire mythology of Theseus. My cut excerpt from this myth explores the symbolic relational dynamics of Theseus and, later, Dionysus encountering Ariadne. Like a dream, these relationships of change represent windows into a significant part of a much greater contextual and archetypal narrative. I equate these processes to a specific kind of awakening to the soul I experienced through my ongoing individuation process. Individuation, as an archetypal process, refers to the awakened synthesis between the conscious and unconscious mind, where the archetypal "Self" alludes to the unreachable gestalt of conscious and unconscious wholeness.
My thesis’s research narrative anchors my soul story. Concerning soul consciousness, Jung (1968) articulates that the issue of the soul cannot be avoided in life without detriment to the psyche for those destined for individuation in their lifetime. As a seeker, I walk this tightrope in my life's work and when following my way of knowing uncertainty. Semetsky and Delpech-Ramey (2012) similarly describe an individuated self as the difference and authenticity brought into the life process. Dreams and the difference I recognise in developing my research approach expanded into identifying and exploring my research topic and the writing process captured in my thesis chapters. Here, the term "troubling" in my title refers to my meaning-making of a concept that remains problematic, namely the soul or the relating capacity of the Self in research.

Throughout my thesis, I track the impact of a specific dream event that serves as my bridge toward the encounter with the tacit dimension of knowledge. I continued to write in relation to the affectivity this marker dream evoked in me as a way to orient my research spatially. The golden thread in my thesis context connects Polanyi’s tacit dimension of knowledge, the Anima (Jung's name for the soul-image in the man) and the implicit relationship between them. These aspects unite in my marker dream and the tacit encounters represented in my unconventional research process. I explicitly offer this dream’s experiential impact on my research through my thesis’s creative writing by integrating dreaming in its assemblage (Deleuze and Guattari 1987).

Archetypal images are partial and constitute forces encountered and traced in relation. I tracked such images in writing my thesis’s myth by symbolising differentiated consciousness and dream states. In my title thought-form, the golden thread is implicitly linked to the labyrinth of the underworld or unconscious psyche. In its symbolic interpretation, the labyrinth represents the
unconscious dimension relevant to the soul’s integration through the individuation process as described by Jung. The golden thread tracked within the labyrinth of depth processes symbolises traced guidance from the soul, mirroring my encounter in the processual context of my research.

A myth’s characters represent archetypal images or agents (Campbell 1988). In a metaphorical interpretation of the Theseus myth, and perhaps through a simplistic Jungian lens, the castle of the enlightened ruler above the labyrinth could represent the conscious mind, and the Minotaur contained in the "labyrinth of the individual, and collective unconscious" represents the archetypal image of the shadow (Campbell 1988). The shadow relates to the light and dark inferior aspects of self that we deny in ourselves or disassociate from through fear or resistance (Von Franz 2017). As a symbol, Theseus could personify the ego complex or conscious aspect of the psyche that traces the path of an adventurous spirit. Dionysius, in turn, captures the image of the demi-god nature of the individuated man who, through sacrifice, rules with the heart. I interpreted Ariadne as the Anima in the Theseus myth, functioning as the soul connection between ego and Self. Still, as I write and orient my research toward tacit knowledge's contact-barrier (Bion 2013), I will aim to disrupt the representational approach to symbolism illustrated above. Instead, I endeavour to activate affectivity through transformative symbols intuitively.

Reading Theseus’s myth, I interpret the symbolic environment of the labyrinth as reflecting a process of discovery that concerns my individuating consciousness within research. The labyrinth symbol represents predominantly unknown twists and turns that contain dangers, where skill (or intervention) is required to navigate its terrain. The implicit symbol of the labyrinth hidden within my thesis title metaphorically proposes exploring the psyche's depths. Symbolically the golden
thread represents the relation to the soul that tacitly both traces and holds. I believe this soul relation constitutes the mystical part of Self-awakened knowing that truly runs the individuating narrative of any creative post-qualitative inquirer who intuitively risks living their difference.

The semi-colon, in my thesis title, transitions the mythological aspects of my thesis title into a qualifying descriptor for my research orientation, which edges toward tacit-knowing worlded through the way of research-creation (Manning 2016, Springgay and Zaliwska 2015). I am not alone in this endeavour. I have found theoretical allies along my path of discovery as the post-qualitative character of my thesis emerged. These philosophers, theorists and academic voices represent the synchronous coordinates in collective consciousness I could write with, think with and feel with as I grappled with the implications of the tacit dimension. This transition in my title also consciously positions my research dissertation as a post-qualitative research project.

My inquiry into the tacit dimension of knowledge is traced as a research process, troubling the activating potential of its tacit knowledge. My writing finds its critical form in a journalling style of wording and imaging, which produces the performative post-qualitative character of my work. By troubling the tacit encounter as an orientation toward a contact-barrier, new research insights are effectively dreamt into relation, illuminating the in-between spaces that position the tacit dimensions of my research knowledge in its waking dream (Bion 1962). I posit these dream spaces as activating or producing new knowledge spheres within my research practice. Upon this stage, the becoming of my practice (Gale 2021) opens to an encounter with my otherness, tracing my waking dream as I translate its concept-as-method process (Taguchi and St.Pierre 2017) into my performative style of research-creation. From here, I offer my golden thread.
1 INTRODUCTION – into the labyrinth

In my thesis introduction, I start by positioning myself, my meaning-making of felt sense and how the producing nature of delineated comprehension (Gendlin 1997) actively translates into my performative approach to languaging (Østern et al. 2021) and knowledge creation (Mcleod 2001). I contextualise the "dreaming of my research" within counselling studies, psychotherapy, and my role as a psychotherapist. I then anchor dreams as knowledge by articulating and amplifying my marker dream’s narrative account, which transitions to the emergence of my research question. This research question reads: "How is the tacit dimension of knowledge encountered through dreaming and writing?" In the ensuing introduction paragraphs, I qualify my research paradigm and the onto-epistemological assumptions relevant to my body of work. These contextual facets of my research are directly related to my topic, which concerns tacit-knowing and dreaming. In my introduction, I position the key theoretical concepts of "tacit-knowledge" and "contact-barrier" as bridging symbols whose conception traces how the tacit dimension is encountered.

In line with my thesis title thought-form, the inquiry of my research process originated in response to a significant dream event in my first year of doctoral studies. This dream surfaced affects which I traced as felt guidance throughout my research endeavour when sensing the tensions between my words, dreams and thesis chapters. The elucidation of my researcher-self awakened more concretely as an in-becoming (Gale 2021, Østern et al. 2021) process of dreaming and writing over the last two years. As my project developed, my inquiry signified a
discovery that illuminated parts of self, my dreams and a way of writing that translated awakened affects into my languaging of delineated comprehension, effectively documenting my dance with otherness. On reflection, I recognise how the tacit impact of post-qualitative studies lured me from beyond my understanding into my emergence within research-creation\(^1\).

Similarly, my supervision and critical support had a discernible tacit impact on this in-becoming researcher-self writing my thesis. I realised I had encountered and awakened to post-qualitative thought and theory relationally in my studies, supervision, reading group, and research process and felt enabled to respond to its luring invitation by contributing to the field of post-qualitative research. My research practice spawned and transformed the explicit written knowledge I now offer as my benefaction to performative research-creation (Manning 2016, Manning and Massumi 2014, Østern et al. 2021, Springgay and Zaliwska 2015). My thesis writing endeavour awakened in a "teal room". Here, I discovered unknown relational insights culminating in a state of emergence that transformed my creative-relational (Massumi 2015, Wyatt 2018) approach to psychotherapy, dreamwork and my use of affect awareness throughout my research.

\[^1\] RESEARCH-CREATION
The concept of research creation finds its origins as a Canadian research category for funding. The term is a descriptor for creative contributions to research that follow an artistic, philosophical and or theoretical approach to writing and creating research. In the years since these beginnings the concept of research-creation (with a hyphen) started to mean that that which historically differentiated art and philosophy in this new form also tracked the instances where they come together. Research produced in this way, creates something new (Manning 2016) out of a performative writing process that functions in an onto-epistemological and artful way (Østern et al. 2021).

I came across the concept of knowledge creation (McLeod 2001), which started to open my understanding of how writing approached in a creative and artistic way can produce a different "kind of knowledge". Intuitively this way felt like the right fit for my research approach. My supervisor pointed out that my use of the term "the creation of research" needed clarification and that there was scope to explore the origins and meaning of research-creation that by now I had framed and was referring to in my writing. By reading Manning and Massumi I was able to track and integrate their approach to language in my research articulation, recognising a relatedness in our thinking paradigms. Research-creation guides my work in the way and framing of this term by Manning and Massumi that "recognise the intersections between art practice and research methodology" (Springgay and Zaliwska 2015).
1.1 THE TEAL ROOM

Today I am back in the teal room, stepping into my writing process, feeling not dissimilar from how I experience my continued tacit process of awakening to a dream-inspired inquiry. I identify this room with the colour of the walls, a colour that holds me somewhere between the heart, the voice and the word. The teal room is a living space, office, study, yoga studio, online counselling practice, and after-hours television room I share with my housemates. I typically sit on the floor - it offers the best angles for Zoom. It is the space of heat-producing things. Here, I hear traffic sounds and recognise the joy I feel when I see the sunlit apartment buildings in my line of view reflecting the sun-broken Scottish skies before they return to their usual grey. When the daytime transitions to the wet coolness of the night, I am drawn to the flicker of apartment lights switched on by silent inhabitants. Their presence comforts me in the solitary peregrination of research.
The teal room originated as a product of the extraordinary times of COVID-19 but, as a symbol, captures both the opening and constraining nature of living spaces. I acknowledge the life and the alive that happens in this temporary space I occupy in my time of doctoral studies, away from my ancestral home in South Africa. The unfolding nature of my lived research process developed over time, a temporal (Massumi 2011) component that aligns with the ripening of consciousness I experienced within the confinement of the teal room. In this cubical room with its black floor and white ceiling, teal walls, door, windows and fireplace, I notice the surfaces and furniture that identify where I am, holding who I am as object and subject. Environmentally its space witnessed my research process and the layered permutations of creativity that the written word represents in my thesis.

The creative-relational \(^2\) (Massumi 2014, De Andrade, Sternhouse, and Wyatt 2020) principle of luring the tacit components of affective consciousness into “new ways of writing and creating” (Fang 2019, 4) beckons me here. Relational creativity is tangible in the teal room's space, holding and containing (Bion 1985, Ogden 2004) me as I open myself to its worlding (Manning 2009, Stewart 2020) way. As I write, I trust that my strange language creatively performs an innate aspect of my self in an affecting and symbolising manner. This way is the subtle, relational and

\(^2\) CREATIVE-RELATIONAL

My exposure to the term creative-relational is directly linked to research and writing work encountered through the Centre of Creative-relational Inquiry (CCRI) and the work of my supervisor Jonathan Wyatt. I have chosen to refer to the terms “creative and relational” in my thesis where I wanted to differentiate my use of the term to simply describe the creative nature of my work and that I am using my creativity to relate to myself, my sources and my reading audience.

The term creative-relational originated in the work of Massumi but my exposure was through the written work of Wyatt and Gale and their use of the term to describe or refer to how the nature of the affective subtly impacts articulation and the creative sculpting of language which then relates meaning and feeling. This capacity of creative relational inquiry, connects to the way I have used languaging, dreams and images to evoke affectivity in my work.
creative living of my questioning process. Like Gale (2021, 471) writes: "Worlding brings concepts to life; in this coming to life, concepts, in event/full/ness, do something, they change things, they world, then they disappear". I am creating such a worlding attunement (Stewart 2020) to relate to my marker dream and the fleeting edges of awareness that allude to and illude my knowing.

In my writing, the narrative of each paragraph represents a two-dimensional collection of word symbols that function as my bridge to the multidimensional worlds of images, ideas and feelings within me. I think and feel these vehicles of meaning, noting how their affective symbolisations (Gendlin 1997) create stories. I use their symbolic narratives to interpret and trace the uniquely felt edges of meaning-making. As I write and edit, I am also in touch with the echoes of my life experiences and my process of producing something of value, something new. I find myself conscious within the deeply layered qualities of feeling perception. This sensing awareness's strange language is light, visual and visceral (in my present moment, colourful hues of blues, whites and greens, to be exact) in a roughly cubical space with soft edges. Whilst suspended in an enveloping darkness, this tangible environment is where sensations and the felt quality of containment ³ (Bion 1962, Ogden 2004) meet what I internally see and feel. The experience is dreamlike yet grounded in an embodied knowing force that continues to hold me in my writing.

³ CONTAINMENT
Containment is a psychoanalytical term developed by Bion which refers to the capacity of emotional regulation where feelings are engaged without becoming overwhelmed and or evoking defensive responses to them. Emotional containment is also a phenomenon which Grotstein (2009) identifies as a function of dreaming.

My use of the term container in my thesis is slightly differentiated as it refers to the holding capacity of a created space in which relational dynamics can function to activate a deepened state of mind. The therapeutic relationship functions in a container that enables containment through a relating-capacity. More than a bubble, Bion (1985) also differentiates that if a conventional observation functions as a container, psychoanalytic observation would constitute that which cannot be contained as it functions beyond the limits of the container. Also see the definition of container-contained on p30.
Felt sense in the teal room captures embodied weight. Here, affects are present but never totally clear. This affective presence would be meaningless if not grounded in relational embodiment, sensing the in-between states of knowing and not-knowing. My senses and sensations are awake in the teal room as I make meaning of the self-illuminating radiance provoked and activated by my psyche and dream images. The experience of what I am doing here feels fortunate; observing, thinking and writing my waking dream (Bion 2013, Grotstein 2009), making my strange process available to my reader as words, feelings and images. I doubt I will have this opportunity again.

My research experience in the teal room is novel; the energy here feels intense but relatively contained. It is a two-way tension that binds, holds and lures. I can surrender to the wonder of complexity and my meaning-making of encountering conscious/unconscious forces. I am learning to navigate this tension in my research process. Carl Jung (1968) articulated that intuitive insight may trace some of these psyche elements, but only the archetypal Self can contain them. That which pulls me into this beingness is instinctive, an expansive state Jung (2014, 144) identifies as "Dionysian", or the "blindly compelling, that finds specific expression in an affection of the bodily sphere", a felt sense awareness through which a "multi-dimensional research dialogue" (Jewitt, Marloeke, and Hübner) can emerge. The unconscious intentionality and drive within this blind felt state guide me to relate my strange knowing, as my vessel of knowledge sails stormy seas.

I notice my sense of embodiment as a force in my gut that draws on the seat and the soles of my feet, connecting me to the awareness of willpower that drives, grounds and explores. Embodied presence is playful in this stream of consciousness, both holding in a Gendlian felt sense way, instinctual and creative as I journal my explorative path of felt meaning-making. This presence
has a spatial quality. It folds together the internal, surface and external, binding the radiance of relationships and their opposing forces, which developed me throughout my lifetime. As I hold this space, a temporal deepening becomes alive in my moment; I feel this awakening as layered registrations that fade in and out of awareness in the consciousness streams of my waking dream.

My way of research over the last four years of reading and writing has become more recognisable by its bridging function that encounters and relates curiously when experiential insights emerge from my research-creation process (Østern et al. 2021, Springgay and Zaliwska 2015). Therefore, research-creation is a bridging term to connect my thesis’s artistic and academic natures, recognising my marker dream’s transformative potential and the artistic, creative energies captured in my writing through an emerging in-becoming way. The awareness of being in touch with this kind of synaesthesia predominantly awakens a sense of movement and curiosity. Intensity, fascination and awe (and their opposites) emerge as my sense impressions merge to inform affect-related symbolisations and the symbols of my processual (Gale 2021) questioning.

This way of artistic expression reflects the nature of my living consciousness. I feel present and intellectually inspired here, but I also remain conscious of the contrasting struggles that birthed me into this space. Through her writing, the political philosopher Erin Manning (2009, 35) reflects on a similar kind of sensing-with where experiential meaning-making happens "across layers of strata, both actual and virtual". Here, her concept of the "minor gesture" functions like an activating force tracing movements in worded worlds. I recognise that these artistic worlds are constantly in touch with the tacitly functioning generative dimensions of research-creation. Manning writes: "Artfulness is an immanent directionality, felt when a work runs itself, or when
a process activates its most sensitive fold, where it is still rife with intuition" (Manning 2016, 59). I connect deeply with her writing. Interpreting her articulated states reflects and illustrates where my awareness, abstraction and embodiment can meet, awakening the potential of discovering the new dreaming and writing spaces I approach with intuition and childlike curiosity.

![Figure 04 - The fold. Autumn with Mother sculpture by Hedwig Barry [online image in the public domain]](image)

But, it is not always colourful and warm in these spaces; I also notice confusion, disturbances, and distracting thoughts and images. In the teal room, they impact me often. When I feel out of sorts, a lack of equilibrium can also ignite productive desperation toward stability and grounding. This discomfort allows me to question the more distinctive feeling presence of meaning-making and understanding. This sensitivity is a state of contracting and expanding awareness I actively feel in my everyday life. My challenge is lived, as is my awakening. I recognise I find myself in challenging states when my identification with the outside world threatens to possess me and disconnect me from my inner sight. This hooking is an extraversion dilemma of the introverted, where understanding and reaching toward insight also constellate their polarised opposites.
I have found the impact of research illuminating and revealing both the lighter and darker aspects of my psyche, which in its grounding way, has been sobering. Throughout my research, I had to cultivate a yoga discipline to support my body and mind, while my inquiry pushed me to trouble the outer edges of delineated comprehension. I own the experience of a fair amount of chaotic disorientation as I struggled toward my body of work's in-becoming identity. All I read impacted me, not necessarily as grasping, understanding or relating but as experiencing myself grappling with how articulated meanings awakened unknown knowledge within me. Here, I struggled with the in-between where the relation transforms into the creative experience of research (Manning 2009, Yakushko and Nelson 2013) and understanding. I track these felt processes in my writing.

My writing explores and establishes these in-betweens by troubling my chosen research topic. It extends to my exploration of the edges of consciousness, my dreams and the bringing together of theoretical perspectives. My senses communicate strangely in the split between struggle and inspiration, awakening an implicit dialogue between knowing and not-knowing toward intuitive insight. As in all individuation processes, these moments are messy and time-consuming to work through. At these edges, darkness, madness, and the dangers of seductive hooks alert me to the loss of meaning or written opaqueness when I lose my self-awareness. I notice I write slowly and metaphorically; I re-read, re-write and re-edit my work in waves as I feel these tacit edges. And this is perhaps where I identify the artfulness of my process. As Manning (2016, 59) reflects: "This is what makes an event artful - that it remains on the edge, at the outskirts of a process that does not yet recognise itself, inventing as it does its own way, a way of moving, of flowing, of stilling, of lighting, of colouring, of participating". My work finds anchoring in its performed creativity.
This state echoes my experiences as a long-form film editor, a role I manned in my late thirties and forties working in the documentary film-making industry. I would sit for hours in the darkness of the edit suite working out the rhythms and balances of combining pieces of footage to arrive at the selected snippets that told a felt story. I was essentially feeling my way through their tacitly felt markers to find the best narrative fit; the story form that related a fiction most closely associated with what I sensed felt well held within me. Similarly, writing in the teal room transformed and opened areas that perhaps only film editing as my art form of choice and my dreams could reach before. Like a film, my thesis’s edit is a process of intellect, time, creative talent and the source material I worked with as a researcher. The story is woven together by the timeline rhythms of the cut and the spaces left for the observer to bridge (this part is crucial).

Reading Betty St.Pierre's (1997) perceptions regarding the construction of subjectivity, I found myself simultaneously fascinated and perplexed by the feelings and thoughts she stimulated concerning Deleuze's (1988, 1993) conception of the fold. The fold (Deleuze 1988, 1993) implies a closeness or proximity to relatedness that functions between what we can identify as the explicit, the implicit and the felt edges of knowledge’s articulation. Borrowing from Deleuze, I may have been folding in upon myself (Semetsky and Delpech-Ramey 2012) in the film editing suite to engage my tacit-knowing through affective states. St.Pierre (1997, 176) writes:

> We must learn to live in the middle of things, in the tension of conflict and confusion and possibility; and we must become adept at making do with the messiness of that condition and an ending agency within rather than assuming it in advance of the ambiguity of language and cultural practice.
This fold is the space where language meets delineated comprehension tacitly, where life happens between messiness and meaning-making. As my mind races, I trace my symbolisation through the power of storytelling, finding felt meaning registration in the sci-fi novel *Dune*.

Languaging orientated toward the contact-barrier (Bion 2013) of the tacit dimension reads strangely to the objective ear when relating a tacit edge. For edging the intuitive dimensions of tacit knowledge fold in my imagination around the contact-barriers of explicit thought marking how these interpermeated dimensions are paradoxically differentiated while remaining connected. Here, I grasp the Deleuzian fold concept or the inside of the outside (Semetski 2004), much like the manner in which film director David Lynch uses the conception of folding space in his film adaptation of Frank Herbert’s *Dune* when he narrates: "by folding space, we can travel to different parts of the universe without moving". Interestingly, Herbert also positions a timeless component or immediacy relevant to his associated space component in this fold, as his fold transcends spacetime. I have seen this film and re-read the book series many times. I always thought the mythology of *Dune* lived in me somehow ever since I felt drawn to see the David Lynch film as an 11-year-old boy. The movie poster moved me to purchase my ticket, and that act opened a world. Watching *Dune*, my friend Hannes next to me was terrified, but I was in awe.

Like film, research uses the relational power of narrative to translate its signified encounters into stories in the mind of its audience. In my research process, my comprehension of Deleuze's fold and perhaps my intended use of my marker dream is approached as a living ecology presencing the tacit dimension. Stories lure bridges toward felt meanings, differentiating tacit-knowing and minor gestures simply being perceived as felt chaos. Palumbo's research article exploring the
monomyth pattern found in Frank Herbert's *Dune* novels highlights how the *Dune* series is understood as a sequence of ecological novels. He states, "an ecology is by definition a dynamical system, chaos-theory concepts provide insight into the dynamics of any ecology, and the orderly patterns discernible within an ecology will reveal chaos-theory structures" (Palumbo 1998, 433).

In *Dune*’s mythology, themes of religion, dreaming, and elucidation are clear in Frank Herbert's visions and the film images Lynch brought to life. I can relate, as spirituality, alternative healing systems, shamanism, and a fair amount of Dionysian hedonism have been strong features of my adult life. The book series explores themes of space travel and the "spice" that extends (or alters) consciousness on a desert planet, Arrakis, where water is valued as the most precious natural resource. I recognise echoes of these images in my marker dream symbols of dryness, water and the navigational vessel of the wire boat I will describe in The Marker Dream subsection of my introduction chapter. I make these connections as I write; they emerge and speak to me toward their symbolic inclusion in the assemblage (Jackson and Mazzei 2012) of my research.

The most recent film adaptation of *Dune* is an external present-life event I view with curiosity; as art, it moved me viscerally and powerfully when I saw the new film adaptation at IMAX on 22/10/2021. Interestingly my research question emerged directly after seeing *Dune* in this time frame. The synchronicity of internal and external life events was made meaningful through their symbolic relevance to my lived process. Something of my extended process felt reflected in the collective receptibility to the film at this moment in time when *Dune* went global in 2021 and became the top film at the world box office (it failed in 1984). It lands deeper than pattern recognition; these experiences mirror relational forces reflected in humanity’s collective
consciousness that I, in turn, encounter as symbolic synchronicities reflecting an aspect of my researcher-self narrative emerging in this moment. As in *Dune*, my inner dreamer awakens.

Consciousness and knowledge have a functional relationship in research. I write into this relationship by troubling tacit-knowing, symbolisation and dreams. Bion’s (1962) conception of the contact-barrier that differentiates conscious from unconscious elements is a core idea I integrate and develop within my thesis. Its conception suggests a functional differentiation between the conscious and unconscious psyche which I similarly apply to the differentiated dimensions of explicit, implicit and tacit knowledge. I posit that the fluid immediacy of the tacit dimension of knowledge is encountered tacitly in a waking dream state. My marker dream is approached as an encounter with its tacit-knowing, bridging the contact-barriers of conscious/unconscious consciousness, and scoped for its generative potential within my research. In my writing and dreaming way, I awakened to what my research does by tracing its activating force.

I have not attended to any dream to the extent that my marker dream was engaged in my thesis writing, and it still knows more than I can tell. I am tracing the affectivity of my marker dream to relate its encountered tacit-knowing. This endeavour has been the long-term work of my research. Writing this process marks my contribution to performative research-creation. As a living process, I grasp how the tacit dimension of the particular knowledge my marker dream represents holds a clue to generative research's creative and creation potential. I am thus attending to how tacit-knowing activates research-creation and how creative forces of difference facilitate delineated comprehension. In a post-qualitative style of generative languaging, I write to tacitly awaken noticeable minor gestures (Manning 2016) of difference. I am drawn to a
passage I discovered in Massumi’s (2022) article *Six Theses on the Animal to Be Avoided*, where he quotes Ruyer. Contextualised in Massumi’s article, Ruyer (1958, 158–160) writes:

As long as there is a belief in traditional material ‘substance’, time can be conceived as an empty dimension through which substance is passively ferried. When the traditional concept of matter is replaced by the concept of activity time no longer appears as an empty, foreign frame, and the time of action must be seen as inherent to time, in the guise of a temporal melody, a mnemic rhythm proper to activity.

The edges between explicitness, implicitness and tacitness are alive with producing potential and, although to different degrees, impact how our meaning-making of knowledge functions. Making meaning of Ruyer’s paradigmatic words, the temporal produces this activity when knowledge onto-epistemologically⁴ functions as an affecting force awakening its difference and newness.

My research bridges my marker dream and tacit-knowing. My marker dream engagement birthed me into a transformative process of inquiry that guided me to discover thinkers and philosophers like Michael Polanyi, who coined "tacit knowledge". I use dreaming and my meaning-making of five dreams as the vehicles to trouble tacit-knowing as an encounter by using Wilfred Bion’s conception and my application of the term "contact-barrier". In my intuitive pursuit, felt sense and affectivity are guided by the research of Eugene Gendlin. My process is methodologically arched by my research-creation approach to writing, exploring Erin Manning's concept of the

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⁴ ONTO-EPISTEMOLOGICAL
Ontology in its simplest form relates to the nature of reality where as epistemology concerns human knowledge and the way in which consciousness makes meaning of reality. From a post-qualitative perspective to performative research creation, the term onto-epistemological relate to the way in which the simultaneous producing nature of knowledge creation and meaning-making functions.
minor gesture and how it resonates with tacit-knowing. These theoretical allies form a quaternity of voices I collaborate with in my approach to performative research-creation. I also remain close to my Jungian foundations, Jungian theories concerning the human psyche, and my encounters with conscious/unconscious consciousness contextualised within my psychotherapeutic practice.

1.2 DREAMING IN THE TEAL ROOM

In the craft of my research writing, my body and mind work together as I symbolise how I encounter the contact-barriers that mark the tacit dimensions of my dreaming and writing. Beyond meeting my research endeavour's intellectual pursuit and academic intent, I am writing using tactile Gendlian felt sense (Ikemi 2005). Here, affectivity is traced as I structure, edit, and re-write my layered thesis text, feeling my way through. Through a lens of traced experience, my encounters with tacit minor gestures describe both the felt tensions that hold and the fleeting affectivity that moves. The difficulty of my research remains the translation of these movements.

This multimodal experience (Hübner 2021) similarly connects to my approach to psychotherapy in how my spoken words activate and land with my clients. My style of talking therapy is both creative and grounded in sensate awareness. Dream analysis, unpacking symbolic life events, and grappling with unconscious processes are core methods in the transformation focused psychotherapy I practice. Still, the process extends beyond these methods post-encounter in ways that reveal themselves rather than functioning as predictable or expected outcomes. Here, the therapeutic container or holding space functions like an invisible grid connecting the felt relations between client and counsellor in the bioenergetic and relational field. I live closest to the soul in my client work which also constitutes the living space where I am at my happiest.
I track these tensions in the internal and external environments from which I write. Such tacit encounters reflect the requirement articulated by Jung (Von Franz 2017) and Gendlin (1997) that seekers illuminating the unknown dimensions of their psyche need to have both an intellectual grasp and a feeling relation to the contents of their unconscious processes. By writing in a performative way, I document my process by feeling its flow and articulating a language that echoes, to some degree, my experience of consciousness. Although these processes are tracked in me, the linguistic comprehension of my wording should also produce the subtly differentiated felt relationships within my reader when making meaning of or relating to my written texts.

The affective dimension of consciousness relates tacitly to all life experiences. As Stewart (2020, 340) writes: "Affect is the commonplace, labour-intensive process of sensing modes of living as they come into being". The sense of togetherness I share with clients (or encounter in myself) worlds processual discovery rather than a directional exploration of a goal parse. As research, my inquiry tracks an emergence into an encounter with rather than a discovery of tacit knowledge; it happens in the writing process. The contact-barrier marks the edge where symbolisation translates tacit sense impressions into feelings and symbolic thought, enabling the dreaming of affective experience into the language of my research text. My process is akin to dispelling my blindness to contact-barriers and symbolising the affective awareness I link to my tacit-knowing.

In the articulation of my perception, I relate experientially, visually, and sensately to Bion's conception of the container-contained, which Ogden (2004, 1359) describes as "the dynamic interaction between, on the one hand, thoughts and feelings derived from lived emotional experience (the contained) and, on the other, the capacity for dreaming and thinking those
thoughts (the container)". As I think, intuit and symbolise my waking dream, images of a planet and the womb emerge as an incubation chamber turned teal. At this moment, I feel my weight, the force of gravity and the grounded drawing of differentiated aliveness that alerts me to consciousness, presence and layered affects. When I sense these affective tensions and notions of feeling, they awaken me to my living process. In this expansive engagement with internal questioning, affectivity constellates a double subjective knowing (St.Pierre 1997) between my thinking self and the symbolising self; they are different but linked as innate wondering positions.

I recognise the awareness and use of affectivity as cultivated states of sensory perception. They represent connected instances in the therapeutic container where we can speak different languages while fully comprehending each other. I can recognise such movements when a perceptual and conceptual dialogue happens through feeling and seeing images. When I touch these edges of meaning-making, sensing the intuitive directions of in-looking and out-looking, I gauge the consciousness as one "I" continuously discovering the other. Manning (2009, 34) articulates being and worlding in such a way when she says, "Reaching-toward foregrounds the relationality inherent in experience, a kind of feeling-with the world". This process post-qualitatively remains in flux, changing, moving, contracting and expanding. As a conscious experience, these instances of tacit-knowing are awakened as sparks rather than representing set or comprehended states of being; they present themselves through their minor gestures.

The symbolic meaning-making of reality qualifies the lived surface expression thereof by offering depth and dimension to understanding. This interconnected principle reminds me of Deleuze's philosophy of completeness or Jung's archetype of wholeness referenced as Self. Still, I am not
able to open the floodgates to the unconscious psyche to trouble the origins of my knowledge creation. Instead, I attend to crafting a bridge into or over that which differentiates my explicit written knowledge from its tacit dimension. Deleuze (2004, 1994) speaks about signs in *The Logic of Sense* and *Difference and Repetition* to emphasise the space of relations always being contextualised in a greater set of relations. I can feel myself in touch with such an opening of a recognised knowing that feels both elusive, and when grounded, tangible, trusted and accessible. But there is also a conceptual meaning-making and worlding aspect to what I feel that makes me endure the frustration of encountering tacit-knowing’s limitations within conscious thought.

I feel tacitly guided in the setup of my research as a relational text, where I can frame the inescapable experience of tacit-knowing as an encounter. My approach is also invaluable in my client work. My practice discipline, sensitivity and creativity work in an interrelated way, constituting a sense of difference and balance between personal and professional values. This way proves facilitative in my practice when encountering client struggles, crises or complex unconscious processes. My sensitivity also informs my awareness of personal challenges and of how my own unconsciousness impacts life events. I am relating to an otherness always present in the therapeutic container when I encounter both my own and the other’s difference through the therapeutic relationship, energy awareness and lived process.

I notice the presence of tacit-knowing by the contact-barriers that differentiate client and counsellor and bind us in the creative-relational ways of transformative change. Experientially I am touching something akin to instinctually feeling loving, connected, or loved. The relation is an experience of embodiment of being with and immersed in what connects me to myself and to
another. Within this known spaciousness that is neither vast nor small, I experience myself both as element and environment, spirit and man. My thinking and symbolising selves sit with me here. I notice differences and approximated similarities, patterns and edges in states of wonder while glimpsing the glimmers of otherworldliness, the strange affect awareness that populates my presence and my being in powerfully subtle and fragile ways.

In my client work, these tacit encounters are undeniable facets of deeper relational phenomena when I recognise instances of transformational processes that shift insight to a level of lasting change. The tacit encounter is as facilitative in such breakthrough moments as it is in illuminating the client's "I don't know" moments. Tacit-knowing as an orientation within conscious/unconscious consciousness evokes an encounter with my client's process through witnessing and presence. Here, I endeavour to ground my insight in my therapeutic practice, where tacit knowledge guides the encounter of tacit-knowing, where therapeutic work is depth work. Like a quantum particle's presence or non-presence, flashing in or out of existence, the tacit moment contains a kind of functional mysticism through its structure of multiple relations in flux.

Why do I find this fascinating? First, this way is what I know (both in insight and inarticulate limitation) and represents my way of making meaning. Second, this process engages a sufficiently workable system of otherness and individuated beingness I can trust - it helps me remain present in my expression of experience. Third, it helps me in my relationships with others with whom I am in touch within the in-between spaces that allow for exploration and creativity. These spaces help me turn toward holding, not-knowing, and the dreaming of my real-life world (Jung 2014 B) both in internal solitude and through my external relationships. Finally, the tacit dimension in the
context of counselling studies opens to the use of intuition, Self and individuated awareness as valid and necessary components of transformative psychotherapy and the mystery of soul work.

In their written forms, my preface and introduction chapters function as my setup of the waking dream I will explore in the remaining chapters of my thesis. The subjective nature of my values, beliefs, meanings and perspectives documents the potential and costs associated with consciously living in this way. I have immersed myself and incubated an idea (Moustakas 1990) and will now return to the initial engagement of my endeavour, the event I call the marker dream. It created the mandala and the quaternity of my research-creation in a way that feels well held in all directions. As I orient myself to the narrative account of the spark that awakened my strange discovery of tacit knowledge, I sense the tacit wording created through this dream engagement.

My marker dream has retained its character and impact on me over the last four years. It functions as my golden thread throughout my thesis and represents the anchoring and guidance alongside the tacit-knowing that awakened through my research process. My aim is to language the experience of dimensional difference and activate these knowledge states in the psyche of my reader. The conceptions of Polanyi’s tacit knowledge and Bion’s contact-barrier are broad ideas I aim to make more particular and contained in my research. Using my marker dream, I contextualise how I apply and expand these two concepts into generative modes of knowledge creation. Their impact is traced indirectly through my dreaming and writing processes. The shift necessitated a stepping into a different way of relating to words and theoretical understanding of knowledge that I bridged by engaging and deepening into the worlds of new materialist writing. Some of these sources I found deductively, and some I feel sought me out for inclusion.
1.3 **THE MARKER DREAM – *battling the beast* 

My marker dream had the soul print of a unique kind of knowledge that, in its impact and experience, knew more than I could tell. In response, I have afforded my marker dream the power of artfulness within my research, guiding the emergence of its tacit knowledge and how its languaging relates to an expressed state of mind. Without it, my research would have run a very different course. I relate to this dream and its impact on my individuation process as the marked difference I bring into my research endeavour. I am a strong dreamer, trust my creative capacity and rely on my felt sense to find my way. Therefore, I am capitalising on my strengths while developing my inferior personality functions as I express my way through writing. But still, it was within my supervision encounters and working with literature sources that I awakened to the collaborative nature of tacit-knowing and how it performatively becomes alive in my thesis.

The marker dream transpired in my first student accommodation room more than a year before my world turned teal. It surfaced relatively early in my academic course as I started to orient myself to Scotland's newness, doctoral research, and the practice components of counselling studies. This marker dream had a unique quality that differentiated it from the myriad of night dreams I have documented over the last eleven years for Jungian analysis purposes. As I awoke, I remained in an in-between state of dream consciousness. I felt compelled to capture this dream by writing down my encounter, logging its impact deep in my bones, and tracing its knowing significance. This difference I recognise in DREAM 01’s written form as it narrates the half-awake texts I entered in my dream diary, referencing my marker dream’s vivid symbols. These symbols were presented in the dream narrative as a sequence of images with no sound.
DREAM 01

We are learning how to stand on the water,
here the tension allows for it
There is a snake that is danced together
The artist shows:
There is a boat made from metal.
A wire twisted around seeweed and a metal sail
There is a hole for the leg in the river bank
When the river is dry there is still water - the artist knew
The boat is put in the wet sand and completed with drops of wet sand

09/10/2018 unedited

1.3.1 MARKER DREAM AMPLIFICATION: Recalling what I dreamt by describing rich images.

We are learning how to stand on the water, here the tension allows for it

I emerge into a cavernous spherical space from a body of water, take a breath, and keep water-treading in the small pool from which I surfaced. The water has an illustrated quality (like stage production props), which appears both liquid and cardboard-like. The colour is blue, but I am not aware of its wetness. The scene is self-illuminated. Above me, I notice a vermillion cubically-textured roofed area doming the cave. The spherical space is connected to a wall descending toward the back of the cave. I see a stage floating on top of the water in front of the cave wall, upon which, as a central feature, an old water fountain pump stands. My self-awareness returns, and I test the solidity of the water as I busy myself with finding my focus, balance and strength.
I am concentrating while attempting to lift myself out of the water by testing its resistance. I test the pressure I can exude, placing one foot at a time onto the water’s surface. I step up, and once I am standing erect, I look around and see others attempting to do the same. I feel accomplished and excited, having mastered this feat, and my attention shifts with curiosity to the others now positioned standing on the stage and water. Some of these characters are individuals, and some are in pairs; men, women and different coupled partners busy finding their feet or standing on the water’s surface. The silence alerts me as I shift my gaze between all these dream elements. The different couples then illustrate the process we are going through in charade-like gestures.

There is a snake that is danced together

![Image of a snake](created-image)

I am aware of a faintly silhouetted group of people in a dark environment. They know each other and are related in some way concerning the purpose of their gathering. I am instantly aware I am part of this group. Each one of us holds a translucent, luminous shield of different hues (yellows,
greens, pinks and oranges). We take up our positions, organising ourselves into a row, at which time a movement seems to take us into the embodiment of performance, a dance reminiscent of a slithering snake. The scene suddenly has an enhanced three-dimensional quality as the luminous snake coils to the right and slightly back, deepening into dimensional blackness.

There is a boat made from metal. A wire twisted around seeweed\(^5\) and a metal sail

![Wire boat](image)

Figure 06 - The wire boat [self-created image utilising online references and graphic design] 2018\(^6\)

I see a close-up of my fingers delicately twisting a thin piece of wire around a twig of seaweed.

Out of the dark, a cupped pair of hands appear floating toward me, cradling a small sailboat

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\(^5\) The misspelling of "seaweed" is accounted for by a thumb-parapraxis that occurred while documenting my marker dream on my phone diary. I left this event unedited as I felt the new meaning in the mistake was symbolically significant.

\(^6\) I felt moved to recreate the sailboat dream image as close to my memory directly after the dream. As a free association, I have recently reflected on the symbol of wire and metal as a sculptural medium and basic element. I have also considered metal's contrasting relationships to the other elements: earth (mining), fire (smelting), water (sinking and as a method for watertight boat floating) and air (wind in the sails and oxidation related to corrosion). I am in touch with ingenuity and the industrialised process that tracks mining, smelting, refining and the production process of pulling wire. Flexible, robust, and useful. A conductor element of heat, temperature and electricity. The symbol of a boat concerns navigation, traversing water, and exploration. Wire does not float, but sculped metal can.
sculpted out of wire. It features a small flowing metal sail that focuses my attention. The sail is slowly waving as if stirring in the breeze. The boat is presented to me as a gift, and I accept it.

There is a hole for the leg in the river bank

![Image of Dune movie poster](image-url)

I see filaments of light flowing like water from left to right. The filaments dissipate, revealing an illuminated sandy river bed that meets the darkness behind it. I am aware that I am standing with my right leg in a cylindrical hole in the sand up to my right hip. My left leg is folded to the side, and my left thigh and knee are resting on the bank’s sandy surface. I am also aware that my foot is touching moist sand in the hole, and I am in touch with this position and the posture’s stability. I feel the sensation this posture creates as I wait in a kind of suspended animation. I am in

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7 I planned to recreate this posture and photograph the image for my thesis until I discovered a visual representation of the dream image on a social media group I follow for fans of the film Dune. The similarity and synchronicity of this found image were striking, and I decided to keep the found representation instead. The posture also has similarities to the “Triang mukhaekapada pachimattanasana” and “ardha baddha padangustasana” yoga postures I typically hold in my Ashtanga yoga asana practice.
embodied awareness, noticing the sensation of detecting moisture with my foot as I tune in to the growing discomfort of the posture I am holding, which enables this sensing. I stare into the darkness ahead of me, conscious of the light filaments moving into my eye line from the left.

**When the river is dry there is still water - the artist knew**

I recognise that the water is not flowing on the riverbed's surface, but the moisture discovered with my foot feels significant. I identify uniqueness in this posture and the held strangeness of my athletic character enabling the intuitive surefootedness of my actions and body’s pose. I shift my attention back to the wire boat and the deepening darkness of the scene I find myself in.

**The boat is put in the wet sand and completed with drops of wet sand**

I take the boat from the floating hands and place it in front of me. My desire is to complete this object. I use wet sand to drip mud drops onto the boat between the open wired spaces (this action reminds me of building sandcastles with drips as a boy playing at the beach). The droplets complete the boat’s sculptural quality, and the process seems finished. I am pleased with what I have done. I become conscious that I am dreaming and will myself awake to document my dream.

### 1.3.2 MARKER DREAM CONTEXT

The dream images I described above represent the foundational context of my research question concerning tacit knowledge. As Bachhofen (1992, 49) writes in *An Essay on Mortuary Symbolism*:

> The symbol strikes its roots in the most secret depths of the soul; language skims over the surface of the understanding like a soft breeze. The symbol aims inward; language outward. Only the symbol can combine the most disparate elements into unified impressions.
I approach my marker dream as an instance of tacit knowledge. In relation to my marker dream symbols, my research question translates my research endeavour as the languaging of the symbolic emergence of tacit-knowing. I use its felt affects and images to orient the psyche toward the affective spaces that mark my marker dream’s contact-barrier. Here, my marker dream functions as a vehicle to make meaning of its tacitly felt encounter. I recognise these minor gestures as catalysts translating unsymbolised impressions radiating from my dream’s pre-conceptual awareness into a tacitly sensed knowing that I assume functions beyond my dream symbols’ literal interpretations.

Therefore, the folds, forms and experience of my written articulation are key to the process of my meaning-making process of tacit knowledge. In the experience of my marker dream as an event saturated with tacit-knowing, I symbolise its affectivity as my encounter with the "more-than" (Massumi 2014) and interpermeated nature of tacit knowledge. In response to these felt insights, I capture them to the best of my ability through my writing process, as they are fleeting, and my memory does not suffice.

In an affecting way, writing functions as the creative, externalised and bridging process holding me in this relational field. The feelings, symbolic strength and quality of my voiced dream images position my marker dream experience for me in the realm of the soul, where the Anima (Jung 1968) or relating capacity of Self can trace my symbolisations and the worlding of my research narrative. But I am also conscious that my retelling of these tacit impressions creates something new that constitutes my thesis and something affectively relational that can awaken within my reader. I draw from the way that fine arts, films, dance and poetry perform their tacit power.
Dreams translate the accessible knowledge of unconscious processes. But beyond documenting the transfer direction of primary elements into secondary data (Freud 1976) - from sleeping conscious to waking conscious (Bion 1962), or from an aspect of the unconscious self to the conscious ego - I am grappling with the tacit dimension of dream knowledge. The marker dream implicitly captures the tacit dimension of my dreaming experience. And, as Mellick (2001) suggests, the dreaming dimension relates very differently when we also consider the unsymbolised, affective or unseen knowledge present in dreamwork by considering what is not said in a dream. I am looking at these in-between spaces concerning my marker dream segments by tracking how the awareness of tacit-knowing moves in me. My writing’s creative pursuit signifies the experience of consciousness and conscious making, but the subjective nature of my account's recall, insight, and unconscious editing is equally significant. This process is as much an onto-epistemological exploration as an inquiry into how consciousness relates to knowledge.

In the context of knowledge’s dimensions, I am documenting a way of life where introversion guides the externalisation of an individuated knowing. Here, the dreaming function is accepted as a factual component within collective consciousness and essential to conscious/unconscious consciousness’s functioning. The body and psyche's capacity to spontaneously produce dreams, feelings, and emotions are all relationally significant events. My marker dream happened; it was real and continues to impact my research. By extension, my nuanced creative-relational research process impacts my readers' meaning-making of these symbols in their own conscious contexts. In the context of these relational forces, my marker dream functions as a catalyst in my research, where dream images guide and affect as I transform symbolised data, affects and felt impressions...
into my articulated forms of knowledge-creation. By troubling this creative-relational potential, my conceptions are symbolised as functional elements illuminating my expanding waking dream.

Polanyi (2009, 7) reflects on how knowledge is tacitly acquired by grasping the relation between differentiated events. He articulates this principle of knowing as an in-between relation: "both of which we know, but only one of which we can tell". In my marker dream, dream images surface such in-between conceptions that I am exploring as meaningful alongside the implicit workings of tacit knowledge in my psyche's depths inviting me to develop a different awareness. The following self-dialogue emerged from such a contemplative position from which I could inquire:

If I consciously surrender to the potential that a tacit process had guided me to my research questioning, and I have noticed what emerged from the unconscious in the form of dreams; can such symbolic knowledge bridge the psyche and inform an unknown question from a position of Self? (formulated November 2018)

In the context of my research, initiating an inquiry into the minor gestures that mark and produce differentiated states of awareness, artfulness, insight, and the living traces of tacit knowledge simultaneously establishes tacit relationships with the otherness of these knowing presences. Their movements have held me through my relational and creative process (De Andrade et al. 2020) in a much more tangible way than I ever thought possible. Furthermore, since I initiated my inquiry into tacit-knowing, I have recognised an enhanced capacity to relate to the in-between spaces of lived experiences, synchronicities, the genius in literature, coursework and client work. In my research way, I am back-engineering my marker dream encounter for its tacit potential.
This gain for my process has made the untellable tangible, and I hope my thesis opens awareness of this crucial aspect within knowledge creation and its impact on therapeutic practice.

In the context of my research, affectivity as tacit guidance is most closely related to the marker dream that sparked my research. In my thesis, this guidance relates to a quality of affectivity produced by an assemblage (Manning 2009, Jackson and Mazzei 2012, Serra Undurraga 2022) of felt relationships. This assemblage establishes the meaning-making function between theoretical conceptions, language symbols, creative ideas, representative images and dream symbols. Collectively, they represent symbolisations of conscious/unconscious consciousness that explicitly, implicitly and tacitly populate my thesis, functioning as containing forces throughout my work. Like Jackson and Mazzei (2012, 747) define, "[a]n assemblage isn't a thing—it is the process of making and unmaking the thing, a process of arranging, organising, fitting together".

The assemblage of my thesis approximates Von Franz’s (2017) perspective of the archetypal concerning the living organising principle of consciousness. In this way, my research process translates the different dimensions of knowledge differentiating and coming together, creatively crafting my language and explications into a narrative that does what I endeavoured to research. Although deeply entangled in my process, I "came up for air" at my scheduled supervision sessions, the meeting with my critical friend, my first draft submission and my meeting with my second supervisor. At these markers, I could identify where my languaging captured conscious thought and where it remained entangled in unconscious processes struggling to discern the symbolic forms of relating captured in and through my writing. After each of these encounters’ tacit impact settled, my work responded, becoming clearer, integrated and creatively related.
1.4 DREAMING MY THESIS – retracing the thread

Loughlin (2010, 299) reflects on the complex mystery of human reasoning, saying: "It is to be aware that knowing the world is one of the things we do in the context of living our lives". Here, tacit knowledge finds its place in all facets of knowing, functioning in an interpermeated manner within the conscious and unconscious workings of the psyche: there are always tacit worlds of knowledge functioning between words. By extension, I am documenting the emergence that guided me to produce a living document of awakened dream symbols, words and images. In its explicit form, my thesis captures the ideas which survived my shift into a post-qualitative research paradigm. My conceptions indirectly expand upon the new materialists’ ideas of pure edging (Massumi 2011) and minor gestures in research-creation. By writing, I surfaced my research question and the subsequent expansion of the theoretical perspectives of tacit knowledge to which my research actively contributes.

In psychoanalysis, the use of dreamwork and the symbolic analysis of life events awakens a therapeutic process through symbolism for the analyst and analysand alike. As Jung (1954, 49) states: "Of the unconscious, we can learn nothing directly, but indirectly we can perceive the effects that come into consciousness". Engaging and developing awareness of my marker dream similarly tracks an episode or life event I am using to trace tacit-knowing in my research and my lived individuation process. My processes constitute the conscious making of the unconscious and affective dimensions of the psyche (Semetsky and Delpech-Ramey 2012). Here, synthesis also reflects the impact of my individuation process upon my psyche in my research process as I track the transformation of my writing from unconscious murmurings to articulated texts.
As a psychotherapist, person-centred counselling, psychodynamic psychotherapy, and Jungian depth psychology constitute the primary therapeutic modalities I draw upon in my practice. My beingness is core to how I meet my clients, and in my therapeutic approach, my counselling style tends toward transformation work. Jungian conceptions of the working of the psyche have been significantly influential in maturing my research development process. It would feel incongruent not to articulate my research in the context of my understandings through Jungian analysis and the reading of Jungian texts. Whether approaching the unconscious or self as a psychological reality or a construct, I am fascinated by the potential that tacit-knowing, attention to contact-barriers and tracing minor gestures as affective resources present in therapeutic contexts.

Bion (2013) eloquently named the transitional space demarcating an edge of awareness a contact-barrier (Mellor 2018, Grotstein 2004). Here, no contact-barrier would ever be alike, a thought I extend to the contact-barriers between explicit/implicit and tacit knowledge. A contact-barrier as a symbol of limitation paradoxically bridges and differentiates conscious/unconscious consciousness concerning primary and secondary thought-data exchange, as Bion (1962) claims. In its conception, this function would also indicate an impact on thinking, dreaming and knowing happening within individual conscious/unconscious consciousness. When encountering the tacit dimension, the contact-barrier informs its presence, and I assume the boundaries within the psyche that function beyond our willpower or conscious know-how. Here, an intention to bridge a contact-barrier is not enough; it requires a temporal frame and process that my doctoral thesis affords me to explore. In my thesis writing, I position marker dreaming, felt affectivity, and synchronicity as encountered insight grappling with the nature of knowledge’s tacit dimension.
The unconscious facets of knowing will always be greater than any formulation of knowledge, for ego consciousness is but a sliver of the gestalt of lived awareness. The implicit forms of communication between the conscious and unconscious psyche suppose transitional or selective processes that effectively position the functional contact-barriers impacting our Self-knowledge. These barriers are necessary to maintain sanity but also mark the edges differentiating expressions of awareness in collective consciousness. The related awareness of these ways reflects both lighter and darker aspects of the human psyche’s instinctual and creative potential.

My research orientation is toward the underlying symbolic fields of relation concerning tacit-knowing and the minor gestures that mark such movements. In my thesis, the tracing of felt symbolisation processes, marked instances of tacit-knowing, and actively living one’s individuation are positioned as paths to becoming, integration and transformative growth. Here, words symbolise the multiplicity of feelings and forces open behind these paths’ explicit forms.

I am languaging the creative-relational forms of artfulness that, to the best of my ability, translate my encounter with the marker dream’s contact-barriers and the worlding it creates in my psyche. My way of research-creation is, therefore, an inquiry into how writing transforms and captures meanings. Linguistically this way relates to the process outcome of traced affectivity, where writing is crafted to articulate a processual awakening transforming into the creation and articulation of knowledge. In my thesis, I trouble the tacit relationship of encountering that spark of soul (used in a mystic rather than overtly religious sense) or the fielding of difference (Manning 2016) which awakens worlds. In this context, I recognise the minor gesture of transcendent communication, which activated my marker dream’s tacit knowledge into affective force. Such
affective forces have continued to guide me in my research endeavour to capture how the tacit dimension of knowledge is affectively encountered.

There is an otherworldly character to what tacit knowledge represents, which I liken to the framing of the soul's intelligence; it effectively establishes a relational field to its own difference. Art translates this manner of processual creation through its symbolic and actual performance, which leads me to recognise the artistic genius of any truly relational experience which performs its knowing. My symbolising capacity awakens this conscious and unconscious living of my difference through my meaning-making of the transindividual (Manning 2016) and the more-than components of tacit-knowing. Through the differentiating pattern recognitions and felt notions of inductive meaning-making, I can recognise the unique affects able to indicate tacit-knowing and the differences that world tacit encounters. Here, the contact-barriers position where not-knowing can meet knowing, where a multiplicity (Deleuze and Guattari 1987) of relational coordinates constellates a creative-relational field.

Gendlin (1997, 21) articulates this artful way when he writes about "concepts that can directly refer to experiencing and that can permit the employment of the several relationships that obtain between conceptual order and preconceptual experiencing". Bringing different concepts together allows for relating to their in-between states where affectivity and the preconceptual experience come closest to the encounter with the tacit dimension that I can meaningfully trouble toward comprehension. Concerning my core conceptions, I hope to establish what impact my meaning-making of symbols and the tacit in-betweens have on delineated comprehension traced in myself and the knowledge I make available to my reader. Jung (1997)
describes the bridging process of consciousness through active imagination as the transcending function; it is the exploration or development of that which actively lures the golden thread or soul I am troubling in my research.

Tacit-knowing in my thesis documents the lived philosophy of waking dream engagement, depth awareness, symbolised felt sense and the recognition of how symbolic understanding transforms lived experience of my individuated way. Umbrello (2018, 29) amplifies the value of the edge in new-materialist research when he states: "This feeling of estrangement becomes the foundation for contemporary posthumanism. The centre is necessarily empty, and the periphery, the edge, becomes crowded with a multitude of life and phenomenologies". Concerning dreams (both waking and sleeping) and the symbolic nature of life events, my study orientates itself toward the research potential of approaching affectivity as a preconceptual felt knowing encountering its tacit dimension. Recognising the integration of the tacit dimension in all knowledge (Polanyi 2009), affective awareness relates as encounterable instances of the minor gestures I associate with encountered tacit knowledge, moments of depth insight or artistic genius.

By exploring the tacit dimension’s relationship to the conception of the contact-barrier’s consciousness encounters, I document the cultivation of tacit-knowing through dreamwork and writing. My dream logs, insights from client work, life events, illustrative images and academic papers all feature as related paths toward this end. My explorational framework becomes alive between the lines of my writing. I use my approach to writing and dreaming to indirectly facilitate affect awareness and create relational experiences aimed at dispelling the masked presence of contact-barriers. The doing part of literature guides me collaboratively in the creation of my body
of work, activating, affecting and producing its knowledge. The call is toward identifying and crafting concepts that can enable a tacit encounter through meaning-making both in myself and implicitly, in my reader engaging my work. My task conjures considerable risk in its setup.

1.5 RESEARCH QUESTION DEVELOPMENT

I have developed Polanyi’s theory of tacit knowledge in its relevance to therapeutic practice development and the understanding of the human psyche. My research finds valid application within psychotherapy and counselling studies, especially in situations where not-knowing or unconscious processes are encountered within the therapeutic relationship. Within the therapeutic container, felt sense, symbolisation and intuition offer guidance in the creative-relational dynamic between counsellor and client. This encounter may include that which is tacitly known relative to all processes concerning explicit knowledge but would also include self-knowledge or knowledge illuminating the absence thereof. As a research outcome of developing an understanding of tacit-knowing, my process facilitated a deepened trust in the emerging intuitive and felt awareness that finds prominence in my client work and now in my research.

Through a post-qualitative lens, the relevance of the tacit dimension pertains to how we engage knowledge to re-evaluate the tacit encounters with ourselves, our clients and our difference in creative and generative ways. The educational impact of my Between Research and Counselling (1 and 2) coursework in my doctoral studies at the University of Edinburgh initiated my research endeavour and continues to influence the onto-epistemological character of my dissertation’s research topic. I assume that the French philosopher Foucault would agree that the power of institution produced me as a post-qualitative researcher through my university’s alignment and
teachings concerning qualitative and post-qualitative research. Having lived the impact of this kind of power and acknowledging my investment of time and financial resources, my path throughout my research process still felt tacitly guided by my dreams and life synchronicities.

I value the impacted investment borne from my educational development as much as my claimed autonomy concerning my choice of research topic, which allowed me to write and dream about the unspecifiable dimensions of knowledge activated by my research-creation. The institution of study enabled me to formulate my topic and process, which uses a concept-as-method (Jackson 2017) approach to research. But I wonder: am I the in-becoming moment of what happens when my type of researcher-self is produced through institutional power? Although I did not expect to create work mirroring academic or processual norms or a purist approach to qualitative research practice, I do feel that more than any other, post-qualitative research practice reflect my introversion and difference succinctly. From this lived context, I now ask:

How is the tacit dimension of knowledge encountered through dreaming and writing?
(Formulated October 2021)

My research question was left to emerge from my writing process. I approached my thesis with difference, troubling my topic from multiple angles. To have asked my research question too early, I believe, would have stopped the tacit process of becoming and the shift I traced through this emergence. My marker dream guided this unfolding which I documented as a processual discovery by writing my thesis. Allowing my research question to emerge relatively late in my writing process also meant I did not limit its development due to the pressures of conforming and choosing a more straightforward or fixed qualitative methodological approach.
I recognise that the influence of institutional power may have swayed me from my adventurous undertaking of choosing tacit knowledge as my focus had I not made the leap of faith and taken a risk. I let my discovery process slowly take form both in the teal room and the world outside unfolding alongside my counselling studies coursework, assignments, and fulfilling my tutor role at University. My process and conceptual abstractions culminated in writing an abstract and rubric for supervisor allocation, which focused on the explicit deliverables of my research thesis but which I expressed through my strange language. I trusted my depth process and could relate enough of my approach to draw advisors and supportive relationships toward my project.

I also do not underestimate the tacit impact of encountering my supervisor as a creative-relationa force who trusted my process while holding and containing me as my research developed from month to month. I encountered his energy and wrote in relation to that force as my project awakened. In response, I troubled the producing nature of my marker dream to elicit the awareness of its tacit dimension. Yet, my process extends to the whole experience of doing doctoral research, most of which I cannot capture in words. I offer my process bridge of meaning-making to illuminate the in-between spaces associated with my marker dream’s contact-barrier and its tacit dimension of knowledge. My research process meets my reader through the insights that awakened in me tacitly and transformed into the performative text I now make available as my approach to and understanding of research-creation. The elements to do this remain specific.

I know at this point that I had a marker dream that led me into a process of inquiry, discovery and a creative emergence through my thesis writing. Still, in describing such knowledge, I can only offer my reader the individual experience or affective encounter with these tacit aspects of
my process. Therefore, I am grappling with the potential two-way communication and symbiotic function between conscious/unconscious consciousness and how the internalised aspects of affective awareness become externalised when researching the symbolising dynamics of the psyche. The processual writing of my research tracks my way of container-dreaming (Bion 2013) and the lived process of becoming. As I write toward the radiance of tacit-knowing (or the relational field of the tacit dimension), my writing produces knowledge through the languaging and articulation that capture the subject formations and meaning-making of tacit knowledge.

My research tracks my emergence into post-qualitative studies through an intuitive inquiry birthed by the felt tension held between my marker dream sections. The generativity of this tension allowed me to explore conceptions as bridging terms concerning the affectivity I similarly
encountered in my literature engagement with post-structuralist, posthumanist and new materialist texts. Grappling with the conceptions of the tacit dimension and the contact-barrier awakened unique understandings of how knowledge relates through languaging, symbolisation and imaging. My linguistic meaning-making of the conceptions of tacit knowledge and the contact-barrier were troubled for their contributing and bridging potential in research-creation where preconception and realisation translate to conception.

My research endeavour has distinctly impacted my night dreams, making them collaborative entities within my thesis. My emergence into post-qualitative research happened through this processual questioning of tacit-knowing. This exploration of tacit knowledge has proven to be generative in the context of post-qualitative knowledge creation (Mcleod 2001), aligning with the understanding of knowledge being understood as a living system functioning in a state of flux. By illustrating how my processual tending to languaging and imaging effectively produces a relational field, an artfulness relates to the activating impact of individuated difference performing my research-creation process. These processes relate to valuing processual differences in meaning-making by which tacit-knowing guides the meaning-making of affective encounters and denotative language. Through dreaming and writing, my work is positioned as contributing to the field of performative research-creation.

1.6 RESEARCH PARADIGM

My marker dream or its interpretation is not the focus of my research. Instead, the encounter with otherness that this dream experience inspired and enabled constitutes my body of work. My research is undeniably qualitative and connected to tacit-knowing. Still, the experiential
character of my dream inquiry process developed over time to find its anchoring in a post-qualitative research design. Therefore, my research functions in an onto-epistemological way (Østern et al. 2021), where assumptions concerning reality and my meaning-making thereof constantly produce each other through relational dynamics. As I find relations between thoughts, terms and meanings, they sing.

The tension between the internal experience of knowledge and the external linguistic form of articulation represents this in-between focus. Traced as the impact of written work, I document what writing and dreaming produce in myself whilst attending to creating a narrative encounter that also tacitly translates activated awareness within my reader. My writing aims to introduce a specific state of mind that can function as a process of contained thinking reminiscent of the communication aims of Bion’s (1959, 1962) approach to projective identification.

My thesis also constitutes a significant part of my individuation process, which mirrors both my personality’s integration and, in part, my lived mythology as an implicit narrative throughout my thesis text. Performativity in my thesis context relates as an approach to language that can evoke

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8 PROJECTIVE IDENTIFICATION
Bion’s interpretation of projective identification differs from that of Melanie Klein who originally coined the term. Bion differentiated between the function of projective identification as either aligned with an evacuation process or a communication process (Mills 2000). The first pathological form relates to getting rid of an intolerable feeling by aggressively forcing painful psyche states into an object as a method to control or experience power over the feeling state. The second non-pathological function concerns suffusing a specific state of mind into an object as a means to facilitate communication. By containing the feeling state outside the psyche, this adaptive way of meaning-making then facilitates the re-integration of processed thoughts and feelings into the psyche as empathetic realisation.

Within this framing my thesis functions as a body of work through which my empathetic realisations communicate a state of mind. I equate the containing function of my body of work that I equate to the communication function of projective identification transforming the forces and feelings I transform into a kind of lived tacit-knowing encountered though the processual self illumination of doing dreaming and writing. The use of symbolic language, mythology and abstract conceptualisation draws eros into relationship with knowledge, evoking embodied life force into the experience of making meaning.
new modes of knowledge comprehension for researcher and research audience alike. My way traces the waking dream of research writing as performance. In writing, I articulate my use of affective experiences and the meaning-making of in-between spaces, which I orientate toward an encounter with tacitly sensed otherness, tacit-knowing and the tacit dimension of knowledge.

The meaning-making of this exploration as a whole traces my research process from marker dream to written thesis. Here, the impact of my marker dream and the waking dream (Bion 1962, Ferro 2002, Mellor 2018) of my research is made explicit through my writing, which is my way of simplifying the impact and complexity of the marker dream I have grappled with throughout my thesis. The producing nature of knowledge reflects in my research endeavour's artistic approach and the performative nature of my research-creation, capitalising on my innate creative capacity (Manning and Matsumi 2014). My reimagining of the contact-barrier and tacit-knowing in a post-qualitative paradigm of thought allowed me to use my marker dream as a vehicle of tacit-knowing guiding my research. My approach is unconventional but constitutes a way of bringing the producing nature of knowledge creation into a relatable form of meaning-making of the worlds between words.

My work navigates the blurry boundaries between post-structuralist and new-materialist approaches to post-qualitative research and writing (strongly influenced by the theorists Polanyi, Bion, Gendlin, Derrida and Manning), which timeously transformed my research inquiry process. My writing tracks this creative non-representational exploration (for tacit knowledge is unspecifiable) of the lived tacit encounter enabled through dreaming and the process of writing and editing. This worlding writing process serves the onto-epistemological way in which my
research operates. My research topic emerged from this tacitly guided inquiry, which led me to write into a relationship between my language and my consequent sense of otherness surfaced by troubling the encounter with the tacit dimension of knowledge. In my research beginnings, I identified a need to understand my own ontology and epistemology through which I could illuminate the construct or part of self presented in my marker dream. However, my work is written in a way that brings awareness of my reader’s world into relationship with tacit knowledge affectively related through the writing of my research-creation.

My intuitive investigation of otherness in consciousness helped me discover Michael Polanyi's philosophical exploration of tacit knowledge. By shifting beyond the construction of self-knowledge, I realised my research orientation toward the tacit dimension was collective and linguistic by nature. Yet my process remained entangled with the archetypal forces to which I was tacitly writing in relation throughout my ongoing individuation process. My processual written account creatively relates my valuing of the linguistic post-structuralist approach to the worlding of difference and my new-materialist affinity to the concept of research-creation.

My way is an eclectic grey area as my focus explores in-between spaces that rely on abstraction and intuition to navigate the tricky terrain of tacit-knowing, dreams and the relating capacity of the archetypal Self. I effectively use languaging to trouble the spaces between the Swiss linguist Ferdinand de Saussure's conceptions of the signified (plane of content) and the signifier (plane of expression) (Daylight 2011, Derrida 1976). In addition, my process struggles with the ontological implications of the transcendental signified (Saussure 1986, Heidinger 1996) functioning as a bridge between the signified and the signifier, or the Self’s relating capacity.
I use the concept of tacit knowledge to disrupt these planes of signification. The disruption to the implied bind of the transcendental signified relates to an onto-epistemological re-evaluation of socio-historically formulated knowledge, which translates as a metaphysics of being (Ferraris 2007). My discoveries paradoxically disrupted the human-centric norms associated with the metaphysical framing of knowledge. Here my theoretical alignment challenges the notion of concrete representation in research. My work’s political stance is, therefore, oriented toward this disruption as it questions what constitutes and qualifies as post-qualitative research. I will illustrate this disruption in my methodology chapter and through my discussions and application of Derrida’s "différence" in my final chapter.

In my thesis, research as creation (Manning 2016, Springgay and Zaliwska 2015) works through the deeply entangled lived knowledge that comes into being between the signified (used as a symbol), the signifier (used as a body of conscious/unconscious consciousness) and the audience of my research process. Interrelationally, the conceptions I trouble in my work produce my research-creation in the way that Springgay and Zaliwska (2015, 137) frame the term as: "an open...

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DIFFÉRANCE
Derrida’s non-concept of "différence" is a particularly complicated philosophical perspective where the thinking of a phenomenon as a particular psychic or social system is withdrawn from an ontology or metaphysics of being (Wolf 2021). My process of researching the unspecifiable works in this way. Wolf’s writing on this topic impacted me tacitly and in my meaning-making I recognised a significant difference between experience, the articulation of such an experience and the understanding or comprehension of what was articulated. At a micro level these different dimensions of knowledge relate chasms of separation and otherness that seem to function effortlessly together. This idea awakened me to grapple with the contact-barrier in flux, the ever-changing differentiated edge.

Wolf (2021, 16) writes from a systems theory perspective: "Derrida calls (approaches) the dynamic force of différence as ‘temporization’ and ‘spacing’, as ‘protention’ and ‘retention’, (of) a process that ‘is possible only if each so-called present element . . . is related to something other than itself, thereby keeping within itself the mark of the past element while at the same time being ‘vitiated by the mark of its relation to the future element’, thus constituting what is called the present by means of this very relation to what it is not”. But this idea I can’t unpack beyond its impact on my writing process which I frame as a tacitly recognised breakthrough moment that shifted the paradigm of my research through emergence.
process that is emergent, vital, and abstract". New relationships develop between thoughts and my articulations as I write into my entangled relationship with affects and symbolisations. This principle is true for writers and readers alike but illuminates the reality of differentiated levels of meaning-making and the greyness of knowledge exchange and comprehension.

1.7 ONTOLOGICAL ASSUMPTIONS

My ontological assumptions rest upon accepting the Jungian formulations of the personal and collective unconscious, archetypes and the archetypal Self (spelt with a capital S). The significance of incorporating the personal and collective unconscious as a core assumption relates to the "self vs Self knowledge" that I illuminate through my inquiry. I am thinking with, exploring, and using these Jungian concepts as foundational contexts to trouble my grappling with the tacit dimension of knowledge and its placing within counselling studies. It is the ontology of in-between states.

My choice of research topic is peculiar in that it necessitates a struggle with that which is unspecifiable. This generative topic choice uses a concept to guide my thinking and meaning-making and, by implication, my reader throughout my work. My topic facilitates an orientation that challenges normative assumptions of what is possible by effectively dreaming and writing new relational spaces into being. Not-knowing is, therefore, central to this critical exploration of how intuitive insight functions when encountering a contact-barrier. Here, otherness produces a felt sense of tacit knowledge relevant to non-representational research (Østern et al. 2021).

My linguistic approach to research-creation ontologically links to the belief that reality is an intersubjectively entangled construction. This construction translates through symbolisation and
language, be that language comprehended in felt, implicit or explicit forms. Østern et al. (2021, 2) write about the relational impact of post-qualitative research when they say: "Materiality, discursivity and sociality are entangled and continuously performing one another". So, consciousness navigates the meaning-making between symbols and affects that, in a performative way, produce the assemblage\(^\text{10}\) (Deleuze and Guattari 1987) of relational forces present in each moment. In my mind’s eye, an intersubjective reality meets materiality through conscious, unconscious and tacit relationships that function and dream in interpermeated ways.

More than separate states of waking, sleeping and dreaming consciousness, I accept that dream consciousness functions concurrently in an interrelated way in all dimensions. My writing style and thesis structure reflect this layering principle of knowledge’s differentiated dimensions and how they connect within conscious/unconscious consciousness. The forces that differentiate these dimensions paradoxically enable the creative potential to discover the relating principles that implicitly bridge their contact-barriers. These contact-barriers, I believe, also mark the unconscious cohesion (or lack thereof) we experience as self impacting our relationship to Self.

Chapter to chapter, I am troubling the material-discursive forces in language and how writing impacts and creates my research. The linguistic exploration of the dimensionality of my research topic becomes possible by drawing on the diverse post-structuralist and new materialist

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\(^{10}\) ASSEMBLAGE
I have qualified the use of the term assemblage in my thesis text but I feel it is worth noting that the eclectic way I combine different theoretical conceptions, methods and theoretical perspectives to establish in-between spaces has to a large extent shaped my research-creation process. In exploring the new relationships between ideas this outcome has also created relationships not consciously intended. My complex editing process encountered this edge where meaning-making and delineated comprehension necessarily met the chaotic nature of working in this way.
approaches to research writing. My research focus remains on the in-between that bridges and discerns as it encounters the imminence of creation. The unspecifiable tacit remains, but the symbolisation of this encountered edge of not-knowing also documents transitional experiences within consciousness. In my literature review, I will trouble this conception by positioning transitional spaces in the context of knowledge’s differentiated dimensions.

1.8 EPISTEMOLOGICAL ASSUMPTIONS

Denzin and Lincoln (2000) identify the prime issue of post-modern inquiry as its concern with what research does. I echo this statement's value, having remained curious about how my research emerged and what my research process produced in myself and may do in others. The onto-epistemological character of post-qualitative research works to produce relational phenomena. Feltman (1999) claims that this way of relating through writing meets in a unique relationship between writer and reader negotiated by the interactions of symbols in descriptive texts. My writing performs as I make my thinking available through words, dreams and images. Although a dream is a personal phenomenon, using its affective impact to position differentiated dimensions of knowledge transforms its content into social data and or collective dialogue texts.

Goss and Mearns's (1997) writings on pluralistic epistemology emphasise the role of being logically valid as well as being experientially grounded in the truth of the individual. The potential I identify in a pluralistic epistemology is creating the phenomena I am investigating within a linguistic context. I write toward the unknown, constructing conceptual in-betweens through language that orientates awareness toward the tacitly affected edges of conscious/unconscious consciousness both in myself and through engagement within my reader. Wall (2006) further
articulates how post-modern philosophy establishes different approaches to expand research's subjective relevance and applicability in the social world. This differentiation is the core of my linguistic approach to research; my wording remains, but my worlding continues in the other.

This principle aligns with my research topic, where post-structuralist theories become activated within a research idea through a stylistic approach to language. The culture and context of writer and reader imbue an exploration of relational phenomena with processual conscious-making. In my research, this entangled doing part would track an affected impact of wording and its related worlding, manifesting through a dance with conscious/unconscious consciousness and written knowledge creation. Tacit knowledge's unspecifiable nature is traced affectively through my framework's linguistic concepts and theoretical ideas. As a conceptual orientation, affective awareness draws upon the felt sense of encountering in-between spaces to trouble the tacit dimension of knowledge. I serve my creative and relational process by writing into the relationship between language, my research topic, and my researcher-self. This approach to relational articulation is the epistemological value I bring to my research endeavour.

My research topic, which connects intrinsically to the complexity of unconscious processes, will necessarily be related to the language of my exploration and the affective feeling nature of tacit phenomena. Writing into the dance between these approaches to knowledge may not only assist me in grasping to some degree the kind of communication between different parts of the psyche but linguistically contain my process. This specificity toward comprehension would prevent my research's content from getting lost in obscurity. I develop a concept-as-method approach where writing, dreaming, and symbolic images trace an emergence of becoming. I believe this stylistic
character of my work also reflects the language of the psyche to a much greater degree. Writing my thesis was a unique challenge, with no perfect prose to describe what remains unspecifiable. My first draft submission and the follow-up meeting with my second supervisor made me aware of the degree to which I have explored the interiority of my psyche and the value of my process that experientially can never be lost. My adjustments aligned the explicit form of my thesis with the process and criteria of my performative research-creation.

My writing style functions as a safety net in its catch and stretch; in the performance of my work, I offer my presence through words. I am an in-becoming researcher, writing a thesis as a tacit orientation toward this becoming motion of research-creation. What guides me reflects the principle of affect theory which Seigworth (2010) names the "line of variation". As I write and edit, I am dreaming with not-knowing, conceptually orienting myself toward a "contact-barrier in flux" that positions the tacit dimension of knowledge as an encounter. I grapple with the aurora of this contact-barrier to sense the in-betweens of my performative research-creation taking shape as a multi-dimensional narrative (Jewitt, Marloeke, and Hübner) luring the feeling, sensing an intuiting aspects of Self.

1.9 THE WEAVING OF MEANING
Tacit knowledge can always be encountered in the context of the Self, the Jungian archetype of wholeness (Jung 1968), but exists in a form that is not directly translatable into explicit knowledge or the self-knowledge of ego consciousness. Beyond containing the complexity of the unconscious psyche, the Self would also maintain the mystery of the tacit process. This phenomenon relates to our human consciousness capacity, the band of awareness within which
individual consciousness functions, and how knowledge relates within such differentiated dimensions. To me, tacit knowledge holds an inherent truth about humanity in that differentiated aspects of self are curiously connected, and some innate parts relate soulfully in meaningful but tacit ways. Therefore, a writing approach that forefronts a concept-as-method way seems crucial as the way to capture my research. Yet, as I relate my research in a creative and relational way, I am also in touch with the restrictions and potential contradictions I impose to contain my experiences within my writing language of articulated texts. The contact-barriers between the multiplicitous parts of consciousness, like language, consistently differentiate and limit what knowing can translate into explicitly comprehended thought.

In my writing, the experience of navigating this differentiation feels guided by my inner eye. Here my self-image and my sensed edges of awareness constellate meaning-making in my present moment as the wording of my research world. The process of stepping into this territory of tacit knowledge was an intuited response that I literally dreamt into consciousness through the life event of my marker dream. My life orientation and my psyche's unfolding way of making meaning of tacit-knowing also qualify my disposition or the difference I bring to my research. In my own strange, individuating way, I fit into the world. I know I am here, but I am also expanding a knowledge sphere by contributing to post-qualitative studies through my work. My articulation documents the individualised coordinate within collective consciousness where I live in relation to my construct of the self and the tacit dimension focus of my research endeavour.

I recognise my assumptions concerning knowledge creation conceptually mirror the "reaching-toward" approach articulated by Manning (2009) when she writes about the field of relating and
the conception of self. I similarly have chosen to illuminate the self by making in-between states tangible, marking the edges that effectively reflect back upon conceptions of self. I write from differentiated positions toward the phenomena of symbolising, sensing and languaging, which creates the implicit focus of my research. My individuation process is also entangled with this processual style of writing and the difference I bring to my way of observing and relating to my research topic. By symbolising the tacit dimension of knowledge as an encounter, I am making meaning of a living population of affective relations that impact collective perception. By writing into these affective states, I can activate the felt sense of delineated comprehension relationally.

Self-engagement in my thesis remains close to the epistemological roots of Manning’s research theory in the way she articulates how the relationships between differentiated milieux create new contextual combinations. New in-betweens become tacitly tangible from these differentiated positions (like Deleuze’s fold encountering itself). The process translates through a becoming assemblage (Deleuze and Guattari 1987) of forces related through my marker dream encountering the collective conceptions of tacit-knowing I have endeavoured to establish in my writing. My work unifies articulated viewpoints, collectively positioning the in-between combinations of meaning-making that produce differentiated perspectives, musings and insights concerning their relational dynamics. These in-betweens are made available by writing my research and tracing the creation of implicit and tacit knowledge dimensions toward emergence.

In its complexity, my claim remains a simple one. I am not attempting to specify tacit knowledge beyond affectivity, intuitive insight, or artistic genius; I am, however, drawing attention to ways of amplifying the presence of tacit-knowing and felt sense though my research-creation. My
consciousness's capacity (Semetsky and Delpech-Ramey 2012) to engage dreams and key symbolisation processes (Grotstein 2009) are troubled as my research data. I am tracking a discovery process and the contextual relevance of my findings that illustrates the impact of Self-guidance. In my thesis, the worlding of marker dreaming is presented as my illuminating device.

Polanyi (2009) suggests in his theory of tacit knowledge that the articulate and the tacit exist in all forms of knowledge. He states that together these aspects constitute the logical relations between the terms that qualify knowledge. I assume that developing a conscious orientation toward the tacit dimension would amplify and impact how attending to explicit knowledge (Loughlin 2010, Henry 2010) and its languaging relates to consciousness. From a different perspective, Brock (2015) hypothesised that unconscious tacit knowledge is transferred, becoming that which translates into intuition or insight. The encounter with the tacit dimension brings spatial awareness to a transitional edge which, I posit, impacts affectivity. Through a relation of immanence this transitional edge is marked by tracing a contact-barrier functioning in flux. In my writing, I play with the subtle dimensional difference that cannot be seen or articulated directly but can be encountered indirectly. Here, the premise of my questioning amplifies the implicit interconnectedness of tacit knowledge within conscious/unconscious consciousness and indicates how the contact-barrier differentiates and traces tacit-knowing.

The contact-barrier functions conceptually beyond simply being a wall or membrane; I use the concept to represent a multidimensional edge that concerns all knowledge aspects. The contact-barrier effectively positions the encounter with tacit-knowing symbolically. As a relevant environment to trace otherness and the value of the tacit dimension in life, I notice how
meaningful tacit processes are always encountered in psychotherapeutic client work. Encountering a contact-barrier symbolically also marks the boundary of explicit or implicit knowledge where linguistics, symbolisation and meaning-making meet, reflected in one’s style of talk therapy. It is where my knowing meets its practice. I, therefore, approach Bion’s contact-barrier to indicate proximity to that which is tacitly gauged, drawing experientially on when depth insight is encountered in my psychotherapy practice in moments of transition and breakthrough.

I think with the contact-barrier concept abstractly. I visualise and layer the differentiated felt sense impressions in my psyche to symbolise the more-than quality of my knowledge’s tacit dimension. I then write symbolically into the patterns created by these registrations. Therefore, I accept the conception that I am analysing an unthought (Bollas 2018) discovery which is tacitly known. But, unlike Bollas, I do not frame this phenomenon as being repressed consciousness; I accept that it is functional in its form and way within conscious/unconscious consciousness. I, therefore, focus on what can be created linguistically when I consciously approach tacit knowledge as being "other" (Umbrello 2018).

Like individual consciousness is differentiated from collective consciousness (Jung 1968), explicit, implicit and tacit dimensions of knowledge are related but function differently. This innate difference also constitutes which contact-barriers exist between them and why they are not fixed.

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11 OTHERNESS AND SAMENESS
The symbolic way in which I approach sameness an otherness is strongly related to how I differentiate between the polarities of male (sameness) and female (otherness) and heterosexual (otherness) and homosexual (sameness) expressions of sexuality. Affective tensions reflect the related but subtle differences experienced when encountering contrasexual forces as traces of movement, attraction and resistance. Otherness in the individual and or self is related to individuated beingness, whereas "the other" is a term I use to differentiate the beingness of another person in a shared space be that in the therapeutic container as client or in relation to individual conscious/unconscious consciousness concerning collective conscious/unconscious consciousness.
for all related consciousnesses. Consciousness encounters the dimensions of knowledge differently, yet even with fuzzy borders, language enables understanding that allows both difference and comprehension to function productively. The nuanced differentiation that written language can create plugs similarly into (Jackson and Mazzei, 2012) the creative and relational (Gale and Wyatt 2021, Massumi 2015) differences in writers, readers and users of knowledge.

Polanyi unpacks the characteristic of physiognomy as his example of tacit knowledge; Chow (2008) relates the study of black holes. I, on the other hand, am tending toward what I can identify as a tacit edge: the contact barrier. In my thesis, I grapple with the marker dream as my vehicle toward encountering the tacit dimension. This dream’s rich feeling impressions symbolised awareness and deepening curiosity through a collection of silent images that edged my consciousness in the direction of discovery and symbolised knowing. It is a feeling orientation toward a sensed difference that I have encountered often enough through my marker dream engagement to evoke intrigue and a drive toward discovery and articulation. It follows that consciously building relationships toward not-knowing, be that tacitly known or unconsciously present, will lead to a deepened engagement with the relational field active within life events, the psyche and interpersonal relationships.

From my current perspective, I recognise the awakened researcher having turned to Self (consciously and conceptually) for guidance - in response, the marker dream came. I carefully documented the marker dream experience and endeavoured to make the unconsciously captured process meaningful as research. Tacit knowledge cannot be made explicit, but the tacit dimension of knowledge is still implicitly encountered in all knowledge processes. The relevance
of Bion's contact-barrier and Chow's research into the visualisation of unseeable black holes echoes for me in these words. By writing in relation to a phenomenon, I experienced how my written work emerged through a feeling related to my marker dream.

In my thesis, the marker dream made tacit knowledge particular to dreaming and writing and the affectivity of dream symbols. Tacit knowledge may exist in the collective unconscious but not in a form encountered in an individual conscious/unconscious way. Tacit knowledge remains tacit. The tacit dimension contains this otherness until the potential for individualised tacit knowledge births the tacit relation, a relational principle that implicitly bridges the contact-barrier as a related dimension encountering explicit knowledge in response. Therefore, my discovery process is an inductive creative process of symbolising the "dimensional radiation" encountered at the event-horizon of not-knowing. The sensed radiation of tacit-knowing, in my model, connects tacit knowledge to knowledge's other dimensions as an unsymbolisable yet functionally related "affective language of energy".

1.10 AN ASSEMBLAGE OF SYMBOLS, AFFECTS AND ENCOUNTERS

When I worked in advertising in my 20s, I learnt how to develop an idea to fly creatively. Developing my thesis similarly felt like a long-term campaign that concerns my research purpose, process and product of writing Troubling the Golden Thread. I derived this title from a mythological reference I discovered by Jung concerning symbolic metaphors of individuation. Synchronistically, tacit knowledge surfaced as a bridging topic through which I could trouble my strange marker dream. I am using my marker dream’s transcending function (Jung 1997) to document and encounter its tacit dimension’s contact-barrier. My research orientation toward
the tacit dimension also developed an awareness of the elusive in-between felt spaces the philosopher Whitehead (1958) identifies as foundational to research-creation. Throughout my research, I wish to champion these unspoken parts of knowledge more explicitly through my thesis's written process and expression of symbolisation.

My post-qualitative work implicitly critiques humanist traditions that conclude in fixed answers or essences (Gale 2021, Marbach 2010). As this kind of disruptor, my research orientation in context means that I recognise that the contact-barrier with the tacit dimension remains in flux, the implication being that I am not engaging in a fundamental truth or discovering a formula that can translate tacit knowledge in a set way. In fact, my work functions as a critique of concrete representation, which is perhaps the most political angle of my research. I qualify the impact of this political critique on my research and client work in my literature review chapter. This critique also finds its footing in the un-Oedipal approach (Holland 1999) to psychotherapy developed by internalising Deleuze and Guattari’s (1987) idea of the fold (or inside of the outside), recognising the transformative validity of where the process of therapeutic work trumps its surface content.

These named qualitative shifts shadowed my research endeavour and impacted both how I read foundational texts and how I experienced writing my research. The meaning-making process of my reader in relation to my written work further constitutes my research as an encounter with experiential impact. My articulation aligns with Bion’s theory concerning the communication facet of projective identification, where a process positions the affective coordinates of understanding that guides my reader within whom my research ultimately happens. The process awakens as individualised meaning-making.
Despite my sensed alliance with the new materialist paradigm, I do not write with a purist approach to Deleuzian thought and theory. I do, however, actively trouble various theoretical in-betweens. Although I use new materialist concepts and terms awakened by Derrida, Deleuze and Guattari, Manning and Massumi, I don't claim to be "Deleuzian" or "Derridian". I have grasped these theorists' theories in a much more digestible way in making meaning of my research topic, my Jungian orientation and the principles of affect theory. I claim an alignment with these philosophers through the post-qualitative sources that I read throughout my research process, influenced by core Deleuzian and Derridian ideas. These voices influenced my languaging, the assemblage of my research and how I frame my work's contribution to post-qualitative research.

The political theorist Manning (2021, 37) articulates, "Knowing is incipient to the experience at hand, actively felt but often indecipherable in linguistic terms, alive only in its rhythms, in its hesitations, in its stuttering". I write toward this rhythm tracked through affects and my felt sense, guiding the soulful process of my research. The co-existing internal and external worlds of being and becoming lure me toward these edges where I am undifferentiated from awareness and the edges that mark its containing unconscious darkness. Knowledge and my approach to articulation intimately rely on each other as I word my world. More than a purely creative pursuit, my process is traced through felt tensions and affects that guide how I produce knowledge and texts that hold and register in embodied ways.

In the beginning stages of my writing process, I could recognise I found myself somewhere between the symbolic research stages that Moustakas (1990) named "initial engagement", "immersion" and "incubation". But in me, these stages were felt as simultaneous processes.
intermerged or interpenetrated as I searched for a quiet space to anchor myself. Collectively these states related the felt tensions I could then write into a structure of words and images. My research process surrendered to an inquiring spirit working through me as I captured the nuances of this kind of delineated comprehension. From this process, my marker dream emerged as the agent through which I could document an encounter with its tacit dimension of knowing. My thesis is the explicit proof or manifested outcome of doing research this way.

By awakening dream images in my thesis, my awareness also actively opens to the unconscious psyche and its tacit-knowing, effectively disrupting the context limitations of research anchored in explicit knowledge and texts. My dreaming approach to consciousness acknowledges how the interpermeated nature of conscious/unconscious consciousness and my framing of tacit knowledge are paradoxically connected through their contact-barriers. These theoretical contact-barriers guarantee the differentiation between them (Bion 1962, Grotstein 2004) but also indicate the transitional mysteries I have conceptualised as functional in-between spaces. I approach such mysteries by symbolising ways and writing toward the edges of knowing to function in relation to such in-between spaces. Like the archetype that can never be known or contained (Von Franz 2017), my understanding approximates a potential that tacitly remains powerfully relevant in the relation.

Through encounters, not-knowing and difference always tacitly impact the concrete or explicit observer. Words should, therefore, evoke symbolic engagement traceable through affects and symbolisation when read (Grotstein 2009). In the context of my opening quote by Jung, I am dreaming my outer real life, where my writing necessarily reflects a dream-like quality to enable
access to the tacitly activated in-between spaces present when reading my work. The impact of my words becoming traceable by my reader qualifies why I recognise my thesis as a generative performative text positioned between post-qualitative inquiry and new materialist approaches to research-creation. In the context of writing, reading and dreaming, the dream is meaningful, but the process does not aim to explain or interpret the dream parse; the process is the dream.

Communication or exchange between the conscious and the tacit unconscious does not relate to understanding or to functional sameness but rather assumes an interpermeated data exchange and a functional synthesis between them. These in-between or transitional spaces facilitate contemplative positions concerning depth relationships to not-knowing. Mazzei (2017, 678) articulates this kind of voicing in qualitative inquiry as an approach that "refuses a singular subject, narrating instead the whole contained within it". Her conception echoes my approach to my marker dream as a symbolised spark of tacit consciousness, creatively and relationally transforming into its explicit knowledge as I write my inquiry process into thesis form.

**DREAM 02:**  
*Records can move across borders when the guards are not paying attention*

(20/03/2021)

Symbolically, DREAM 02’s insight illuminated the contact-barrier of the unconscious encountering the conscious psyche for me. The articulation of this dream image emerged as I woke up to document its symbolic narrative. Similarly, I feel such symbolising echoes of this principle when I read the spaces between my words. From a unified consciousness and orientation perspective, I approach the tacit dimension as a quantum field of potential. Through relationships, the timeous processes of being with ideas, feelings and images explains the
experientially valid psychological positions from which I can consider the impact of tacit knowledge within my research-creation. It is this temporal process that transforms knowledge.

These concepts enable the formation of symbols and contexts that constellate meaningful new relationships between them. The implication is that the tacit dimension has a producing presence that can be encountered through the conceptual application and affective orientation toward Bion’s contact-barrier. A contact-barrier is not a membrane but positions the edge of an encounter through significant otherness. Here, the individual is always in the context of the collective, the more-than-human impact of environment (Massumi 2014) and the relational depths that offer the multidimensional quality to life’s layered ecologies. Through dreaming, writing and creative expression, the tightrope of delineated comprehension offer a way into the psyche where capacity and sanity meet at the edges of creative-relational meaning-making. As images emerge, symbols and symbolisation transform into the languaging of conscious/unconscious consciousness.

Experientially I am in touch with my desire's enduring paradox; that there is no describing an object without imposing a limitation (Wilber 2001). So I aim to trouble such limitations by shifting my attention to the in-betweens. Brock (2015) reflects that insight and intuition function as the processes that allow tacit knowledge to engage consciousness, where explicit knowledge builds upon tacit knowledge. Language is key to this process of knowledge-making, documenting, defining, symbolising and relating. Words work to create, affect and orientate knowledge as reading transforms into comprehension, and this linguistic process is core to the meaning-making of the collective consciousness nature of my research. The languaging of the tacit edge will reflect
this difference by disrupting research norms, establishing the in-betweens and forces of conscious/unconscious consciousness that can bridge or trace the unspecifiable.

These relational dynamics and in-between states remain core to experience and interaction (Manning 2009). I am troubling the interaction of internal psyche dynamics to surface knowledge that can engage a process and stand free from assumptive hypotheses by being experienced uniquely within my reader, this idea is grounded in action and remains connected through the experience of my work. Writing my thesis tangibly surfaced my inferior functions, which is also why I recognise the process of doctoral thesis writing in different degrees as inseparable from the archetypal process of individuation. I also accept my work will read differently depending on my reader's superior and inferior functions of Introversion/ Extraversion, Sensing/Intuition, Thinking/Feelings and Judging/Perceiving polarities (Jung 2014 B) that impact the awareness and translation of affects and images. Jung identified these polarities in his book Psychological Types, but the impact is valid in all research.

I am intuitively drawn to explore the relationship between individuation and the encounter with the tacit dimension. Individuation is challenging in most respects and a decidedly long-term process in the context of Jungian analysis. However, the rewards of the commitment are numerous and profound. I could not imagine my life any other way, and I feel my individuation process ultimately enabled my research. I recognise the golden thread of soulfulness that has led me all along as I grapple with synthesising in-between states that encounter the tacit dimension from the conceptual position of Self. This approach to developing soul consciousness aligns with the Jungian conception of individuation and the meeting of the opposites through the coniunctio
(Edinger 1995). The wording of this worlding remains connected in the relational field. I am documenting a way to life, knowledge creation, research and meaning-making that rests on the mystic relationship and experience of the soul. Observing and experiencing attunement to words and the meaning-making that follows makes palpable the relational principle in communication or loss thereof within the felt experience of understanding.

As Von Franz (2017) articulates, the relationship between the conscious and unconscious parts of the psyche relationally reflects how the ego complex functions as a self-management system within the synthesis of the Self. This space feels like a myriad of converging energy strings crossing intensely enough to constellate me, dream me and engage the in-between spaces that hold me. Like in the silence of my marker dream, I am held, suspended trustingly in not-hearing and not-thinking while being. In my marker dream, this synthesis is captured symbolically at the moment when I am presented with the gift of the wire boat - the object I accept from its giver from the dark. The boat as a vessel also represents a task initiated by completing the wire object with sand.

The conceptions I touched on in my preface and introduction primed the formalisation of my research question. I have qualified the concepts of my marker dream, the contact-barrier, and tacit knowledge to orient my research and my readers toward the encounter with the tacit dimension of knowledge. This orientation also renders my research applicable to the knowledge fields of the human psyche, self and soul, and the meaning-making of conscious/unconscious consciousness. Sparked by post-qualitative research in my coursework and notably encountering creative-relational inquiry in my supervision relationship (a research approach Wyatt (2018) parallels to the dynamics within therapy work), the alchemy of my research process ignited.
I do not believe that any one philosophical or theoretical approach can do justice to my research into the tacit dimension of knowledge. Instead, I recognise a variety of theoretical perspectives that I allied with, built upon and differed from in my endeavour to symbolise the core conceptions of my thesis. These conceptions include marker dreaming, conscious/unconscious consciousness, the contact-barrier, the encounter with the tacit dimension of knowledge, and individuation. In my meaning-making and positioning of these terms, my sourced literature functioned as a chorus of collaborative voices, alongside which I could deterritorialise and reterritorialise (Deleuze and Guattari 1987) the meaning of these ideas and illustrate how I applied them to my understanding of tacit knowledge. In my writing, I refer both to my literature sources and my means of connecting their research and theories to my core conceptions. I traced this process through my craft and slow reading. By identifying relational principles and creating bridges between my core ideas, terms become related as thought-forms functioning interactively within an assemblage.

My review captures the scope of an applied post-qualitative approach to languaging and writing. The writing in my literature review chapter also stylistically aligns with the articulated form of my research design. More than simply quoting theory, I illustrate how I applied theoretical principles within the writing of my literature review. I am therefore interweaving the specified knowledge and the affective dimensions of my inquiry’s writing that directly concern my marker dream and my research question. In crafting my languaging, contact-barriers are awakened by orienting my research writing toward the dimensional edges of wording, knowledge and consciousness. Such in-between spaces conceptually anchor the ideas I could grapple with creatively, documenting the waking dream where my sources, research topic and marker dream cross over and meet.
I posit that through reading engagement and differentiated processes constituting delineated comprehension, my writing style facilitates encounters with the tacit dimensions of my research. My style also marks the differences and tensions between logical (specified) relationships of thought and the functioning of felt meanings which are much more subjective. Gendlin (1997) states this distinction is a necessary balance within articulation to maintain comprehension, without which explicit knowledge becomes vague or capricious. I retain my research’s specificity and context by consistently relating it to my marker dream, my chosen images and the symbolic writing captured within my thesis.

This second chapter traces my collaboration with my reading consciousness. As I traced and bridged the work of various inquirers and philosophers, my understanding and meaning-making of their writing deepened. Grasping their related knowledge illuminated new dimensions and awakened relationships with these sources that curiously concerned my research topic. These works, therefore, functioned as alliances toward the common aim of shaping immanence (Gale 2020), which Østern et al. (2021) refer to as the creation of research. My literature review traces the sources that influenced and deeply impacted my worlding of knowing (Stewart 2010): writers who inspired me to establish the assemblage of creative concepts I could use to symbolise the development, structure and unfolding of my research narrative.

My research-creation process similarly relates to an assemblage of becoming, where forces encounter forces and something alchemical happens between them. Bridged through active imagination (Jung 1997), I produce new meanings and combinations that consciously, unconsciously and implicitly also establish new in-betweens related to my source material. In my
structure and editing, I am effectively shadowing the development process of my research question and introduction chapter. My literature review draws and expands upon the relevant concepts, philosophies and theories that proved fruitful in my understanding of tacit knowledge. My abstracted meaning-making builds on my attunement to the unspecifiable and the affective encounter to guide conscious/unconscious consciousness toward individuated ways of being and understanding. This writing style keeps this chapter positioned within the interpermeated worlding of my research topic.

I find my place within the qualitative research collective by offering my contribution to performative post-qualitative research. The producing nature of my research topic also extends beyond Michael Polanyi’s explorations of tacit knowledge, which ignited my curiosity to actively research the tacit dimension. Engaging the specific texts referenced in my literature review also enabled me to grapple with the psyche and the onto-epistemological (Fullagar 2017) conceptions relevant to post-qualitative inquiry. These texts were also pertinent to the development of my research question and emerging my post-structuralist form of linguistic research. My research topic is generative in this way, producing new creative and relational connections between words, ideas and affective feelings. In so doing, my research-creation attends to tracing tacit encounters while articulating my inquiry’s waking dream.

Language shifts awareness beyond the individual self. The marker dream, therefore, mapped coordinates of delineated comprehension that I could use to articulate generative wordings structured to create relatable and collective insight. I invoke these knowledge touchstones as a constellation of the words, symbols and relationships that qualify my encounter with the tacit
dimension. As I contextualise my research within existing knowledge spheres, my writing engages these texts’ syntheses and critiques. The ideas I developed and expanded upon came closest to evoking the in-between spaces I could match with my marker dream encounter and my complex linguistic explorations toward the tacit dimension of knowledge. I am aware that I cannot predict how my approach to research writing or articulation of the process will land for my reader, but I aim to be clear in my weaving way. I am aware that the artistic nature of my endeavour will draw interest and criticism alike. But this is the worlding I have risked producing by creating writing that illuminates, affects and retains, to some extent, my performance of difference.

In my experience, enhancing one’s awareness of affectivity, enables the encounter with the tacit dimension to become consciously traceable in writing and reading. The words and concepts I use in my inquiry also have the potential to engage such affectivity in others. I wrote with this intention and tracked the impact of my approach as a layered force of wording’s transformation experienced over time. Writing, crafting and editing, regardless of the topic, literally transform knowledge in all dimensions. As Gendlin (1997) relates, affective language or unconceptualised felt experience is necessary for all knowledge exchange processes. Consciously feeling toward tacit knowledge thereby becomes embodied in the felt sense of my words. Writing in this way has been an incredibly time-consuming process. My invitation to my reader is to read between the lines of my research and thesis chapters at a temporal pace, to feel the nuanced in-between spaces that I used to make meaning differently.

Through writing and reading, the capacity to make meaning of symbolisation (Gendlin 1997, Grotstein 2009) implicitly hooks into the tacit dimension through a relational act. Such meaning-
making, from my perspective, opens aspects of individuated soulfulness that transform the vulnerability of not-knowing into a truly relational and mysterious act of sensing tacit-knowing. As Gale (2021, 469) articulates concerning the path of affectivity in relation to intimacy:

It seems wasteful to spend time thinking about what the nature of intimacy is or even what it might be. In the animation and activation of intimating, events occur through the actualization of exertion and energy; intimating as an affective relational force enacts encountering, an always becoming.

In its doing, my writing traces affectivity rather than explicit knowledge related to set theoretical convictions, where my research process mirrors the creative and relational pursuit I am troubling. As I write and edit, my orientation in consciousness is sensitively held and traced as receptivity to this unspecifiable tacit state. It is a phenomenon reflected in my marker dream encounter but also constitutes the lived affectivity I experience in my research writing and client work. I refer to moments of depth awareness, dreamwork or working through clients’ unconscious processes in the therapeutic container. These encounters trace the edges of subtle transformations and the preconscious movements alluded to in affect theory. These affecting experiences trace the tangible outcomes of the tacit encounter in research and document the impact of minor gestures within my writing as a text positioned between post-structuralism and new materialism. The structure of this chapter also aligns with the timeline of my initial engagement with the literature that guided my orientation toward knowledge’s tacit dimension.

I acknowledge, therefore, that my understanding of how I have used the written word will necessarily evoke multiple interpretations of my work. This feature concerns my process's
responsive and transformative character, which I lived over the last four years. As a research outcome, I claim this phenomenon as my work’s strength in that it demonstrates how reflexivity, meaning-making and the generative nature of performed artfulness evoke different dimensions of knowledge. Beyond the core concepts I describe in my literature review, a selection of new materialist ideas amplify my post-qualitative and post-structuralist approaches to "languageing as knowledge". These ideas complete my literature review and introduce my methodology chapter.

2.1 DREAMS, KNOWLEDGE AND WRITING

Contextualised in psychotherapy, individuation, dreaming, and knowledge creation, most of the texts I critique and reference in my literature review are directly or indirectly linked to studies of Polanyi’s tacit dimension, Bion’s contact-barrier and Jung’s individuation process. These texts represent the foundational theories upon which Troubling the Golden Thread rests. Part philosophical and part psychoanalytical, my understanding is sensately traced in reference to the meaning-making of my life events and dreams. These events also inform the affective quality I actively write with and trace in my review, where my words and my felt sense meet. My review starts with the dreaming phenomena.

Ogden (2004, 1355) writes of these psyche connections in Wilfred Bion’s approach to dreaming:

Bion is indicating that this psychological work is achieved by means of that form of thinking that is definitive of psychoanalysis, that is, the viewing of experience simultaneously from the vantage points of the conscious and unconscious mind. The quintessential manifestation of the psychoanalytic function of the personality is the experience of dreaming. Dreaming involves a form of psychological work in which there takes place a generative conversation
between preconscious aspects of the mind and disturbing thoughts, feelings and fantasies that are precluded from, yet pressing toward conscious awareness (the dynamic unconscious). This is so of every human being who has achieved the differentiation of the conscious and unconscious mind regardless of the epoch in which he is living or the circumstances of his life.

I write toward these relational principles relevant to individuation and dreamwork, with my marker dream as the agent which sparked and contained a profound tacit encounter that, in its unfolding, became my research. The impact of engaging my marker dream also extends far beyond my thesis’s research-creation. I recognise that my research process has had a deeply therapeutic impact on my relationship with self/Self ever since I started grappling with the idea of tacit knowledge. The process has been and continues to be confirming and transformational.

DREAM 03 [In blackness, I see white letters type]:

**Dreams are the completing images to the whole of the experience** 22/01/2020 (unedited)

DREAM 03 serves its purpose by positioning dreaming in the literature review of my thesis. This dream occurred 14 months after my marker dream. The dream event’s words, "Dreams are the completing images to the whole of the experience", appeared in my dream as typing text evoking these images' meaning and feeling quality through typographical language symbols. My dream symbolised these thoughts into literal letters and words, stripped of any environmental context, depth, colour, sound or pictorial images. And yet even a dream in such a stripped-down form still affectively colours, produces and performs. From a Jungian perspective, these dream symbols meet both the verbal and the symbolic dimensions of thought criteria (Jung 2011). In context,
this dream transpired within the date and timeframe in which I was developing my research topic through heuristic inquiry (Moustakas 2004) and whilst reading Polanyi. My waking ego was aware of these contextual facts as I documented the dream from my waking memory.

The connection between DREAM 03 and the life events that contextualise it is also relevant from a meaning-making perspective. In its simplest form, this dream meets the criteria of the traditional Freudian approach to dreaming as "a particular kind of cognitive content, or its interpretation dealing with a particular cognitive problem" (Sandford 2017, 9). As I have related my marker dream and my research question, their differentiation from this Freudian approach should be clear; even the affectivity of this section relates differently. But in acknowledgement of foundational thought that gave me direction in my research beginnings, I qualify the key terms that illustrate this differentiation to my approach to dreams. These Epistemological differences will continue to be illustrated in my thesis as I develop my work’s unique post-qualitative identity.

2.2 BRIEF DISCUSSION OF TERMS ORIGINATED BY FREUD

I acknowledge the validity of specific psychological terms defined by Freud and post-Freudian scholars. Still, my conception of the tacit dimension of knowledge and the impact of my research on my client work challenges certain aspects of the Freudian paradigm. The more I practice psychotherapy, the clearer these differences become. My research questions what Bion (2013) refers to as fixed or empirical approaches in psychotherapy concerning verifiable data. Accepting the archetypal Anima, Self (Jung 1968) or the contrasexual soul aspect in a transpersonal sense actively challenges Freudian assumptions, and in my alignment with these Jungian terms, my thesis functions in an un-Freudian way. Like intuition or felt sense, my research functions subtly.
Explicit knowledge is understood as a dimensional aspect of knowing but was regarded by Polanyi (1966) as a lesser dimension relative to that of the tacit. I echo Polanyi, who, in his book *The Logic of Tacit Inference*, writes that from an ontological perspective, the ways in which the knowledge of reality and reality itself are interpreted (or is accepted) remain deeply personal. Still, the expression of these personal processes forges a bridge to the relational collective. People understand each other well enough to make meaning of symbolised language concerning life events, interrelational exchanges, and the differentiated dimensions of knowledge (McAdam, Mason and McCrory 2007). We bridge the divides. My Jungian background also led me to award the collective unconscious and the impact of unconscious processes a higher importance in informing the unique means by which my articulation, change and artistic expression take form.

In writing my thesis, I have had to emerge into a performative identity as a post-qualitative researcher capable of bridging my research’s in-between spaces. To articulate my marker dream encounter and the framing of its tacit dimension, I deconstruct words and symbols to illuminate how they continuously connect to unspecifiable states of in-between. This approach echoes the mythological theme of Mercurius moving between my Dionysian dream maker, touching and connecting life to the archetypal forces and worlds of the gods. To this end, I intentionally write with sensitivity, remaining open to the potential of creating such linguistic synchronicities.

In my radical heterogeneous (Holland 1999, Jackson and Mazzei 2012) model of consciousness, knowledge is intrinsically differentiated by the dimension of tacit knowledge to which it is implicitly and functionally related. Here, difference traces the edge of consciousness in flux, constantly producing itself and marking the contact-barriers which contain differentiation and
tacit otherness within conscious/unconscious consciousness. In my reflective understanding, Bayley (2020, 2) echoes such a bridging principle of unifying the opposites in her troubling of diffraction in performance research when she states:

Thus, the power of diffraction is nothing less than world-making. It is an active, performative principle in which there is no outside, no day and night, white and black, male and female, us and them, now and then, persisting as a primary root-origin; as a reality built upon inherent differences.

Conceptually tracing these interpenetrated dimensions of knowledge, my process lures the immanence of symbolisation that awakens at the edges of their dimensional contact-barriers, where encounter births consciousness. Ken Gale (2020, 94) echoes this activation of immanence when he says: "a processual knowing, a moving in sensing, perhaps, that writing simply is, it is what it is, it is what it has to be, and is therefore nothing more than what it is in emergence, in becoming: writing". The text remains, but the immanence of meaning-making actively produces.

The structure of my literature review reflects my emergence in a producing way. I approach words as linguistic symbols related to endless likenesses concerning their "meaning-for-us" (Gendlin 1997). From this viewpoint, writing is endlessly productive in its potential and reaches toward simultaneously documenting difference and comprehension. Still, a thesis is a specific vehicle of uniquely articulated knowledge. In my thesis, I use the concept of the contact-barrier to qualify dimensional differentiation when encountering knowledge. Therefore, I position tacit knowledge as dimensionally "other" when compared to the symbolisable facets of life events and dreams. In this model, tacit knowledge continuously functions in a dimension of otherness whilst
remaining functionally related to conscious/unconscious consciousness. Pure tacit knowledge and the tacit dimension always remain unspecified and unsymbolisable. This strange relatedness is the qualitative differentiation of awakening to knowledge’s dimensions I explore in my inquiry.

The following terms represent conceptions I build upon, grapple with or think differently about concerning dreams, knowledge and relational psychotherapy. Still, they represent the concepts that assisted me in starting my research thinking and my meaning-making of marker dreaming.

2.2.1 CONSCIOUS/UNCONSCIOUS CONSCIOUSNESS

The tacit dimension of knowledge impacts both conscious and unconscious consciousness. Perhaps the only distinction here is the extent to which each branch of experience is mapped and ordered in the psyche. In our individual capacity, we do not know what is unconscious; for illumination, a relational process is required. In his correspondence with Freud, Jung (1961) identified that we can only indirectly know the unconscious psyche. The unconscious becomes indirectly accessible through, for example, the psychoanalytical relationship and dreamwork or collectively by integrating education or when grasping symbolically surfaced insight. These differentiations concern conscious symbolisation, which Gendlin (1997) describes as the process of deriving meaning.

The conscious/unconscious psyche works in a symbolising manner in the Freudian model of mental functioning, where "data" represents the exchange of units of knowledge. According to Bion (1962), the differentiation between conscious and unconscious knowledge refers to the quality of data associated with conscious functioning rather than a distinct separation between these different forms of knowing. Freud (1911) qualified this individualised distinction by terming
these related processes secondary and primary mental functioning (and their related data), whereas Jung suggests that what individually qualifies as conscious is also constantly in relation to the greater collective unconscious. Working with Freud’s conceptions, Bion articulates that such differentiated mental functioning constitutes a much more porous system of significant data exchange. In response, Bion conceived of a contact-barrier that allows data to move between the conscious and unconscious psyche but differentiates the conscious realisation thereof.

2.2.2 SLEEPING CONSCIOUSNESS/WAKING CONSCIOUSNESS

Theorised as Alpha-functioning, Bion (1962) expanded the functional notion of dreaming to include both waking and sleeping dreams as processes constituting consciousness where primary sense data are symbolised as contained thinking (Ogden 2004). Even significantly differentiated dream experiences and their associated mental processes reflect this quality of Alpha-functioning. Although a night dream sparked my process of discovery, waking dreams, ruminations and reflections work in unison with my night dreams toward the meaning-making of the tacit dimension. As a collective term, "dreaming" illuminates waking and sleeping dream data as the substance by which human consciousness processes meaning-making and knowledge. This differentiation recognises how waking and sleeping consciousness and waking and sleeping dreams (Bion 1962) symbolise both life experiences and their related dimensions of knowledge.

The focus of my linguistic exploration of the encounter with the tacit dimension relates to the mystery of individuated awakening, echoing Bion’s idea of dreaming consciousness into being. In Freudian thought, Bion’s Alpha functioning also describes the process where primary sense-data (beta-elements) convert into alpha-elements, enabling the creative dreaming of symbols and
their translation into conscious thought. Dreaming is experiencing, an experiencing that, as Gendlin (1997) confirms, is involved in every behavioural and thinking instance we can have. The capacity to differentiate knowledge and maintain a contact-barrier equals a developmental achievement aligned with the organising principle of the psyche where dreams would similarly encounter a tacit dimension and be in relation to its contact-barrier. Therefore, I assume dreams as instances of self-created knowledge illuminate unique differences and insights concerning the psyche's organising capacity and the properties that maintain such differentiation.

2.2.3 PRIMARY MENTAL PROCESSES/SECONDARY MENTAL PROCESSES

According to Freud, a key component in the translation of sensory data into thought elements is the psyche’s conscious and unconscious synthesis of primary and secondary mental processes. The different ways data is organised into primary and secondary thought elements are illustrated when engaging dreams versus logical thought. For example, a dream can sometimes contain logical and seemingly absurd data comfortably without necessarily alerting the dream ego to the transgression of the reality principle or logic. The unconscious psyche predominantly works in such a way until data becomes organised for conscious engagement. At other times this phenomenon positions ego-consciousness in dreams or facilitates lucid awareness that dreaming is taking place.

Bion (1962) writes that primary data is organised and symbolised differently from secondary data. This differentiation makes the translation process between these aspects of the psyche more curious when contemplating the transfer of data between or in parallel timeframes of differentiated psyche processes. Data can transform and does so when bridging a contact-barrier.
As an important data contact and transitional area, the contact-barrier discerns between conscious data and the unconscious data functioning in the unconscious psyche. As generative awareness, the tension managed by the contact-barrier would also significantly affect the organising principle that governs which sensate data elements break through into consciousness.

2.2.4 THE PLEASURE / REALITY PRINCIPLES

In an essay titled *Formulations on the Two Principles of Mental Functioning*, Freud (1911) articulates the subjacent relationship between the pleasure (libido) and reality (truth) principles that overlay primary and secondary thought processes. The distinction between unconscious and conscious and the related primary and secondary processes of mental functioning articulated by Freud is directly related to the phenomena of consciousness and knowledge. Throughout developmental maturation, the primary principle births the secondary principle while maintaining a contextual relationship, allowing the capacity for thinking to be dreamed into being (Bion 1962, Grotstein 2004). For Bion, dreaming served both the reality and pleasure principles (Grotstein 2009). Bion further framed the differentiating capacity of the contact-barrier between the conscious and unconscious as developmentally significant.

In Freud’s model, dreams reflect the dominance of primary process data associated with the pleasure principle, which is differentiated from the reality principle or secondary process data aligned with logical thought. As an important distinction, the dominance of the pleasure principle is synonymous with infancy, fantasy and dreaming, echoing more primitive or instinctual expressions of consciousness. Blum (2004, 242)articulates: "The reality principle evolves from the pleasure principle, simultaneously safeguarding and conserving it, and the
pleasure principle continues to operate beneath and within the reality principle". What is termed "conscious" functions in the unconscious and vice versa within the system of consciousness.

Blum (2004) qualified that in the mature phases of life, the reality principle dominates but the pleasure principle, associated with developmental stages in life, features through fantasies and other regressive states. In therapeutic practice, Blum (2004) clarifies the behavioural component of this dynamic in "[t]he bearing of the Pleasure principle and the Reality principle on the choice that an analysand can be seen to make between modifying frustration and evading it". As a knowledge system, discernment indicates symbolisation and a qualitative shift in comprehension and response traced within the encounters of knowledge exchange.

2.3 FREUDIAN DEPARTURE – leaving known shores and encountering stormy seas

The various academic and philosophical allies I have identified in my thesis assist me in articulating my research approach, potential and design. These allies are equally distinct as guides illuminating my path toward discovery and emergence. In my preface and introduction chapters, I linguistically positioned my difference and the archetypal movements I trace in consciousness. This difference constitutes a paradigmatic variation I also notice in new-materialist writers who think alongside Deleuzian ideas. My critique questions foundational thinking that positions man as a machine and gives the pleasure principle dominance in dreaming. My way also critiques Western humanist ideologies filiated with institutional power where consciousness functions linearly, logically, and systematically aligns with empirical models that claim scientific validity.

As a disruptor of fixed psychoanalytical conceptions, I orient myself in an alternative, more open-ended, chaotic paradigm. Here, both sameness and otherness function concurrently and
creatively, and the value of their in-between states is made accessible through articulations and conceptualisations. Differentiations in otherness generate and produce the in-becoming emergence of being, yet in this articulation, sameness produces and generates the linguistic objectivity that, in return, produces understanding. Rather than filiation in this way of expanding knowledge, I recognise the inductive process as the alignment with the principles of "alliance" that Deleuze and Guattari (1987) champion in *A Thousand Plateaus*. I was, therefore, able to develop my research at the edge of my topic’s creative potential rather than remain within filial philosophical paradigms or gospels that serve specific ideologies and set philosophical ideas. I accept that my way will constellate onto-epistemological oppositions to my disruption, where the tacit edges of consciousness functioning in flux are resisted in favour of known qualities that appear fixed and more easily definable.

My thesis is engineered as a tacit encounter accessed through the waking dream of my writing process and the reading of my writing. The strategic element in my thinking is to write in a way that responds to and transforms contexts of meaning-making. Although the specificity of affects produced by this approach is not predictable, the phenomenon of affectivity illustrates the principle I am writing about in my work. It calls to notice what is evoked tacitly and affectively when reading such writing. In the written form of my thesis, I am troubling the tacit dimension of my research process sparked by my marker-dream. I find fascinating the significance of my marker dream communicating through image, symbol and gesture but not language or sound.

My research entails the producing nature of words in their enabling of affective encounters. This enabling of affectivity through research content forms the tangible outcome of my post-
qualitative creative pursuit. If dreaming, fantasy or active imagination are approached as primary mental functioning rather than differentiated dimensions related to conscious/unconscious consciousness, one principle’s dominance positions a political claim of importance and power. Certainty becomes a limitation concerning the dimensional depths of knowledge. My approach is more akin to a kind of open-ended homeostasis, a working together that constellates rather than separates. As with most binaries, my Jungian orientation wills me to attune to the tension between the opposites rather than identifying with either polarity (dominant or not). When the focus is on the relational in-between, conscious/unconscious consciousness simply functions in an interpermeated and interpenetrated manner as an expression of potential and complexity.

My understanding and acceptance of dreams as depth communications and the tacit creative forces that enable human consciousness shows how the unconscious functions beyond Freud’s repression paradigm (Ikemi 2005). A contact-barrier differentiates rather than separates the conscious from the unconscious. Here, the generative potential of using the conception of the contact-barrier in an affective manner attends to a spatial and temporal orientation that integrates the tacit dimensions of Self and soul knowledge. This relational facet bridges the self and the archetypal urge toward individuation’s lived Self-knowing experienced as a kind of tacit-knowing through affect awareness. What constitutes tacit knowledge will also be differentiated and individual within the relating consciousness (own or other) whilst engaging the producing immanence arising through each reading of written work. I am not stating anything new here, but I am articulating the principle explicitly to amplify the conscious impact of my words and meanings. The tacit dimension is curiously relevant to all expressions of human consciousness.
Beyond explicit knowledge exchange, tacit encounters necessarily emerge in readers when encountering writing, as all dimensions of knowledge become activated in the process. The tacit unknown has an impact as much as it attracts a desire for illumination. These unknowns mark the in-between transitional spaces that differentiate the dimensions of conscious/unconscious consciousness, creativity, knowledge, and what remains tacit. Therefore, grasping the concept of tacit knowledge becomes relevant in the context of writers’ and readers’ subtle differences concerning life experiences. As an assemblage of engagement, the tacit dimensions of knowledge create unique research experiences within readers, but I will never know these traces.

2.4 FOUNDATIONS

In 1966 Michael Polanyi wrote a provocative statement that rings true in its simplicity and scope. Polanyi’s words: "We can know more than we can tell" (1966, 4), sparked his theory on tacit knowledge. Phrased as an invitation to think with him, the tension held in their meaning illustrates the impact of an idea crafted to gauge tacit knowledge. Polanyi’s statement concerning tacit knowledge awakens its implicit awareness through his language use and orientates the psyche experientially toward the tacit dimension. The power of these words extends beyond their symbolic value; they evoke experience and meaning-making toward individualised understanding that remains relational. Polanyi’s statement provokes a reader to feel and consider the potential of delineated comprehension. In line with this thought, what is symbolised also opens the potential spaces for new symbolisations to occur.

Framing my identified research area in the context of Polanyi’s words, my thesis presupposes the tacit dimension and the factual position from where tacit knowledge proves "we can know more
than we can tell” (Polanyi 2009, 4). Similarly, an orientation toward the tacit dimension facilitates awareness of the contact-barrier concerning such unspecifiable knowledge as we attend tacitly toward its encounter (which remains beyond conscious grasp). Tacit knowledge is not fixed or measurable but informs qualitative depth in the process of understanding explicit knowledge. This philosophical position bridges and illuminates the tacit dimension’s unconscious "other" nature but also awakens the affective dimension in grappling with its encounter. I use this affective grappling as guidance in the meaning-making process of my research’s waking dream.

In my research, I make the core assumption that the unspecifiable dimension of knowledge becomes encounterable through a kind of activation of affecting awareness, traceable both when we produce and engage knowledge in a felt sense way and attune to dimensional otherness. My intention is to establish this conceptual space. My process facilitates awareness of how the relational unknown can make itself present when reading my work (or any work for that matter), a phenomenon that remains unique to and within each reader. Through my writing and its reading, I constellate a set of affective associations to words that plug my reader (Mazzei and Jackson 2012) into a process of meaning-making concerning tacit knowledge. The image emerges to which I position myself as a navigator; I map coordinates that collectively position the tacit dimension as a more-than encounter where knowledge is not set in stone.

In her article *Following the Contour of Concepts Toward a Minor Inquiry*, Mazzei (2017) writes about a way of exploring the edges of concepts. Mazzei’s explorations illustrate the contours of ideas that illuminate the terrains through which she troubles Deleuzian conditions for minor inquiry in post-qualitative research. In line with these identified conditions, I recognise how my
use of language actively deterritorializes (Deleuze and Guattari 1987) the conceptualisations of tacit knowledge, the contact-barrier and individuated consciousness to work productively within post-qualitative research. This deterritorialization happens by creating and positioning the in-between spaces that function in an assemblage of relational forces and how these conceptions then encounter each other. I write, edit, read and rewrite these creative and relational aspects of my research, inviting engagement and meaning-making. New combinations are created in the reterritorialization of ideas that trace and hold meaning in my research-creation process.

My writing performs by actively connecting and differentiating notions of affectivity. Similarly, my use of language aims to create conceptions that relate to the lived experience (Denzin 1989) of my meaning-making when read. Like Mazzei (2017) recognised, an utterance captures a worlding of meaning and experience. This meta-analytical technique enables the articulation of human experience interpretably (Schwandt 2000) whilst producing meanings that relate to greater contextual applications of knowing. I am, therefore, using words to create a general comprehension of a complex phenomenon that also connects to the differentiated referencing and contextualising of meaning-making processes individual to myself and my readers.

As a descriptor for Polanyi’s philosophies concerning tacit knowledge, the word "dimension" implies that a dimensional shift (McAdam, Mason and McCrory 2007) is required to frame its phenomenon. True tacit knowledge, by its very nature, is never explicit (Platts and Yeung 2000). If tacit knowledge could be expressed in a consistent or recognisable form, it would be explicit or implicit knowledge relevant to the symbolised conscious/unconscious psyche. The non-explicit phenomenon of tacit knowledge functions differently but consciously represents an encounter
with its unspecifiable nature. This encounter would be with the contact-barrier marking the
differentiated spaces or dimensions in which the tacit components of knowledge function.

In medical researcher Henry’s (2010) thinking, tacit knowledge underpins the explicit dimension
of knowledge. Although Polanyi’s theory of tacit knowledge presupposes a tangible phenomenon
when gauging the tacit dimension, Bion’s (1962) thinking concerning the "conscious unconscious
divide" confirms that there is no corner to the contact-barrier. In my use of the term, there is no
way around to gain access to the tacit dimension; spatially, the contact-barrier is the encounter
where preconceptual thought births consciousness in relation to its tacit dimension. As in Jungian
thought, the unconscious can become conscious, but as an aspect of unconsciousness, the tacit
dimension always remains tacit. Although the encounter remains tacit, my assumption follows
that the creative and relational aspect of consciousness may amplify the translation of the tacit
encounter as an awareness orientated toward the tacit dimension and its contact-barrier. I am
thinking with the contact-barrier and the unspecifiable to trace what it potentially creates.

I have consistently used felt tension as a guide throughout my use of language to articulate the
feelings I experience through my writing and editing process. Affects tracked through my
research writings relates to how insightful exchanges between the differentiated dimensions of
knowledge effectively bridge knowing and not-knowing as a felt language that transcends
concrete symbolisation. This awareness Gendlin (1997) refers to as preconceptual experiencing,
which I recognise as the activated tacit mysteries functioning prevalently in knowledge creation.

Writing enables an experiential state. Deleuze (1997) articulates this state as a question of
becoming, an incomplete process of worlding through words. Words from symbol to sound
encounter the conscious and unconscious dimensions of what my assemblage of knowledge as explicit writing can produce. This idea is also reflected in my understanding of Saussure’s (1986) contributions concerning signs, where their sound-form (plane of content) and the awakened concept (plane of expression) function in different but interdependent ways (Daylight 2011).

The creative articulation of my processual knowledge creation captures both spatial and temporal components. As a multidimensional concept, this process relates to encountering a phenomenon in constant flux that an individual’s relationship to tacit knowledge would represent. I also differentiate felt sense from affect awareness. Felt sense is symbolised; it gives direction like intuition. Affectivity, by comparison, constitutes pre-conceptual encounters that presence the movements of tacit processes; they trace the edge of not-knowing as a state of in-between where related affects emerge between consciousness and tacit encounters.

My research-creation demonstrates how I reconceptualised specific knowledge-based thought-forms (Harrell 2015). Thereby, I aim to engage the ontological and epistemological assumptions that qualify the knowledge I actively develop throughout my thesis. The affecting impact of these assumptions qualifies the interrelational understandings I experience in myself and articulate as an assemblage of forces. These forces trace the containing edges of becoming through dreaming. My approach uses the following core conceptions to trouble the tacit dimension of knowledge.

2.4.1 TACIT KNOWLEDGE

Despite the representational mystique I have afforded tacit knowledge in my thesis, this multidisciplinary concept finds its relevance in various knowledge spheres. From a clinical
medical perspective, Henry (2010) defines tacit knowledge as a realm of understanding situated at the edge of attention that enables the more typically recognised explicit areas of knowledge to function. In general, tacit knowledge describes the kind of knowing that cannot be related explicitly (McAdam, Mason and McCrory 2007, Tsoukas 2003). Finding its relevance as an unconscious variety of understanding and expertise, McQueen and Jansen (2016) recognise tacit knowledge’s practical value in knowledge exchange systems pertinent to manufacturing, organisational management, science and engineering, education, and professional development. The broad application of the term tacit knowledge is therefore relevant to all knowledge exchange areas which concern learning and invention. Peer-reviewed literature across these differentiated industries also agrees (Brock 2015, McAdam, Mason and McCrory 2007) on the phenomenon's role in cultivating insight where the tacit dimension as a force impacts our genius.

Stephen Henry (2010, 295) says that tacit knowledge cannot be used as a tool or method by medical clinicians, but he maintains that "[i]t is the indispensible foundation from which humans make sense of the world". The epistemological roots of all knowledge would therefore reflect this foundation implicitly. As Polanyi (2009, 7) writes, "Perception forms the bridge between higher creative powers and bodily processes prominent in the operation of perception". I posit that the psyche unconsciously attends to tacit knowledge by orienting awareness toward the felt encounter of the contact-barrier that differentiates unspecifiable from explicit knowledge. Here, the dimensions of knowledge function together but relate differently.

Tacit knowledge cannot be symbolised yet functions holistically in all knowledge processes. In *Troubling the Golden Thread*, I use the term "tacit knowledge" exclusively to refer to knowledge
that truly cannot be specified (Platts and Yeung 2000). Collins (2001, 72) describes the phenomenon of the unspecifiably tacit as "unrecognised or unrecognisable knowledge" but assumes that tacit knowledge becomes transferable through personal contact. If I follow Collins’ thought, tacit knowledge relates tangibly in a preconceptual felt sense form (Gendlin 1997, Ikemi 2005) that is transferred tacitly within the relation with that which is other. Here, the transferable aspects of tacit knowledge would translate in an unsymbolised form through the tacit encounter. In my terminology, an encounter constitutes the individual’s experience with that which unites knowledge in all its dimensions with the art of meaning-making.

The term "tacit encounter" finds further phenomenological relevance in counselling studies, dream analysis and within the context of unconscious process. The impact relates to all parties in the therapeutic container of client work as all knowledge has a tacit dimension. By engaging a specific "flavour" of tacit knowledge in my writing, I am confirming Grandinetti’s (2014, 335) reflection on Polanyi’s use of the term in that "the structural nature of tacit knowledge makes it intrinsically unexternalizable". Knowledge relates to an education that is a kind of productive violence on the psyche, where we learn through awakening change. But, unable to represent tacit knowledge in writing, I must create this kind of awareness between the lines of my research.

My thesis's approach to tacit knowledge is aligned with Polanyi’s philosophy of consciousness but engaged as process and encounter. I position tacit knowledge as knowing that functions in the in-between space that differentiates conscious/unconscious consciousness and its tacit dimension. This approach disrupts the desire to explain and symbolise that which is tacit. I frame the encounter with the otherness of the tacit dimension as significant to positioning the potential
of this form of knowledge being: "integral to understanding expanding states of consciousness". These states, in my understanding, concern both the processes of individuation and the insightful facilitation of knowledge processes in psychotherapeutic client work. Tacit-knowing functions beyond knowledgeable expertise, which would relate implicitly or explicitly; instead, it is related to integrating dimensional difference into a way of knowing when engaging life.

The aspect of the tacit dimension encountered by the individual retains its essential unknowability while, at the same time, forming an integral part of knowledge as a whole (Polanyi 2009). The movements and gestures within these encounters engage the individual in a relationship between the tacit dimension and other facets of knowledge. Brock (2015) relates that as paths to tacit knowledge, intuition, affect, and insight awaken within such encounters with tacit-knowing. If grappling with the felt sense of tacit-knowing, the individual's "doing" faculty necessarily heightens the awareness of preconceptual felt processes. Intuition may represent a transitional process of meaning-making of such felt processes, but I look toward affective sensitivity or sensitivities that create the potential for synchronicities, parapraxis and insights to emerge in relation to the unknowable states that tacit-knowing represents.

Moustakas (2002, 144) recognises the indispensable nature of the tacit dimension in discovering or creating knowledge. It should be noted that the discovery of meaning remains mystical even when knowledge is organised explicitly. Polanyi (1966) asserts that: "while tacit knowledge can be possessed by itself, explicit knowledge must rely on being tacitly understood and applied. Hence all knowledge is either tacit or rooted in tacit knowledge". Polanyi identified two aspects associated with all tacit knowledge. The first term is "associations", which follows the
second, "attention". Here, attention to the specific association of tacit-knowing relates to the process of attending to the meaning-making phenomena that constitute knowledge. A tacit encounter, therefore, traces the conceptual edging where association and attention can unite as delineated comprehension marked by minor gestures presenced by the awareness of affectivity.

2.4.2 THE TACIT DIMENSION

McAdam, Mason and McCrory (2007, 45) state, "Knowledge has a number of dimensions, including explicit, implicit, and tacit". In the way I relate to the concept, the tacit dimension remains unspecifiable yet functions interpleaded with conscious and unconscious symbolisations of explicit and implicit knowledge. My claim, therefore, is that differentiated lenses are required to symbolise knowledge’s dimensional qualities. The following statement is core to my research: All knowledge has a tacit dimension, but tacit knowledge is differentiated depending on who engages the explicit dimension of the knowledge in question. Interestingly, this insight emerged from DREAM 05, which I unpack in my Green Room chapter.

In line with Schwandt’s (2000) framing of meta-analysis toward knowledge construction and interpretation, my preface and introduction chapters developed my inquiry through a series of concepts, dream narratives, and symbolisations of ideas broadly connected to tacit-knowing. I named this process my "marker dream", which I related explicitly through language, symbols and images. My meaning-making found its relevance both within the context of this unique dream experience and the related impact of traced affects that I use as depth guidance in my research. As traceable encounters, I position these affects as the felt minor gestures related to the tacit dimension of knowledge. Here, affects are not synonymous with tacit knowledge but inform the
specific awareness of psyche encountering the contact-barrier of knowledge’s tacit dimension.

My research approach developed alongside the philosophy and reflections of Michael Polanyi, who coined the term tacit knowledge in his books *The Tacit Dimension* and *Knowing and Being*. My specific use of the term "tacit dimension" is crucial in qualifying the approaches to tacit knowledge I reflect in my literature review and arrive at in my synthesised critique and analysis of Polanyi’s foundational texts. This kind of knowledge is processual, taking place consecutively across the divide of all knowledge’s dimensions, an idea that is attuned to Polanyi’s views that all knowledge is intrinsically tacit regardless of its documented form. The philosophical character of my engagement with tacit knowledge and the development of its application in my thesis remains closer to the concept’s origins as articulated by Polanyi than to its generic use.

Brock (2015) recognises the difficulty in studying tacit knowledge directly and proposes how intuition and insight function as routes toward tacit investigations. Brock (2015, 128) describes insight as "an explicit awareness of novel relations that arrives with apparent suddenness but with little conscious awareness of processing". My critique of Brock differentiates our definitions of tacit knowledge and the otherness of the tacit dimension in that the unspecifiable cannot be symbolised. In my model, the tacit dimension remains tacit. Novel relations like insight and intuition imply conscious/unconscious understanding that transforms symbolisations functioning in the unconscious into explicit and implicit knowledge through our comprehension.

In practice, this principle means that the explicit and tacit dimensions of knowledge are connected in a manner where the explicit knowledge plugs into (Jackson and Mazzei, 2012)
differentiated experiences of the tacit dimension without losing the knowledge’s integrity. There is an equanimity at work here, where various individuals’ absorption of explicit knowledge results in differentiated encounters at the tacit level, impacting how knowledge relates. It does not mean we comprehend or understand exactly the same as each other, but that we understand similarly enough to relate to each other. In comparison, equifinality related to recognising the same or similar outcome is derived from different beginnings. This rings true when the meaning-making of ideas, shared principles or implicit knowledge translates collectively or abstractly as delineated comprehension in a way that results in consensus or simply an understanding of the relation.

As a component fundamental to all knowledge systems (Polanyi 2009, Collins 2001), tacit knowledge extends effortlessly as a grounded concept in the philosophy of consciousness (Brock 2015, Grandinetti 2014). I recognised quite early in my process that while exploring the concept of tacit knowledge, I approached my research with a differentiating rather than a concrete lens. As such, my process was more a case of gradually revealing the relationships between ideas, rather than anticipating an expected outcome and finding the particular methodological agenda that would fulfil it. The immanent nature of my approach aligns with my post-qualitative research design, where the encounter with the tacit dimension’s contact-barrier traces the producing nature of the in-becoming consciousness.

The encounter with the tacit dimension is felt as an unspoken, relatedness meeting with its contact-barrier that is experienced on a more abstract than material level. In the context of tacit knowledge, this contact-barrier describes the conscious consciousness’ limitation that separates explicit knowledge we can symbolise from tacit knowledge that we cannot. The contact-barrier
is encountered continuously in all psyche processes as an edge of not-knowing or core difference. The tacit dimension represents the constant relation of unspecifiable otherness, which Henry (2010) says remains foundational to consciousness and the creation of knowledge. Henry further articulates that knowledge is understood as subjective consciousness extending from the body of the knower to the objective manifest outside world. These dimensions function in an interpenetrated manner through the in-between or transitional spaces that the construct of contact-barriers paradoxically symbolises. A second principle related to this perspective is that the contact-barrier is not fixed; it functions the same but differentiates in various ways between individuals’ tacit and explicit dimensions of knowledge. As an extension of this phenomenon, I argue that meaning-making always encounters "a tacit edge functioning in flux" as the distinguished contact-barrier to the tacit dimension.

As an extension, Ken Gale develops this post-qualitative position when he articulates how bodies in both human and nonhuman forms are united by their capacity to affect and be affected. "Human bodies, more than simply human bodies, nonhuman bodies; bodies of thought, bodies of knowledge, bodies of work, and so on" (Gale 2021, 466). This principle extends to include any form of knowledge encounter. In the knowledge exchange of my thesis, writing remains the only way through which I can make the tacit dimension of my marker dream translatable as an encounter. It is messy and chaotic but undeniably affective in its performative power.

2.4.3 THE CONTACT-BARRIER

From the perspective of analytical psychology, Jung (1979) conceptualised that the unified mind constitutes both the psyche's conscious and unconscious aspects which I term collectively
"conscious/unconscious consciousness". These aspects of consciousness, and by implication, their tacit dimensions, are united within the Self (Adler 1979). The tacit dimension, therefore, extends the Jungian conception of "realising the self" or the question of how we know what we know within the archetypal "Self" context. I recognise how conscious/unconscious consciousness similarly remains unified in Polanyi's theory of knowledge. As an approach to cognition, he does not split knowledge into the tacit/implicit/explicit difference specified by cognitive psychologists (Grandinetti 2014). The distinction, in my mind, relates to contact-barriers, which have no physical properties but function to recognise the various facets of a functioning consciousness when differentiating the dimensions of knowledge.

The first differentiation in this assumption concerns recognising the conscious and unconscious parts of the psyche. My second assumption is that dream data originates from the unconscious and bridges Bion’s (1962) conception of the contact-barrier, which on all levels remains in relation to the tacit dimension. The unconscious process is transformed into conscious awareness when a dream is recalled. Therefore, the contact-barrier represents the meeting of an inter-relational dynamic, the in-between where the conscious aspect of consciousness functions as a qualitative difference within the unconscious. This encounter describes the unconscious underlying the individualised capacity to recognise the now differentiated conscious aspects.

My alignment and focus in my approach to the tacit dimension settle on the paradoxical bridge that the contact-barrier represents between pronounced notions of otherness. Otherness concerns the functioning of the interpermeated yet differentiated dimensions of knowledge. Conceptually, the contact-barrier is essentially a construct capable of evoking affectivity through
its meaning-making, a way of illuminating the significant differences connecting the layered nature of conscious/unconscious consciousness. These sensed properties create relational awareness that expands the symbolising or imaging of these dimensions in a collective sense. Grotstein (2009) reflects on the connection between dreaming and the contact-barrier stating:

Bion did not neatly distinguish between dreaming and alpha-function after he stopped using 'dream-work-alpha', he did once casually allude to a connection: 'the alpha-function of dream-work' (Bion 2018, 177). Thus, an intimate connection between dream-work, alpha-function, container<->contained, and the 'contact-barrier', however, was implicit in his works from early on.

Rather than restrict the potential for difference, the signification of symbolic meaning produced as knowledge actively echoes, encounters and plays with it, creating a space that Gale (2021, 467) refers to as "a presencing of worlds of affective relationality". In my explication, I apply this principle of affect theory to illuminate the contact-barrier. Here, the tacit dimension’s contact-barrier becomes encounterable through affectivity. Functioning in flux, the encounter reflects the "line of variation" concept Gregg, Melissa and Seigworth (2010) illuminate in the book The Affect Theory Reader. As Ferro (2002, 598), in his analysis of Bion’s thoughts, articulates:

Turbulence due to all kinds of sensory stimulation (beta elements) will thus give rise to images (alpha elements). These proto-visual elements of thought (in effect 'visual pictograms' that poetically syncretise the sensory and proto-emotional experience of every instant of relatedness to self and others), when placed in sequence, form the 'contact-barrier' separating the conscious mind from the unconscious, as well as, when
themselves repressed, the system Unconscious, which thus ensues from the relationship with the Other.

The importance of the contact-barrier concerns its value as a process of the psyche. This function’s capacity for differentiation positions ego-consciousness, lived experience and explicit knowledge as discrete elements. Without contact-barriers, consciousness would simply constitute uncontrollable data in a sea of potential but with no capacity to create perspective. The function of a contact-barrier is to differentiate, bridge and contain (Ogden 2004) dimensional otherness. A contact-barrier, therefore, functions between all the differentiated dimensions of knowledge other than the explicit (like writing, signs and symbols).

As a form of explicit knowledge, a recalled dream also naturally connects to its tacit dimension concerning procedural meaning-making. My marker dream’s process and the knowledge it contains function as an example of a bridged encounter within conscious/unconscious consciousness. My marker dream is further differentiated from other night dreams in line with the affective quality and depth of awareness sparked by its encounter. This quality impacts and reflects the nature of the contact-barrier that differentiates the tacit dimension of knowledge to which it is functionally related. The experience of the marker dream also captured movements and images that, through my engagement, translated into tacitly productive creative forces towards which I could write and trace their minor gestures as I developed my research topic.

Concerning knowledge of all kinds, what is unconscious in some individuals may be fully conscious in others. Knowledge is united in the collective conscious/unconscious consciousness. Its relevance concerns the difference between tacit knowledge and conscious/unconscious
consciousness, which Ferro (2011) describes as the conversion of proto-emotive chaos into affectively meaningful representation. The difference between the unspecifiable and symbolised consciousness positions the boundaries of meaning-making where tacit knowledge always remains unspecifiable. Therefore, the contact-barrier differentiates consistently, even in relation to the necessarily differentiated content unique to each individual. A contact-barrier is not a spatial concept; it is a dimensional idea functioning in continuous flux.

2.4.4 TACIT ENCOUNTERS

In the context of knowledge processing, I assume that awareness fulfils a creative function in symbolising an encounter into the working elements of alpha functioning (Bion 1962). This process dreams alpha elements into images or abstract conceptions (Grotstein 2009). I assume night dreaming, similar to alpha functioning, captures this principle when the psyche attunes and attends to an encounter beyond what is known consciously. In my symbolisation and active imagination (Jung 1997) regarding my marker dream, such an attunement principle positions the functioning of tacit knowledge in the realm of soul. The relating function of the Self enables preconceptual awareness and the worlding of the in-between to become presenced affectivity.

Soul or Anima translates as the relating function or, as Von Franz (1980, 41) defines it: "an impulse toward life or out of life" active across all aspects of the Self. In the context of Self, the Anima (Jung 1968) or soul relates to the aspect of self that can transcend the contact-barrier, which keeps tacit knowledge tacit and encounters with the tacit dimension traceable as the affective radiance of not-knowing or tacit-knowing. Here, "not-knowing" as "tacit-knowing" is not a void or absence but the presence or living force of that which is functional but not knowable. The
focus shifts to the encounter in which the notions of affectivity awaken the psyche to tacit realms. According to Nisbett and Wilson (1977), higher mind functioning may operate predominantly outside conscious awareness. But tacit knowledge is not only related to such depth psyche functioning. My assumption is that tacit knowledge functions across the full spectrum of knowledge spheres, both in the conception and application of knowledge. Wilber (2001) states that any object imposes limitations, and this limiting factor may explain why tacit knowledge functions tacitly. Tacit knowledge guides as an unobjectified difference that cannot be symbolised or limited but does mark the qualitative difference of what is encountered. Considering the producing nature of reflexivities (Finlay and Gough 2008, Serra Undurraga 2020), the equivalent fact that "there will always be more unknown" is undeniable; reflexivity opens and orientates. Finlay and Gough (2008, 16) say: "The functions of reflexivity shift from employing it to offer an account of the research to situating the researcher and voicing difference".

Emily Pronin (2006), the author of numerous articles troubling the bias of perception, reflects that introspection may be overvalued in the context of consciousness and the assumptions we make concerning our awareness during thinking. Still, the process of establishing an agent like a marker dream, active imagination or symbolic thought to encounter or position the tacit dimension may function as tangible or explicit methods that can prove fruitful in research-creation. These methods orientate conscious/unconscious consciousness toward generating insight relevant to that which remains tacit. This premise rings true for developed intuition and insight, which Brock (2015) frames as a route to studying tacit knowledge. But if tacit knowledge is unspecifiable, it could only translate as guiding affectivity toward insight if the encounter with the tacit dimension's contact-barrier does, in fact, facilitate unconscious/ conscious engagement.
Writing shows that conceptualising, symbolising and positing this potential actively affects. These dimensions can remain connected without needing to be linearly related. Here, difference produces (say, from the implicit to the tacit), but sameness (from the explicit to the explicit) produces in a paradigmatically distinct manner. The dimensions of knowledge function more in a parallel way, reflecting the functional dimensions of related difference rather than functioning as deductive gates of knowledge mirroring the explicit knowledge exchange where one aspect builds upon another. In my research, I do not propose that a repressed "unthought" knowing (Bollas 2009) (or contained form of knowledge) surfaces or is identified with the concept of tacit knowledge but that it always retains an expansive "more-than and other" tacit character.

Still, I suggest that an inductive creative process of tacitly grasped insight guides consciousness toward expansion, creating the potential for recognising an encounter with the tacit dimension’s contact-barrier. The process is one of looking back upon creation to recognise the edges of newly created knowing, awakened in the present. In an interpermeated and interpenetrated manner, my conception of tacit knowledge still functions creatively beyond the contact-barrier but in an unsymbolised form. When aligned with the collective unconscious, explicit and implicit knowledge function in a creative and relational manner with this tacit and creative force.

Affects and preconceptual experience, therefore, may track the edge of a fluctuating contact-barrier that constitutes the encounter with the tacit dimension. Despite the seemingly set nature of the explicit aspect of knowledge, knowledge is never fixed; it just appears that way (Bayley 2020). Within conscious/unconscious consciousness, tacit knowledge would be a variable that depends on the immanent nature of consciousness engaging such knowledge’s explicit and
implicit dimensions. The different dimensions of knowledge, although interpermeated, do not function in similar ways, which may explain why tacit knowledge consistently remains outside of the worlding of words.

2.4.5 THE TACIT ENCOUNTER IN PSYCHOTHERAPY

In researching tacit knowledge, Brock (2015) recognises the mystery and awakened insight of each unfolding moment encountered in this dimension, which allows the unconscious to function symbiotically with image and word. Although this phenomenon is central in post-structural texts concerning "what words can do", it is equally relevant to the psychoanalytical intention of making the unconscious conscious (Adler 1979), say in a psychodynamic or Jungian approach to relational therapy. I recognise my counselling approach as a cultivated state of being, an outcome of my psyche’s attunement, analysis work, and relational capacity developed through my education. This is also true of my experience of Gendlian felt sense, which extends beyond knowing that I am alive and being aware of sensations in my body. The value of felt sense is experienced in my differentiating capacity to symbolise felt data into related comprehension and articulate transferable aspects of intuition and knowledge in my client work encounters.

Psyche processes concerning knowledge exchange are foundationally relevant within a psychotherapy context and represent my research's functional dimension. Practically my research approach grapples with the question of how my philosophy of the tacit dimension impacts interpersonal communication in the context of my therapeutic practice. My research finds its grounding and practical application in my client work. I, therefore, feel called to consider how tacit knowledge dimensions may impact relational encounters. In considering the tacit
dimension, as central to the therapeutic relationship, I position both Jung’s (1968) Anima (or the contrasexual "female" soul in the man) and Saussure’s transcendental signified (Daylight 2011) as necessary paths toward troubling contact-barriers implicit in the counselling container. To this end, I use my own dreams and affectivity not only to appreciate more fully my experience of the tacit dimension in client encounters, but also to explore the dreams and unknown processes that the clients themselves bring into the counselling room.

As a skill, my felt sense developed through a variety of creative, relational and healing modalities throughout my lifetime. It has found its greatest application in my counselling practice, my role as a yoga teacher, and my doctoral research process. The qualitative shift in my felt sense awareness has been most noticeable in my client and dream work when I engage not-knowing with embodied curiosity. Gendlin (1997, 99) qualifies the relational process in therapy, writing: "the individual is referring concretely to the process of experiencing within him momentarily. He is using words to refer to inward referents". This approach grounds the way that the comprehension of insight impacts the personality through the interpersonal dynamics of a therapeutic relationship.

Healing experienced within the modality of psychotherapy and an individual’s relationship to the self-concept involve tacit knowledge related to the therapeutic process itself. Polanyi (1966) theorises that tacit knowledge impacts and informs both conscious and unconscious psyche processes as a dimensional component of knowledge. Here my crossover to counselling studies finds its footing, as the unknown and tacit dimensions are constant and necessary factors in all facets of relational psychotherapy experienced in each unique session. Bion (1984, 71) reflects:
"the experience of the session relates to material akin to the dream, not in the sense that dreams might be part of the preoccupation of the session but that the dream and the psycho-analyst’s working material both share dream-like quality". The tacit dimension, therefore, directly impacts the interrelated explicit and implicit dimensions experienced in psychotherapy practice, dream analysis and process work, all of which build on theoretical and experiential knowledge systems.

As a psychotherapist, I busy myself making meaning of client process and tracing clients’ needs concerning their desired counselling outcomes. For me, felt sense guides symbolised knowledge from the unconscious to the conscious psyche to become meaningful in a therapy context. Here, personality healing in therapy can be understood as an awakening to core awareness that enables such change. This awakening process also constitutes how I frame transformative psychological work. I echo the relatedness of the Jungian analyst Gerhard Adler’s (1979) words when he defines psychotherapeutic healing as the process of growing self-realisation.

I could not imagine living or counselling without the conscious use of my felt sense. Gendlin (1997, 13) reflects: "A concrete aspect of experiencing accompanies every description, every meaningful thing you say. Above and beyond the symbols, there is always also the feeling referent itself". With regard to the tacit dimension of knowledge, all texts function as bridging encounters in their own right. The felt aspect of my research also remains core to my linguistic articulation of process in my literature review. My choice of words captures my felt sources of affective awareness, which represent the texts that moved me. I am dreaming my thesis chapters in this way; layered, interrelated, and interpenetrated.
2.4.6 INDIVIDUATION – *Dionysian emergence*

In my research, Jungian and psychoanalytical paradigms inform how I frame individuation both within the individual (as process) and collective (as archetype) contexts of conscious/unconscious consciousness. My research is grounded in practice and relates to my lived vocation within relational psychotherapy. In the context of the therapeutic process, I focus on the facilitative relationship between speaker, listener and felt sense guidance that orientates me toward transformative change. By consciously working with the unknown, the impact of my findings implicitly illuminates the tacit nature of transformative psychotherapeutic processes that constitute the value of my research process within counselling studies. In my thesis context, this connection transpires between writer, reader, and the individualised edges of meaning-making.

The individual nature of language interpretation concerning the dimensions of knowledge highlights why it is important to trouble – both vocationally and academically – the encounter with the tacit dimension and the phenomenon of tacit-knowing. That which relates toward in-between spaces produces novel ways of comprehension. Similarly, processing our listening, speaking, and understanding of that which concerns clients’ individual struggles are the core methods of conscious meaning-making in psychotherapeutic practice and counselling studies. But even with a clear comprehension of behavioural, thinking or feeling patterns emerging through talk therapy, transformation happens between the mysteries of the Self and the other, hidden from conscious grasp or disguised as dreams. Transformation is always processual.

Gendlin (1997) articulates that the relationship between experience and symbolisation creates meaning. Gendlin further states that the pre-conceptual functions like a symbol when our human
nature encounters the felt origins of consciousness; it must make meaning of this felt edge. I orientate my research toward this tacit in-between state of affect, feeling and pre-conceptual consciousness. Born from analysis, I relate to the unconscious and collective unconscious realms from a depth psychological perspective incorporating Carl Jung's theory of archetypes, whose conception echoes symbolic roots and classical cultural meanings found in world mythologies (Jung 2014 B, Von Franz 2017). In the Red Book, Jung refers to the personal myth as the individual process of engaging with one's dream images (Jung 2009) relating to the symbolic and archetypal nature (Semetsky and Delpech-Ramey, 2012) of an individuated way made meaningful.

My understanding of individuation considers both Jung's (1968) original conceptions, the post-structuralist perspectives of Deleuze, as described by Semetsky and Delpech-Ramey (2012), and most recently, the new materialist perspectives of an entangled individuation Erin Manning captures in her book The Minor Gesture. Individuation proposes the synthesis or integration of the psyche's conscious and unconscious aspects, which the psychoanalytical researcher Semetsky (2004) qualifies as a process that unfolds while being in relation to collective archetypal forces. My thesis as an external body of work represents my personal myth and the articulation of my lived dream; a surrender to the soul. This awakened articulation relates to the language of the Self (Jung 1968) or the tacit encounter with guiding forces that awaken depth connections. These forces remain unknowable yet guide and influence our lived experience, as Von Franz (2017) articulates in her writing on the redemption motives in fairy tales.

The dimensionally integrated nature of tacit knowledge (Polanyi 2009) meets life experience through the lived encounter, whether in person, through affect awareness or as an orientation
toward the tacit dimension. In this way, writing opens a bridge to the in-between as internalised awareness relevant to my research-creation process for myself and my reader. Recognising the tacit dimension as an otherness on my path of individuation also extends the idea’s usefulness in the transformational therapeutic process. Here, the framing of tacit knowledge (which populates the space beyond the contact-barrier with the tacit dimension) leads to a developed relationship with the mystery that guides the conscious making of psyche in one’s unfolding individuation.

My individuation process implicitly informs the knowledge field I can contribute to explicitly. It functions as the bones of my research endeavour. This synthesis of my psyche’s conscious/unconscious parts echoes through the awakened insights, dreams, and reflections I capture in my writing. The relational approach to my life processes imbues my work with layered qualities evoking both logic and mysticism. By plugging into (Mazzei and Jackson 2012) the experiences I am writing about, my language brings to life a contextual assemblage, reflecting this creative performative aspect of my individuated self. As Manning (2013, 16) qualifies:

Every phase of being is co-constituted by two commingling dimensions of process: individuation and the preindividual. Individuation and the preindividual cannot be thought separately—they are two sides of the same coin. Individuation is process in its unfolding through a multiplicity of phases. The preindividual is the phaseless excess - the more-than that envelops yet exceeds the nowness of the process in its unfolding. The preindividual is the germ of potential in every activity.

In my meaning-making, the word "preindividual" here echoes my use of the terms "preconceptual" and "tacit-knowing" throughout my thesis. Manning (2013, 16) concludes: "It
can be thought as the force of becoming akin to the pull of the Deleuzo-Guattarian virtual where it combines with the actual. The pre-individual is real and it is felt, but only in its effects the Deleuzo-Guattarian virtual where it combines with the actual". Here, post-qualitative meaning-making relates to the creative constructs produced and utilised within the procedural dynamics of functioning conscious/unconscious consciousness.

My self’s relationship to my internal dream maker developed over time in the process of creating my research knowledge. This link to Self turns the unconscious/conscious path of discovery and access to self-knowledge, more specifically, into a path toward individuated consciousness. The assumption would be that tacit knowledge is foundationally present in all consciousness and is implicitly active within lived self-awareness. The relationship to Self describes the process of self-realisation beyond the "I am" identity represented by the conscious personality or ego.

Working with my marker dream, I orientate myself toward the edge of encountering tacit-knowing, troubling what I sense but not yet perceive. It is this contextual darkness from which symbols emerge or differentiate themselves. As a relational outcome, I extend this capacity to have recognised the phenomenon of my marker dream as a significantly differentiated vehicle concerning its own specific tacit knowledge. This knowledge is present in the tacit dimension of my marker dream, which remains in the context of my thesis’s research-creation but will be different for everyone who engages with my work (Manning 2016, Springgay and Zaliwska 2015). In the context of therapeutic practice, the relationship with the dream maker is extended to the tacit aspects dreamt into relationship as encounters within the therapeutic alliance’s work deepen, awaken dreams and relationally facilitates transformation.
Moustakas (1990, 7) articulates: "the tacit dimension underlies and precedes intuition and guides the researcher into untapped directions and sources of meaning". In a similar procedural way, dreamwork, over time, positions the other (or analyst) as the listener, witness and receptacle of symbolic communication from the originator's dreaming capacity. The approach of directly engaging symbolic dream images in Jungian analysis effectively lures into consciousness the tacit knowledge contained within them. The symbolic made-meaning of the dream (potentially hidden in the unconscious) is offered to the dreamer as conscious knowledge able to inform, demystify and guide lived experience through its conscious integration in psyche.

By definition, individuation is unique to an individual yet relatable to those who have walked the path of its archetypal process. Concerning the living of its process, I draw on how Jung’s (1968) conception of "holding the tension between the opposites" functions similarly to Polanyi’s assertion that "we can know more than we can tell". As a representation of insight identifiable through the structure of words, these image-evoking principles guide the orientation and design of my literature review chapter. Edinger (1995) frames individuation as an archetypal yearning; it is a relationship with forces greater than comprehension. These are the spaces where the soul of the Self is afforded the power to bridge the unknown dimensions of being.

Tacit guidance presupposes a kind of knowing that functions beyond conscious/unconscious comprehension profoundly impacting meaningful discovery and understanding. The process appears as a blind curiosity, a force outside of consciousness that functions in a symbiotic manner according to principles different to linear or deductive logic or even language. This is because each reader brings the difference of the tacit dimension to their encounter with knowledge, and
so, encounters the contact-barrier in a unique state of flux impacting knowledge consciousness.

In an analytic context, the individuation process engages self-knowledge through symbolic mediation (Semetsky and Delpech-Ramey 2012). Awakening to such consciousness in the context of depth psychology, Jung (1954) describes the process of "Self-education", a term that connects to the unfolding nature of the individuated psyche. Similarly, Polanyi (1966) articulates this "Gestalt" as the active process of forming and reforming experience into the intentional creation of knowledge. Polanyi (1966, 9) also reflects that tacit knowledge functions according to a relational principle that makes "sense of the event in terms of an experience to which we are attending". Attending to tacit-knowing means awakening to "becoming the fold" or the outside of the inside, where affective relation is encountered as the otherness of tacit-knowing.

These perspectives relate the way that individuating consciousness functions within the collective unconscious; a relational dynamic of difference and context. Jung (1968, 42) defines the collective unconscious as: "a part of the psyche which can be negatively distinguished from a personal unconscious by the fact that it does not, like the latter, owe its existence to personal experience". Such differentiated states of consciousness necessarily imply differentiated parts of selves working together within conscious/unconscious consciousness. Nevertheless, as parts of selves, they remain intimately connected despite significant differences in nature and function concerning awareness, difference, and the contexts of the collective within which we all consciously and unconsciously function.

The concept of Self as an archetype of wholeness and integration (Jung 2014 B) supposes a state of being in a felt relationship with these collective selves (Cooper, Mearns, Stiles, Warner, &
Elliott 2004). From a Jungian perspective, the characterisations of the ego-persona, shadow, soul dream maker, and self relate as a collective performing their differentiated tasks symbiotically. There is still endless unconsciousness, but the sense of individuated wholeness becomes manifest as a synthesis between the relational multiplicity of these selves’ otherness (Mellor, 2018). My assumption is that through encounters, a symbolic, symbolising (Grotstein 2009) or signifying regime (Deleuze and Guattari 2001) bridges the affective relation of tacit knowledge’s traceable minor gestures or movements. Through active imagination, I visualise the tacit self as the containing force at this living edge, an aurora of activity where affects and symbolisations dance and encounter each other. As a force, individuation is an archetypal process impacting particular personalities differently.

My process reflects my particular way of living my individuation that illuminates the Self in dreaming, research writing and vocational work. Von Franz (2000, 59) reflects that individuation "is a process of inner growth to which one is attached; one cannot get away from it. If one says no to it and does not accept it, then, since you are not in it, it grows against you". The impact on the therapeutic process becomes relevant here as that which works against the individual from the unconscious births a neurosis that can be recognised as the dominant psychological disturbance present in the personality. Affectivity informs us not only of insights and intuitive value. As people, we also encounter disturbance, mania, obsession, addiction and the shadowed reality of dark, destructive thoughts, feelings and emotions in relation to the tacit dimension. My research, therefore, illuminated the darker sides of my psyche that have equally come into play, showing the duality and dangers of the edges I am exploring. They exemplify the battles with the archetypal Minotaur in my psyche as I fought my way through into worlding my research.
2.5 INCORPORATING NEW MATERIALIST AND AFFECT THEORY PERSPECTIVES

In my research process, I use conceptions from new materialist theory to illuminate the in-between spaces towards which I have orientated myself throughout my inquiry. In this way, the new materialists represent a paradigmatic edge or difference I can write alongside. I also write alongside the voices who inspired a vocabulary that expresses ideas in a form I can make manifest. As I inquire, write and edit, my voice becomes clearer in relation to the words and meanings that opened my psyche to the new ways in which I can apply my languaging. It is in "how I use and apply my words" where in-betweens are established both with and in relation to my troubling of the tacit dimension of knowledge and my individuated difference. The process relates as an opening to meaning and the feeling expressions in which writing elicits affective responses that I trace as the felt confirmation of linguistic impact.

This collaborative process occurs when I consider my own lived experience in the context of a shared yet differentiated articulated language: in other words, when I relate. New materialist writing taught me how to express myself differently and how to articulate research in a way that made the troubling of my research topic possible. I would not say I understand all I read by Massumi, Manning or Deleuze and Guattari, but the impact of my meaning-making and my struggle with their newness has been undeniable and productive. Their literature profoundly impacted my psyche, forging neural pathways that strengthened through both my continued exposure it, and the creation of my own research in response to it. The experience has been humbling, exciting my psyche in its potential and affecting scope. Such a voice is Erin Manning, who explores sensing self beyond the skin as a container. Manning (2009, 35) says:
Being and worlding depend on the activity of reaching toward. Reaching toward foregrounds the relationality inherent in experience, a kind of feeling-with the world. This tending-toward is a sensing-with that does not occur strictly at the level of the sensory-motor. It happens across layers of strata, both actual and virtual. A looking becomes a touching, a feeling becomes a hearing. But not on the skin or in the body. Across strata, both concrete and abstract, that constitute an assemblage. This assemblage is a sensing body in movement, a body-world that is always tending, attending to the world.

The core bridging mechanism of experience translates beyond the limitations of our senses to where the body echoes affective pre-conceptual traces of consciousness toward these relations; the spaces in-between. I somehow recognise the spaces Erin writes about as I trace their impact on my psyche and how they relate to my research topic. This kinship comforts me as I grapple with the worlding of affective attunement and individuation's multiplicitious nature. Tracking these relational experiences in my writing, symbolised as the meeting of affects and linguistic symbols, also amplifies the processual imperfection and vulnerability of my research way.

Post-qualitative research, in my understanding, is a conscious/unconscious orientation toward the contact-barriers of what constitutes new knowledge. Therefore, the borders of post-qualitative research remain fuzzy and permeable, enabling new insights to emerge. The explicit aspect of my thesis is the writing of words that, as a research process, create such encounters. Through writing, I am setting up the conceptual variables to evoke the delineated comprehension of my knowledge exchange. Functioning as the edge of its creation, the worlding of words illustrates how chaos becomes organised into pockets of symbolised knowledge, tracking the
processual meaning-making of the relation functioning in its interpermeated dimensions, always differentiating and always in flux.

I recognise the complexity of my research as much as I recognise my capacity to apply myself to its task. This kind of knowing is not a logical deductive process; it requires a leap of faith in the articulation of affective experience. I look toward Wolf (2009), who grapples with the tensions between Derrida's and Luhmann's approaches to writing, deconstruction and difference in her book I, Theories, Disciplines, Ethics. I similarly recognise how knowledge differentiates itself from information (Wolf 2009), offering both guidance and limitation. Her approach to writing moved me in its structure and relational intent, orientating her explorations toward post-humanist perspectives where like Kathleen Stewart’s (2010, 339) reflections on "the worlding of refrain", all things simultaneously and quite ordinarily affect and are affected by everything else. Therefore, the assemblage of ideas in play qualitatively determines how difference and newness impact and affect the application of knowledge and the extent to which tacit knowledge transforms comprehension and expands consciousness in depth and dimension.

Manning (2020, 21) says: "On the one hand, there is the thisness of an occasion's resolution. This resolution (or concrescence) depends on an event singling itself out from the larger field of experience. Yet this singularity cannot tell the whole story". Manning's words meet me as the symbols of her mythology; they would be meaningless to me without their symbolised metaphorical application. I understand them in the context of how my marker dream guides and produces my research and how that differentiates it from the myriad of non-marker dreams I documented in my life. My research traverses the blurry edges of differentiated post-qualitative
methodologies yet remains situated between the post-structuralist and new materialist works concerning my approach to language, knowledge and research-creation.

Serra Undurraga (2020) explores the producing nature of "reflexivities" that she reconceptualises as affective and relational processes effectively creating the self. As Gough (2008) states, the plural form of reflexivity reflects multiplicity at work. I track these self movements as shifts between my thought perspectives and dwelling upon sense perceptions creating the experience of relatedness. This means that awakened affects are produced by writing into the spaces I sense, noting where differences are encountered and when such difference marks "the folding in of the limits of knowledge" (Williams 2014). Here, the inside of the outside produces newness relating to the Deleuzian definition of the fold that, in my text, playfully guides the affecting encounter of the more-than without proclaiming truths or essences.

Bollas (2018) articulates his concept of the "unthought-known" as an aspect of the repressed unconscious that can emerge through engaging the "self as other". I accept that his idea of the unthought-known may relate to ideations of tacit knowledge articulated by Polanyi, but I notice that their paradigmatic roots appear different. Bolas's unthought known follows understanding expressed in the context of Freud's repression paradigm (Ikemi 2005), which awakens me to a nuanced difference. In line with individuation, my focus lands on differentiation rather than repression or representation. An attunement to the various dimensions of knowledge enables a qualitative shift in the relationship to the content of such knowledge where something new is created in the framing of the relation. This creative-relational doing is through its encounter the in-becoming wording or a worlding way.
As a foundation, my thesis narrative explores the implicit communication between the conscious and unconscious parts of the psyche encountering the tacit dimension at the contact-barrier (Bion 1962). Grotstein (2009) defines the contact-barrier as the differentiating function between conscious experience and unconscious consciousness. As a significant data transition area, I extend the contact-barrier concept to any dimensionally differentiated conscious/unconscious consciousness state. My research aims to illuminate the transpersonal and transformative process of the tacit encounter symbolised by my marker dream. My exploration of these unconscious/conscious relationships reflects through my writing process, the telling of significant dreams and my meaning-making of symbolic life events.

I remain, therefore, with my marker dream. My process alludes to a unique partnership between my body, the conscious ego-personality, the unconscious psyche and affecting tacit knowledge, collectively grappling with the otherness of the tacit dimension. Here the relating principle of the soul (Jung 1963) navigates life experience through intuitive insight toward the tacit dimension. In attunement, individuation and affectivity, tacit awareness encounters and plays with internalised self-realisation awakened by grappling with the radiance of tacit-knowing. Through my research work, I recognised my emergence into the post-qualitative research paradigm, but before emergence, I was paradigmatically blind to it.

My marker dream impacted me profoundly. As Sandford's (2017, 9) describes interpreting Freud's perspective on the law sets governing dreams: "[although] the mental processes of waking thought and of dreaming are distinct, this does not mean law-like processes for waking life and lawless processes for dreams, but rather different law-like processes for each". The
marker dream does not simply tell; it symbolically knew a tacitly grasped mystery, related through the power of images. The tension between a lived event, and its context imbrues the experience of the event with enough difference and boundaries to enable an encounter. Engaged in this way, the marker dream captures a factual aspect of its connection to the tacit dimension. As research, the tension that holds my dream symbols in a creative relationship marks their power as they emerge their telling into awareness.

Dream phenomena of all degrees are fundamentally creative, but in the context of my research question, all dreams are not equal. I approach my relationship to "the dream which guides tacitly" from a qualitatively differentiated position to that of everyday dreams. Its differentiation reflects the process, intent, experience and engagement of a kind of dream that supposes a transcendent function (Semetsky 2004), allowing for a depth of engagement through active imagination (Jung 1997). This specific kind of knowing relies on the meeting between, on the one hand the dream’s images, sounds and feelings, and on the other, the tacit dimension of not-knowing contained by the Self. From the tacit perspective, attention to dream symbols becomes purposed toward attending to their meaning across the conscious/unconscious contact-barrier. The dreamer relies on what is felt tacitly, engaged with symbolically and grasped meaningfully.

The synthesis of this two-way dialogue when encountering the contact-barrier is troubled as a means to engaging depth guidance from Self and the illuminated dimension of the soul. I position my research focus as the bridging area between that which is differentiated and the impact of troubling the in-between. Dreams originate in the psyche and represent access to an internal process that, in line with Polanyi’s definition, would include aspects of tacit knowledge. In the
context of my research, I have documented my night dreams in parallel to my research endeavour, but I will focus predominantly on the marker dream in my thesis. I regard the marker dream as distinct in its capacity to engage an encounter with the tacit dimension as I develop my research-creation process with my reader in mind. Meditating on developing my marker dream in my research endeaver also constitutes how my conscious application of Jung’s (1997) active imagination functions within my individuation process and how it now translates in my research.

My beliefs and conceptions align with Jungian psychology, yet my research also draws on specific approaches to language in my unconventional framing of transpersonal conceptions alongside Derrida’s post-structuralist positioning of "différance‖. Daylight (2011, 148) qualifies:

Derrida situates différance as being the non-simple origin of taxonomic and a historic semiological difference: the cause and effect, the differing and deferring, of differences. It is différance, which is neither a word nor a concept, which allows the metaphysical and linguistic conditions of Saussurean theory to appear and to function. In relation to the question of structure, the two mutually determining principles of Saussurean theory come sharply into view: the point of view of the language user, and synchrony. And so, in relation to the structural discourse and its assumptions, what Derrida would specifically want to question is the origin and constitution of consciousness and the present.

I trace the edge of the tacit dimension’s contact-barrier in flux as emerging différance where the affective movements of the in-between shape the post-structuralist linguistic fascets of texts. The tacit encounter is not fixed and transforms the relational dynamics of lived processes as the
quality of consciousness made tangible through the act of writing. In my approach, language consistently activates a multiplicity of relations between Saussure’s signifier and the signified that at the edge of birthed consciousness marks the minor gesture encounter with the more-than.

The tacit dimension’s unspecifiable nature mirrors the principle of *différance* (Daylight 2011, Derrida 1976) applied to the encounter with the tacit dimension within knowledge creation. The written word and its difference concerns the particular individual who creatively originated its conscious/unconscious consciousness as living data. Still, I recognise this difference as the productive relational understanding pertinent to all knowledge exchange. Derrida recognises that differences are produced but that "adhering to classical strictures ‘*différance*’ would be said to designate a constitutive, productive, and originary causality" (Daylight 2011, 148). I posit then that which defers such differences activates the minor gestures of the unspecifiable in-between.

In my research process, I have recognised the changing quality of the felt affects alive when I engage my edited writing. I use my felt sense and affect awareness to trace my writing's impact on the psyche and the extent to which I have met my research question. This felt way is how I retain a sufficiently "raw" quality in my research's written form. The craft of writing can both awaken and disturb comprehension as any artful expression does. From an existentialist perspective, Nietzsche may describe this development as the difference between me possessing an idea in action rather than only being possessed by its potential (Peterson 2018). My insight and the post-qualitative performative nature of knowing remain connected at a depth level as encounters troubling the tacit dimension. I live these encounters through my research-creation process and in the mysterious doing of how transformative therapeutic client work reveals itself.
It should be clear that my introversion functions in a superior manner through my personality and the type of researcher I represent. Through affect awareness and symbolic insight, my work relates from the inside out, tracing what these states produce within research. I am exploring knowledge, creative spirit, individuation, and dreaming. In my research exploration, I am troubling the in-between where Sausare’s transcendental signified functions in an activating manner between the signifying and the signified dimensions (Heidinger 1996) of knowledge. Here, the transpersonal dimension found in transformative encounters connects felt notions of purpose and developed competence through a transcendental signifier (Heidinger 2009).

This transcendental signified (as a bridge between the signified and the signifier) was core to the metaphysics of being in Saussure’s model of signification. The signifier as a creative-relational force becomes synonymous with the conscious/unconscious consciousness that is produced and is counter-produced by the signified. In this approach to signification, the image of the golden thread connects to the marker dream that guides my research toward its tacit dimension. In my research-creation, this waking dream process became the text encounter I use to bridge different dimensions of knowing toward knowledge creation by establishing a new in-between.

Like the concept of the self, the transcendental signified was scorned by Derrida (1978) in his philosophical exploration of *différance*, illuminating his critiques of Saussure's conceptions of the signified and the signifier. However, the non-concept of *différance* significantly guided my meaning-making of unspecifiable tacit knowledge, as I found myself better understanding the otherness of its concept in relation to my understanding of *différance*. In response, I have chosen to revisit the transcendental signified as the constant in-between. This constant in-between
concerns the relating capacity of the soul contextualised by the marker dream’s encounter with its own tacit dimension of knowledge, accessed through affectivity and embodied awareness.

Figure 09: Night flight - screengrab from "Speed Riding at night in Chamonix | Moonline" - SUPERSIZE film.com

2.5.1 BECOMING THE FOLD

I have touched on the Deleuzian concept of the fold in my introduction, but my way of applying it to research-creation and my affective orientation toward the tacit dimension of knowledge relates to a state of becoming. While I attend to research-creation more fully in my third chapter, suffice it to say that this affective orientation defined my encounter with tacit otherness through the worlding of wording. Here, the encounter of a contact-barrier exemplifies the fold "I have had to become" to trace the minor gestures sparking affective awareness when tacit knowledge relates through my thesis text. Like St.Pierre’s (1997) process of troubling the construction of subjectivity and the positioning of transgressive data, I have used the fold to think differently about knowledge, dreams and the dimension of knowing framed "tacit". Within the post-
qualitative worlding of my doctoral thesis, my writing dimensionally creates and encounters the tacit movements of delineated comprehension that remain in flux. As text, this processual writing and editing process develops until it finds its written form that remains. Beyond this languaging, tacit-knowing becomes a relational phenomenon activated between texts and consciousness.

The processual workings of orientating and holding consciousness focussed toward "contact-barriers functioning in flux" requires an anchoring in the Self (which implicitly contains the dimension of tacit knowledge). This anchoring I track in myself as an outcome of my individuation process developed through Jungian analysis and archetypal dream work. It also echoes the enabled becoming I live through my therapeutic practice when facilitating transformative client work. In its third form, I recognise it as the affectivity that guides my seeking researcher-self in its doing of research-creation. All these soulful processes are linked by a similarity in quality. This is how the affective inside relates as an operation of the outside (Deleuze 1993), where affectivity, symbolisation and insight can come together as the living of individuation, psychotherapeutic process and research writing.

I assume that the fold is the synthesis between the conscious and unconscious psyche, enabling the disruption of consciousness as a binary and valuing difference for its bridging function. Within the specificity of my marker dream, for example, conscious/unconscious consciousness scourges the edges of its narrative symbols. At the same time, tacit-knowing, in an interpermeated manner, maps its encounter to the explicit and implicit dimensions of knowing in return. These encounters make themselves known through the affective glimmering of minor gestures as the contact-barrier positions this folding dimensional edge where thought encounters non-thought
(Semetsky 2004). The explicit and implicit knowledge captured by my marker dream folds and unfolds along this edge, worlding the delineated comprehension of its creative force encountered tacitly as unsymbolised affect. The minor gestures of tacit knowledge sparked in this processual anchoring guide the delineated comprehension of tacitly constituted knowledge functioning or binding knowledge’s differentiated dimensions. It requires an attending function, a "being with" the tacit dimension’s presenced awareness.

This performative facet positions the more-than (Massumi 2014) in my thesis context as the sensed affectivity of otherness encountered by differentiating the contact-barrier functioning between comprehension and tacit-knowing. I write and rewrite, edit and feel until the form holds and folds. This process represents my way into the fold of becoming, which remains interpermeated in all the dimensions of knowledge despite my way of using the dimensional differentiation of knowledge (explicit/implicit/tacit) toward the meaning-making thereof. In making meaning of my wording, the psyche establishes the in-betweens in which this kind of affectivity awakens abstractly and symbolically, which are all dimensional facets producing and affecting delineated comprehension in themselves.

Creating a vehicle to explore the edges of consciousness will always remain on the edges. As an in-becoming way, my felt interiority (Semetsky 2004) becomes inverted into a sensing mode orientated toward the tacit encounter that functions between the explicit and implicit dimensions of knowledge and the more-than dimension of the tacit knowledge traced as minor gestures affecting, presencing and disappearing. The producing of this "doing way" is not linear or fixed but functions in flux, for this is the way of knowledge creation in a postmodern world.
2.5.2 THE MINOR GESTURE

I unite Erin Manning’s concept of the minor gesture with the tacit dimension by considering the specific instances of tacit-knowing in my marker dream that I used to guide the unfolding of my thesis. As I emerged into post-qualitative research, I found a kinship with Erin Manning’s writing in a way that validated the strangeness of my own manner of research-creation. When Manning (2016, 72) states: "A minor gesture is a living variation. For the object to become artful, conditions must be created that open the event to variability. What matters is not what the object represents, but what it can do", her words mirror my surfaced process of how I approached my marker dream as an instance of tacit-knowing – I just followed a different path. As my process enabled emergence, I related to new-materialist texts and learned to think with the minor gesture. The minor gesture’s alignment with my framing of tacit knowledge forms a camaraderie not only between these two concepts but also between different writers, readers and their respective knowing ways.

An understanding of the relationship between the minor gesture and the contact-barrier in flux can be applied to the meaning-making of difference, artfulness and tacitness as these generative forces activate and impact delineated comprehension. The processual awareness of these forces that Gale (2022, 94) frames as the "palpability of imminence" captures the becoming nature of knowledge. The more-than nature of tacit knowledge takes on an emerging, immanent character as an encounter traced as a contact-barrier functioning in flux. Here, Seigworth’s (2010) line of variation is grasped and applied in the context of the tacit dimension of knowledge: always moving, always impacting and occasionally presenced by the minor gestures of tacit-knowing. Artistic expression in its myriad of forms performatively demonstrates how affectivity informs.
Still, not all tacit knowledge functions the same. The reason that I am troubling the tacit-knowing of my marker dream is that this was the specific encounter with the tacit dimension I intuitively knew would generate my thesis. The marker dream made a specific process of the psyche artful, both in its application within knowledge creation and in its relational affect. Its process enabled me to bridge my post-qualitative research with an understanding of new-materialist texts and find my work’s unique positioning in relation to texts, affects and images. As a spark of tacit-knowing, the minor gesture encountered by orientating the psyche toward the contact-barrier in flux is made specific in my exploration of my marker dream. The principle extends to all forms of dream knowledge but will function in differentiated ways related to time, space and the conscious/unconscious consciousness concerning a dream’s transgressive data (St.Pierre 1997).

2.5.3 PURE EDGING

Dimensional difference is difficult to qualify, especially when it concerns knowledge expressed through languaging. My use of Bion’s contact-barrier concept to this end was an intuitive response to the epistemological paradox occasioned by writing about that which can not be symbolised or specified. Thinking with the contact-barrier facilitates greater integrity in holding dimensional differences in mind. The generative differentiation of otherness requires the created, abstract and dreamt relations that create the in-betweens that separate and connect. In his paper The Diagram as Technique of Existence, Massumi (2011) illustrates his principle of "edging into existence". I discovered this work toward the end of my research process and found that it paralleled my own exploration of tacitness at the encountered edge of a contact-barrier in flux. Our worldings harmonise when Massumi (2011, 89) continues:
Something new: First. And with it, simultaneously and indissociably, a Secondness: a visible separation of surfaces. The separation is across an insubstantial boundary, itself imperceptible. Pure edge. Neither black nor white. Not neither not both. A virtual line. An insubstantial boundary does not effectively enclose. Quite to the contrary, it "actively" connects that which it separates. The virtual line is the activity of relation of the black and the white: a reciprocal coming-Second. It embodies the event of that pairedness.

Though we have undertaken different research paths, I found many parallels in Massumi’s work I could relate to my own. Without the practical application of exploring tacit-knowing though my marker dream, the concept of pure edging would have remained an abstract idea for me. It has been the individuality, affectivity and relationality born from writing and editing my processual meaning-making of a tacit edge that transformed this written information into knowledge. This extends beyond two minds simply being in agreement or claiming an understanding of the concepts articulated by new materialist writers. In this parallel, I recognise differentiated works, both grappling with a tacit edge, both aligned to the relational dynamic between languaging and symbolising and both deeply invested in positioning that which remains unknown and unseen.

In their article *Diagrams and Cuts: A Materialist Approach to Research-Creation*, Springgay and Zaliwska (2015) describe Massumi’s concept of pure edging as grasping the felt otherness of perceiving an in-becoming state of data emerging and birthing more-than-consciousness. Symbolisation emerging from encountering a dimensional contact-barrier affectively informs the experience of incomprehensible states of the psyche, not as chaos or insanity but as held creation capable of drawing tacit knowledge into an enhanced or guiding relationship with artistic genius.
When the veil is thin, insight and intuition flow; the artful activates, and otherness produces. The intensity of tacit-knowing lures and reveals the more-than as the pure edging of encounter.

In post-qualitative research, the desire for certainty, safety and predictability becomes secondary to exploring the edges of thought and language engaged by new-materialism. Springgay and Zaliwska (2015) frame this orientation as "self-organized enfoldings that do not describe or instruct experience, rather they are expressed as an open process that is emergent, vital, and abstract. Abstract because there is always more to an experience than can be perceived". I have used the marker dream as a symbolic internal process externalised through relayed articulation. By troubling the marker dream’s activation of affective impact, my research-creation illustrates its processual artfulness. By doing my research in this way, the assemblage that constitutes my body of work creates the in-between states where the tacit dimension of knowledge is encountered in dreaming and writing.

2.6 CONCLUDING RATIONALE OF LITERATURE REVIEW

My literature review has functioned in two distinct ways. Firstly, I have tracked the development of my research process and the literature sources that guided me in formulating my ideas concerning tacit knowledge. My meaning-making of the phenomenon of dreaming has also been explored by referencing formulations of consciousness theorised by Freud and Bion, who define models of mental functioning. Here, I have reflected upon the transfer of thought data between the differentiated states of the conscious and unconscious psyche, which introduced my core concept of encountering the tacit dimension’s contact-barrier functioning in flux. My foundations section has expanded on the research of Michael Polanyi and the researchers who apply his
concept of tacit knowledge to their respective industries. I have demonstrated my differentiation in how I use the term, specifically concerning the unspecifiable nature of tacit knowledge and my framing of the tacit encounter within the symbols and affects of my marker dream. In parallel, I have defined my approach to languaging, and the way in which my style of writing troubles the tacit dimension by creating conceptual in-between spaces through which to trace the affectivity of tacit encounters activated by writing.

For clarification purposes, I have discussed the bridging concepts I use, which include tacit knowledge, the tacit dimension, the contact-barrier, tacit encounters in psychotherapy in wider contexts, and individuation. Having interwoven post-qualitative theories and perspectives into my literature review’s structure, I have concluded by focusing on the ideas and theories developed in new-materialist approaches to research-creation; most notably Manning’s minor gesture. Here, I have traced my alliance with post-qualitative perspectives concerning knowledge creation developed by Manning and Massumi, integrating Derrida’s *différance* to show how their research is applied in my writing. In conclusion, I have discussed my approach to research writing to bring together my research topic, my marker dream, the tacit dimension of knowledge and their application within my psychotherapy practice.

As a product of research-creation my writing attends creatively and relationally to my research question: "How is the tacit dimension of knowledge encountered through dreaming and writing?" My research implicitly "plugs into" (Jackson and Mazzei 2012) the unknown assemblages at work in my audience. Through this process, my data is symbolised in each reader.
3 POST-QUALITATIVE METHODOLOGICAL APPROACH – *dreaming and abandonment*

Despite the appeal of embracing a single methodology toward qualitative inquiry or assuming I could align myself wholly with a resistance to such an approach, I traced and trusted the tacit-knowing of my marker dream to awaken my research. This temporal process of troubling and writing toward tacitly awakened felt states established the creative container for my research. Utilising intuitive, implicit and indirect means, I developed my research question to actively trouble and affectively activate tacit-knowing within my thesis’s performative character. This approach to performative research-creation disrupts qualitative research norms by resisting a set methodology and aligning my work with the philosophical movements I discovered through the "posts": post-humanism, post-structuralism, post-qualitative inquiry, etc.

3.1 **A WIRE TWISTED AROUND SEWEED**\(^{12}\)

A unique dream birthed my research. This marker dream was where I realised I innately knew more than my language could ever capture. As an explicit text, my dreamlike research process can, by implication, touch tacit edges in my readers’ psyches through exposure to my work. Such encounters are relational outcomes of knowledge engagement directly impacted by the explicit dimension of the knowledge I am troubling. It was through “*différance*” that I could illuminate my encounter with the tacit dimension and transform Saussure’s transcendental signifier\(^{13}\) into tacit-knowing. I positioned the unspecifiable as the otherness through which I could trace the

\(^{12}\) For clarity, the misspelling of seaweed accounts for a thumb-parapraxis that occurred while documenting my marker dream in my mobile phone dream diary. I left this event unedited as I consider the new meaning in the mistake symbolically significant.

\(^{13}\) Saussure’s transcendental signifier is a metaphysical conception of that which connects the signified and signifier, recognising that something more is required to bind comprehension in the symbolisation and translation of knowledge.
contact-barrier’s presence as that which remains in-between or that which I know but cannot tell (Polanyi 1966). I trust, therefore, that the explicit dimension of my research-creation is conceptually developed and productive enough to lure the tacit tensions I articulate as encounters throughout my research.

My marker dream captured many provocative and moving images that translated into writing through my dreamscape verses. Of these, I associate "A wire twisted around seeweed" as symbolic of my resistance to using a fixed methodological approach. My epiphany concerning methodology being captured in this image-verse followed an amplification of the wire boat symbol in my research process two months earlier. The repeated dream symbol with the wire initially twisting around seaweed before reemerging as the material comprising the wire boat struck me as symbolically significant. My meaning-making of this repeated symbol followed my linear reflections on various industries, from iron ore mining to wire production. This industrial pursuit felt succinctly relevant to my process of shaping my qualitative research design.

Ever since I had my marker dream, I felt inspired to develop my transformative methodological approach aimed at intuitive discovery. Initially, phenomenology seemed an apt fit for a broad research topic concerning the Self encountering the tacit dimension, but my marker dream made my research specific. I still write about a phenomenon, but its process and outcomes are transformed through my post-qualitative lens. Wolf (2010, 6) recognises this difference when she positions Derrida's conception of an affective "voice-as-presence" as a phenomenon significantly "other" in relation to the iterative communication represented by writing and or knowledge.
The spontaneous recognition that the wire/seeweed descriptive image fits my post-qualitative resistance to a methodology originated as I grappled with the ethical implications concerning my claimed understanding of research language. A myriad of texts awakened me to a new way of using language within my research process. Language describes, interprets and produces experience through reflexivities (Finlay and Gough 2008, Unduragga 2020) but also reflects the inescapable performative artifice of language. The articulated idea is effectively entangled in and differentiated from the nature of conscious/unconscious consciousness. This insight echoes the difference between knowledge exchange and the conception of fixed data; knowledge relates its difference through creative means by expressing meaning through symbols and gestures.

Knowledge functions in an integrated manner uniting all its dimensions in the relation between its data and affected consciousness. Polanyi (1966, 18) contextualises knowledge when he says: "it is not by looking at things but dwelling in them". In my thesis, I am writing into this dwelling as a method of self-inquiry, disregarding the question of whether the self is real or constructed. As I clarify my research-creation approach, I remain mystified by it; there is always more unknown. Moustakas (2010) writes: "Indwelling requires practice to enable the researcher to tap into intuitive awakenings and tacit mysteries as well as the explicit dimensions which can be observed, reported, and described". So, I tread lightly on my path of discovery, using my language to articulate my research process, demonstrating my onto-epistemological way of meaning-making. Through dreaming and writing, I simply trace the process guidance of research-creation.

Many experiences and realisations acted as waypoints along my path of discovering a post-qualitative fit for my thesis’s research design. I remember the energy response that pulsed within
my body when I first heard the term "heuristic enquiry" in the first year of my doctorate program. Named by a course leader, there was no conscious understanding of what the term meant, but I sensed a significant impression in the relational field. I felt moved, and something in my being said: "take note". This spark marked my first discovery of a research paradigm's edge. My trust in this tacitly knowing sense of awareness hooked my curiosity, and I followed its impulse from tacit conviction to search engine. My intuition led me to the library, where I found the work of Polanyi and his conceptions of tacit knowledge. I recognised a knowledge field I could contribute to through my difference and dreaming.

My inquiry into this knowledge field and the dream that followed transformed me over my four years of course learning, client work, and my lived experience of what research could be. I had awakened to post-structuralist principles concerning artistic expression, meaning-making and the self as a fictional construct versus the realness of the explicitly articulated word. Moustakas’s methodology of heuristic inquiry privileged the self-search discovery of tacit knowledge as an experiential process. But, as I write, I discover understandings, themes, and articulations that connect my research process to conceptions of newly created in-betweens and their related felt sense. More than the self, it is between my writing and these related feelings that I recognise a tension connecting and differentiating my experience and how my articulation meets my reader. Engaging my dream symbols afforded me creative insight into the worlds I create through words.

Linguistics and the dimensions of articulated knowledge change or develop where and in whom it lands, for what I relate also emerges as cognitive impacts, delineated comprehensions and affective realisations in my reader. I am writing toward this mysterious edge to elicit the discovery
of in-between spaces that can bridge differentiated states of consciousness. To access this edge, I orientate myself toward the contact-barrier of tacit-knowing. My research topic and marker dream unite in this task. Here, language, dream images and symbolic life events are engaged to discover the implicit and explicit nuances that can linguistically symbolise meanings through creativity and felt sense. In my thesis, I explore the meaning-making polarities in these images and the tensions that bind them, illuminating in-between spaces as they awaken in me.

These are the symbolic impressions I feel, see and sense as I articulate my awakened research process. I recognise waking dream inflexions in my linguistic data processing. Felt sense and affectivity still track my path to interiority and self, but post-structuralism guides my language toward elucidating the in-between spaces of knowledge I encounter. This chapter will illustrate how I have used research-creation as an overarching methodological orientation as I relate its way in language, not as a metaphor but as an awakening process; there was a spark and a dream.

Figure 10 – Kelp farm (online found image)
3.1.1 A WIRE TWISTED AROUND SEWEED AMPLIFICATION

The twisted objects feel smooth and textured in my hands, cold and wet hard and squishy. Both sculptural and natural, they smell of salt and oil, like the thick aroma of a mechanic's garage. I notice the focus and care I put into my task as I delicately twist the wire around the twig of kelp. Here the creative potential of its new combination and unconventional meaning feel accessible and tactile between my fingers. As I touch my newly created object, I sense the tension that bridges its elemental earth/ocean polarity. The verse settles in me as the beauty of these symbols brings together differentiated elemental qualities. I breathe into the meeting of these polarities, and I sense their symbolic potentialities.

Engaging my process, I am conscious of the significance inherent in this symbol of combining an industrially processed element (metal wire) with an organic lifeform (seaweed); in my mind's eye, it captures a coniunctio (Edinger 1995), symbolising the coming together of the opposites. This in-between bridged space captures the point where the equanimity within one polarity of creative tension can transform into the equifinality of the other. This translation is a transitional dynamic between polarities of knowing. My writing emulates this tension where, the tension that holds transforms from a singular force into a spectrum of differentiation akin to flavours that relate a multiplicity of meanings. These strange qualities produce an industrial-organic image of great symbolic affinity, a living image whose contrasts, tensions, and creative combinations hold.

My way constitutes a journal of my tracing and meaning-making with Self, set in the Teal Room and the Green Room that will follow. This way is not expressed through grammar excellence or pure philosophy but represents accessible meaning-making of a felt complexity, explored
through the symbolic process and the emergence of minor gestures within my work. As I edit, I create something new between words that awakens and delights my struggle of articulating a body of work that continuously transforms.

![Seaweed](Figure 11 – Seaweed (online found image))

The symbolisation of the wire/seeweed thought-form as a representative symbol of my resistance to a set qualitative methodology grounds the visual and visceral qualities I recall from my marker dream. It feels like the ecstatic click of internal pattern recognition. Synapses fire and my edges expand. These psyche-visual and affective pattern registrations remain accessible and alive within me. Through writing, my methodology tracks a creative felt tension that guides my research process. By consciously using creative tension as traceable guidance, I relate to my internal process as I articulate my way in words. This way becomes a golden thread throughout my thesis. I am troubling both sides of being and psyche – the feeling of knowledge encountering mystery. I aim to awaken the affecting awareness marking the tacit dimension’s contact-barrier where writing explores my symbolic processing of encounter and meaning. The wire/seeweed image also anchors my partnership with the unconscious by engaging dream images.
Using these dream images as my guides, I symbolically recognise a distinct internal/external polarity bridged by a particular creative tension in my psyche. As a discovery process, this recognition experientially drew me into a relationship with something tacitly known that I could not name but deeply trusted. It reflects the "how is" component of my research question developed in relation to creative tension. My writing evidences my method’s producing nature as I write into the twist that holds; the in-between that bridges. The articulation of my felt sense and insight in language extends and opens a way to explore my post-qualitative approach to research-creation.

3.2 THE EVENT HORIZON OF RESEARCH-CREATION

The BBC documentary *How to See a Black Hole* tells of how the Event Horizon Telescope captured a false-colour radio wave image of that which cannot be seen by any conventional means. The first image of a black hole's emission ring and central shadow became visible to humanity through
a synchronised data event of a series of globally positioned telescopes looking toward the same area of space in unison. Locational differences enabled invisible negative radio wave data impacting space to translate into an image. Differences concerning telescope locations effectively enabled the imaging of the quantum effects Stephen Hawking had dreamed and theorised about before his passing. I did not underestimate the synchronicity of finding this documentary at a time when my research process started to develop toward tracing tacit encounters through sensed affectivity. In re-engaging my marker dream as an agent of tacit knowledge, I recognised the Event Horizon’s image-making phenomenon as mirroring my approach to the tacit dimension on a universal scale, and was deeply moved by its metaphorical significance.

As I traced the implications of applying this intuitive thread to the tacit dimension, I wandered alongside the symbolism of this scientifically captured event. I wondered: “In my exploration of the unknowable nature of the tacit dimension and its contact barrier, what would be the metaphorical equivalent of Hawking radiation at the event horizon of a black hole?”. Tai Chow similarly recognised the potential of this conceptual relationship related to tacit knowledge. Chow (2008, 101) writes: "Though tacit knowledge cannot be studied directly, its influence on conscious thought may be inferred. To draw an analogy, physicists cannot observe black holes directly, but study their properties through their interactions with surrounding matter". I found a shared research perspective by reflecting on the symbolic impact of the BBC documentary on my thesis development. The synchronicity of discovering this scientific phenomenon and Chow’s insight concerning its relationship to tacit knowledge confirmed the symbolic relevance and potential of my research within the collective conscious/unconscious consciousness.
The information paradox with which scientists grappled while actively researching black holes awakened a perspective from Stephen Hawking that something does, in fact, escape the gravitational pull of a black hole. This property was named Hawking radiation. By analysing data originating close to the event horizon of a black hole, this Hawking radiation was detectible by analysing thermal equilibrium, redshifting effects, and entangled quantum effects (Chow 2008). I interpreted the phenomenon as metaphorically relevant to my symbolisation of encountering the tacit dimension’s contact-barrier. Relating to Chow’s insight and the synchronicity of this discovery within my process, I applied the escape velocity principle of Hawkins radiation to my meaning-making of unspecifiable knowledge’s differentiated dimension.

Beyond its creative application, it opened newness beyond drawing a conclusion of assumptive sameness, as any claim of objectivity constitutes a flawed discovery due to tacit knowledge’s unspecifiable nature. The symbolic power of the black hole image shifted my attention to the contact-barrier rather than focusing on tacit knowledge itself (which remains unspecifiable). Here, the in-between is positioned as the productive phenomenon, where the relational function traces affectivity as conscious/unconscious consciousness encounters the contact-barrier of the tacit dimension. As symbolised through my marker dream narrative as differentiated scenes communicating their tacit-knowing collectively, I realised I needed to follow an inductive way into my research, and so developed my process of container dreaming and writing.

I posited that the interpermeated radiance of my marker dream’s tacit-knowing could be troubled as "tacit currency" encountering conscious/unconscious consciousness. By applying this insight, I tracked the affective reach of my writing process as I contemplated the spatial and
temporal dimensionality of my marker dream’s tacit-knowing. Through writing, I could produce tangible traces of the kind of delineated comprehension that could conceptually mark edging movements functioning in myself and, by extension, the other. These minor gestures were activated through my knowledge-making process, which I affectively traced as the encounter with dimensional difference. This encounter is the beingness of noticing the ways that conscious/unconscious consciousness differentiates, relates, separates, and unifies as the various dimensions of knowledge encounter each other. My written text remains the process trail of this encounter. By symbolising and writing my insights in a way that does not discover but establishes new affecting in-between spaces, the tacit dimension and its contact-barrier transform into generative symbols, shifting the dimension of their knowingness from the individual to the collective as relating images and texts.

In my process, I use various philosophical and psychoanalytical conceptions in combination to relate to the symbols and affectivity born from my reading, dreaming and writing processes. The amplification of my marker dream images and the application of my marker dream as a form of research knowledge collectively produce my symbolic writing approach. In troubling the concepts of the tacit dimension, contact-barrier, conscious/unconscious consciousness and individuation, I illustrate my dreaming of how they relate to each other and how my writing processes translate as research-creation. Therefore, my creative endeavour is to illustrate the creative potential of combining these concepts in the framework of my research. I rely on the meaning-making processes of reading consciousness to engage this knowledge and discover the instances or minor gestures presencing tacit-knowing. Like the Event Horizon Telescope, my writing orients itself
toward the unspecifiable, illuminating the edging of the contact-barrier and the dimensional otherness contained within my articulated marker dream event.

I identified my creative task as writing toward these related ideas' performance in my research-creation. Here, my concept-as-method approach constitutes writing into the felt tensions I experienced while establishing affective in-betweens. I trace these felt tensions in my writing and use them to orientate my inquiry toward the minor gestures that are affectively related to the explicit (wording way), implicit (symbolising way), and tacit (affecting way) dimensions of knowledge. In building bridges between my core conceptualisations, I have arrived at a creative meaning-making of their felt impacts and their potential theoretical implications as knowledge.

My approach also reflects the tensions and symbolisations I encounter in my life patterns. I recognise myself functioning through various in-betweens; the spectrums and polarities of relational dynamics, identity, physicality, consciousness, creativity, gender, sexuality etc. These tensions are awake in me; they move like seaweed between the currents of their polarities, while also remaining anchored in something innate and authentic. There is a form to this individuated dance, but these polarising currents also keep my awareness in flux. Life events and their articulations are never quite the same; they are always moving, encountering, and producing related self-reflections. The value of my process is in drawing attention to differences encountered in consciousness and the nuances functioning beyond specific representation.

In my approach, I used a journaling style of writing to contain the process of research-creation (Springgay and Zaliwska 2015). Chapter to chapter, my aesthetic resistance to following a fixed
qualitative method allowed for the intuitive immersion into the worlds between words, affects and images. I trace the changing nature of my research as I write it into form, always unsure of how it will settle and what narrative will remain for my reader. In its performance, my research-creation linguistically documents the affective movements that, in their written form, best capture my waking dream. This artful process is orientated toward the edges of consciousness, but writing also reorientates the experience as a worlding of wording, luring consciousness toward delineated comprehension and meaning-making both in myself and my reader.

I champion the relational value inherent in all knowledge exchanges. As a processual unfolding, this mechanism entangles conscious/unconscious consciousness in the reading, writing, creating, and comprehending of knowledge that both differentiates and bridges. In her research on post-humanism, Wolf (2009) accentuates the way Derrida recognises that the written word functions as a creative and productive force far beyond the writer’s conscious intention. I acknowledge that I am also consciously writing toward meeting, as best I can, my unknown reader’s comprehension of my work. I am, therefore, developing the key terms of the contact-barrier, minor gesture, tacit-knowing and pure-edging to explore and expand the potential producing relations between them. As such, I acknowledge the post-structuralist and deconstructing nature in which the wording of my research will awaken within my reader (Ferraris 2007).

I relate this phenomenon to the “différance” Derrida (1976) wrote of in *On Grammatology*. Effectively, I am creating something recognised as different from my process, and I create something new by writing my awareness into a form that can relate to an audience. The ontological implications of this way confirm the constantly moving quality of consciousness, life
and captured knowledge. It is paradoxical then that my understanding of "différance" (Derrida 1976), which Wolf (2009) positions as a counter-metaphysical presence (or resistance to representation), allowed me to reterritorialize soulfulness as the relating function continuously encountering the otherness of "an unspecifiable in-between". But, this reterritorialization also established an in-between in conscious/unconscious consciousness that positions the tacit dimension as an encounter, defined by its contact-barrier being and creatively functioning in flux.

### 3.3 A CONCEPT-AS-METHOD APPROACH TO RESEARCH-CREATION – remaining with my crew

As my research idea matured, its emergence into a post-qualitative paradigm marked a discernable shift in my relating capacity and the generative difference activated in my feeling, writing and editing way. A concept-as-method (Jackson 2017) approach to writing and dreaming followed, utilising no pre-existing methodology or pre-thought system concerning conventional data collection (Taguchi and St.Pierre 2017). Instead, my marker dream functions as an instance of tacit-knowing, where grappling with its contained symbols, narratives and contact-barriers, collectively enables my research. The unfolding of this process over time merged my dreaming and writing way with a post-qualitative research design. As an in-becoming way of dreaming and writing, my work creates and tracks the affectivity captured in my thesis’s symbolic languaging.

In this way, my concept-as-method approach remains differentiated from the paradigms of more traditional, humanistic methodologies that contrast my work’s evolution. Sourced literature supporting my meaning-making similarly guided me to remain with the affective worlds between words. My work is, therefore, processual, concept-driven and contained as such. Over time, affect theory, creative-relational inquiry, and post-structuralist philosophy, captured the voicing
of my theoretical allies, awakening me to the relating potential of my research writing.

By reading the post-qualitative texts referenced in my bibliography, I experienced how relational thought-forms could create inquiry in a more open-ended experimental way. Deleuze’s fold or thinking with assemblage, Manning’s minor gesture and Massumi’s pure edging all tangibly produced a new kind of knowledge and knowing within me. Their respective paradigms taught me that articulating creative-relational processes, exploring and developing themes, and creating new contextual narratives could effectively awaken the activating presence of difference in texts. As a form of projective identification, I trace this embodied state when my work's writing, reading and editing "feel" settles to actively hold its processual thought-forms. Within these literary exchanges, a concept-as-method approach taught me that the process of reading and writing could not only result in information exchange, but activate a state of mind. The process echoes the creative felt sense I recall from my film editing work, the awakened minor gestures I trace in new-materialist writing, and the moments of change I recognise in my psychotherapy client work.

Working alongside new materialist literature in my research process, I paid attention to what my writing created and what it could potentially engage in the other. As part of my research design, my approach mirrors the definition of "research process" articulated by Denzin and Lincoln (2008), where qualitative research represents an immersed method that positions the observer in the researched environment. My marker dream is positioned and implicitly held in all my writing as the specific tacit reference I mined for its unconscious symbolism and generative power. As a response, I have written in layers and edited in waves as I have symbolised my psyche’s felt edges and battled the contact-barriers I encountered in my articulation. As a waking
dream, I trace the way that my concept-as-method approach constantly emerges from the temporal process of languaging, where my work’s insight performs in relation to myself and the realisations evoked in my reader.

In its in-becoming way, my thesis’s container-dreaming (Bion 2013) linguistically opens its worlds to my reader’s meaning-making. This worlding holds the variations and the generative edges of the specific images and conceptions I have used to trouble my marker dream’s tacit dimension. For example, delineated comprehension is conceptually born from symbolising and integrating what "dimensional otherness" means. By conceptualising the encounter with that which remains unspecifiable, the psyche facilitates a necessary shift toward affectivity. It engages in a sensing and a reaching toward the tacit encounter and the contact-barrier that marks the dimension of unspecifiable knowledge. In this encounter, the contact-barrier of tacit-knowing functions beyond simply being a spatial concept; rather, it performs the dimensionality of how tacit-knowing generatively functions in flux, affecting the delineated comprehension of knowledge.

By risking a more chaotic approach, my disruption of a set method reflects in my choice of research topic and is evidenced in how I used my marker dream as guidance in my inquiry. Like my literature review, my methodology chapter reflects this interpermeated way through which I could make meaning of what I know and what remains differentiated as tacit-knowing. At this encountered contact-barrier, articulating my awareness into written texts still needs polarities and in-betweens to function in a comprehensible symbolic manner. My wording reflects these tensions as the worlding of my research is created and activated through delineated comprehension. As a formulation of my research orientation, this methodological way actively
asks: "what constitutes, produces and limits knowledge in post-qualitative research?"

My post-qualitative methodological approach chapter explores the difference I bring to my onto-epistemological concept-as-method approach. My research project found grounding in this unconventional way by emulating the Deleuzian critiques that resist "the dogmatic image of thought and/or method" (Jackson 2017). As Taguchi and St.Pierre (2017, 646) qualify: "In the dogmatic image of thought, we assume we know what it is to think, that thinking begins with a human subject, and that it is based on recognition". My research topic and approach to the tacit dimension of knowledge grapples with such differences. I chose to trouble the tacit dimension of knowledge that, by its very nature, refuses direct or specifiable representation. Disrupting fixed representation would therefore activate a facet of tacit-knowing in research. I posit that this illuminates the generative ways in which the transfer of knowledge functions and performs within conscious/unconscious consciousness.

With this framing of tacit knowledge through its otherness, the comprehending psyche initially "feels out" the differentiated dimensions of knowledge before unifying their interpermeated fields to create the knowing function active within individual conscious/unconscious consciousness. This reflective process of symbolic languaging also indirectly qualifies the generative nature of my marker dream’s explicit and implicit reach. As its conscious and unconscious symbolisations encounter and are encountered as differentiated dimensions of knowledge, tacit-knowing from beyond the contact-barrier functions in an integrated manner. In the conceptual landscape of my writing’s languaging, the more-than nature of tacit knowledge relates generatively by remaining in flux within the contained vehicle of my marker dream.
The marker dream is elevated as an artful expression within the psyche. This internal happening can never be captured in full as its encounter will relate differently over space-time as well as within any consciousness with my description of it. My work extends the post-qualitative field in this way when my contribution to performative research-creation and my work’s tacit-knowing collaboratively take form to relate. It is important to note that my concept-as-method approach materialised in the writing and editing of my research. Although this phenomenon would ring true in all creative work, the conceptual elements that I use to enable my research make my process specific. In applying my research idea, the individual meets the collective.

I craft and edit, tracing the way that the linguistic reality of my processual meaning-making performs its dreaming through texts and images. In this way, I write toward the relating spirit in all things by opening myself to these encounters. My languaging is intentional and crafted to lure affects, symbolisations, and realisations within my reader. I will never know these moments of insight or their potential confusion, yet I remain strangely connected to them in a collective sense. The same process was at work when I took on the role of knowledge reader while engaging with the theory referenced in my research and literature review chapters. I also felt this activation as a tangible yet tacit impact that followed my supervision meetings. These encounters became resources in relation to which I could write, feel and restructure my work.

An unexpected outcome of my process was the manner in which the thinking captured in my written work registered succinctly with new materialist conceptions of research-creation and symbolically in my translation of Manning’s minor gesture and Massumi’s pure edging. As I deterritorialized my symbolic conceptions of tacit knowledge, Manning’s minor gesture "danced
with" tacit-knowing in the way Massumi’s pure edging danced with the tacit dimension’s contact-barrier. The more-than (Massumi 2014) element of my work is found in the contact-barrier in flux that defines my work’s tacit dimension, or the otherness sensed and sensing the reader’s relation to it. Here, the ecology of the tacit dimension activates an otherness, presencing the movements of pure edging (Massumi 2014) as a star trail of minor gestures guiding the encounter with my work. I think with this edging as a means to trace tacit-knowing, but, as conscious/unconscious consciousness, this relation is similarly producing me.

My use of self and my approach to dream analysis relate to the transpersonal dimension I have integrated into my form of relational psychotherapy. In the context of counselling studies, I regularly identify this explorative process as a space where the encounter with the other (Roselli and Vanni, 2014) meets as transformative therapeutic contact. I work and write to meet my reader in such a related way. My research produces knowledge and knowing by engaging the reflective self and a symbolic process whilst articulating my awareness into words and images. This affect-driven creative writing process produces something new that is significantly differentiated from the messy origins and contemplative musings I dreamt into meaning.

As I write, I deepen into the kind of lucid presence that I also recognise in my client work. When insight arises through the psychotherapeutic process, an emergence occurs that functions far beyond and between the words I use in a session. In this way, my research also reflects a fundamental aspect of meaning-making that I recognise in my therapeutic practice and documents, to some degree, the seemingly chaotic and containing workings of my psyche. By extension, my individuation is mirrored in how I relate my process, thoughts and symbolisations.
As an intuitive and tangible outcome of my tacitly guided research process, articulated reflexivities (Finlay and Gough 2008, Serra Undurraga, 2020) produce my research through my creative-relational dialogue with my audienced other. I offer my reader an encounter with languaging within which the expression of an affective process similarly (or potentially) awakens. My creative process, in turn, captures an aspect of self and a form of intuitive knowing I intimately trust and have positioned as a psychological fact. I am articulating the quality of this recognition process by writing my waking dream into form. The process of tracing affectivity within my research-creation differs from a presumptive belief or the testing of a scientific hypothesis.

My concept-as-method reflects the industrial pursuit of my thesis as a body of work engineered to symbolise the encounter with the tacit dimension of knowledge and its contact-barrier in flux. It is this two-sided nature of the contact-barrier that imbues knowledge with dimensionality and individuality. I found my anchoring in post-qualitative and post-structuralist approaches to textual analysis, with the subtle tensions between them guiding my research process. I characterise my concept-as-method as following a creative felt tension I traced through my post-qualitative approach to discourse, writing and meaning-making. This languaging is orientated toward the tacit edges produced through an assemblage of conceptualisations evoking relational forces. This approach, I feel, is best represented by the new materialist writings of Manning and Massumi that I have continued to reflect upon throughout my thesis development.

The blurry boundaries between post-qualitative approaches to research allow my writing to find its positioning comfortably between psychoanalytical thought, post-qualitative research and new-materialist languaging. The area of their generative in-betweens represents the onto-
epistemological roots of my performative research-creation approach. I am exploring the tension between them, and the way that this builds the implicit bridge holding my process together. I am using this tension as a productive orientation toward a multi-faceted exploration of affective encounters. My performative research-creation demonstrates the way that a principle of difference creates generative multiplicities through the writing, articulating and reading of texts.

My research is attuned to the post-qualitative paradigm in which it is positioned. Here the tacit dimension constitutes the realm of knowledge that awakens as sparks of consciousness that can affectively trace and orientate conscious/unconscious consciousness toward knowing and meaning. Polanyi (1966, 6) links this originating nature of tacit knowledge to the power that makes the discovery of knowledge possible; this is what he names: "the tacit power of scientific and artistic genius". It feels, however, that my relationship to understanding tacit knowledge and the ways it is represented within my marker dream has transformed to signify its differentiation from Polanyi’s conception of tacit knowledge that he posited from physiognomy (recognition of the whole through its particulars).

More than identifying particulars (of, say, a familiar face in a crowd, a level of recognition I associate more with unconscious knowing), I engage in the in-between spaces that differentiate and bridge them. I use the marker dream to lure and guide my tacit process, binding innumerable conscious and unconscious sources, life experiences, in-between spaces, interpretations, and relations. I have remained with this drawing and affecting dimension of my marker dream to write, discover, and produce my inquiry throughout my research. The marker dream is my interface, the psychological fact that functions both as my seed and my tree. The synthesis of
conscious and unconscious knowing through the lens of individuation implies an interpermeated relatedness to this dimension of knowledge. I reframe what Polanyi (1966, 23) describes as "tacit foreknowledge of yet undiscovered things" as an encounter with the radiation of the unsymbolisable, which conceptually retains the unspecifiable nature of tacit knowledge.

Writing has no fixed character parse; every audience will experience my words differently. This process continues far beyond my writing in its impact in the reader. Writing is creative, but my writing as an academic text also fulfils a task; it works to make meaning, contribute to a field, and awaken understanding. As I grapple with tacit-knowing, both the felt sense of the edge toward which I am orientating my consciousness and the tacit affectivity that emerges as a response impact my research process. All knowledge, whether conscious, unconscious, collective or tacit, radiates toward a kind of affective receptiveness when meaning and comprehension meet. Similarly, discernment or questioning surfaces when something in the affective field feels off. My research bridges these polarities as a two-sided orientation in lived experience.

My ongoing individuation is charted through my research process as a testimony to a life lived in close proximity to a synthesis of the conscious and unconscious psyche. To illuminate the impact of these encounters’ affectivity on my psyche, I apply my intellect and felt sense to frame the encounter of the contact-barrier. Here, the archetypal nature of mythological images, my life experiences, and patterns of consciousness I discover through active imagination and dreams collectively attend to my meaning-making of the unspecifiable. My marker dream facilitates meaning-making within its contextualisation of a specific or contained symbolic process of the psyche actively mined to document tacit-knowing affectively.
In my research, I identified symbolic glimpses of minor gestures in my marker-dream scenes. These symbolising psyche images include the moment of standing on the water, the movement of the snake, the gesture of twisting the wire and seaweed, my acceptance of the wire boat, and my foot’s sensing of the moisture in the hole. Each brings a specific affect into embodiment. As I name these symbols, their affects relate to something innate within my felt sense, something traceable as an activating encounter aware of its affective power. The unspecifiable nature of tacit-knowing shows me how this dimensional otherness (and therefore the contact-barrier that differentiates it) functions within conscious/unconscious consciousness.

I associate otherness with the affective minor gestures through which symbols relate. I posit that the contact-barrier encountered in this differentiation also functions in constant flux. This otherness is presenced and associated with the explicit and implicit dimensions of my marker dream images yet illustrates how a contact-barrier is encountered as a significant difference that sparks and disappears. It concurrently activates a multiplicity of relations when knowledge and knowing are engaged. Here, the tacit dimension’s encounter is a differentiated phenomenon rather than a specific discovery derived through scientific inquiry.

My research process developed spontaneously and tacitly yet mirrors a variety of conceptions I have since discovered within new-materialist studies and ways of knowledge creation. Drawing on their epistemological roots, I recognise the blurred boundaries between post-qualitative approaches and recognise their grey areas as creative potential concerning tacit knowledge. Despite the challenges I encountered in bringing together my philosophical approaches to tacit knowledge, the unexpected emergence into post-qualitative inquiry also related to the creative
potential and impact of grappling with my research topic. I connect to my process as an emergence and exploration of tacit-knowing tracked through dreaming and writing. By disrupting deductive knowledge creation (McLeod 2001), I am inductively suggesting the symbolic way as the orientation in the psyche perhaps best suited to encountering the tacit dimension.

Within this polarity of senses, I position myself as an inspired researcher taking the risk to discover what the edges of my consciousness can awaken concerning the dimensions of knowledge and how such an approach impacts the meaning-making of the tacit dimension. This encounter symbolises the affects and images that impact the psyche in its meaning-making process in relation to this contact-barrier in flux. I am also explicitly acknowledging the difference between my experience, its articulation and the knowledge I am writing into a form. This insight reflects both the différance dilemma and the potential of my kind of research created and related through written texts. The contact-barrier marks the transitional space where the radiation of tacit-knowing encounters unconscious consciousness as affective preconceptual awareness.

My language illustrates such movements; my endeavour is risky, ambitious and complicated, but so is any inquiry into the tacit dimension. I am moving from the collective unconscious into the awakened affective, taking shape in the symbolic, expressing myself through creative articulation, before returning. In this sense, I am reminded of Gale (2021, 467) who writes:

> Sensing bodies in continual moments of movement, movements in moments, helps to creatively subvert and challenge the colonizing effects of the formation of ideas and of attributing and fixing meaning to the existence of supposedly stable and simply substantive bodies.
I discovered synchronicity between my way of writing and dreaming and my understanding of new materialist conceptions. The outcome of my post-qualitative emergence led me to articulate my way as a post-qualitative writing endeavour that, through assemblages, enables the encounter with its tacit dimension of knowledge.

3.4 TRUSTING THE INDIVIDUATED WAY

My research broadly focuses on direct experience at the edges of consciousness, where these edges are qualified by the philosophy of Self (as the uncontainable archetype of wholeness), the contact-barrier of knowledge’s tacit dimension and the marker dream as a relatively contained object gauging the psyche’s tacit knowledge. However, I am not aiming to discover the essence of tacit-knowing. Instead, I am grappling with the variable quality of tacit encounters, finding my alignment through the research approaches of post-qualitative research writers who, in their own respective processes, activate the generative differences in their work concerning what research does (Denzin and Lincoln 2000).

Differentiation or the encounter with difference underpins my experiential endeavour when tracing affectivity. As a processual awakening, my individuation process is connected to my chosen research topic, and is inseparably integrated within my performative research-creation. Individuation, therefore, contextualises my concept-as-method approach, as, without Jungian analysis, I do not think I could have produced this work. The lived orientation toward conscious/unconscious synthesis guides my psyche’s symbolisation and meaning-making processes throughout my work. If I could offer direct access to my psyche without using words and pictures, I would have offered this unfiltered feed in place of my thesis. As things stand, I am
engaged in producing something that can only approximate my ideal goal. As an inescapable part of research-creation I must also accept the simultaneous loss awakened by its différance.

Heuristic self-search inquiry researcher Sela-Smith (2002, 62) echoes this phenomenon of the loss sustained when communicating thought through language, describing the dilemma found "where representations of things can be talked about and what is talked about may not be what is experienced". I look toward the inevitability of this loss as a simultaneous gain marking that which is newly created. My research process conceptually awakened the value of this character of articulated difference as I studied the philosophical explorations of Derrida, whose literary theory supposes that writing is more faithfully aligned to authentic expression when performed artfully. Akin to my intuitive process of engaging my marker dream as tacit knowledge, I offer my linguistic account as an invitation to step into such otherness.

3.5 DREAMING AND WRITING TOWARD TACIT KNOWLEDGE

In his foundational explorations of tacit knowledge, Polanyi (1966, 4) reconsiders human knowledge as "a harmonious view of thought and existence rooted in the universe". It is from this perspective that he states his fact: "we can know more than we can tell". Polanyi was my foundational ally in identifying my research idea and developing my contribution to the new-materialist field of research-creation concerning dreaming, writing and tacit-knowing. Through their collective expression, my relating capacity connects tacit knowledge to awareness in an interpenetrated manner by encountering, as opposed to originating, the knowing. Explicit knowledge remains secondary to the tacit dimension. This assumption marks a departure from Polanyi's framing of tacit knowledge and Bollas's unthought-known as I position the tacit
dimension as constantly remaining other within consciousness, both individually and collectively.

The contact-barrier shifts from the separator of conscious/unconscious consciousness to the mechanism allowing the psyche to differentiate tacit-knowing and /or its otherness. To consider tacit knowledge as unspecifiable in conscious/unconscious consciousness establishes a unique tension I pursue in my research. This idea is a radical thought but functions similarly to Jung’s collective unconscious. What is contained in the collective encounters individuated consciousness through the archetypes: forces too vast to be fully comprehended. My research process documents the way that tacit-knowing as an orientation produces knowledge for writers and readers alike. It proposes a function of movement, encounter and intuitive discovery of the tacit dimension’s contact-barrier, symbolised as the affectivity of tacit-knowing.

In my research context, tacit-knowing is revealed to produce elements of inspiration, minor gestures positioned close to their encountered contact-barriers. Although hardly detectable, the tacit dimension is everywhere; it permeates everything and is ever-present. In light of this, the marker dream represents a symbolised account of meaning-making that positions its own contact-barrier concerning the tacit dimension of knowledge. This assumption orientates my research toward the transitional edge that differentiates conscious/-unconscious knowing and the translation of tacit-knowing as affectivity. My ontological position considers differentiated states of consciousness and the knowledge these states contain as interpermeated functions of awareness and meaning-making.

I am troubling complicated territory. The unconscious, the tacit dimension, and symbolic languages necessarily involve ontological and epistemological risk-taking (Polanyi 1966). In line
with this assumption, the post-qualitative approach to journaling my discourse enables my research-creation, in which onto-epistemological roots are explicitly geared toward reality and meaning-making. I am writing into in-between spaces and affects to relate to my reader beyond abstracted obscurity. Writing now functions as my golden thread as I tread into the realms of tacit-knowing and the relational in-between.

3.6 WRITING AND DREAMING AS DIFFERENCE

As I dream, write, and edit, I am aware that I am building a linguistic bridge across which I can direct my tacitly informed creative-relational (Gale and Wyatt 2021, Massumi 2015) process. My words and conceptions combine, evoking affective meanings I can use to navigate the edges of my psyche, luring the tacit insights I am troubling as encounter. My research language reflects my lived experiences of grappling with the tacit dimension but is contextualised in relation to tact-knowing. This process generates the dance and meaning-making of the entangled process I am documenting in my research and marker dream engagement. As I write, I recognise the softer embodied felt sense of tracking symbolic insight, affects, and tensions that guide me in my linguistic discovery process. My thoughts and images offer descriptive access to my affective field but also produce differentiated affective encounters in my reader.

I have emerged into the realm of the dream maker, discovering the ways that symbols, words and writing bridge various spaces that function creatively beyond the contact-barrier and /or what their linguistic forms suppose. This process relates to a felt awareness by which the raw identification of word symbols becomes contextualised when put to paper. My editing process crafts meaning by positioning my concepts in relation to what has come before and that which is
differentiated as new relationships or insight. I am, therefore, constantly rewriting my thesis as a whole, tracing the felt sense of how my process unfolds in waves until it feels right and holds. The process is one of experiencing consciousness on a broad scale that extends beyond my research topic. The concurrent symbolisation processes are traceable in my recall of lived experiences, narratives from my dream life, and fiction and non-fiction media and storytelling reflected in a variety of forms ranging from academia to entertainment.

Jackson and Mazzei (2012) explore how the concept of "plugging into" other texts develops thinking, ideas and theories. As I plug into the conceptions of Jung's active imagination\textsuperscript{14}, Polanyi's tacit dimension and Bion's symbolisation\textsuperscript{15}, I recognise the influencing thoughts and practices that helped me to both develop my research endeavour and reflect on my psychotherapy practice. As an anchor to collective existence and explorations, post-structuralist discourses have inspired me to write into the edge of my consciousness and trouble the potential of encountering the tacit dimension. Engaging post-qualitative theories and thought also allowed their exposure, evidence and expansion to assist my process in breaking new ground.

In my process, containment is the means by which I have given form to the otherwise fairly chaotic experience of grappling with the otherness while engaging with the unknown. I am troubling spaces typically avoided by science that are more akin to theology and philosophy in

\textsuperscript{14} ACTIVE IMAGINATION
Active imagination is a Jungian approach to dreamwork where a dream is unpacked and amplified to a level where concrete insight has been generated through its symbolism. The dream narrative is then continued in a waking dream state and followed through imagination, interacted through dialogue or enacted through art or embodiment.

\textsuperscript{15} SYMBOLISATION
I use the term symbolisation to refer to the psyche's capacity to make meaning of felt relations as they emerge into consciousness through imaging, the creation of symbols and stories. I also apply this concept to container-dreaming.
their grappling with the unspecifiable and uncontainable. The tacit dimension can be viewed as the pantheist origin of unbirthed consciousness that remains related to the tacit knowledge underpinning the explicit dimensions of knowledge and experience. My trajectories of thought and felt sense document this area of research in the context of psychotherapy, the writing process and the ways I have endeavoured to use my marker dream.

The assemblage comprising the discourse, feelings, and images of my marker dream trace affective guidance within my research process. I approach this guidance as tacitly informed from an edge of consciousness that originated years before writing this text. Deleuze and Guattari articulate the way that felt relations as a collective source engender cultural studies through their collective assemblage. My understanding of their concept of assemblage concerns using tensions as connectives to the collective or archetypal nature of symbolic communication, dreams and storytelling. The tension that differentiates is simultaneously troubled as the tension that can bridge. This relational dynamic enables two-way communication across in-between spaces, where the contact-barrier spatially becomes the relational direction in which conscious not-knowing allows conscious/unconscious consciousness to encounter the tacit dimension.

Wolfe (2010) identifies the posthumanist framing of writing-as-difference as that which produces the subject. Derrida (1973) writes: "The living present springs forth out of its nonidentity with itself and from the possibility of a retentional trace. It is always already a trace [where] the trace is the intimate relation of the living present to its outside, the opening to exteriority in general". I relate to this writing as it stirs my bones and fits my process. This conception of Derrida's insight echoes the way in which I hope to trouble the tacit dimension. When effects (and I would argue
affects) do not find causality in something known, then not-knowing produces the pure difference that Derrida (1973, 173) refers to as "self-presence of the living present". I approach the tacit dimension with a feeling orientation toward marked otherness, where dimensional difference relates most clearly as affective forces. As Wilber (2001, 43) writes:

It is the split between the knowing subject and the known object. In unity consciousness, in no-boundary awareness, the sense of self expands to totally include everything once thought to be not-self. One's sense of identity shifts to the entire universe, to all worlds, high or low, manifest or unmanifest, sacred or profane.

3.7 BRIDGING THE CONTACT-BARRIER

I read the following passage at the beginning of my research: "The bridge between the explicit and the tacit is the realm of the between, or the intuitive" (Moustakas 1990, 23). In early investigations into the methodology of heuristic inquiry, my research direction signified a process attended toward the illumination of the Self. This approach would have kept me bound within the metaphysics of being. Since these origins, the purpose of my research developed into a multilayered, linguistic grappling with the two-way communication between the conscious and unconscious aspects of the psyche encountering the tacit dimension of knowledge. This shift aligned my way of dreaming with becoming, where writing my thesis’s performative research-creation activated in-betweens of delineated comprehension in an artfully symbolising way.

Symbolised feelings, contemplations, and impressions concerning dream content activate conscious engagement with marker dream material, which originates in the unconscious parts of
the psyche. This process effectively forms a translation bridge between the conscious and unconscious symbolisation languages toward the generation of meaning. This function is naturally activated when we recall a dream, making the translation between conscious/unconscious data available for engagement. The potential use of a dream to illuminate an encounter with the tacit dimension of knowledge shifts my marker dream beyond a factual record of a psyche event. Such an encounter marks the tacit aspect of the marker dream. It concerns a creative-relational principle that guides the engagement, narration and meaning-making of dream memories, feelings and emotions toward the dream’s affective potential of encountering tacit-knowing.

Tacitly, I am troubling the interaction of internal psyche dynamics to surface knowledge that can engage a process. In this context, the waking dream finds its meaning beyond the need to explain, articulate or interpret the dream; the tacit awareness awakens in the process of "doing" the waking dream. This kind of dreaming tracks the in-becoming as lived individuation within the presence of the Self. Symbols, meanings, and tacit-knowing echo toward and from the life events of each moment united in the depths of the present Self. Here, the creation of new in-between spaces marks the edges of becoming, transforming the recognition of patterns into actively ever-producing awareness, symbolising affective awareness at the contact-barrier. Such a worlding, tacitly guided by the Self, propose a story that, if told soulfully, may tell more than I can know.
Like the Teal Room, the Green Room had a physical equivalent from which I wrote from the beginning of 2021 until the first quarter of 2022. The Green Room signified a time in which I found my grounding academically (in my doctorate program), vocationally (as a qualified therapist doing active psychotherapeutic client work) and financially (concerning security and my capacity to meet my basic needs stretched across two continents). Post-Easter 2022, the Green Room chronologically relates to an internal state of being and felt knowing guiding my research. Conscious awareness of this integrated homeostasis is a feature of the depth explorations I trouble in my thesis's fourth and final chapter. I use the word homeostasis to refer to the processual outcome of my research-creation, which in this chapter is embodied as a felt equilibrium when writing and being in my research’s individuated way. I write slower and from an affected state of awareness that I track in myself day to day. Externally, a relocation to a new apartment marked this transition within my waking process.

The way that self-knowledge correlates to the felt sense of understanding and knowing describes how I position the archetypal process of individuation in analysis. I also apply this correlation in the context of my therapeutic practice when I make my symbolisations of a client’s process and recognised patterns available in a session for reflection. It requires language, curiosity and the symbolic meaning-making of relational metaphorical illustrations. It happens between counsellor and client as a creative discovery of depth processes. The process value is contained by the meaning made between felt experience and cognition, where symbolically knowledge surfaced in dreams and life events are transformed through insight into realisation.
Not-knowing is not comfortable. My assumption is that the human norm is to avoid unknown spaces, both the horrors and the treasures they may hold. This living duality is why I have incorporated individuation into the context of my research. The awareness of such a consciously felt equilibrium traces the golden thread between known states of stable consciousness and the unknown individuating spaces still lurking within the unconscious psyche. I recognise the impact of my individuation process as the enabling mystery that, through relationship, helped me develop a capacity to grapple with the discomfort of not-knowing. The synthesis between my conscious and unconscious psyche I meet by dreaming and writing in the Green Room as I consciously orientate my psyche to trace the affectivity and symbolic guidance within its chapter.

Individuation does not make a person agreeable (like the construct of a "culturally approved" persona sometimes appears to do); it awakens the self to its own honesty and the false representations protecting the construct of the self. In the Green Room, my researching, writing and reflecting selves congregate around the firepit, troubling my truth-telling. I am addressing a potential one-sidedness concerning the unsymbolisable nature of tacit knowledge that positions the encounter with the tacit dimension in a constructive or positive light. This tendency is perhaps why Polanyi sees the explicit as the lesser dimension of knowledge, and Derrida recognises the significance of ontologically realising his non-concept of différance. The in-between and the tacit dimensions of knowledge speak to a different kind of truth-telling concerning consciousness, where what I know will remain an approximation of my limited understanding of the whole.

Impacts on my body necessarily impact my psyche and vice versa. The realness of my body being impacted by COVID-19 toward the end of 2021 and again in early 2022 affected the meaning I
attached to my research. Vulnerable states of consciousness made me aware of the limiting dimensions of explicit knowledge, the voiced part of talking therapy and the limits of conscious will guiding transformation. As I grappled with the tacit dimensions of my thesis, my feeling sense discerned the visceral edge of encounter as I scourged the contact-barrier of my produced research knowledge. On this stage, I now engage the marker dream in parallel to my written word to track my meaning-making of the tacit in the context of unconscious process and symbolisation.

My marker dream, in its becoming, is my chosen agent for this attending function, evoking the affective forces that transform the dimensions of reading and writing. In consciously expressing the explicit and the related implicit dimensions of knowledge throughout my thesis, my psyche dreams, writes and individuates in partnership with the feeling senses of my body and the concepts I have chosen to help facilitate my task. The creative writing process enables my meaning-making process of encountering the tacit dimension through felt guidance, artful expression, and thought, symbolisations that relate and create. Polanyi (1966, 10) writes:

> Parts of our body serve as tools for observing objects outside and for manipulating them. Every time we make sense of the world, we rely on our tacit knowledge of impacts made by the world on our body and the complex responses of our body to these impacts. Such is the exceptional position of our body in the universe.

The tacit knowledge I recognise in my research remains related to the explicit form of my thesis yet is not fixed in its form. As an encounter, my knowledge creation meets me as fluid change affecting my research’s development that remains in flux. My research aims to amplify these impacts in both projective and receptive directions of knowledge exchange. Simply re-reading
research whilst grappling with the meaning-for-us nature of words and what they are telling us illustrates this principle.

Reading Polanyi’s words in the context of the development of my research, I viscerally orientate my psyche toward various contact-barriers marking the containment of my consciousness and my embodied lived experience. His statement illuminates extraversion’s functional direction, making meaning from outside inwards. But my understanding of introversion’s attending function (through, for example, active imagination, language crafting, or editing) alerts me to qualitative differences concerning tacit knowledge which impact the process of knowing and how the dominant direction of knowledge exchange affects experience. I work with the assumption that the tacit dimension and therefore tacit knowledge remains in flux, a logical leap that qualifies the variable nature of comprehension, meaning, understanding and the application of word symbols in the process of knowing. Each instance of knowing is in relationship to the tacit dimension in qualitatively immanent ways and differentiated for each engaging consciousness.

In line with new-materialist and post-qualitative approaches, I am concerned in my research with what research language does or what Gendlin (1997) names as a reader referring directly to the felt meaningfulness of words. The invitation is for my reader to attend to my writing consciously in a way that retains the felt sense of their symbolising process in and toward words; here, all feelings are welcome. Gendlin observes that felt sense is amplified in states of not-knowing, grappling or indwelling. My writing is engineered toward this felt potential of not-knowing, a sensing that somehow feels more raw toward the edges of consciousness. This process positions the contact-barrier of individualised tacit-knowing and the unconceptualised awareness that may
illuminate the experience of encountering tacit knowledge. This encounter in my thesis, I term experientially the Green Room.

4.1 MARKER DREAMING – Dionysian transformation

A dream substantive enough to allow for sufficient subject formation, active imagination, symbol generation and meaning-making will illuminate aspects of the Self. I have engaged the marker dream as it met these criteria in depth. This dynamic of knowing and attending aligns with the Jungian conception of individuation that constitutes the meaning-making task of a lifetime. My thesis originated in the context of my marker dream, which through its impact, related a tacit encounter of knowing I trusted enough to trace throughout my research process. My associated writing, meaning-making, editing and dreaming processes developed into my thesis as it stands.

My marker dream, bridged Bion’s contact-barrier between my conscious and unconscious psyche in a pronounced way, enabling me to document the event. The marker dream is differentiated from my other documented dreams throughout my chapters concerning the impact its symbols continue to have on my psyche and the felt sense I can access in relation to my meaning-making of the experience. It has also awakened an in-between grid of symbolic meaning that unites all the aspects of my research process.

I am an active dreamer, but most of my night dreams have not retained these qualities. The qualitative difference of this silent marker dream distinguished the experience as a rich tacit knowledge encounter that I troubled as a post-qualitative inquiry. The affective quality of this dream has remained relatively stable in terms of recall and impact over time. This
characterisation partly relates to an implicit aspect of Self-knowledge that symbolised through my marker dream and which proved to have had enough transformative power to bridge its contact barrier. Its bearing became my body of work.

4.1.1 SYMBOL, PATTERN, AND IMAGE

In my grappling with Saussure’s approach to signification, I approach the signified as symbol and the signifier as the body of relating consciousness, where I can linguistically create meaning of the tacit encounter. The signifier as a creative and relational force becomes synonymous with the conscious/unconscious consciousness that produces and is counter-produced by the signified. The signified is the symbolising edge shaped by the contact-barrier in flux that translates the produced and, in turn, performs its delineated comprehension. The entanglement remains in the in-between in the living present, where the dance of symbolisation and meaning-making illuminates the dimensions of knowledge and the impact of their affective encounters.

As a collection of symbols, my marker dream awakens felt meaning and positions its contact-barrier as the encounter with its tacit dimension of knowledge. The amplification of the mystery it represents is of core importance, as I chose the marker dream to guide my research. My marker dream’s contact-barrier became encounterable through my research process as a relational symbolisation of in-betweens born from my research-creation. These in-betweens established between my dream symbols, my core conceptions and the insights gained through the academic voices I could write alongside throughout my research endeavour.

As a Jungian analysand, I have learned how to transform my consciousness by engaging the
mysterious value of symbolic understanding in a waking dream way. Symbols capture the way in which the experiential narrative of knowledge can transform the observer and establish a symbolic relationship to such knowing in the psyche. Only through the symbolic can the complexity of tacit-knowing processes be captured and meaningfully applied in knowledge creation (Mcleod 2001). As Gendlin (1997, 8) confirms: "Meaning is formed in the interaction of experiencing and something that functions as a symbol". In my research-creation, my marker dream relates both specifiable knowledge through its symbolic encounter and tacit knowledge through the implicit unsymbolisable yet affective in-betweens not captured visually by its dream images. My marker dream performed its tacit-knowing through the unfolding of my thesis. The affective translation of the power of its symbols and the tacit dimension of its knowledge is produced through these creative-relational tensions.

4.1.2 ENCOUNTERING THE CONTACT-BARRIER OF SELF-KNOWLEDGE

The phenomenon of tacit-knowing concerns the dimensions of knowledge and consciousness. As an instance of tacit-knowing, my marker dream has been approached as a symbolised event I could use to encounter the radiance of its tacit-knowing. This kind of encounter is traced in the unfoldings of symbolic dreamwork and the minor gestures awakened in my research-creation. In line with my core assumptions, tacit knowledge would originate from beyond the conscious capacity to identify specific meanings attached to deductive thoughts or even the creative process of dreaming or inventing inductive thoughts into the potentials of reality testing. My intention is, therefore, not to make this tacit knowledge practical but to establish a relationship to that which remains mystical yet powerful in its affective impact and tacit guiding potential.
In Bion’s (1962) conceptualisation, developing a contact-barrier maintains the separation between the conscious and unconscious data in the psyche. In the context of knowledge’s dimensions, consciousness is constituted by both conscious and unconscious data interpermeated by the tacit dimension of knowledge. Knowledge therefore works differently and dimensionally within consciousness. Still, the concept of contact-barrier extends to all encounters differentiated by dimensional difference. As a theorised discriminatory membrane (Grotstein 2004, 2009), the contact-barrier fulfils its function, in my use of the term, as a relevant boundary differentiating symbolised data, related knowledge and what qualifies as tacitly other.

I orientate my research toward the contact-barrier that marks the transitional space in my model between knowing and not-knowing. By approaching dreams and my life events as comprehensive entities (Polanyi 1969), their related symbolising processes (Grotstein 2018) firstly inform a language of particulars and, secondly, a direction of communication. From this perspective, each process direction would necessarily involve "tacit-knowing" and "tacit communication" between such particulars, which according to Polanyi's writings, would be implied or could be identified in these two different ways. I established such a language in my first three chapters using the particular conceptions that collectively made it possible. In terms of the components of tacit knowledge, my analysis process and the procedures of analysing my marker dream data have led to a form of synthesised understanding orientated toward its contact-barrier and an encounter with this dimensional otherness that generated something new.

The soul aspect that I associate with the transcending function (Jung 1997) is orientated toward and encountered through the contact-barrier of the tacit dimension. The conviction with which I
engaged my marker dream as a bridge between these dimensions of knowledge took the risk of using difference to guide my research and document my response to its call. As an archetypal symbol in research, the marker dream relates the awakened moment of soul encountering Self.

4.1.3 SYMBOLISATION

Tracked as a symbolised language functioning at the meaning-making edge of any knowledge encounter, the conscious engagement with the symbolic meaning of dreams, the felt meaning of life events and the integration of self-knowledge unite in the symbolisation process. This process is troubled as an unfolding of individual consciousness that is attentively applied to this end of meaning-making within conscious/unconscious consciousness. A core assumption I have maintained while troubling the phenomena of marker dreaming concerns the credence that dreams represent symbolised accounts of meaningful internal unconscious processes and where big dreams reveal mysterious or archetypal truths.

Gendlin (1997, 46) articulates: "Whatever we do when we have a meaning, some act of symbolising is involved. However, an inquiry into felt meaning must be able to refer to and examine felt meaning as such – not only the symbolisations". In my pursuit to use my marker dream to illustrate an encounter with the tacit dimension, my sense is that the felt meanings that position my proximity to tacit knowledge (permeating my marker dream) will come closest to illuminating the inferential movements (Dewey 1925) or in my language the unsymbolised radiance of tacit-knowing that the contact-barrier encounter of a marker dream now represents.

In the experience of troubling my marker dream, the research process has established qualitative markers I recall from the dream experience that gave the experience intimate access to self-
knowledge. This knowing is symbolised through my night dreams and the waking dreams that captures my innate capacity toward their meaning-making. I extend this encounter with the tacit dimension through my marker dream to illuminate my purpose of study, my active imagination capacity (Jung 1997) and the identification of preconceptual in-between spaces created by my thesis writing. These are the interpermeated knowledge dimensions of my research-creation. I use this way for guidance as I navigate the creative potential of what the tacit dimension represents in conscious/unconscious consciousness and how it can be used to illuminate, at the very least, the creative and relational aspects of myself. I speak my truth as a testament to my difference and my way, tracing the tacit component of my relating capacity. This is the specific quality of soulfulness that I find is now alive in my transformative psychotherapeutic practice.

Tacit knowledge correlates to meaning-making (Polanyi 1966), where the tacit dimension of knowledge underpins the unspecifiable aspects of consciousness (Henry 2010). The idea that we "know more than we can tell" can not be justified by troubling the unspecified particulars of tacit knowledge as it is not symbolisable. However, Polanyi (1969, 133) highlights the concept of "unformalisable powers" or, in referencing Kant, "an art hidden in the depth of the human soul" does define the tacit process. Dreaming colours the depths of meaning-making toward what constitutes an encounter with the tacit dimension, despite tacit knowledge never being known.

When I trace my relationship to the explored facets of the tacit dimension in my thesis within my Jungian orientation, I look toward the dynamics of synchronicity, intuition, and the intuitive sensing of impactful collective events. These experiences track instances of mysterious insight that connect affectivity to the directionality of tacit knowledge and unconscious knowing. These
phenomena alert me to direct life events that I associate with the unknown, which tacitly translate into individual meaning and depth of awareness. Here, symbolisation traces the transferential felt field that echoes encounters with otherness. It marks the edge of relating, be that with knowledge, in relationships with others or concerning the world at large. In the soul dimension of transformative therapeutic work, the edge of birthing consciousness tracks the mysterious unfolding of the psyche that awakens a client’s individuation process and growth.

Attending from the body underpins the theory of tacit knowledge. Polanyi (1966, 10) confirms: "Dwelling in our bodies clearly enables us to attend from it to things outside". The process relates to human behaviour as we share experiences or relational exchanges of how our internal/external environments affectively impact or are impacted by our bodies and psyche. This approach is in contrast to a phenomenological approach that looks toward the body as an object or machine (Polanyi 1966). My external world as a receptacle, audience or object tracks the impact of my relating process by symbolising the felt sense of encountering the conscious unknown toward meaning-making. It defines the preconceptual edges I associate with the encounter with the tacit dimension of my knowing. In my writing process, the state of introversion I am attending to similarly articulates the sensed eros and symbolic meaning I experience in my felt moments.

When I encounter the contact-barrier that differentiates the conscious and unconscious psyche or differentiates conscious/unconscious consciousness from the tacit dimension, my felt sense illuminates a state of tension as it meets the contact-barrier differentiating tacit-knowing. This tension is fundamental to engaging the archetypal process of individuation, the orientation of
the psyche toward the unknown through active imagination (Jung 1993), and the engagement of unconscious process in psychotherapy. Still, the process engenders no sense of ease. Although tacit knowledge represents a necessary and inseparable dimension of knowledge, the exploration of edges relating to consciousness also amplifies the alienating nature of consciously recognising what I cannot know. Like the minotaur's labyrinth hiding its dangers from Theseus, consciously exploring the unconscious psyche or the relationship to the tacit dimension also brings unknown dynamics and forces into play that can be framed as dangerous and disruptive.

The exploration of the encounter with the tacit dimension constitutes walking a tightrope, over that which is unknown concerning the specific knowledge engaged and troubled. This process is relevant to psychotherapy when an unconscious process is engaged, when the unconscious is made conscious through dream analysis or when disturbing facets of human personality and behaviour are troubled toward a coping capacity or transformation. Tacit knowledge relates to both the lighter and darker aspects and expressions of the psyche. In client work, suppression concerning abuse, anti-social ideation, suicidal ideation, mania, and various forms of dysfunction are examples of challenging facets of not-knowing that may only be available through the affect awareness of complexes, synchronicities, compulsions, transferences and projections. I have positioned these ideas in my thesis, but now my effort will attend to the meaning of my dreaming.

4.1.4 DREAMS AS KNOWLEDGE

As a method in therapeutic practice, dream engagement allows for aspects of the unconscious to be made conscious. The value of engaging with my unconscious processes and recognising the symbolism captured in specific dream forms constitutes a kind of story-telling toward meaning.
If discernible patterns within the symbolic language of the individual psyche can be grasped, succinct responses may follow. However, dream interpretation is always partial and differentiated by relationship. The "narrative-for-us" nature of story-telling functions both as my base premise for self-knowledge and as the individuated way in which to recognise the tacit awareness contained in all knowledge encounters. My second assumption relates to the capacity to engage with unconscious data in a conscious manner, which illuminates the potential of an unconscious intention represented by dream communication. Sella-Smith (2004, 232) writes:

By bringing the dream or even a tiny fragment of a dream into the daylight of consciously felt experience, the dream has the opportunity to not just be known, but it can unfold, and grow as it integrates with consciously lived experience, where both dream and dreamer can transform.

I trust, therefore, that my internal dream maker desired the marker dream to be known and for me to heed its call. Within the folding encounter of my marker dream’s contact-barrier an individuated therapeutic transformation was made possible.

DREAM 04

It is nighttime. I arrive in a street walled off by an unlit concrete building. I met Helen here and felt surprised by the coincidence. She tells me about a night-bar. She points to the concrete building and states that I need to crawl under the carpet to arrive in its space. I see an intricate tapestry hanging over the side of the building, and lifting its corner, I crawl in. Helen follows me in. I emerge into a café-like space and approach the reception desk, where we meet the bar’s receptionist. We listen as she explains the space’s activity to us: Each person needs to buy
a cake and cut out three shapes allocated to them. I receive my shapes: a sun, a moon and a star. I start to cut the sun out of the cake and then realise that the same moon shape is also behind me with a guy sitting down facing a computer. As I move to leave the activity area, one of the activity guys behind me taps me on the shoulder. I say to him that I saw he had the moon shape too, and we could make a plan. I hear from him that it is better to cut out shapes together. In my task, I overcut the sun, and it ends up being too small. Behind me, there is someone who seems to recognise me, asking if I have a sister called Elsa. I say yes and recognise him as Vincent. I look at him. He is deaf, friendly and shy – a kind of tech geek I place as knowing from 1998. I ask him how he is, and he replies, “interesting”. I then need to go find a new cake to cut out the sun and look toward the left of the screened room, where I see open spaces to complete my activity. At the reception, I am told that if I hand in two shapes, I will get four points compared to one point each if I hand them in one at a time.

DREAM 04 is a story with archetypal images, relationships and consequences. In the amplification of my dream symbols, the beginning narrative felt cool, like a moonlit summer evening. My dream ego was aware of an intentional arrival in its space, but it was the figure of Helen who guided me inside that which I could not recognise. I trusted her guidance with curiosity. The intricacy of the tapestry was aesthetically beautiful to me as I entered the obscured doorway. As I emerged into the café area, desk lamps illuminated the environment. I was not sure what to do

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16 In 1998 I started my work-life in multimedia, My sister’s name is Elsa; I accept that all the characters are me. These facets illustrate the external registrations recognised in my dream symbols but I am also recognising the postential of these symbols representing a dynamic in my research concerning relatedness, space-time and core identifications with the ego self that co-function in the unconscious psyche.
in the space, but it felt like a creative hub of sorts. I felt I applied myself too fast to my task, but my awareness of recognising the activity of that which was positioned spatially behind me invoked a patient waiting for help. Once I recognised the sameness of the moon symbol, I had the awareness, but I also recognised that I wanted to be sought out rather than initiate contact. The points system also showed the potential to complete my task dimensionally more effectively.

Figure 14 – Alchemy Rosarium Philosophorum

I tracked my archetypal progress in my process through the images of DREAM 04 as they inspired my psyche to keep going in my direction on my research path. In this dream, I am certain of my arrival in a specific space but oblivious to what it conceals or contains. I find help in the feminine with Helen, whose name means light (Von Franz (1980) identifies the four archetypal aspects of the feminine as Eve, Helena, Mary and Sophia). She shows me the way, and I follow it with blind
trust and a fearless sense of discovery. The path is concealed behind an intricate tapestry that is heavy and dense but beautiful. I open a way through which she can follow me. We arrive together in a social space; it is dimly lit but friendly and has many moving parts, people, objects and tasks.

Together we approach the reception, a new place of arrival where instruction, guidance and the rules of the task are explained. I get to work with the sun, the moon and the star. As major arcana symbols, the sun, moon and star often symbolise the masculine, feminine and the creative in-between (the star is interpreted as the child born from the contrasexual heavenly bodies). I recognise sameness behind me where the path with the feminine moon symbol has been walked before. I identify a path that evoked patience and an associated recognition I name Vincent (that I now connect to the image of the artist Van Gogh) from whom assistance is offered.

This part functions without sound in the manner of the silent marker dream. I recognise my haste with the masculine symbol of the sun; I cut it too small, but I have time and space to retry this task, and the system of assessing the task is revealed. I move from the potential of three points to four, a quaternity of an additional dimension perhaps. I can now apply myself to my task, re-doing and re-cutting the specific shapes from the substance that holds the potential of forms.

Research-creation through dreaming and writing performs the craft, languaging and symbolic image-making of an intuitively gauged guidance. Fluyvberg (2001, 17) writes:

> Compared to rational decision-making, intuitive decision-making has been neglected as an object for scientific study, perhaps because science tends to emphasize analytical rationality as its own tool. Ultimately it is a question of what constitutes science, and
whether it is possible to study phenomena such as intuition and synchronicity scientifically. Yet, we are familiar with most of these phenomena in their nonscientific form - seeing what needs to be done in an instant – when we perform in a craft, a sport, or making music.

My thesis, in its approach and topic of tacit guidance, meets Fluyvberg’s observation concerning the intuitive and, therefore, more tacit dimensions of study and meaning-making. I feel my work bridged the neglect, he points out and the challenge of making difference available as research.

*The marriage of Dionysus and Ariadne or*

*completing the gift in drips with grains of sand that seals*

**4.2 WE ARE LEARNING HOW TO STAND ON THE WATER, HERE THE TENSION ALLOWS FOR IT**

I emerge into the marker dream’s first scene from water. Cardboard-like waves, the stage and the cavern's colourful walls demarcate the in-between spaces and moving parts where the dream characters, objects and elemental substances enact a narrative. My dream ego's felt sense of this mind-bending feat it must enact is intensely focused between intuitive will and sensed capacity. This task, to stand upon the water's surface, is a challenge to natural law, but when it is accomplished, the result for the dream ego translates transcendence. Although it is on first impressions a solo undertaking, the dream ego faces a mature collective who simultaneously performs, mirrors, witnesses, and gestures towards the understanding of this way of doing. The hand gestures performed by the coupled characters onstage illustrate subtly differentiated expressions that relate to a shared understanding of what appears to be a core principle. This
knowing is not expressed in words but is related through performance. The observing-I sees and integrates this knowledge into an abstractly grasped symbolic comprehension.

Birth-like, the scene opens with a breath. It marks an emergence into the specificity of the dream environment. My new surroundings contains the symbolic objects, their interrelated properties and the animated gestures performed by the characters in attendance. The containment of this transgressive data represents both the dream’s limitation and potential, but in the performance of its narrative, these abstractions are translated into something more graspable. Therefore, the dimensions of the specific knowledge contained in the dream (which concerns more than the symbolic environment, characters and objects) function within knowledge’s interpermeated dimensions through an integrated narrative that produces comprehension.

My research process introduced me to the process of conceptualising and encountering contact-barriers, turning my conscious/unconscious consciousness toward the radiance of the tacitly felt but unknown event-horizon that marks the tacit dimension of knowledge. Beyond the explicit and implicit symbolisation of the dream narrative, the marker dream functions as an instance of tacit-knowing emerging from the unconscious realm. Therefore, tacit knowledge permeates the entire scene manifesting at the point where the contact-barrier makes symbolised meaning of the minor gestures traced within this dimensional difference. This "sensing-with otherness" demonstrates the pure-edging where affects are encountered both within the marker dream narrative and in relation to my writing about it.

In the process of dreaming, conscious/unconscious consciousness manifests as transgressive
The encounter with this data captures the container-contained (Bion 1985, Ogden 2004) nature of the marker dream event. The tacit knowledge functioning beyond the contact-barrier still knows and always will know more than I can tell (Polanyi 2009). Here, the plasticity of a contact-barrier in flux flavours the encounter, determining how such affective data lands, impacts or activates knowledge through the delineated comprehension of all its dimensions. The dream symbols (water, cave, stage, water pump, human characters) and sensations felt in the dream (density, texture, curiosity, focus, charade-like gestures, accomplishment, receptivity) are the "contained" facets of the marker dream’s first scene. Like words, these dream symbols are not static but attuned to forces of differentiation, similarly flavouring their comprehension. Through the dream ego’s encounter with the contact barrier, each symbol scourges the line of variation, bestowing the dream with a more-than quality. In unison, the symbols delicately weave meaning from the raw material of the dream narrative.

With my emergence into this scene, I embody the intentionality and directionality of a specific movement taking shape. Preceding the breath, I can trace a reaching toward (Manning 2016) from a sensed greyness, and a "thinning pressure" willing a narrowing to expand into substance. The moment transforms as the in-becoming materialising of symbol, colour, attention and movement. The scene also extends into the "enveloping substance" from which my dream ego emerged. Beyond the specific symbols contained within the cave, the space feels smooth, liquid, and clean, presenting in my active imagination as a consistent, slightly illuminated dark indigo expanse. The container is no more or less than the assemblage of relations dreamed into its telling. Where the symbolic narrative and lived experience meet in my research writing, the
quality of their relation also generates the tension held in conscious/unconscious consciousness. The otherness inherent in this differentiation traces the pure edging of a lived delineated comprehension of how this knowledge container can relate.

My reflective self makes meaning of this scene as my conscious/unconscious psyche encountering the unknown but anticipated world of post-qualitative studies. Following this line of thought, the various symbols in this marker dream scene represent my coming to terms with the academic collective of my university, fellow researchers and the thinkers whose literature has directed my own work. Seen in this way, the dream’s unconscious preconceptual encounter with collective conscious/unconscious consciousness is an attempt to turn the abstracted nature of post-qualitative into a symbolised task of sensed doing. The encounter is productive; it invites, informs and discerns responsiveness, a performance of its knowledge as a creative and relational expansion between the collective and the individualised meaning-making thereof.

Thinking with Bion’s container-contained model, I can approach the tacit dimension of my marker dream as the otherness I have awakened to through the processual living of my research-creation. This temporal process results from the tacitly sensed impact that surfaced during my original amplification of the dream symbols and the way in which I have troubled the guiding character of my marker dream to expand my understanding of tacit-knowing. Contact-barriers mark dimensional encounters of transition concerning the difference we can only know as an emergence of pure edging; the in-becoming state of creation. In my articulation, the différance becomes real; it is an abyss of differentiation between the experienced and the linguistically
created. I need not unify these worlds in words (for they inevitably are in relation); their difference proves productive and freeing as demonstrated by the tacit relation and realisation between them. Delineated comprehension of the marker dream’s opening scene begs the question: from what unsymbolised unknown have I emerged? Still, I recognise the known space into which I emerged through the task with which I busy myself in the dream narrative.

The ever-constant relation between the performative nature of the word and the performative embodiment of Bion’s (1984) "K" (or "knowledge") - in this case, the aspect of the personality concerned with the unknown or unknowable - may be the only ever-present or psychically real transcendent phenomenon within conscious/unconscious consciousness. Bion (1984, 70-71) reflects on "the reality of the psychic experience" which he terms "O" when he states: "the dream is the evolution of 'O' where 'O' has evolved sufficiently to be represented by sensuous experience". In the context of my marker dream, the affective sensuous relates to the evolved "O" radiance of the unknown and, at times, affective tacit dimension; an unknown only related to the immanent dimension of ever-evolving tacit knowledge.

The symbols in this dream image relate to each other within a spatial and visual environment, but the container of affective relationship to the more-than character of this dream translates tacitly as minor gestures, in this scene presenced most clearly in the dream ego’s transcendence of material laws. This may be nothing new in a dream, but the visceral experience thereof has remained a tangible marker I could write in relation to throughout my research-creation process. Approaching the marker dream as an instance of tacit-knowing, traces how primary, secondary and transgressive data orientate towards the in-becoming state of immanence. Here, the marker
dream’s symbols, properties and performative gestures are symbolised as an embodied experience that remains affective and performative in its relation. The development of insight and tacit performativity of these marked minor gestures in the first scene is felt as the knowing intention of the attending function. It is the "doing" that accomplishes what defies the laws of science and logic, reaching pure edging when my dreaming self stands on the water’s surface.

The first environment of my marker dream image brings the intensity of a felt focus, a knowing capacity and the fulfilment of accomplishment. The experience of doing this knowing extends beyond its scientific probability. My supervisor illuminated the religious significance of standing on water which I had missed. In light of this insight, I reflected on the symbolic relevance of miracles in religious dogma and the phenomenon of artistic genius in collective consciousness contexts where the more-than, the soul and the archetypal Self shine through what we create and how we perform our unique knowing in the world. The artful form this performance takes is secondary to the worlding that follows. The symbolism of this dream scene reflects the spirit in which I approached the tacit dimension of knowledge and my strange way of research-creation.

In a written form, the implicit in-between of the contact-barrier marks a transitional space in the present time of writing, reading and encountering my dream’s various dimensions of knowledge. I recognise contact-barriers that differentiate the tacit dimension from personal conscious/unconscious consciousness and the self from the collective unconscious (Jung 1968).

4.3 THERE IS A SNAKE THAT IS DANCED TOGETHER

Friday 22/10/2021, I went to see an IMAX screening of Denis Villeneuve’s film adaptation of Dune. Its retelling brought both losses and gains, but its mythical narrative remained powerful. I was
viscerally impacted mainly by the excellent sound design and the film's production design quality. Its symbolism impacted me as the nostalgic power, but first exposure to the story was curiously reduced to a conscious familiarity. In comparison to my 11-year-old self, I could relate differently to the genius of Villeneuve’s artistry and storytelling capacity. I link the "godlike" representation of the planet Arrakis’s giant sandworms to the more-than quality of the felt activation that moved and transformed my shielded collective into my dream serpent. Both as eros and the containment of primitive power, this image performs its symbolism through transmutation. I trace this alchemical shamanic transition in my body as a movement, a tacit intelligence that I can better express performatively through my body rather than words. The movement of its embodied gesture mimics and affects, and it is in this artistic direction of expression that I encounter the contact barrier of my dream image.

The snake is a dreamwork symbol that Jung (2014 A) associated with the mature ego in the context of an integrated personality. Applying this image to the second scene in my marker dream, I recognise the snake as constituting a community of related internal characters. More than a singular mature ego, the serpent symbolises the collective or group soul that awakens the dimensionality of a primal force through intention and a sort of collective defence. In the appendix, to *The Red Book*, Jung (2009, 352) writes:

> The demon of sexuality comes to our soul like a serpent. It is half a human soul and is called thought-desire. The demon of spirituality descends into our soul like a white bird. It is half a human soul and is called desire-thought. The serpent is an earthly soul, half demonic, a spirit, and related to the spirits of the dead. Like the spirits of the dead, the serpent also enters
various terrestrial objects. The serpent also induces fear of itself in the hearts of men, and enkindles desire in the same. The serpent is of a generally feminine character and seeks forever the company of the dead. It is associated with the dead who are earthbound, who have not found the way by which to cross over to the state of solitude.

When reading Jung, it is not the explicit interpretation of his words that moves me, but their metaphorical implications, which I find powerful and seductive in equal measures. My meaning-making of this language occurs at the very edge of my encounter with the tacit dimension and is given form in the "terrestrial object" that my thesis has become. Its affective impact has an alluring quality, guided by my encounter with the marker dream and felt sensuality. I trace the feeling component of this encounter as intuitive insight bridging creative, generative power or abstracted as colour - the orange meeting its complementary indigo. This state is the Dionysian tension held between spirit and sexuality, the coniunctio of the embodied soul. My research-creation tracks Jung’s text, meeting the in-between of my marker dream text as a dimensional encounter. The différance activates exponentially (either as expansion or contraction, creative or destructive) as one performative creation meets another through relation. This embodied encounter of symbolic insight awakens eros, the intense affective feeling of aliveness.

The meeting of opposites marks significant coordinates within the individuated way. Symbolically the dream egos accomplishment of standing on the water meets the awakening of the serpent in the second scene. The symbols of transcendence in the first and activating dimensionality in the second not only reflect the internal communities symbolised in each scene but unite their constituent parts. When unpacked, the symbols of my marker and supporting dreams have both
individual and collective relevance. This facet of their knowledge emerges through my writing about them but also evokes new encounters that plug into their evolving archetypal symbology\textsuperscript{17}. Impressions, stutters, desires, and affects stir in the wake of what is present when an encounter relates. Conversely, they also relate to the potential confusion, indifference, disconnect or miscomprehension where the contact-barrier is encountered as void or death.

My editing of this specific section of my thesis coincided with a writing retreat at Firbush on Lake Tae, Scotland, in November 2022. The retreat marked the ending of a doctoral writing group guided by Jackson and Mazzei’s 2022 (second edition) book \textit{Thinking with theory in qualitative research}. Ever since my marker dream event, I have felt a strong association between this writing group and the shielded characters of the dream. Whether this association represents an insight or an assumptive contamination, the principle of a collective holding the potential for the individual (and its opposite) crystalizes a human truth; ultimately, we are all connected - a whole tacitly affected. The collective movement into dimensionality describes the relational power of the minor gesture performed in this image.

In my marker dream, the snake may allude to such a dance of the in-between of thought-desire/desire-thought when I consider how my research-creation process developed over four years. The second scene did not point to a destination but rather opened to a dimensional depth.

\textsuperscript{17} Following the earlier quote Jung (2009, 353) continues: "The serpent descends into the deep and with her cunning she either paralyzes or stimulates the phallic demon. The serpent brings up from the deep the very cunning thoughts of the earthly one, thoughts that crawl through all openings and become saturated with desire. Although the serpent does not want to be, she is nevertheless useful to us. The serpent eludes our grasp, we pursue her and she shows us the way, which, with our limited human wit, we could not find". In the coniunctio, spirit meets libido; it traces the transcendental shift from sex to lovemaking or the transformative experience of relating the intimacy of the soul.
in the dance. In relation to Jung’s conceptions of the serpent symbol, I trace *différence* not only in the signification of the scene but between the content I lure into relation. The multiplicity of this principle would ring true for all potential planes of content and expression (Saussure 1986). The signification evolves, and new meaning is created; the bridging capacity of language approximates that which it illudes, compensating for the ever-present *différence* in the relation.

In the dream scene, the darkness has a spatial dimension that I can only equate to the experiential difference of watching a film in 3D rather than 2D. Likewise, the transitional movement between the first and second scenes was similar to the abrupt sensation of correcting course while driving a car to avoid a collision. The signification in this scene reflects a multiplicity of internal relations between the dream maker as "signifier" and the "signified" dream ego, the shielded dance group, the mimicry of performance and the dream’s environmental space. From a linear perspective between the scene that came before and the one that follows, the plane of content (Saussure 1986) relates self, group, shield, light, and dark; the plane of expression relates observer, snake, dance, and depth. The external relations reflect in my articulation, the writing of my memory and the symbolised impressions I associate with the experience. The tension and directionality between thought and desire are created and related to the sources, symbols and audiences I meet, engage or encounter.

The tacit dimension’s affective quality concerning such encounters is traced in the present. The contact-barrier to the tacit dimension is in flux, and the immanence of the encounter produces a linguistic response performing at the encounter’s edge. I feel softly aligned by my temples, and I track a felt response as an openheartedness holding my beingness in awareness and love.
Although I can attempt to describe the felt distinction between the first and second scenes of the marker dream as a linguistic worlding, I am confident that the sensation itself will not remain. Outside of its continuous discovering nature, Polanyi’s attending function tells only the worlding orientation toward the encounter with the tacit dimension; the encounter itself remains silent and unsymbolised, necessarily closed to specification or interpretation. This quality of tacit knowledge positions otherness concretely in relation to the contact-barrier in the same way that *différance* splits and marks.

4.4 THE ARTIST SHOWS:

DREAM 05

I am in session, doing client work with a young man. I have a realisation in our work concerning tacit knowledge: that the word is concrete, but tacit knowledge is in flux. The tacit dimension concerning any explicit form of knowledge changes depending on who engages the knowledge. I relate that this principle reflects in my research, and in response, my client has a realisation of comprehending the impact thereof. The session finishes, and he prepares to leave, but it takes him a very long time to depart. I am actualising other tasks and getting ready for something. I change clothes and then see he has finished packing up. At the door, I offer an embrace, but it lands coldly or disconnectedly, leaving me feeling awkward. 21/10/2021 (edited)

My insight in DREAM 05, that "the word is concrete, but tacit knowledge is in flux", had not dawned on me consciously before the dream event. Its impact was significant, and it facilitated my research shift from tacit knowledge to the encounter with the contact-barrier in flux. My dream encountered a contact-barrier and symbolised an insight which proved generative in my
framing of the tacit dimension and the relevance of this concept in post-qualitative research. I also recognised the phenomenographical nature concerning the differentiation of tacit encounters reflected in Erin Manning’s (2016, 63-65) defined positioning of the minor gesture:

[T]he minor gesture is the pulse of a differential that makes experience in its ecology felt. It is the generative force that opens the field of experience to the ways it both comes together and subtly differentiates from itself”. [...] [T]he minor gesture emerges from within the field itself: it is a gesture that leads the field of experience to make felt the fissures and openings otherwise too imperceptible or backgrounded to ascertain. A minor gesture is a gesture that tweaks the experiential to make its qualitative operations felt, a gesture that opens experience to its limit.

With this in mind, I look toward the contact-barriers in conscious/unconscious consciousness for the slightest movement noticeable as an affective trace. As I reread this dream narrative six months after the dream itself, I recognised a split between its dimensions of thought and my desire. I trace a change in the dream persona and a shift in my role symbolised by the change in clothes and how the gesture of affection felt performative and disconnected. In this image, the tension between the opposites of sameness and otherness facilitated my delineated comprehension. United in the dream, the felt awkwardness of the dream ego realised the tension of Derrida’s *différance* within a now conscious experience where something shared related differently between differentiated parts of self. This thought realisation does not relate to a felt relation in the dream besides a sense of my dream ego’s impeding observation and awkwardness, but a contact barrier marking the construct of my meaning-making is dispelled.
This feeling is not problematic, as it reflects the flavour of a moment and its paradox concerning the artifice of performativity. Something is lost in the scene following the articulation and the dream client’s realisation. Such is the differentiation between the written word, the writer and the reader or between the artist, the artwork collection and its audience. What is lost is the processual lived experience of first exposure that can never be duplicated, repeated or captured. In my research, it is the nature of loss, an awkwardness that is difficult to bare as my inquiry illuminates a relational failure or realised frustration concerning my work’s différance.

Research-creation as dreaming and writing performs the craft and choice of languaging and symbolic image-making. My thesis, in its approach to the topic of tacit guidance, meets Fluyvberg’s (2001) observation concerning intuitive decision-making and, therefore, the more tacit dimensions of study and meaning-making. I feel my work bridged to some degree the neglect he pointed out and the challenge of making such differentiated facets of difference available as research. The fact that language (as the word, as the body, as the artful) and its related performance are by necessity shared phenomena, they activate the transcendental signifier that is, the golden thread that binds the Self to ego through soul.

### 4.4.1 A WIRE TWISTED AROUND SEEWEED AND A METAL SAIL

What is this object with its hypnotic presence and silver sails? A dream vessel, a symbol of the industrial pursuit of writing, or a vehicle of active imagination created to navigate and weather the stormy seas of the psyche. The wire boat became the symbolic vessel through which I could trouble conscious/unconscious consciousness and the dimensions of knowledge in my writing and dreaming of this body of work. Of all my dream images, it remains the most evocative in its
representative dream verse that alludes to process and movement. The metal sail moves like a flag; there is life in it when the organic and industrial meet. I am not sure if the boat is still small like in the marker dream or if it has since grown as it has met the need to hold me, contain me. I feel I am its captain, and I recognise the relationship of trust that confirms I am protected and able to travel within and through its form.

I have shaped a troubling dream into something new, realising its alchemical potential as a set of symbols to guide my lived, entangled process of discovery and creation. Gendlin (1997, 145) reflects on the intentionality of felt meanings I apply to the way my intuitive process manifested:

The term creation does not imply a creation ex nihilo. It is a creation in which experienced meanings function. Also we do not mean an arbitrary or indeterminate creation – a creation of just anything. The experienced meanings to which one directly refers have certain determinative roles in the creation.

In this way, my research-creation is orientated toward functional relationships, the worlding that is encountered through the relating principle that connects and transforms, an individuated way I can live through my writing work, therapeutic work and dreamwork. These relationships work differently to felt meaning and symbols and relate to different forms of creativity. This process, in my experience, unfolds slowly, performatively and from many conceptual observing positions. In my limited capacity, this has been the goal of Troubling the Golden Thread. It has become the sum total of the felt meanings created through my research-creation process that transformed the abstract into a vital knowing, my in-becoming functional performative worlding of conscious/unconscious consciousness, the contact-barrier with the tacit dimension, the contact-
barrier in flux, individuation and marker dreaming. These words, ideas, contexts and combinations now function creatively as an assemblage moving with the line of variation of shaping immanence - a worlding beyond their words as affective symbols born from the unspecifiable. My research is the vehicle that brought my marker dream’s tacit dimension and contact barrier into relation both in myself and differently within the reader.

4.4.2 THERE IS A HOLE FOR THE LEG IN THE RIVER BANK, WHEN THE RIVER IS DRY

THERE IS STILL WATER

I am left with the image of water, the watery realms of emotions and the dryness that established a visceral tension in my marker dream. My reach and sensing extend as far as the touch of my toe, the outer skirts of my skin where I encounter moisture deep in the sandy shores of my consciousness. The wetness just beyond my reach held me in my posture and my purpose. My research has always been about that contact edge, the otherness I could access that felt tacitly present yet always elusive in its beckoning power. If soul works in this way, she is a welcome ally, a love affair of a lifetime and the golden thread I now walk upon in my knowing uncertainty.

I find myself feeling a good kind of sad, looking back on my years of delving, sourcing and sensing into the spaces that meet my individuated curiosity, humanity and collective empathy for this vulnerable thing called living. It is silent here, but the silence is both pregnant with and birthing affective forces and tensions. I simply feel held here, grounded and conscious of the containing and ever-changing contact-barriers smiling back at me. This is where my wire boat brought me without any need for anchoring, fixing or remaining; it is perhaps a space designed only for formless dreaming, the being bridge of the tacit dimension.
4.5 THE ARTIST KNEW:

I symbolise the functional relationships born from my research endeavour as follows. Meaning is a relational phenomenon that constellates between language, symbolic conceptions, felt sense, metaphorical reach and the tacit affectivity that awakens throughout the process of comprehension. Although we have the capacity to differentiate these facets they work as a collective assemblage, producing the in-betweens that bind, limit and extend the extent to which we can relate to knowing born from knowledge creation. The creative principle functions in each of these facets of meaning-making, albeit in different ways. In the abstraction and visualisation of these conscious/unconscious processes, the contact-barriers distinguish and bridge the differences between the specified or specifiable (explicit/implicit) dimensions of conscious/unconscious consciousness and the unspecifiable tacit dimensions of knowledge marked by a tacit edge in constant flux.

As an encounter, conscious/unconscious consciousness relates to the preconceptual forces marked by contact-barriers traced as affective symbolisations at this tacit edge in flux. Implicitly, the meaning-making of this encounter through languaging, images and symbols marks the edge of conscious/unconscious consciousness that the contact-barrier encounters. It is this in-between I have troubled through dreaming and writing by grappling with the forces and feelings that function between both words and images. The process constitutes a shift in awareness and a challenge to the dominance afforded to rational thought, scientific hypothesis and representation of conscious/unconscious consciousness by articulating, symbolising and dreaming an expression of difference.
4.5.1 THE BOAT IS PUT IN THE WET SAND AND COMPLETED WITH DROPS OF WET SAND

Water remains in drips and drops. Like words the sand grains are pliable, malleable, cohesive and sealing. It is a fragile bond, but for my task, perhaps that is all that was needed. My sense is that the wire-boat symbol has transformed through this engagement with dream images, research questions and the numerous sources of literature I was privileged to discover, read and integrate into my lived individuation. Beyond the pages of my thesis, my in-becoming research-creation and its impact on these dimensions of my life will continue to guide, disturb and produce me.

4.6 CONCLUDING REMARKS

The risks I have taken in my research-creation have proven to be deeply rewarding. My inquiry concerns the power afforded to communicative patterns of consciousness and how affects and symbolic meaning become integrated with conscious awareness. Like intuition, gut feel, and the dynamics of synchronicity, awareness of the encounter with the Self’s affective dimension relates in a tacit manner. The effect of tacit knowledge on conscious experience is undeniable. In my research, the differences between conscious and unconscious processes are accepted and scoped for their potential to bring tacit knowledge into a felt relation. I trust that my thesis content and journaling method will offer rich access to my life experiences, in their description of the tacitly felt depth processes I express through the symbolic nature of my language.

My thesis has traced the tacit guidance afforded my marker dream as a significant life event uniting the individual and the collective unconscious psyche; the active imagination; the archetypal contexts that imbue symbols with relational power; and the felt languaging and image-making that produce meaning. The validity of my approach is reflected in the explicit form
that my writing has taken, a body of work which has become both an actual and metaphorical creation with which I feel satisfied as a conclusion of my research process. My work retains an openendedness, a sense of being complete while also constantly in flux through the lived moment of encounter. With the reader, I conclude with gratitude to the universe of relations that allowed for my research-creation process to manifest the seemingly impossible as it became a marker text of my lifetime.

Figure 15 – “The wire boat revisited”
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[https://doi.org/10.1177/14687941211027444](https://doi.org/10.1177/14687941211027444).


