

An Exploration of Flow State and Optimal Experience as a Way for Resonance

Frédéric Martineau , Romain Roullet* 

Department of Leisure, Culture and Tourism Studies, Université du Québec à Trois-Rivières (UQTR),
Trois-Rivières, Canada

* Correspondence: romain.roulet@uqtr.ca

ABSTRACT

This article-essay will first establish theoretical links with some of the foundations of Rosa's work, and then present a case study of a physical activity that demonstrates the manifestation of resonance across several dimensions. We start from elements of theoretical concordance with flow theory to discuss the scope and contributions of Rosa's theory of resonance, and then illustrate these remarks with empirical data on flowart practice, which we think provides knowledge that is both rich and novel in relation to the experience of resonance.

Keywords: Flowart, theory of resonance, physical activity

1. INTRODUCTION

Maintaining the momentum of growth requires the relentless mobilisation of not only the physical and political energies, but also the psychological energies of our subjects. They are the ones who must simultaneously produce, process, and 'consume' growth, acceleration, and innovations; to this end, they have incorporated logics of competition and optimisation, and focused all their desire on extending their access to the world. We can deduce from this that the psychic crisis of late modernity (. . .) can reasonably be understood as a crisis of exhaustion produced by the game of growth. [Translated from French] (Rosa, 2018, p. 491)

With this quotation, Rosa (2018) paves the way for further reflection on the place of the human in today's society, which he describes as late modern and which others refer to as hypermodern (Aubert, 2006; Lipovetsky & Godart, 2018), where everything is governed by neoliberal mechanisms of perpetual growth. In the midst of this relentless growthist tumult, individuals can lose sight of the meaning and significance of many of the actions and other activities that punctuate their daily lives. This is where forms of alienation, on which Rosa takes a

very accurate look (2018, 2020) are likely to appear and lead these people into a loss, sometimes total, of resonance with the world around them. Physical activity and leisure, particularly in its active form, are undeniably part of these activities, which can become both alienating and, conversely, sources of reconnection with oneself and one's living environment. In this article-essay we look at the role of the body in the experience of resonance, and more specifically, what role can the learning of bodily techniques and the development of motor skills play in this? To do this, we will frame our conceptual thinking around Mihaly Csikszentmihalyi's flow theory which, in our view, clearly exposes the physical and psychological resonant openings of physical activity and certain forms of leisure. We will then draw on our previous work on the practice of *flowart* to illustrate our points with an empirical case study and show in concrete terms how the state of flow can play a part in the experience of resonance.

In 2022, we published a study on the practice of *flowart*, a physical activity that consists of a set of fluid body movements with the manipulation



of accessories (Pois, staves, hula hoops, etc.) coordinated in geometric convolutions around the body (Huata, 2000; Riegle van West, 2018). Using the transcendental phenomenology of Moustakas (1994), we have identified certain dimensions of *flowart* that are closely related in a tangible way to the experience of resonance: the development of physical literacy; the feeling of connection; the spiritual and holistic conception of practice; the intentional search for the state of flow and optimal experience. Thus, in this article-essay, we wish to revisit these dimensions through the spectrum of Rosa's resonance, which at the time of conducting this study we had not mobilised in a fine, in-depth way. We believe that this analysis, centred on Rosa's work and his concept of resonance, will offer an enriching perspective on the possibilities of resonance that physical activity and certain forms of active leisure, devoid of the competitive context of sport, provide for some of its followers.

Our reasoning is based at the outset on Rosa's (2020) four dimensions of resonance: (1) the moment of contact (affection) or 'interpellation', i.e. the moment when an element of the external world mobilises us and takes on meaning in its own right (p. 43); (2) the moment of self-efficacy, when an active response of our own is occasioned by contact and expressed as a physical reaction, "we react to the impulse of interpellation" (p. 44); (3) the moment of assimilation (transformation) where the lived experience modifies our relationship to the world, whether of minor or major magnitude (p. 45); (4) the moment of unavailability, i.e. resonance cannot be obtained or prevented with certainty, but above all it is the impossibility of knowing the nature, meaning, and magnitude of the unfolding transformation, the outcome cannot be determined in advance (p. 49). These can be linked to certain aspects of Csikszentmihalyi's thinking:

It's what the sailor feels when the wind whips his face and the boat splits the sea. The sails, the hull, the wind and the sea create a harmony that vibrates in his veins; it's what the painter feels when the colours organise themselves on the canvas and a new work (a creation) takes shape under the hand of its amazed creator; it's the feeling of a father (or mother) faced with the first smile of his child. (. . .) On these rare occasions, we experience a deep, long-revered enchantment that becomes a reference point, a model of what our life should be. [Translated from French] (Csikszentmihalyi, 1990, p. 24)

In this quotation about optimal experience, we have the intimate impression that we are implicitly talking about resonance experiences, where "we

experience a deep, long-revered enchantment that becomes a reference, a model indicating what our life should be" (Csikszentmihalyi, 1990, p. 24). This new quotation seems to refer to the moment of transformation of the resonance experience. In parallel, Csikszentmihalyi defines optimal experience as a "combination [of] elements [that] produces a feeling of deep enchantment that is so intense that people are willing to invest a lot of energy in order to feel it again" [Translated from French] (1990, p. 59). Eight characteristics define the optimal experience: (1) *the task undertaken is achievable but challenging and requires a particular skill*; (2) *the individual is focused on what he or she is doing*; (3) *the intended target is clear*; (4) *the activity in progress provides immediate feedback*; (5) *the individual's commitment is deep and removes all distractions*; (6) *the individual exercises control over his or her actions*; (7) *preoccupation with the self disappears, but paradoxically, the sense of self is strengthened as a result of the optimal experience*; (8) *the perception of duration is altered* (1990, p. 79). This optimal experience is said to occur through flow, an altered state of consciousness experienced when an individual is completely absorbed in an activity, task, or action.

These analytical links allow us to introduce the questioning underlying the conceptual reflection we propose to carry out in this article. Can we make potential analytical connections between flow theory, as a vector of optimal experiences, and the notion of resonance, as defined by Rosa? If so, how does flow theory nourish or reinforce the dimensions of resonance? It is interesting to ask whether certain forms of physical activity and active leisure can create physical and psychic gaps that can lead the individual practitioner into zones of resonance. This is what we will attempt to identify and analyse, by mobilising both the concept of flow, which seems more central than ever, given the competitive and commercial context that tends to be imposed and made imperative, and our empirical findings centred on the practice of *flowart*.

2. METHODS

Given that this article is written in essay form, we have included a short section on methodology to guide the reader through the empirical corpus used in certain paragraphs to support our analysis. The data collection for this study was conducted following Moustakas' (1994) transcendental phenomenology. The inclusion criteria required that participants

practice *flowart* at least once a week for a minimum of two years. The data collection was carried out in two stages: first, a written questionnaire was administered to the seven participants, followed by semi-structured interviews conducted until data saturation was reached. The analysis was performed following steps such as reduction, among others, enabling the extraction of the essence of the phenomenon under study. This resulted in the production of a textural description (what the participants experience) and a structural description (how the participants experience the phenomenon).

3. RESULTS

Flow state and resonance

In this section we would like to try and answer the following question: Is the experience of flow also an experience of resonance, and vice versa? In particular, we will look at the differences and similarities between these two concepts. Although Rosa asserts that there is an antinomy between competence and resonance, comparisons with flow bring a new analytical perspective to this question.

At the outset, however, we feel it is important to point out that there is a fundamental difference between Csikszentmihalyi's (1990) discourse on flow and optimal experience and Rosa's (2018, 2020) concept of resonance. Indeed, Rosa insists on one of the fundamental characteristics of resonance, the principle of the unavailability of resonance in itself, to which he devotes an entire book in particular: *The Uncontrollability of the World* (2020). According to Rosa (2020), resonance cannot be controlled. No one can say whether it will occur, how it will manifest itself, or how long it will last (2020, p. 48). Csikszentmihalyi (1990), in his discourse, is not totally at odds with this principle, in the sense that optimal experience is not fully and completely controlled either, but he does insist on the notion of control, which is omnipresent in his discourse. This is particularly evident in the very foundation of flow theory: "control of consciousness determines quality of life" writes Csikszentmihalyi [Translated from French] (1990, p. 45). "Control over action" is also one of the eight characteristics of optimal experience (Csikszentmihalyi 1990, p. 94), and control is also found in another of the central dimensions of flow and optimal experience, namely the challenge-skill relationship. The individual can enter into flow and live an optimal experience if his or her skills and aptitudes (physical, among others)

match the level of difficulty of the activity being practiced, beyond which there may be anxiety and below which there may be boredom. This last principle will be addressed again in the second part of the article, but here it enables us to analyse the idea of self-control in Csikszentmihalyi's (1990) theory of one's consciousness and body. In our view, this is where the difference lies with Rosa (2018), who, once again, asserts that the experience of resonance is unavailable, that it cannot be controlled and even that the more we try to provoke resonance, the more it escapes us. Although in both cases an adequate alignment of conditions is necessary, in Csikszentmihalyi's (1990) thesis these parameters are more measurable and predictable, whereas on Rosa's (2018, 2020) side it is essentially a matter of adopting an attitude of openness towards the world so that a resonant experience can occur (if it occurs!), or even, rather, a state of being in the world.

On the other hand, Csikszentmihalyi (1990) argues that optimal experience must necessarily lead to some kind of self-improvement, in terms of skills or enriching experiences, mainly through the practice of an activity. This self-transcendence is also present in Rosa's (2020) theory of resonance, but his conception of it is more variable, more open, and refers to a transformation in the sense of a modification of one's relationship to the world (p. 45), as well as not being strictly linked to the practice of any activity (wonder at the first snowflakes of winter can quite possibly be the source of a resonant experience). Thus, we could say that the distinction between optimal experience and resonance rests on the principle of intention, which is essential in the case of the former but not the latter.

Recognising this important distinction between the two concepts, the question then arises as to whether optimal experience is also a form of resonance. Does the fact that intention is a *sine qua non* condition and that optimal experience is necessarily goal-oriented prevent it from being a resonant experience? In our view, the answer is negative. In this sense, we believe that an optimal experience can also be a resonant experience, but it would be inaccurate to assert that every optimal experience is necessarily a resonant experience. The two concepts remain distinct, but not incompatible. According to Csikszentmihalyi (1990, pp. 294–295), making sense of one's life involves three themes. Firstly, people who have a life project can channel their energy into it and give meaning to their lives through it. Secondly, commitment, intention, effort, and progress towards goals are essential. Finally,

the result of commitment to a project would be inner harmony, or the feeling of congruence between ambitions and actions. We see here a coherence between this thesis of Csikszentmihalyi (1990) and the dimension of self-efficacy specific to resonance of Rosa (2018), who explains it as a form of response to the external world and a way of entering into responsive relationship with it: “we feel connected to the world in an effective and lively way because we ourselves can bring about something in the world” [Translated from French] (p. 44). Then comes the moment of assimilation of the experience of resonance, which Rosa calls transformation and ‘affecting efficacy’, which consists in the change in relationship to the world that makes us no longer the same every time we enter into resonance (2020, p. 45). This is what Rosa (2018, p. 46) describes as the feeling of vitality, which we believe shares ideological and even semantic familiarities with optimal experience. What is more, Rosa (2020), like Csikszentmihalyi (1990), appeals to the preponderance of the body’s role in resonance: “This [resonance] is always also expressed as a physical reaction which, in everyday language, translates, for example, into the appearance of goose bumps, having one’s hair stand on end or feeling a shiver down one’s back.” [Translated from French] (p. 44).

This brings us de facto to the role of the body, which is important and central to both resonant and optimal experience: “If someone controls what the body can do, and learns to impose an order on sensations, he will see entropy give way to a pleasant harmony in consciousness.” [Translated from French] (Csikszentmihalyi, 1990, p. 152). The body has a vast array of capabilities, and developing and appreciating them provokes enchantment. In the current context of hypermodernity, Quentin Froment (2018) brings two paradoxical hypotheses to bear on the role of the body: either the desire to adapt one’s body to the acceleration of life or, conversely, that the body enables one to reconnect with biological time, and escape from a digital time (p. 310). To keep pace with late modernity, discussed by Rosa (2018) among others, the body’s performance is essential, and the body can be seen as a burden if it reflects immobility and passivity. We need only to think of the popularity of fitness and the many images of the high-performance body that continue to be promoted by traditional advertising and influence marketing, aimed at a clientele of individuals who wish to ‘stay in the race’ of hypermodernity. On the other hand, the body is also what can enable us to “refocus on ourselves, (. . .) to feel that we

exist, (. . .) to hold on to reality when the speed is too great, (. . .) to hear that we are going too fast and that man is not biologically adapted to this digital time” [Translated from French] (Froment, 2018, pp. 313–315). We will see in the second part of this article that it is towards this second role of the body that participants lean in the practice of *flowart* according to our study. In a state of flow that alters the perceived temporal dimension, a person can experience the sensation of a rhythm that contrasts with hypermodern acceleration. This is one of the reasons why we believe that flow is a state that can promote and facilitate the occurrence of resonance.

We can see then that controlling psychic energy and the state of flow is not the exclusive affair of consciousness. The body plays an important, even central, role. Referring back to the ‘phenomenological model of consciousness based on information theory’ [Translated from French] (Wiener, 1961), on which Csikszentmihalyi (1990) based his flow theory, he states that consciousness is responsible for ordering the information received. Nevertheless, the body is the first system to be in direct contact with lived experience. The ‘information’ first penetrates the body before reaching consciousness. Several neuroscientific studies support this principle (DeLong, 1970; Kolb & Whishaw, 1985; Marsden, 1986; Paillard, 1986; Schlöder, 1950; Stuss, 1988; Sweigard, 1974). The phenomenological paradigm of the living body positions it as the primary means of understanding, engaging, and signifying the world and our place in it (Shaw, 2004, p. 274). Another study shows that the receptor system that processes and responds to different stimuli inevitably links body and consciousness in a holistic functioning (Fitt, 1988, p. 278). Csikszentmihalyi (1990) argues that people who are aware of the importance of physical health and who exploit the body’s potentialities can find a great deal of enchantment in it.

The case of *flowart*

We believe that using *flowart* to illustrate the role of the body and motor skills in resonance is relevant, firstly because the evidence we collected during this study suggest that participants experience resonance through their practice, and secondly, *flowart* inherently represents “a movement-based activity involving progressive and constant intellectual and physical challenges that drive participants to surpass themselves and actualise their potential through learning” [Translated from French] (Martineau & Roult, 2022). Although *flowart* primarily focuses on movement, our analysis confirmed that

participants experience its practice holistically. Furthermore, they even view it as a devotional leisure activity, as conceived by Blackshaw (2018), embodying a lifestyle imbued with spirituality. In this context, what individuals do during their practice reflects a fundamental part of themselves:

This is the kind of leisure practice that appeals to the sixth sense – that special way of seeing, whose doxa we cannot precisely put into words, but which provides us with our own unique window onto the world – which animates us to reach out towards some spiritual truth, higher than ourselves, that provides us with meaning and a purpose for living. (Blackshaw, 2018, p. 83)

Yet, this conception of devotional leisure positions practitioners in a favourable position for resonance, which is idiosyncratic and entirely opposed to alienating situations. Participants in our study strongly identify with their practice and it influences various aspects of their lives, extending beyond the physical to include the spiritual sphere. This positions them in a meaningful and responsive relationship with the world, laying the groundwork for an experience of resonance. As an example, a participant seems to describe an experience of resonance here:

Whole is a good way to describe how I feel when I'm in flow. It's a oneness that spirals out from your soul, to your body, to your attitude, to the air around you and out, out, out... and you feel like an obvious invaluable piece of the great puzzle of life. (Martineau & Roult, 2022, p. 654)

Given that participants appear to experience resonance through their practice, and that physical literacy plays a central role, how does it manifest in *flowart*? Participants start by building a kind of 'library' of movements, first mastering basic techniques before deepening, complicating, and combining them into new movement sequences. The execution, repetition, and improvement of these techniques allow them to perfect, personalise, and stylise their movements. This stage is a significant source of enchantment and optimal experience for participants, who sometimes 'unlock' and succeed in performing movements for the first time or even invent new moves or variations. Moments of euphoria seem to occur here, and this could be seen as a tangible manifestation of one characteristic of optimal experience: the immediate feedback on action. As participants acquire higher levels of mastery, they gain access to new possibilities and challenges – more difficult yet still accessible – and this aspect is definitively exhilarating for them. In Csikszentmihalyi's (1990) terms, they are 'in the

zone'. Ultimately, participants reach a high level of mastery that allows them to stop 'thinking' about their execution; the movements become deeply ingrained in their muscle memory. At this point can begin the phase of 'free play', where participants allow themselves to move intuitively, improvise, and express themselves creatively through body movement. This here is an interesting state, one of total control and, at the same time, a letting go, a non-prediction regarding the finality of movements. This aspect of the practice that some respondents talk about in the terms of a moving meditation leads us to another dimension of *flowart* that is the connection between body and mind.

Indeed, they notably refer to meditation to illustrate their state during their *flowart* practice: "Flowing can be a very meditative experience, tuning in to your body to feel the connection between you and the prop, or you and the Earth." (Martineau & Roult, 2022, pp. 657). One participant also claims to feel total immersion in the present moment through a sense of 'mental clarity' as another evokes a 'superior' state of consciousness.

This connection seems to go far beyond the self. Participants recognise a form of connection to something much greater, and through this connection, they experience a sense of 'wholeness'.

Moreover, 'spiritual awakening' is explicitly mentioned (Martineau & Roult, 2022, pp. 658): "To me, *flowart* helps to achieve a spiritual awakening, a psychic change." In our analysis, we identified as such a rich lexical field associated with spirituality (self-worth, growth, progression, being in a state of constantly learning, personal development, feeling of achievement, self-confidence, fulfilling, becoming a better person). We interpret this lived experience as one of fulfilment and positive existential self-realisation, a transformative and transcendent experience that undeniably aligns with the concept of resonance. Ultimately, participants go as far as to feel an energy flow within them: "(...) a sense of energy flowing into me, through me and out of me". Here, the use of the term 'energy' can be interpreted in different ways, but we believe it accurately reflects an experience of resonance, manifesting as a physical response similar to goose bumps (Rosa, 2020, p. 44), albeit more diffuse and somewhat hard for participants to articulate. Additionally, the holistic aspect of *flowart* is also evident (Martineau & Roult, 2022, pp. 658): "The process has led me to apply flow to other areas in my life, which I consider the highest level of the *flowart*: to flow with life, as opposed to resisting it. (...) I flow with it, I move

with it.” This quote illustrates how the transformation brought about by *flowart* can be experienced by a participant. Once again, it refers to the principle of non-control and non-resistance, which directly relates to the notion of uncontrollability inherent to resonance, that is, the participant adopts an attitude that does not seek to make resonance controllable, instead, it reflects an attitude of acceptance and resilience towards the world.

To summarise this exploration of *flowart* practice and the role of the body in the resonance experience, it is worth highlighting the phenomenological description from our study:

The quest for a perpetually improvable and customisable gestural vocabulary provides participants with growing freedom of movement and artistic bodily expression, from which a particular state of being emerges. As such, *flowart* appears as both a distinctive artistic medium and a way of being and positioning oneself in the world. Through meditative movement and altered states of consciousness, participants enter a secondary sensory dimension. Freed from the grip of rationality and daily concerns, they step back from hypermodern society. In this state of consciousness and rare silence amid the tumult of hypermodernity, participants are fundamentally themselves. Following a self-determined rhythm that reconnects with biological roots, participants feel closer to nature than to hypermodern artifices, more connected to life. [Translated from French] (Martineau & Roul, 2022, pp. 659–660)

4. DISCUSSION AND CONCLUSIONS

As Rosa eloquently points out:

The logic of extension and growth, after all, also dominates the late modern subject’s relationship with themselves. Sleep and wakefulness, eating and drinking, sex and sports, creativity and rest, attractiveness and aggressiveness: there is no aspect of human life and the human body that cannot be measured, improved, intensified, or optimised. (. . .) The programme of extension here seeks to control and make available our physical and mental processes (and thereby increase our resources and competitive capacity). [Translated from French] (Rosa, 2018, p. 494)

This cold yet lucid observation, which many recognise in their own lives, leads some to question whether there are escape routes or alternative paths that allow temporary or permanent detachment from these alienating situations to refocus on oneself, on living beings, and on others in a posture of kindness.

While sport is a fundamentally modern social construct imbued with economic elements

and issues that have been exacerbated over recent decades to the point of bringing competition, consumption, and certain forms of segregation and exclusion to the heart of its evolutionary mechanisms, it seems almost normal and healthy to return to the natural conception of humans during their free and more leisurely times, as it happens, the principles of play, leisure, and physical activity. On this subject, Bellefleur (2002, p. 2) reminds us that leisure is “an element of the human condition that prompts reflection on the relationship between the individual and their idiosyncratic, identity, and autonomous realities, facing the unavoidable occurrence of the social bond that connects them to culture, as well as to civil and political society”. This perspective aligns with the classical principles of Roman *otium* and Greek *scholè*, where these practices, grounded in educational, contemplative, and fulfilling elements, provide more tangible access to one’s selfhood. The conceptual reflection proposed in this article aligns with this conception of leisure, in the sense that the practice of recreational physical activity – or at least one that is not centred on competition – positions the individual in bodily and psychological patterns that may, but not in a premeditated or systematic way, open them to forms of resonance likely to enhance their wellbeing and their understanding of their psychological positioning in the surrounding world. Quoting the classical poet Martial: “What makes a happy life is this: to desire to be what you are, to have no temptations, and to neither fear nor wish for the final moment.” [Translated from French], Vallejo (2024) states that the latter would mock today’s “consumerist logic that whispers in our ear that everything must be ideal, perfect, artificial, otherwise, it is not authentic. Heroism now lies in fighting to be who we are in a world that aspires to make us resemble others” [Translated from French] (2024, p. 46).

Flowart, with its combination of physical expenditure, technical mastery, bodily expression and exposure, psychological vertigo, and playful structure, reflects what Rosa (2022) calls ‘*emmétamorphose*’ – the appropriation of an object or practice that transforms the individual involved to the point where they become someone else. Thus, using flow theory and attempting to anchor it, as we have done, in an empirical context highlights the fact that this type of holistic physical activity, based on a recreational yet serious logic (in the sense of Stebbins’ ‘serious leisure’, 2017) produces dialogical relationships that stand apart from the consumerist, individualist, and competitive echo promoted by late

modernity. Instead, it offers a form of experience that speaks to the practicing individual in their own voice (Rosa, 2022). At this level, we specifically align with Rosa's (2019) sociological and political reflection on the notion of competition and its grip on late modernity. Indeed, for Rosa:

The competitive organisation of various spheres of society plays a crucial role regarding the options and conceptions of a successful individual life. (. . .) Modern society, to the extent that it tends towards a totalisation of competition (in the sense that the primary organisation of all social spheres operates in competitive mode: we are in competition in terms of our careers, our children, our religious affiliations, our contacts, our bodies' dimensions), subjects the possible forms of life conduct to a totalitarian constraint. [Translated from French] (Rosa, 2019)

Thus, our reflective approach leads us to believe that a holistic physical activity, whose primary purpose is play and bodily harmony, can be a greater source of resonance due to the open and spontaneous psychological horizons it generates, in contrast or opposition to normed and competitive activities that are fundamentally self-destructive.

However, our reflection also leads us to question whether these zones of resonance, potentially achieved by our participants, are merely escapes or inner spaces of freedom. If so, they might only reinforce the individualised and formatted emancipation project promoted by late modernity and its neoliberal benchmarks. On this point, Berlan asserts that:

Individual emancipation did not signify the end of all domination, but rather the substitution of impersonal dominations, which operate at a distance, for personal dependency ties. If liberalism was one of the expressions of modern individualism, it self-destructed by favouring the establishment of the industrial reign of organisations. [Translated from French] (Berlan, 2021, p. 46)

Nevertheless, the spiritual awakening and mental clarity mentioned by our participants, and the self-directed anchoring of the optimal experience, lead us to believe that these forms of physical activity and leisure extend beyond the personal realm to be embedded in the relational continuum of the individual in relation to others and certain forms of otherness. In our view, they align with what Bellefleur (2002) calls the 'ethics of leisure', understood as a natural human phenomenon that challenges and questions our exercise of freedom by pushing us towards "an inner dialogue of self-awareness (reflection), but also one turned towards the Other

(discussion, exchange, deliberation, negotiation)" [Translated from French] (2002, p. 186), and de facto, collective intelligence.

Thus, in conclusion, this conceptual reflection is undeniably only the prelude to further scientific investigations that could study how other holistic physical and recreational practices are likely to offer zones of resonance to their practitioners. More broadly, this analytical approach highlights or further underscores the potentially urgent need to reassess the foundations of modern sports to move away from alienating and self-destructive activities and behaviours. It goes without saying that the notion of resonance, and by extension Rosa's work, provides extremely relevant and meaningful avenues for reflection and action in a world that seems inexorably lacking in both.

Author Contributions: Conceptualisation, F.M. and R.R.; methodology, F.M.; software, F.M.; validation, F.M.; formal analysis, F.M.; investigation, F.M.; resources, F.M.; data curation, F.M.; writing—original draft preparation, F.M. and R.R.; writing—review and editing, F.M. and R.R.; visualisation, F.M. and R.R.; supervision, R.R.; project administration, F.M. All authors have read and agreed to the published version of the manuscript.

Funding: This research received no external funding.

Informed Consent Statement: Not applicable.

Conflicts of Interest: The authors declare no conflict of interest.

REFERENCES

- Aubert, N. (2006). Hyperperformance et combustion de soi. *Études*, 405(10), 339–351.
- Bellefleur, M. (2002). *Le loisir contemporain. Essai de philosophie sociale*. Presses de l'Université du Québec.
- Berlan, A. (2021). *Terre et liberté*. La Lenteur.
- Blackshaw, T. (2018). The two rival concepts of devotional leisure: Towards an understanding of twenty-first century human creativity and the possibility of freedom. *International Journal of the Sociology of Leisure*, 1, 75–97. <https://doi.org/10.1007/s41978-017-0005-3>
- Csikszentmihalyi, M. (1990). *Vivre: La psychologie du bonheur*. Robert Laffont.
- Delong, M. (1970). *Central patterning of movement*. MIT Press.
- Fitt, S. S. (1988). *Dance kinesiology*. Schrimmer Books.
- Froment, Q. (2018). Le rôle du corps dans la société accélérée: S'adapter ou s'échapper? In D. N. Aubert (Ed.), *À la recherche du temps* (pp. 309–316). Sociologie Clinique.
- Huata, N. (2000). *The rhythm and life of Poi*. Harper Collins Publishers.
- Kolb, B., & Whishaw, I. Q. (1985). *Fundamentals of human neuropsychology*. W. H. Freeman and Company.
- Lipovetsky, G., & Godart, E. (2018). L'avènement de

- l'individu hypermoderne. *Cliniques Méditerranéennes*, 98(2), 7–23. <https://doi.org/10.3917/cm.098.0007>
- Mandigo, J., Francis, N., Lodewyk, K. & Lopez, R. (2009). Physical literacy for educators. *Physical and Health Education Journal*, 76, 16–20.
- Mardsen, C. D. (1986). Movement disorders and the basal ganglia. *Trends in Neurosciences*, 9(1), 512–515. [https://doi.org/10.1016/0166-2236\(86\)90162-1](https://doi.org/10.1016/0166-2236(86)90162-1)
- Martineau, F., & Roul, R. (2022). Étude phénoménologique du développement de la spiritualité de l'individu hypermoderne par une pratique de loisir holistique: Le flowart. *Loisir et Société / Society and Leisure*, 45(3), 644–665. <https://doi.org/10.1080/07053436.2022.2141439>
- Moustakas, C. (1994). *Phenomenological research methods*. Sage Publications.
- Paillard, J. (1986). Cognitive versus sensimotor encoding of spatial information. In D. P. Ellen, & C. Thinus-Blanc (Eds.), *Cognitive processes and spatial orientation in animal and man* (pp. 1–35). Martinus Nijhoff.
- Riegle van West, K. (2018). *The effects of international Poi on physical, cognitive, and emotional health in healthy older adults* [Doctoral dissertation, University of Auckland].
- Rosa, H. (2018). *Résonance. Une sociologie de la relation au monde*. La Découverte.
- Rosa, H. (2019). La compétition comme mode d'interaction. *Sociologie*, 3(10). <http://journals.openedition.org/sociologie/5933>
- Rosa, H. (2020). *Rendre le monde indisponible*. La Découverte.
- Rosa, H. (2022). *Pédagogie de la résonance*. Le Pommier.
- Schlinder, P. (1950). *The image and appearance of the human body*. International University Press Inc.
- Shaw, R. (2004). The embodied psychotherapist: An exploration of the therapist' somatic phenomena within the therapeutic encounter. *Psychotherapy Research*, 14(3), 271–288. <https://doi.org/10.1093/ptr/kph025>
- Stebbins, R. A. (2017). *Leisure activities in context: A micro-macro/agency-structure interpretation of leisure*. Transaction Publishers New Brunswick.
- Stuss, D. (1988). *What the frontal lobe do* [Conference paper presentation]. Rehabilitation: Coma to Community.
- Sweigard, L. E. (1974). *Human movement potential: Its ideokinetic facilitation*. Dodd, Mead & Company, Inc.
- Vallejo, I. (2024). *Étincelles d'humanité*. Les Belles Lettres.
- Wiener, N. (1961). *Cybernetics, or control and communication in the animal and the machine*. MIT Press.