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**THE CYCLE OF RENEWWAL
IN DANCE/MOVEMENT THERAPY**

The Ninth International Panel

American Dance Therapy Association

38th Annual Conference Denver, Colorado

October 2003

—ADTA International Committee 2003 Report—

CROATIA
INSPIRING THE SPIRIT - NOURISHING THE SOUL
Gordana Horvat Mahne, BA, MA

Psychoanalytic approach to art and artistic creativity is a field within dance / movement therapy that has always been quite intriguing and important to me personally. Therefore, I would like to share my experience and bring up some notions that result from my engagement in creative work relating to dance / movement therapy.

It has been a while since I was delighted to be in the position to present myself to artistic dance performance that helped me to express and reveal my real self. That experience guided me later on to improve that expression and I found out that thoughts, different ideas and attitudes can easily be conveyed and demonstrated through that modality. I accepted such a form of symbolic expression as a means that gives us a wider and uninhibited perspective to our wishes and phantasies, opening the right path to illumination of our unconscious and conscious substantiality. It came to my attention that deliberately chosen sequences of movement in combination with our intuitive expressions can also be an important part of self revelation. Such non-verbal tools help us in search for our hidden wisdom and to a deeper meaning so that our insight and intuitive knowledge can surface in an easier manner.

Such an approach to the process of dance / movement therapy that uses the richness of movement quality is well known as "Laban's Efforts". It gives us a structured model that enables us to open more freely and to expose our selves through different manners. Corresponding elements of expressive movement-qualities such as lightness or firmness, suddenness or sustainment, directness or flexibility, can easily be exposed in that manner through dance. The parallel richness of movements, together with the richness of feelings and thoughts, connect these movement elements and their variations, regarding time, space and weight aspect, into a particular model that enhances our spirit, and at the same time, serves us as a nourishment for our soul. Acceptance of that model as a part of symbolic nourishment can help one in opening his real self that aspires and streams toward a sincere expression of that person as a whole human being.

The real benefit and realization of that conception is possible by means of setting up of the creative workshop that should demonstrate its function in practice. With the application of such workshop procedures we would subsequently intend to use these movement-qualities as non-verbal communication among participating couples set in an improvised form of questions and answers. Arousing person's different thoughts and feelings through movement and dance expressions, and by making them listen and interact their body via associative emotions has an invaluable meaning when we deal with their capacity to express their self. Our attention here is to grasp their deeper meaning that is beyond reach of usual conversation. In that sense, dynamic impact of non-verbal communication, reinforced with dynamism of movement posture and gesture among the participants also implicates various ranges of transition that corresponds to their «true self».

In short, the whole workshop procedure essentially aims, among others, the following three major issues. Firstly, it attempts to give the participant a chance to experience his self-awareness using non-verbal communication through conversation with his own body movements and through dance. Secondly, the structured model of workshop procedures creates a safe environment in which each participant can be completely fulfilled and absorbed by expressive movements that calms and abates his/her resistance and defense. And finally, it is our aim to give the participant a

chance to experience who he/she really is, so that he/she is prompted to listen to his/her own body impulses that help him/her to avoid false and superficial notions. That means that he/she opens his/hers self completely and that he/she moves "authentically".

I would like to point out, as a conclusion, that motoric and tension discharges converted into different movement-qualities should serve in such a particular workshop approach as an option for reaching participant s self-affirmation and, at the same time, to enable him/her to find his/her "real self" and lead him/her towards a positive "self-actualization".

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BIOGRAPHIES:

NINTH INTERNATIONAL PANEL THE CYCLE OF RENEWAL

38TH Annual ADTA Conference OCTOBER 2003 Denver, Colorado

ARGENTINA Maralia Reca, M.A., ADTR,

A social psychologist and philosopher. She maintains a clinical private practice, gives seminars and supervision and teaches at the University of Buenos Aires. She has been a consultant at the Ministry of Education, a dance/movement therapist at San Agustin Clinic and a teacher at the Community Center of Buenos Aires and Brecha. Has been a professional dancer at the Official Ballet of "Teatro Argentino" and at the Manhattan festival ballet of New York. She is the author of two books in Dance/movement therapy and has been a member of the International panel since 1995, and was the 1998 co-chair.

CROATIA Gordana Horvat Mahne, BA, MA

A professional ex-dancer, choreographer and teacher, with a degree from the Faculty of Philosophy, University of Zagreb. A specialist and supervisor for Stimulation by Movement for children with hearing impairment within Verbotonal method in PoliClinic SUVAG-Zagreb. Since 1992 she has been a dance movement therapist, with a degree from Laban Centre, The City University, London. Recently she formed the Croatian Dance Therapist Association. Presently she teaches and lectures on the following themes: Transference and Countertransference in Dance Movement Therapy, Movement Observation, Violence and Motility.

FINLAND and NORWAY Riitta Parvia, SnrRDMT

Educator and supervisor, Nordic pioneer dance therapist. She is a founding member and the first chair of the Finnish Dance Therapy Association founded in 1995. She has degrees in arts and crafts, dance- and psychomotor therapy, medicine, philosophy, social anthropology and visual anthropology. She took part in the 1977 International Panel of the First International ADTA Conference in Toronto, presented at the 1994 Berlin International Conference on Dance Therapy, and at the 1995 ADTA Conference poster session in Rye, NY.

FRANCE Jocelyne Vaysse, Ph.D, M.D., ADTR

Staff member at a psychiatric hospital, a dance therapist, and on the faculty at the University of Paris. Dr. Vaysse is the author of three books, including *La Danse Therapie: Histoire, Technique, Theorie*, (1997). She has been a member of the international panel since its inception in 1995, and was the 1999 co-chair.

GERMANY Silvia Birklein, MA, ADTR, LPC, NCC, CMA,

A psychologist (Freie University Berlin, New School University), dance therapist with a MA from Antioch, and a dancer. She has been working in psychiatric hospitals in NYC and is in private practice. Currently, Ms. Birklein is writing her dissertation in clinical psychology, using the KMP as assessment tool. She is presenting for the third time at the ADTA conference.

INDIA represented by Grace E. Valentine, MA, ADTR, LPC

Therapist and Women's Programming Coordinator, Hancock Center, Madison, Wisconsin. She has done DMT trainings in India and New Zealand.



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38th Annual Conference Denver, Colorado
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the News Letter of Japan Dance Therapy Association

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GLOBAL INNOVATION AND COLLABORATIONS

The Eighth International Panel

American Dance Therapy Association

37th Annual Conference Burlington, Vermont

October 2002

—ADTA International Committee 2002 Report—

CROATIA

Gordana Horvat Mahne, BA, MA

I have the great privilege to meet such a wide range of professional and experienced people who are involved, in one or another way, in dance / movement therapy. Therefore, I would like to use this occasion to present in short lines my background that is predominantly related to modern dance as well as dance and its impact to helping children with hearing impairment. During my work in the «SUVAG» Poly-Clinic in Zagreb, Croatia, my job as a specialist in phonetic rhythmic was to instruct and apply the well known «Verbotonal-Method» and to cover different themes and areas on the Movement - Stimulations for the Development of Speech. Having acquired an additional degree for dance / movement therapy from Laban Centre, from the City University, London, I was in position to apply that new knowledge and also to get involved in a more direct way in that field. My particular interest is transference and counter-transference in dance / movement therapy, movement observation and also prevention of violent behaviour using dance / movement procedures. Dance/movement therapy, unfortunately, has still not gained its due recognition in my country, but hopefully it will change after a certain more amount of work.

BIOGRAPHIES
THE EIGHTH INTERNATIONAL PANEL

CHAIR: Miriam Roskin Berger, D. Arts, ADTR

ADTA Past President and charter member. Current NCCATA Chair, she teaches dance therapy at NYU, where she was the Director of the Dance Education Program for nine years. From 1970 to 1990, she directed the Creative Arts Therapies at Bronx Psychiatric Center, and was core faculty in the NYU Dance Therapy program. A former co-editor of the AJDT, she created the curriculum for the dance therapy training at the Rotterdam Dance Academy in the Netherlands, and has taught there and in other countries, including Brazil, the Czech Republic, France, Germany, Korea, Poland, Russia and Sweden. Member of the editorial boards of *The Arts in Psychotherapy* and *Journal of Dance Education*.

ARGENTINA: Maralia Reca, ADTR

A social psychologist, family therapist, and drama therapist, she has maintained an extensive clinical and supervisory private practice in Buenos Aires since 1973. She has been a consultant at the Ministry of Education, a dance therapist at San Agustin Clinic, and has taught at the Universities of Buenos Aires and Brecha, and in Paris. A professional dancer with the Manhattan Festival Ballet, she trained at the Martha Graham School. Founder of the Center for Research on Dance/Movement Therapy in Buenos Aires.

AUSTRALIA: Linda Murrow, BA, MA, ADTR

Originally from the United States, she has lived in Australia since 1990 where she lectures in dance therapy at RMIT University and works in private practice. She has a B.A. in Anthropology, an M.A. in Expressive Therapies, is a Certified Teacher of the Alexander Technique and a Qualified Couple and Family Therapist. She regularly conducts classes and workshops in Authentic Movement and is currently developing her work in progress: "Moving Relationships". *This was her first international panel appearance.*

CROATIA: Gordana Horvat Mahne, BA, MA

A professional ex-dancer, choreographer and teacher, with a degree from the Faculty of Philosophy, University of Zagreb. A specialist and supervisor for Stimulation by Movement with children with hearing impairment within Verbotonal method in PoliClinic SUVAG-Zagreb. Since 1992 she has been a dance movement therapist, with a degree from Laban Centre, The City University, London. Recently she formed the Croatian Dance Therapist Association. Presently she teaches and lectures on the following themes: Transference and Countertransference in Dance Movement Therapy, Movement Observation, Violence and Motility. *This was her first international panel appearance*

FRANCE: Jocelyne Vaysee, PhD, ADTR

Staff member at a psychiatric hospital, a dance therapist, and on the faculty at the University of Paris. Dr. Vaysee is the author of three books, including *La Danse Therapie: Histoire, Technique, Theorie*, (1997). She has been a member of the international panel since its inception in 1995, and was the 1999 co-chair.

GERMANY: Fe Reichelt

She was born and grew up in China (Bei-djing). (Her godfather was Richard Wilhelm, translator and commentator of I-Ging, "The Book of Change". Thus almost from birth she had an early acquaintance with Chinese ways and later its philosophy, wisdom of life and the "Happy Mean"). Fe's further education took her to study with Mary Wigman for many years. Later in the course of her pedagogic and psychological studies she became much influenced by the works of Erik H. Erikson, C.G. Jung and S. Freud to whom she feels especially indebted in helping her to develop her Principles of Dance-therapy (Breathing circle "Atemkreis"). She lives and works in Berlin. *This was her first international panel appearance.*

IRELAND: Fran Burns MFT, ADTR, PT

Fran lives and works as a dance/movement therapist in the rural north west of Ireland. She did her dance therapy and psychotherapy training in the Bay Area, where she lived for many years. In the past 2 years she has been creating a program that uses dance/movement therapy in the treatment of adolescents who have physical and sensory disabilities. *This was her first international panel appearance.*