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## Small Moments of Greatness

*"In every man there is something precious, which is in no one else."<sup>1</sup>  
Ten Rungs: Hasidic Sayings  
Martin Buber*

### 1 Introduction

This paper recounts the making of a dance and the development of a dance collective celebrating the vitality, expressiveness and physicality of aging. Considerations into the greater discourse in *life long learning* and to community dance projects in Germany and abroad are not included here.

In January 2011, a group of people under my direction joined together to create a 30 minute dance piece with the title, "*Small Moments of Greatness, ein Bewegungs Chor für Tänzer im erfolgreichen Alter*". This dance, produced by HELLERAU – Europäisches Zentrum der Künste Dresden and TanzNetzDresden, premiered on the 6<sup>th</sup> of May 2011 under the auspices of the Performance Series Linie 08 in the Nancy Spero Saal, Festspielhaus Hellerau.<sup>2</sup> What began as a single performance event has grown into the thriving dance collective, **ArtRose**, a community of successfully aging dancers, "Tänzer im erfolgreichen Alter". *Small Moments of Greatness* was performed again for the annual conference of the German Feldenkrais

1 Buber 1947, p. 60.

2 TanzNetzDresden is an association of Dresden's independent dance community. The Linie 08 series is a performance format that features the work of Dresden-based dance artists. One of Hellerau's performance spaces is named after the US artist, Nancy Spero (1926–2009). About 15 years ago, before the restoration of the theater, she created unique wall installations in the theater spaces. This creation has remained in the hall named after the artist.

Association in February 2012 in Berlin. A new piece with the title, "*Wege*" will premiere in Dresden in June 2014.

Over the course of the past 40 years my profession has offered me the privilege to age with dance. As a dance artist and certified practitioner of the Feldenkrais Method®, I investigate and explore ways in which to tap into yet undiscovered creative resources in myself and to use the methodology of these practices to help others access their own. Through the combination of these passions and the experiences of my own aging process, I have become increasingly drawn to engage in artistic collaboration with older dancers. The vibrancy of my mother's dance on the occasion of her 80<sup>th</sup> birthday served as the catalyst to begin this creative path.

### 2 How it began

The starting point of this research embraces the belief that "everyone is a dancer" (Rudolf van Laban); that we all have the potential both to find creative movement – *the dance* – in us, and to recognize *the dance* in how we live our lives. Its credo knows that when dancing, we place ourselves in the lived experience of the moment. Dancing, we play with the movements that are making us, honoring the wisdom and agency present in our bodily selves. The rhythmical experience of dance connects us to the movement and pulse of our breath. Dancing we keep *becoming*<sup>3</sup> who we are as we relate to the world around us. And finally, when dancing, we share a willingness to be vulnerable.

The question this research asks is how to access the dancer in each of us? Moshe Feldenkrais has quite provocatively written<sup>4</sup>:

*"[...] We never use more than 10 percent of our abilities, except on the one thing on which we build our life. There we use our full ability, or almost all of it. But there is no reason why you shouldn't do this on every level of your existence".*

3 *Becoming* is understood as philosophers Deleuze and Guattari (Deleuze and Guattari 1987) describe in their theory of becoming: that as reality is in a flux of change and difference, established identities must be re-evaluated so that we can become all that we can become though we cannot know what that is in advance.

4 Feldenkrais 2010, p. 90.

It is unavoidable that motor facility diminishes with age, but the credo guiding this investigation is one that chooses to focus on that what is still to learn – the undiscovered potential, rather than to focus on that what we can no longer accomplish with ease and dexterity. By electing to pay little heed to the comparison of our past and present sets of skills, we become more available to expand the repertory of what we can do and can still learn to do and thus to enjoy new abilities with unreserved satisfaction and sense of fulfillment. In this project we address aging as a process about learning to live life more fully, as we affirm and express ourselves through the primal joy of dancing.

### 3 Getting started

The objective of this endeavor was to create a reflective and self-generative dance. Choreographically, my aim was to cultivate the dancers' identities, crafting them into a dance that would incorporate their wishes and desires and honor what is "precious" in them; hence, the title, *Small Moments of Greatness*. I intended to make the piece *with* the dancers and not *for* them. The combination of dance improvisation and strategies from the Feldenkrais Method of somatic education was driving both the creative process and informing the choreographic structure.

In January 2011 I began this process with an eclectic mix of 10 people between the ages of 60 and 78. The performers came from a variety of professional backgrounds – including an entrepreneur, a musician, a social worker, a secretary, a professor, a seamstress, to name a few. All were "non experts" in dance possessing little experience with either dance improvisation or with the Feldenkrais Method. In forming the group, I actively pursued people skeptical about dance, doubtful of their own dance facility or fearful of performing. Through word of mouth other individuals asked to join the group. All were welcomed. Our process began in a state of curiosity and uncertainty. All that was known was the title of the piece and a performance date. Over the course of four months we met once weekly for two hours. In the final preparation phases before performances, the meeting times intensified to three to four sessions per week.

Some of the dancers described their motivation for joining the project as follows:

"[...] die Neugier, eine andere Art des Tanzens – nicht den gewohnten Gesellschaftstanz – genauer kennenzulernen und selbst auszuführen." (...curiosity to get to know and to try out another style of dance, besides the more common standard dance.) dancer A

"[...] mein Verlangen nach Ausdruck durch Tanz [...]." (...my desire to express myself through dance.) dancer B

"[...] überzeugte mich die Behauptung, dass alle Menschen Tänzer seien." (...the claim that everyone is a dancer was convincing.) dancer C

"[...] meine Motivation war einfach einer anspruchsvollen und mir Freude machenden Beschäftigung nachzugehen." (...my motivation was simply to investigate a challenging and pleasurable activity.) dancer D

### 4 Method

My methodological approach for this joint learning venture is somatically informed. Somatics is a field of study that emphasizes the first person perspective of subjective experience.<sup>5</sup> It seeks connection to the feeling and sensing of the self in motion, rather than to the third person perspective of its outward representation. In this quality of kinetic experience we can "recover a hidden sense of the wise, imaginative and creative body".<sup>6</sup> My own teaching aligns to the tenets espoused by the specific somatic education practice, the Feldenkrais Method. For many years, I have been exploring possibilities for integrating strategies of this method into my teaching of contemporary dance with young dancers studying at the Palucca Hochschule für Tanz in Dresden. I was interested to find a translation for these pedagogical strategies when working with a different set of dancers in a different context. The aim was to facilitate their own sense of empowerment and to foster their responsibility for the forming of their dancing bodies.

Dr. Moshe Feldenkrais (1904–1984) developed his method of experiential learning drawing upon his vast knowledge and expertise in physics, engineering, developmental psychology and judo. This method

5 Hanna 1995, p. 339–352.

6 Hanna 1979, p. 15.

guides us in the reduction of muscular effort so that we can sense and follow our micro-movements with greater differentiation and notice the patterns and habits that determine our actions. In this way we can find keys to changing and expanding our neural patterns. The method is expressed in two different forms – verbally directed group lessons, *Awareness Through Movement (ATM)* that usually take place sitting or lying on the floor with the body in a reduced state of resistance to the gravitational field, and one-on-one lessons led by a practitioner's gentle non-invasive touch called *Functional Integration (FI)*. The meticulously structured *ATM* lessons, compositions of movement explorations that involve sensing, moving, thinking and imagining, offer ways in which we can re/organize and re/align ourselves in time and space. Functional Integration lessons are individually tailored to address a specific motor concern of the client. In both forms attention is directed to parts of ourselves that are out of awareness. The method helps us to open our awareness, thereby enabling us to expand our self-image and develop alternatives for habitual ways of moving. With a wider range of possibilities for action, we are better equipped to do what we choose. Thus, we can move through our lives with greater ease and improved coordination.

Feldenkrais describes learning as the interrelation between awareness, biological function and the environment. His paradigm states that learning depends on our biological ability to organize, self-regulate and choose our movements and form our patterns of coping with our environment in order to achieve our own self-determined goals.<sup>7</sup> In this way learning is self-governing and self-generated. Feldenkrais writes:<sup>8</sup>

*"[...] Organic learning is slow, and unconcerned with any judgment as to the achievement of good or bad results. ... It is guided only by the sensation of satisfaction when each attempt feels less awkward as the result of avoiding a minor error which felt unpleasant or difficult".*

Our movement thus shines through a self-reflective mirror. Our creative process combines principals of Feldenkrais with dance improvisation. Both the structure of the *ATM* lessons and dance improvisation allow the movers to listen to and to follow their own individual

7 Feldenkrais 1981, p. 29–39.

8 Feldenkrais *ibid.*, p. 30.



Fig. 1: Improvisational task: arm gesture (Foto: Andreas Siegel)

ways of moving. A *feldenkraisian* approach is employed in the guiding of playful movement explorations rather than in the incorporation of specific *ATM* lessons. Using this synthesis the question of *how to access the dancer in us* is addressed.

At the onset our improvisational games, given through verbal, visual and sensory cues focused on self-perception. Some games were structured around a fundamental bodily action such as folding/unfolding, gesture, spatial pathways or weight shift (see Fig. 1). Others dealt with rhythm. Some improvisational themes, as in the structures of *ATM*, set up problem solving tasks inviting the dancers to find creative solutions to the constraints at hand. All of the tasks offered a framework in which the dancers could connect to the somatic processes of sensing and feeling themselves in action. Of primary importance was the experience of what the movement *feels* like, rather than what the movement *looks* like. The explorations encouraged the dancers to explore how they liked to dance and to identify how they could dance with confidence and ease. They were given time to become comfortable with the improvisational themes; to modify, to vary, to repeat, to self-observe the choices of their dancing. Unlike imitative, teacher-centered processes often used in more conventional dance practice, our process gave little currency to a

pre-determined set of skills or to the imitation and repetition of movement patterns. Thus the anxiety about “getting it right” was eliminated and the dancers could appreciate their own abilities and internalize the process-oriented nature of the work. As a result, an empathetic, non-judgmental atmosphere was formed, one that allowed the dancers to understand, accept and appreciate each other. The integrity of each member was valued and supported.

## 5 Process

We all joined the process bringing our personal histories with us but we did not share the conditions of our health with one another. It is of importance to remark that none of the dancers is living with outwardly recognizable physical or mental disabilities. Our attention was directed to our abilities and not to our limitations. However, it was made clear that each one of us was to assume responsibility for our own well-being. As the dancers were invited to experience comfort and effortlessness while dancing, the risk of overstepping physical boundaries was diminished. The dancers adapted improvisational themes to accommodate their specific needs; for example taking rests when necessary. Independently, they could modify the movement material in a variety of ways: in complexity or tempo or within the spatial parameters of the tasks. At the onset, the dancers felt less pressured in their improvisations when they could combine their own movement with material I offered to them. My visual cues were always given with a quality of demonstration that emphasized a personally felt interpretation. A primary goal in this process was for the dancers' to uncover their own movement preferences and to embody the feelings of both their present and past experiences. In movement and in discussion we explored the following questions: How can I express my personality in dancing? How do I dance when remembering where I have been? What do I wish to do that I have never done before? We tried to find non-representational movement metaphors for the themes we were exploring. In support of this process the dancers created their own texts and pictures and we used this material as creative input for our movement investigations.

The choreography was formed through the clarification and shaping of the dancers' movement identities. Therefore, a significant portion of time was spent improvising without the development of a linear, explicit choreographic structure. This process of creation was completely unfamiliar for the dancers and therefore proved to be both challenging and uncomfortable. There was no prescribed script to be followed; nor (at the beginning) movement patterns and phrases to be learned and remembered. Several dancers voiced their experience with the process as follows:

*„Ich war mit mir nicht ganz sicher, ob diese Art des Bewegens das Richtige für mich ist. Es war alles anders als ich bisher kannte. Durch einfache Bewegungen etwas zum Ausdruck zu bringen konnte ich mir nicht so richtig vorstellen. Da aber jeder Einzelne der Gruppe mich auf seine Art faszinierte, wollte ich wissen, ob es zu schaffen ist, dass alle irgendwann einmal in der Gruppendynamik dieselbe ‚Sprache‘ sprechen.“* (I wasn't completely secure if this way of moving was the right one for me. It was completely different from any that I had known before. I couldn't really imagine making such simple movements expressive. Yet, each individual in the group fascinated me, and therefore I wanted to find out if our group dynamic would make it possible for us at some point to “speak” a common language.) dancer E

*„[...] Am Anfang haben wir uns alle etwas misstrauisch „beäugt“, für die meisten war diese Form der Bewegung etwas Neues.“* (At the beginning we all eyed each other with a bit of mistrust as this form of movement was something new...) dancer D

Feldenkrais states<sup>9</sup>:

*“We act in accordance to our self-image. The self-image consists of four components – movement, sensation, feeling and thought. These four components are all involved in our every action. ... In reality our self-image is never static. It changes from action to action.”*

With time, in a climate of *Selfing*,<sup>10</sup> the dancers' individual movement styles emerged and grew (see Fig. 2). They became increasingly more confident to express their desires, to recognize their preferences and to assume the authorship of the roles they were creating. With confidence

<sup>9</sup> Feldenkrais 1977, p. 10–11.

<sup>10</sup> „The self should not be a noun, but a process: selfing.“ Heinz von Foerster in Berlinger, Elizabeth: *Self-Imaging* 2012, p. 4



Fig. 2: Group partnering exploration (Foto: Andreas Siegel)

and ease, dance phrases were created and remembered through their own self-generated movement material. Several dancers reflected as follows:

*„Die Akzeptanz, die Anerkennung, das „Wahr“ – genommen werden in der Gruppe sind für mich starke Motivation in der Gruppe zu bleiben, ich habe hier eine ganz neue „Heimat“ und „Aufgabe“ gefunden und eine besondere Möglichkeit meine Kreativität auszuleben und offenzulegen.“* (The acceptance, the recognition – the being seen in the group – strongly motivates me to remain in the group. I have found a new “home” a new “purpose” and a special way for me to live and express my creativity.) dancer D

*„Ich finde, dass wir ein tolles Team sind [...], wo die ganz individuellen Besonderheiten von jedem sichtbar gemacht wird [...].“* (I find that we are an excellent team, one in which the individual specialties of each of its members are made visible.) dancer F

*„[...] Zu Beginn unserer gemeinsamen Arbeit, hatte ich wenig Mut, eine Choreographie ohne innere Hemmungen umzusetzen. Ich schaute immer zu den anderen, was sie machen und versuchte, mich daran zu orientieren. Jetzt bin ich freier und gehe meine eigenen Wege. Wie ich mich bewege, das bin ich [...].“* (At the beginning of our work I had little courage to interpret choreography without inhibition. I was always looking to the others, orienting myself to what they

were doing. Now I am freer and go my own way. How I move, that is me.) dancer E

*„[...] Die Improvisationen mit der Gruppe geben mir das Gefühl der Geborgenheit, des Angekommen seins.“* (The improvisation in the group gives me the feeling of security, of arrival.) dancer G

Over time and as the dancers describe, a somatic understanding of interconnected systems endowed our meetings with a deeply felt quality of value; value in the reciprocity of social exchange, in the aesthetic experience of dancing and in the individual input in the creative process.

## 6 Structure

We<sup>11</sup> begin each session with a warm up, one commencing with continual motion for a period of at least ten minutes. Sometimes we start in place in a circle with movements that mobilize joints and pay attention to specific body parts; other times we walk in a myriad of directions, to become more aware of rhythm and pulse, devoting attention both to ourselves and to the space around us. Fundamental in the leading of the warm up is the use of kinesthetic and visual imagery. The cues are visual, verbal and sensory. There are no set exercises to remember; however, we do engage with leading and following. As we dance, we listen to our breath in the search for a common pulse. In addition, the dancers work in pairs experimenting with shaping their body in relation to their partner's, and in the giving and receiving of weight. We often dance as a group with our eyes closed in order to connect more deeply to the sensory experience of our movement in the space surrounding us. We dance as well in pairs with closed eyes to become more attentive to the dialogue with our partner. Music is another important partner in our dance, both for the atmospheric quality it evokes and for the rhythmic structures it offers. A dancer described the warm-up in the following manner:

<sup>11</sup> „We“ refers to all of those present in the room. I actively participate in all of the improvisational and tuning phases of our sessions.

„Die Erwärmung empfinde ich als einen sehr interessanten Teil der Arbeit. Zunächst bewirkt die Erwärmung ein Ankommen im Raum und in der Gruppe. Durch die interessanten und vor allem stets variierenden Bewegungsformen führt die Erwärmung nicht nur zur Erwärmung meiner Muskeln sondern im besonderen Maß zur Erwärmung meiner Sinne und meiner Seele aber auch zu Spaß an, und Neugier auf Bewegungsformen [...]“. (I feel the warm-up is a very interesting part of the work. Initially the warm-up produces an arrival in the room and in the group. Through the interesting and always varied movement sequences, this phase not only activates my muscles but also in a very unique way activates my senses and my spirit as well warming up my pleasure and curiosity for dance movement.) dancer B

The choreography is structured in solo and group scenes; each dancer is individually featured. Once the dancers decided how they wanted to express their solo moment, the choreography could take shape. The piece begins and ends with a structured improvisation danced by the ensemble. The solo moments comprise the middle of the dance. Music performed by the group frames these solo scenes; the dancers create textures of rhythmical patterning with their feet, with their voices and with the passing of balls, they hum, sing and speak as musical accompaniment for the solo dancer. As her small moment of greatness, one dancer chose to improvise with her violin. In this manner of facilitation, a dance was created and performed that celebrates the vitality and expressivity of successfully aging people. In the voices of the dancers:

“Ich hatte nur eine Ahnung davon, doch jetzt erlebe ich, dass diese Art Tanz ein schöpferischer Prozess ist, der auch die eigene Kreativität auf einem mir unbekanntem Gebiet herausfordert, was mir großen Spaß macht.“ (I had only an inkling before that this way to dance could be creative. Now, I can experience previously unknown areas of my own creativity, and this gives me pleasure.) dancer G

„Inzwischen habe ich die Erfahrung gemacht, dass jede/r seine/ihre eigene Ausdrucksform für ein vorgegebenes Thema findet, ja, dass gerade das erst das lebendige Schöpferische im Tanz ausmacht, wenn ich mich wirklich mit meinem eigenen authentischen Ausdruck heraus wage. Inzwischen liebe ich Improvisationen, bin neugierig, wo sie hin führen, was die Begegnung mit Anderen auslöst, was mir einfällt – nicht nur gedanklich, sondern was da anscheinend direkt aus dem Körper und den Empfindungen kommt, wenn ich mich ganz auf die Vorgabe, das Thema einlasse.“ (I have now experienced that everyone can find their own expressive

form for a given theme and that this is exactly what makes the creative process with dance so present – when I can access my own authentic expression. Now I love improvisation, I am curious where it leads, what the encounter with others triggers, what comes up in me when I involve myself completely in the task or in the theme – not only in my thoughts but also in what comes directly out of the body, out of sensation.) dancer F

## 7 Performance, Nancy-Spero Saal in Dresden

The weeks leading to the premiere were challenging. The dancers were dealing with both fatigue and stage fright. For many, this marked their first performing experience. However, trusting in their creativity and guided by their confidence in the roles they had developed enabled them to savor their performances with satisfaction and joy (see Fig. 3 and 4). The dance critic, Boris-Michael Gruhl wrote of the performance:

“[...] Die Augen blitzen, die Körper sind hellwach. Zehn Damen, ein Herr, das ist ein „Bewegungschor für Dresdner im erfolgreichen Alter“ [...]. Die kleine Show hat großen Charme. Alle kommen zum Zuge, gemeinsam, in den so sensiblen wie individuellen solistischen Passagen, zu zweit, synchron und davon ausgehend in Variationen, die immer wieder die Gruppe zusammenführen. Mal geben sie sich den Rhythmus selbst, sie summen und singen [...]. Jenny Coogan hat sie alle gefordert, überfordert hat sie niemanden [...], Spiel- und Bewegungslust galt es zu lenken, in Form und Maß zu führen [...]”<sup>12</sup>

(The eyes are shining; the bodies alert. Ten women and one man make up this movement choir for successfully aging citizens of Dresden...The small show has a great charm. Everyone is featured, both together as well as in sensitive and individual passages – in pairs, in unison and in variations that always draw the group together again. They give themselves their rhythm, they hum and sing...Jenny Coogan has supported them all, overtaxed is no one –playful and delightful movement was guided in both form and measure.)

Performing for others, the dancers’ experienced a fluid relationship between artistic expression, creativity and self-growth.

<sup>12</sup> Gruhl 2010/2011.



Fig. 3 and 4: Performance Hellerau 2011 (Fotos: Christina Schrubka)

## 8 Going on

For all members our weekly meeting had become an important part of our lives and unanimously we decided to continue dancing and creating together. During the months following the first performances we refined the work and performed again in February, 2012. Following the



Fig. 5: Shaping: Tanja Braumann, Gudrun Schröter (Foto: Andreas Siegel)

second performance series, several members left the group, other joined. We continue to learn, to develop, to explore and to change (see Figs. 5 and 6). Poignantly expressed by the dancers, this work has impacted on their lives in a myriad of ways.

*„Tanz als Kunstform nimmt nun eine andere Bedeutung in meinem Leben ein, ich achte bewusst auf Vorstellungen und Angebote von Kompagnien und Bühnen, die ich mir ansehe.“* (Dance as an art form has become more important in my life. I have become more conscious of the performances I choose to attend.) dancer D

*„[...] Improvisieren macht mir keine Angst mehr, macht mir Freude. Mein Körper findet die Bewegungen. Ich habe meine Abneigung gegen Tanzen abgelegt und ich gestatte mir, die immer mehr zu werden, die ich vielleicht auch bin.“* (Improvisation doesn't scare me anymore, it gives me pleasure. My body finds the movement. I have cast off my aversion to dance and allow myself to become even more of whom I, perhaps, am.) dancer G

*„[...] habe ich stärker die Freiheit erlangt, das zu tun, was mir entspricht.“* (I have gained more strongly the freedom to do what corresponds to me.) dancer H

*„[...] Vollkommen verschwunden ist seit den Tanz-Auftritten mein Lampenfieber vor meinen großen Vorlesungen. Hier habe ich in der Tat eine „Freiheit“ erlangt, die mir ein „Spielen“ mit den zu vermittelnden Stoff und mit den Studierenden im größeren Umfang als vor dem Tanz-Projekt möglich macht. Manchmal verspüre ich auch*



Fig. 6: Reaching out: Karin Glöss, Werner Koch (Foto: Andreas Siegel)

*mitten in der Vorlesung Lust auf Tanzbewegungen.*“ (Following the performances my stage fright in lecturing before large audiences has disappeared. The dance project has helped me to truly gain freedom to play with my teaching material and with the students. Sometimes in the middle of a lecture I have the feeling to dance.) dancer B

*„[...] Ich empfinde unsere Zeit als eine Art Selbstfindung – eine Schale, die Stück für Stück abbröckelt und immer wieder neue Gefühle entstehen lässt – frei, ohne Hemmungen.*“ (I experience our time together as a kind of self- searching – a shell, that piece by piece crumbles away, allowing new feelings to emerge – free – without inhibition.) dancer D

*„[...] In meiner gesamten Lebenshaltung bin ich gelassener geworden. Da viele Elemente von Feldenkrais in das sogenannte „warm-up“ mit einfließen, gehe ich seit einiger Zeit einfühlsamer und rücksichtsvoller mit meinem Körper und meiner Seele um.*“ (I have become calmer in my entire way of living. As a result of the many feldenkrais elements that flow into our “warm-up”, I have been dealing, for quite some time, more sensitively and thoughtfully with my body and with my spirit.) dancer E

## 9 Closing Remarks

The creative dancing processes of **ArtRose** have impacted the lives of the dancers in ways enabling them to embody the inter-relationship of art and life practices. Our sessions together are experienced aesthetically and with awareness as to how we organize and reorganize ourselves in our surroundings. Deane Juhan speaks of the relationship between the self and the environment:<sup>13</sup>

*“We can never touch just one thing; we always touch two at the same instant, an object and ourselves, and it is in the simultaneous interplay between these two contiguities that the internal sense of self [...] is encountered.”*

The dancers have learned to listen to themselves and to others and to sense the presence in the moment. They have developed a kinesthetically empathic *self* through movement.

Moshe Feldenkrais said that creating conditions for the impossible to become possible, the possible, easy and the easy, elegant is one of the primary goals of his method. This group of dancers has experienced that the nearly *impossible* (unimaginable) becomes possible, the *possible* (challenge) becomes pleasurable and the *easy*, more expressive (see Fig. 7). Their embodied dance experience allows the dancers to *be* and to *become* who they are. In this process of *becoming*, aging can be accepted and appreciated as an addition to our repertory of possibilities. Our work together continues and the dancers’ physical and emotional investigations are leading them to connect or to reconnect more fully to their knowledge and desires through dancing. Kofi Annan’s eloquent words spoken in 2002 at the *UN World Assembly on Aging* ask us to reflect on aging as an inevitable process of movement, of change:<sup>14</sup>

*„[...] We will all grow old one day – if we have that privilege, that is. Let us therefore look at older persons not as people separate from ourselves, but as our future selves [...].”*

<sup>13</sup> Juhan 2003, p. 34.

<sup>14</sup> Annan 2002.



Fig. 7: Joy: Gabriele Mägel (Foto: Andreas Siegel)

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