

Aesthetic Embodied Imagination in the Tamalpa Life/Art Process®

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Introduction

The Tamalpa Life/Art Process is a movement-based Expressive Arts Therapy approach. It fosters the integration of body, sensory perception, somatic movement awareness, movement improvisation, imagination, and artful expression with psychological content. Expressive Arts Therapy speaks to a person's emotional and creative capability and provides new options for personal development, insight, and healing. DARIA HALPRIN, one of the founders, summarizes the main principle:

“Expressive arts therapy proposes a radical approach, joining art and psychology to facilitate embodied learning and expressiveness. Based on the use of intermodal arts, expressive arts therapy sees the relationship between imagination and sensory expressiveness as the pathway for drawing forth awareness, creativity, and change. The interplay between psychological and artistic processes is the ground from which disturbance and new options for insight, change, and health are explored.” (HALPRIN 2003: 74)

The article attempts to present the Tamalpa Life/Art Process as a practice of aesthetic embodied imagination that facilitates change and healing. After an exemplary description of a beginner's session, a short portrayal of the development, and rough localization in the field of Body, Movement, and (Expressive) Arts Therapies, the Tamalpa Life/Art Process is presented as an aesthetic embodied practice that facilitates metaphor and imagination for healing.¹

In the studio—description of an introductory workshop

The following section will describe an open, two-hour introductory workshop held on a Sunday afternoon for people interested in taking part in the Tamalpa Life/Art Process. Participants usually liked to dance and were interested in self-awareness methods, but had no special training. The workshop took place in a small center for coaching and counseling, which lends its room to movement classes like Yoga or Tamalpa. The intentions for this session were to provide a first experience of the Tamalpa Life/Art Process that was simple enough for everyone and to create a welcoming atmosphere. The resources for this particular workshop were: the body (arms and hands); the *Movement Metaphor*² “letting go;” movement awareness; movement improvisation; drawing with oil pastels; partner exchange; *Aesthetic Feedback*;³ *Life Art Questions*;⁴ the *Three Levels of Awareness and Response*;⁵ music.

After the individual welcome at arrival and a group welcome at the beginning of the session with a short explanation about Tamalpa, we began with the “name game:” one person says their name while making a gesture, then the group simultaneously repeats both name and gesture three times, then the next person says their name with a gesture, and so on. The playfulness continued throughout the warm-up and the music inspired lively movement and dance. We started with moving the joints from fingers, to wrists, to arms, to shoulders until the whole body was moving, and progressed to movement games that facilitated contact, thereby fostering further group integration.

When the warm-up was finished, we shifted to body awareness exercises using elements of the *Movement Ritual*⁶ and focused on before-after and

left-right comparison. From this sensitization of the particular body part in focus, we then began movement improvisation with music—first in a more general way and second, a little later with the idea of “letting go of something.” The participants explored the *Movement Metaphor* of letting go with arms and hands. While they moved the facilitator guided the attention to the *Three Levels of Awareness and Response* by saying: “On a *physical level*, are there movements or sensations that are present in the moment. Move from this physical level.” After a few minutes of movement improvisation followed: “On an *emotional level*, are there any feelings or emotions coming up? Just recognize them and move with them.” Again, after several more minutes: “On an *imaginative level*, are there images or memories rising up? Recognize them and move with them.” The movement improvisation went on through all *Three Levels of Awareness and Response* (physical, emotional, imaginative level) and the *Movement Metaphor* of letting go. During the improvisation the facilitator posed the *Life Art Question*: “What do I want to let go of in my life?” and let them move with this question for a while.

Transitioning into the next phase of the session the facilitation might be: “In the next step give it an image, a drawing. What do you want to let go of, or what is present at the moment. Let the movement continue in color and form on paper. You don’t have to know. Just draw.” The participants of the workshop then shifted their action from moving to drawing while they sat on the floor, using oil pastels and paper.

After the drawing was finished, everyone stood up and held it in front of their chest and met each other with their drawings in a non-judgmental attitude. This display created a situation of simultaneous “see and being seen” without being exposed. This kind of encounter helped with forming pairs for the following partner exercise where the drawings of the partner were the inspiration for a movement exploration that provided *Aesthetic Feedback* to the drawer. Drawings contain certain elements that can be called “keys” to unlock the image in an active imagination process (JUNG). The keys Tamalpa works with are color, form and symbol. After the explanation of the exercise and the keys, partner A stood holding up their drawing in front of their chest and observed

partner B’s movements inspired by the drawing of partner A. There were three one-minute rounds of moving either a color, a form or a symbol. That means projecting movement onto e.g. the color blue what might be a flowing light movement. In closing, partner A who observed the movement of partner B gave an *Aesthetic Feedback* in movement, a corporeal answer in this dialogue of movement. After alternating roles, the partners said goodbye and moved to their own drawing in the same way: three one-minute rounds where they moved to either a color, a form or a symbol. During the fourth round the whole drawing was moved. Subsequently the participants were invited to write a dialogue with their drawing or a specific element in the drawing. Facilitation might be: “If your image could speak what would it say?”

The following partner exchange gave the possibility to reflect on the process and share experiences. It is sensible to choose the same partner one had in the movement exercise. This exchange was facilitated within a time frame, communication guidelines, and a sequence of prescribed actions. Partner A began their sharing by showing the drawing and, if they wanted, reading parts of the dialogue. The report about the experiences during the session and the insights from the process should be done in the form of ‘I’ statements to make sure that no interpretation is transferred on the partner. “I see,” “I feel,” “I imagine” are proposed formulations that act as verbal crutches. Partner B should listen with an open, interested attitude without questions or comments. After partner A finished their report, partner B gave an *Aesthetic Feedback* in movement expressing what moved them, and the partners took turns.

In the sharing circle anyone who wanted to was encouraged to share a word and a gesture that expressed what they took away from the session, repeating it three times. The other participants answered at the same time with an individual gesture and/or sound. A joint movement sequence introduced by the facilitator closed the session.

Tamalpa Life/Art Process as a Movement-based Expressive Arts Therapy approach

The Tamalpa work is a versatile method whose models and instruments can be applied in diverse settings for many purposes. Usually, it is offered

in open or closed groups, workshops, and one on one sessions for therapy, self-development, consulting, or art creation.

The history of the Tamalpa Life/Art Process began in the 1950's when ANNA HALPRIN⁷ turned towards an understanding and practice of dance as a healing art. Subsequently,

“[i]n the early 1960's Anna began collaborating with other artists and leaders in a groundbreaking movement that aimed to bridge the fields of dance, movement, art, performance, somatics, psychology and education. These collaborations included exchanges between Anna's Dancers Workshop group and the Fluxus group of New York, FRITZ PERLS (founder of Gestalt therapy), MOSHE FELDENKRAIS (Awareness Through Movement), CARL ROGERS (Person-Centered Therapy), and THOMAS GORDON (confluent education).” (<https://www.tamalpa.org/>).

Out of this collaboration ANNA HALPRIN developed the Life/Art Process®. Another significant influential thinker was the environmental designer LAWRENCE HALPRIN, husband of ANNA HALPRIN, who worked on collective creativity and the creative process (cf. HALPRIN 1969).

DARIA HALPRIN danced in her mother's classes and ensembles since early childhood. As a trained Gestalt therapist, she co-founded the Tamalpa Institute in 1978 with her mother. From this time on the institute has been offering public workshops and professional movement-based expressive arts training in the Tamalpa Life/Art Process. Today Tamalpa Institute's programs are recognized by the International Somatic Movement Education and Therapy Association (ISMETA) and the International Expressive Arts Therapy Association (IEATA). This institutional embedding, too, reflects the main pillars of the Tamalpa Life/Art Process: Somatic Movement and Expressive Arts Therapy (<https://www.tamalpa.org/>).

While the Tamalpa Life/Art Process shares the basic principles of Body Psychotherapy and Dance Movement Psychotherapy (cf. PAYNE *et al.* 2016: 149–150, cf. HALPRIN 2003: 62–66), and works with similar tools and methods though it cannot be assigned to either of them. The Tamalpa Life/Art Process has no clinical focus, and does not work with diagnostics or (movement) analyses like national Dance Movement Psychotherapy institu-

tions provide in order to, inter alia, establish these therapies in the public health sector. Accordingly, a growing corpus of evidence-based research on the efficacy of certain methods in certain groups and the development of theories foster the scientific of Dance Movement Psychotherapy (cf. PAYNE *et al.* 2019, 2016; PAYNE 2017; KOCH 2017a/b; EBERHARD-KAECHELE 2013; GOODILL *et al.* 2013). The focus of the Tamalpa work lies on “healing, education, and social transformation” (<https://www.tamalpa.org/>). It applies neither movement analyses nor correcting intervention. Also, verbalization of movement is not used. Tamalpa integrates movement, dance improvisation, drawing, creative writing, performance, and reflection as equal and intertwined exercises.

Another aspect in which Dance Movement Psychotherapy and the Tamalpa Life/Art Process differ are their theoretical and methodological roots. In addition to the above-mentioned, main influences for the models and methods of Tamalpa are Somatic Psychology (Wilhelm Reich), Expressive Arts Therapy (Paolo Knill), Psychosynthesis (Roberto Assagioli), Humanistic Psychology (Abraham Maslow, Carl Rogers, Fritz Perls, James Hillman), Existential and Phenomenological Psychology (William James, Edmund Husserl, Abraham Maslow, Fritz Perls), and Jungian Psychology (cf. HALPRIN 2003: 35–79).

In contrast, important influences on the varied fields of Dance Movement Psychotherapy were primarily dancers (cf. BENDER 2020).⁸ Closest to the Tamalpa Life/Art Process is the work of ILENE SERLIN (kinesthetic imagining), who had also danced with ANNA HALPRIN in 1970 and worked with LAURA PERLS, co-founder of Gestalt therapy (SERLIN 1996, SERLIN & LEVENTHAL 2019: 39–48).

In conclusion, the Tamalpa Life/Art Process is a part of the Artistic Therapies, like Art Therapy, Music Therapy, Dance Therapy, or Drama Therapy. Specifically, it is an Expressive Arts Therapy integrating dance as a basic expressive modality, and facilitating somatic movement as bodymind awareness. With its focus on somatic movement education it can be called “somatic art” (cf. EDDY 2017). Its tools are: body, movement/dance, voice/sound, drawing, dialogue, improvisation, performance, and reflection. Methods and models used in the Tamalpa work described below are: *Movement Ritual*, *Psychokinetic Imagery Process/Cycle*,⁹

Movement Metaphors, *Body Part Metaphors*¹⁰, the *Five Part Process*¹¹, *Scoring*¹², *Creative Writing*, *Witnessing/Active Listening*¹³, *Aesthetic Feedback*, and *Life Art Questions*.

In the following subchapters, the five concepts of movement, metaphor, imagination, aesthetics, and healing help to structure the discussion and profile the methods and models of Tamalpa. *Movement* is addressed in terms of body memory and kinesthesia, the movement sense. Here, somatic movement awareness and the *Movement Ritual* are presented. *Metaphor* research in cognitive linguistics offers an explanatory model for *Movement Metaphors*. They can be used to enter an As-If reality (cf. VAHINGER 1911), a transitional, liminal sphere of imagination. *Imagination* is conceptualized in a working definition as an interface between body, mind, emotion, psyche, and the external world. Not only images, but all senses are engaged in the *Psychokinetic Imagery Cycle*, which explains the Tamalpa work as aesthetic embodied imagination. To connect the artful exploration experienced in the studio with daily life, *Life Art Questions* are employed. *Aesthetic* can be conceptualized as beauty or sensory perception depending on the philosophical or academic context. *Aesthetic response*¹⁴ as a theoretical explanation and as a Tamalpa tool are presented in this section. *Healing* as a holistic concept is defined in terms of enlivenment, imaginary poetic interaction with unconscious content, and the ability to live life artfully. The importance of safe spaces, the role of the therapist, facilitator or teacher, and the sense of community will be addressed, and models to support and reflect transformation will be presented.

Movement

The Tamalpa Life/Art Process is a *movement based Expressive Arts Therapy*. Its key component and starting point is the moving body. By facilitating conscious movement and training the kinaesthetic sense it activates body memory and embodied imagination.

Embodiment has become a key concept to almost all fields of research concerned with human nature. Not only in neurophysiology and cognitive science, but also in the humanities it is applied to bridge the theoretical gap between body and cognition (cf. GIBBS 2010; SHAPIRO 2014). Anthropol-

ogist THOMAS CSORDAS conceptualized the body as an existential ground of culture (cf. CSORDAS 1990, 1993). Application-oriented research fields (e.g. psychotherapy research and theory) also apply embodiment concepts like embodied communication or body memory (cf. HAUKE & KRITIKOS 2018; PAYNE *et al.* 2019).

That the body is holding a certain kind of memory has long been discussed in body psychotherapies. WILHELM REICH (2009) pointed out the connection between body and mind as well as the importance of the body in the psychoanalytic process. He proposed that muscular armour (tension) was a defense that contained the history of the patient's traumas. Accordingly, memory, emotional, and behavioral disorders have their origin in muscular tension or "armoring." Therapeutic methods working with the body, like Bioenergetics, Biosynthesis, or Biodynamics, refer to his research, as does the Tamalpa Life/Art Process. Developing REICH's ideas, KEN DYCHTOWALD's (1981) work *Bodymind* has become influential in alternative therapeutic contexts. Trauma therapy also relies on the idea of body memory: BESSEL VAN DER KOLK (2015), PETER A. LEVINE (1998, 2015), STEPHEN W. PORGES (2010), to name only a few, locate trauma and traumatizing memory in the body, for instance in the regulation of the autonomic nervous system.

Cognitive science and embodiment research also focus on the concept of body memory (cf. KOCH *et al.* 2012). Concepts of (body) memory operate in dichotomies such as explicit/implicit, conscious/unconscious, procedural/declarative, episodic/semantic. The explicit/implicit is a basic concept in thinking about memory. Explicit memory is accessible through remembering and includes autobiographical and semantic contents. Implicit memory, on the contrary, is all the information the body holds (e.g. procedures, skills), and furthermore: "Body memory, thus, is a form of lived experience, which is constantly reactualized and implicitly lived through by a bodily subject." (KOCH *et al.* 2012: 425).

Implicit memory is unconscious, yet still it influences all of our perception and action. Sometimes it restricts us: traumatic and pain memory, two of the six types of embodied memory (cf. FUCHS 2012), are examples of why it is salutary to have instruments that access body memory as key

aspects in trauma therapy. But beyond that, how can we access body memory? How can we transition from unconscious memory to conscious memory? ASTRID KOTLER *et al.* (2012) describe a “[...] procedural unfolding that does not necessarily proceed one way. Consciousness and the unconscious, explicitness and implicitness can certainly be analytically distinguished and described, yet they are always already intertwined and jointly inform the complex structure of lived experience.” (*ibid.*: 222)

As a bidirectional process, she describes the transition between implicit body and explicit “mind” memory that can be activated through movement, metaphoricity, and verbalization of movement. The boundaries blur between explicit and implicit as well as past memory and present experience. MAXINE SHEETS-JOHNSTON (2012) conceptualizes memory as “[...] a matter of memory ‘in and by and through the body,’ not memory of an object-body” (*ibid.*: 68). She proposes to think of immanence rather than intersection between past and present – remembering as an active, intentional process in which memory is actualized in/by/through the moving body. As she proposes the category of *kinesthesia* “[...] at the core of our being, or in broader terms, that animation defines the nature of life.” SHEETS-JOHNSTONE (*ibid.*: 69) introduces the movement aspect of body memory to the discussion and puts it at the center of human nature – and animate nature in general. In a way, she lets the scale turn towards the body. Whereas others “overestimate” the mind, she “overemphasizes” the body. Nonetheless, the fact that living bodies are moving bodies and that at least a part of body memory is kinaesthetic is a given.

RUDOLF LABAN (1920), dancer and choreographer, was one of the first who formulated the idea of a body sense (Körpersinn), the *body* or *kinaesthetic sense*: a capacity to perceive oneself as body in motion, that is closely connected to emotions, feelings, and sensations. SABINE C. KOCH (2011: 30) poses the hypothesis that kinaesthesia is not only another sense, but the basis for all sensory perception. This way, kinaesthesia becomes the anchor of our self, that which keeps our subjective impression of holistic perception together. This applies not only to human individuals, but to all animate life. As SHEETS-JOHNSTONE (2012) puts it

“[...] the fundamental fact that the faculties of kinesthesia and proprioception are its [animate life] inextinguishable phylogenetic and ontogenetic correlates“ (*ibid.*: 47).

An important kinaesthetic technique is MOSCHE FELDENKRAIS’ *Awareness Through Movement* (1978). THOMAS HANNA (1988, 1994), trained in Feldenkrais technique, developed *Somatics* on one hand as a concept of seeing the body as an integrated entity that must be experienced in movement, and on the other hand as a method that trains this bodily sense and can be described as *somatic movement awareness*.

The work of FELDENKRAIS and HANNA as well as the movement studies of ANNA HALPRIN as a dance artist and choreographer form the basis of *Movement Ritual*. This is a tool to cultivate the sensory awareness in movement in the Tamalpa Life/Art Process, to teach movement principles, and to train the kinaesthetic sense through performing this series of dynamic movements in different ways with different intentions. It can be used as a form of movement meditation, as a resource for movement education and improvisation, as performance material, etc. *Movement Ritual* is a series of movement explorations that integrate the basic principles of human body motion. It is not supposed to be a formula that can be repeated technically. Rather, it is a suggestion, a point to start from “[...] to experience the principles of human body motion at work“ (HALPRIN 1979: 1). Performing *Movement Ritual* has an impact on emotions, feelings, and the inner state. It can be used as a check-in with the body sense, and regularly performed, tunes the kinaesthetic sense and the entire sensory apparatus. There are four parts of *Movement Ritual*: *Movement Ritual 1* is performed primarily lying down, using flexion, extension, rotation, etc. *Movement Ritual 2* is performed standing up, it applies falls, lifts, swings, and balance. *Movement Ritual 3* is focused on locomotor movements like walks, runs, crawls etc. The variation of 1, 2, and 3 is called *Movement Ritual 4* which can vary as people respond differently to motion.

Movement Ritual, movement improvisation, and metaphoric movement are applied to inspire metaphor and imagination and to deal with psychic content. DARIA HALPRIN (2003) formulates

the core philosophy of the Tamalpa Life/Art Process:

“The entire repertoire of our life experience can be accessed and activated through the body in movement. Since movement is the primary language of the body, moving brings us the deep feelings and memories. [...] When made conscious, and when entered into as mindful expression, movement becomes a vehicle for insight and change. [...] In this moving out of unconscious material, we bring all that we have not been aware of into clearer view.“ (*ibid.*: 17f).

The theoretical frame for this interrelation in the Tamalpa work is the *Psychokinetic Imagery Cycle* (HALPRIN 2003: 130–136). The term psychokinetic refers to the unity of psyche and body: “The anatomy of the body and the psyche reflect each other“ (HALPRIN 2014: 93). Social Embodiment, for example, researches the bidirectionality of affect and motor behavior and says that not only affect expresses into behavior, but also behavior has influence on affect (cf. KOCH 2011: 40, 2017b: 47). It is a dance of e-motion and activates metaphor and imagination.

Metaphor

A core concept of the Tamalpa Life/Art Process is metaphor used in *Movement Metaphors* or metaphorization in the *Psychokinetic Imagery Process* (for a detailed discussion on metaphors cf. GOLDMANN 2019). There are not only verbal metaphors, but metaphors of different kinds: visual, audible, movement, or mixed metaphors (for mixed metaphors cf. GIBBS 2016). They all share a common structure: metaphors explain one thing in terms of another, and have a *source domain* and a *target domain* (LAKOFF & JOHNSON 1980: 5). The source domain defines the area from which the metaphor is drawn, or in other words, it is the image that is used to describe something, e.g. an action. The target domain is this something, e.g. the action. The example GEORGE LAKOFF and MARK JOHNSON give is “Argument is War.” The action (argument = target) is described with a concept or image from a different source (= war). What is described? (target), How is it described? (source) (cf. LAKOFF & JOHNSON 1980). Argument could also

be described as a “dance” – “Argument is Dance.” (argument = target, dance = source).

In the 1980s, a “cognitive turn” occurred in the metaphor studies, when LAKOFF and JOHNSON published *Metaphors We Live By* (1980). Formerly separate fields of research came together—neuroscience, philosophy, psychology, and linguistics – and formed new fields including cognitive linguistics, or psycholinguistics. The work of LAKOFF and JOHNSON took metaphor to the core of cognition, and placed its origin in the body. They locate the source of metaphors in experience and postulate that human thinking processes are largely metaphorical. Metaphors are seen as the paradigms of our self-understanding (cf. LAKOFF & JOHNSON 1980).

All senses can be metaphorical. Visual, movement, or acoustic metaphors differ from their verbal counterparts in their perceptual immediacy that is lacking in language (FORCEVILLE 2008: 463). Also, gestures have been studied as metaphors that are used—despite depicting concrete activities or objects—“[...] to represent abstract metaphorical concepts. This fact supports the hypothesis in cognitive linguistics that (many) metaphors are grounded in embodied action” (CIENKI & MÜLLER 2008: 495). It is of special interest here that ALAN CIENKI and CORNELIA MÜLLER refer to the dynamic aspect of metaphoricality and that “[...] gestures may trigger new verbal metaphorical expressions” (*ibid.*: 498).

Approaches to metaphor in cognitive linguistics refer to metaphors as spoken or visual images, and they mention the body merely as the origin of metaphorical cognition. Only a few authors conceptualize body and movement as the basic source domain (cf. CUCCIO 2018).

Movement as Metaphor

Movement and metaphor are closely intertwined and methodically applied in Dance Movement Psychotherapy (cf. KOTLER *et al.* 2012; EBERHARD-KAECHLE 2017). In the Tamalpa Life/Art Process the interplay of body (parts), movement, and metaphor has two dimensions. It is firstly intentionally used as an instrument to inspire improvisation, to introduce a theme (of a session), and to activate body memories. As *Movement Metaphors*, they have a verbal expression that can be executed

in movement, for example “letting go,” “walk my way of life,” or “reach towards something.” They function like an entrance door to the moving metaphorical body. It is important to state here “[...] that the field of play stays open within this grounding framework, allowing each body to reveal and tell its own unique story” (HALPRIN 2003: 170). As described in the introductory example, in a group setting one might start from one movement exploration (of arms and hands) and through metaphorical activation (“letting go”) and/or *Life Art Questions* individual metaphors are developed and linked to personal memory and life themes (e.g. “letting go” of the anger towards somebody). Metaphors originate in body memory activated by paying attention to the movement and, therefore, activating mechanisms inside the body. Metaphorical movement accesses body knowledge/memory and develops new metaphors that can be linked to personal life stories:

“This makes for a powerful metaphorical interplay between the actual and imaginal worlds. [...] the body parts play a similar function to the symbols or scenes in a dream.” (HALPRIN 2003: 145).

Secondly, in a broader context, the Tamalpa Life/Art Process provides a “road map” to explore the landscape of the body and its memory: the *Body Part Metaphors* (HALPRIN 2003: 145–175). The division into body parts offers a guideline that helps to focus and provide depth. It also provides the opportunity to enter into movement and metaphor in an attainable way that can be adjusted to any clientele a practitioner is working with. *Body Part Metaphors* are made up of actual bodily functions (movements), (cultural and personal) associations, and themes. For example, functions of the body part “legs and feet” are “standing” and locomotor movements like stepping, running, moving toward and away from something or somebody. Associations are: finding your place or stance, to stop and start, moving toward a goal etc. From that point themes may be formulated to be explored in movement, drawing, and writing, for example regarding the *Movement Metaphor* “taking a stand.” Bringing a theme into movement then again creates new *Movement Metaphors*.

By working with all body parts in depth—as it is facilitated during the first level of the training—exploring their metaphors, one accesses the person-

al mythology through the activation of the implicit body memory. In a second step all parts are integrated, bringing them into interaction. Through movement, dialogue, and drawing an individual *Body Part Mythology* is created, telling personal life stories grounded in body memory and individual life metaphor: “Movement then becomes the metaphor for our way of living our life stories” (HALPRIN 2003: 18).

With the ability to form metaphors, a mental space is created between logic and fantasy, where important therapeutic processes can take place (cf. KIRMAIER 1993). Working with metaphors, one leaves the literal reality and enters into a fictional, psychic reality, that is highly subjective. Referring to HANS VAHINGER's *Philosophy of As-If* (1911) JAMES HILLMANN (2009) states:

“The key is that *as though*, the metaphorical, as-if reality, neither literally real (hallucinations or people in the street) nor unreal/unreal (‘mere’ fictions, projections which ‘I’ make up as parts of ‘me’, auto-suggestive illusions).” (*ibid.*: 56).

Through moving or acting “as if,” one enters an imaginative space and psychic reality. If, for example, the everyday movement of walking is performed metaphorically as if someone “walks her/his way of life,” a whole new dimension of walking opens up, one that is full of memory, meaning, and imagination.

Imagination

Creative Imagination, using its “healing and reconstructive powers,” is at the core of Expressive Arts Therapy (MCNIFF 2017: 30), it is central to understanding the Tamalpa Life/Art Process.

Imagination is a concept that regained importance in recent years – as a method for psychotherapy, in so called self-support-books, in neuroscience, literature studies, and cultural studies. In general, imagination explores the construction of the relation of “outer” and “inner” worlds (TRAUT & WILKE 2015). Historically, there are two main branches: First, the epistemological approach defines imagination in terms of the construction of reality. Currently, this perspective is prominent in philosophy and cognitive science. The second definition of imagination relates to arts theory and aesthetics. It focuses on imagination as cre-

ative invention. LUCIA TRAUT and ANNETTE WILKE (2015) thoroughly illustrate how the concept of imagination has been linked to the body throughout European intellectual history. Imagination has long been located in the body, for example, in the heart or the brain. Only since the 18th century, in the course of Cartesian division between subject and object, imagination has been understood as a cognitive operation of the subject in the mind, no longer materialized in the body (cf. TRAUT & WILKE 2015). The basic functions of imagination are: to represent and to link, to make present what is not present, to dive into other worlds, to provide things and humans with new meaning, to evoke affects, and finally every act of perception is imaginatively formed with meaning (cf. WILKE 2015: 505–506). In every imaginative act, similar to every sensual perception, several dynamics are at work: bio-neurological processes (brain functions), socio-cultural standards, religious prefigurations, interpersonal interaction, as well as individual forms of appropriation and creative performances. TRAUT and WILKE (2015: 62) assume an anthropologically founded, and therefore universal, homogeneous *competence of imagination* that is culturally shaped.

Following the epistemological definition, imagination serves as the missing link: there is no perception without imagination. This perspective connects sensory perception, emotion, and materiality with the conceptual, cognitive level. Accordingly, perception is already perception “as something”—the “pure” perception is, therefore, transcended and imaginatively superimposed with meaning (cf. TRAUT & WILKE 2015: 55–56). LAKOFF and JOHNSON (1980), in this regard, refer to rationality as dependent on imagination, and emphasize the transformative power of metaphors as being able to construct “new realities” (*ibid.*: 235–236). An interpretation of imagination that combines on the one hand the aspect of reality constructions (epistemology, cf. KOCH 2020), and on the other hand creative inventions (art theories, aesthetics), provides a rather flexible perspective on the interplay of perception, interpretation, sensemaking, and transformation.

Imagination, thus, is a *transitional sphere* (TRAUT & WILKE 2015: 34) that integrates body, mind, and emotion. Imagination is closely intertwined with aisthesis (sensual perception). Imagi-

nation and aisthesis influence each other bidirectionally. Culturally formed imaginative structures filter the individual sensory perception and allow a seeing “as something.” In general, perception and imagination are ways of world-making.

Techniques of imagination—mediated through the body and the senses—must be seen as specific capabilities and competences (cf. KOCH *et al.* 2015). They are somatic formations of possibilities, styles, and attractions of perception. As a result, they have power to form reality, in the way that they shape the relation of inner and outer worlds—sometimes in a new order. They relate worldviews and self-images often for the sake of happiness, healing, or (spiritual) perfection. Imagination techniques use the body as an experiential space as well as an object of imagination. In combination with aesthetic arrangements, they have a strong suggestive power and a power of factuality that is able to create new realities (TRAUT & WILKE 2015: 75–79). There is no transformation (neither individually nor collectively) without imagination (WILKE 2015: 507).

From this perspective, the Tamalpa Life/Art Process constitutes a technique of imagination that uses the interconnections of body, perception, imagination, emotion, and cognition to facilitate a holistic integration and communication of body, psyche, and mind in a creative process. As an *intermodal method* (KNILL 1979), it brings different art modalities like movement, drawing, and poetic writing into play. The theoretical framework to describe and facilitate this process is the *Psychokinetic Imagery Cycle* (cf. HALPRIN 2003: 130–136). As the term psychokinetic and the role of movement have already been addressed, the focus now will be on the two other poles of the *Psychokinetic Imagery Cycle*: image and narration.

Making an inner image visible, perceptible—projecting it—opens up the chance to relate to it and communicate with and through this medium. In the Tamalpa work, drawing is usually done with oil pastels on paper that is readily available, because the drawing is not for the sake of high art or exhibition, but for the sake of communication. These images are free associations and follow a movement exploration, sensory awareness exercise, or are just made as a first step into the session often accompanied by a theme or *Life Art Question*. There is no (rational) interpretation of the image.

Rather, one stays in the imaginative realm and enters into creative ways of communication—in movement or narration. Narration (cf. PANHOFER *et al.* 2012; GALLAGHER & HUTTO 2019), the third pole in the *Psychokinetic Imagery Cycle*, can be a dialogue, a poem, a letter, a story, or any other kind of creative writing. One main instruction at this point is “If your body/the image could speak, what would it say?” The participants in Tamalpa remain in this As-If reality and vary movement, image, and narration through the differing interrelations of the art modalities.

Staying in this imaginative art space serves three purposes. First, it is *generative*, gathering additional information, understanding, and new resources. Second, it is *integrating*, art modalities and information come together in a new way. For example, at the end of a session the performance piece using all gathered resources (drawings, narratives, movement material) reveals a new meaning, thereby creating a new metaphor. Third, the *Psychokinetic Imagery Cycle* is *communicating*, intra-personal as well as inter-personal. One could talk with an image in a poetic narrative, one could move a drawing and so on. Interrelations of the art modalities can be facilitated with the material of one person (intra-personal) and between two or more (inter-personal).

The Tamalpa Process was created to navigate between life and art. Participants bring themselves and their daily lives into the studio and use life issues for artistic improvisation. To bridge the other direction, finding, or even better, creating the meaning of the artful expression, the *Life Art Questions* and Journal Writing methods are applied.

The imaginative art space stands on its own. And the changes made in art will unfold. The art has importance beyond rational interpretation or measurable outcome. Nonetheless, it is helpful to take the often critical minds by the hand and connect what happened in the art space to larger contexts. This way, realities are created and changed, or rather made visible for the thinking mind. And even thinking and verbalization are imaginative processes of meaning making and transformation (cf. TRAUT & WILKE 2015: 18). Furthermore, these reflections enable the participant to consciously implement transformation by planning actions of change in daily life.

By using *Life Art Questions* to inspire Journal Writing or spoken exchange, a relationship between metaphoric and literal reality can be established. It opens up a chance to reflect on the meaning of the art for the lives of the participants. For example, a *Life Art Question* working with the theme of personal boundaries could be: How can I create my space in everyday life? (cf. HALPRIN 2003: 133).

Aesthetics

Expressive Arts Therapy is an aesthetic practice. It is working with the body and the senses as well as a certain kind of beauty. *Aesthetic* is a term with different usages and meanings (cf. JOHNSTON 2020). In art philosophy, it traditionally regards beauty, grace, and often a kind of formalism. Alexander Gottlieb Baumgarten (1750–58) brought a new understanding which he called by the Greek term *aisthesis*, meaning sensation or sensory perception.

The Tamalpa Life/Art Process is an aesthetic, kinaesthetic or “somaesthetic” (SHUSTERMAN 2012, 2018) practice which has a certain understanding of aesthetics, specifically the aesthetic response. An *aesthetic response* is the act of being inwardly moved by a sensory perception that provides change within and finds expression through art. Aesthetic in this sense is not understood as a formal doctrine of beauty, but a form of communication through the senses. It rather derives from the concept of aisthesis and includes emotional as well as imaginal reactions inside the individual. As DARIA HALPRIN puts it “soul is touched” (2003: 93). This inner movement, the e-motion, changes the inner state of the perceiver who can express it through artful means like movement, drawing, and poetry. Even if they would not express it directly, they would express it through their face, posture, movement, or sound of voice. By making the inner movement visible, communication with the “inner world” becomes possible and offers ways of making sense and meaning, integrating it into thinking through reflection. Despite the inward moving, an *aesthetic response* is also the expression of the impression, which becomes a new impression to both the one who is expressing and the witnessing partner. It is a constant cycle that circles in both directions (cf. KOCH 2017a/b: em-

bodied aesthetics in psychotherapy). The inner life of a person is expressed and in a manner being shaped through the art medium. In this way, in moving a person inwardly, the artful expression becomes “beautiful.” This offers only a broad working definition of the aesthetic practice of Expressive Arts Therapy (cf. KNILL *et al.* 2005).

Different art mediums generate different responses depending on the materiality (oil pastels, clay, natural objects) or non-materiality (voice, sound, movement) of the medium. Bringing them together, like in the *Psychokinetic Imagery Cycle*, and facilitating communication among these modalities provide a wide range of combinations and interacting synergies within an aesthetic art space. As the basis of this practice is the moving body, the Tamalpa Life/Art Process is a method of *embodied aesthetics*. The theory of embodied aesthetics in psychotherapy of SABINE KOCH (2017a/b) describes the aesthetic mechanisms of impression and expression similar to the *Psychokinetic Imagery*. In the Tamalpa Life/Art process *Aesthetic Feedback* is an intervention to facilitate interaction between partners. It originates in the sensory experience and imagination of the witness (aesthetic response). Exercises include, for example, partner A moving the drawing of partner B; or partner A talking about her experience during the session and partner B answering with a gesture or a drawing. It offers a possibility to respond to someone’s expression while avoiding rational thinking which is often connected to judgement—positive or negative. A prerequisite for offering *Aesthetic Feedback* is witnessing. The dance (therapy) technique Authentic Movement facilitates witnessing as a relational approach (cf. STROMSTED 2019) which influenced the practice of the Tamalpa Life/Art Process. Here, *Witnessing* and providing (*Aesthetic*) *Feedback* are learned and practiced like an art in itself. It offers possibilities of interaction that are based on respect and empathy, letting the partner be as they are, providing a safe space where the creative process can unfold. This instrument of *Aesthetic Feedback* based on empathetic witnessing often creates a feeling of being truly seen and accepted. (cf. HALPRIN 2003: 135, 2014: 102). That is healing in itself.

Healing

From an Expressive Arts perspective healing is a *process* of becoming whole, alive, imaginative, and connected. In this sense, it is not reduced to curing or physical health. Referring to the philosopher ANDREAS WEBER, it is a process and ability to build creative connections – with myself, with the others, with all that is beyond, with life (cf. WEBER 2016: 78). This process is non-linear and seemingly chaotic in its own self-organizing order. Healing refers to a human dimension beyond rational, materialist thought, which opens up new possibilities to live life fully. *Enlivenment*, being creatively connected, could be targeted as the aim of all healing:

“One dimension of liveliness is artistic expression, artistic work, and research. Here too, one does not objectively represent, but experience through permeation. These creative processes do not display the world, but bring them to life in a symbolic way and pass this experience to the viewer. [...] Artists work with imagination and know that this is a real power that can initiate productive change. Art and life are not separated. *Enhanced liveliness is always greater self-expression and intensified poetic experience.*“ (WEBER 2016: 42–43, translation & emphasis AL)

Entering the imaginative (art) space is entering the “middle realm of psyche” (HILLMAN 2009: 73). STEPHEN K. LEVINE describes it as “transitional and liminal states” where new meanings can emerge or be changed through imagination (cf. 2005). DARIA HALPRIN defines health as “the ability to live artfully with a changing reality.” (2014: 98). Looking at life with the poetic or artistic eye using metaphor, image, song, movement, or gesture is a way to train the *fictional sense*, a concept that JAMES HILLMAN (2009) introduced. He “[...] presents us with what might be called an *aesthetic or poetic psychology*, based on a phenomenology of the imagination.“ (LEVINE 2005: 54, emphasis AL). Engaging in artful expression makes active imagination perceptible and opens it up to conversation and change:

“When art expression and felt experience truly meet, or when an individual’s art fully reflects some important part of her psyche and story, she herself is moved and changed by it. [...] this can be profoundly healing.“ (HALPRIN 2003: 94).

STEPHEN K. LEVINE, a founding father of Expressive Arts Therapy (LEVINE 2005; LEVINE & LEVINE 2017), formulates the concept of *poiesis* as the imaginative response to the world. He draws the word from Aristotle who “[...] distinguishes between three kinds of knowing: knowing by observing (*theoria*), knowing by doing or acting (*praxis*), and knowing by making (*poiesis*).” (LEVINE 2005: 32). *Poiesis* is not doing intentionally with a certain planned outcome. Rather, it is

“[...] the capacity to let meaning emerge through a shaping of that which is given [...] The poet is thus the mediator or facilitator who lends a hand to the process of formation, not the demiurge who creates *ex nihilo*.” (LEVINE 2005: 32–40, emphasis i. orig.)

This way, the artist becomes an observer of the process, learning about themselves through expressing what is emerging in the free play of creativity. “*Poiesis* is a performative art” (LEVINE 2005: 63–64, emphasis i. orig.). This aspect of Expressive Arts Therapy can transform trauma and suffering into tragedy. LEVINE describes the transformative power of performance as *catharsis* that

“[...] allows us to bear the horror we witness and to experience compassion for those who suffer without giving way. The performance of tragedy marks the tragic as a mode of being human [...]” (LEVINE 2005: 64)

To be able to work with intimate themes and memories participants need safety. This safety is neither objective nor propositional, but perceived on a subconscious level. STEPHEN W. PORGES with the Polyvagal-Theory describes how this “neuroception” (neuro-per-ception) works and what clues the nervous system needs to feel safe: despite a safe environment (the studio, cf. HALPRIN 2014: 102) it needs safe relationships that engage in face-to-face interaction, facial expression, eye contact, and a friendly voice (PORGES 2010). One could speak of *connectedness* which may provide the client with a feeling of being seen and accepted in the therapeutic dyad as well as in a group. An important dimension of creating a safe environment in a group is to facilitate safe encounter among participants through guiding, formulating rules of communication, and facilitating situations of witnessing and being seen with empathy.

D.W. WINNICOTT (1995) also saw creating a “holding environment” as essential for the development of the self (cf. LEVINE 2005: 49). One more aspect especially true for the practice of Expressive Arts Therapy with non-professional artists is the provision of a structure.

“It is not enough to simply say to a person, or a group of people, ‘Take this time to imagine and create.’ Teachers and leaders are charged with establishing the overall context for creation and for inspiring actions according to a vision that is both tangible and open.” (MCNIFF 2017: 27–28)

In the Tamalpa Life/Art Process the instrument of *scoring* is used to create this session structure or plan. In a score *theme, intentions, resources, activities, time, place, people* are defined. A score provides a frame in which the creative process can happen. This frame can be narrow for less experienced people and wider for people familiar to the practice of Expressive Arts Therapy. *Scoring* on one hand helps to structure a session, on the other hand it helps reflecting on what happened which is called “valuation.” This way *scoring* facilitates the creative process over time (cf. HALPRIN 1969).

Referring to WINNICOTT (1995) and his idea of free play, the aim is to provide a “[...] playground, where patient and analyst can play together without constraint.” (LEVINE 2005: 50). The functions of the therapist, teacher or facilitator then are a) to provide a safe environment, b) to structure the session allowing creative expression, c) to hold the space, “[...] but only if holding is understood as a setting-free for the realization of one’s possibilities” (LEVINE 2005: 72), and d) to provide “authentic care” that “[...] depends on the understanding that each existing individual is ultimately responsible for him or herself” (LEVINE 2005: 25).

Building a flexible, fluid relation between freedom and structure is a task the facilitator, therapist or teacher has to fulfill. Another one is to facilitate learning and self-reflection that may lead to changes in the lives of the participants. In the Tamalpa Life/Art Process the instrument that helps in structuring and tracking the transformation is the *Five Part Process*. It provides a background the experiences can be reflected onto, the learning can be integrated, and the development is made visible. The five phases are *identification, confrontation, release, change, and growth* (cf. HALPRIN

2003: 122–130). A second model was published in 2014 that is a refined development of the first. Here she describes *Six Phases of Transformation in Dance/Movement* (cf. HALPRIN 2014). These models help to describe and support the transformation as well as to implement the learnings and changes in daily life. They make the individual healing process tangible.

On a collective level healing is facilitated socially in communities and ecologically in local places. The Tamalpa Life/Art Process as well as the Tamalpa Institute are named after a myth. Mount Tamalpais close to the Mountain Home Studio in Kentfield, CA, is known to be a sleeping Native American princess. A modern play written for the outdoor *Mountain Play* (<https://www.mountainplay.org>) theater performed on Mount Tamalpais is the source of that myth. After a dramatic love story and struggles between good and bad, the princess died with the words: “I will not rise until there is peace between people and land.” This can be seen as a motto or mission statement for the Tamalpa Institute that is engaged in promoting social justice by supporting underserved communities with the “healing power of creative expression” (<https://www.tamalpa.org/tamalpa-artcorps>).

An instrument in this field of social engagement are the *community dances* that serve to build a sense of community and raise awareness for social and ecological problems. ANNA HALPRIN (2019) worked on these group dances almost all her life. Two of these dances are still performed: *Circle the Earth* and *Planetary Dance*. They promote not only a sense of community, but also a commitment to contribute in a meaningful way – serving life with art.

Conclusion

The Tamalpa Life/Art Process has been presented as an aesthetic embodied imagination practice. It is a movement-based Expressive Arts Therapy approach, that combines movement with artful expression to facilitate change, transformation, and healing. Expressive Arts Therapy favors experience instead of information and analysis. It uses sensory perception and the moving body to create new experiences that go beyond rational thinking and take the whole person into account.

Movement and artistic expression become tools of action and self-efficacy that might be grasped as poiesis (LEVINE 2005, 2017)—making instead of enduring passively. Expressive Arts Therapy offers opportunities to confront and deal with challenging life themes, and in the end to rewrite life stories—changing the role of the actor, envisioning a happy end. Using imagination and metaphor transcend literal reality and offer an As-If reality (VAIHINGER 1911) where change is possible, or at least imaginable. Through artistic expression the client or participant can distance themselves from a memory that might be too horrific to be said literally instead making it artistically perceptible and accessible to deal with. At the end of this process, at best, changes happen in perception, understanding, and meaning of an event or a life story, and the client finds ways to make peace with it, restoring their sense of safety.

Safety is the fundamental basis of all (psycho-)therapeutic work. Not only an objective security, but a subjective sense of safety that lies in the nervous system and depends on the environment as well as the relations with other people (cf. PORGES 2010). The facilitator or therapist has to provide a safe studio space that is protected from the outside, they have to be a “safe” person with competence and the ability to be in reliable contact, and they have to offer a session structure with clear instructions. Working with a group over time can furthermore create a sense of belonging to the group, and beyond, to a larger community. Creating a safe space is fundamental to enable free play of expression and imagination, and also transformation and healing, because there is no transformation (neither individually nor collectively) without imagination (WILKE 2015: 507).

The aesthetic practice of movement-based Expressive Arts Therapy like the Tamalpa Life/Art Process is an approach that integrates sensory (aesthetic) perception, movement, metaphor, artistic expression, imagination, human encounter, and environmental as well as relational safety to offer opportunities for transformation, change, and healing.

Notes

1 The author's background in movement and dance facilitation is based on one hand on the three levels of the Tamalpa training which she accomplished in 2012, 2016/17, and 2019 (cf. <https://www.tamalpa.org/profesional-training/>). Since 2016, she has been regularly leading open workshops in the Tamalpa Life/Art Process. On the other hand, she is a certified Biodanza instructor (System Rolando Toro, IBF) which is a group-oriented method that utilizes dance, music, and human encounter (cf. <http://www.biodanza.org/en>). She is also certified as a naturopath (Ger.: Allgemeine Heilerlaubnis) and holds a M.A. in the study of religion, philosophy, and psychology.

2 A *Movement Metaphor* is a metaphor brought into movement. Often verbal metaphors contain a body or movement component, like "standing on one's own feet," "walking my way," "poker face" etc. that can easily be used for movement improvisation. Also, visual or acoustic metaphors, symbols, or colors can become an inspiration for movement.

3 In the Tamalpa Life/Art process *Aesthetic Feedback* is an intervention tool to facilitate interaction between partners as a collaborative process. The *Aesthetic Feedback* originates in the sensory experience and imagination of the witness and may mirror, add to, intensify, or blend with what the enactor has already shared, or it could introduce completely new, contrasting, or missing elements that redirects the exploration. Exercises include, for example, partner A moving the drawing of partner B; or partner A talking about her experience during the session and partner B answering with a gesture or a drawing. It offers a possibility to respond to someone's expression while avoiding rational thinking which is often connected to judgement – positive or negative. A prerequisite for offering *Aesthetic Feedback* is empathic witnessing. (HALPRIN 2003: 116–118)

4 *Life Art Questions* are employed to connect the artful exploration experienced in the studio with daily life. Through reflecting on *Life Art Questions* a relationship between metaphorical and literal reality can be established. They can inspire journal writing or spoken exchange. As a bridge between life and studio they can also be used to bring themes and issues from daily life into the art studio, to deal with them creatively in the metaphorical art space.

5 The *Three Levels of Awareness and Response* is a map to facilitate awareness and response of "the body" not only on a physical level, but also on the emotional, mental, and spiritual level. Each is separate from the other, and they are all connected. Each of the levels open, reveal and reflect aspects of the self. The facilitation map separates and integrates the levels at the same time by using different ways of interaction and exploration. The three levels are: *physical*: sensory sensations, breath, body posture, body parts; *emotional*: feelings, such as anxiety, joy, calm, excitement, anger, sorrow; *mental*: thinking processes, such as planning, remembering, worrying, imagining, and fantasizing. The fourth spiritual level might open up when the first three levels integrate. It is not part of facilitation. (cf. Halprin 2003: 104-110)

6 *Movement Ritual* is a structured movement sequence

to cultivate the sensory awareness in movement in the Tamalpa Life/Art Process, to teach movement principles, and to train the kinaesthetic sense. It can be used as a form of movement meditation, as a resource for movement education and improvisation, as performance material, etc. It integrates the basic principles of human body motion and has an impact on emotions, feelings, and the inner state. There are four parts of *Movement Ritual*. Part 1 is performed primarily lying down, using flexion, extension, rotation, etc. *Movement Ritual 2* is performed standing up, it applies falls, lifts, swings, and balance. *Movement Ritual 3* is focused on locomotor movements like walks, runs, crawls etc. The variation of 1, 2, and 3 is called *Movement Ritual 4* which can vary as people respond differently to motion (cf. HALPRIN 1979).

7 ANNA HALPRIN, *July 13, 1920, is an American post-modern dancer, performer, and movement teacher. In the first part of her career she performed as a dancer, worked as choreographer, and founded the San Francisco Dancers' Workshop. After surviving cancer and a personal healing process facilitated through art, she became a pioneer in the field of dance as a healing art. In collaboration with body therapist, artists, psychotherapists, and her daughter, Daria Halprin, she has developed the movement-based expressive arts method Tamalpa Life/Art Process. In 1978 she co-founded the Tamalpa Institute with Daria Halprin. (cf. <https://www.annahalprin.org/biography>).

8 Rudolf Laban (Laban Movement Analyses), Irmgard Bartenieff (Bartenieff Fundamentals), Judith Kestenberg (Kestenberg Movement Profile), Marian Chace (Dance as Communication), Liljan Espenak (Psychomotoric Therapy), Mary Whitehouse (Movement in Depth, Authentic Movement), Trudi Schoop (Dance as investigation of reality and transcendence), and Mary Wigman (German Dance, Ausdruckstanz)

9 The *Psychokinetic Imagery Process/Cycle* is a theoretical frame to explain and facilitate the interrelations between different art modalities (movement, drawing, and poetic writing/dialogue) as well as the dynamics between the individual and the group. It is an intermodal arts model "[...] central to almost all of the expressive arts therapy approaches [...]" (HALPRIN 2003: 130). The term psychokinetic refers to the unity of psyche and body/movement. Imagery refers not just to visualization processes, but rather to "[...] an active and expressive engagement with sensations, images, and narratives." (HALPRIN 2003: 130). It includes images as well as metaphors, symbols, stories etc. Different art mediums generate different responses depending on the materiality (oil pastels, clay, natural objects) or non-materiality (voice, sound, movement) of the medium. Bringing them together, like in the *Psychokinetic Imagery Cycle*, and facilitating communication among these modalities provide a wide range of combinations and interacting synergies within an aesthetic art space. (cf. HALPRIN 2003: 130–136).

10 *Body Part Metaphors* facilitate different approaches to the body as a "[...] powerful interplay between the actual and imaginal worlds." (HALPRIN 2003: 145). One is to explore the anatomy, functions and movements of each body part. Another is to identify collective associations, easily found e.g. in proverbs like "walk my way." A third

is to explore metaphoric themes, which HALPRIN also calls “archetypal themes” because they are “commonly held human responses” (2003: 147). These themes are then linked to individual life narratives and inform personal mythology. To facilitate the interplay between actual and imaginal body the teacher offers movement situations that invite the metaphoric theme of each body part to emerge. Another approach, especially suited for beginners, is to bring metaphors into movement (*Movement Metaphor*), e.g. walking as if “walking my way of life”. The division of the body into body parts helps to focus and manage the exploration of each body part as well as the interrelation between the body parts and the body as whole. The body parts and areas are: head and face; neck, throat, and jaw; spine; ribcage; shoulder gird; arms and hands; abdomen; pelvis; legs and feet. (cf. HALPRIN 2003: 145-175)

11 The *Five Part Process* is an instrument that helps structuring and tracking the individual and group transformation. It provides a background the experiences can be reflected onto, the learning can be integrated, and the development is made visible. The five parts or phases are *identification, confrontation, release, change, and growth* (cf. HALPRIN 2003: 122–130). Within one metaphoric life theme the process can go back and forth between the phases, it is not a linear development. The *Five Part Process* helps to describe and support the transformation and to implement the learnings and changes in daily life. They make the healing process tangible.

12 *Scoring* in the Tamalpa work is an instrument that facilitates the creative process over time. A score provides a frame in which the creative process can happen and it can be employed to create a session structure or plan. In a score *theme, intentions, resources, activities, time, place, people* e.g. of a session or performance are defined. An integral part of *Scoring* is “valuing the action” which is called “valuation.” Reflective questions help on one hand to refine the score before performing it by asking e.g., “Are the activities likely to fulfill the intentions?”. On the other hand, valuation questions help to evaluate what had happened during the session/performance: “How are the intentions fulfilled? What are new resources? How could the score be recycled?”. *Scoring* is a dynamic process, that helps to facilitate the creative process by making it visible (cf. HALPRIN 1969).

13 *Witnessing and Active Listening* as a means to cultivate an open, receptive, empathic, and present way of perceiving the expression of someone else. Feelings of being seen and heard might be responses of the person being witnessed. In the Tamalpa Life Art Process witnessing and providing feedback are learned and practiced like an art in itself. Teaching tools are specific communication skills for giving and receiving feedback, and approaches for giving non-critical and non-analytical feedback by working with a communication model that honors individual experience: “I see, I hear, I feel, I imagine ...” It offers possibilities of interaction that are based on respect and empathy, letting the partner be as they are, providing a safe space where the creative process can unfold collaboratively (cf. HALPRIN 2003: 135, 2014: 102).

14 An *Aesthetic Response* is the act of being inwardly moved by a sensory perception that provides change

within and finds expression through art. Despite the inward moving, an aesthetic response is also the expression of the impression, which becomes a new impression to both the one who is expressing and the witnessing partner. It is closely related to the *Aesthetic Feedback* intervention.

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