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MASTER THESIS IN DANCE MOVEMENT THERAPY

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Where can the therapeutic potential and value be found in the work of Jerzy Grotowski and is it relevant and applicable to DMT? With particular focus on the embodied approach through creative process.

Abstract

This research project examines the work of Jerzy Grotowski, an eminent figure that has notably influenced contemporary theatre and the performing arts. Grotowski's work is situated in a boundary between dance, movement and drama and the embodied nature of the creative process suggesting possibilities for applied use in Dance Movement Therapy. Although Grotowski himself was not a therapist some of his ideas have been influential in the development of a branch or method of dramatherapy. This method, known as 'Developmental Transformations' by David Read Johnson, is essentially a translation of Grotowski's Poor Theatre (1968) work into drama therapy.

This study aims to explore the potential of Grotowski's approach to embodied creative process applied to Dance Movement Therapy practice. In doing so parallels are identified and explored through an overview of different stages of the work in both theory and practice. This search for a potential synergy between disciplines proposes to open a dialogue and explore the boundaries between key Grotowskian concepts identified in the literature and DMT to explore the potential of adapting elements from one discipline to the other.

Key Words: Dance Movement Therapy, Jerzy Grotowski, Embodied Creative process, Inter-disciplinary practice.

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Declaration of Intent

The objectives of this study are to examine and explore Grotowski's work searching for compatibility and therapeutic value for its applied use to dance movement therapy practice. Starting with Grotowski's life, influences and work in context, seemed vital to first situate the reader in order to proceed by weaving points of connection with DMT from Grotowski's work to test the application of its use from theory to practice. Links and influences between dance movement therapy and drama therapy have also been explored and implications for inter-disciplinary work. Then specific aspects of Grotowski's vision and practice will be highlighted and explored throughout the evolution of his work, leading to a debate about training and therapeutic work through DMT. The aim was to propose a pilot study in which elements extracted from an overview of three selected stages of the work, are explored in practice, focusing primarily in the training of the DMT therapist.

Introduction

From Poland to Italy: Grotowski in context

Grotowski's innovative contribution to theatre is extensively recognised. Jerzy Marian Grotowski (11 August 1933 – 14 January 1999) was born in Rzeszów, south-eastern Poland. He studied acting at the Ludwik Solski Academy of Dramatic Arts in Kraków and directing at the Russian Academy of Theatre Arts in Moscow

(GITIS) (Kumiega, 1985, p.4). "In 1957 Grotowski debuted as a director in Kraków with Eugène Ionesco's play *Chairs* and shortly afterwards founded a small Laboratory Theatre in the town of Opole in Poland in 1959" (Borowski, 2018). During the 1960s, they toured as a company performing and delivering workshops in many countries. He rose to international prominence by the end of the 1960's with his Polish Laboratory Theatre, becoming a renowned theatre director. Then there was a turning point and a change of direction, "by the turn into the decade of the 70's he had abandoned the strictly theatrical context and began his 'para-theatrical' experiments" (Kumiega, 1985, p.xi). As his work gained wider acknowledgement and recognition, "Grotowski was invited to work in the United States and with the introduction of martial law he left Poland in 1982" (Kumiega, 1985, p.212). Grotowski was a professor in Columbia University in New York and the University of California, where he developed Objective Drama, his last project before leaving the United States. "In 1984 the ensemble of the Laboratory Theatre voted to close the troupe's centre in Wrocław" (culture.PL, October, 2002).

He then left the United States and settled in Italy in 1985, "by the invitation and sponsorship of the Centro per la Sperimentazione e la Ricerca Teatrale, [Centre for Experimentation and Theatre Research] directed by Roberto Bacci and Carla Pollastrelli" (Wolford, 1997, p.367).

In Italy he established the Grotowski Workcentre in 1985 in Pontedera, near Pisa where he continued his theatre experimentation, investigation and practice and it was here that Grotowski focused his research on what culminated in what is referred to as 'Art as Vehicle', a term coined by Peter Brook, (2013) who said,

Grotowski is showing us something which existed in the past but has been forgotten over the centuries. That is, that one of the vehicles which allows man to have access to another level of perception is to be found in the art of performance (Brook, 2013, p.383).

Influences

Grotowski's involvement in or phase of Teatro Povero [Poor Theatre] was between 1959 and 1970. This trajectory of his work was influenced by artists in the 1960's, who adopted a radical position and attacked the ideals of established institutions. Arte Povera, a term coined by the Italian art critic Germano Celant (1967) emerged in Italy. Gnoli (2016) explains that,

Celant, who borrowed the term 'Poor Theatre' from Grotowski, this new art essentially consists of 'reducing to the least terms, to impoverish the signs, to reduce them to their archetype' (Gnoli, 2016).

Jannis Kounellis was another artist who moved to Italy, who was to become one of the leading figures in Arte Povera, and who considered drama fundamental to his art. Kounellis (2016) said that, "Arte Povera was a term born in the theatre, with Grotowski's idea of a 'teatro povero' where the concept of a poor theatre in which the relationship between actors and audience was primary, rather than sets and props" (Interview with Kounellis in Gayford, 2017).

Grotowski talked of taking a scalpel to contemporary European society and culture. As his work became more radical he chose to challenge existing hegemonies in the theatrical world choosing truth over beauty. It can be said that Grotowski was a

theatre practitioner in the category of ritual theatre, but others have said he was a psychologist, a scientist, and even a shaman who developed his work through the context of theatre. "He chose theatre because he concluded that there he would encounter the least censorship and mind control" (Schechner, 1997, p.464). It is important to recognise the impact of the socio-political context into which he was born, which undoubtedly influenced his thinking. "The genocidal occupation segued into the complicated oppression-permission-oppression dance of the communist years" (Schechner, 1997, p.463). Grotowski spent his formative years under two powerful but opposing orthodoxies. The first was the Roman Catholic Church of Poland and the second was the Polish Communist Party. He came from a Roman Catholic family, which had a deep interest in spirituality but was less committed to formal observance. Growing up in communist Poland, Grotowski would have experienced the psychological impact of living in a tightly controlled communist state where art was subject to strict censorship and personal freedom was greatly restricted. Initially his work contributed to innovative ideas and practices within mainstream theatre, but he was inspired by something ancient. He drew from a wide variety of sources and was influenced by the Eastern Orthodox Church and Polish Catholicism, "as well as Eastern spiritual practices, he was interested in spirituality from a young age and explored different cultures" (Schechner, 1997, p. xxvi). Weigel (1999) quotes Stalin (1944) who said "fitting communism onto Poland is like putting a saddle on a cow" (Weigel, 1999, p.77). Being raised as a Roman Catholic in the newly formed communist state of Poland presented Grotowski with some profound spiritual and intellectual challenges and dichotomies.

Undoubtedly a product of his time, his search for truth was at least in part a response to his experience of the deeply repressive, communist Poland. “Grotowski came of age in Poland under a repressive regime in the depths of the cold war. (...) He told me he selected theatre because during the workshop and rehearsal period – which extended months, even years- he and his small group of similarly minded people freely explored and expressed their thoughts, feelings and beliefs” (Schechner, 1997, p. xxvi). Under the early Stalinist regime, arts and freedom of expression were severely curtailed while all aspects of life were strictly controlled. Refusal to obey communist party edicts could bring severe punishment and even death. Initially, Grotowski studied and developed his early work within this paradigm. It is important to approach Grotowski’s work with caution and to understand the intensely personal nature of his quest. Having overthrown the shackles of one type of socio-political control in Poland, he then found himself subject to another in the corrosive force of consumerist capitalism in America. Grotowski retreated from public life to pursue a pure form of art deliberately choosing to pass on his methods and research to a chosen few, rather than to publish means that access to his later work, which make it a challenging task to grasp, yet “Grotowski’s influence continues to grow” (Schechner, 2008, p.7). This can and has led to the misapplication of his ideas to create pseudo-cathartic experiences of questionable value. Being conscious of this I am approaching his work with humility and yet find within it concepts in practice for its adapted use in clinical setting.

Arte Povera and Teatro Povero

The political nature of Arte Povera's resistance to the 'society of the spectacle' (Debord, 1967), it was born into, and the glorification of the consumer product that preceded it in Pop Art, was a reaction to and rejection of consumerist culture and the commercialization of art. In Arte Povera, the materials propose to reflect the present through the past; they were charged with western mythological associations, a quality that can be seen reflected in the construction of Grotowski's Poor Theatre. Grotowski, essentially elevated poverty; he removed all that he saw as superfluous and he brought a sacred quality and communal dimension back into the art; while he gave the creative freedom back to the artist who had been 'enslaved' to the director and the text for centuries. A reaction to the reality of his time lead him to strip back performance to its origins, to something ancient, which he considered had been forgotten, a reaction in part to the commercial competition of film and cinema, as expressed in his own words,

No matter how much theatre expands and exploits its mechanical resources, it will remain technologically inferior to film and television. Consequently, I propose poverty in theatre (Grotowski, 1968, p.18).

Stanislavski

A significant and influential figure in the development of Grotowski's work, was Konstantin Stanislavski. Grotowski was granted a scholarship to study directing

in Moscow, at the State Institute for Theatre Arts (GITIS) in 1955, “learning the craft from pupils of such Russian giants as Stanislavski and Meyerhold” (Borowski, 2018). Throughout his life, Grotowski held Stanislavsky’s teachings in high regard signifying the worth of his method. However, as Richards (1995) states, “Grotowski’s link to Stanislavsky “run[s] the risk of being completely forgotten or not taken into account” (Richards, 1995, p.4). In particular Grotowski stressed the value of physical actions, whereby the actor composes a score that shapes and carries the inner life of what is done and why. It is an approach that builds step by step using conscious structure as a means to channel creative work.

A common interpretation of Stanislavsky’s system of physical actions is that it is a move beyond emotional and psychological memory as foundation of acting and toward the relationship between physical action and psychological response (Calvano, 2016, p.17).

Grotowski believed that Stanislavsky would have progressed beyond the discovery of physical actions if he had lived longer. According to Wolford (2001) “Grotowski implied that his own research could be seen to mark the continuation of Stanislavsky’s investigation” (Wolford, 2001, p.193).

Grotowski admitted to being a fanatic of the work of Stanislavski and founded his knowledge on the principles of Stanislavski’s method. This influence can be found in the lengthy and persistent dedication to process and the structured and precise psycho-physical approach to the development of the craft of the actor. Also the level of depth and detailed rigor with regards to the process and the work undertaken on ‘physical actions’ is notable.

The limitations of applying Grotowski's work to DMT require consideration as I am neither an expert nor authority on his work and have not received direct training in his methods. However, apparently Grotowski often used the term 'good thief' when referring to adapting techniques and theories to his own purposes, without denying their roots. "Faced with his predecessors, he was a "good thief", examining thoroughly their techniques, analyzing critically their value, and stealing what might work for himself" (Richards, 1995, p.4).

However the impact of Grotowski's work has influenced many practitioners to pursue applying it to other settings, despite them having only a remote and superficial connection to his work in practice. This led Grotowski to become increasingly private about the work, and eventually passed the authority of continuing his work to Thomas Richards who suggests that the consequence of this misrepresentation can lead to Grotowski's research being misunderstood and perceived as "something wild and structureless, where people throw themselves on the floor, scream a lot, and have pseudo-cathartic experiences" (Richards, 1995, p.4). Given that much of Grotowski's later work had undoubtedly moved into a psycho-therapeutic vein there is both validity and purpose in trying to explore, as a 'good thief' what we might learn from his approaches. However, the purpose and intention here is quite different from that of mainstream drama training and theatre performance and therefore I hope may have met with at least some degree of sympathy from Grotowski.

WHY GROTOWSKI?

Grotowski's work is considered quite special for many reasons. But in this instance in relation to DMT he contributed to the investigation of the embodied process. Dance Movement Therapy deals with healing the body-mind split. For centuries in Western culture, the Cartesian discourse has given the mind a predominant position over the body. Grotowski too was searching for ways to deal with this body-mind split. His attempts at such unifying suggest a common element between the disciplines lies in the theory and practice of embodiment.

Embodiment refers to bodily phenomena, in which the body as a living organism, its expressions, its movement, and interaction with the environment play central roles in the explanation of perception, cognition, affect, attitudes, behaviour, and their interrelations (Koch, 2006, p.60).

Grotowski tried to remove social conditioning which blocks and inhibits the body and thus the potential for embodied creativity. Arising from the belief that our culture and conditioning deprives us from authenticity and embodied nature, Grotowski (1968) wants to help his actors to "take off the daily mask" (ibid, p.45). We do not, for the most part, exist in a culture that encourages to 'be in our bodies' or to think with our bodies. Bodies become blocked and disconnected, even alienated. That which connects us to embodied awareness and the ability to focus the attention on listening and reacting instinctively to the body's deep impulses can be blocked or repressed. Western society is in need of reconnection with the purpose of embodied knowing, as for centuries it has encouraged the opposite as valid and acceptable. As Richards (1995) clearly puts it,

We live in an epoch in which our inner lives are dominated by the discursive mind. This fraction of the mind divides, sections off, labels- it packages the world and wraps it up as 'understood'. Through such understanding we misunderstand, and reduce that which is being perceived to the limits and characteristics of the discursive mind (ibid, p.5).

An embodied perspective is neither very integrated nor encouraged in Western societies, and daily habits are currently determined by activities, which are disembodied, such as screen scrolling. Disembodiment is the cause of many problems in human experience, it can lead to poor health and it is often the result of trauma as well as cultural conditioning and alienation in the workplace. It is possibly being further exacerbated by detachment from the 'real' world in favour of the virtual reality where technology invades more and more every aspect of waking life. The revolutionary nature of this paradigm shift is being revealed across many aspects of human experience. Therefore, embodiment is a relevant and current topic of investigation across fields, making Grotowski's work also valuable in this regard. Johnson (2000) said,

Through such experiences supported by Grotowski's exercises (...), the participants are allowed to encounter more authentic and true aspects of themselves, and deeper contact with each other (...) to strip the usual defences, and encourage a deeper truth to be expressed. Such treks speak deeply to the British spirit: to travel abroad to primitive lands to access embodied states not encouraged by English society and manners...For Grotowski, the intentions arose from a Polish sensibility: not to go elsewhere, but to descend into the darkness of the traditions underneath (Johnson, 2000, p.9).

Grotowski was searching for the roots of tradition in the body. He highlighted that we have been disconnected from the self and each other, from our human essence. The way to access and reconnect to essence was dealing with resistance in

the body, as if the body, as Johnson et al. (1996) put it “is a vehicle towards revelation of spirit” (ibid, p.294). This view places the body as a vessel for self-exploration and development. For according to Grotowski we have lost something, certainly forgotten it, but this something forgotten exists, stored in the body, which can be accessed through a process of embodied memory, and it can be a source that brings therapeutic benefits. The craft of theatre, performance and ritual through Grotowski’s embodied process is a vehicle to remember, connect, integrate, transform and potentially if adapted to DMT deal with issues surrounding disembodiment. It may be an area for potential growth in a more expertly developed later phase in matters related to disembodiment in trauma. Since it provides structure and access to embodiment yet, there may be risks that would have to be taken previously into consideration.

In Ritual Theatre the connection with deeply traditional theatre practices are highlighted, sourcing from ancestral memory. It is a response to the context of the time. Brook (1996) stated “The actor searches vainly for the sound of the vanished tradition, and critic and audience follow suit. We have lost all sense of ritual and ceremony” (p. 53-54). The ritual element in Grotowski’s theatre, was trying to connect to ‘something forgotten’; seeking to connect to tradition, to go back to the origin, inspiring embodied states from the purpose of doing. This view brought the sacred element back into the art of performance, while using the body as a means of personal development, connecting with ‘essence’ and each other. This connects to DMT from its roots. As pointed out by Dosamantes-Beaudry et al. (2003) in Koch and Fischman (2011),

Dance/movement therapy pioneers had preserved the communitarian, participative mode that dance and rituals have had since the origin of primitive human groups (Dosamantes-Beaudry, 2003; Sandel, Chaiklin, & Lohn, 1993,) (p.58).

This 'something forgotten' can be considered as resonant with what DMT pioneers were seeking to reactivate. Their objective was to go beyond and they understood the value of experiencing together the processes of the body. "Dance movement therapy focuses on movement as non-verbal expression, interaction and communication" (Levy, 1992, p.59). They found therapeutic value in the use and perspective of embodiment as a powerful source of connection and knowledge, and this may have been found by an intuitive remembering in their own bodies while interacting with their students and clients. The ancient arts of dance, performance and ritual provide a rich source for healing, development and integration with the communal and even spiritual component of using the body. A commonality of the early pioneers was that they were dancers and performers; they possessed an understanding, a knowing of the effect and validity of embodiment that was driven by an attempt to go beyond words and embody inner processes. Wallock (1977) references Trudi Schoop, "she says the therapist should be like a very good actor. The patient will respond to the therapist if the therapist is really experiencing the feeling and projecting it fully, just as an audience responds to the feelings conveyed by a good actor" (Wallock, 1977, p.46-47).

Grotowski and DMT: The Creative Embodied Perspective

In a world that tends to value product over process, it is essential to recognise the relevance of the fact that Grotowski's work is centred in process. "Process, not product" (Schechner, 1997, p.xxvi). The focus of such creative process lies within the internal aspects of self-development, not on the external display, just as in psychotherapy. The disciplines inherent in Grotowski's work and DMT both view the body as a doing- thinking body; the body is seen as a brain. Both disciplines seek to tap into the processes of the inner world and seek integration of the mind/body connections and expression. Each discipline may be complimentary as both approaches share elements that can be found between concepts relating to the practice of both disciplines. Barba (1969) in Tangshir (n.d.) illustrated the interface of Grotowski's work in relation to therapy, saying:

Grotowski often referred to his theatre process as a therapy for the actors and spectators. In his theatre, for the actor, the character is a means to grapple with his own self. The character is a tool to reach secret layers of his personality and strip himself off what hurts most and lies deepest in his secret heart (Barba, 1969, p.173). (In Ritual concepts in Artaud and Grotowski, p.89).

As a dance movement therapy student who comes from a contemporary performance background, my interest lies in exploring the connections and interface of boundaries between art and therapy. What connects the work of Grotowski and Dance Movement Therapy? Where might they merge? What may be found in-between? My experience in theatre/performance, dance and movement, as well as in DMT practice gives me some degree of personal insight into the connections

found in the practice of different approaches, which in my view are branches of the same tree, and are all grounded in the body. Partly the intention lies in exploring possibilities for the potential application of practical techniques within processes of a creative nature aiming at the physical, mental, emotional and spiritual development of a 'person' or 'group of people' in a creative therapy context. Grotowski's work in performance practice is an invaluable source with great potential to fit the exploration of this aim. Johnson (1996) in his collaborative work 'Towards a Poor DT' (dramatherapy) has already explored this area. Johnson included many of the key questions in the principles of "Developmental Transformations" (p.293). Similarly, inspired by Grotowski towards stripping down to the essential, I ask, what is dance movement therapy? It is also in essence the encounter between therapist and client/s; the therapeutic relationship is a 'tool' in itself to accomplish therapeutic objectives. In Grotowski's work there is an embodied approach to the experience of the encounter, which is an essential concept that unifies the fields and is a valuable way to focus on through creative and therapeutic work. The embodied perspective, which in the DMT literature is defined by Koch & Fischman (2011) as,

The embodied perspective—by unifying body and mind, perception and action, creativity and recognition, cognition and emotion—reminds us that our existence is related to our own way of experiencing (Koch & Fischman, 2011, p.66).

This study intends to produce an approximation of what might be created by imagining what the concept of the "Edge-Point of Performance" (Richards, 2008, p.28), related to creative therapy might be. Within this concept of edge-point or

interface, seeking to weave points of connection between fields may lead to identify potential for their application. "The Edge Point of Performance" is a term used in relation to Thomas Richards' account of his experience of working with Grotowski in process over many years, evolving into Art as Vehicle. In the edge point of performance, Wolford (1997) explains, that "the work done in Art as Vehicle is at the other extreme of the performing arts chain where we find art as presentation. The focus of the action shifts from the audience to each other" (Wolford, 1997, p.423). On this other end of the chain therapeutic potential may be found, as well as the opportunity for further development in the use of core elements through processes and tools adapted from the approach to creative process found in Grotowski's work applied to dance movement therapy.

Within the organic processes of DMT the barriers between client and therapist will rescind and at different times, the therapist may shift their role or quality of movement, employing tools in order to give effective expression to the inner process. If looked at from a 'Grotowskian' composition to interaction, the therapist at times can take the position of director guiding the client or placing themselves as audience serving as their active witness, even as fellow actor, in moments where therapist and client encounter the work side by side. This leads to reflect upon kinesthetic empathy as it is one of the core concepts used in theory and practice in DMT. In Grotowski's work I suspect certain elements of his processes investigate processes relevant to the discipline of DMT, such as the development of kinesthetic empathy. Even though he did not use such a term, the description of the interactions implicitly reveals similar approaches and tools to the relationship in practice.

Fischman (2009) explains, "through the use of kinesthetic empathy, the dance

therapist facilitates the self- development of a client when the process has been blocked or interrupted. It also demands that each therapist be open to one's inner sensations and feelings and be aware of what is familiar in one's own movement" (p.1).

This approach to the interaction within processes resonates with Grotowski's way of detecting and exploring means in which to overcome obstacles, through awareness and receptivity dealing with the encounter from the body. The DMT practitioner "focuses on the experience of movement sensing and how movement makes sense and is empathically involved in an inter-subjective experience that is rooted in the body" (Fischman, 2009, p.1). Kinesthetic empathy deals with the complex interaction in the therapeutic relationship in DMT, and is shared for that matter in Grotowski's approach, as the emphasis was on understanding and supporting his actors.

Grotowski has been regarded as extremely disciplined and demanding, though it can be detected through the work that he understood human nature and what was needed in the process expressed in a variety of ways.

"I do not believe in the possibility of achieving effects by means of cold calculation. A kind of warmth towards one's fellow men is essential - an understanding of the contradictions in man, and that he is a suffering creature but not one to be scorned" (Grotowski, 1968, p.46).

Grotowski spoke of a warm openness that can enable the actor confidence and safety in the encounter, to the point where speaking in words becomes superfluous. He was referring to a non-verbal dialogue of embodied receptivity and empathy, suggestive of using kinesthetic empathy and other concepts in practice. For the director must be able to detect tensions, while accompanying the actor in the inner-

process in an embodied encounter with understanding and empathy, and also be able to perceive where they are blocked physically. Grotowski in his role serves as active witness in the development and construction of the creative process which simultaneously assists and enhances the capacity for self-witnessing of the doer. And another layer is added by the awareness and interaction with the presence of other doers they may be performing alongside with, in the presence of an audience or not. "A witness of such performative process can become aware that what is happening in front of him can leave traces inside him" (Richards, 2008, p.147).

The discipline of DMT also requires a high level of involvement for both therapist and client; the encounter is an intimate one. DMT practitioners work with their own bodies and emotional responses to access information and assist their clients. This is not to suggest that they are more demanding of their clients, especially not in the way Grotowski may have been towards his actors. But rather that the nature of the work itself, since it comes from an embodied perspective, intrinsically makes the participation more action orientated than for example verbal psychotherapy.

In exploring Grotowski more deeply from a dance movement therapist perspective links can be found and compatibility with our development of skills used as tools in the therapeutic encounter, such as the notion of 'presence', 'witness', 'attunement' or 'Kinesthetic empathy' as mentioned above. And in the role of director or the role of the witness which resonates with Authentic Movement

practice, which is also a way of using improvisation within a precise structure.

Fischman (2009) references Adler (1999) who,

writes in depth of the roles of “mover” and “witness”. She points out that empathy happens in the body of the witness when watching the dance of the dancer while focused on her own corporal experience. She resonates with what she sees, hears, feels in her own body, picking up and understanding the other from her own felt experience. The material registered by the mover and the witness, added to the verbalization of the experience, will engender a process of empathetic accompaniment in revealing unconscious contents (Adler in Fischman, 2009, p.11).

The witness in this theatre practice context becomes more in line with that of the discipline of Authentic Movement, which creates a structure for conscious active witnessing and participation using free association. Mary Whitehouse, a dance therapy pioneer, created Authentic Movement, initially called ‘movement-in-depth’. It is used as a method in Dance Movement Therapy, which it derives from and is also founded on Jung’s active imagination and collective unconscious and her experience as a dancer. DMT integrates different tools to develop, support and structure the work, such as Authentic Movement and resonates with many aspects of Grotowski’s work. Johnson (2000) highlights,

Grotowski woke us to the deeper possibilities of improvisation, based on bodily impulse, similar discoveries had been made in the field of Dance Movement Therapy by Mary Whitehouse, who developed a method called Authentic Movement (Johnson, 2000, p.4).

In DMT and Grotowski the embodied creative processes through the body and its movement are used as a vehicle. This is a metaphor or reference to Grotowski’s final work but also a literal approach in practice.

Inter-disciplinary

This investigation is coming from an inter-disciplinary perspective searching for the potential for further application to joint work. The collaboration between disciplines could perhaps deepen clinical work of a creative nature further through being a source of reflection and inspiration. Dance movement therapy lends itself to inter-disciplinary possibilities, as does the theatre of Grotowski, which is known to have drawn on many sources and influences. But not in a way that imitates, as Grotowski (1968) puts it “without backbone or integrity” (p.18). “He considered what he called the ‘rich theatre’, to be competing with the mechanical resources of film and television, which if exploited in this manner always remain inferior” (Grotowski, 1968, p.19).

When looking into Grotowski’s work in connection to DMT, the use of the body and the varying ways to engage its activities within a creative process allow for embodying inter-disciplinary pathways within self-development. They both seek to move beyond habits and blocks in different ways. The idea of inter-disciplinary in this sense seems to be connected to a relationship with traditions, sources that come from the roots in the body. Schechner (1997) quotes Grotowski,

To re-evoke a very ancient form of art where ritual and artistic creation were seamless. Where poetry was song, song was incantation, movement was dance. [...] One might say – but it is only a metaphor- that we are trying to go back before the Tower of Babel and discover what was before (Grotowski in Schechner 1997, p.492).

Even though this research supports inter-disciplinary potential, simultaneously an awareness of the necessity and importance of each discipline being clearly defined in its own right must be noted. Young & Wood (2017) mention Payne (1990) who

emphasised the limitations of movement in drama therapy to the development of role, character, and story rather than as a means unto itself as found within dance/movement therapy (p.11).

Even though it is important to have a defined position and agreed identity for DMT and to define the foundations and boundaries of each discipline. At the same time it is important to also have space to come together and interact, perhaps to find new pathways, or at least create space for dialogue and seek sources of inspiration. It can be valuable to reach out across the boundaries and establish a discourse between fields. In the establishment of the professions it has been necessary to establish boundaries, but now that there is a more established identity, perhaps it may be enriching to explore and experiment with other possibilities.

In this specific case, the application of the work that Grotowski was proposing and undertaking is compatible with using movement as a means in itself; it is not limited or confined to character or story in his particular kind of approach. And in the later application of Johnson's work to the field of dramatherapy, it has been found to incorporate uses of the body and movement as a means in itself. The participant in this sense is not restricted by roles, characters or stories, but is finding ways to allow their body to react to the stimulus through themselves, almost finding liberation through the structures, which provide safety and containment. Grotowskian actors are not expected to play, in a sense of pretending to be a character, but to find

themselves through the character in a process of embodiment. Also from Grotowski's work we can identify numerous processes deriving from different projects, where there are collected exercises and techniques, with some useful insight from people involved. These exercises focus on the development of the doer and awareness of their processes, using movement in action, as a means in itself. This could be valuable to explore and might inspire their application in the field of DMT, as it synergises with possible approaches and consequently the organic potential for its adaptation.

It must be emphasised that when mentioning the term inter-disciplinary, it is not referring to eclecticism. Grotowski (1968) "rejected eclecticism strongly, for in his quest to define theatre in its own right, which he describes as becoming a hybrid of mediums in his time. He did not want theatre to be thought of as an amalgamation of disciplines. His 'method' is not a combination of borrowed techniques but more of elements being adapted for its use" (Grotowski, 1968, p.15-18).

This is the focus and intent for this study taken from the perspective of an integrated inter-disciplinary approach of the use of Grotowski's theory and practice adapted to inspire a model for DMT.

And perhaps when thinking about the differences or separations between these disciplines, in this case they are not so vast, but predominantly cultural, for example when addressing the difference between dance and theatre in performance. As Calvano (2016) stated,

Ancient, traditional performance forms from countries such as India and Africa contain little or no distinction between dance and theatre; all movement is embraced as a part of the expressivity of performance (p.2).

Under the overarching umbrella of the term performance there is an opportunity to incorporate carefully selected elements from different disciplines that can contribute to our purposes. Using the theatrical, movement, dance, ritual, voice, song etc. as mediums for embodiment that synergise in the act of bringing focus on bodily process phenomena and human interaction. Delving into this view towards a model for DMT inspired on Grotowski's theatre, possibilities for the embodied practice and elements of performance open up. We can expand the perspective making more use of elemental commonalities. In this case I will focus on a tentative model 'inspired' by Grotowski.

Since the body can be such a direct manner of working it lends itself to the use of varying sources to support and create possibilities; the use of voice, imagination and sensation, rhythm, archetypes, masks, materials/props or drawings are not uncommon in the practice of DMT. It uses different stimulus and mediums through an embodied perspective and approach, where meaning can be given to subjective experiences. These tools can be gateways into states of embodiment or support in bringing more understanding to the experience. Grotowski has a very solid, paired-down and direct approach found in his exercises and ideas. It can be argued DMT also has, even if it uses materials or drawing it is done in support of the lived somatic experience, not for the sake of expressive eclecticism. Grotowski of course removed the material tools like props and restricts the approach to the

essential, for example he would not use masks but have his actors create a mask of their own face. DMT can also apply such essential perspectives in its practice, e.g dance/movement therapists' who choose not to use music or props.

Drama Therapy and Dance Movement Therapy

(Links and Influences)

The exploration of some of the existing connections to Grotowski's work and crossovers between fields have influenced and been successfully applied in drama therapy. Both Steve Mitchell (1992) in his "Para-theatrical model of dramatherapy" and David Johnson (1996) in "Developmental Transformations" have identified possible approaches which might prove equally applicable to DMT.

A review of the literature reveals that in the early days of development in the 1950's and 1960's there were far more points of cross over and examples of mutual exchanges and influences, even including the use of a common terminology amongst practitioners. "In the early practice of DMT, dramatic techniques were integrated into DMT sessions by the founders and leaders of the field- Schoop, Boas, Levy and Chace" (Levy, 1992). However, they went on to define themselves within separate disciplines. This may have arisen from a need to be accepted as established and acquire status and validity in their own right. As Young & Wood (2017) explain, "a shared language and practice seems to have diminished with the advancement and professional establishment of each discipline" (p.11).

The links between DT and DMT create potential for exploration, especially when examined through an embodied psychotherapy perspective of a creative nature. Some studies have aimed for the integration of its theories in practice and have found ways to explore new approaches. Young and Wood (2017) for example represent Laban as a guide figure between both disciplines. Young & Wood (2017) introduce Laban saying, “Dance and movement theorist, Rudolf Laban, developed a dance notation system as well as a taxonomy of human movement known as Laban Movement Analysis (LMA)” (Moore, 2009) (p.12). The movement analyst’s work is used in theatre as well as dance, for training and rehearsal process enabling an applied use in theory and practice and in the case of their study its subsequent potential application to DT and DMT.

However, despite studies having been carried out, the truth seems to be, “that the actual collaboration between disciplines in creative psychotherapy is limited regarding their exploration in research and practice. There are very few examples of the two disciplines being practiced or researched together” (Young & Wood, 2017, p.11). Which is somewhat surprising since they are connected in many core aspects related to conceptualisation and practices that pertain to the body. Young & Wood (2017) assert,

Both dance/movement therapy (DMT) and drama therapy (DT) offer unique ways of utilizing the body to help clients address their psychotherapeutic goals. While each stands as its own discipline with a distinct training path and theoretical base, the crossover that DMT and DT share regarding how the body is conceptualized is noteworthy (p.11).

The crossovers in the conceptualisation of the body open possibilities to construct a dialogue between fields, which can inform, inspire, and support practice. If the core defining aspects that Grotowski would refer to as 'essence' are looked into, we can engage in approximation, as Koch & Fischman (2011) perfectly connect and point at essential elements saying, "both dance/movement therapy (DMT) and drama therapy (DT) draw upon a creative, action-oriented, and embodied approach to therapy" (p.11).

These concepts can also relate to Grotowski's work. So I question why there is so relatively little cross collaboration and fertilisation in practice? There may exist the danger or fear of dilution perhaps, as I appreciate these disciplines are quite young and fighting for their market. When referring to DT and DMT they may offer different yet complementary techniques. As Acarón (2016) concluded that "projective techniques and the use of roles can provide distance as well as numerous perspectives, while dance and movement can offer proximity and inner listening to somatic reactions" (p.15). The combination is valuable for adjusting to different moments and needs which emerge from the therapeutic creative process. When looking into the accounts of some early influences a familial relation between fields can be found. They stem from the same tree. Young & Wood (2017) gather that,

Marian Chace—the mother of DMT and the "aunt of drama therapy" (Johnson, 1993, p. 188)—exemplified this in the theatrical productions she directed at St. Elizabeth's Hospital of the patients' experiences of living in the hospital (Sandel, Chaiklin, & Lohn, 1993). Furthermore, she was influential to David Read Johnson's Developmental Method of drama therapy, now known as Developmental Transformations (DvT) (Johnson, 1993). Johnson (1993) examined similarities and differences between DMT and DT through his close work with Sandel, a student of Chace's. This work led to further collaborative

research and ultimately, to the creation of the Developmental Method (Johnson, 1993). (p. 12).

Johnson is a key figure since his work in DT is highly influenced by DMT and he incorporates parts of Grotowski's work. In the field of dramatherapy, Johnson and the members of the New Haven Drama Therapy Institute in Connecticut, created the method of 'Developmental Transformations'. This illustrates how it is possible to successfully apply the work of Grotowski to creative psychotherapy. As explained by Johnson (1996), "from its beginnings, the approach was based on the theatrical ideas of Grotowski, in what Fink (1990) has characterised as a physio-affective approach to emotion" (p.293). From Johnson (1996) it can be gathered, that many others, among them the dance movement therapist's Marian Chace and Mary Whitehouse, have influenced the technical aspects of the method (Johnson, 1996, p. 293).

Developmental Transformations or the Developmental method base its principles on Grotowski's views on theatre. Its vision of a 'poor drama therapy' deals with primarily the encounter as the basis of healing, and it values the encounter between therapist and client in a space of "play" with the objective to gain depth and intimacy through the process. It incorporates the use of Grotowski's concepts in practice, where the body is viewed as holding the essential source. Between therapist and client, there is a work of free consciousness that is accessed through the embodied interaction and imagination. Johnson (2009) "The essence of developmental transformations is the transformation of embodied encounters in the play space" (p.1). He highlights the four components of the method being that of transformation, embodiment, encounter and play space.

In a review of the literature, I have been much inspired by Thomas Richards' accounts, which have highlighted such elements of Grotowski's work, giving some insight into the practice, inspiring the search for envisioning its potential application to DMT. Johnson has gathered and broken down these ideas, putting them into practice, showing they can be applied to a clinical setting in DT. This work has inspired and supported my assumptions for its possible adaptation to DMT. As Johnson (2000) points out,

Grotowski's work is fundamentally psychological: first, it works with our experience of our own bodies, our somatic presence; second, it explores authentic encounter between people, either spectator and actor or among the doers of his later work; third it opens itself to the higher dimension, the spirituality of existence, all subjects of his research for decades (Johnson, 2000, p.2).

In gathering points of connection and differences from the literature, I have found complementary concepts that are used in theory and practice in DMT and in the work of Grotowski. It would perhaps be meaningful as an observable note to collect some of them here:

Points of connection: Grotowski and DMT

- The western body/mind split (psycho-physical approach).
- Balance of structure and organic creative flow. (Element of discipline + chaos)
- Embodiment (Thinking body and Body memory).
- Embodied creative process.
- Collective unconscious and archetypes. (Jung).

- The study of the 'Encounter' (relational aspects).
- Therapeutic Setting and Grotowski's creation of a contained space to make the work safe and possible.
- Creative process for self-exploration and self-development.
- Ritual.
- Witness (development of self-observation and empathic observation of others.)
- Authentic Movement [™].
- Attention is on the inner process.

Differences

a. Applicable Differences

- Particular concepts and exercises (specific approaches to the work).
- Approach to structure and style.
- Use of voice and song as integral to the body and tool for embodiment
- Using text or character as stimulus for self-development.

B. Non-applicable Differences

- Level of demand/expectation from participants.
- Length of process.
- Highly trained actors (for the most part).
- Acrobatics.

As it has been established, Grotowski's determined dedication was placed into developing a psychophysical discipline of embodied investigation, tailoring around the needs for the development of the actors' craft. Some questions emerge; in what way can the craft of the dance movement therapist be enhanced? Which elements can be adapted for a clinical setting? This investigation aims to find or build bridges between Grotowski's approach to the embodied creative process for the practice of Dance Movement Therapy.

Grotowski: The Creative Process in Action

An overview of the work in practice

Evolution of the work in stages

- Theatre Productions (1957-1969)
- Para-theatre (1969-1978)
- Theatre of Sources (1976-1982)
- Objective Drama (1983-1986)
- Art as Vehicle (1986-

(Schechner & Wolford, 1997, Grotowski Source Book).

For the purpose of this thesis I have deliberately limited my consideration in the stages in which I find most relevance for the development of the theory and concepts for the practice of a DMT model. Although there are evident transitions

throughout the stages of work and their specific approaches, certain core concepts and themes remain continually intrinsic to what culminates into Art as Vehicle. For example: 'conjunctio oppositorum', the 'via negativa', the work on impulses and the study of the encounter appear throughout. This overview of Grotowski's work has been done to explore and highlight selected elements from it, which seem pertinent in their compatibility.

Towards a Poor Theatre

From this stage emphasis has been placed on specific parts of the theory and practice, which I have gathered and highlighted from the work in "Towards a Poor Theatre" (1968). The focus is on the parts that were found most potentially valuable for the purpose of my research. Poor theatre inspires a re-evaluation of what is really necessary in DMT practice as well as placing attention on the preparation of craft and how this can be useful to the DM therapist. Grotowski uses a metaphor comparing sculpture and painting. Grotowski (1968) explains,

Here we touch on a type of acting which, as an art, is closer to sculpture than to painting. Painting involves the addition of colours, whereas the sculptor takes away what is concealing the form (...) thus revealing it instead of building it up (p.39).

This approach to creative process is a point of synergy with DMT practice, as it is one that seeks to work with what is there, present in the moment. In DMT there is also an attempt to connect to the inner world of another, and to enable embodied states

by finding ways of being and doing together. At this stage there are tools and techniques, which could prove valuable to DMT therapists, for guiding and supporting in revealing the client to themselves. One of the main ideas that stand out in the construction of Poor Theatre, is that Grotowski's approach was one that sought to reveal the inner world of the actor, it is not about pretending, putting on a mask, it is about removing it. Grotowski (1968) stated,

The creative process consists, however, in not only revealing ourselves, but in structuring what is revealed. If we reveal ourselves with all these temptations, we transcend them, we master them through our consciousness (p.244).

The intention is certainly not about constructing a character, but quite the opposite, to find themselves through it and shaping it into a structure. As Grotowski (1968) put it, "the attempt to understand oneself through the behaviour of another man, finding oneself in him" (p.129).

Another fundamental aspect to highlight at this stage is working with a solid structure, which to Grotowski, as well as in dance movement therapy is an essential component; from here the spontaneity can be expressed within the safety of a contained frame, which also helps outline the creative process. For Grotowski, it was essential to work with a structure provided for developmental process, allowing the organic creative force to become alive through removing physical and psychological blockages. The process works towards a balanced element of discipline and spontaneity, order and chaos; it is explored as a union of opposites, a term Grotowski (1968) used to deal with the problem of discipline and spontaneity was the union of opposites "conjunctio oppositorum", (p.125). This use of a precise

structure is strongly and consistently present through the work. While at the same time undergoing processes, which encourage connecting with enabling the organic creative flow to find expression through the doer. Grotowski described this organic process as a river of impulses born in the body, where memories that can emerge from the body as associations, are connected to movement. What is derived from the inner life of the actor is then created and constructed into sequences of actions, or what Grotowski called 'acting scores'; these scores follow the inner-action, building it step by step. A score permits spontaneity within a frame, which will avoid chaos. Grotowski's approach was to improvise from a structure, finding variations and being conscious to avoid random expression without grounded foundation. There is a search for 'signs' to build into the work. These moments come from the work on physical actions based on impulse reaction captured to explore personal associations. Grotowski (1968) stated,

If we really wish to delve deeply into the logic of our mind and behaviour and reach their hidden layers, their secret motor, then the whole system of signs built into the performance must appeal to our experience, to the reality which has surprised and shaped us, to this language of gestures, mumblings, sounds and intonations picked up ... in short, all human behaviour which has made an impression on us (p.52).

In order to repeat and interact with the inner-action that is constructed and created in response to a 'situation' (external stimulus) it seems one must find ways to create a relationship with the work, which is embodied, to discover one self through it. It is a process of self-development, deconstructing and constructing, searching from the body, locating physical tensions moment by moment, connecting it to personal experience, at times from subtle or intense qualities. The structure serves as container of the inner process. In imagining the application of this process to DMT,

the importance lies in recognising that it does not seek to create a rigid system of techniques, it is about breaking down the limitations in the body, removing psycho-physical obstacles which limit the body's expression. Grotowski (1968) called this 'Via Negativa', "ours then is a via negativa: not a collection of skills but an eradication of blocks" (p.17). Grotowski (1968) asserts,

We do not want to teach the actor a predetermined set of skills or give him a "bag of tricks." Ours is not a deductive method of collecting skills. (...) the "ripening" of the actor which is expressed by a tension towards the extreme, by a complete stripping down, by the laying bare of one's own intimacy (Grotowski, 1968, p.16).

The removal of blockages was necessary to reveal impulses in the body to eliminate resistance; it was a search for honesty. This idea of honesty is not necessarily some intangible concept, but can be observed from a DMT perspective to refer to the experience of being present in one's own body, to connect from an embodied state, gaining the awareness to witness and acknowledge what is truly experienced in the moment, away from the filter of judgement and resistance. The embodied work Grotowski was carrying out was layered with associations, which emerge in the work with the objective of creating a connection between the physical and psychological. This truth or honesty was found in the body in its purest form through the work on impulses as he considers they are not a socially constructed expression. The exercises practiced within the creative process were used to help to find ways of working through the blockages in the body. Many of the exercises practiced at this stage are very powerful tools, which could hold great potential to be integrated into DMT practice.

In order to point out specific practices in 'Towards a Poor Theatre' (1968) that dealt with concepts and theories such as *conjunctio oppositorum*, impulse and *via negativa*, I will present a description of some exercises.

There are '**Corporels**', which are acrobatic full-body explorations; they involve the entire body and its reaction and relation to the environment. Of course clients could not be expected to have the same set of skills as trained actors or make such demands of them, they could however in some instances be adapted to the persons or populations ability, willingness and needs by meeting them where they are, as Marian Chace may have done, "Chace began at the point where the patient was" (Levy, 1992, p.24). The essence of this type of exercise is to overcome obstacles in the mind-body, to enable essentially more trust in the body, which is valuable for the development of the therapist. As Grotowski (1968) explains,

We do the impossible and the division within us between conception and the body's ability disappears. This attitude, this determination, is a training for how to go beyond our limits. These are not the limits of our nature, but those of our discomfort. These are the limits we impose upon ourselves that block the creative process, because creativity is never comfortable. (Grotowski, 1968,p. 248).

Then there is a type of exercises termed '**Plastiques**', they were always practiced in relation to a partner; the partner can be inanimate, such as the wall or a memory of someone that emerges from the movement. It builds on a flow of movement from isolated sections. These exercises pertain to moulding the body in space, giving form, as if sculpting. The quality of these exercises is the isolation of its

parts, until the doer can eventually find a river of isolations, connecting them through their body. Plastiques and corporals prepare to work with associations, a psychophysical process of waking up the imagination. Plastiques works with playing with detail, breaking down to then reconnect movement. There is a part of the work, which is anatomical and concrete, and then it leads to deeper layers of embodied improvisations. Ceislak (1972) can be viewed on video exploring plastiques (Odin Teatret, March, 2, 2010).

‘Give and Take’ – Many exercises are approached with this idea, which Grotowski relates to the human encounter. Grotowski (1968) “In concrete terms, this means to construct a score whose notes are tiny elements of contact, reactions to the stimuli of the outside world: what we call "give and take" (p.128). To illustrate what it can look like we can imagine a hand moving freely and vigorously while the other moves carefully with intention to protect the other hand.

The exercises and conceptual framework can be approached as receptacles for emotional work, providing encouragement and safety for their expression. The work is an approach to dealing with the mental and physical blocks that emerge in psychophysical action. The work on impulses through ‘Via Negativa’, in part, aims to bring spontaneity back into the body, to remove what obstructs its organic or natural manifestation. Part of the intention is to become aware of associations and create physical actions that can be relived, creating an inner structure to follow. When reflecting on its potential for DMT this can be a useful approach in dealing with clients themes as a way of putting them into contained psychophysical embodied narratives, (the themes to be embodied by client and/or therapist) and as

structured ways to access and relate to their inner world. The flow of inner impulses and their shaping through embodied exercises and experiments, which eventually intends the creation of 'scores', could be analysed for a Laban or Kestenberg movement profile, which are common movement analysis tools employed in the field of DMT. This work may also serve as stimulus for improvisation and work through to remove blockages, what is referred to as resistance in psychotherapy. Here the system is a personal one tailored to personal inhibitions; it is a process to create one's own method, it is not a method as such. The exercises are individualised and in continual movement and adaptation.

Grotowski (1968) stated that,

We must find what it is that hinders him in the way of respiration, movement and- most important of all- human contact. What resistances are there? How can they be eliminated? I want to take away, steal from the actor all that disturbs him. That which is creative will remain within him. It is a Liberation (p.209).

I suggest that using what Grotowski called 'acting scores' from his work on physical actions in DMT training, supervision and sessions might prove useful for a structured and conscious approach towards clients' themes. It is a way of giving shape and structure so the inner action can be repeated and thus observed and worked on. An acting score is described by Grotowski as a sequence of physical actions, related to impulse reactions and their associations that are created from and into the inner process. It is a way to structure and build on the work, almost like a musical composition, there is a search for precision and clarity, while finding space for 'musicality' to experiment and improvise for its development, sections are added or removed as it unfolds. It is about finding an embodied connection with the work,

where the association between feeling and the physical score is created, in relation to a stimulus; the focus on a particular concept or idea, text, or a theme perhaps.

Grotowski (1968) speaks of the score,

The musician's score consists of notes. Theatre is an encounter. The actor's score consists of the elements of human contact: "give and take". Take other people, confront them with oneself, one's own experiences and thoughts, and give a reply (...) The process is repeated, but always *hie et nunc*: that is to say it is never quite the same (Grotowski, 1986, p. 212).

Through the exercises, the scoring of the role was built in this process of 'give and take', a process of action and reaction, creating an organic pattern from impulses.

Grotowski would get the actors to research through improvising with movement in response to a stimulus, like a text. It was a search and finding of reactions and impulses holding on to the most significant or powerful, which could then be fixed to the score. In the process of scoring a role the director, who serves as witness has a dialogue process of exchange with the actor. Grotowski (1968) would say in this encounter "and I say to the actor: "I don't understand", "I understand" or "I understand but I don't believe" (p.213.). Grotowski serves as an active witness of the process, helping the actors navigate into themselves.

The application of these structures to DMT practice, such as 'scoring a role' and the embodied development through exercises, such as *plastiques*, can give support and structure in the early stages of a session for exploration, and provide a process for preparing the body in a structured and contained manner. I would add that these practices are more likely, at least at this stage, to be valuable tools for DMT therapists in training and supervision. The scoring of a role could be done in

response to a client and in response to their movement profile, also dealing with transference and countertransference. This form of structured improvisation can also be used to work in removing the therapists' blocks as to be more responsive and attuned to their clients.

From Poor Theatre what seems truly valuable is the approach to the actor's craft and how this can be explored from the perspective of the therapists' craft, which is the element that was highlighted from this stage.

Para-theatrical Research

As mentioned previously, when stripping everything back Grotowski finds that in essence, theatre is the encounter between performer and audience. A parallel can be made in saying that the essence of dance movement therapy when stripped back is the encounter between therapist and client/group. This stage was intended to create a genuine meeting between human beings.

In order to transform the spectator it was required to create possibilities for enacted reciprocity. (...) 'There is a point, says Grotowski, 'at which one discovers that it is possible to reduce oneself to the man as he is; not to his mask, (...). This reduction to the essential man is possible only in relation to an existence other than himself [163/68-69] (Kumiega, 1985, p.162).

What will mainly be highlighted from this stage in relation to DMT is the deep focus on the study of the encounter and its potential. "The para-theatrical work was intended not to be observed but experienced in a participatory way" (Kumiega,

1985, 162). There is a re-thinking of possibilities to explore roles and the delimitations of space. The blurring of these lines leads to a reconstruction and a re-contextualisation of possibilities between spectator and doer. Within its structures there was a search for balance between “leading and surrender” and there was ample exploration of the communal-group interactions and the creation of ritual. There is an encouragement to active participation. Grotowski, (1980) stated,

Para-theatre is not an imitation, depiction or invocation of any other reality than that experienced literally. In para-theatrical activities there is no division into performers and observers: all present are active participants (p.54).

Of course applying such ideas in clinical settings with clients, takes careful consideration of the client population, the approach and therapeutic objectives, but having allowed such limitations it remains important to allow enough space for clients to be, as much as possible, creators of their own process of healing.

The value of the inter-subjective experience and connection to structures of community, which is an essential component for self-development and healing, is highlighted in this phase. At times, Western culture is isolated in a delusion; individualism, the alienation in the work place and the separation of and within families and community.

The focus on this phase is initially aimed at the possibilities in the craft development of the therapist, before considering its application to a clinical setting. This leads to envision an approach of active participation for all involved creating a level of equality in the work, again giving more control to the participants over their experience. Even though they are guided and contained they are also the creators,

for they retain their agency and integrity. This is not coming from a place of passive submission but willing surrender. In this sense it reminds of Authentic Movement, as Dunphy, Mullane, & Guthrie (2015) explained, “in Authentic Movement, the client relinquishes movement controlled by the ego or self and permits the experience of ‘being moved’ by the emergence of unconscious material” (p.4).

The deconstruction of theatre, places it in a re-contextualisation of the space and the roles of its participants. There is a construction of a gathering outside the conventional theatre space and in part the intention was finding ways to remove social and cultural conditioning. Steven Mitchell (1992) explains “Grotowski went in search of a work process where a meeting between people could take place outside cultural imperatives” (p.52).

Steven Mitchell (1992) comes from the perspective of there being too much priority given in theory and practise to established schools of psychotherapy and not enough on the element of drama, which, according to him, should be the dominant therapeutic process. He created a ‘para-theatrical model for dramatherapy’ in response, where the focus falls majorly on the ‘drama’ (Mitchell, 1992: 51). As stated by Mitchell (1992), “to identify a conceptual system that employs the inherent healing factors of theatre or drama as the primary therapeutic process in dramatherapy” (p.51).

I agree with Mitchell’s approach that places primary value in the creative medium and process. Dance Movement therapy brings dance/movement and psychology together, in establishing the profession a lot of energy has been placed in the development of psychology theory to validate and support the practice, which is a

necessary component. But it is also important not to lose the connection to the creative medium and process, and its validity in its own right.

Mitchell uses practices and ideas that Ryszard Ceizlak, a master student of Grotowski, employs in one of the workshops he attended. He integrated following the propositions of the therapist, and later encouraging the group to come up with their own propositions based on their needs within the shared process. This idea of providing a structure, a 'methodology' to follow with the intention to gradually shift to allow others to make active decisions and influence the direction of the work based on their needs and experience, is compatible and relevant to DMT. Mitchell is able to take Ceizlak's sense of structure and apply it to a creative process for a clinical setting. This structure dynamic in clinical application could mean the exploration of preparing and encouraging clients towards active participation, giving them propositions and a contained structure but also giving space for propositions to come from the clients when they are ready. In Mitchell's model they are encouraged to create their own rituals, such as to devise their own "shamanic journeys". Structures are given, and then individuals can start finding their own ways contained within them, as a platform to start building on. The objective is to aid clients in having as much control and awareness as possible of their creative process guided by ethical and safe practice. It is the therapist's responsibility to assist them in finding their own ways through 'doing' the work and provide creative solutions to work through their blockages. Which is also why having these experiences are valuable for the therapist's development. The study of the encounter was carried out in the form of experimental group activities, moving their way into embodiment with different exercises or propositions. It is done removed from the conventional

space, inclining towards connecting to nature. This is an essential approach to the human encounter, free from judgement and with the encouragement to active participation. The communal (group) aspect and the use of ritual are in service of the process. And the adaption to unconventional surroundings is an inspiring idea, as Mitchell (1992) proposes “the research and normalisation of therapy sessions being conducted as residential weekends in nature” (Mitchell, 1992, p.66).

From this stage of work the main element that has been highlighted is the study of the encounter, which attempts to do so outside the cultural imperatives, to experience relationship in a deep way, so we can approximate to ‘essence’.

Grotowski (1997) explains his view on essence:

Essence: etymologically, it’s a question of being, of *be-ing*. Essence interests me because nothing in it is sociological. It is what you did not receive from others, what did not come from outside, what is not learned (...) Almost everything we possess is sociological, essence seems to be a little thing, but it is ours (p. 377).

Art as Vehicle

This phase of work was developed at the Workcenter of Jerzy Grotowski in Pontedera, Italy from 1986. From this stage a strong sense of a structured embodied investigation can be found. It encapsulates and refines the work carried out in previous stages. Grotowski’s work on the craft of the actor was undertaken as a detailed practical research and continues to this day through one of his closest

collaborators, his apprentice and part of his legacy, Thomas Richards. At this stage connections to all previous concepts in practice can be found, all is encompassed and refined within Art as Vehicle. It is relevant for its clinical perspective in DMT if attention is placed on its approach to embodied creative process, which puts the focus purely on the inner process of the doers, not in presenting art for an audience. The presence of audience as witnesses is sometimes used, but never compromising the inner process of the 'doer', there is a shift in where the attention is directed. This approach to making art is not focused on external aesthetic; the creative process in this case, is in service of placing the attention within. Overlapping concepts within this stage and DMT are present throughout; presence, receptivity, transformation, inner-process; all relevant points of connection to DMT practice. Thomas Richards refers to these concepts, at times in his own words through descriptions of his experiences in practice, which are similarly connected to the work done in DMT. For example, he uses concepts in practice such as "body memory". As Kumiega (1985) gathered,

Grotowski distinguished 'association' from 'thought' by a deliberate emphasis on the body: 'What is an association? It is something that springs not only from the mind but also from the body. It is a return towards a precise memory. Do not analyse this intellectually. Memories are always physical reactions, it is our skin which has not forgotten (...)' (Kumiega, 1985, p.120).

DMT shares this perspective on body memory theory and practice. Within Art as Vehicle the embodied ways of working suggest useful practice to explore and develop aspects related to the therapeutic relationship, the development of a dual-level of consciousness and the witness, which are some other examples present in Richard's account of the work that seem relevant to DMT practice. Richards's

continually refers to entering a state of 'receptivity' and there are moments within the process that seem to employ a 'dialogue' of kinesthetic empathy between director and doer, and between doers. "It's really a question of a sensibility as to what might be someone's natural process, and looking to enter into that" (Richards, 2008, p.31).

Art as Vehicle is a part of the work that is heavily focused on and is in touch primarily with the creative process of embodiment, which is the element I have chosen to highlight in this section. Richards (2008) speaks in depth of what he calls "transformation of energy" (p.15), throughout the work, which may sound esoteric, and there are aspects that arguably are. But I gather from the literature it is mainly a way to approximate to what is experienced in the body. The focus is on embodiment and the potential it holds for inner transformation in a process, not so much on definitions. Through the repetition of embodied experiences the creation of new pathways is possible, new experience can influence new behaviour. This use of language stems from the embodied investigation where the learning comes from doing. As Grotowski (1997) said "knowledge is a matter of doing" (p.376). In this case the practice precedes the concept.

Stemming from the main point of embodiment, a difference that is found at this stage that might be enriching, would be to include more the use of voice and even song in the training and practice in DMT. "You discover the body/voice forms through the process grounded in your intentions and actions. The form eventually appears, but after a process of doing. Step-by-step, you arrive at the composition as the line of actions is developing" (Richards, 2008, p.31). The use of voice is also

brought from an embodied perspective. It is viewed as an integral part of the body. For example the work done on “body resonators” and later songs use the voice as a tool to activate parts that may be numb or blocked, to correct and detect postural issues that restrict the body, that is also a great creative stimulus contained within a structure to deal with themes and relationships while deepening the awareness of the body. “There is a specific knowledge (...) on how to allow the songs to let the body come alive and the impulses in the body go with the song, to discover what is blocking someone’s way of standing, for example” (Richards, 2008, p.36).

The process in Art as Vehicle of using ‘ancient vibratory songs’ can be a valuable tool for the therapists training and practice, and it may hold potential to be applied to a diversity of populations. When the doers don’t understand the words of what they sing it can help deepen the embodied experience, through the exploration of sound, vibration and resonance. Grotowski explains that the tradition of centres of energy in the body exists in different cultures; he speaks of something universal that is experienced subjectively in the body. He explained that they avoided verbalisation as much as possible as it pertains to personal perception. “I mean it when I say ‘which we can locate in the body,’ because it is not so clean cut” (Grotowski, 1992, p. 37). It is something to be experienced, not intellectualised or defined. As Grotowski (1992) explains, “If all this is verbalised, there is also a danger of manipulating the sensations which one can artificially create in different places in the body. So we prefer a less fixed terminology” (p.102-103).

The language of the body has a different quality and representation, it uses symbols and metaphors to try and approximate a translation from experience to verbal

language. From Grotowski and Richards it can be gathered that the terms used to refer to the work are not to be taken literally, they are subjective expressions of embodiment.

In the stretching of boundaries it was found that Grotowski entered *The Edge-Point of Performance*, but also at the edge of the boundary he found the border into psychotherapy. Johnson (1996) explains,

Grotowski thought of theatre as a psychological cleansing and therefore very much like psychotherapy. His perspective was consistent with the “encounter” movement in psychotherapy during the same period and humanistic methods in general, though he always remained within the theatrical paradigm...and finally Art as Vehicle (Richards, 1995) in which he stretched the boundaries of theatre even further, his vision continued to be psychological, his method physical (p. 294).

Art as Vehicle and Dance Movement Therapy share a commonality in the search for exploring states of embodiment, within a contained structure, which encourage a transformative creative process through the body.

It has lead to reflect about the craft of the therapist and the implications of this particular embodied approach to its development. The potential value for its application to the therapy process comes from the therapist acquiring and using elements as tools to develop their craft and perhaps aid their interventions. Aspects of the work could also support in dealing with processing transference and countertransference material in supervision. Inquiring about a client from an embodied approach is a powerful tool, perhaps the most unique one in this modality of therapy. Being in a creative process that lends to embodied investigation is a way

to obtain information that can serve clients and therapists' empathic understanding of them. It seems that much can be explored from this stage of Grotowski's work pertaining to potential implications in the use in DMT. To support my inclination, as Johnson (2000) stated "though it has been perhaps the most interior of work and therefore the most likely to have implications for psychotherapy, it has not yet been directly applied in psychotherapeutic settings" (p.9).

Limitations for application

In attempting to apply Grotowski's ideas limitations and challenges must be taken into consideration; they can be partly defined by the differences in the nature of those involved in therapy as opposed to actors in training, which is why at this stage I have limited the study to therapists in training. Clients in therapy generally arrive in a vulnerable state sometimes mentally ill or physically disabled, but Grotowski, for the most part, worked with highly trained actors dedicating long periods of time to the disciplined process which was highly demanding. In seeking to apply his ideas careful attention to a number of factors would be required.

Safety, would be an absolute imperative both physical and emotional. Health and Safety legislation needs to be carefully considered in all encounters and particularly here. Risk assessments would be put in place before starting the process. Its application to training, supervision and clinical settings would be adapted accordingly with careful consideration and appropriate objectives placed.

Time. The nature of embodied work requires time to cause lasting effect; it can be a restriction encountered in settings of practice. Grotowski worked for extensive

periods of time in his projects, as much as the process required and this is not something that can be expected of clinical practice in many instances. There are settings however, which can be extended in time, but generally there are restrictions.

Volition. Many of these experiences if not adapted carefully to a clinical setting, could prove demanding and even threatening to people who are already vulnerable and even potentially unstable. It is imperative to consider the individual needs and profile of each client very carefully and ensure that their willingness to take part was appropriate. The therapist would need to act with skill and care in supporting each particular journey adjusting and responding appropriately with empathy, as the story and themes unfold.

Resistance. As a consequence of the above the therapist may discover significant resistance conscious or otherwise to these methods, which require careful preparation and building in steps along the process.

At this stage of development it would be safest and best to trial the appropriateness of using and adapting Grotowski's ideas for DMT as a training module for therapists rather than as a direct application for clients. However, once therapists became familiarised themselves with the techniques and experiences then they could consider their appropriate application in the clinical field.

Rationale

DMT is a psychotherapeutic discipline in its own right, but there is potential to explore inter-disciplinary possibilities with other compatible fields or adapt and modify to support and inspire the practice of DMT in different contexts and with diverse client groups. However, Grotowski's focus on the essential in drama prompts us to consider what is essential in the practice of DMT. Grotowski is about paring away scenography, lighting, sound and even the theatre space itself, also removing costumes, make-up and props, stripping theatre production and the actor down to their essence. This approach resonates with contemporary concerns about the climate, the draining resources, and hyper-consumerism. "Grotowski is interested in the actor penetrating their own existence, in questioning themselves at a deep level, question their desire to entertain, to please and to be successful. Instead the actor was encouraged to work in a 'via negativa' way; stripped back, and not resisting things" (Allain, 2005).

A creative embodied process, drawing upon or incorporating Grotowskian concepts, suggests possibilities that could contribute to or be incorporated in DMT. This model intends to explore an approach to craft, embodiment and a study of the experience of the encounter, extracted from an overview of Grotowski's work dealing with a DMT context. Embodiment, in theory and especially in practice, is an invaluable perspective that is very worthy to the field, as well as many other areas of study,

such as “psychology, philosophy, anthropology and sociology, and more recently in neuroscience” (Harris, 2016).

Despite its evolution, in reality, embodiment is somewhat ‘lacked’ regarding its integration in Western culture and investigation, which makes it a unique point to offer, as it is a fundamental and even unique approach in DMT practice. It may be worth exploring how other fields and disciplines use embodiment, to continue finding connections, new possibilities and supporting its validity in clinical context. Martin, Koch, Hirjak, & Fuchs (2016) refer to embodied therapies in their study with schizophrenia patients,

It successfully replicates positive effects of movement therapy on negative symptom severity, which match or even surmount the efficacy of conventional pharmacological and psychological treatment (p.12).

This particular study mentioned above illustrated the case of their embodied approach for patients with schizophrenia. But, with further research, this can be adapted to other populations that deal with issues of disembodiment, actually a very common symptom or state experienced in many mental health populations; anxiety disorders, eating disorders, PTSD and fibromyalgia to name some. This approach can offer different ways in which to deal with the symptoms, at times offering further options and solutions. Martin et al. (2016) assert,

The embodiment paradigm provides a broad theory framework and extensive opportunities for body-oriented and non-verbal disciplines (BPT, DMT, music-, art-, and drama-therapy) with inter-disciplinary bridges to phenomenology, psychology, psychiatry, and cognitive neuroscience to support our claim that both medication and embodied therapies together

deliver the most appropriate form of present state schizophrenia treatment (p.12).

The inspired model intended from this investigation can serve initially and perhaps primarily in training for the therapist, later could be incorporated in supervision sessions and with further research it could be applied in a clinical setting. This process which has led me to investigate Grotowski's work, has placed my attention into highlighting the importance of a structured in-depth development of the craft and practise of the therapist, also in establishing the value of an embodied creative process that places the focus on stripping back to the essence of the work, which is the human encounter. There may be an opportunity to continue opening a dialogue about these elements within creative process in DMT and test their value.

As a Dance Movement Therapy student, it is my belief that we benefit greatly in the continual honing of our craft from an embodied and creative perspective, actively exercising it in practice for the subsequent benefit of the people we work with. First experiencing it in ourselves, knowing that the ways in which we discover through doing are as varied and creative as the individuals who practice, to consequently apply it in interventions with clients, always ensuring ethical and safe practice. I consider it is a valuable approach to continue exploring systems of embodied creative practice and their therapeutic potential.

Methodology: Pilot study and Focus Group

In the absence of existing research literature, which addresses the incorporation of Grotowski elements into DMT practice, a pilot study was proposed. The initial task here was to explore three of the fundamental elements of his approach in practice. They have been extracted from an overview of the work to incorporate them into a design for a workshop conducted with final year DMT students who work with diverse populations in different contexts. The data was gathered from the participants of the workshop by means of a focus group discussion, which was recorded and transcribed. The data was then analysed using a thematic analysis (Braun and Clarke 2006; 2014).

Pilot Study

In line with a more reflexive approach in social science research, authors increasingly report not just what they have found from a piece of research but how they have gone about doing it. The importance of using a pilot study in undertaking qualitative research are that they can be used to refine research instruments such as questionnaires and interview schedules in the process of data collection and offer the researcher an opportunity to consider broader and highly significant issues such as research validity, ethics, representation and researcher health and safety (Sampson, 2004, p.383).

Focus Group

If we look at a focus group as an organised discussion, which is also flexible and spontaneous, it reminds of the union of opposites, the *conjunctio oppositorum*, referred back to in the work of Grotowski; there is intention in finding balance between structure and spontaneity. In the focus group discussion the importance is placed in the experience of the participants and their interactions. A quality of the focus group is that it is a structured dynamic encounter. The richness of the work derives from its dynamic interactions and inter-subjective reflections on experience to help think about the questions together.

These ideas were tested with a reduced group of eight therapists, some in training and some already new practitioners; all have at least two years of clinical experience. The aim here was to reflect upon the exploration in practice of potential tools and an approach for supporting craft development, embodied approaches and the study of the encounter, through the use of Grotowski's concepts and practice. The workshop was designed to explore these aims for the development of the therapist, but also consider its possible eventual application to diverse populations, which suggest possibilities for approaches to supervision. The intention of this pilot study was to develop and build thinking together with others, and to gather information in order to refine existing ideas and methodology.

The initial exploration in practice by the participants in the workshop, aimed to test the areas detected as being potentially relevant to my research. Having previously identified three fundamental elements, they have been structured accordingly:

- 1. The development of craft,** dealing with the personal self-development of the therapist in service of the client/s, which was derived from Towards a Poor Theatre or the Laboratory Theatre stage. From this stage a strong sense of the potential was found in the preparation and development of actors' craft and how it is a compatible source for the therapists' craft. It would be valuable to explore in practice the theoretical concepts of "conjunctio oppositorum", "via negativa", and "scoring of a role" with the participants, to provide an understanding in the focus of the approach, and the exercises as samples of what would become in depth processes. For now the aim is to achieve at least a sense of them in practice to generate discussion based on experience. This phase of work deals with preparing the body for the work on impulses, which can lead to associations and physical actions, which prepare the groundwork.
- 2. The study of the encounter,** inspired by the para-theatrical experiments. In Para-theatre the study of the encounter has been found to be the main focus and it seeks varying structures and possibilities to investigate the phenomenon. There is a shifting of roles and spaces, active participation from all participants involved and the emergence of collective unconscious and group dynamics. At this stage the work will focus on the therapeutic relationship and the inter-subjective potential for group work exploration.
- 3. Embodiment,** The structured-improvised embodied creative process. Art as Vehicle really achieves an in depth study and process of embodiment, from

this I suspect it is possible to branch into working on concepts that are relevant points within DMT, but also including song and voice from an embodied perspective. The aspect of using the voice and song is most likely a main difference between DMT approach and the work of Grotowski.

These three elements provide a skeletal structure for laying the foundations to build towards designing a workshop to test the potential value of a tentative DMT model inspired by Grotowski.

Thematic Analysis From Transcription

Key research questions:

1. Is there therapeutic value and relevance in using Grotowski's approach for the development of the DMT therapist?
2. How may it be applied to working with clients?

The concepts chosen to work on in practice in the workshop were:

- **The 'therapists craft' within the preparation phase.**
- **The concept of the exploration of 'the encounter' at the incubation phase.**
- **'The embodied voice' at the illumination phase.**

Workshop Outline

This workshop intended an exploration of the key concepts mentioned above in the work of Grotowski and their potential use and adaptation to a DMT model. Participants' feedback in the focus group discussion will provide important information, which will contribute to the investigation of the potential integration of these key concepts into DMT practice.

Creative Process Stages

Each element in the workshop is within a stage that relates to the creative process. The stages follow a creative process with its four aspects of preparation, incubation, illumination and evaluation, commonly considered to be cyclical with four stages: "preparation, incubation, illumination and evaluation" ((Meekums 2002, p.3) Hadamard, 1954; Poincaré, 1982). (p.14).

The expectation is not to achieve a rounded or completed creative process in the short space of time, but rather a guide to establish a focus in the creation of each stage and provide a structure that follows a creative process.

- 1. Preparation (The Craft of the therapist)**
- 2. Incubation (Encounter- as the essence/heart of the work)**
- 3. Illumination (Embodiment- as the central approach)**
- 4. Evaluation (Focus Group Discussion)**

Before starting the movement work, a brief theoretical introduction was shared with participants, including these three fundamental theoretical concepts from Grotowski's approach, presented as follows:

- a. **Conjunctio Oppositorum:** The bringing together of opposites, referring mainly to working with structure and spontaneity, seeking for a balance within a field of tension.
- b. **Impulse:** Grotowski viewed impulse as a form of communication that is universally accepted. Grotowski saw impulses as a true and authentic form of expression. They are not socially or culturally constructed.
- c. **Via Negativa:** Was explained to be a process of removal of blocks, about overcoming obstacles in the body and the mind. Grotowski's metaphor was shared with the group that compares the work from a painter, to the work of a sculptor who brings out what is already in the material. It is not about obtaining techniques, but to eliminate blocks and reveal the inner world. The concept was presented as a process to allow unconscious material to emerge, a connection to personal associations and impulse reactions, which are connected to movement. Personal associations can appear as images, memories, or metaphors. Eventually from this process physical actions are created and built into 'scores'.

After introducing the conceptual theory to the group, the facilitator asked the participants to abstain from verbal communication during the workshop for two reasons, one was having limited time, but the main one was working towards a state of concentration that leads into the right brain.

Description of exercises in practice

The process began with a warm-up that involved bringing awareness to breath and posture, connecting to physical blockages and tension, to then explore moving through them or at least observe them. The participants were guided to bring focus on connecting posture to breath, allowing and encouraging a state of receptivity. They were asked to connect with how their body wanted to move, to what they needed in that present moment, to listen and follow their impulses. The focus was on exploring all the possible movements with the spine doing a detailed body scan, connecting anatomically and energetically, welcoming the participants to open and ground themselves. They were instructed to find circular movements going around every bone to release blockages and tension from the feet, through legs, pelvis, spine and head, finishing by shaking and 'letting go' of tension. This was carefully thought out to prepare and integrate with the next phases of work.

1. Preparation Phase: Craft

The work at this phase used detailed structured improvisation to prepare the body-mind for creative work. Through structured movement exploration there was an intention of connecting to and working on removing physical and mental blockages.

A. Plastiques: At this phase “plastiques” was explored (Schechner & Wolford, 1997, p.497). They were one part of a variety of exercises used in the Theatre Laboratory designed to prepare the body for creative work. The participants were invited to play with the attention to detail; the objective in this type exercise is to explore body isolations as accents that eventually flow into each other, the aim is to isolate each part and then find connection through every joint. Plastiques aim bringing a great level of attention to detail in the anatomy and movement flow; usually this is done with the whole body. But it was limited to upper back, shoulders, elbows, wrists and hands for the purpose of the workshop. While working on plastiques they first received a demonstration from the facilitator, who went through breaking down the movement in every part, paying special attention to the joints at first, and the range of movement possible. The facilitator explained that in this work the body is used as a musical instrument, every movement is a note: do, re, mi...as if playing melodies with the body. The movement is precise and intentional, it intends to generate impulse flow and connect to body memory; it is quite vigorous at first and will change and vary in intensity depending on the participants needs. Then they were invited to find the

flow between points, as a river of isolations through the different parts. When encountering a physical or mental block, they were instructed to find ways of working through it. They were then asked to start connecting parts and also changing the order, intensity, and rhythm of the movements. They were invited to feel every fiber, tendon and cell. Intention was placed in becoming familiar with what that sensation created, with questions such as: how does it feel? What is born? They were offered the possibility of trying to have a dialogue between the different parts. The intention was to explore until the body could take over the mind, they were invited to take the movement into the space and allow associations to emerge, not forcing but allowing. This exercise was selected, as it is a structured yet improvised exercise, which deals with preparing the body for accessing embodied states connecting the physical to the psychological.

Thematic Analysis Results

From this first section two themes were assigned:

Theme 1: Applied craft and preparation

Accounts on this theme centered around the benefits and potential possibilities for using this approach for the development of the therapists' craft. As well as accounts on the preparation aspect of the therapist and the preparation or warm-up for the client or group in sessions is considered, and the limitations encountered.

The work on plastiques had an effect of evoking heightened sensitivity, embodied awareness and a state of open receptivity for the participants, which are salient points in showing its effectiveness.

“I really liked the work in general because I feel that it is very focused on preparing the body to get into a state of openness, receptive, sensitive, vibrant...”(Grey, focus group).

Some expressed connecting to using associations through images and metaphors, bringing up the activation of body memory. There was mention on various accounts to connecting to ‘the subtle’ a quality that was awakened in this type of structured exploration, connecting to simplicity and detail.

“It was preparing, as if awakening body memory, you know? I had the sensation that I was opening the box, in a whole preparation to awaken the more subtle, the more unconscious, the most...I think I made the connection here so that later the more metaphoric material could emerge” (Grey, Focus group).

Some participants’ comments mentioned connecting with self-doubt and vulnerability, which are interpreted as blockages. But there was expression of the subsequent liberation in the process of removal of blockages and the potential to use with clients. Liberation or freeing was a concept that came up on many occasions. Having a precise structure allowed playing with the exploration of movement qualities and brought awareness to the connection to blockages that guided towards a sense of freeing the body, moving between potent and subtle.

This led to conclusions, which are positive for my research, as it shows quite immediate effectiveness and the nuances that emerge between the polarities are noteworthy. The defined structure and approach has enabled the possibility to explore from one polarity (or tension) to another, into release.

“You can take it to a more subtle plane, there are two polarities here, which personally worked very well for me, even at the level of freeing the body a lot” (Orange, Focus group).

When speaking of the preparation element it relates to the therapist but also has considered the client/s preparation phase in sessions. The experience was described as very preliminary for the therapist to connect with themselves first and some participants thought it would also be a good tool to use with clients in warm-ups for clinical sessions. Many accounts shared that they felt the work prepared the therapist and the client for entering the creative therapeutic process.

“...it is like very necessary to be able to connect with yourself first. To understand and feel the possibilities from the movement register that we have, (.) if I am in ‘sudden time’, I know I have a tool to get to a more sustained movement and release there (.) I have found the tools explored very valuable” (Celeste, Focus group).

All participants were able to express at some point that the techniques used were valuable tools for the training in DMT. Some accounts explained that it was because it allowed for awakening and opening the body, exploring, reacting and connecting from a defined structure. It was mentioned that it would however require more

consideration when applying it to clients. A participant mentioned what I interpreted as the essence of the theatre laboratory coming through. It is important if thought of as a 'rehearsal' for therapists, placing importance in honing the craft in service of the process, preparing the body as the instrument, and thinking in terms of embodied creative process.

"The vulgar word that comes to mind is like a gym (.). Because it is very preliminary, very focused on kneading the body, and now after all this work, I would be in the right state to deliver a session, me. Like, ah! Its good for me to prepare myself, because I felt everything like open, open, open, feel, feel, feel, now I feel ready to work. I felt all was pointing in this same direction"
(Grey, focus group).

There was repeated expression on various accounts from the group around meeting up regularly to keep exploring the work, I gathered it as a good response to the workshop but it also seems to be a common feeling in early years of practice that DM therapists can feel somewhat isolated and encounter in some cases difficulty in practicing their craft regularly among colleagues. *"We should meet up and continue exploring the process"* (Blue).

Their high level of engagement and enthusiasm was carried out even after the focus group; participants asked many questions, some spoke of testing out the exercises in other contexts from which I sensed a desire to go deeper. This can be interpreted as a good indicator of the work being useful at least to some degree.

Theme 2: Experience and Time

Accounts in this theme centered on the level of movement experience necessary or not, to apply the work to clients. And how time is also a determining factor to take into consideration when undertaking the process and envisioning how these factors would relate and affect in later applying the work. The level of experience and amount of time or lack thereof are intertwined concepts, as there seems to be direct correlation.

Even though participants considered the exercise on plastiques very useful for the therapist, some felt clients would need prior experience with movement to gain its full effects as well as ample time. Time was repeatedly considered as an essential factor in exploring the work and especially when applying it to clients.

“Perhaps to incorporate it to clients you have to give it time, because what is interesting here in the preparation phase and plastiques, is connecting one part with another” (Green, Focus group).

Some participants felt it was a valuable tool for the preparation of the therapist who already has experience with movement, but a few felt it may not be as effective for clients with no previous movement experience.

“I have experienced it in a very potent manner, but I feel that perhaps for me it has been potent because I have movement experience” (Blue, Focus group).

There were mentions from many participants relating to confidence, trust and vulnerability as essential factors to take into consideration also.

“I see this as fantastic for therapist training, since they have a previous experience, and with patients I don’t know, I suppose it would have to be done with a group that has worked together for a while, that have a lot of trust” (Red, Focus group).

Other participants felt the level of movement experience was not important, as it could be adapted to the persons needs, the exercise could be as simple or complex as the situation would require. Some participants connected with its simplicity when imagining its application.

“I also think ‘plastiques’ can be a very good resource relating to warm-ups applied to very basic groups, because I am now working with groups that have no movement experience, in fact they have resistance to movement, and sometimes they need a square meter in which to move a finger, a very precise structure” (Grey, Focus group).

The benefits of working with a precise structure were highlighted or implied on many occasions. It was well received for providing a safe container to explore from, which could benefit populations that had resistance to movement and the need for clear boundaries to begin movement work. The populations of eating disorders and mothers with children with a diagnostic were mentioned as good candidates, as they benefit from and require structure to feel safe. It was suggested to be a basic preparatory exploration, which could lead to more complex experiences and associations in time.

“It made me connect to simplicity, the basic level at which it can remain in order to later, with time, (.) be able to reach the potency which Red and Blue

are referring to. For me I see a lot of possibilities for the warm-up” (Grey, focus group).

Participants raised questions and reflected on the level of movement experience or lack thereof required for its application to patients. The group agreed that it would be a valuable approach and tool to use with their populations if adapted with careful consideration to their needs and giving ample time for development.

The reflections of the group lead to think carefully about application and adaptation to ensure safe ethical practice. From most accounts a possibility to capture the essence of an exercise and adapt it around the client/s, with time was possible.

The possibility to connect to a subtle quality was brought forth, an approach, which could then grow and transform if adequate. This connection to subtlety opens many options for its potential use with populations with reduced mobility. Grotowski’s work has often been described as physically intense and extreme, but when looking at the Art as Vehicle phase there is repeated mention to working towards a more ‘subtle’ quality throughout, which has come through many participants’ experiences. Participants also expressed their desire to have had more time themselves to explore,

“I have found them all to be very good tools, it is just how to use them, and with one session I was short for time, I wanted to go deeper, there was so much there and it was like: ugh, we don’t have enough time” (Red, Focus group).

For a larger investigation it would be required to have multiple even regular sessions, over a lengthened period of time, enough to allow the creative process to really permeate and allow all participants to connect to the work and experience the creative and therapeutic possibilities on a deeper level.

2. Incubation Phase: The Encounter

This phase intended to provide a few examples of the exploration of the encounter based on Grotowski's para-theatre experiments. The facilitator explained to the group that Grotowski aimed to remove the social mask and also shared Grotowski's view and approach in stripping back to the essential and finding it to be the human encounter. These exercises in part intended for participants to perceive and react, bringing together action and reaction. They are designed for the participants to observe themselves in relation to another. There is an intention to start breaking habit patterns and impulses are activated so the body can take over. The exercises deal with the collective unconscious and entering a state of receptivity, they also aim at experiencing the encounter beyond cultural and social conditioning.

The first exercise involved standing in front of 'the audience' and doing nothing. They were explained that they just had to be honest, they were to stand in front of the group that serves as audience and whatever happens, happens. Any

emotion or response was welcome; they were invited to listen to impulses and observe what occurs from the encounter. It was about witnessing and being witnessed. This exercise was chosen to explore the dynamic of encounter outside of habitual social interaction, from a simple exercise often exposing the underlying complexity of the task. It deals with presence, awareness, vulnerability and interactions that go beyond words.

The second exercise involved physical touch; it was inspired in the “Give and Take” dynamic, which Grotowski presents as the underlying structure of relationships, “the elements of human contact” (Grotowski, 1968, p.212). The intention for this exercise was to heighten the senses, engage body responses and to allow the unconscious to emerge. They were asked to find an in-between state of active surrender, to listen and respond. The group was to enter a movement dialogue of ‘give and take’ focusing on one central participant at a time by providing stimulus and support guiding their journey as a group across the room with physical contact.

Thematic Analysis Results

From this section two themes have been highlighted.

Theme 3: Therapeutic Relationship

The theme of “therapeutic relationship” deriving from the category of ‘effects of the study of the encounter’ involves accounts around what has brought out sub-themes dealing with elements deriving for and from the therapeutic relationship: kinesthetic empathy, attunement, the gaze, presence, awareness, receptivity and polarities.

From the data, insight was gathered into the connections in theory and practice that were suspected to be found between Grotowski and Dance Movement Therapy practice, confirmed in some ways from the participants' accounts.

The approach to the work brought fourth reflections on the therapeutic relationship and ways in which elements can be implemented for further development and its applied use.

a. Stand in front of the audience and do nothing

This section of the workshop evoked many positive responses regarding the value of exploring the self in relation to another as a process of development for therapeutic relationship. There were accounts expressing the value of exploring the encounter from this drama approach.

“When I was faced with the audience (.) It caused me to close my eyes as if to first be with myself and later being with you also (.) it was a game of how to be with myself and be with another and be in tune with this listening. The part of the encounter has been very valuable because in our profession we seek connecting with another (.) it's transferable, even to life itself” (Celeste, focus group).

Mentions to the therapeutic relationship, presence and gaining awareness through interaction were repeated through their reflections. A great detail of attention was placed on their experience bringing forth the power of the gaze in relating to another and the gaze towards oneself to be able to be with another. There are

mentions to the witness of the self and another, the dual perspective necessary in DMT practice and considerations of kinesthetic empathy.

“The possibility of integrating it in training (.) Brings about the power of the gaze and how you relate with the gaze and how your body responds to being seen. I think it is a very interesting exercise for that, to understand attunement, kinesthetic empathy, the importance of putting our eyes on the patient” (Blue, Focus group).

Kinesthetic empathy is an essential ingredient in dance movement therapy. From participants accounts, I interpret this as a relevant point to have in mind when considering the application of the work to clients; as well as drawing out objectives, it is valuable to explore embodied awareness to gain deeper understanding. Receptivity is key in entering these processes and building the bond and trust are essential components to really open the possibilities and sense of safety for clients.

The importance and value of the study of the encounter in this approach was highlighted as having potential for exploring and developing awareness of these sub-themes, creating embodied awareness and receptivity. This leads to draw conclusions on the variety of elements derived from the experience, as experimental creative ways in which the particular skills can be developed for the embodied practice of DMT.

“There is a communication that is inevitable, you look at another and when they respond with their gaze there is a body to body dialogue, even though

there are no words, and I believe this awakens more things (.) in oneself and another” (Magenta, focus group).

There are also accounts on presence and the experience of being seen with an intention to remove the social mask.

“This exercise does what the facilitator mentioned of removing, taking off, because when we are seen, especially society which is about doing, doing, doing, and suddenly its like you don’t have to do anything. I am vulnerable, I am here, you know? And I believe this is what is hard initially, to get out of our movement conditioning” (Green, focus group).

Authentic Movement was mentioned on a few occasions, as a few participants found similarities here.

“For me this exercise connected me with Authentic Movement, with presence and the witness...” (Grey, focus group).

I found it was beneficial to confirm the links with Authentic Movement from the participants, as it supports claims that highlight the connections between disciplines. At the same time, we already have the possibility to use Authentic Movement, which leads me to reflect upon the differences offered in Grotowski’s approach to process. There are differences within possible options for diverse structures and exercises, as well as specific elements.

Theme 4: Group dynamics

Accounts on this theme brought fourth a reflection on the impact and effect of exploring group dynamics, highlighting aspects that were beneficial to the development of skills. The concepts of collective unconscious and polarities are brought up, as well as limitations with regard to its application to clinical setting.

b. Be moved by the group

This exercise brought the group to reflect upon the effects of group dynamics, the emergence of collective unconscious and the effects of searching for a balanced state between 'giving and receiving'.

"An automatic organisation, from the group unconscious, I mean, its going straight to action, someone stands and the group responds, there is not so much reflection, which we can now have, but in this moment there is no space. So it is very revealing because you don't choose consciously, you know? What is within emerges. (.) It allows the body to awaken bringing forth this part of the collective unconscious" (Grey, focus group).

They were instructed to find an in between state of control and surrender. From this exercise reflections on possibilities for developing Kinesthetic empathy were also mentioned, as it provided participants with awareness and possibilities to explore their role as a therapist, exchanging non-verbal information with attention to an embodied state and the practice of developing active listening.

"I think it can be a dynamic that can be very rich for the therapist, to develop patience" (Celeste, focus group).

There were different accounts that reflected on the importance of learning to hold others and letting go.

“We have to learn this, I mean, because we support a lot, but we must learn to support and let go, because if we don’t we will become rigid” (Green, focus group).

The subtheme of polarities is very prevalent throughout, but especially in this section, which focuses more on the encounter. It highlighted the dimension of group dynamics. Some of the polarities that emerged in the workshop were: “self-doubt and trust”, “vulnerability and power”, “give and take”, “holding and letting go”, “blockage and liberation”, “with myself and with others”, “complexity and simplicity”, “subtle and potent” and “witnessing and being seen”. The presence of polarities and dualities place my attention into what is happening between them, as they seem to suggest movement in between. It highlights why it is specifically important for the DMT therapist, as the work involves mediating through the movement in and through the bodies, between client/s and therapist. What is rich is what emerges between the dynamic of polarities and how it relates to the therapeutic encounter.

“how from the outside each body (.) would give a response, it was different, it touched you inside in a different way (.) Not just doing it, but accompanying, giving a response” (Magenta, focus group).

This exercise also brought a level of concern around physical touch and its limitations regarding application to certain populations.

“it is a very useful dynamic for therapists training, but it is a dangerous dynamic for sexual abuse, there are so many hands touching the body, this can literally awaken a panic attack to someone who has suffered from sexual abuse” (Grey, Focus group).

Other participants mentioned populations such as Autism Spectrum, would experience similar limitations. And a participant mentioned needing more time to dissect before getting into it.

“I find it hard to let go, to be moved, (gestures resistance) it would be best to dissect it more to be able to explore gradually” (Blue, focus group).

A side from the need for more time, I gather this is important in deciding what is appropriate for the training of the therapist and what is for clients. Despite these considerations the value was expressed in the exercise being a great source of interactive information and participants shared ways in which the exercise could be adapted by dissecting, capturing the essence, taking away the physical touch. I have gathered great value in learning through doing, embodying to understand deeper in the inter-subjective encounter.

“I see it as a very enriching exercise and it gives you a lot of information, how the person allows to be moved or not, if they trust in the group, if they can support themselves or not. Questions emerged when I had to accompany someone, if I suggest too much, more than what the other person is prepared

*to receive...if I propose something the other person does not want to do”
(Red, focus group).*

3. Illumination Phase: Embodiment

The illumination phase was presented with the inclusion of voice as a tool for accessing and exploring embodied states. The intention was to bring awareness of the voice as part of the body, and in the same way the body was prepared through ‘plastiques’, the voice must also be broken down and prepared for exploration.

The participants were invited to do a vocal warm-up, they were asked to release and relax the voice using vowels. The facilitator mentioned that vowels are related to emotional expression. They were guided through a round of expressive vowels that were to be performed impulsively or reactively, without thinking, to go around the circle from one person to the next. This intended to awaken the impulse of vocal responses, keep building receptivity and help participants feel more comfortable.

This was done to prepare the voice to begin the first exercise, termed “Sound Cluster, from Cieslak’s workshop” (Mitchell, 1992, p.59). They were invited to get very close in a circle, and allow sound to emerge while keeping their eyes closed. They were to allow sound into the circle reacting to their impulses while

listening; again it was about receptivity, having a sound conversation as a reaction to the sound.

After exploring this exercise the facilitator moved onto explaining 'body resonators', presenting the use of three: head, chest and belly. The participants explored on their own first trying to place the direction of the voice; the head towards the ceiling, they were given images like sirens to support the exploration. The chest would be directed towards the wall and the belly towards the floor, they were told they could use the image of cows and move their body to assist the low placement of the voice. This use of imagery helps the body place the sound, but can also start to generate working with images and associations. After exploring working on their own, the participants proceeded to work in partners; one partner was instructed to use their hand to direct the sound and 'move it' through the body of the other, varying the intensity and placement in a particular resonator. They were to share a moment of receptivity, by listening and bringing attention to perceiving blockages in the body of another and remaining connected while modulating the vibration of sound. Then they were asked to explore a 'total resonator' on their own "this resonator which engages the whole body" (Grotowski, 1968, p. 155). Allowing movement to assist and connect to their sound and its movement within the body. The total resonator consisted of shifting from one resonator to another paying attention to detail in the transitions. "One can combine two resonators, making one of them function as a "solo" and the other as the "accompaniment" (Grotowski, 1968, p. 155). Here they were reminded to connect to their blockages and attempt to move them, while

allowing any association to emerge and connect them to sound and movement.

The intention behind choosing these exercises was to add the element of the embodied voice and enable its exploration.

To finish they were invited to experience a brief sample of a way you might begin to 'score a role'. The participants were asked to connect to the associations that may have emerged during the session in prior exercises, if they had none they could continue exploring the movements in improvisation and allow them to emerge in the moment in response to the work done. They were to pick two associations and create two physical actions and connect them, to start exploring the transition from one action to another. This phase of illumination within the creative process intends to bring insight.

Thematic Analysis Results

Theme 5: Embodied voice

This theme brings forth accounts related to the inclusion of voice from an embodied approach inspired in Grotowski, as to consider the possibilities to integrate its applied use as a tool and approach for DMT training and practice, while also considering its application to clients.

Vulnerability, intimacy, connection, listening, presence and liberation were repeated throughout within this theme. Some people expressed a difference in approach to what they are normally familiar with in DMT context.

"The exercises (.) have made me think that this proposal is different to what we do in DMT because as well as everything else the voice is placed as

another possibility to approach the work (.) the work has been different because the voice has formed part of the added ingredients and for me it has been a different focus” (Grey, focus group).

Regarding the approach towards the exploration of the use of voice, it was mentioned through various accounts as a possibility to be integrated as a tool to develop craft and the possibilities to adapt the work with clients was expressed to be a valuable added ingredient by the group. Many accounts found it an added tool, and a few shared it isn't as considered or at least so encouraged in DMT when it comes to training.

“I believe a critique must be made towards DMT training about voice, because we do not use the voice, we don't work the voice” (Orange, focus group).

It generated discussion about the difference between using verbal communication to the use of the embodied voice and even the importance of consciously deciding not verbalising during the work.

“The instruction (.) of not speaking during the workshop to enter a state of embodiment, I also feel it is super important not to speak, you have to insist many times (.) we always speak more verbally than what we express somatically, we are very habituated to verbal action”(Grey, focus group).

Many questions and reflections around the use of the voice in DMT were ignited. Some people considered that the voice is already inseparable from movement, explaining it happens as a consequence of finding liberation in movement, since it is

part of the body. But others felt that even though voice happens through movement, it is not approached in the way that Grotowski actors, or actors for that matter, in a sense of consciously training the voice as a tool, an instrument which can be another vehicle of expression, connection, regulation and integration. This was Violet's response to a few participants who considered that voice is already implicitly present in DMT. She expressed the view that even though the voice is integral to the body, training from this approach would give more awareness and conscious use of it.

"We can't help using the voice, but we don't have the same awareness, in the same way that a verbal psychotherapist uses the body but is perhaps not aware of it in the same way as us. At least we don't have the training for this, to be more conscious of different ways of using the voice or how we use it, and I don't now how many times for example in warm-ups, we could not hear the person guiding the group, and later in the feedback we say...we could not hear what you were saying" (Violet, focus group).

The group nods in unison after this comment. I found this a strong point as a response added by Violet about the awareness guiding the approach, also to have into consideration the amount of times in training when facilitators were asked to project their voice, since the participants couldn't hear. It led to reflect upon the implications of the voice as a tool in the profession. Perhaps DMT's who have not trained their voices, or have little experience, could benefit from this awareness that comes from practice. It may not be essential or central, but it could certainly be an added possibility to consider. The participants who felt vulnerable explained that

they had never worked with their voice before. Some connected to vocal blockages and found vulnerability, but also liberation from releasing it.

“The theme of the voice has been great. Very much like Red was saying, I also really struggle to get my voice out, but then it was like bah!...it has been liberating and useful to connect to a blockage and find the way to let the voice out” (Orange, Focus group).

The section on embodiment that focused on inclusion of the voice as a tool in training and practice generated much discussion among participants, more than half of the group reported it was an added component that we lack in training or even awareness in DMT practice.

“The thing is that it can be a resource that can be used or not, you decide, but to put it here as a possibility, to open it as valid, as a part of the body” (Grey, focus group).

There was discussion about the use of verbal communication and how it differs from using the voice from an embodied perspective and how actor-training methods based on Grotowski could prove useful. There were also reports from participants that connected with the benefit of acquiring more tools if looked at from the possibilities it brings in working with different populations and having more mediums to meet their needs. At some points in the discussion there seems to be slight blurring in the difference between the embodied voice and verbal

communication by a few participants. But all were able to eventually connect or agree to possibilities and slight differences offered by this embodied approach to voice.

“This is why it has been so interesting to include the voice, because this way of including voice is a way that enables you to be in the same somatic register, without going to the brain-mind” (Gris, Focus group).

There were reflections from a participant who felt that if we included the voice in this way, what perspective would we be coming from? It generated many questions and curiosity towards possibilities and its effect. I gather a keen interest to try more possibilities; however it generated some questions about perspective and approaches. A participant questioned whether it was necessary and actually not already implicit in movement work. After some discussion there were many questions and considerations for applying this part of the work to clients. Celeste expressed how it might be a possibility for helping people who have resistance to movement:

“I receive the use of the voice and integrating it to movement as a way to listen to yourself better (.). So doing with the voice also is like it connects...that perhaps people who don't have much movement experience, it can be a way to engage them quicker” (Celeste, Focus Group).

The conscious integration of voice into movement work was expressed to be beneficial for patients from a holistic integrative view. Blue expressed the connection of voice to emotion.

“as personal work, the voice connects all the systems we have inside...it is connecting, when you are sad, the voice closes up” (Blue, focus group).

There were then considerations for the voice as a vehicle for initiating movement, to amplify, to soothe and to connect. Some people thought that the voice was a very good ‘vehicle’ for people who may struggle to move or who have problems reaching embodied states, assisting in being in the here and now and using the voice from the body and not cerebrally, as dominant in society.

“I was now thinking of populations that can’t speak or the voice they have is not as potent as ours having this capacity, sometimes these populations that have this limitation can make small variations, they are subtle, but existent” (Magenta, Focus Group).

Orange and Red expressed concern and consideration for patients who may struggle or become agitated when using the voice, as it can be a vulnerable matter. Once again the ‘the subtle’ quality was introduced as important when applying the work to clients, since the work can be challenging but also very potentially rich in application.

“It would be interesting to use these techniques (.) I work with people on the spectrum and special needs (.) these techniques can be useful if adapted to people with anxiety, OCD and depression, even fibromyalgia, are some of the populations I work with” (Orange, focus group).

Again, time and empathy were mentioned as important when considering its application. Someone brought up the potential for working with blind populations for example, and how the voice used in this manner would be an excellent approach to bring movement and connection. The attention was then more placed in the therapist’s use of voice in service of the client, it is not about forcing clients to do something they may not be comfortable with, but how we can employ it to different situations and needs.

“The voice will manifest when people are moving, but also how to use the voice from this more acting perspective, to help you connect better with the patient. As a form of attunement to be present, because there are people with autism that won’t look at you, so through the voice (.) I think it is more along those lines, (.) if the patient feels comfortable it will come out, but our voice, how do we work on it to be with the patient, because some patients are blind” (Blue, focus group).

I gained an understanding from the participants that it can add another layer, which can be used or not depending on clients needs, there is also space for flexibility and creativity. It is not about shifting the approach of DMT into an acting style, it is about taking elements adapted to their use, from this particular approach to theatre. The perspective is still one that stems from the body. As the intention is to create options, not replace or force the approach.

Theme 6: Via Negativa and Associations

Accounts on this theme centered in the participants experience when connecting to mental and physical blockages in order to find ways to remove them and find liberation or release as well as the implications involved.

There is a discussion from some participants about the value in this work to enable associations to emerge from the unconscious and begin to connect movement into a structure. The value is expressed throughout for the implications of the therapist and client. But it seems like time is also an important factor regarding this section. A few participants didn't mention their experience or opinion regarding this theme; I interpret it as a lack of time to go deep enough. On reflection, every section of the work could have been a workshop in itself.

“It has been liberating and useful to connect with a blockage and find the way to let go” (Orange, focus group).

Again in this section there is mention to a resonance with Authentic Movement.

“It reminded me of Authentic Movement also, in the sense of the impulses, being guided by the impulses” (Orange).

Even though the idea of Via Negativa and associations was present throughout all the stages of the workshop, it culminated in the final phase, as participants could get more awareness and understanding from experiencing it in practice. Most

participants connected to physical and mental blockages on different levels, finding moments of vulnerability and self-doubt but also liberation and gained trust in overcoming them or starting to explore possibilities during the process, and the beginning of starting to connect with associations.

“The way in which you have articulated the work aimed at that container to gradual open, put away...it is exactly what allows you to arrive or find the blockage or connect to metaphor, the association” (Grey, focus group).

A few participants connected with their vulnerability but also a sort of liberation from using the voice in this manner, as they expressed having had no previous experience in training or preparing their voice. Some connected to blockages they were able to detect in their bodies while doing the exercises. For a participant verbal communication came up as a defence, a blockage at times to avoid movement, as we are more accustomed to express verbally.

“I see it as a defence, we are not as used to express through the body, I’m not used to it so (.) I put a wall in my movement and I start to speak” (Red, focus group).

There were affirmative comments and interest in the value of learning to detect blockages and obstacles in their bodies and other bodies in this approach. They were explained that eventually the associations are built into a sequential structure of physical actions that would create scores. This was welcome by the group with curiosity, some expressed having gained some ideas on how to approach work with

body memory, associations, creating structured possibilities for the unconscious to emerge from embodied action and interaction. But time was also experienced as a restriction on this part.

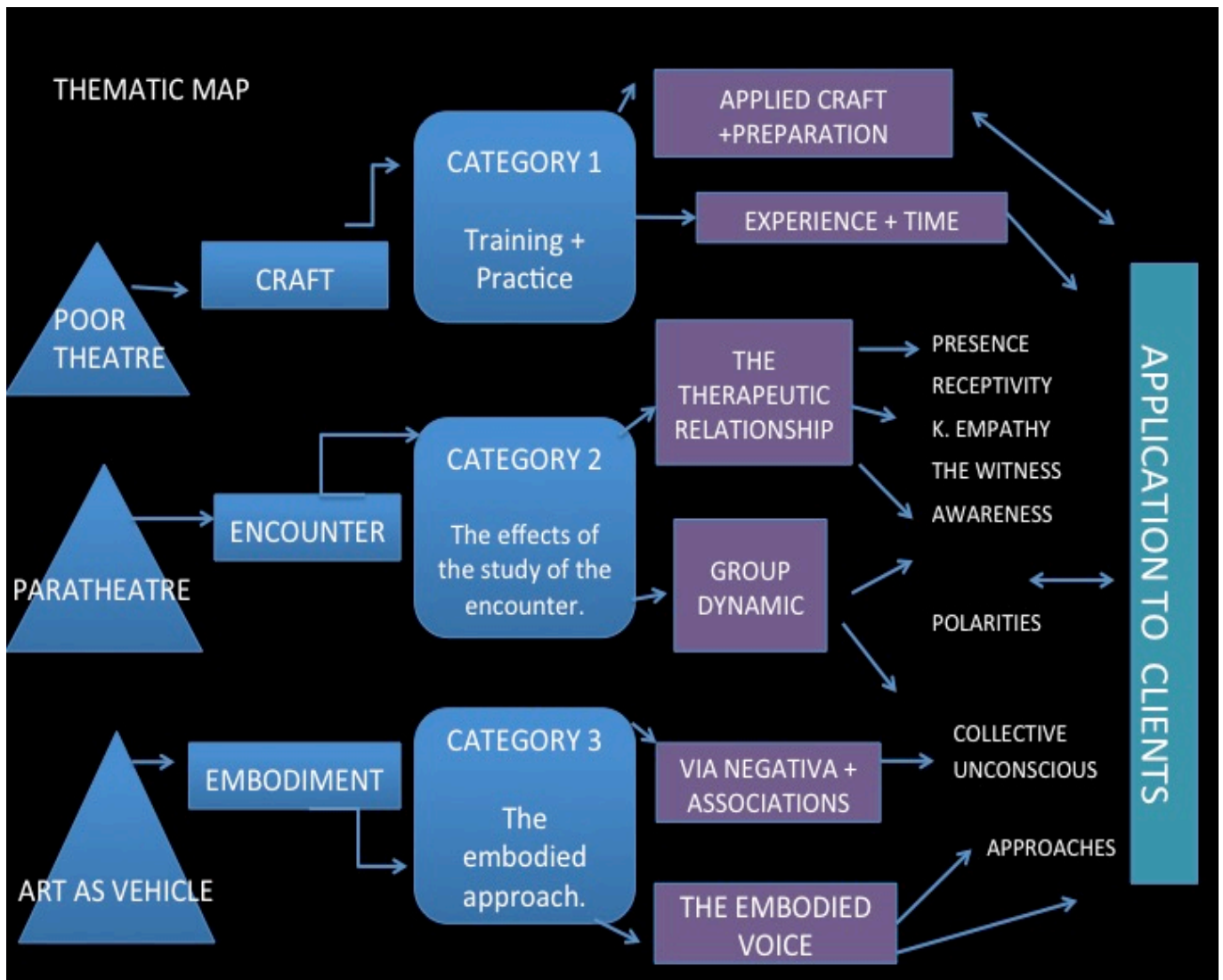
“It is probably the most creative part, the part of illumination, I mean, the culmination of the process, but of course, I have been left with the need for more, I suppose it has been the lack of time” (Orange, focus group).

As the facilitator I was not expecting any great insight or revelation since the work can need more time to sink in and be fully embodied. But one of the participants described having had an insightful moment of illumination that was made possible from the gradual build-up and preparation. She described this part of the session as the most impactful to her. While she was searching for previous associations from plastiques, she found revelatory information emerge about her personal process deriving from the movement qualities and patterns she had been working on in the session. Very potent new associations emerged for her spontaneously and even though she would have needed more time, she shared that she would be taking the material she connected with to her personal therapy, as the unconscious material was very revelatory to her. In attempting to connect two associations that she collected from earlier, she found other strong associations emerge through the connection between the two polarities.

About half the participants felt they were close to gaining more insight into their associations. Other participants needed more time, which was expected prior to its practice, as an entire session could be dedicated to finding ways of working with associations and certainly much more time would be required to ‘score a role’.

4. EVALUATION: Focus Group Discussion.

Grounding of insights, going back to left brain activity. (This stage of creative process intended to ground insights into the left brain.)



Discussion

Summary of main findings

This study suggests some ways, in which these elements of Grotowski's approach are relevant to bring some new awareness into opening possibilities and notions around craft, encounter and embodied creative process for therapeutic value. These include approaches and tools to support the preparation and development of DMT therapists, which could be integrated into clinical practice. The main themes to take into account from this research are for the implications of using the embodied voice; the presence and effect of polarities; the potential in the approach to a via negativa process of removing psycho-physical blockages and association work; the activation of body memory and also a consideration of the time required for the effectiveness and applicability of the process. It becomes clear from participants that there is possibility to explore, experiment, discuss and develop this creative therapy process.

During the preparation phase, an effective potency was detected in the work, as well as a subtle quality. This suggests the possibility of further exploration of what is in between?

Attitudes regarding this approach to training and craft of the therapist have been favourable; participants expressed the value in the use of this type of exploration for their personal development as therapists, consequently reflecting upon how this in turn could benefit clients. This approach to preparing the body for creative work enabled entering a state of open receptivity, were the relation between precision and organicity was a strong point, as was awakening body memory.

The results from the first phase have brought forth what has been interpreted as the essence of the laboratory theatre, as it was described to be effective in terms of preparation and exploration within precise structures that support free embodied exploration. This might propose a “therapy laboratory”, as an experimental space for creative psychotherapy.

As stated above, there was a connection to potency in the effectiveness of the work. While simplicity, depth, detail and a subtle quality at this stage also permeated through, which generated discussion around its potential effectiveness for a variety of populations. Participants envisioned its potential for eating disorder sufferers and populations who have resistance to movement, creating space also for populations with reduced mobility. Thomas Richards (1995) stated,

It seems to me that normally this- let's say- channel for the transformation of energy exists in us, but it's more or less blocked or closed. But when unblocked, the nourishment one can receive from life seems to be not just from food, but also from other sources of energy- of energy much more subtle- which can be perceived as giving nourishment to our being, even to the physical being (p.15).

Time and level of movement experience were themes that were presented as determining factors to take into consideration. A general need and desire for more time to explore and go deeper was expressed, especially when pertaining to considering the application to clients.

Careful considerations were given when thinking of its applicability to work with different populations. This was in relation to the creation of a safe space and the time required in establishing a bond with the therapist and among clients when working in groups. Even though the level of movement experience emerged as a main impact factor in considering the application of the work, discussion brought

flexibility and creativity around this matter, finding new understanding through inter-subjective interaction about how the tools can be employed, bringing a perspective where level of movement experience is not necessarily an impediment, as the work was interpreted as adaptable. Decisions around the appropriate level of movement experience are determined by the therapist's movement expertise, not the clients'; DMT therapists are required to use empathy, creativity and sensitivity when envisioning its application.

The section on therapeutic relationship and group dynamics promotes conclusions on a variety of elements that derived from the experience of the effects of the study of the encounter. It considers how, if developed experimentally and creatively, particular skills, such as kinesthetic empathy, can be developed for the practice of DMT, and how they might 'perform' for the client. As Johnson (2000) stated,

Grotowski's work is fundamentally psychological in that it works with our experience of our own bodies, our somatic presence and explores authentic encounter between people: the spectator and the actor, and our relationships with others (Reid, Johnson, 2000, p.2).

The space in between the grasping of the therapists own inner processes and the approximation to the inner world of the client or group is explored through the dynamic processes. It came through as providing awareness into the mediation between the self and another in clinical context. The emergence of polarities was powerful regarding the space between therapist and client/s, suggesting the quality of movement between them, giving awareness in the therapeutic relationship and its implications.

At the phase of the encounter participants were able to observe themselves in relation to another bringing forth elements that emerged from the experience of the study of the encounter related to presence, the witness, awareness, attunement and kinesthetic empathy. The activation in the awareness of gaze, 'looking and being seen' brought a reflection on the duality of witnessing, and the implications in the role of the therapist were brought to awareness and discussion. The impact and implications involved in the development of the elements within therapeutic relationship were highlighted as fundamental to working with clients.

The last phase of the work brought forth a territory that was less explored directly in the field/practice of DMT, the embodied voice. Here a difference was noted. It was determined that voice is an inevitable result of movement when the body is 'liberated'. Yet by placing awareness in its approach, new possibilities were found to be a valuable component if looked at from the therapists' inclusion of embodied voice in training. The understanding of the embodied voice as a useful tool for the DMT therapist and rich source of information brought ample possibilities to envision adapting the work to clients such as people who are visually impaired, those on the autism spectrum, even populations who have difficulty articulating verbally, again bringing the subtle quality as a potential space to explore from.

At some points in the discussion there seemed to be blurring between the distinction of verbal communication and the use of the embodied voice by some participants. This may be because for most participants it was their first experience working on voice technique; it was met with interest when considering its potential

and value, while discussion around the implications of the perspective of discipline identity and boundaries emerged in the form of questions.

The work on via negativa and associations needed more time, despite this some individuals connected to its effectiveness strongly within the creative process.

The approach was also considered through an inter-disciplinary prism, this enabled an encounter that questioned and connected compatible points in both disciplines creating a dialogue from different perspectives for the exploration and development of the work.

The outcome of this exploration has been to place focus on expanding possibilities for the therapists' repertoire and considering approaches and tools to support different client's needs. It has also suggested the possibilities of providing space to create a language of professional discourse and to generate a set of terminology where tools and creative embodied process can develop jointly in practice.

Practical suggestions for future sessions/ research

From data deriving from participants, it was clear that more time would be necessary. Exploring in more than one session to really get the benefits would be required; to dissect more every dynamic and spread the process out into many sessions, in order to really allow deep effect.

Limitations and ideas for future research

Whether other therapists' find the value of this approach will be determined by future research. To further this research, when thinking of creating a model for DMT inspired in Grotowski, it would be relevant to explore the work with more

experienced DMT practitioners as well as new practitioners and doing so with a larger sample, as this was a pilot study with a reduced group. For this study there was a gender imbalance, one participant was male and seven were female, for future research it would be beneficial to have a more balanced mix of male and female participants. It may be valuable to work with dramatherapists' also; this would provide a forum for genuine cross-disciplinary sharing perhaps creating an interface between disciplines. I would envisage this as a collective experiment, which would require support from someone highly trained themselves in Grotowski's techniques.

The findings in the data were rich considering the small scale in practice, but more time was necessary for deepening on the themes and more sessions would be required to really allow participants to experience the creative process and its particularities in effect. Carrying out individual interviews, as well as focus group discussions would allow more information and deeper reflections on the data. Individual interviews might be beneficial, as some personal impressions can be at times lost within the group. As some individuals find it more comfortable to share within a one to one format.

Conclusion

The purpose of this study was to explore the therapeutic value in a Grotowskian approach, pinpointing potential aspects and elements to adapt into supporting embodied approaches in DMT practice.

This study can be a starting point, where there is possible opportunity to continue with a set of workshops to further explore in theory and practice these and other

dimensions of Grotowski's work. The workshops may serve as a 'Lab space' providing a form of continual professional development for qualified practitioners offering additional post qualification support. There is the potential to generate a language of professional discourse and a forum for development in practice. This would support the need felt by many qualified practitioners to increase their skills set and develop a wider repertoire of tools to best meet client need.

Appendices

Appendix 1: Flyer



Appendix 2: Focus group discussion Guide: Participant Hand-out.

PARTICIPANT HANDOUT

1) CRAFT

- a. How was your experience of the approach to craft?
- b. How may it apply or be relevant to work with your clients/population?

2) ENCOUNTER

- a. How could the study of the encounter be relevant to your development as a therapist?
- b. How may this approach to the study of the encounter apply/be relevant to work with your clients?

3) EMBODIMENT

- a. How was your experience of this approach to embodiment?
- b. Did you find differences in the approach from DMT?
- c. What populations do you feel/think the work based on Grotowski's embodied investigation might be applied to your DMT practice?

Appendix 3: Transcription/ Thematic Analysis

FACILITADORA: Quisiera escuchar acerca de vuestras experiencias. ¿Que tal ha sido la experiencia?

AZUL: Para mí ha sido una experiencia....o sea, yo la he vivido de forma muy potente, pero igual también veo que para mí ha sido potente porque tengo experiencia en movimiento. Quizás otra persona empiece a mover la mano, como en "plastiques" y

no sabría que es. Entonces yo creo que es una técnica que se le puede sacar mucho jugo pero si tienes algo de experiencia en movimiento. Y yo creo que bueno, en un grupo, como siempre, seguro que haya confianza y con tiempo se pueden sacar cosas muy guays. Pero...bueno eso ha sido lo primero que me ha venido ahora.

ROJO: Yo también sentí lo mismo, o sea, lo veo como una formación para terapeutas, que ya tienen una experiencia, y con pacientes no se, supongo que tendría que emplearse con un grupo ya trabajado, que tienen mucha confianza porque, a nosotros, no se, por lo menos a mí la voz sí que me cuesta. Estando con un grupo, sí que lo puedes hacer, pero bueno con venga (expresa con su tono de voz, implica cierta dificultad) Es muy guay, refiriéndome al ejercicio de poder dejarte llevar por las personas del grupo, pero necesitas primero tener confianza en ti misma, que puedes coger tu cuerpo tú, y luego dejarse a las manos de los demás. Me han parecido todas muy buenas herramientas, pero es cómo utilizarlas, y me ha faltado tiempo, había tantas cosas, quería entrar más, y era como ugh, no tenemos tiempo. Pero bueno, ha sido fantástico.

FACILITADORA: Entonces, el trabajo con “plastiques” por ejemplo como ha sido para vosotros?

NARANJA: A mí me ha parecido (Perdón Naranja dice, el grupo ríe) A mí por ejemplo me ha llevado a asociar muchas imágenes de mi perfil de movimiento, creo, y claro muy relacionado con lo liviano y lo firme y con lo súbito también, no? Y muy relacionado con el flamenco. Claro este tipo de movimiento que es como (Naranja muestra el movimiento) Ra-ka-ta! Como algo súbito, directo, con mucha fuerza o todo lo contrario, lo puedes llevar al plano más sutil, hay dos polaridades ahí que ha mi me venía muy bien personalmente, incluso a nivel de para liberar mucho el cuerpo, poder ir a lo más tónico y a lo menos...lo más relajado, es como que...waw! Que interesante. Como para formación, yo creo como para personar que ya están en movimiento, DMT's y tal, me parece que es....con lo poco que he visto me parece idóneo. El tema de la voz ha sido genial, vamos. Muy como lo que decía ROJO, a mí me cuesta mucho sacar la voz, y luego...bah y venga hombre ya!

FACILITADORA: ¿Ha servido tener un enfoque teórico antes de empezar?

ROJO: La parte teórica me ha servido mucho para enfocar el trabajo, le añadía otra dimensión, me hacía prestar atención a los detalles...

GRIS: Pero yo quería añadir algo más de ‘plastiques’....Como hay una parte que estoy de acuerdo que quizás a un nivel muy profundo pueda ser solo para grupos que tengan mucha experiencia o que tengan una familiaridad con el movimiento, pero también creo que ‘plastiques’ puede ser a un nivel de calentamiento para grupos muy básicos un recurso genial, porque yo ahora estoy trabajando con grupos que no tienen nada de experiencia con el movimiento, de hecho que tienen Resistencia al movimiento, y a veces necesitan un metro cuadrado en el cual mover el dedo, una estructura muy precisa y solo el dedo y luego incorporar solo el codo, y luego el

hombro, y solo el izquierdo y solo el derecho, y solo abrir...a veces parece que solo esto es muy poco, pero en realidad...o que puede ser mega profundo porque tengas asociaciones y te metas en tu viaje, o sea estoy de acuerdo que puede pasar eso. Pero a mí en el momento en el que lo hacia me hizo conectar con lo sencillo, el nivel tan básico en el que puede quedarse eso para luego ir con el tiempo como sembrando tierra para luego esto, llegar a la potencia que han dicho llegar ellas (refiriéndose a Rojo y Azul) Para mí si creo que veo muchas posibilidades en el calentamiento.

FACILITADORA: ¿Con que población trabajas?

GRIS: Estoy con un grupo de trastornos alimentarios, de la conducta alimentaria, y también con mamás que tienen hijos con un diagnostico.

VERDE: Yo estoy un poco con GRIS también, lo que pasa es que quizás para pasarlo a pacientes o usuarios hay que darle tiempo, porque creo que lo interesante aquí es cuando conectas una parte con la otra. Quizás claro, aquí nosotros estamos acostumbrados al movimiento, vamos pam, pam, pam y ya encontramos algo, conectamos con esa sensación. Pero quizás esto de experimentar primero con una mano, a través de varias sesiones cuando lleguen al momento de la conexión y puedas jugar a que sea algo más rápido, más lento, más sostenido, creo que esto es muy interesante. Pero si que es cierto que hay que marcarlo con tiempo, en una sesión pasaría esto, es como...no se lo que está pasando

MAGENTA: Referente a lo del calentamiento a mi me ha resonado porque, yo lo utilizo en otros espacios, pero me encuentro con que ya lo hago con gente que se mueve, entonces decir algo simple, ir al detalle es aún más difícil, porque enseguida quieres ir un poco más allá, porque me inspira a que se mueva a otra parte, y cortar ahí, vamos a mover solo un dedo meñique y ya está cuesta aún más para gente que tiene mucho recorrido en movimiento, sea a nivel de danza, de artes marciales, da igual, veo eso que cuanto más limitas más difícil es, y lo utilizamos para calentar, ese utilizamos dos o tres partes y jugamos con eso y después nos dejamos llevar que es el momento de liberación. Me ha resonado con eso.

CELESTE: Estoy de acuerdo, o sea, me resuena lo que decía GRIS y VERDE, en el sentido de cómo llevar la conciencia a una zona de tu cuerpo que puede ser muy difícil no? Y sobretodo el comunicarlo, el dirigirlo con la compañía de la otra persona no? Pero creo que es como muy necesario para poder tomar un contacto conmigo misma, como el simple hecho de cómo decía también NARANAJA de súbito o mas liviano o mas...que como...entender y sentir las posibilidades de registro de movimientos que tenemos, he incluso si yo estoy muy en súbito se que tengo una herramienta para ir a algo más y aflojar ahí. Entonces ya no es solamente cuestión de DMT sino interpretación, porque entiendo que esto tiene que ver con interpretación, pero además como algo para la vida misma no? Y a mi me ha llamado mucho la atención y me ha gustado mucho el la dinámica de ponernos delante del público y no hacer nada, porque entraba como mi mente y mi cuerpo estaba como

(hace gesto de nervios o vulnerable) y me llamaba mucho la atención en la mirada porque si quería hacer nada no podía mirar, o sea, me costaba mucho trabajo no hacer nada al encontrarme con el público, porque ya me estaba dando mucha información y me llevaba a hacer cosas, y entonces, lo que me llevaba es a cerrar los ojos como para estar primero conmigo misma y luego ya estoy contigo también y obvio otra vez me tenía que ir a mí...entonces era un juego como de cómo puedo estar conmigo y como estar contigo y estar en sintonía en esa escucha. Es una herramienta muy valiosa.

AZUL: Cuando he salido...a mí me ha incomodado más observar, porque tenía la paranoia de que la persona lo está pasando mal, lo está pasando mal, lo está pasando mal, pero bueno cuando me tocó a mí, me hubiese quedado media hora, ha sido muy, y además me ha permitido, esto lo conecto un poco con el tema de antes refiriéndome a formación sea mucho el poder de la mirada y como te relacionas con la mirada y como reacciona tu cuerpo ante la mirada. Creo que es un ejercicio muy interesante para eso, para entender como es el entonamiento, la empatía, la importancia de poner la mirada en el paciente, y yo creo que esta muy guay, como demostración de cómo función a esto de la mirada.

CELESTE: Quería añadir algo más, lo que has dicho (NARANAJA) Que a mi me llegaba pero en forma de, por una parte sentía mucha confianza, por una parte pues algunos nos conocemos de vista y tal a nivel de grupo, pero también me conectaba a mi vulnerabilidad, entonces también creo que bueno va un poco relacionado con este juego de contrarios del que hablaba al principio de la sesión.

GRIS: Yo quiero volver otra vez a plastiques, soy fan de esta técnica. Al mismo tiempo me da la impresión de que para mí porque fue la primera cosa que hicimos, como preparando, como despertando la memoria corporal, tenía la sensación, mi sensación, de que estaba abriendo la caja, en toda una preparación para que se despierte lo más sutil, lo más inconsciente, lo más...creo que yo ahí yo hice como la conexión para que pudiera venir más el material metafórico. Entonces como creo que también es importante decir eso sobre la primera parte.

MAGENTA: Con respecto a lo que dice GRIS yo he tenido un momento dudas de si estaba haciendo la petición que se pedía, porque como abres tanto me iba más, y erabueno la consigna era pasar por puntos específicos y mi parte TOC , podría decir neurosis mentales (tono broma) que estoy despertando, ¿pero es el ritmo que se solicita? Tenía esa pregunta, claro que es un momento donde me he sentido muy libre, sabes? Vas haciendo... pero es hasta ahí? O que...pero he tenido mis impresiones contras, y referente a lo que comentaba CELESTE de estar de pie, en frente al otro, el tema del público...siempre estamos en público, es decir, si cogiéramos una persona de a pie este ejercicio no hubiera sido igual, ni mucho menos, lo dudo (ríe) quiero probarlo, me apetece probarlo durante el fin de semana con mi grupo de amigos, ponerlo a prueba, porque siempre estamos más

pendientes de la mirada del otro que nuestra propia mirada y cuando un actor se pone en escena, va a representar algo, pero representa para alguien, es inevitable no? Y con las miradas, es decir, si era “nada” no podríamos ni mirar. Hay una comunicación que es inevitable, tu miras al otro y cuando responde con la mirada hay un diálogo de cuerpo a cuerpo aunque no haya palabra, y creo que eso también despierta más cosas, aunque sean pequeñas, dentro de uno mismo, y del otro.

VERDE: Yo creo que también ese ejercicio nos hace un poco lo que ha dicho la facilitadora de quitarnos, porque cuando nos miran sobretodo, la sociedad es de hacer, hacer, hacer y de repente es como no tienes que hacer nada, soy vulnerable, estoy aquí, sabes? Y creo que eso es lo que cuesta en principio de salir de los condicionamientos de movimiento que vienen de cosas que tienen una repercusión o la gente diría es como nada, lo que hay aquí ahora, me sonríen, no me sonríen. Pero es como lo difícil y lo mágico también, es muy chulo.

MAGENTA: A mí me ha pasado que cada vez que salíais pensaba como camina, como se pone, la parte profesional me salía presente, y trataba de decir venga no, fuera, y era no, que hay? Me di cuenta de cómo me relaciono con el otro, como ha cambiado mi mirada, no? Que es lo primero que entra?

GRIS: Para mí ese ejercicio del que estáis hablando ahora, me conectó con movimiento auténtico, la presencia y el testigo, como no es lo mismo pero de alguna forma tengo que contener tengo que estar ahí atento o en conexión, o puedo no pero decido que sí, atento a que me pasa con esto? Que me está pasando? Qué me está atravesando? E igual cuando observo, que de mí está observando? que está observando y donde pone la atención? y que siente con esto que observa, entonces más un poco como de presencia, de contenedor, de sostén, aunque sea testigo porque estas igualmente tal. Y hay una cosa que quizás me adelanto pero me gustó mucho el trabajo en general porque me parece que es muy preparatorio de poner al cuerpo abierto, receptivo, sensible, vibrante, no? Esta parte de la voz que también agrega como un elemento con el que quizás no estamos tan acostumbrados a trabajar en la DMT no? Y... y me da como mucho la impresión, no voy a encontrar la palabra, porque la palabra burda que me sale es como de gimnasio, no? (THEATRE LABORATORY!) Porque es muy preparatorio, muy de amasar al cuerpo y ahora después de todo este trabajo, ahora podría estar en condiciones de dar sesiones en condiciones, yo. Como, ah? Va bien para que yo me prepare para, porque todo lo sentía abrir, abrir, abrir, sentir, sentir, sentir, tal...ahora me siento lista para trabajar. Y sentí que toda la línea iba en la misma dirección. Gracias.

FACILITADORA: ¿Y que tal el ejercicio de ser movido?

(El grupo responde con tono de placer, goce.)

MAGENTA: Sinceramente, la palabra es orgásmico.

(Varias personas asienten que sí)

MAGENTA: Porque como comentaba rojo es conocer tu cuerpo, darte el permiso de dejar caer o llevar por el otro, que es el primer paso, tuyo, y luego la respuesta no? El calor, el olor, no se... y la oportunidad de eliminar el link visual que es muy potente, te daba otra capa más, otra dimensión al trabajo, y como desde fuera cada cuerpo aunque lo acompañaras, que te respondiera, era no se, era diferente, te daba un toque que era diferente, era agradecido de ver. No solo hacerlo tu, sino acompañar, dar una respuesta.

AZUL: A mí me ha gustado mucho, pero cuando me tocaba a mí estaba pensando todo el rato, lo estoy haciendo bien? Me estoy dejando llevar lo suficiente? Estoy poniendo...porque repetías la consigna de “recibir y dar” no se si eran las palabras exactas, y era como en plan lo estoy haciendo bien? O sea, lo estaba disfrutando ya al final, ya cuando intenté apagar el botón, el piloto rojo, pero me costó mucho. Estoy haciéndolo bien o no? No lo se.

MAGENTA: Yo me ha despertado algo...que era lo de recibir y dar, claro me digo: si cojo mucho, no doy la oportunidad de que me den, si retengo tanto y he tenido en los primeros viajes no me ponía dentro del movimiento porque limito no? Porque no doy la oportunidad del otro darme a mí y al revés no? Y tenía ese momento de cuanto entro y cuanto salgo?

AZUL: Yo creo que, que creo que es una dinámica que tiene que estar bastante, un poco más diseccionada, es decir, pues ahora nos vamos a dejar y ahora solo vamos a poner oposición, porque ahí encontrar algo intermedio, o sea como al principio que empezamos por los polos, un poco, pues un poco con esto porque a mí me cuesta dejarme llevar, que me lleven, y era en plan que no...(gesto de Resistencia) como diseccionarlo un poco más para poder llegar cada uno a su estilo de llevar y tal...pero eso.

MAGENTA: No, ha habido un momento donde pensaba en el riesgo de golpear a alguien, porque si doy tanto y me libero tanto puede ser que de un golpe donde no toque, no? Y había ese momento, y referente a la propuesta de AZUL de hacerlo más pausado, porque claro hay poblaciones o grupos que no llegarían a esa intensidad, que había gente flotando, que no tocaba el suelo (ríe, aludiendo a cuando Celeste fue levantada por los compañeros) Estaba suspendida sí, que no tocaba el suelo con ninguna parte del cuerpo, y cuesta...

VERDE: Yo creo, lo que he vivido... normalmente, es como, lo primero es el control de no me vaya a caer, no me vaya a hacer daño, y de repente he como hecho un click y eso como “confía” porque es como que tenía la confianza de que no me ibais a dejar caer. Por lo tanto ha sido como bueno, creo que ahí es donde tu te posicionas, yo ese ejercicio normalmente lo suelo utilizar bastante pero lo voy adaptando depende a que población tengo, puede ser de que se pongan de espaldas y sea como un vaivén colectivo sino hay mucho movimiento suyo, o “la duna del desierto” uno es el desierto y el otro sostiene, pero creo que es muy importante en

vínculos grupales, yo el año pasado lo iba metiendo. Y es un poco, o yo lo que he vivido ahí es la confianza, confío o no? Al principio es como el miedo de me voy a caer y tal, pero después es eso, vas viendo cuerpos y es como no me van a dejar caer. No se, también con otros grupos puedo poner más resistencia, eso también se da. Pero me ha encantado también.

ROJO: Yo lo he hecho pero poniendo a los participantes en parejas, o sea hacia que uno se dejaba o ponía resistencia y luego al final de muchas sesiones lo hice al final y todavía costaba, pero puede ser que fuese la población con la que trabajaba, puede ser, es la población también que tenía mucha resistencia al movimiento (trastornos de la conducta alimentaria) Pero lo veo un ejercicio muy enriquecedor y que te da mucha información de cómo la persona si se deja o no llevar, si confía en el grupo, si puede sostenerse a sí mismo o no, si también me han surgido preguntas cuando he, tenía que acompañar a una persona, si sugiero mucho más ...si propongo algo que la otra persona no quiere hacer.

GRIS: Me surgieron un montón de preguntas, es una dinámica peligrosa para abuso sexual, porque hay muchas manos tocando cuerpo y esto puede despertar literalmente un ataque de ansiedad a una persona que ha sufrido abusos sexuales.

NARANJA: O a trastornos del espectro autista también.

VERDE: Claro es que yo creo que hay casos que hay que ser muy consciente de si hay resistencia de cualquier ejercicio que involucre tocar, pero es lo que decía, yo a veces lo adaptaba juntando una espalda con otra, porque es la sensación de dejarse llevar, tienes movimientos muy, muy limitados y posiblemente lo que es un ah vale! hasta donde, y te da una información espectacular de cómo está esa persona, que resistencia? O hay personas que son como muy rígidas y era de no, lo hacen. O incluso lo he llegado a hacer con una pared con personas que no llegaban o ponte donde quieras, pero creo que creo que es un ejercicio fantástico. Soy muy fan en esto..

FACILITADORA: ¿Y de cara a la formación del terapeuta que sugiere?

VERDE: Yo creo que también lo tenemos que aprender, o sea, porque vamos sosteniendo mucho pero hay que aprender a sostener y soltar porque sino entramos nosotros en la rigidez...entonces es algo que tenemos que hacer, o acostumbrarnos a hacerlo o en casa o antes del ejercicio, porque yo creo que es lo de siempre, vamos sosteniendo sosteniendo pero somos humanos entonces es como siempre...y no siempre vamos a tener grupos tan fantásticos para hacerlo, o tendríamos que montarnos uno pero...(el grupo ríe con complicidad)

MAGENTA: En cuanto al tema de para terapeuta, de cambiar la población porque no tenemos esa oportunidad, y yo en mi experiencia como..... me he encontrado que

cambiando de población, cambio yo a un nivel muy, es muy heavy. Me ha venido la imagen de, yo he hecho estas propuestas en entrenos con cuerpos de seguridad, bomberos, la escuadra. Son cuerpos que están muy habituados al contacto pero enseguida les sale una defensa personal, aunque no tengan....es como que enseguida te tumban o te tiran, hasta llegar a una plasticidad no? Son cuerpos que tienen mucho tono, mucha rigidez pero no... te hace...hay un momento que te espejas en ellos y luego es un flow diferente.

VERDE: A mí me encanta eso de que nos espejamos en los cuerpos, si que es cierto que hay que después volver al tuyo. Es interesante eso.

NARANJA: Y con esa actividad que dices, que añadiría, quizás...que durante el ejercicio, claro, incluso claro, para gente que tiene formación en movimiento, que lo tiene como experiencia en su cuerpo, quizás desde fuera los ojos que ven desde fuera matizar lo que ven también, sería como algo muy interesante. Yo me daba cuenta de que tenía la tendencia a, aguantar, me he dado cuenta que tenía cogido a alguien y no le soltaba, y claro entonces eso desde fuera, ese sostén, yo te voy a salvar, tranquila! Creo que es como apunte quizás sí.

AZUL: Y también es interesante desde donde sostenemos? Me ha venido ahora, sostenemos desde aquí, desde el brazo desde la cabeza? Y porque? Estoy pensando en alto.

NARANJA: ¿Y con que parte del cuerpo sostienes, la mano, la cabeza? ¿Das tu cuerpo entero?

ROJO: Y también ¿con que intensidad?...si realmente lo tocas, lo sostienes o si es así como por encima.

VIOLETA: ¿Y que cuerpos no? Como la interacción con otros cuerpos, no tanto con lo que me resuena a mí es responder con el cuerpo o el movimiento de la persona...entrar en sintonía...

NARANJA: O incluso, el que sale, es decir, tu tienes la opción también de decir si somos muchos, ¿cuanto sales? ¿Porque sales? Si sales o entras? ¿Si permaneces todo el rato dentro? ¿Si permaneces fuera?

CELESTE: Y como se siente cuando estas fuera en el sentido de no estoy haciendo nada, no estoy sujetando, es como déjame un momento para solamente observar o valorar que hay demasiada gente sosteniendo, voy a salir fuera, entonces como me siento yo si estoy fuera y no estoy ahí no?
La necesidad o el rol.

AZUL: Y también, si das oportunidad a la otra persona para que se mueva y ver si necesita sostén, y no estar tocando todo el rato, es en plan, o sea, hasta que punto somos permeables? O estamos en plan esto va así, así o así (hace gesto de dominar

la situación) Pero si no has visto que movimiento ha hecho no sabes por donde sostener no? Otra pincelada de “dar y recibir”.

CELESTE: A mí me parece que puede ser una dinámica no como muy rica para el terapeuta, para desarrollar la paciencia porque algunas veces como que queremos que salga ya, ya, ya, pues entonces es como darse cuenta de que ya el bracito lo estas cogiendo, porque venga vamos a acelerar esto...y entramos en la acción, cuando se trata de escuchar.

GRIS: Yo creo que hay en esa dinámica en particular (Dar y recibir) una organización automática, inconsciente de grupo, o sea es vamos alguien se pone y el grupo responde, no hay tanta reflexión, que ahora podemos tener, pero en ese momento no hay espacio. Y entonces es muy reveladora porque no eliges conscientemente, saben? Emerge lo que llevas dentro, además es algo muy grupal. No emerge del inconsciente personal, no es yo con lo mío, aunque también, sino el grupo hace una configuración y yo quedé en un sitio, luego si yo me quiero reapropiar voy y hago pero, está configurado de tal manera que, como todo lo grupal tiene un click inmediato a “TADA” revelación, y ya no nos queda más que recoger, por so creo que es efectiva en términos de no pensar tanto, de reaccionar, te pillé! No? En términos del inconsciente, oh! Me veo a mi misma, gracias! Si porque desde fuera había también como un caldeamiento en crescendo, en cuanto ha pasado la primera y nos ha dado ya una información grupal de tal manera que a mi por ejemplo que me ha tocado ser la última yo ya traía toda una información del grupo, entonces es una dinámica súper....grupal no?

AZUL: Respecto a lo que ha dicho GRIS, yo creo que era un elemento importante para que pasara todo esto que está diciendo es que no diera tiempo ni de hablar, ha sido todo muy seguido, sin estrés pero, no hablemos, y esto ha permitido toda esta información que si no hubiera sido verbal....Yo creo que lo de tener prisa ha venido muy bien.

GRIS: Bueno pero la parte de tener tiempo limitado y con la instrucción de la facilitadora de no hablar durante el taller, que a mi me parece también super importante de no hablar, hay que insistir muchísimas veces en eso porque nunca es suficiente lo que callamos, siempre hablamos más verbalmente que lo que expresamos corporalmente, estamos muy habituados a la acción.... Además de lo que hablábamos, como has articulado el trabajo en función de que ese contenedor fuera abriendo, guardando....justo es lo que te permite llegar o encontrar el bloqueo o conectar con la metáfora.

ROJA: Expandiendo en lo que comenta GRIS, yo lo veo como una defensa, como no estamos acostumbrados a expresarnos a través del cuerpo, es como vale como me voy a salvar de esto, o sea me siento insegura, no estoy acostumbrada y entonces hago lo que estoy haciendo, pongo un muro en mi movimiento y empieza ha hablar,

es como, y por eso creo que es tan difícil lo repetimos para evitar hablar, es como que siempre pasa, siempre hay algo.

GRIS: Por eso ha sido tan interesante lo de incluir la voz, porque esta manera de incluir la voz es una manera que permite que estés en el mismo registro corporal sin que vayas a la cabeza, o sea, cerebro-mente, como vale...comencemos por hablar de esta manera, lo hacemos de esta manera...(hace un sonido de vibración con su voz recordando la experiencia) Supongo que al tener la posibilidad de usar la voz, no siento que tengo una prohibición, es simplemente como poder entender porque me estoy callando, porque me estoy preparando.

MAGENTA: Y ahí, se me crea una duda, la experiencia que hemos vivido es cuerpo, luego voz, hay mucho retener, es como un caldero, que se está cociendo algo, sale como a lo primitivo, no a la palabra, sino al sonido. Y después jugar no? Si giráramos que pasaría? Empezar por la voz para llevarlo al movimiento? Tendría la misma intensidad? No? No se...(Hay otra excusa para quedar, el grupo se vuelve a reír al mencionar la idea de juntarnos a seguir el trabajo.)

CELESTE: Bueno también terminamos desde la palabra, no? Que desde el cuerpo se llega también en ese verbalizar.

MAGENTA: Pero es una evolución más primitiva no? Emites los sonidos y luego se formula la palabra.

CELESTE: Es como impulso, acción y conciencia, algo así no? Y la voz encarnada también...

MAGENTA: Y aquí se está haciendo un momento de reflexión no? De lo que hemos vivido, sentido, elaborado...

CELESTE: Yo creo que con lo que decía GRIS Y MAGENTA, el uso de la voz y el integrarlo con el movimiento a mi me llega como que te escuchas más a ti misma, porque por ejemplo si dices lleva la atención a tu mano y escucha, como la sientes? Como no haya un trabajo previo de movimiento, te pones a pensar en lo que vas a comprar luego...Entonces el hecho de hacer con la voz también es como que se une y te lleva mas a esa...que quizás con personas que no tienen mucha experiencia de movimiento puede engancharlo enseguida.

MAGENTA: Ahora estaba pensando en poblaciones que no pueden hablar , o la voz que tienen no es tan potente como nosotros que tenemos esa capacidad no? Sea por el motivo que sea, siempre es ,,,cuando nos movemos generamos sonido, pero nuestra propia respiración es sobretodo como si suspirar o...es una manera, no? De hacer sonido y a veces esas poblaciones que tienen esa limitación pueden hacer pequeñas variaciones, son sutiles, pero existen, y eso ya forma parte de ese registro.

Y después la facilidad no? De llegar a un suspiro, ¿no? que cuesta en algunas poblaciones, suspiremos y es como (gesto de tensión) empezando...

AZUL: No se, voy a soltarlo, no se lo que quería decir, demasiados pensamientos. Bueno supongo que la dinámica habitual será más amplia, pero si que me hubiera gustado que el movimientojuntas más movimiento y voz (moviendo los brazos en círculos...hace un sonido) y de verdad, porque...bueno estoy trabajando en mi tesis el tema de la voz , un recurso de ampliar, minimizar, de poder decir, sin que te mire te estoy viendo porque estas haciendo esto (hace ritmo con el suelo, mueve la mano y dice: TA-TA-TA-TA) Y estas con él. La voz como una forma de conexión y un recurso para amplificar, minimizar incluso tranquilizar. Una persona que ves que se está moviendo...(Hace un ritmo con el sonido de la voz) y ya es mucho.

NARANJA: Pero yo creo que también la voz puede alterarte muchísimo y a mí yo utilizar la voz se me acelera el corazón, creo que como no la tengo trabajada, es como algo que se , que parece que va a descontrolar más no? Entonces, el uso de la voz en poblaciones, cualquier tipo de población que no esté acostumbrado a utilizarla, te puede llevar a generar mas miedo ansiedad o reparo a la hora de hacerlo. Pero creo que hay que hacer una critica a la formación en DMT por la voz, que no se usa la voz, no trabajamos la voz. Solo lo utilizamos para cuando paras el movimiento y para hacer el check-in...o el check-out...

GRIS: Si, pero se utiliza la verbalización que es diferente que la voz...

NARANJA: Exacto, por eso...

GRIS: Pero no es lo mismo el check-in y check-out que incorporar la voz en el trabajo del cuerpo, no hacemos eso en la DMT.

CELESTE: A mi me surge que puede de repente el ...como puedo reaccionar en el trabajo de la voz, si me va a disponer de una manera diferente a que salga como algo autentico, o algo que salga como algo orgánico, así que creo también que hay que utilizarlo con mucha sutileza, pues como ejercicios de estos, dinámicas de estas. Pero para que no acabe en algo actuado y salga como algo del impulso real, porque yo la voz la entiendo también como respiración o que va unida. Mi voz sale pero también mi exhalación. Me surge esta duda, como trabajar la voz para que no te predispongas ya de otra manera.

GRIS: Pasa lo mismo con el movimiento no crees? O sea que el tema es que sea un recurso que se pueda o no usar, ya luego tu decides, pero poder ponerlo ahí como posibilidad , abrirlo a que eso es valido, a que está ahí a que forma parte del cuerpo, luego está si no lo quieres hacer no lo hagas, y si hoy no te va bien tampoco, y si la semana pasada te la pasaste pipa, pero hoy quieres el silencio absoluto, genial!, pero no está como posibilidad. Y ya el hecho de que no exista, de que no se hable de ello en formación, de que no forme parte de ningún ejercicio.

CELESTE: Yo creo que si se usa, no es tan radical, yo en las sesiones recuerdo experiencias de donde mi voz salía a través del movimiento o salía una voz y me llevaba al movimiento, entonces yo creo que es algo también...

GRIS: Espontáneamente de ti, pero no...

CELESTE: Bueno quizás tu te refieres como tenerlo de asignatura o algo así...

GRIS: Como de contemplarlo, tampoco de asignatura sino como de las cosas que no se hablan, lo que estamos haciendo ahora, estamos hablando...

MAGENTA: Pero porque se ha dedicado un tiempo a la voz. Yo también las experiencias que he tenido tanto en el mundo de DMT o no, sale voz cuando el cuerpo entra totalmente en movimiento, se ha liberado del todo, sino siempre hay una capa, porque la voz forma parte del cuerpo, entonces, si ponemos el foco en la voz, que capo por el otro lado, en que prisma estoy mirando? En las danzas trance, hay un momento que hay sonidos, igual que en culturas, hay movimientos más sutiles y menos. Y lo que has dicho GRIS, el tema del silencio, eso también tiene como un toque no? Una presencia, porque sino sería ruido, no sería solo un sonido....

GRIS: No digo que haya que poner a la voz como el centro de la DMT, no he dicho eso, lo que digo que el ejercicio que ha hecho hoy, me ha hecho pensar en que esta propuesta es distinta a lo que hacemos en DMT porque se coloca además de todo lo demás, la voz. Como una posibilidad. Ni como una obligación...o sea, hubo un momento donde (La facilitadora) sugirió llevar el ejercicio con la voz al espacio y yo callé, había mucho sonido en el aire y callé, o sea, no es viva la voz! Todos hagamos voz! (reímos) sino como, para mí hoy el trabajo ha sido distinto porque la voz ha formado parte del ingrediente de lo que se ha metido y para mí eso le ha dado un enfoque distinto aunque claro que en el momento terapéutico también sale la voz y me ha pasado en alguna sesión de gritar, o hablar, como no está prohibida, claro que no es un tabú, pero no forma parte de la despena que llevamos habitualmente, no digo que nadie lo haga, pero habitualmente no...

AZUL: Yo creo que lo que intenta decir GRIS es que la voz va a salir si alguien está en movimiento, pero igual como utilizar la voz desde este enfoque más actoral, para conectar mejor con el paciente. Como forma de entonamiento para estar ahí, porque hay autistas que no te miran, pues a través de la voz como lo hacemos, con que tono, con que velocidad, etc. Yo creo que va más por ahí, por que al final si el paciente se siente seguro no le vas a obligar a cantar o hacer una vocalización, entonces si el paciente se siente cómodo va a salir, pero nuestra voz, como la trabajamos para estar con el paciente, porque hay pacientes ciegos,

NARANJA: Es que como para elemento de formación, la voz como la usan los actores en este caso, todas las posibilidades de trabajarlo, como buscando maneras de poderla integrar. No? Sería interesante utilizar estas técnicas...yo trabajo con

personas en el espectro y necesidades especiales, estas técnicas pueden ser útiles si son adaptadas a personas con ansiedad, TOC y depresión. Incluso fibromialgia...son algunas de las poblaciones con las que trabajo.

AZUL: Creo que quizás no está tan trabajado porque es muy difícil describir una voz y cortarla en pequeños cachos para decir mira....

VERDE: Yo creo que la voz también vinculo a algo íntimo, como ha dicho MAGENTA, cuando estamos muy liberados sale, el condicionamiento de la voz, cuando estamos nerviosos que se descontrola, sería interesante ver como la puedo trabajar o conseguir para depende de que persona, por ejemplo como dice AZUL que no puede ver...Hay mucha vinculación como íntimo, como algo muy de dentro que dejo aquí...

AZUL: Y como propio trabajo, trabajar la voz conecta todos los sistemas que tenemos dentro....algo que conecta, cuando estas triste, se cierra la voz...

VIOLETA: Nosotros trabajamos el movimiento no? Y un psicoterapeuta verbal normalmente no trabaja desde el movimiento, pero no significa que el movimiento no esté o su cuerpo no esté en la sala, está ahí lo está utilizando, solo no es tan consciente como nosotros supuestamente, no lo está utilizando. Y nosotros tampoco podemos evitar usar la voz, pero no tenemos la misma conciencia, al menos no tenemos la formación para esto para estar más consciente de cómo lo utilizamos, y no se cuantas veces ha pasado por ejemplo en un calentamiento que a la persona que lleva el grupo no se le escucha por ejemplo, y luego en el feedback se dice....que no te hemos escuchado.

MAGENTA: Solo una cosa más, que no me contengo, solo lo dejo ahí y lo procesáis como queráis. El tema de la voz se habla mucho, la voz, la voz y la voz...ha habido un momento donde nos han dicho que callemos y ahora hay un boom. Ahora encuentro que en las formaciones relacionadas con movimiento, curso de dmt y la voz...

NARANJA: La última parte no me ha quedado del todo claro, si que has dado unas instrucciones pero no se, me he quedado, quizás necesitaba más tiempo, pero no sabía donde tenía que ir...he empleado...lo que es las asociaciones que he hecho, que me vinieron en 'plastiques.'

FACILITADORA: Después podemos hablar sobre 'Scoring a Role' en más detalle, pero la verdad que la versión que hemos hecho estaba limitada por el tiempo. Normalmente había una involucración más directa y un dialogo entre director-actor (terapeuta-cliente) me lo creo, no me lo creo...que hay detrás de esa acción física? para ir construyendo la cadena de acciones físicas cargadas de asociaciones.

NARANJA: Si hubo algo que me recordó a movimiento autentico también...en el sentido de los impulsos, y ser guiado a través de los impulsos. Recuerdo que una vez hice una dinámica que era, sales a escena y dejas lo espontaneo salir...

GRIS: Pues para mi el final fue la parte mas brutal, solo hubiera necesitado más tiempo, porque fui a explorar las asociaciones y me encontré con algo totalmente distinta, pero fue mi momento revelación, iluminación lo llamaste? O sea me lo voy a llevar a mi terapia personal, me ha surgido material de (hace gesto de sorpresa intensa) Como he visto esto? Donde he ido? Si iba a buscar una imagen, que había visto antes, que además pensé que estaba conectada con otra y fue WAW, hubiera necesitado tiempo pero para mí fue la parte más de recoger, si viendo en principio que abría para recibir, ahí sentí que pude, recoger para llevarme, por eso Gracias.

NARANJA: Seguramente, sea la parte más creativa, es decir, la culminación de todo el proceso, pero claro, me he quedado como ...bueno quizás ha sido el tiempo, pero obviamente creo que si esto debería estar en escuelas a nivel de formación, si fuese un método que permite que emerja, hay que darle espacio para que emerja pues el inconsciente realmente,

AZUL: Deberíamos quedar y continuar explorando el proceso.

Appendix 4: Ethical agreement

Formulario de Consentimiento Grupo de discusión (Focus Group)

Tema de grupo de discusión: Sus experiencias relacionadas con el taller donde tratamos la posibilidad de aplicación y uso de elementos/técnicas del teatro de Grotowski a un modelo para la DMT.

Dirigente del grupo de discusión: Alexandra Ferrie

Fecha & Hora: 12/07/2019 de 11.00 a 14:00 p.m.

Nombre del/a participante:

Me ofrezco voluntariamente a participar en un grupo de discusión sobre el tema tratado en la fecha identificada y siguiendo la facilitación de la dirigente del grupo mencionada. He tendido la oportunidad de hacer preguntas y comprender como procederá la sesión. Este formulario autoriza a capturar las opiniones de los participantes como relevantes al tema investigado. Se respetará el derecho a la confidencialidad y estoy de acuerdo con que dichas opiniones incluyan:

- Declaraciones verbales.
- Comentarios sobre el tema.
- Ideas generadas que se integrarán a la investigación recogida hoy.

Estas opiniones serán recolectadas en los siguientes formatos:

- Grabación de Audio

- Comentarios escritos

Comprendo que mi participación es voluntaria y soy libre de salir del proceso, sin tener que dar motivo. No identificaré participantes en el grupo de discusión o revelar nada que pudiese identificar a un participante o cualquier otra persona. Acepto que la discusión grupal sea grabada en audio. Acepto el uso de citas anónimas por mi en mis publicaciones.

Entiendo el gran beneficio que derivo de su participación y agradezco mucho su colaboración.

Firma del Facilitador:

Fecha:

Firma participante:

Fecha:

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