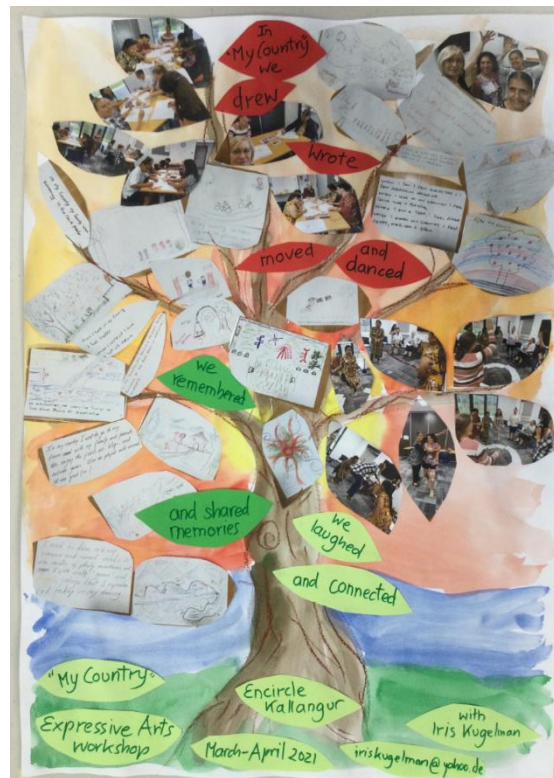


Projects 2020/21

supported by Moreton Bay Regional Arts Development Fund



“My Country” A Life/Art Workshop for Immigrants

Caboolture and Kallangur Neighbourhood Centre

March-April 2021

Life/Art Introduction Workshop “Hands”

at the Metro North, Mental Health Expo, Caboolture

October 21

One-on-one Life/Art exploration

August 21

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Introduction



Iris Kugelman

I became a Creative Dance teacher in Germany with the Institute for ITP (Integrative Tanz Paedagogik) in Frankfurt Germany in 1994. In 1995 while training at BewegungsArt in Freiburg in New Dance and Contact Improvisation, I became aware though a fellow student of the Tamalpa Institute in California. New Dance and Improvisation at BewegungsArt was taught as a purely physical artform developing performance skills and body awareness while improvising in dance. I started to notice, that I was yearning to explore the story behind the image, shape or composition, to make connections and to give space to the feelings and emotions that arise in the moving body.

I followed my heart and studied at the Tamalpa Institute for level 1 and 2 in 1996.

When I returned home to Germany I continued to deepen my understanding in dance and improvisation through weekly classes and workshops with international teachers. When using the Tamalpa Life/Art Process while teaching a workshop I realised soon, that I needed more training and understanding of trauma to hold a trauma informed and safe space for participants. Between 1997 and 2020 I taught occasionally workshops in Life/Art, Dance Improvisation and Creative Dance for children while raising my children and Early Childhood Education moving to Scotland 2002 and then to Australia in 2005. In 2016 I enrolled in a Diploma of Counselling with the Awakening Group and finally I feel well equipped to hold a trauma informed space in this work.

I was blessed to receive funding through the Regional Arts Development Fund by the Moreton Bay Council, Australia, to complete my Fieldwork Project in 2021 and become a Practitioner of the Tamalpa Life/Art Process (TLAP), a movement based Expressive Arts approach.

My mentor



Adriana Marchione

I met Adriana when she presented a workshop at the Embodiment Conference in 2020. Adriana had studied at Tamalpa in 1997 and later became a core staff member teaching at the Tamalpa Institute for many years. I was attracted to Adriana's warm and caring manner and felt that within her area of expertise and experience I could find the support I needed to complete my practitioner training and to advance my facilitating and counselling career.

The Tamalpa Life/Art Process

The Tamalpa Institute was founded in 1978 by Anna Halprin and her daughter Daria Halprin.

Anna Halprin a postmodern dancer, started in the 1960s, with her daughter Daria, to explore dance as a tool for social justice and healing and they became pioneers for the Expressive Arts and Dance Therapy.

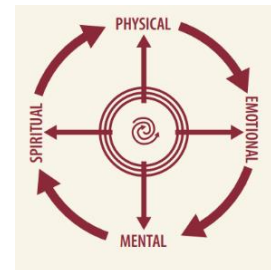
In the Life/ Art Process the cycle of movement, drawing and writing brings to light the connections between our physical, emotional, mental and spiritual self. Our life's stories are expressed through Art and Art making broadens our perspective and brings healing and change to our life.



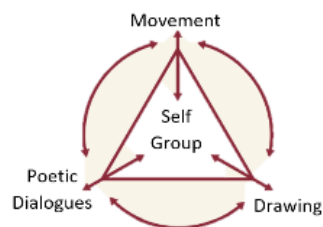
Anna Halprin



Daria Halprin-Kalighi



The Tools of the Life/Art Process



The Psychokinetic Imagery Process

Moving between the modalities movement, drawing and dialogue is at the core of the Life/Art Process and it evolved out of cooperation with visual artist. Today this intermodal arts model is central to most Expressive Arts approaches.

The three levels of awareness and response

To develop an inner awareness the facilitator will encourage the participant to notice what happens in the body, what emotions are felt and which thoughts, stories and images arise. When observing and giving feedback we use "I see...." "I feel..." "I imagine...". Using I messages prevents the entanglement of observer and observed.

The Five-Part Process

The Five-Part Process is a model to witness, guide and map the Life/Art Process. We identify 5 Phases in this model: **Identification, Confrontation, Release, Change and Growth**. The 5 part process can help to stabilise the learning and to track how the internal experience is expressed in the exterior world

The Life/Art Process is equally valuable in the area of Expressive Arts/ Dance Therapy as well as for artists who want to explore their life themes to generate material for their work as dancers, choreographers, actors, performers, writers or visual artists.

The workshop “My Country”

For my Fieldwork Project I decided to work with immigrants and refugees as I share the experience of longing for my home country and developing a sense of belonging to the nature and community here in Australia.

I developed a Life/Art workshop “My Country” and offered it twice in the local community between March and April 2021

Intentions

My intention for the workshop were:

- Building resources: Memories of my country, expressed with the Life /Art Process to support and strengthen my identity as a person of multicultural background that I can bring something special to this multicultural community and nation.
- Enriching each other by sharing our stories in the group with movement, drawing and writing and learn to value and treasure other’s and our own heritage connecting our past life experiences with the now in the new community.
- Facilitating an understanding of the Life/Art Process and the tools to the participants in an easy, accessible, non-threatening and trauma safe way.

My partners

I partnered with the Caboolture and Kallangur Neighbourhood Centre, Queensland Australia, to teach six hours of workshops at both centres. Both Neighbourhood Centres offer services like counselling, support for the general community and programs for the CALD (Culturally and Linguistically Diverse) community like English classes and social activities. Both centres have outdoor areas, though circumstances prevented us from using the outdoor are in Kallangur.

Expressive Arts Workshop with Iris Kugelman
“My Country - from longing to belonging”
for refugees, immigrants and people with multicultural background and
anyone, who is interested to explore their heritage



In this workshop we explore how the landscape of our childhood lives in our heart. Do the memories warm us or does longing and grief make us sad?

We will use movement, drawing, writing, photos, poetry and song to remember and share our stories. Through exploring and expressing our memories, we can find that our heritage can be a resource to strengthen us in the here and now.

In the group we hear of faraway places and learn to value the beauty and richness of each other’s diverse backgrounds





About me: “I became a Creative Dance teacher in Germany in 1995 and moved to Australia in 2005. I studied Expressive Arts Therapy in the USA in 1996. In 2016, I achieved a Certificate of Counselling. When teaching, I bring warmth and humour to take us through our movement, art and therapeutic experience.”
Website: <https://healinganddance.wixsite.com/soulweaver>

The workshop content: “The Score”

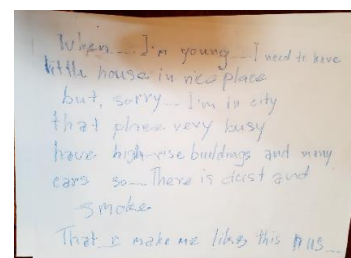
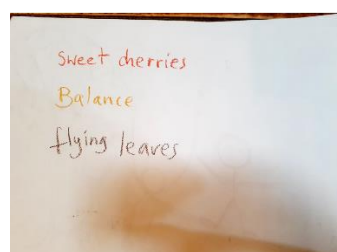
The term score in “Tamalpa language” was coined by Anna Halprin’s husband Lawrence Halprin: a landscape architect. He developed the “RSVP Cycle” (Resource, Score, Valuation, Performance) to involve the community when designing urban spaces. Anna and Lawrence both used this concept to structure their creative work. The term score here is related to a music score giving the “instructions” for a performance. In this context a “score” will include the theme, the intention and the activity planned to facilitate a creative endeavor. I will use the term score when I am talking about my plan for the workshop.

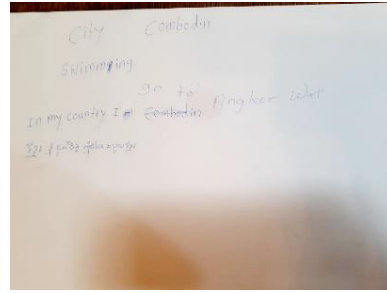
Week1

In my country I...

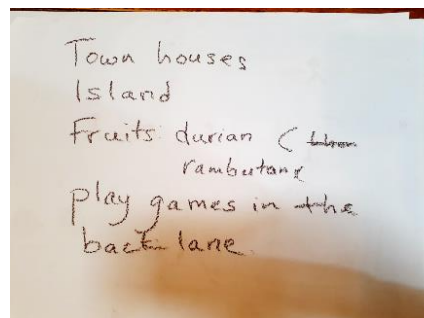
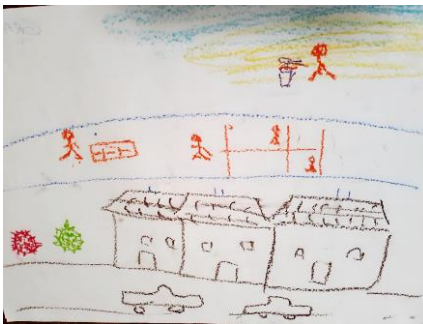
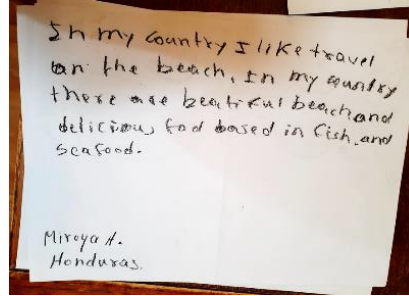


Week one offers an introduction to movement, drawing and writing, using the children’s book “My country” by Ezekiel Kwaymullina and Sally Morgan. We read the story, we move the words and images and remember children’s games in our home country. We draw simple images, find a movement for the game, share the drawings and movements, copy each other’s movements and conclude in a group dance in a circle by letting one movement flow into the next with music.

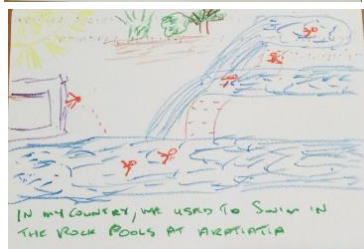




You can see the varying levels of English language skill in the writing. Participants with more skills picked up the option to write a title, or just words, the participants with less skills were happy to use the sentence starter given "in my country..."



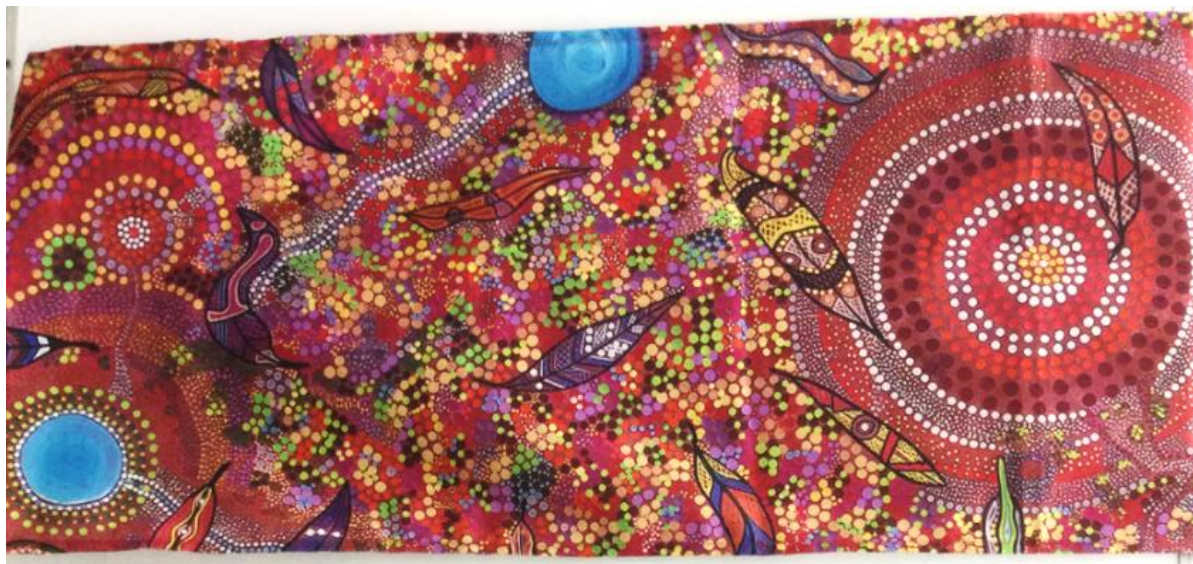
In these images you can see movement inspired by the image or memory. One participant offered her scarves as a skipping rope and with lots of laughter some of us had a go at skipping the skipping rope.



Another participants movement demonstrated the water flowing down from one rock pool into the other.

Week 2

We use as inspiration a tablecloth based on a painting by the First Nations artist Billyara "Leaves Over Country".



On the website where I ordered the tablecloth, I found following description by the artist:

"Leaves over Country is a painting based on a conversation I had with an Elder many years ago about how all things on Earth are living.

Leaves in Aboriginal culture have many meanings and purposes for our people. They are used when we are sick to heal wounds and for smoking ceremonies, to cleanse a person or area. For shelter when we need protection from the elements and for fire to keep us warm. To have purpose when they are living and connected to trees, they also have purpose when they have disconnected from their branches and have blown along in the wind. Leaves protect the soil from drying out and when they decay, they enrich the soil with nutrients for future flora and fauna to thrive. This painting shows a journey from one waterhole to another, across country and past sacred grounds where traditions and knowledge have been passed on. Like the leaf, we once swept over country having many purposes and living as one with nature, enriching our environment for our future generations to thrive."

The metaphor: Falling leaves

I particularly like the metaphor of leaves turning into compost and nourishing the ground. I imagine that our memories are like the leaves, and the work we do turns the leaves into compost that will nourish us. I turned this image of falling leaves into a small dance. We used this dance as part of the warm up and to end each week: Hands rising up in the air, stretching towards the sky, swaying in the wind, leaves falling, hands marking the falling movement to the ground, and starting the growing, rising movement again, repeated for three or four cycles.

Score week 2

We use the idea of bird's eye view, to imagine that we either fly or walk through a specific place in our home country, which used to be a place of strength, peace and tranquillity, or beauty to us. We walked or "flew" through this landscape while walking in the garden of the neighbourhood centre.

We draw our place as a "mud-map" or from bird's eye view, as we find it in Billyara's painting.

We then use movement to express with our body particular aspects of the drawing like a tree, a mountain, a path or a river.

I introduce the participants into the 3 levels of awareness:

Physical awareness: "I see" – an accurate description of what I see. Emotional awareness: "I feel"- what feelings and emotions arise when I move, look at my drawing or read my writing. Mental awareness: "I imagine"- what images, thoughts, memories or associations arise in the exercise.

I suggest to write 3 sentences on the back of the drawing.

"When I look at my drawing I see.... "

"When I am tree/ mountain/ river I feel.... "

"When I moved/ drew I thought/ I imagined/ remembered this story..."

We share our drawings, experiences and sentences, and conclude the workshop with a dance in the circle.

We have the drawings in the middle and move elements of the drawings like water, river/ocean, tree, mountain and finish with "falling leaves dance". I say: "our memories are falling to the ground, they rise through us to our heart. Thank you for sharing your memories."

I connected with an archaeologist, (who works with first nation people to identify heritage sites for the mining industry) about using the term "my country" as the word "country" has strong connotations within first nation culture and I wanted to make sure my offering is cultural aware and doesn't cross boundaries. When I explained my score he told me: "we call this a "mud map"

The term **mud map** is originally Australian, and typically refers to a **hand drawn map**, often intended for a single use. ... Originally they were drawn in the earth using the tools at hand but in modern usage the term can refer to any hand drawn map.

<https://www.google.com/search?client=firefox-b-d&q=mud+map+meaning>





When I walked/flew/saw my house close to the river
 When I looking at my drawing I feel good and miss when I am
 When I am (mountain/river/tree/rock) I feel so good I think of
 natural nature.
 When I moved my drawing I feel happy.



When I walked I am feeling
 love, I am feeling peace
 I am freedom like a
 birds in the air. because
 love is all.



When I walked. I saw lots of greenery, garden and flowers.
 When looking at my drawing, I feel homesick.
 When I am a mountain I feel the freedom and
 the peaceful surroundings.



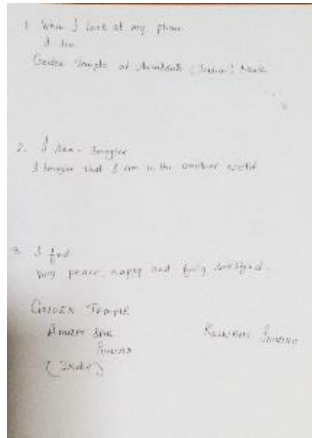
When I walked/flew I saw nature
 When looking at drawing I feel peaceful
 and feel knowledge the life that
 goes on (acknowledge)
 And the feeling has moved in
 my drawing



I walked in my childhood
 through the grass and I rolled.
 When I look at my drawing
 I feel nostalgic and I
 remember the time with
 my friends.

Week 3

After a movement warm up, we review the 3 levels of awareness with the medium of a photo which the participants brought or found on their phones from their country. We start to write 3 sentences: "When I look at my photo, I see,I feel,I imagine/remember/ think... ". As we are a small group, we share our photos and sentences in the group. We then recreate shapes, lines and images found in the photos with body shapes and followed this with a composition game that I call "fill in sculptures". To finish we made a composition using shapes and take a group photo. Working with photos uncovers another layer of memories. We hear stories of temples, marriage rituals and longing for what was left behind.



Week 4

As always, the session starts with a movement warm up and the now familiar “falling leaves”. This week we use poetry to generate memories. We start with sharing our poems in the circle in our mother tongue and we share the meaning of the words. We explore our poems through movement, responding to the words and images that were conjured by the words in shapes and movement. Everybody moves by themselves, but simultaneously in the same space. To capture our movement and shapes visually we make a drawing and finish by giving our drawing a title or a sentence. We conclude the session sharing our experiences.

Mondnacht

Joseph von Eichendorff

Es war, als hätt' der Himmel,
Die Erde still geküßt,
Daß sie im Blütenschimmer
Von ihm nur träumen müß'.
Die Luft ging durch die Felder,
Die Ähren wogten sacht,
Es rauschten leis die Wälder,
So sternklar war die Nacht.
Und meine Seele spannte
Weit ihre Flügel aus,
Flog durch die stillen Lande,
Als flöge sie nach Haus.

Translation by Walter A. Aue,

It was like Heaven's glimmer
caressed the Earth within
that in Her blossom's shimmer
She had to think of Him.

The breeze was gently walking
through wheatfields near and far;
the woods were softly talking
so bright shone ev'ry star.

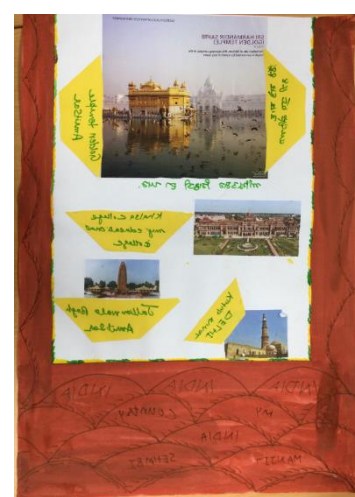
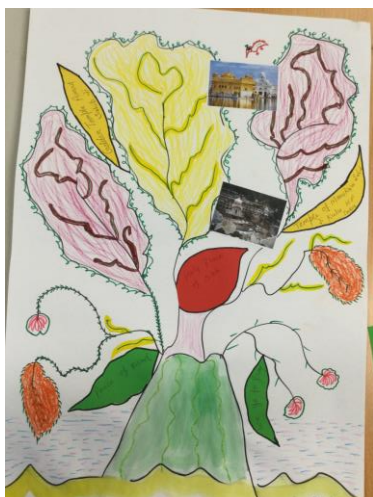
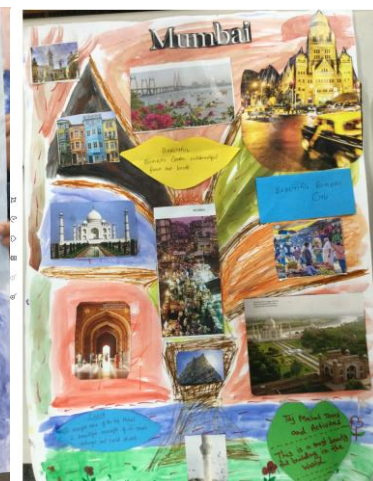
Whereat my soul extended
its wings so wide to roam:
O'er quiet lands, suspended,
my soul was flying home.



Week 5

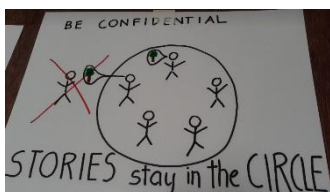
We finish the workshop series with a 2-hour session. After the movement tune-in, we gather all drawings and writings of the last 4 weeks and copy out words and phrases that we like onto colourful paper to use in a collage. I suggest to arrange them into a short poem and to use the theme of falling leaves, though I also left it open to the participants and many participants choose to use the shape of their country as a background for their collage. We have travel magazines with images from the participants countries, printed photos, coloured paper, glue, scissors, watercolour paint, felt pens and oil crayons. While creating our collage the space is filled with light chatter, calm and concentration and a space full of woman, enjoying each other's company and the shared journey while slowly manifesting their experience through art on paper.

I dream to swim across
the river and I am home
My longing has no words



Challenges, Solutions and Reflections

Facilitating the workshops was not without challenges. Along the way we had to reschedule, due to illness, water damage, covid 19 lockdown, and at the end, time was running out to finish before end of term. Therefore, we rolled the last 2 sessions into one longer session, which turned out well as we had plenty of time to immerse into the collage project. The low level of English in one class seemed a challenge. I prepared visual signs and pre-written sentence starters to frame the workshop and to make the writing easier and even possible. This worked to generate some writing.



It was beautiful to notice, that we were communicating through movement and drawing in a universal language with no barriers.

The short timeframe of one hour for one session can also be perceived as a challenge. As I said in my intention, I wanted to create a safe space to experience the Tamalpa Life/Art Process, focus on building resources, opening up to memories, and sharing memories within the group through the arts. As all participants were new to this work, the beginner level and the short classes in the end probably helped to keep the experience in a trauma safe space.

I believe, that we all experienced that our stories contributed to the rich and diverse tapestry of our community.

For this project I was interested to develop a workshop to a specific topic (my country) and to explore this with the Life/Art process, as well as to work with beginners and language barriers. Tracking the 5-part process in the students' work seemed difficult, due to the short classes, fluctuating participation, language barriers and beginner's level. I assumed, that each week and each medium used for inspiration would allow the participants to delve deeper into their memories and go through the 5-part process in this manner. I believe that has been achieved for some participants at least. In the same manner each session was built in the same way, so that the participant's experience would go from identification of a particular memory, to confrontation by moving, drawing and writing, to release in sharing, and change and growth by bringing the personal movement towards a group dance, a movement expression, that builds something new from the individual parts. Change and growth also occurred where the participants gained new skills expressing themselves through the tools of the life/art process.

The language barrier stopped me from seeking feedback from the participants, though one participant expressed beautifully at the end:

"I loved making art in this way – not scary!"

Possible extensions of “My country” workshop

This workshop can be extended by offering it to refugees and immigrants with good English language skills and allowing more time to travel deeper into the exploration and inner process.

My original idea included a score to connect with the Australian nature through some outdoor work. This was impractical in the workshops I offered in April and March 21 due to the short timeframe.

At the Neighbourhood Centre in Caboolture, we had the opportunity to use the outdoor area in week 2. We walked or “flew” through a landscape of our memory in our minds eye while walking in the garden. I was surprised how it was possible to overlay both landscapes in this exercise and it felt to me as both landscapes were strongly present.

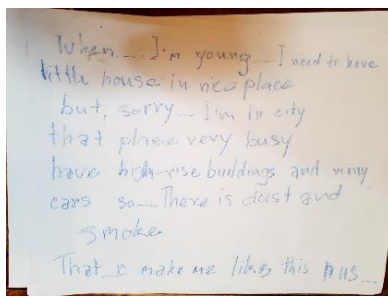
I would like to explore this aspect more and also include the nature work component in future workshops. I believe it can support the participant in connecting and building a sense of belonging to the Australian landscape.



Case Study 1 – Journey of one participant through the “My Country” Life/Art workshop:

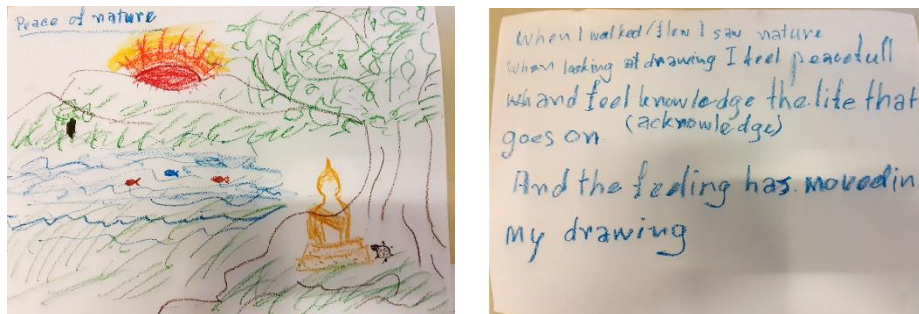
In this case study I have collated the art work, writing and observations of one participant to demonstrate the insights, changes and development that have been achieved for this participant through the Life/Art Process in the course of the 5 week “My Country” workshop series.

In week 1, when remembering children’s games, she draws and writes following:



She remembers, that childhood was ‘learn and work only’, that she lived in a big city with dust and smoke, and that she dreamed of a small house, garden, bicycle and a tree to climb. She writes, that this is why she likes Australia (AUS).

In week 2 the participant's drawing is stronger in colour. This time we drew after a movement visualisation of a special place in the home country. The client expressed in writing, that connecting with the nature place in memory made her feel peaceful. She acknowledges, that life goes on. She writes that her feeling has moved in her drawing.



In week 3 we worked with photos. The participant had brought a photo of a lake and mountain in the background. She shared, that this place was near a monastery. Maybe it is the same place as her drawing in week 2. The client shares that she is missing her son who lives in Thailand. Connecting with the photo through movement, she settles into shape her hands in front of her belly facing upwards, one hand resting on top of the other, and she refers to meditating (like the buddha might have his hands in his lap) She connects internally with the beauty of the place in the photo and shares that meditation helps her to connect with home.

The participant was not present in week 4

In week 5, while we sit and chat immersed in the collage, the client shares that she was inspired through the workshop to bring more beauty and memories of her home country into her home through pictures, artwork and a buddha statue.

My observations and mapping with the 5-Part Process

The client identified in week 1 a childhood that was missing the connection to nature. It seems the client has ambivalent memories of her country. (Identification and Confrontation) In week 2 she connected through the exercise with a positive memory of her home country and finds peace and acceptance that life is what it is, and it (life) moves on. Her drawing and writing express, that she had found connection to nature in her home country as an adult. (Confrontation and Release). The client deepens this connection to that special place through working with the photo in week 3, and she gains the insight, that through meditation and shaping her own body in the meditation posture, she can connect to this place of peace. (Change) When she comes back in week 5 she reports, the she has brought more beauty and memories that connect her to her country into her home through artwork and religious statue. (Growth)

The short Life/Art experience

One hour Introduction workshop at the Mental Health Expo Caboolture, October 21

Theme: Hands

My Intention for this workshop was to give an experience of the Tamalpa Life/Art Process to visitors of the Mental Health Expo. I wanted to keep it simple and accessible. The venue was going to be the town square, so the movement range would be reduced to standing movements and also there is no privacy given in this context. I chose the theme Hands, as the movement with hands is accessible to most and also can be done standing in a circle. An added challenge was that there were bands playing nearby and interfering with my own plans for music.

The score:

Warm up:

We start with a movement warm up using the hands, to gently rub, tap and massage the body parts, moving from head to toes, then stretching, swaying and reaching movements to “painting” our “space bubble” movements with imaginary paint on our hands . We finish the warm up with a soft massage of our hands and asking the questions:

3-levels of awareness

How do my hands feel physically today? Any sore spots, stiffness, muscles, bones, skin?

What are my emotions about my hands? Do I like my hands? Are there parts I dislike?

What are the stories, memories and images that come up when I look at my hands?

1st drawing:

“When we now do a drawing of our hand, or a drawing that responds to these questions, we can start to just choose a colour, we can outline our hands, by putting the hand on the paper and tracing the hands, or we can draw a pattern that comes up when we look, feel and think of our hands. Don’t give it too much thought, let the drawing appear on the page like a doodle on the paper. There will be no right or wrong in our drawing. We can let our inner judge step to the side a little.”

Sharing with a partner

After drawing, we share our drawing with a partner and then come back to the group.

Exploring hand movements in the group

We go through a series of movements inspired by words, that usually are connected to movements with the hands like: **reaching out, giving, taking, receiving, grabbing, establish your boundary: stop! punching, pulling, carrying, holding, rocking, holding on, pushing away, roping in, making.**

I introduce the word, and everybody finds their own movement. I ask questions: **What do you feel when making this movement? What do you imagine?** Participants respond “popcorn style” and shout out thoughts, feelings and associations which are gently acknowledged by me and the group through nodding, yeah, or a supportive response.

Movement exploration and improvisation to one theme:

Each participant now chooses one movement theme they liked or were challenged by and explore this movement through repeating the movement, making it bigger, or smaller or faster or slower, or taking it in different directions and developing it. We have this movement exploration for about 3 or 4 minutes to music.

2nd drawing

The second drawing is made in response to this movement exploration. Again, we start by letting ourselves be attracted to one colour, letting the drawing happen, our inner judge relaxed. “Let’s see, what wants to appear on the page. We don’t even need to know what it means.”

One word one gesture and final movement circle

We come together and bring all drawings along and place them in front of us inside the circle. Everybody makes one movement gesture and speaks one word, that reflects something in their drawing or an insight they had during our class today.

We repeat the movements flowing from one gesture into the next as a closing dance.

Closing ritual

We closed the circle by reaching up, taking in the learning to our heart (hands on the heart area) and at three, throwing our hands up to let it fly.

Reflections and Feedback:

Several participants were very excited and gave me feedback that they enjoyed the experience and gained insights. They thought it worked for them to explore the theme “hands” in this way. I also received positive feedback about my presentation.

I was reminded how powerful and beautiful this work is while at the same time simple and accessible, and also, how much fun it is to “play around” and bounce off each other in the group. The group becomes an important part to support the individual to open up to the work. I also learned, that even with all the challenges, (participants leaving, joining or chatting to passers-by, band music nearby, no even ground to do the drawing) I managed to continue with the workshop, improvise by using the music that was already playing and give the participants a valued experience and introduction to the Live/Art Process

Tamalpa Life/Art Process in a one-on-one setting

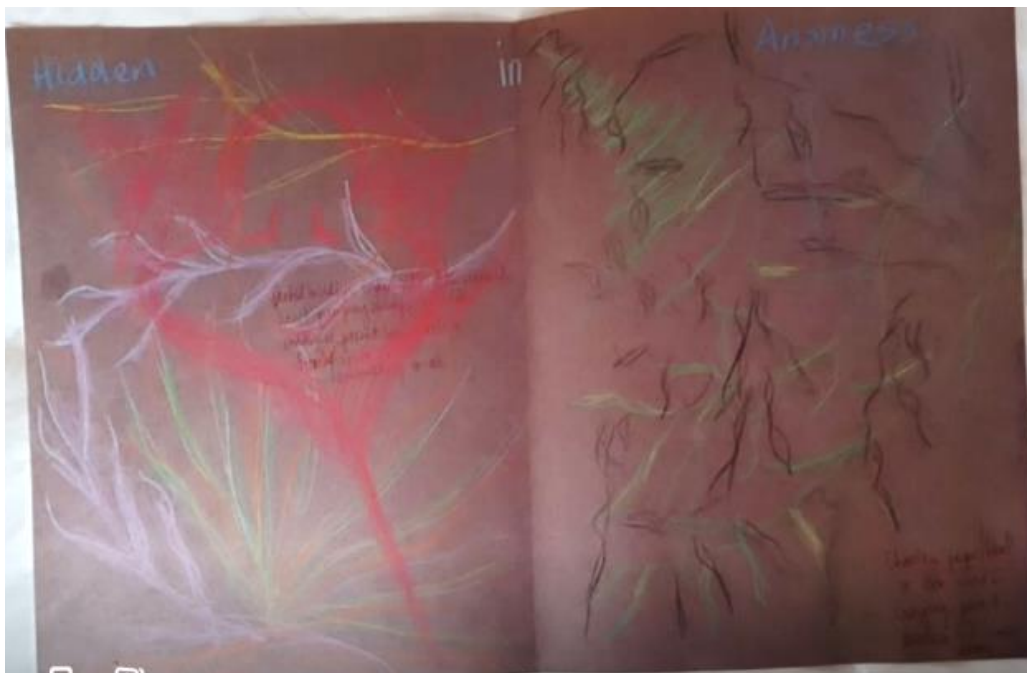
As I am drawn to use the Tamalpa Life/art Process in one-on-one client work, I decided to complete the fieldwork with one-on-one sessions. Here is one example, how the Life/Art Process can be used in a one-on-one setting:

Case Study 2

I worked with a client who is building a new career for herself after her children have grown up. She finds herself often in an unsettled state that she describes “antsiness” and she also feels that she is not seeing clearly what she should do and that something feels like it is “hidden” from her view.

1st drawing

As the words “antsiness” and “hidden” stand out to me, we decide, after the movement warm up, to start the session with two drawings, one for each word.



Movement exploration and writing

First the client moved to the picture “antsiness”. She moved outwards with her arms and hands in all directions while standing and moving a little through the space.

For the picture “What’s hidden?” she embodied the sitting figure drawing her arms from a circular shape around her head in towards her heart or chest, coming to a restful pose.

After the movement, the client wrote into her drawings:

Antsiness

Chasing paper, leaves in the wind,
changing pace & direction
till blown away.

Hidden

Seated Buddha, under water with seaweed,
heart pumping slowly, squid like,
sadness, present loss,
lost in family roots
connecting to all.

Before sharing and coming into the realm of thinking, I suggested we go into another round of movement, drawing and writing:

Finding the connection or transition

The client is repeating the movements for picture 1 and the movements of picture 2 while finding a transition through movement from one to the other.

2nd drawing and writing



Writing to the question: “if my drawing could speak, what would it say?”:

Weaving threads of family connection together,
in a gentle manner with peace, respect and grace;
bringing it all into a bundle that is held gently
and connected to grounding roots.

Ethereal.

Connecting all skills and capabilities for the
basis of nourishment, and offerings of love and
support for family, friends, others, community
and the planet.

Bringing strands of life together into Self.

Sharing

The client spoke about a memory, an image of her niece doing some yoga movement, (the white figure in the drawing) that came up in the last movement exploration. It reminded her of herself at the same age, and the family connections that run through the generations. She also spoke about an image, that came to mind of a movie she recently watched, of a witch weaving together strands of people’s fates.

Final movement - "ritual"

I suggested to close the session with another dance using the image of "weaving strands". To "weave" the strands (stages, learned knowledge, gained wisdom, experiences, and so on,) of her life together, using movement and form into what she has to offer and how she wants to shape her (professional) life.

The client moves in a way similar to the "antsiness dance" reaching out in all directions, but also bringing her hands towards her belly. I imagine she is pulling invisible strands to the middle and is weaving them together. The dance had a gentle and contained and more settled quality.

Sharing

The client shared after the dance, that through this new image, she felt stronger about being able to bring all of her skills together to build a unique offer to serve the community and her family.

Homework - Action Step

I shared the link to the music we used for the last dance to the client's phone and suggested that she as a daily movement meditation imagines and visualizes these strands of her life and herself weaving them together in movement and dance, thus settling the new image into her body and nervous system.

5 Part Process, observation:

Identification

We identified the issue the client wants to focus on through talking and the first drawings of "Antsiness" and "Hidden".

Confrontation

The client is confronting the material through moving the drawing.

Release

The second round of movement and drawing brought release as the quality of scattered turns towards gentleness and containment.

Change

The last writing offers a new view and perspective, the scattered leaves in the wind - aspects of self/experience/training now are visualized as strands of life that can be held, connected, and brought together to nourish self and offer to the community.

Growth

The exercise to ground the new image in the body, by repeating the dance over a period of time, might bring change to the client's everyday perspective and ability to weave the strands of her life into something new.

The client has since started to volunteer in an organization supporting women. She feels that all her skills are well used in this work.

Reflection: When reflecting on the session, I feel that the client moved through the stages of the 5-Part Process and was able to gain a new physical experience, as well as a new perspective on the issue.

Conclusion

As this year of immersion into the Tamalpa Life/Art Process comes to an end, I am happy that I had the opportunity to reconnect with this work 25 years after my training in California in 1996.

I was lucky to learn from my mentor Adriana and to connect with her in her area of expertise, as well as in her cheerful and caring personality. I felt supported throughout the process and our monthly meetings pushed me along to complete the project.

I chose to work with immigrants and refugees, as I share the personal experience. One in four people living in Australia have been born in another country. Almost everybody has a multicultural heritage.

As we were restricted to travel to our home countries this year, I found it especially valuable to connect with “my country” through the Life/Art Process, and I gained insights and feel more connected to my roots as a result of it.

Anna Halprin, the founder of the Life/Art Process passed away in June 2021 at the age of 100 years. I am grateful, that I was able to reconnect and deepen my understanding of the Life/Art Process and I feel responsibility to pass on this wonderful work.

The Tamalpa Life/Art Process brings together my passion for Dance Improvisation and for facilitating personal change and development.

I am looking forward to, bring the Tamalpa Life/Art work to the Moreton Bay Region as a Tamalpa Life/Art Practitioner and I am grateful for the support of the Moreton Bay Council through the Regional Arts Development Fund.

References and links:

Some photos and information are taken from these websites:

Adriana Marchione: <https://www.adrianamarchione.com/>

Tamalpa Institute: <https://www.tamalpa.org/>

Jeanette Smyrka: <http://www.spurenundwege.de/>

Billyara “leaves over Country”:

https://d4iqe7beda780.cloudfront.net/resources/static/main/pdf/lij022_billyara_aboriginal_activity_sheets.pdf

My website: <https://www.soulweaver.com.au>