

RESOURCE BOOKLET

LIFE ART PROCESS ®

Its Tools in Images and Words

by Liesbeth de Jong



Resource Booklet

LIFE ART PROCESS®

Its Tools in Images and
Words



Remember that
your life
is worth living.



Movement has the capacity to take us to the home of the soul, the world within for which we have no name.

Movement reaches our deepest nature, and dance creatively expresses it.

Through dance, we gain new insights into the mystery of our lives.

When brought forth from the inside and forged by the desire to create personal change, dance has the profound power to heal the body, psyche and soul.

Anna Halprin



If your body could speak,
what would it say.

Daria Halprin



The origin of the Life Art Process® and this book

The originator of the work and founder of the Tamalpa Institute is pioneer and dancer Anna Halprin. The Tamalpa Institute was established in 1978 when Anna Halprin started to give her first training in movement-based expressive arts therapy. Dancer, and performer Daria Halprin is the co-founder of the Institute. As a Gestalt therapist, she developed the bridge between movement, art, and psychology. She contributed to the Life Art Process approach, as it is taught today.

This book's content is derived from the Tamalpa Institute and the Life Art Process® work the program's teachers taught me during my study with them. And from two of the 'core books' of the Life Art Process®: «The Expressive Body in Life, Art, and Therapy: Working with Movement, Metaphor and Meaning» by Daria Halprin (2003). And RSVP Cycles: Creative Processes in the Human Environment by Lawrence Halprin 1970.

I intend to describe the tools as close as possible as they were taught to me. However, the book is rooted in my understanding of the tools.

You can find more information about the Life Art Process® on **www.tamalpa.org (USA)**

- tamalpa.fr (French)
- tamalpa-germany.de (German)
- tamalpa-uk.org (Great-Brittain)
- tamalpakorea.com (Korea)

I want to express my gratitude to the people that supported me. First and foremost to Anna Halprin and Daria Halprin, the two founders of Tamalpa Institute and the Life Art Process®. I am very thankful for all their effort and time to develop such a rich practice.

And I am evenly grateful for the other teachers of my first, second, and third-year Life Art Process®. The teachers of Tamalpa France: Marie Motais, Cloé Noble, Stéphane Vernier. And the teachers of Tamalpa USA: Jahan Khalighi, Dohee Lee, Adriana Marchione, Jamie McHugh, and Rosario Sammartino. The European-based teachers: Aude Cartoux, Yoann Boyer, and Frank Hediger (Tamalpa Germany). A special thanks to Ken Otter for his supervision, his inspiration, and insights. And for Aude Cartoux, for her encouragement and for sharing the first version so enthusiastically with other Life Art students.

I would also like to thank all my fellow Life Art students and practitioners for our dances together, their nourishing sharings, and their unconditional support. A special thanks to Nathalie Chazeau for her valuable feedback in several phases of creating this book. And to Sandrine Nicolet for her ideas. To Françoise Ponthier for our rich sharings and reflections on the Life Art Process and her ongoing support in my personal process. And to Catherine Lemaitre for her enthusiasm in helping me to see the value of the book.

I also want to thank all the participants of my Life Art classes and workshops. For their trust, openness, and vulnerability.

And last but certainly not least, I am very grateful for my body-mind for its health and regenerative qualities and my husband's support.



Colophon

Author Liesbeth de Jong

Text, Images and layouting by Liesbeth de Jong

The content is based on the authors study of the Life Art Process at the Tamalpa Institute in France and United States (level 1-3).

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* «A score describes processes leading to Performance.» (Lawrence Haprin, p. 191) In this case this book is the performance.

**RSVP- stands for Resources, Score, Valuation and Performance. The *RSVP Cycle* is a tool for creative processes. developed by Lawrence Halprin.

THE SCORE

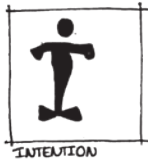


Life Art Process®

*«The Tamalpa Life/Art Process® is an integrated approach that explores the wisdom of the body as expressed through movement, dance, and imagination. We use artistic processes and media to explore and deepen our relationship to psychological life, to social issues, and to creativity itself.» **



This book is for anyone who wants to deepen their understanding of the Life Art Process® practice, either in their personal growth and healing process or their professional life.



My main intention is to create an overview of the Life Art Process® tools and visually represent them. As a reader, I want to invite you to reflect on the tools and realize your unique ways of using them in your role as a leader and practitioner. The book leaves space for you, your ideas, your insights, and interpretations of the tools. So, you are invited to write and draw in this book, color, or even transform the drawings.



Chapter 1 visualizes and describes the primary tools of the Life Art Process®. Chapter 2 is dedicated to the RSVP Cycle**. This chapter also contains questions that invite you to reflect on growing your unique leadership skills. Chapter 3 describes and visualizes the typical elements in a Life Art Process® workshop and their underlying intentions.

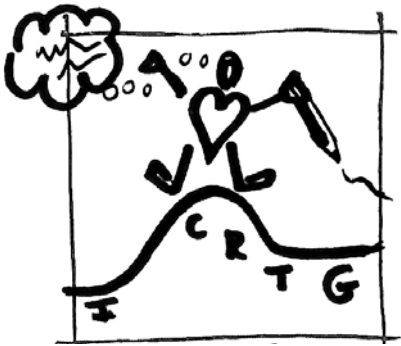


This book is a process through which I want to collect inspiration from the Tamalpa Life Art Process® Community. Since this work only grows and stays alive through you, I invite you to share your ideas, experience, and insights with me. I intend to use them to create a second edition.

I hope that this book inspires you to take the Life Art Process® practice further in your unique way.

* <https://www.tamalpa.org/about-us/our-process>

*RSVP- stands for Resources, Score, Valuation and Performance. It is a tool developed by Lawrence Halprin.



1. Tools for the Psycho Kinetic Process



2. Nature and Rituals



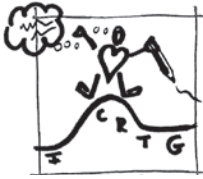
3. Tools for Movement:
Observation and Coaching



01. LIFE ART PROCESS TOOLS

This section visualizes and briefly describes the primary tools of the Life Art Process.®* It starts with the tools for the psychokinetic process, which allow us to connect to our body's wisdom, physical body, emotions, and imagination. Then we will briefly touch on working in nature and using rituals. Since the Life Art Process has its roots in dancing, this chapter closes with the tools for movement that stem from the work of Laban (1960) and Bartenieff (1963).

* For more information on these tools see: «*The Expressive Body in Life, Art, and Therapy: Working with Movement, Metaphor and Meaning*» by Daria Halprin (2003)



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«By interrelating each of these mediums in systematic and repetitive ways, you are constantly recreating and strengthening the interplay between body, emotion, and imagination.» (Daria Halprin 2003; p. 133)

Psycho Kinetic Imaginary Process

This process allows resources from the unconscious to surface. It is essential to do at least one full cycle from dancing, drawing, and narrating. The order you use makes a difference in the process, like dancing to drawing to writing, or drawing, to dancing to writing.

Exchanges between the different art forms are invited. You can dance a drawing or text, or you can integrate words while dancing. As you can imagine, there are many possibilities.



Movement and dance:

«correlates with our visual, auditory, and kinesthetic sense, and resonate deeply with body sensations and feelings.»

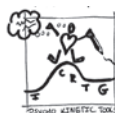
Writing poetry or prose:

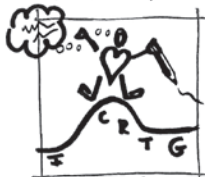
«connects us to imagination, memory, and thought, and involves your auditory and visual senses.»

Drawing:

«engages our visual sense, and, when connected with movement and imagination, resonates with body, emotions, and mind.»

(Daria Halprin 2003; p. 132)





Life Art Process Tools



3 Levels of Awareness and Response (3 LAR)

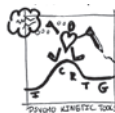
This is a tool for connecting to your inner world: the physical, emotional, and mental levels. Very tangible in the Life Art practice, but not always named, is the spiritual level (the fourth Level of Awareness).

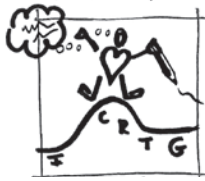
You can ascend from bodily sensations to feelings, to images. Or descend from images to feelings, to physical sensations. Loops between two levels are also possible. Just remember that you always want to come back to the physical level.



I sense ... / I feel ... / I imagine ...

It is interesting to become aware of your preferred level(s), so you can use your favorite one as a resource when you face a challenge or take time to explore the one that is less accessible to us.





Life Art Process Tools



Identification

You focus on and name an issue. The issue can be found in recurring movements, sensations, predominant emotions, or images. You might also identify a theme or something that happened in your life that you want to work on.

Confrontation

You will now meet or encounter this issue you identified. Confronting does not mean to resist or fight, it means to become fully present to the sensations, feelings, and images this issue evokes. You allow it to express itself through dancing, drawing, and narrating.

Release

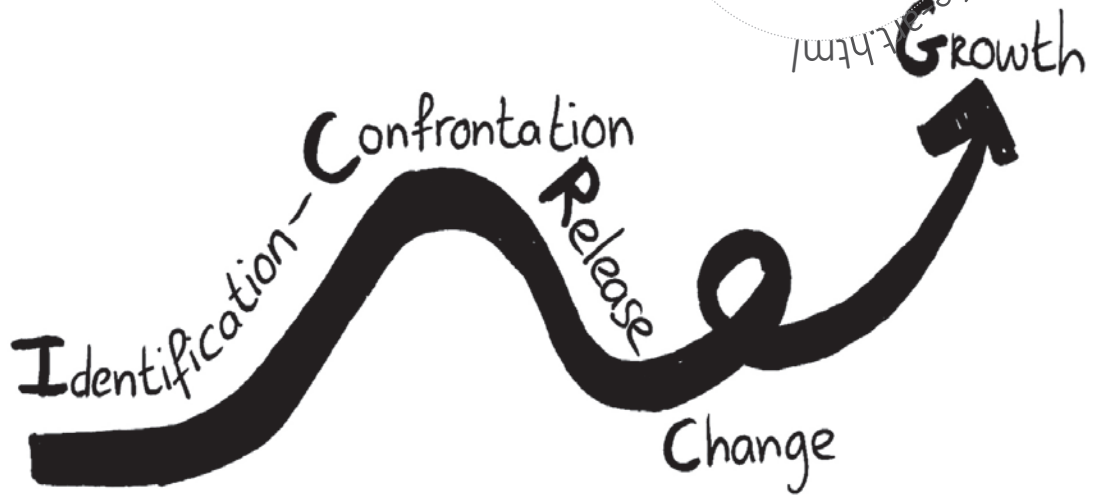
Release is sensed in the body; there is a shift in the energy and dynamic attached to a particular circumstance. It naturally arises when you confront your issue and allow it to express itself. Release is, in general, visible to others.

Change

After release, you will find that space arises for new impulses to emerge. Something naturally starts to shift, like the quality of your movement changes or how you relate to the issue shifts. Now you can consciously begin to explore new pathways.

Growth

You will start to apply what you have learned to everyday life experiences. You can begin to create healthier ways of relating to yourself and your life. Or you create new routines better aligned with your needs.

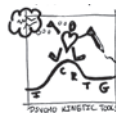


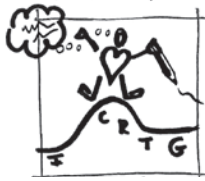
5 Part Process

«While the Three Levels of Awareness and Response map provides a model for following your internal sense, the five-part process offers a model for tracking and facilitating how that internal experience is expressed in the exterior world.»

Daria Halprin, 2003; p. 122)

- Used as something that drives your score
- Used to guide you in a therapeutic encounter
- Used as a witnessing tool



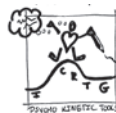


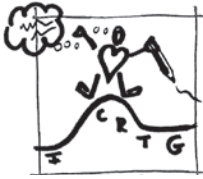
Life Art Process Tools





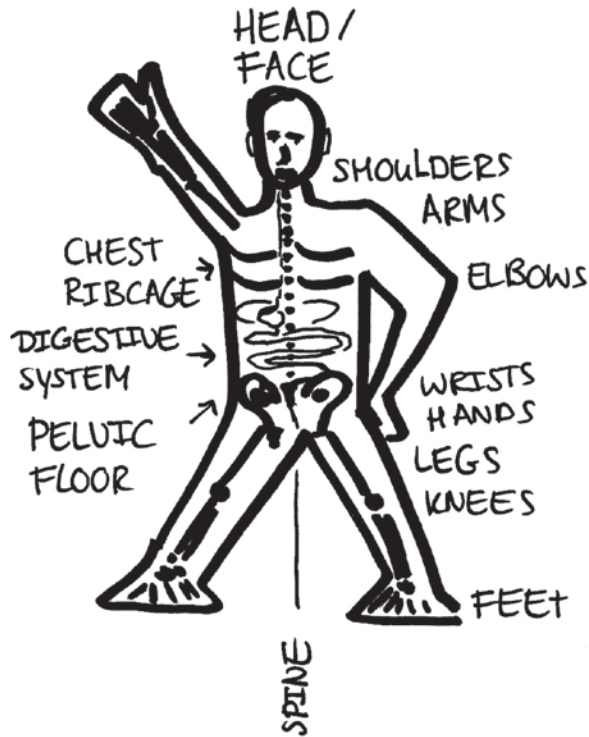
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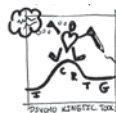
- Specific movement repertoire
- Images
- Expressions and sayings
- Themes

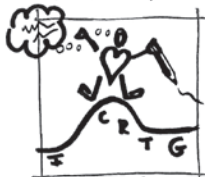
«Our body parts and our dances serve as archetypes for our life story; the template for our personal mythology.»
(Daria Halprin, 2003; p31)

Body Part Mapping Mythology

Through a cycle of moving, drawing, and writing, you explore a body part and connect to the sensation, feelings, and images it evokes. You can also investigate the archetypal associations of that body part. Like its function and specific movement repertoire, or the associations*, and the themes it calls to your mind.

*Associations are images, expressions, and sayings linked to that body part.



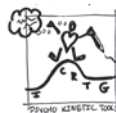


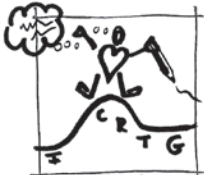
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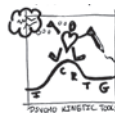


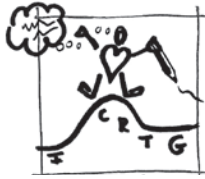
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Life Art Process Tools



AESTHETIC RESPONSE

Aesthetic Response

You respond to a drawing (dance or story) by using another art form. A common way is to dance a drawing. Your response is rooted in what that drawing evokes in your experience (I see, I feel, I imagine). You use your unique creativity. Remember that you are not doing it for the other person, nor do you need to resolve anything.



KEYS OF A DRAWING

Dancing the Keys of a Drawing

A common way to give an Aesthetic Response is to dance the 'keys' of your own or someone else's drawing. The 'keys' of a drawing are: lines/shapes, colors, and symbols. But you can also dance the totality of the drawing.



Write a Story, Poem, ...

Writing is about storytelling, narrating. There are many forms, like a story, a dialogue, automatic writing, a poem, or a haiku. A haiku* inspired by a drawing is commonly used (using I see, I feel, I imagine) as it helps you go to the essential.

* A haiku contains 3 sentences, with respectively 5-7-5 syllables.



Baseline Declarations

I am... I want... I need...

You allow yourselves to complete these three sentences spontaneously. You can use them, for example, at the end of a movement exploration because you want them to come from your body and not from your mental mind.

'I want' is more general, and 'I need' is a concrete action you can take yourself.



Life Art Questions

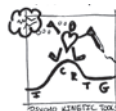
To create bridges between your explorations and your daily life, you use Life Art Questions. Life Art Questions are open-ended questions inviting reflections. And they never start with why.**

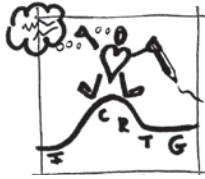


And If....

'And If...' is an invitation to change your perspective. It involves your imagination and willingness to explore something you encounter from a different angle, maybe even the (seemingly) opposite.

**as Daria Halprin says





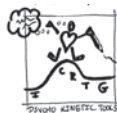
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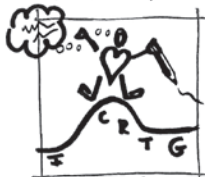
A self-portrait symbolizes your shadow and light and holds your potential for healing and growth.



Self Portrait

You represent your body sensations, feelings, associations, and images on a self-portrait, including all body parts. And you symbolize the environment in which that 'body' lives. A self-portrait is commonly made after exploring the different body parts through cycles of dancing, drawing, and narrating.



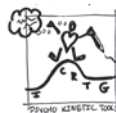


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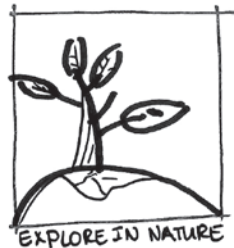
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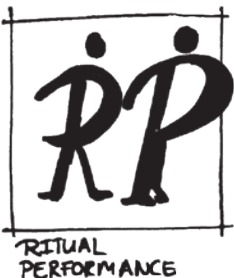
Life Art Process Tools: Nature and Rituals

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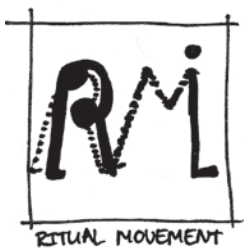
Working in Nature

Doing explorations and rituals in nature awakens all our senses and reminds us that we are part of nature. The first step is always to connect to nature profoundly.



Rituals & Performances

In performances, you make visible to others what is alive in you. They have many forms and intentions. Intentions could be to declare something or to let something behind. We call it also ritual performances because we want to remember and honor that we are part of the natural world and even beyond that.



Ritual Movement*

A movement series developed by Anna Halprin. Around the natural functioning of the body and the spine.

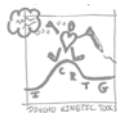


Planetary Dance**

A ritual created by Anna Halpin intends to bring about «Peace among people and peace with the Earth.» Planetary dances are held all over the world. *

* For more information see: «Movement Ritual, Anna Halprin (1979)

** Planetary Dance Handbook, by Anna Halprin and James Hurd Nixon (2017).



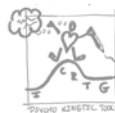


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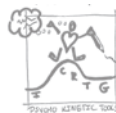


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Tools for Movement: Observing and Coaching

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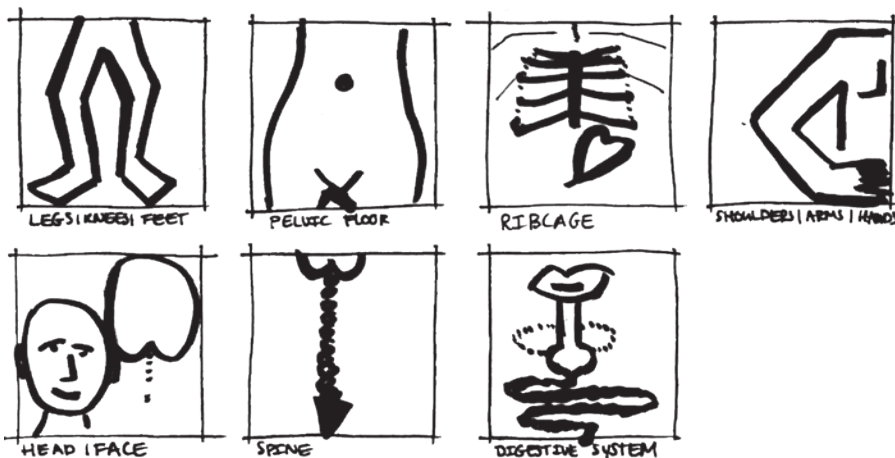
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«Movement evokes, expresses, reveals, channels, and changes feelings (sensations and emotions) and stories.»

Daria Halprin, 2017

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BodyParts

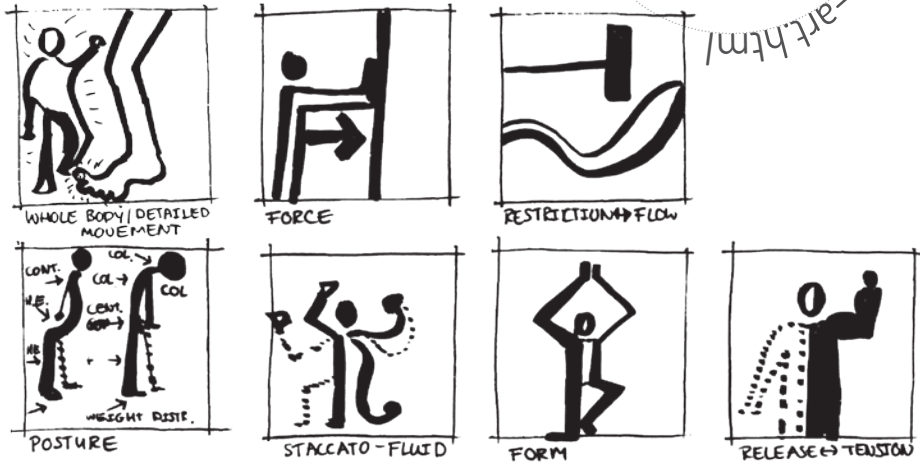


Observing & Coaching Movement

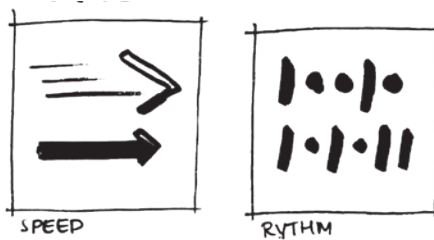
Whether you are coaching yourself in movement or coaching someone else, this tool supports you in your observation process. You can start with discerning which body parts are the most or the least engaged or accessible to you in your dance. You can also observe movement according to body/physical expression (elements like form, force, and body posture) and the use of time and space.

Parameters of Dance*

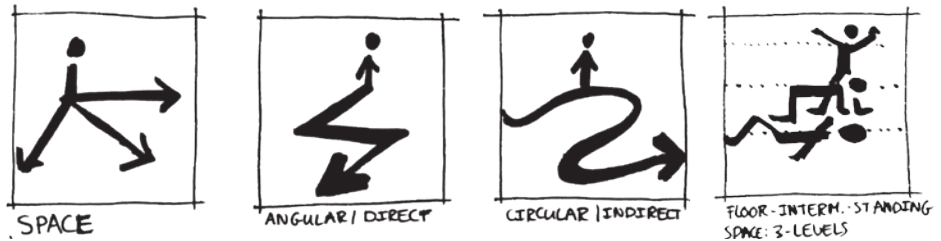
Body/Physical Expression



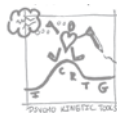
Time



Space

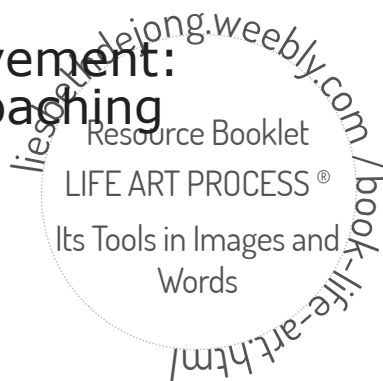


Daria Halprin based the parameters of dance on the work of Laban (1960) and Bartenieff (1963).





Tools for Movement: Observing and Coaching



Reflective questions*

Body/Physical Expression

- Is your movement articulated?
- Do you need a lot of force, or do you use momentum and gravity?
- Does the movement feel flowing or more restricted?
- What is your predominant body posture: collapsed, contracted, extended, hyperextended, or centered?
- Are you moving fluid or more angular?
- When you move, do you feel tense, or is there a release happening, and in which part(s) of your body? Do you tend to dance with a high or low tonicity?

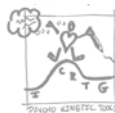
Time

- Do you tend to slow down, or you mostly make fast movements?
- Are you rapidly changing rhythm and speed or staying in a monotonous rhythm?

Space

- Are you traveling in space or mainly staying in one place?
- How are you moving through space? Circular, or angular, direct, or indirect
- Do you use the different levels in space (floor, intermediate, standing)?

* The pronoun 'you' refers to: yourself (in a personal exploration), to the participants in your workshop, or the client that you are coaching.





Tools for Movement: Observing and Coaching

«The interplay between, and joining together of, a number of movement cycles connected with images or feelings that together express various components of an experience, or story, we will call a dance»
Daria Halprin (2003; p. 113)

We use four specific phases to find these components and explore their interplay:

1. Repeating
2. Developing
3. Switching
4. Shifting

Movement Model - Soto G. Hoffman

- *To repeat* a movement
- *To develop* this movement
- *To transform* the movement
- *To let it go*
- *To flow*: to let your movements just flow

Model for Coaching Movement (Daria Halprin)

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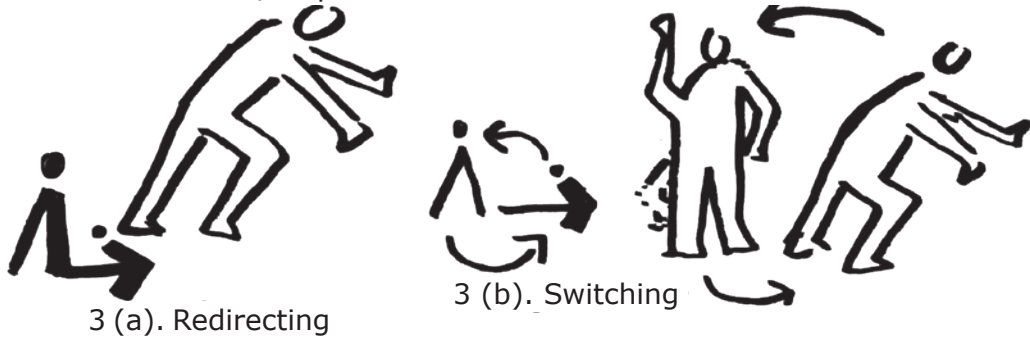
Its Tools in Images and Words



1. Mirror / Repeat

2 (a). Adding

2 (b). Intensifying



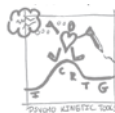
3 (a). Redirecting

3 (b). Switching



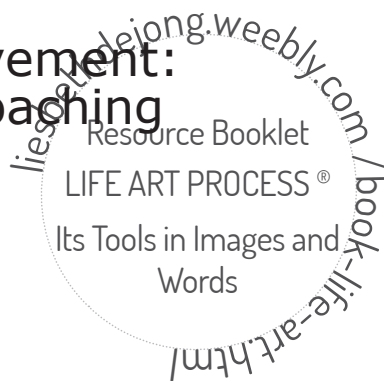
4. Shifting and Interconnecting

For more information see: «The Expressive Body in Life, Art, and Therapy: Working with Movement, Metaphor and Meaning» by Daria Halprin





Tools for Movement: Observing and Coaching



Observe movement with a beginners mind.

Observing movement reveals things to you, and it supports you in guiding the process. Nonetheless, keep an open mind because you do not want to jump to conclusions.



Notes

