

*Editorial*

## **Practices of Freedom – The Feldenkrais Method & Creativity: Editorial**

**Guest Editor: Thomas Kampe**  
PhD, Bath Spa University (UK)

**Copyright ©:** The copyright for this paper remains with the author(s).

**Please cite:** (First published in the) *Feldenkrais Research Journal*, volume 6; 2018-2019.

**Service marks:** The terms Feldenkrais®, Feldenkrais Method®, Awareness Through Movement®, ATM®, Functional Integration®, and FI® are service marked terms of the International *Feldenkrais*® Federation (IFF) and Feldenkrais professional guilds and associations in many countries. In keeping with academic conventions, they will not be service marked in the entire text as may be required in nonacademic use, but only for the first and most prominent use of the terms. In recognition that these phrases are formal terms referring to specific practices within the Method, and to the Method as a whole, capitalization of all the words in each term has been retained.

## Practices of Freedom – The Feldenkrais Method & Creativity: Editorial

**Guest Editor: Thomas Kampe**  
PhD, Bath Spa University (UK)

Can you see that my lessons are [...] improvised, yet they are improvised with a method. [...] It's all the time improvisation but it has a method in it, therefore it's jazz. [...] It's playing music on certain notes, making variations on a theme, and therefore it's a real learning. It's a lived thing. (Feldenkrais (1975: 155)

Our daily life appears to us so simple and direct that we often fail to see its richness and appreciate its beauty. Nonetheless, it is a refined choreography of behavioural coordination. (Maturana, and Varela 1992: 233)

The desire to develop this journal volume on Feldenkrais and creativity in collaboration with the IFF emerged from the symposium '*(re)storing performance - The Feldenkrais Method and Creative Practice*', staged at Bath Spa University (UK) in 2015. The symposium brought together an international team of thirty artists, scholars and Feldenkrais practitioners to inquire, through practice and theoretical debate, the potential of the Feldenkrais Method® to facilitate creative practice within the performing arts, and of framing the Feldenkrais Method as creative practice per se. The symposium launched the *Special Issue on Moshe Feldenkrais* of the journal *Theatre, Dance and Performance Training (TDPT)*, edited by Libby Worth and Dick McCaw, and aimed to articulate new processes, connections, limitations and emerging problems.<sup>1</sup> How do we develop new, extended, practices through the meeting of Feldenkrais' educational modalities and artistic discourses? What hybrid practices emerge through a collage or layering of these diverse practices? How do such meetings of processes clarify, expand, support or limit one another?

Moshe Feldenkrais repeatedly used artistic metaphors to describe his practices in non-dualist ways, such as 'compositions', 'improvisation', or the act of 'dancing together' (Goldfarb 1990) and activates reflective and transformative learning through embodied modalities, strategies and devices which can be called 'choreographic' (Kampe 2013, 2015, 2016). In similar ways Humberto Maturana and Francesco Varela described the human organic interaction with the world as 'a structural dance in the choreography of coexistence' (1992: 248). Current Enactivist transdisciplinary discourses on contemporary choreography, likewise, reframe the role of the

---

<sup>1</sup> See also: <https://tandfonline.com/toc/rtdp20/6/2>

choreographer as 'engineering the determining conditions of personhood' (Noë 2009), thus into close proximity of the organic educational concerns embedded in the Feldenkrais Method.<sup>2</sup>

The title of this journal volume leans on philosopher Michel Foucault's writings on 'pratiques de liberte' - practices of freedom (1997). Foucault proposes the possibility of a 'conscious practice of freedom' (1997: 284), as a 'care of the self' towards the freeing and producing of one's own subjectivity, by inventing alternative practices which embrace 'complex relationships with others' and 'a way of caring for others' (1997: 287). The title implies that the Feldenkrais Method and contemporary creative arts processes and research cultures share such ethical concern in the meeting of these diverse practices.

## **Arts Research: Process and Articulation**

The contributions within this journal volume can be located in within the growing field of Arts Research (AR) which allows for multi-modal ways of questioning, thinking and doing. Within the Anglo-Saxon sphere AR has evolved towards a discourse on practice-led research, including Performance as Research (PaR) and processual Somatic Arts Research cultures. It therefore values embodied knowledge, recognises subjective, non-linear, and relational dimensions of artistic processes, and acknowledges emergent, uncertain, and collaborative modalities which challenge the myth of the solitary researcher (Barrett, and Bolt 2007; Foster 2009; Haseman 2007; Midgelow 2014). AR operates itself in a dialogic between artistic and educational concerns. I would suggest that both, the Feldenkrais Method and the research publications in this volume, are of transdisciplinary inflection by asking questions between and beyond disciplines, embrace systemic and complexity-informed understandings of knowledge construction and world-making, allow for the subjective voice of the researcher, and are concerned with real-life problems (Montuori 2007; Borgdorff 2007). Writing on dance research, Midgelow suggests that a reframing of dance as critical practice where the 'mode of embodiment is multi-coded and deconstructive' is at the centre of 'dance practice as research' (2014). The author argues here that such critical, deconstructive and complex modes of embodiment and considerations are at the heart of The Feldenkrais Method, and run through all publications and reflections on practice within this volume.

In the recent publication *Researching (in/as) Motion: A Resource Collection/ Artistic Doctorates in Europe* (<https://nivel.teak.fi/adie/>) Midgelow reflects on the inductive and often messy, or even incoherent and unpredictable nature of artistic research: 'AR intertwines movement and art practices with/as reflexive methods to generate, reveal, articulate the tacit knowledges that are

---

<sup>2</sup> I am using the term 'transdisciplinary' here with reference to Borgdorff (2007) as going beyond disciplinary inquiry and application, while concerned with 'questions and topics from broader areas of life' (Borgdorff 2007: 76). Montuori (2007) further suggests that trans-disciplinary practice and thinking must be concerned with systemic approaches towards the construction of knowledge and, in self-reflexive ways, 'place the knower at the centre of enquiry' (2007: 8). The transdisciplinary discourse towards 'Social Choreography' (Hewitt 2005; Klein, and Noeth 2011; Klien 2009) aims 'to open the disciplines of choreography and dance to other fields of human knowledge production' (Klien 2009: 5).

situated and embodied in specific artworks and artistic processes' (Middelw 2019). In her writings on *Somatic Practice as Research*, Bacon proposes that AR research values the status of processes over things, at times 'as fleshy, lived, embodied experiences' (2019). She further suggests that AR asks the researcher 'to continuously work with processes and practices that are both of ourselves and not of ourselves' (2019).

Processual research is the study of processes rather than discrete events. It is methodological and ontological. As a methodological approach, it is concerned with process and processual, attention and attending. As an ontological one, it is an enquiry into more deeply researching the nature of being'. (Bacon 2019)

Bacon and Middelw (2014) highlight the importance of the practitioner-researcher to 'becoming articulate' in practice, critical reflection, documentation and dissemination of embodied, tacit, affective and complex knowledge and processes. Facilitating a learning of such articulation, has been an ongoing concern in my own research activities which have included the testing and probing of somatic-oriented artistic and educational processes, a developing of a critical writing practice, and the co-organising of research events and gatherings (see also Kampe 2019). This journal volume sets out to offer further opportunities towards the critical articulation of Feldenkrais-informed processes of creative practice, within an exciting and timely somatic arts research culture.

## **Entangled Narratives**

The following section of this editorial aims to reframe the work of Moshe Feldenkrais within a cultural context of twentieth century and contemporary arts practices. It deliberately turns a blind eye to his science, Jiu-Jitsu, and Judo background to foreground another narrative concerned with somatic arts legacies.

'Somatics' was first loosely defined by phenomenologist Thomas Hanna (1970), influenced by the work of Moshe Feldenkrais, as a non-goal oriented and first person-centred discourse towards a 'somatic culture' of 'self-sensing' (Hanna 1970) and 'self-activation' (Feldenkrais 2010). Somatic Practices, including the Feldenkrais Method have a long standing history of application within dance-training and dance-making contexts (Batson 2008; Batson, and Wilson 2014; Brodie, and Lobel 2004, 2012; Eddy 2017; Kampe 2015; Kovich 2007; Long, Newton, and Kovich 2015) , and have been discussed as critical resources which allow dance students to develop greater self-awareness, agency and autonomy in choice-making (Fortin 1998; Fortin, Long, and Lord 2002; Green 2001; Roche 2016). There has been an increase in literature about the Feldenkrais Method as a resource in theatre practice, theatre education in Higher Education, and the training of actors (Cave 2015; Kampe 2015; Kapsali 2013; McCaw 2016; Pergola 2003; Purcell 1990; Questel 2002; Worsley 2016), highlighting issues concerning performer agency, skills acquisition and holistic communication (see also Kampe 2015).



Displaced/Displayed: re-enacting dances of migration (video 2018)  
 screenshot: dancers Carl Tolentino, Lucy Lynch, Katie Rudd  
 Photography Thomas Kampe and Manuela Jara<sup>3</sup>

Since its inception in 2009, the 'Journal of Dance and Somatic Practices' (JDSP) has served as a critical forum to articulate a collective and diverse voice, as 'a radical, but necessary, alternative to dance practices that aspire towards a virtuosic body seeking to reproduce a stylized form', aiming to 'question traditional modes of doing, ways of seeing and experiencing dance' (Whatley, Alexander & Garrett-Brown 2009: 3,4). This alternative discourse of 'somatic-informed dance practices' has claimed to hold a political potential within dance studies by foregrounding the corporeal dimension of 'the emergent dancing subject', a questioning of the authority of spectatorship (Garrett-Brown 2011), and by adopting a 'slower ontology' that challenges dominant western 'more and faster' ideologies for a reflective embodied criticality of the participant (Wood 2011). Equally, it is a potential for 'somatic activism' (Eddy 2000) through a focus on inductive process inquiry, a questioning of power-structures and hierarchies within knowledge transmission (Green 2015; Fortin, Vieira, and Tremblay 2009; Roche 2016), and an experiential emphasis of a dynamic-systems informed 'relational body' (Batson 2008) that open out psycho-social emancipatory dimensions within somatic-informed arts practices. Batson proposes that within somatic inquiry, as exemplified by The Feldenkrais Method, 'movers sensitize to subtle messages arising from micro dynamics of movement' (Batson, and Wilson

<sup>3</sup> This video forms part of the collaborative AR project 'Releasing The Archive' with choreographer Carol Brown and The New Zealand Dance Company (NZDC). The project aimed to re-activate the choreographic process of Jewish exiled modernist choreographer Gertrud Bodenwieser (Vienna 1890-Sydney 1959) through Feldenkrais informed preparatory and directorial processes. See also Kampe (2017).

2014: 4). She further suggests, that 'attending consciously to these micro-movements and micro-processes fosters body-mind integration' (2014: 4).

Such educational quest for unified action, where the intention of the performer is integrated in embodied interaction with the world, lies already at the heart of Modernist actor training approaches such as the work of Konstantin Stanislavski (1863 -1938) or Michael Chekhov (1891-1955), and of early 20<sup>th</sup> century body-culture pioneers who drew on the teachings on embodied expressivity of French acting theorist Francois Delsarte (1811-1871). Recent practitioner reflections within the groundbreaking special issue of *Theatre, Dance and Performance Training* on Moshe Feldenkrais published in 2015 (Cave 2015; Worth 2015) articulate the relationship between contemporary theatre education and The Feldenkrais Method, at times linked to his work with the company of director Peter Brook. Similarly, the recent reader on Feldenkrais and actor training (Worsley 2016) forges direct historical connections to the Feldenkrais/Brook/Lecoq/Pagneux lineage, and makes connections to the dominant Western psycho-physical theatre heritage based on the work of Russian Modernist educator Konstantin Stanislavski and contemporary developments. Yet, the synergies between the Feldenkrais Method and psycho-physical movement approaches developed within the twentieth-century theatre and dance cultures are rarely discussed in literature by Moshe Feldenkrais, nor in his recently published biographies or works that analyse his cultural milieu (Aldor 2012; Reese 2016, Buckard 2015).

It therefore seems surprising that in the edited conversation of 1965 between Moshe Feldenkrais and theatre director Richard Schechner (Feldenkrais 2010), Feldenkrais reveals detailed insights into the training approaches developed by Konstantin Stanislavski. Feldenkrais had been introduced to the work of theatre innovator Stanislavski and his disciple Yevgeny Vakhtangov (1883- 1923) by his close friend Aharon Meskin in Tel Aviv already in the 1920's (Buckard 2015). Meskin was a leading actor with the Hebrew speaking Habimah theatre company which settled from Russia to Palestine in 1928.<sup>4</sup>

Stanislavski's later approach to acting which highlighted embodiment and action is akin to Feldenkrais' own rationale for privileging movement as an accessible educational lever to access an awareness the unity of 'whole self' (1990). Feldenkrais sets out that his approach is 'mainly concerned with learning a better mode of action and uses of the body, from which the person can learn directly, in his own body language' (1985: 153). This ability to learn directly from uses of the body is equally articulated in early twentieth-century writings by Stanislavski whose work was concerned with 'organismic functioning of man' where thinking and feeling are necessarily an embodied whole (Prokofiev 1964 cited in Litvinoff 1972). Stanislavski sets out that

---

<sup>4</sup> The Habimah actors had developed their work in Russia as a Yiddish speaking company under the direction of Vakhtangov while working on the touring production of Ansky's Jewish myth 'The Dybbuk' (1922). This seminal play was directed in the style of Vakhtangov's 'fantastic-realism' (Mirochnikov 2007), which combined modernist approaches to realism and stylisation in performance.

a physical action is easier to grasp than a psychological attitude; it is more accessible than an elusive inner feeling. It is easier to capture, is more concrete, more readily perceived. A physical action is connected with all the other elements. Truly there is no physical action without a will towards it, a direction, a use of the imagination. [...] All this testifies to the intimate link between a physical action and the totality of one's inner being and feeling. (Stanislavski cited in Litvinoff 1972: 21)

Like Feldenkrais, he was concerned with accessing the person's agency, creativity and potential through movement. 'We are more at home with physical action than with the elusive nature of emotion. Here we can find our bearing better, here we are more inventive, and more certain than with subjective elements which are difficult to capture and fix' (Stanislavski cited in Litvinoff 1972: 21). Stanislavski's system of *Spiritual Realism* was inspired by his professional and personal encounter with the Modern Dance pioneer Isadora Duncan (1877-1927) in Moscow in 1907 who described her way of finding an embodied unity in her arts as placing 'a motor in my soul' (Duncan cited in Stanislavski 1924/1974). Stanislavski reveals that at the time he 'was in search of that very creative motor, which the actor must learn to put in his soul before he comes out on the stage' (Duncan cited in Stanislavski 1924/1974). Modern Dance, as an emerging twentieth century genre concerned with embodied forms of human expression through dynamic action, seemed to provide 'an imaginative richness in material and a search for truth', to enrich Stanislavski's psycho-physical training system and rehearsal practices.<sup>5 6</sup>

Moshe Feldenkrais was no stranger to Modern Dance and reform-gymnastic practices developed at the beginning of the 20<sup>th</sup> century in Europe and the US. He had long-standing friendships to leading Palestine/Israel based modern dancers including Shoshana Ornstein and Noa Eshkol, and taught for several years in the studios of dancers Margalit Ornstein, Mia Arbatova and Lotte Kristeller before and after setting up his base in Alexander Yanai Street in Tel Aviv from 1955.

In the recently published biography of Moshe Feldenkrais, Mark Reese reveals that Moshe Feldenkrais studied dance in Palestine during the 1920's, stating briefly that 'he studied Ballet with one Mrs. Ornstein' (2016: 68). This is confirmed in the writings of theatre-director Gaby Aldor, daughter of Modern Dancer Shoshona Ornstein (1911-1998) and grand-daughter of Palestine/Israel Körperkultur-pioneer Margalit Ornstein (1888-1973). While biographer Buckard (2015), like Reese, links Feldenkrais' studies with Margalit Ornstein mistakenly to the study of

---

<sup>5</sup> Franko (1995) suggests that early to mid-twentieth Modern Dance revolves around an instituted 'split between emotion and expression' where embodied outward expression of inner impulse is given a universal validity above subjective feeling. He further points towards a trinity of affect 'stimulus – feeling impact - expression' (1995: x) as a post-Romanticist framework for a theory of expression (Ausdruck) that drives early Modern Dance practices. Stimulus of the nervous system can here also be understood as external impression that leads to sensation response, which then leads to expression as a 'crystallisation of an outer reaction. Expression responds outwardly to sensation through a physical displacement dissipating sensations indwelling reverberations' (1995: 76).

<sup>6</sup> See also Hinkley, C. in Vernon, and Warren 1999: 167. Coralie Hinkley was a member of the 1940's and 50's Australian Bodenwieser [Modern] Ballet.

Ballet, Aldor (2012, 2017) clarifies in her writings on the roots of Israeli Modern Dance and body-culture that Ornstein taught Reform-Gymnastics – ‘Plastic & Rhythmic Exercises’ - and Bodenwieser-influenced improvisatory ‘Expressive Dance – artistic dance or ‘Künstlerischer Tanz’.<sup>7</sup> Ornstein, who emigrated from Austria to Palestine in 1921, reveals aspects of structure and learning mood of her immediately successful classes in her diaries:

I have 57 students already [...] A lesson is constructed like this: floor exercises at the beginning, then swing exercises in groups of eight, for each group in different way – standing, walking or jumping. As Professor Bodenwieser used to say: if you enjoy it you will understand it faster (Ornstein 1922 cited in Aldor 2012: 27).

Gertrud Bodenwieser’s inductive dance pedagogy proposed a bodily poly-centricity which includes the use of the head, and even hair, as places of initiation, multi-directionality in spatial orientation and richness in variation of dynamic qualities as key to her dance praxis.<sup>8</sup> Dancer Shona Dunlop McTavish remembers: ‘True dance for Bodenwieser meant discovery, discovery which combined the exploration of thoughts and feelings, simultaneously with the penetrating study of the body and its anatomical structure and the impetus of movement as a whole.’<sup>9</sup>

Ornstein had studied with body-culture pioneer Elisabeth ‘Bess’ Mensendieck (1864-1957) in Vienna prior to arriving in Palestine. Mensendieck’s system of ‘free gymnastics system for women’ (Ornstein 1922 cited in Aldor 2012: 23), her work with Gertrud Bodenwieser at Vienna Dance Academy, and her studies in Rhythmic Gymnastics based on the work of Emile Jacques-Dalcroze, informed her teaching in Jaffa and Tel Aviv from 1921.<sup>10</sup> Ornstein credits the work of Mensendieck as a major influence on the development of her practice, offering a functional and analytical system of bodily education useful for the Modern Dancer. Mensendieck offered a proto-feminist practice concerned with ‘self-determination’ (1906/1929) of women through a ‘subjective method of bodily education’ (1927: 9). Several key features in Mensendieck’s work foreshadow the post-WWII work of Moshe Feldenkrais – a social-constructivist perspective on embodiment, a focus on movement analysis and autonomy of the learner through internalisation and observation, and an emphasis on the reactivation of the pelvis as a counter-cultural and emancipatory necessity for the Modern citizen.

---

<sup>7</sup> Programme notes 20/06/1923 ‘Margalit Ornstein and Pupils - Soiree’, Herzliya Hall Tel Aviv; Programme Notes 09/02/1929 Künstlerische Tänze vorgeführt von der Tanzgruppe des Studio Ornstein; Theater Hatai; both accessed 06/01/2017 Tel Aviv Dance Library.

<sup>8</sup> Australian company member Coralie Hinkley suggests a privileging of free-flowing movement qualities within Bodenwieser’s practice: ‘The demands of her technique embraced the circle, wave, arc, spiral – never static- always fluid – never ending gradations of flow, rhythms, designs, expressions, with the breath as the impulse for the surge of the dance’ (Hinkley 1990: 161, cited in Milne-Home 2011).

<sup>9</sup> Shona Dunlop McTavish Archives, notes from photographs.

<sup>10</sup> The work of Swiss music educator Jacques Dalcroze (1865–1950) was seminal for a development of modernist artistic body-culture. His system of Eurythmics, drawing on holistic gymnastics and improvisational modes of teaching and learning was initially developed to foster greater embodiment in the education of musicians. Many leading modernist dancers including Mary Wigman, Hanya Holm and Marie Rambert studied at his Hellerau schools in Dresden, and later in the Vienna suburb of Laxenburg.



Mensendieck developed a whole array of semi-supine floor-based exercises, many of them resembling parts of Feldenkrais's ATM lessons, including slow knee-tilts from side to the side, or a gentle pressing through the feet to lift the pelvis and spine forward in a successive chain-like movement. She articulated a systemic perspective on movement education that embraced agency and judgement of the learner within a body-mind process that aims to construct 'an intellectualisation of the flesh' (1927: 17) through a reflective and inductive practice of 'wiring muscles and brain together' (1927: appendix). Veder (2010) suggests that Mensendieck's work 'served a new kind of expressivity, forged through a new degree of bodily efficiency' within the emerging European Modern Dance Practices which permeated dance and theatre education in Palestine and Israel until the 1960s (2010: 818).

With the arrival of the athletic and heroic US Modern Dance styles in Israel in the 1960s, most leading Israeli dancers turned towards studying with Moshe Feldenkrais to develop a more rigorous functional foundation for their own technical development (Naharin 2017). Aldor suggests that Feldenkrais 'changed the way dancers treated their bodies, he opened a door for them. There is a lot of dignity in the slow pace of his exercises, in listening to the body, about the part of thinking in the physical process' (2017 email correspondence with the author). Yet, surprisingly she emphasizes a reciprocity of influence of Modernist body-culture knowledges on the later work of Moshe Feldenkrais.

I think that they built some sort of groundwork that connects rationality and wisdom - like methods of von Laban, of very high physical awareness, what later went into Feldenkrais - with the capacity for inspiration. It shows up in all the exercises in Margalit's blue notebooks and I think that it's terrific - that it is really a kind of groundwork that characterizes Israeli dance too'. (Aldor cited in Samorzik 2011)

Aldor's writings reveal that Feldenkrais had first-hand knowledge of modern gymnastics and dance. He was in personal correspondence with the Ornstein sisters while he lived in Paris in 1931, and advised them not to give up their studies and careers in dance (Aldor 2012: 159). Surprisingly, a letter by Yehudit from 1929 states that Moshe Feldenkrais also taught at the Ornstein studio in 42, Ahad Ha'am Street in Tel Aviv.

We had a wonderful dance lesson. I am really so foolish that I always forget how good it is to dance. Afterwards I feel so comfortable, that I can't understand why I always find it so difficult to begin a lesson. [...] After class we had a Feldenkrais lesson. (Ornstein, Y. cited in Aldor 2012: 94)<sup>11</sup>

Both Aldor (2012) and Buckard (2015) conclude that these 'Feldenkrais lessons' taught in 1929 were most likely self-defence lessons taught by Moshe Feldenkrais to members of the

---

<sup>11</sup> Letter by Yehudit Ornstein: 2/11/1929. Translated from German by the author.

Haganah. Margalit's architect husband Jacques Ornstein was a leading member in the secret para-military organisation.<sup>12</sup>



Shoshana and Yehudit Ornstein. Photograph by Alfonso Himmelreich, © G. Aldor

Ornstein taught basic principles of movement and dance to the emerging Tel Aviv theatre companies such as the Tali, Ohel and Habima, 'to put the body of the "New Jew" on stage, full of vitality and breathing freely (Ornstein 1928 cited in Aldor 2012: 48).<sup>13</sup> Ornstein was interested in dramatic action and in merging her pedagogies with the evolving 'Biomechanics' practices of Vsevolod Meyerhold (1874-1940). Her work embraced the integration of movement and dance into emerging 'Tanztheater - dance-theatre – forms, and the development of 'Theatertanz' - theatre-dance within existing plays (Aldor 2012: 48). As an educator, Ornstein wrote passionately about the training of theatre-directors through movement (1940a,b).<sup>14</sup> She

---

<sup>12</sup> There is currently no exact information on how long and how often Moshe Feldenkrais studied with Margalit Ornstein.

<sup>13</sup> Ornstein translated from the German language by the author. 'Wir sind doch nach Palästina gekommen, um den Körper des ,neuen Juden' auf die Bühne zu bringen, lebendig und frei atmend'. (Aldor 2012: 48)

<sup>14</sup> Her two-part essay, 'Bewegungskultur als Vorbereitung für Regieführung' written in German during 1939 and 1940 on movement education for the training of directors, provides an analytical framework

proposed that, through the direction of movement, the educated theatre director 'will be able to give the inspirations of nature and life [...] artistic expression and a form that matches the characteristics of our Jewish life'. (Ornstein 1940a,b) In her diaries from 1926, Ornstein quotes a letter by her husband Jacques from 1921 to contextualise her theatrical body-politics. The quote refers directly to Theodore Herzl's novel Zionist utopian novel *Altneuland* (1902) - The Old New Land: 'In straight lines and in powerful rhythm, inspired by the old-new homeland, the liberated body will emerge. The dance of the new Hebrew' (Ornstein cited in Aldor 2012: 42).<sup>15</sup> The author suggests that Feldenkrais' studying dance and gymnastics with Margalit Ornstein forms a key part of his critical becoming and exemplifying the 'new Hebrew' male.<sup>16</sup>

Feldenkrais' practices sit comfortably within Modernist utopian reform-movement pedagogies and avant-garde arts practices, which were concerned with questioning cultural realities and personal ways of perceiving and interacting with the world. I have argued elsewhere (Kampe 2015) that Feldenkrais uses defamiliarisation or 'making strange' strategies, first theorised by Russian formalist Viktor Shklovsky (1893-1984) in his essay 'Art as Techniques' (1917). Shklovsky, like Feldenkrais, was concerned with challenging habituation of perception and behaviour and saw the main function of art as to facilitate such challenge. At the height of the Russian revolution he writes:

Art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone stony. The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar,' to make forms difficult, to increase the length and difficulty of perception because the process of perception is an aesthetic end in itself and must be prolonged (1917: 12).

Similarly, Feldenkrais proposes an aesthetic experience to the participant/learner which makes use of this 'making strange' to heighten sensory-motor awareness and capacities while stimulating critical reflection on the organisation and construction of embodied knowledge. Feldenkrais states that an important feature of the group work is the continued novelty of situation that is maintained throughout the course. 'Once the novelty wears off, awareness is dulled and no learning takes place. If a configuration needs repetition, I teach it in tens and even hundreds of variations until they are mastered' (2010: 37). It is this *Zeitgeist* towards a re-forming of modern personhood through new forms of art and education that had emerged

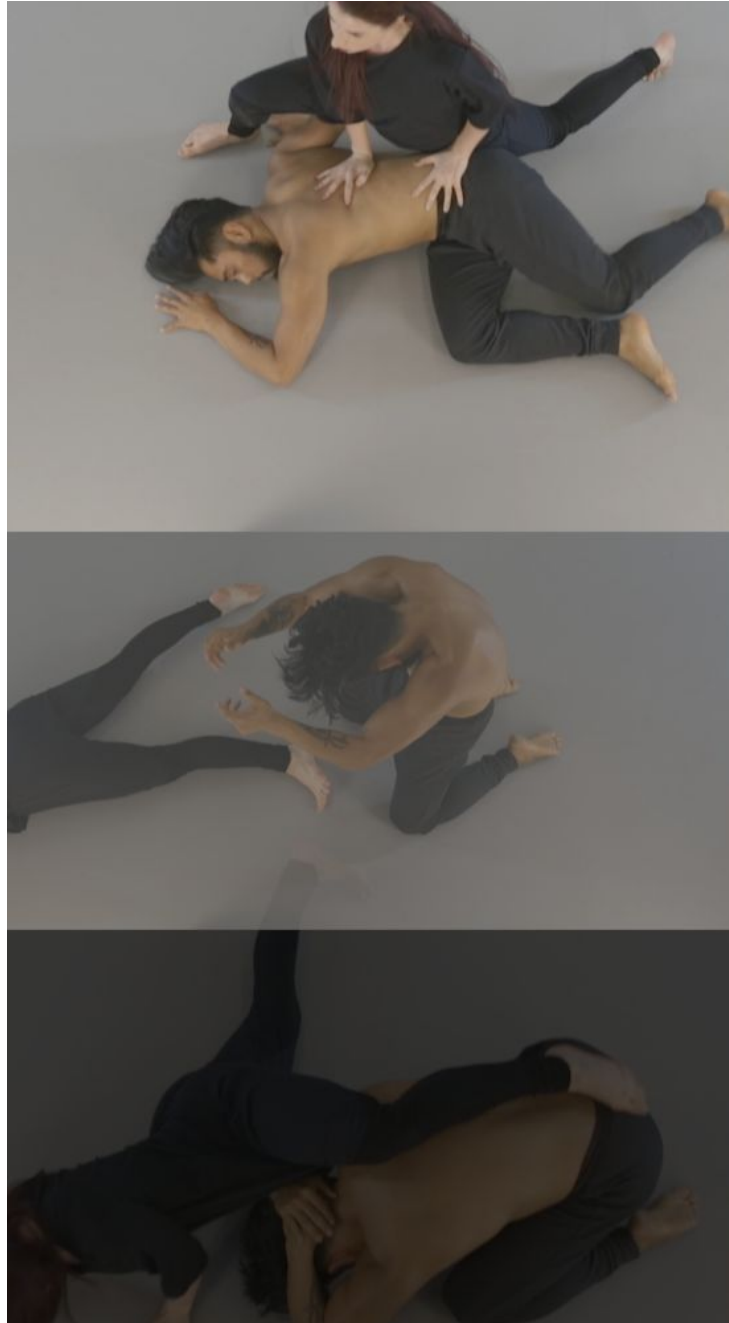
---

based on Rudolf Laban's movement elements of force, time and space (Kraft – Zeit - Raum) that aims to form a vessel for a Zionist vision of the embodied 'formation of the Jewish individual and the Jewish people in light of the challenges of modernism' (Conforti 2002/2011: 111).

<sup>15</sup> Original is "[...] In geraden Linien und kraftvollem, aus der altneuen Heimat schöpfenden Rhythmus wird der befreite Körper entstehen. Der Tanz des neuen Hebräers." See also Oberzaucher-Schuller (2013).

<sup>16</sup> See also Max Nordau on 'Muscular Judaism' at the Second Zionist Congress held in Basel on August 28, 1898. 'Zionism has awakened Jewry to new life, morally through the national idea, materially through physical rearing. [...] For the first time since Bar-Kochba does there exist among the Jews an inclination to show themselves, and to show the world how much vitality they still possess (Nordau 1898/1955: 88).

around the turn of the twentieth century, which formed embodied and situated knowledges that were collectively shared and transformed by teachers and disciples of the individual practices over several generations and across continents. The work of Moshe Feldenkrais can be placed within this context.



Displaced/Displayed: re-enacting dances of migration  
Dancers: Lucy Lynch & Carl Tolentino

## **Re-Embodiment, Education & Performer Training - 'to humanize humanity'**

Contemporary western performer training and education build on modernist foundations concerned with improved function, learner autonomy, reflective, critical and aware practice, and on enhanced performer agency to make meaningful sensory-motor choices towards world-making within complex environments. Contemporary western performance practice increasingly embraces collaborative modes of co-creation within a broad range of aesthetic contexts that demand a creative, flexible and ethically articulate participant. Recent scholarship towards the training of dancers welcomes such model of a performer as creative agent as timely. Roche (2016) suggests that contemporary dancers in training consistently 'need to engage critically with new ideas and develop autonomous outlooks in order to prepare for professional practice' and calls for 'an open engagement' with students through somatic-oriented practices (2016: 143).

There is a similar trend in western actor training which embraces the application of 20<sup>th</sup> century Somatic Practices as a resource for an embodied holistic education that aims to foster participant's agency, capacity of critical self-reflection and creative endeavour (Amory 2010; Evans 2009; Kampe 2015). Such trend which recognises movement as a fundamental agency-constituting experience, parallels developments in scholarship in actor training and theatre reception that draws on studies in enactivist cognitive sciences concerned with notions of embodiment, kinaesthetic empathy and intentional attunement, imagination, affect, and embodied expressivity (Blair and Cook 2016; Blair 2009; Falletti, Sofia and Joono 2016). Western performer training and education has also shifted from conservatoire training, concerned with prioritising skills acquisition and the development of vocational rigour, towards Higher Education (HE) University educational models that offer inquiry-based under-graduate, post-graduate and research-based modes of study. Here, a critical engagement with the emergent self, world and professional arts contexts are part of syllabi that aim to facilitate the learner's ability to understand and engage with self-organised creative processes.

Current discourses within 'somatic-informed' (Garrett-Brown 2011) performer education and training are asking questions towards the ethics of a contemporary education towards democratic citizenship and a reimagining of being in the world. How to we facilitate performers engaging with being human in a growing 'culture of dis-embodiment' (Gare 2016)? Eco-philosopher Arran Gare asks for 'a new alliance between science, the humanities and the arts' which must strive for a 're-embodiment of humanity' as part of an eco-cultural transformation (2016: 40). An emerging necessary grand narrative of 'The Age of Re-Embodiments' demands democratic citizens and communities that can articulate their own policies and concerns, re-discover, affirm and develop their own traditions, 'part of and responsible for the future of nature [...] and responsible for the resilience and vitality of their social and ecological communities' (2016: 40). Bringing forth such cultural shift through a multiplicity of means, he

argues, will change how human beings can understand themselves at a visceral level, 'embodying this culture as part of their habitus in new ways' (2016: 9).

Such quest for a culture of re-embodiments, is echoed in ecologist and complexity thinker Edgar Morin's calls for an education towards a 'true rationality' that aims to abandon dualist, reductionist and totalitarian imaginaries for systemic and non-dualist critical interpretations of natural and cultural development.<sup>17</sup> Morin proposes a necessarily embodied, affective and sentient organisational thinking 'that respects diversity as it recognizes unity, and that tries to discern interdependencies' (2007: iv). Such holographic thinking where the feedback dynamics between macro- and micro- elements of a larger ecological process are brought into awareness and reflective practice of the participant echoes Feldenkrais' educational concern towards a 'thinking with the elements of thinking' (2010: 88). Such embodied, patterned, imaged, connective, and divergent thinking, can be posited as *choreographic thinking*, or as the choreographic per se, understood by Klien (2009) as 'the very source of knowledge'. Klien argues, in line with a Feldenkraisian epistemology, that 'the perception of patterns, relations and their dynamics, the integration to existing knowledge, and the creative application to a wider reality, all together constitute the choreographic act' (2009: 100).

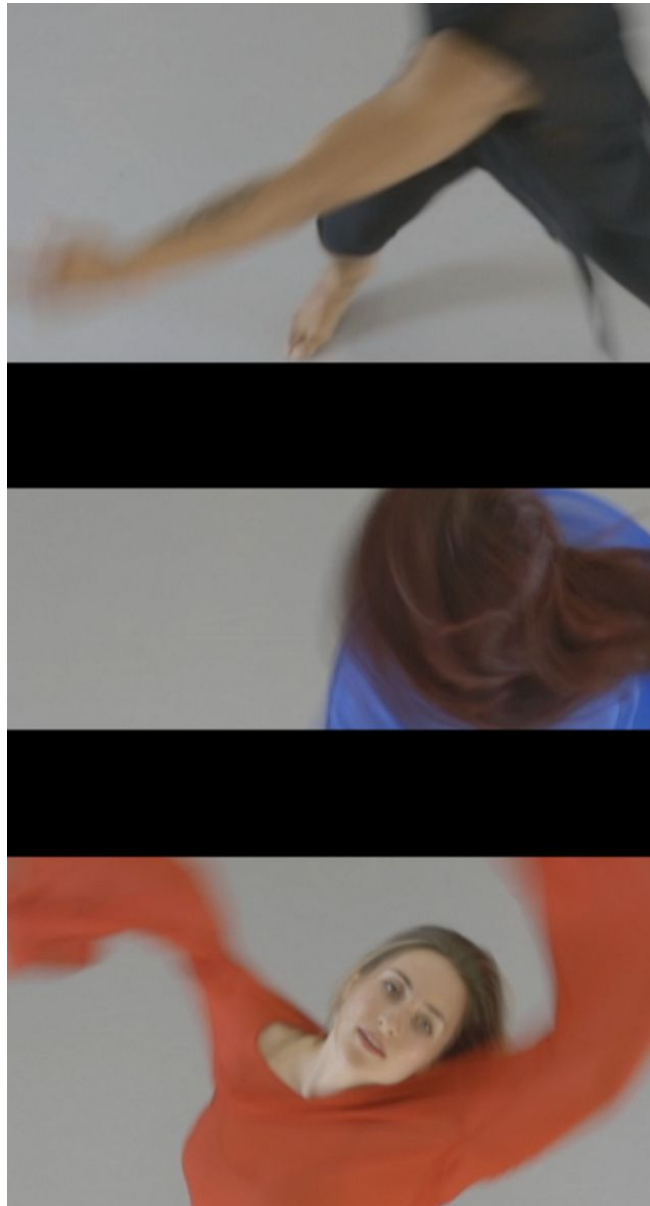
I have argued elsewhere that Morin's 'radical reform in thinking' through new modes of education echoes educational ethical concerns and principles embedded within the work of Moshe Feldenkrais. His embodied, 'organic' and 'awared learning' processes aim to equip the participant towards a development of 'the somatic aspects of consciousness' as a means to 'self-direction' and self-activation (Feldenkrais 2010). Feldenkrais proposed a utopian humanist vision on evolutionary social progress through a growth in self-awareness of the socially embedded individual, where 'humanoids can develop into Homo sapiens, human beings with intelligence, knowledge and awareness (2010: 181).' Feldenkrais' somato-educational ethics concur with Edgar Morin's proposal for an 'Education for the Future' (Morin 1999), asking for an educational 'Anthropo-Ethics' towards the development of a critical planetary conscience and citizenship (1999: 57).

In his UNESCO-commissioned writings Morin suggests that in an ongoing culture of poly-crisis 'the human condition should be an essential subject of all education'(1999: 2). He urges us that 'the study of hominization', a process of becoming human, 'is of capital importance for education to the human condition because it shows how our human condition is a combination of animality and humanity' (1999: 2). Morin proposes the investigation and study of human complexity as part of any education to accelerate an awareness 'of the common condition of all human beings; the very rich and necessary diversity of individuals, peoples, cultures; and our rootedness as citizens of the Earth' (1999: 29). He urges for an organismic-socio-historical education - 'to

---

<sup>17</sup> 'A reason that ignores living beings, subjectivity, emotions, and life is irrational [...] True rationality is not merely critical, but self-critical. It is recognizable in its ability to recognize its own insufficiencies.' (Morin & Kern 1999: 129).

humanize humanity' (1999:10) - that facilitates 'pertinent knowledge' that recognises the human being as 'a biological, psychological, social, emotional, rational being' (1999: 13).



Displaced/Displayed: re-enacting dances of migration (video 2018)  
screenshot: dancers Carl Tolentino, Lucy Lynch, Katie Rudd  
Photography Thomas Kampe and Manuela Jara

## Volume 6 Contributions

In line with such critical developments towards re-embodiment and humanising educational processes this journal presents a series of articles that situate applications and a framing of the Feldenkrais Method within performing arts contexts. Choreographer/researcher Jenny Coogan's writings in this journal volume present reflections on an extensive Action Research project undertaken with Bachelor level dance students at Palucca Conservatoire in Dresden, Germany. Coogan, who describes herself as 'committed to facilitating somatically oriented teaching and learning environments in professional dance education', unpacks the workings and problems of her Feldenkrais-informed research in the context of German vocational education. Coogan sets out the problematic situation of German conservatoire dance training as lagging behind 'the Anglosphere' where 'fusions of dance and somatics have entered the mainstream of tertiary education' and have activated a 'collective somatic sensibility' within dance education, training and research culture. Her original research contribution to the field through developing a 'Feldenkrais Informed Contemporary Dance Practice' focuses on four emerging categories of 'interrelated perspectives to the complex processes of situational learning: *Environment, Reflection, Personal Agency, and Transferability*. Coogan also reflects on her somatic inflected dance work with a collective of elderly dancers in an open access chapter: <https://www.tanzensemble-artrose.de/methoden>

Also working within a German conservatoire context, musician Corinna Eikmeier reflects on her research, on the convergence of the Feldenkrais Method and Improvisation in Music instrumental learning and performance.<sup>18</sup> Eikmeier's report, published in the German language, draws on a discovery-based *Qualitative Heuristic Method*, developed at Hamburg Free University, which 'demands an openness of the researcher' and 'acknowledges an openness and emerging of topics which the researcher should attend to'. While research data should be gathered and evaluated through a broad range of perspectives, the diverse information based on data are being analysed for their commonalities.

Her research asked initial questions on modes of behaviour within improvisational contexts (*Improvisatorische Handlungsweisen/Improvisational Activity*), and their reciprocal relationship to movement qualities within music performance. Eikmeier asked questions how Improvisational Activity is implicitly addressed within the Feldenkrais Method, and how we can compare learning strategies within the Feldenkrais Method with Improvisational Activity.

Her initial research phase involved initial conversations with music students and Feldenkrais colleagues about Improvisation practice. Emerging topics revolved around dynamic systems self-organised dynamic processes, autopoiesis, chaos theory and fractals, and issues around perception, attention and awareness. 'What types of awareness do we need to develop to follow

---

<sup>18</sup> The research report is a republication (see Eikmeier 2010). A shortened version was published in Gagel, and Schwabe (2016).



an emerging artistic product and process? How do we direct our attention in different ways between our self-attention and attention towards artistic product?’

Topics further evolved around habit and habituation within music practice - ‘How do we attend to our own habits? When do they get in the way? How can we constructively work with our habits, and how can we transcend those?’ - and on the attending to ‘movement qualities’ during improvisation practice: e.g. the organisation of weight-shifts, variation in tempo, or use of breath.

In her ‘research phase 2’ Eikmeier creates an analogy between Improvisation Practice and the Feldenkrais Method. Here she defines an ‘Improvisational Movement Quality’ (Improvisatorische Bewegungsqualität), and suggests that within Feldenkrais lessons improvisational virtues are practiced on a meta level. Within her analogy between the Feldenkrais Method and Improvisational Activity a series of ‘virtues’ emerged:

all action is based on a spirit of inquiry/ situations demand creative problem solving / a suspending of judgment is a foundation for development/ quality of action is more important than a goal of action/ authentic perception underpins process/ the discerning of small differences enables quality / a critical engagement with habits is necessary for action and learning to be meaningful in present contexts/ the acceptance of constraints is prerequisite for a creative process within a set framework/ verbal language used within creative processes faces the problem that the present cannot be captured through a wrestling with language/ ‘Mistakes’ are recognised in neutral ways and become new impulses/ perturbations through the avoiding of mistakes, fear, preplanning and purely cognitive thinking processes are limiting a connection to present situations/ Actions can relate to the present as soon as they are reversible, which means they are stoppable or can be retracted, or can be transformed into another action/ the readiness to act in any moment into any direction enables decisions within the present and their immediate translation into action/ organic learning should never be externally steered; it seems extremely vulnerable and will be interrupted as soon as the learner is taken out of his/her non-goal-oriented and present-focused action.

In her third research phase, Eikmeier designed a series of 49 practical experiments and ‘Laboratory Spaces’ (Laborräume) where distinct embodied and functional topics based on improvisational qualities were linked to Improvisational Activity. Here four ‘fictional’ laboratories were designed around distinct topics: *muscle tonus*, *dynamic balance*, *impulse*, *breath*. In her conclusion Eikmeier suggests that her re-embodiment of instrumental pedagogy within an improvisational context through a Feldenkrais-informed perspective can enhance the learners’ and players’ ability to engage with Improvisational Activity. While questions regarding improvisational and embodiment practices within music education as tools for holistic learner and performer-agency development since the work of Emile Jacques-Dalcroze (1865-1950), Eikmeier’s work contributes distinctly to the emerging contemporary discourses of *Embodied*

*Music Education* (Laroche and Kaddouch 2015) and *Enactive Music Pedagogy* (Van Der Schyff 2017, Laroche and Kaddouch 2015: 522).

Victoria Worsley's article 'From the Coalface' offers reflections on her extensive experience of teaching Feldenkrais for student actors within a vocational conservatoire training in the UK. Worsley, who also published a book on Feldenkrais for actors in 2016, sets out the context for her classes where highly ambitious and often judgemental students are attending her classes not because of their personal choice, but because Feldenkrais inflected lessons are part of their Movement for the Actor syllabus.<sup>19</sup> In the article Worsley opens out a rationale for teaching Feldenkrais lessons for student actors and articulates this around topics of *posture, presence, awareness, and strong experiences*. She offers a discussion on furthering and extending perhaps more common features of the Feldenkrais Method such as developing introspective awareness and improved functionality towards working with the relationship between emotions and somatic impulse or affective response. Worsley proposes that

the central idea is to enable the students to notice their sensations as they encounter different emotional responses and to recognise how noticing can help them re-find the emotional journey of their character every night of the show or every take of the scene. For example, how the sadness evoked in that scene feels in their breathing, heart rate, muscular tonus and so on, as opposed to a moment of fear, anger, pleasure or hope.

Worsley lays out how working traditional Feldenkrais kinaesthetic modalities, such as focusing on slow, often sequential and free flow oriented movement qualities, need and can to be transcended to meet the students' training needs towards fitness, increased strength and speedy agility. In her concluding section Worsley brings back her discussion to the integration of Feldenkrais work into the learners' acting experience. She suggests here that a Feldenkrais-informed learning experience can aid the actor in their creative choice-making and towards heightened levels of embodied communication:

Becoming clear enough in what they are doing in any movement in an Awareness Through Movement lesson, however small, and developing choice at a very fine level, enables the actor to execute their intention – or to tell their story – precisely, clearly and immediately. They are not stuck in one blind compulsive choice that may not always fit the moment or chime well with the audience.

In contrast to Worsley's articulation of a Feldenkrais-informed pedagogy within a conservatoire training context, Kene Igweonu's essay refers to existing practices within Higher Education Performing Arts field in the UK. Igweonu sets out a historical lineage from pioneering work done by Feldenkrais trainer Garet Newell through the *International Workshop Festival*, and initial anchoring of Feldenkrais practices within theatre and dance syllabi in University- and College-

---

<sup>19</sup> See also review of Worsley 2016 by Kampe in this journal volume.

level education through the work of Richard Cave and Scott Clark. He provides a critical rationale for the inclusion Feldenkrais-informed practices within Higher Education models:

Key to the adoption of the Feldenkrais Method in UK Higher Education is its perceived usefulness for developing pedagogical ideas - as a pedagogical tool - and offering dynamic approaches to learning that complements and often challenge established modes of teaching and learning that are body-centred and somatic. However, the pace of this adoption has been rather slow, since it relies on the presence of a Feldenkrais practitioner on the teaching team, who is involved in curriculum design as a programme leader or one who is sufficiently empowered to introduce new ideas and materials to students.

Igweonu reflects on a longitudinal research project set up by him in 2010 which aimed to investigate and document the use of the Feldenkrais Method as a performer training methodology within UK Higher Education (2010). This research study included practitioner-interviews on the integration of *Awareness Through Movement* modalities within performing arts teaching and the critically attending to assessment and grading modalities within HE – clearly jarring with the non-corrective ethos of the Feldenkrais Method. Igweonu suggests that

the general view among the practitioners interviewed was that any assessment framework for articulating benefit to students should not be performance based but consider the students' developing awareness of habitual patterns of stress associated with particular movements and actions. The Feldenkrais Method develops students' capacity as reflexive practitioners by creating a safe space for students to be curious, experiment with ideas and potentially 'fail' without repercussion.

Igweonu also discusses his own practice as an educator within Higher Education contexts where he prescribes to the educational potential of the Feldenkrais Method to facilitate 'curiosity and experimentation' through processes of 'assisted inquiry'. He sets out that a Feldenkrais-informed pedagogy can allow students to develop skills of experiential and embodied inquiry as a prerequisite for a critical scholarly agency of the undergraduate student. Igweonu suggests

that it not only provides the vehicle of enquiry but, more importantly, it presents the performer with the clear indications as to 'what to question' and 'how to question'. Feldenkrais Method offers the performer a space in which to listen to himself and to enquire about his physical organisation and relationship to the world around him. This space equally provides the performer with the unique opportunity to notice, to be uncertain and to change long held habits that will in turn lead to greater ease, sophistication and creativity in movement, play and action.

Igweonu's reflections set up an extended practice that involves embodied exploration, self- and peer observation, and ample time for peer-led feedback discussions and written reflections, to construct an agency-enhancing education that enables students to articulate experiential concerns 'as creative practitioners'. Drawing on his research and his pedagogical practice, he argues passionately for placing the Feldenkrais Method at the forefront of performer training in UK Higher Education.

Detta Howe's two part emerging scholar essay reflects on her personal journey as a contemporary dancer where 'moving had become automatic and unfelt after 25 years of contemporary dance practice', towards a re-awakening of '*the instant sensation of the whole of me, the felt sense of being, a human being moving*'. Howe collages practice analysis with personal, affective and poetic insight which are set in italics in the first part of the essay. Howe describes how the Feldenkrais Method 'unearthed everything necessary to discover a lost body, my lost body'. Her personal reflections on a body lost and found, after years of commodifying self as a dancer's professional body-instrument, are set against an insight into the dancer detailing her finding a new artistic practice in dialogue with her growing pleased and curious somatic agency.

Dancing in this solo had a new feeling; everything magnified, enriched and full of flavours. I found new ways of moving that I hadn't experienced before, welcoming the unknown; allowing the vulnerability of not knowing to become part of the dance, part of being human and something to share with an audience. I evolved from a dancer that moves to a dancer that knows they are moving, valuing and enjoying the paradox of knowing and not knowing in my body and in the dance space.

In the second part of her essay, Howe offers a case study of an evolving pedagogical practice *Awareness in Motion (AIM)* which involves *Awareness Through Movement* material as preparatory practice for improvisational probing that allows students to deepen their somatic experience in self-directed dance inquiry. This extended practice aims to 'provide a wider context to explore sensations experienced in an ATM lesson through improvisation, offering the students more time to experience what they have noticed.'

Howe describes a weaving of a non-corrective and non-goal oriented educational ethos into her evolving pedagogy with undergraduate BA Dance students at University of Chichester, UK. She suggests that through 'a non-judgemental process of discovery, the student is encouraged to let their body move with awareness and without the need to know.' Howe reflects on her processes of combining Feldenkrais-informed processes with teaching more conventionally framed Contemporary Dance Technique classes, where students are asked to learn, naturalise and interpret given and set dance material. Howe suggests that within this teaching framework many students tend 'to fall back into habits of externalizing what they see opposed to noticing what they feel'. Leaning on research undertaken by Sylvie Fortin and Warwick Long on the integration of the Feldenkrais Method in Contemporary Dance teaching (2019) she details on

her pedagogical processes strategies to support student's self-directed and organic dance learning.

Dor Abrahamson and Ami Shulman's essay on 'Co-constructing Movement in Mathematics and Dance: An Interdisciplinary Pedagogical Dialogue on Subjectivity and Awareness' aligns itself with a growing discourse on dance and science and dance and cognition that has implications on educational and performance-cultural modalities.<sup>20</sup> The writers set out a conversational context that discusses a 'corporeal turn' in mathematics education and research informed by enactivist and embodiment theories which concurs with somatic-informed dance studies. Abrahamson suggests that such research and education perceives

a mathematical concept as a polysemous structure grounded in multiple interrelated sensorimotor constructions. In both mathematics and dance, instructors thus seek to create conditions for students to develop diverse subjective constructions of the movements they are learning to enact and to explore relations across these different constructions.

Entering an interdisciplinary dialogue on the phenomenology and pedagogy of human movement, the authors aim to 'search of common grounds through which educational scholars and practitioners of mathematics and dance may benefit through conversation'. Abrahamson exemplifies mathematical research grounded in sensorimotor action through describing an experimental application to mathematics pedagogy through an interactive technological device, the *Mathematics Imagery Trainer*. Feldenkrais practitioner and dance-maker Shulman reflects further on this technological device by opening out a discussion on the cognitive and sensorimotor negotiations towards knowledge creation and choice making necessitated by the dancer in learning or performance situations. Shulman creates an analogy between the processes of enaction within dance practice and pedagogical concepts embedded with the Feldenkrais Method, and uses such perspective to reflect on Abrahamson's practice-led research. The authors propose their conversational writing as an interdisciplinary space to reflect and debate - a 'pas de deux' where 'mathematics and dance occupy dramatically disparate spaces, and yet the embodiment turn in the cognitive sciences is implicating these foreign disciplines as corporeally cognate—both transpire as sensorimotor activity, both avail from reflection'.

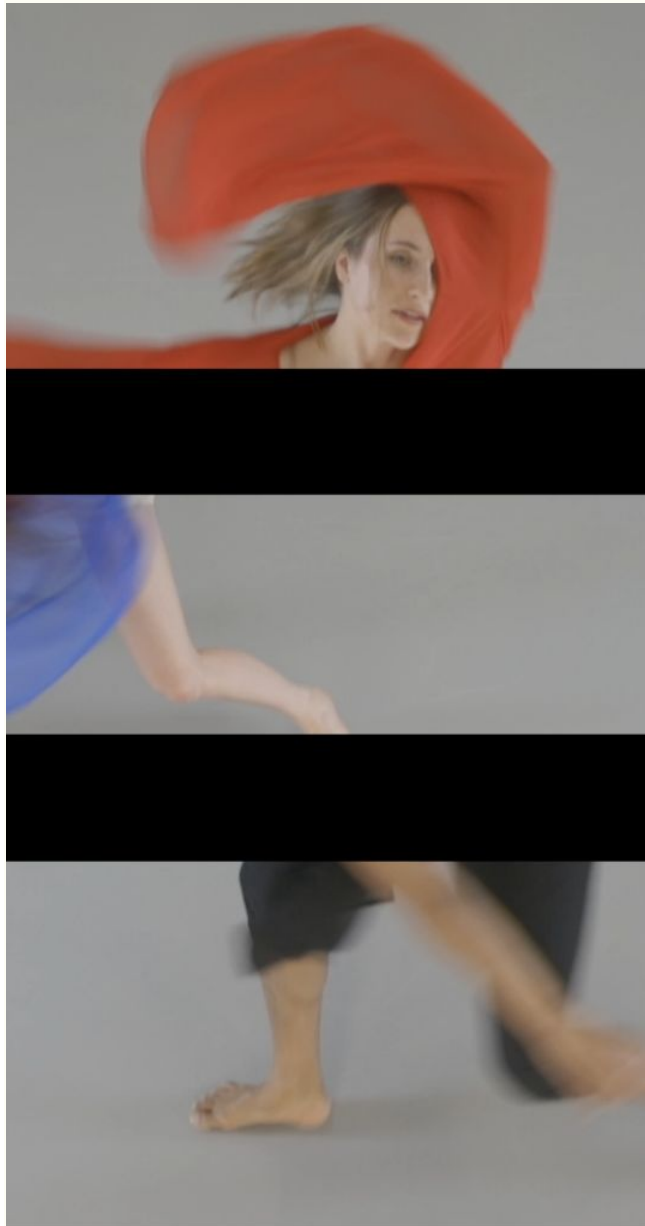
Katja Munker's experimental essay 'Understanding understanding!' muses on enactive and relational interpretations of the process of understanding. Dance scholar, pedagogue and walking artist Munker suggests that 'how we are and how we bring ourselves in relation to our environment creates our understanding and forms our experiences and conceptions of the world'. Her text draws on material from a lecture-performance which explored a new

---

<sup>20</sup> See also:

<https://blogs.ams.org/mathgradblog/2016/07/07/mathematics-dance-enhancing-understanding-movement/> and Birringer and Fenger (2005).

understanding of understanding while relating the ideas and practices of the Feldenkrais Method to improvisation theory and to political, artistic and biological philosophy.



Displaced/Displayed: re-enacting dances of migration  
Dancers: Katie Rudd, Lucy Lynch & Carl Tolentino

Münker sets out how her interdisciplinary participatory lecture performance ‘unfolded a field for experiential, cognitive and poetic understanding of Understanding’ through a blending of the spoken text with movement and improvisation/instant composition-strategies. Her work explored

possibilities of how somatic practices can support multi-layered modes of understanding. Her writings offer an insight into a lecture format that invites participants to move, interact with their gravitational and social field in playful ways, while listening to spoken words –at times discursive or poetic, at times instructional – or while reading quotes by various philosophers. The essay is constructed in non-traditional ways, blending different type-set colouring with photographs from the lecture event and from Munker's urban walking-art practice, and guides the reader into reflections on enactivist understandings of Understanding, often with reference to the work of Moshe Feldenkrais. She uses analogies between the Feldenkrais method and artistic processes to guide participants towards exploring score-like suggestions for playful activity, stating that 'while the **Feldenkrais Method** provides strategies to use the human **potential** on a **movement-awareness** -related level, **improvisation** and instant **composition** can provide strategies for **navigation** in **space, time and relationship** in broader ways.'

Munker is the co-director of *Somatische Akademie Berlin* (SAB) which explores the potential and application of somatic practices as socially transformative processes. In line with this transdisciplinary social-somatic thinking her text proposes 'a cultural and political potentiality in which we form our social reality' where somatic practices such as the Feldenkrais Method inhabit 'the possibility to expand the **self-care** towards **community-care**'.

Margaret Kaye's and Lian Loke's research in progress piece 'Designing technology for active sitting: An example of Feldenkrais Method®-inspired body-centric interaction design' discusses their research into the application of principles of Feldenkrais Method to interaction design, or what they call 'body-centric interaction design'. The authors introduce a debate on post-ergonomic 'interactive design', and their development of a digital interactive prototype-tool 'Let's Sway' through which shifts in weight whilst sitting are displayed in a visual form on a computer screen. Rather than developing a corrective approach towards postural improvement while sitting, the authors experimented with creative interventionist 'strategies for active sitting', to encourage the design user to explore 'certain kinds of simple geometric movement patterns whilst sitting and shifting weight, such as forward/backward, side-to-side, circling around the pelvis, or figure-of-eight spiralling'. The authors discuss how the workplace could be re-designed through the lens of Feldenkrais Method towards giving agency back to the individual within a sedentary workplace environment. They suggest that this entails the 'agency to make choices about how to use one's body. Agency to find comfort and ease through awareness that will lead to sustainable, revitalising practices in the workplace, and beyond.'

Alan Fraser's integration of Feldenkrais practices principles within a piano-technique teaching and coaching approach forms a case study of an emerging applied and adapted pedagogy. The journal volume includes a chapter and an Awareness Through Movement lesson from his book, 'Play the Piano with Your Whole Self' (2019) together with a critical introduction and post script by Fraser. The selected sections exemplify how organic learning principles with a focus on child development might be translated into an innovative and explorative approach towards skills development within piano scholarship. Fraser's contextual section 'How Babies Move' aims to

give a conceptual framework to the reader and uses analogies between developmental whole-body learning processes to the uses of the hand in piano learning. Fraser proposes that 'correlating baby's pre- and post-standing movement experiences to those of the beginning pianist's hand on key shows us why many hands are over-relaxed or too stiff, and why they could benefit from a pianistic pre-standing apprenticeship.' His organic learning rationale is exemplified in an Awareness Through Movement lesson designed for pianists. Fraser states that this lesson, entitled '*The Hand Like a Baby Learning Movement*', offers 'our hands the incalculable benefits of a sensorially rich pre-standing keyboard apprenticeship. The developmental exercises stimulate the beginner's hand to move at the keyboard naturally, organically, biologically.' Using analogies to activities such as *sucking, grasping, crawling, weight bearing, rolling, sitting* the author develops movement explorations for the pianist's hands that can serve as a preparatory practice to improve nuanced articulation for instrumental playing. The lesson guides the learner moving from non-goal oriented sensory-motor explorations towards a reflective interaction the instrument in non-familiar ways.

This journal volume concludes with two practitioner reviews – my own review on Victoria Worsley's latest book '*Feldenkrais for Actors: How To Do Less and Discover More*' (2016) – and Helen Singh-Miller's review on aspects of the work of Israeli choreographer Ohad Naharin, whose dance practice and 'Gaga Technique' carry traces of influence of the Feldenkrais Method.

**Acknowledgements:** I would like to thank all the authors for their contributions to this journal and for their willingness to engage in a rigorous, developmental and inspiring peer reviewed editorial process. I am grateful for the consistent support from and dialogue with the *Feldenkrais Research Journal* General Editor Cliff Smyth for coordinating between all parties involved. A big thank you also goes to our team of specialist guest editors and peer-reviewers, Cornelia Berens, Zoran Kovich, Sara Reed, Robert Sholl, Libby Worth, and to our copy- and Harvard format-editors Brandee Selk and JoAnne Page, who engaged with thorough scrutiny in the creation of this Journal volume.

Thomas Kampe, Guest Editor, May 2019

## Author Biography

**Thomas Kampe (PhD)** has worked as a performing artist, researcher and somatic educator across the globe. He works as Senior Lecturer for Movement/Acting at Bath Spa University, UK, where he co-directs the *Creative Corporealities Research Group*. Collaborations include work with Liz Aggiss, Hilde Holger, Julia Pascal, Tanzinitiative Hamburg, Somatische Akademie Berlin, and with Carol Brown on re-embodying the diasporic practices of Modernist choreographer Gertrud Bodenwieser. Thomas' research focuses on critical somatic legacies. He recently co-edited *Journal of Dance and Somatic Practices*, Vol. 9. (2017) *Bodily undoing:*



*Somatics as practices of critique*, with Kirsty Alexander. Thomas is a practitioner of the Feldenkrais Method®. Since 2015 direction of international symposia: *(re)storing performance* (2015); *Theatre, youth, trauma and Europe in crisis* (2016); *Bodily Undoing –Somatic Performance Cultures and Activisms as critical practice* (2016); *Beyond Forgetting 1938-2018: persecution/exile/ memory* (2018). He currently co-directs the international *Body IQ Berlin Festival 2019* with Somatische Akademie Berlin (SAB). He is the Guest-editor of this Volume of the *Feldenkrais Research Journal*. <https://www.bathspa.ac.uk/our-people/thomas-kampe/>  
[www.thomaskampe.com](http://www.thomaskampe.com)

## References

- Aldor, G. (2012) *Wie tanzt nun ein Kamel? Die Geschichte der Ornstein-Familie und die Erfindung des modernen israelischen Tanztheaters [How does a camel dance?: The story of the Orenstein family and the invention of modern Israeli dance theater]*. Vienna: Mandelbaum Verlag
- Amory, K. (2010) 'Acting for the Twenty-first Century: A Somatic Approach to Contemporary Actor Training'. *Perfformio* 1 (2), Spring, 5-20. available from  
<http://www.wellnesscke.net/downloadables/ActingfortheTwenty-firstCentury.pdf>
- Bacon, J. (2019) 'Processual Attention in Somatic Practice as Research/Artistic Research'. in *Researching (in/as) Motion: A Resource Collection, Artistic Doctorates in Europe*. eds. by Midgelow, V., Bacon, J., Kramer, P., and Hilton, R. Theatre Academy, University of the Arts, Helsinki: Nivel 10. available from  
<https://nivel.teak.fi/adie/processual-attention-in-somatic-practice-as-research-artistic-research/>
- Bacon, J., and Midgelow, V. (2014) 'Creative Articulations Process'. *Articulations* (Special Issue Choreographic Practices) 5 (1), 7–31. Bristol: Intellect
- Barrett, E., and Bolt, B. (eds.) (2007) *Practice as Research: Approaches to Creative Arts Enquiry*. London: I.B. Tauris
- Batson, G. (2008) 'Teaching Alignment'. in *The Body Eclectic: Evolving Practices in Dance Training*. ed by Bales, M. and Nettle-Fiol, R. Urbana, Illinois: University of Illinois Press
- Batson, G., and Wilson, M. (2014) *Body and Mind in Motion: dance and neuroscience in conversation*. Bristol: Intellect Publishers
- Blair, R. (2009) *The Actor, Image, and Action: Acting and cognitive neuroscience*. New York: Routledge

- Blair, R., and Cook, A. (2016) *Theatre, Performance and Cognition Languages, Bodies and Ecologies*. London: Bloomsbury
- Birringer, J., and Fenger, J. (2005) *Tanz im Kopf: Dance and Cognition*. Bielefeld: Lit Verlag
- Borgdorff, H. (2007) 'The Mode of Knowledge Production in Artistic Research'. in *Knowledge in Motion*. eds. by Gehm, S., Husemann, P., and von Wilcke, K. Bielefeld: transcript
- Brodie, J., and Lobel, E. (2004) 'Integrating Fundamental Principles Underlying Somatic Practices into the Dance Technique Class'. *Journal of Dance Education* 4 (3), 80-87
- Brodie, J., and Lobel, E. (2012) *Dance and Somatics: Mind-Body Principles of Teaching and Performance*. London: McFarland
- Buckard, C. (2015) *Moshe Feldenkrais: Der Mensch hinter der Methode (Moshe Feldenkrais: The man behind the Method)*. Berlin: Piper
- Cave, R. A. (2015) 'Feldenkrais and actors: working with the Royal Shakespeare Company'. *Theatre, Dance and Performance Training* 6 (2), 174-186
- Conforti, Y. ([2002] 2011) "'The New Jew" in the Zionist Movement: Ideology and Historiography'. *Australian Journal of Jewish Studies* XXV, 87-118. available from <[https://www.academia.edu/2218726/The\\_New\\_Jew\\_in\\_the\\_Zionist\\_Movement\\_Ideology\\_and\\_Historiography](https://www.academia.edu/2218726/The_New_Jew_in_the_Zionist_Movement_Ideology_and_Historiography)> [17 May 2019]
- Eddy, M. (2017) *Mindful Movement: The Evolution of the Somatic Arts and Conscious Action*. Chicago, Illinois: University of Chicago Press
- Eddy, M. (2000) 'Access to Somatic Theory and Applications: Socio-Political Concerns'. in *Proceedings of the Dancing in the Millennium Conference*. held 19-23 July at Washington, DC, 144–148. available from <<http://www.wellnesscke.net/downloadables/Access-to-Somatics.pdf>> [15 May 2018]
- Eikmeier, C. (2016) 'Improvisieren mit einem improvisierenden Körper [Improvisation with the improvising body]'. in *Improvisation erforschen – improvisierend forschen. Beiträge zur Exploration musikalischer Improvisation [Researching Improvisation – Researching by Improvisation. Essays About the Exploration of Musical Improvisation]*. ed. by Gagel, R., and Schwabe, M. Bielefeld: Transkript, 180-201
- Eikmeier, C. (2010) *Bewegungsqualität und Musizierpraxis. Zum Verhältnis von Feldenkrais-Methode und musikalischer Improvisation [Movement quality and music practice. On the relationship between Feldenkrais method and musical improvisation]*. Fernwald: Musikautorenverlag Burkard Muth

- Evans, M. (2009) *Movement Training for The Modern Actor*. London: Routledge
- Falletti, C., Sofia, G., and Jacono, V. (eds.) (2016) *Theatre and Cognitive Neuroscience*. London: Bloomsbury
- Feldenkrais, M. (1975) *San Francisco Training Transcripts*. Paris: International Feldenkrais Federation
- Feldenkrais, M. (2010) *Embodied Wisdom: The Collected Papers of Moshe Feldenkrais*. ed. by Berringer, E. Berkeley, California: North Atlantic Books
- Feldenkrais, M. (1990) *Awareness Through Movement: Health Exercises for Personal Growth*. 2nd edn. New York: Harper Collins
- Feldenkrais, M. (1985) *The Potent Self: A Study of Spontaneity and Compulsion*. San Francisco: Harper and Row
- Fortin, S. (1998) 'Somatics: a tool for empowering modern dance teachers'. in *Dance, power, and difference: Critical and feminist perspectives on dance education*. ed by Shapiro, S. Champaign, Ill.: Human Kinetics, 49-71
- Fortin, S., Long, W., and Lord, M. (2002) 'Three voices researching how somatic education informs contemporary dance technique classes'. *Research in Dance Education* 3 (2), 153-177
- Fortin, S and Long, W. (2019) *Integrating The Feldenkrais Method within Dance Technique Class*, available from <[https://www.researchgate.net/publication/265274558\\_Integrating\\_the\\_Feldenkrais\\_Method\\_within\\_Dance\\_Technique\\_Class](https://www.researchgate.net/publication/265274558_Integrating_the_Feldenkrais_Method_within_Dance_Technique_Class)> [30 March 2019]
- Fortin, S., Vieira A., and Tremblay, M. (2009) 'The Experience of Discourses in Dance and Somatics'. *Journal of Dance and Somatic Practices* 1 (1), 47-64
- Foster, S. L. (ed.) (2009) *Worlding Dance*. Basingstoke: Palgrave Macmillan
- Foucault, M. (1997) 'The ethic of the concern of the self as a practice of freedom'. in *Ethics: Subjectivity and Truth*. ed. by Rabinow, P. London: The Penguin Press, 281-301
- Franko, M. (1995) *Dancing Modernism/Performing Politics*. Bloomington: Indiana University Press
- Fraser, A. (2017) *Play the Piano with your Whole Self*. [e-book] Serbia: The Alan Fraser Piano Institute. available from <<https://store.alanfraserinstitute.com/product/5>>

- Gare, A. (2016) 'Beyond Modernism and Postmodernism: The Narrative of the Age of Re-embodiments'. in *Contributions to Law, Philosophy and Ecology*. ed by Thomas-Pellicer, R., De Lucia, V., and Sian Sullivan, S. London: Routledge
- Garrett-Brown, N. (2011) 'Disorientation and emergent subjectivity: The political Potentiality of embodied encounter'. *Journal of Dance & Somatic Practices* 3 (1+2), 61-73. doi: 10.1386/jdsp.3.1-2.61\_1
- Goldfarb, L. W. (1990) *Articulating Changes: Preliminary Notes to a Theory for Feldenkrais*. Berkeley: Feldenkrais Resources
- Green, J. (2015) 'Social Somatic Theory: Issues and Applications in Dance Pedagogy'. *Revista Científica/FAP, Curitiba [Scientific Magazine / FAP, Curitiba]* 13, 65-76. available from <<http://periodicos.unespar.edu.br/index.php/revistacientifica/article/viewFile/1444/793>> [17 April 2019]
- Green, J. (2001) 'Socially Constructed Bodies in American Dance Classrooms'. *Research in Dance Education* 2 (2), 155-173
- Hanna, T. (1970) *Bodies in Revolt: A Primer in Somatic Thinking*. New York: Holt, Rinehart and Winston
- Haseman, B. (2007) 'Rupture and Recognition: Identifying the Performative Research Paradigm'. in *Practice as Research - Approaches to Arts Enquiry*. ed. by Barrett, E., and Bolt, B. London: I.B. Tauris
- Herzl, T. (1902) *Altneuland*. 1st edn. Leipzig: Hermann Seemann Nachfolger
- Hewitt, A. (2005) *Social Choreography: Ideology as Performance in Dance and Everyday Movement*. Durham: Duke University Press
- Igweonu, K. (2010) *Feldenkrais Method in Performer Training: Encouraging Curiosity and Experimentation*. Project Report. Swansea: Centre for Innovative Performance Practice and Research
- Kampe, T. (2019) 'Body-Soma-Self: Re-embodiment Dance Research'. in *Researching (in/as) Motion: A Resource Collection/ Artistic Doctorates in Europe*. eds. by Midgelow, V., Bacon, J., Kramer, P., and Hilton, R. available from <<https://nivel.teak.fi/adie/body-soma-self/>>
- Kampe, T. (2017) 'Entangled histories, part 2: Releasing the de-generate body'. *Journal of Dance & Somatic Practices*, 9:1, pp. 75-93

- Kampe, T. (2016) 'crossing/weaving: somatic interventions in choreographic practices'. in: *International Feldenkrais Federation (IFF) Research Journal Vol 5*.
- Kampe, T. (2015) 'Eros and Inquiry: The Feldenkrais Method as a Complex Resource'. in *Theatre, Dance and Performance Training* 6 (2), 200-218. available from <<https://www.tandfonline.com/doi/full/10.1080/19443927.2015.1027451>>
- Kampe, T. (2013) *The Art of Making Choices: The Feldenkrais Method as a Choreographic Resource*. Unpublished PhD documentation. London Metropolitan University (academia.edu)
- Kapsali, M. (2013) 'Rethinking actor training: training body, mind and ... ideological awareness'. *Theatre, Dance and Performance Training* 4 (1), 73-86
- Klein, G. (2011) 'Künstlerisches Arbeiten im Postkapitalismus [Surviving Artistic Work in Post Capitalism]'. *Surviving Dance Symposium, Choreographisches*. Unpublished. Zentrum K3 Hamburg Germany, Paper 20/05/11
- Klein, G., and Noeth, S. (eds.) (2011) *Emerging Bodies: The Performance of Worldmaking in Dance and Choreography*. Bielefeld: Transcript
- Klien, M. (2009) *Choreography as an Aesthetics of Change*. Unpublished PhD thesis. University of Edinburgh
- Kovich, Z. (2007) 'Promoting Dexterity in Technical Dance Training using the Feldenkrais Method'. *Feldenkrais Research Journal*, 3
- Laroche, J., and Kaddouch, I. (2015) 'Spontaneous preferences and core tastes: embodied musical personality and dynamics of interaction in a pedagogical method of improvisation'. *Frontiers in Psychology* 6, 522. doi: 10.3389/fpsyg.2015.00522
- Litvinoff, V. (1972) *The Use of Stanislavsky within Modern Dance*. New York, NY: American Dance Guild
- Long, J. A., Newton, R., and Kovich, Z. (2015) 'Essai: Manifesting Kinesthetic and Creative Possibilities through the Art of Somatic Inquiry using The Feldenkrais Method'. *Theatre, Dance and Performance Training* 6 (2), 258-262
- McCaw, D. (2016) *Training the Actor's Body*. London: Methuen Drama
- Maturana, H. R., and Varela, F. (1992) *The Tree of Knowledge*. rev. edn. Boston: Shambhala

- Mensendieck, E. ([1906] 1929) *Körperkultur des Weibes: Praktisch Hygienische und Praktische Ästhetische Winke [Body culture of the woman. Practically hygienic and practically aesthetic hints]*. 10th edn. Munich: F. Bruckmann
- Mensendieck, E. (1927) *Bewegungsprobleme – Die Gestaltung schöner Arme [Movement problems. The design of beautiful arms]*. Munich: F. Bruckmann
- Midgelow, V. (2019) 'Introduction' , in Midgelow, V., Bacon, J., Kramer, P., and Hilton, R. (eds.) (2019) *Researching (in/as) Motion: A Resource Collection/ Artistic Doctorates in Europe*. available from <<https://nivel.teak.fi/adie/introduction/>> [19 May 2019]
- Midgelow, V. (2014) *A Little Fleshy Philosophy– Improvised Dance Practice as Research*. [online] available from <[https://www.researchgate.net/publication/31871414\\_A\\_little\\_fleshy\\_philosophy\\_dance\\_improvisation\\_as\\_research](https://www.researchgate.net/publication/31871414_A_little_fleshy_philosophy_dance_improvisation_as_research)>
- Midgelow, V., Bacon, J., Kramer, P., and Hilton, R. (eds.) (2019) *Researching (in/as) Motion: A Resource Collection/ Artistic Doctorates in Europe*. available from <<https://nivel.teak.fi/adie/>>
- Milne-Home, J. (2011) *Improvisation—a continuum of moving moments in choreographic imagination and performance*. available from <<https://ausdance.org.au/articles/details/improvisation-a-continuum>> [19 May 2019]
- Mirochnikov, O. (2007) *Teaching and Professional Fellowship Report 2006/7: The Vakhtangov Technique*. Project Report. London: University of the Arts London
- Montuori, A. (2011) 'Beyond postnormal times: The future of creativity and the creativity of the future'. *Futures: journal of policy, planning and future studies* 43, 221–227
- Montuori, A. (2007) 'Foreword'. in *On Complexity*. Morin, E. Cresskill, NJ: Hampton Press
- Morin, E. (2009) *The Seven Necessary Reforms of the 21st Century*. <<http://www.ideassonline.org/pic/doc/VideoconferenceMorinENG.pdf>> [14 April 2018]
- Morin, E. (2007) *On Complexity*. Cresskill, NJ: Hampton Press
- Morin, E. (1999) *Seven Complex lessons in Education For The Future*. trans. by Poller, N. Paris: UNESCO Publications
- Morin, E., and Kern, A. B. (1999) *Homeland Earth: A manifesto for the new millennium*. Cresskill, NJ: Hampton Press

- Noë, A. (2009) 'Bringing the World (in Dance) into Focus'. Talk. *Tanzkongress Deutschland [Dance Congress] 2009*. held 5-8 November 2009 at Kampnagel, Hamburg.
- Nordau, M. (1955) *Zionist Writings. Vol. 1.* (in Hebrew) Jerusalem: Hassifria Haziyonit Publishing House of the World Zionist Congress
- Oberzaucher-Schuller, G. (2013) 'Utopia realised'. [online] *Tanz.at* 11 January, 2013. available from <<http://www.tanz.at/index.php/verlegt/buecher/1659-wie-tanzt-nun-ein-kamel>>
- Ornstein, M. (1940a) *Bewegungskultur als Vorbereitung für Regieführung (Movement Culture as Preparation for Direction) Part 1*. Tel Aviv: Israel Dance Library
- Ornstein, M. (1940b) *Bewegungskultur als Vorbereitung für Regieführung (Movement Culture as Preparation for Direction) Part 2*. Tel Aviv: Israel Dance Library
- Pergola, M. D. (2003) 'Working with Actors'. *Feldenkrais Journal* 16, 33-41
- Purcell, M. (1990) 'Feldenkrais for Actors (and Acters)'. *Feldenkrais Journal* 5, 41-47
- Questel, A. S. (2002) 'The Feldenkrais Method: Application for the Actor'. *Feldenkrais Journal* 14, 11-16
- Reese, M. (2016) *Moshe Feldenkrais: A Life in Movement*. San Rafael, CA: ReeseKress Somatics Press
- Roche, J. (2016) 'Shifting embodied perspectives in dance teaching'. in *Journal for Dance and Somatic Practices* 8 (2), 143-156
- Samorzik, E. (2011) 'Pas de Trois'. Haaretz Newspaper [online] 28 October, 2011. available from <<http://www.haaretz.com/weekend/week-s-end/pas-de-trois-1.392435>> [17 December 2017]
- Shklovsky, V. ([1917] 1965) 'Art as Technique'. in *Russian Formalist Criticism: Four Essays*. Lemon, T. and Reiss, M. Lincoln: University of Nebraska, 3-24
- Stanislavski, K. ([1924] 1974) *My life in Art*. London: Geoffrey Bles
- Van Der Schyff, D. (2017) *Concepts for an Enactive Music Pedagogy: Essays on Phenomenology, Embodied Cognition, and Music Education*. Unpublished PhD thesis. Vancouver: Simon Fraser University
- Veder, R. M. (2010) 'The Expressive Efficiencies of American Delsarte and Mensendieck Body Culture'. *MODERNISM (Modernity)* 17 (4), 819–838



- Vernon-Warren, B., and Warren, C. (eds.) (1999) *Gertrud Bodenwieser and Vienna's contribution to Ausdruckstanz*. Amsterdam: Harwood Academic Publishers
- Whatley, S., Alexander K., and Garrett-Brown, N. (2009) 'Editorial'. *Journal of Dance and Somatic Practices* 1 (1), 2-4
- Wood, B. (2011) 'Coming to Our Senses: Perceptual Performance and Fields Intensities'. *Journal of Dance and Somatic Practices* 3 (1+2), 85-99
- Worth, L. (2015) 'Editorial'. *Theatre, Dance and Performance Training* 6 (2), 125-129
- Worsley, V. (2016) *Feldenkrais for Actors: How to do less and discover more*. London: Nick Hern Books

## **Interviews**

- Aldor, G. (2017) Email dialogue with Thomas Kampe; Unpublished. London & Tel Aviv
- Naharin, S. (2017) Interview with Thomas Kampe, Kassel/Tel Aviv