

Papers I: INTERACTION

Vermes, Katalin

Department of Social Sciences, Faculty of Physical Education and Sport Sciences, Semmelweis University, Hungary

Intersensoral/intersubjective aspects of motion – or a renaissance of “sensus communis”

The motion of a lived body is a vehicle of manifold integrations: joins the inside and the outside experiences, passivity and spontaneity, affection and comprehension. Movement connects various sensoral modalities and at the same time creates unconscious vital attunement of different persons.

This paper focuses on intersensoral and intersubjective capacity of movement, especially on the very connection of intermodal and intercorporeal aspects. This intertwining has become a central theme of several contemporary theories, such as the new phenomenological philosophy since Maurice Merleau-Ponty, or the psychological model of self-development created by Daniel Stern. Stern describes the so called “vitality affects” – the primordial forms of corporal and affective communication, which are responsible for the intersensoral transition and makes possible intersubjective relations. Merleau-Ponty’s thoughts about the “intercorporeity” or “operative intentionality of the body” are very close to Stern’s analysis. Both theories claim that higher forms of consciousness and personal development have their roots in the work of our intersensoral-intercorporeal capacities. The disclosure of this tacit world-constitution leads us back to the core of our existence, our personal and universal world-understanding.

Nevertheless intertwining of intersensoral and intersubjective experiences is not a new theme in the history of philosophy. Aristotle connected these dimensions also, unfolding the theme of “sixth sense”, or “sensus communis”. For him this intersensoral capacity connects not only the five senses, but bears an element of self-reflection and creates a primordial sympathy connecting us to other people and to the whole universe. The excessive racionalization since the XVIIth century simplified this Aristotelian tradition and isolated human senses and human persons as well.

So the parallel return of contemporary phenomenology and psychology to the investigating of the intersensoral-intercorporeal strata of human existence encourages us to cope with alienated aspects of modern thinking and to perceive our world and ourselves in different ways. We can realize our inherence in a moving world, and feel the pain and pleasure of our vital and spiritual interdependence. This refreshed an integrated experience of movement opens

up new theoretical dimensions for phenomenology and new therapeutic potentialities for movement therapies, too. The deepening of intersensoral and intercorporeal aspects of our life leads us at the same time to the deepening of our personal and theoretical responsibilities.

Sound Designer Antti Nykyri (MA in Theatre Arts) Dance Artists Leena Rouhiainen (Doctor of Arts in Dance)
Theatre Academy, Department of Research Development, Helsinki

Movement and sound in the performance Passage (Väylä)

In this presentation we will discuss Passage (Väylä), a cross-artistic performance created by architect Toni Kaupila, fashion designer Marita Huurinainen, sound designer Antti Nykyri and dancer Leena Rouhiainen. Through an open process the group generated a site-specific environment consisting of music, dance, video-projections as well as architectonic and clothing constructions. The performance combined impressions of rest, movement, urban spaces and travel.

We will especially pay attention to the improvised dialogue between the dancer and sound designer. Psychologist and creativity researcher Keith Sawyer discusses improvisation as an unpredictable, free-flowing group interaction, in which the process is the product. It includes the complexity of concrete face-to-face communication that depends on what he terms interactional synchrony. The term relates to our capacity to interact relying on both verbal and nonverbal levels and synchronize our behavior socially, culturally, semiotically and rhythmically with those of others. It can be argued that interactional synchrony creates a kind of collective embodiment and relies upon a form of thinking in action.

In the realm of dance this has been discussed through the concept of thinking in movement that was originally promoted by philosopher Maxine Sheets-Johnstone in her analysis of dance improvisation. Following her Jaana Parviainen discusses bodily knowledge as an if-then-structure, which implies that such knowledge requires interaction with the environment: in moving and manipulating the world we learn both about our bodily abilities as well as the qualitative features of our environment. Thinking in movement is tied to this structure and relies on the expressiveness any bodily gesture possesses, be it a body that is extended with a technical device or a "plain" human body. In dancing, the significance dancing has for the dancing subject emerges and is perceptible in and through her body as she dances. In light and sound design the feedback loop is extended between the felt-sense of playing an instrument and the hearing of the sound permeating the room or between experiencing fixing and directing a lamp to perceiving the light that fills a space. Sheets-Johnstone

further describes the nature of thinking in movement by writing that: "To think in movement is not to think in monolithic compartmental wholes: eating, mating, courting, defending, aggressing, threatening, and so on; it is to think in dynamic terms – in terms of speed, postural orientation, range of movement, force, direction, and so on."

How did we experience our improvisation? What kinds of intensities and dynamics did we react to? How does sound affect the dancer movement and how does movement affect the improvising musician? What kind of a motional and sonic space is thus created?

**Päivi Pylvänäinen a clinical psychologist, dance therapist (MS in psychology, MA in Creative Arts in Therapy - DMT)
Tampereen kaupungin avoimielenterveyspalvelut, psykiatrian poliklinikka**

The dance/movement therapy group in psychiatric clinic - explorations in the body image and interaction

This presentation discusses the clinical experiences gained in the use of dance/movement therapy (DMT) at the psychiatric clinic of Tampere City since 2007. The DMT group has been offered in 10-sessions periods. By the time of writing this abstract there has been five groups.

The clinical work has been built on the tradition of DMT and on the recent findings in neurobiology and interaction (Siegel, Schore, Gallagher). The knowledge about the functions of the right hemisphere in creating the sense of corporeal body-self; in processing motor information, emotion and memories; and in interaction has offered a theoretical explanation for the significance of the movement experiences. This knowledge has allowed the group members new understanding on human beings.

Based on the therapist's written session blogs it is possible to see what was the process each group moved through over the treatment period. The processes of the five groups demonstrate issues that the patients with depression, anxiety and chronic pain discover and work on. The creative nature of DMT has allowed the group members to unfold these themes through movement explorations and body oriented awareness and mindfulness.

The group processes can be seen as a triad of positive expectations/experiences, the shadow and the resolution. Group members have positive experiences of the release of tension, relaxation, joy and the pleasure of movement. However, the shadow often appears in experiences. The DMT group aims at using the constructive elements of movement to support the patient while

s/he is in the process of encountering the shadow struggles. The improved sense of the body-image, safer grounding in the body-self, and increased awareness of the body sensations, movement abilities and movement options offer the patient a stronger sense of the body-self which builds the sense of trust, safety and mastery in one-self.

In the group process the patients encounter, move, and talk about their shadow contents. These themes have included feelings of tiredness and lack of energy, anxiety, emotional and physical pain, difficulty in being in the group and interacting with others, aggression, demands and feelings of guilt, memories of the past interactions and relationships, negative and critical image of one-self. The group gradually works its way through these themes in movement and words and creates a resolution.

The contents of the resolution have included experiences of connectedness and sharing in the group, taming of anxiety and finding tolerable ways to be with it, finding interest and a caring attitude towards one's body. After the DMT group process the members are grasping the body oriented attitude and have improved their connectedness to their body. They are more grounded in their body, which enables them to function in a more grounded, aware and resourceful way. This is a basis they can then continue to flow with.