

Loco-motion in between Mind and Matter

An autoethnographic view on Jungian synchronicity in dance improvisation

Merel Overgaag
3997405
Master Thesis
MA Arts & Society
Utrecht University
June 21, 2019

Supervisor and reader: Dr. Edward Hubbard
Second reader: Dr. Nanna Verhoeff

ABSTRACT

This research explores the Jungian concept of synchronicity through the field of dance improvisation. The concept of synchronicity as introduced by psychoanalyst Carl Jung, has first been described as an “acausal connecting principle.” Other than the Newtonian principle of causality, synchronistic events are connected through the meaning they reveal. As the concept of meaning implies a subject who is doing the meaning-making, synchronicity is a subjective experience, where an internal states connects with an external event. Through a variety of research methods using both autoethnography and bibliographic research, and both the perspective of the creator and of the spectator, dance improvisation serves as the field to explore this Jungian concept. The research makes use of transpersonal psychology, dance and movement studies, Eastern and shamanistic wisdom, and performance art, to answer the question of *how can dance improvisation serve in an understanding of Jungian synchronicity?* One of the main lines of thought is that the performative practice of dance improvisation is exactly about the interaction between subjective states (impulses, sensations, and imaginations) and objective events (physical expression and performance), and that dance improvisation is an embodied mediation between psyche and matter, which serves both in an experience and in an understanding of synchronistic occurrences.

TABLE OF CONTENTS

Introduction	3-7
Methodology	8-13
Theoretical Glossary	14-21
<i>Chapter 1. The Creator</i>	22-39
1.1 The Symbolic Body	22-28
1.2 The Dream Body	29-34
1.3 The Knowledge Body	35-39
<i>Chapter 2. The Spectator</i>	40-48
2.1 The Emancipated Body	40-48
Conclusion	49-54
Bibliography	55-59
List of Figures	60-61

INTRODUCTION

*- The dance is the mother of the arts. Music and poetry exist in time; painting and architecture in space. But the dance lives at one in time and space. The creator and the thing created ... are still one and the same thing.*¹

The above quote touches upon the interdependence between internal and external aspects in dance: “the creator” and “the thing created,” who become “one and the same thing.” Dance is a direct act of creation and thereby an expression of one’s inner world. In fact, psychoanalyst Carl Jung believed that expressive body movement was one out of multiple ways of shaping the unconscious. Jung has also called movement one of the “hallmarks of the spirit.”² Movement is the body at work. The body is constantly mediating between mind and matter, between “moving” and “being moved.”³

Synchronicity is a concept from Jungian psychoanalysis, that describes the acausal connection between a subjective internal state and an objective external event. In fact, dance improvisation is essentially reliant upon the interaction between subjective states – impulses, sensations, and imaginations, - and objective events – physical expression and performance. In this thesis, the concept of synchronicity will be explored through the performative practice of dance improvisation. The leading question throughout this research is:

How can dance improvisation serve in an understanding of the Jungian concept of synchronicity?

The discussion part is divided into two main chapters, where each chapter will approach the topic from a different point of view. Chapter one takes on the viewpoint of the creator, which is the dancer herself. Chapter two starts from the viewpoint of the spectator, thereby looking at the dance performance, or “the thing created.” In both approaches, the body is taken as an entry point for exploration. The body, with all its sensitive and kinaesthetic qualities, is central both in the dance and in the mediation between psyche and matter. In other words, our body is both an objective presence in the world, and subjective experience in and of itself.

¹ Curt Sachs, *World History of the Dance* (New York: W. W. Norton & Company, Inc, 1937), 3.

² Marie-Louise V. Franz, *Number and Time: Reflections Leading Toward a Unification of Depth Psychology and Physics* (Evanston: Northwestern University Press, 1974), 214-215.

³ Patrizia Pallaro, “The tao of the body,” in *Authentic Movement: Essays by Mary Starks Whitehouse, Janet Adler and Joan Chodorow* (London: Jessica Kingsley Publishers, 1999), 42-44.

The first chapter is divided into three sections, which are “The Symbolic Body,” “The Dream Body,” and “The Knowledge Body.” Although these titles aim to capture what the specific section is about, aspects of each topic may reoccur throughout the different sections. “The Symbolic Body” deals with the Jungian archetypes, and how they relate to movement. The main idea is that improvised dance has the potential to express the Jungian archetypes through symbolic movement. Discovering the related archetypal meaning in symbolic movement could mean to experience synchronicity. The second section of chapter one is “The Dreaming Body,” which looks at the interrelationship between body processes and dreams. By making use of the concept of the “Dreambody” by Arnold Mindell, the main line of thought is that spontaneous movement mirrors dream states. This assumption makes dance a method to connect our movement with the unconscious content of our dream world. Lastly, in “The Knowing Body,” the body is approached as a source of knowledge and insight. Here, I will discuss how deploying our embodied qualities, such as intuition and environmental awareness, serves us in noticing the interdependence between the internal and the external world. The second chapter of the discussion takes on viewpoint of the spectator, and is called “The Emancipated Body.” Here, I will explore how engaging with dance performance through the *Art Based Learning*-method stimulates our imagination and functions as a gateway into our unconscious. I will argue how applying *Art Based Learning* to dance performance as art triggers the discovery of so-called “unthought known,” and stimulates our kinesthetic empathy. This makes dance spectatorship an activity prone to synchronicities. Through Jacques Rancière’s concept of the “emancipated spectator,” I will connect this experience to the social value of spectatorship in art.

Relevance

The Brain-Body Relationship

Although the idea of embodied knowledge is anciently old, the topic has gained more and more interest throughout the last decades. The increasing interest in ways of knowing through our bodies counts both for dancers and neurologists, and both for artists and scientists. Soili Hämäläinen explains how a shift in neuroscience - of seeing the brain as part of the body instead of an independent actor - has increased interests of neuroscientists in embodied knowledge. What is implied in this neuroscientific shift is the idea that bodily movement and kinesthetic

qualities are sources of knowledge, and must be valued as accordingly.⁴ This research on dance improvisation and synchronicity contributes to the field of embodied knowledge, from a viewpoint of Jungian psychoanalysis and performance art. The research question presupposes that through spontaneous movement as in dance improvisation, one can gain a deeper understanding of oneself and one's place in the world.

A Collective Quest for Meaning

The second point of the relevance of this research is that it contributes to an understanding of recent developments in Western society. While on the one hand Western societies are marked by social alienation and detachment from nature, on the other hand, there seems a rising quest for rejoicing and reunion. Popularity of esoteric, mystic and shamanistic practices and traditions imply a shared desire to expand our current rationalist and liberalistic world views, into more embodied and holistic directions. Interest in yoga, tantric practices, and therapies approaching the individual as a body-mind-spirit-dynamic, are few examples of this social shift. These developments relate to what Roderick Main referred to as the “the spiritual revolution.”⁵ Main explains that the spiritual revolution is a movement that affects mainstream culture, where people allegedly turn away from religion and towards spirituality.⁶ This spiritual revolution relates to synchronicity, in the sense that the interconnectedness between psyche and matter that is experienced during synchronicity, implies a union between the self and the world. Perhaps even a union between the self and the divine, making personal development a spiritual endeavor in essence. Main explains that “implicitly, the theory of synchronicity also informed this thinking on mystical unity, self-realization and the meaning of life.”⁷ The synchronicity principle - especially one that involves the body as a crucial realm of synchronistic experience – serves in an understanding of these sociological developments. It does so by answering to the quest for meaning or *raison d'être* that is present amongst many individuals in Western society.

Art Education and Personal Development

Lastly, this research finds its relevance in dealing with the value of art for personal development. Understanding synchronicity through dance and movement is a playful yet in-

⁴ Leena Rouhiainen, “The Meaning of Bodily Knowledge in a Creative Dance-Making Process,” in *Ways of Knowing in Dance and Art* (Helsinki: Theatre Academy, 2007), 57-58.

⁵ Roderick Main, “Synchronicity and the Spiritual Revolution,” in *The Rupture of Time: Synchronicity and Jung's Critique of Modern Western Culture* (London: Routledge, 2004), 144.

⁶ Main, “Synchronicity,” 144-145.

⁷ Main, “Synchronicity,” 146.

depth way of learning about oneself through artistic encounter. What underlies this point is the idea that when one feels truly connected with an artwork; when one is moved by an artwork, it is because one recognizes something of oneself in the object. From a Jungian point of view, this means that the art work is nothing less than an external manifestation of an unconscious content. The felt experience of the spectator, of a union between the seemingly objective artwork and a subjective state, lies at the heart of synchronicity. In this way, the principle of synchronicity can be a great source of self-knowledge, which engagement with art tends to promote. Allowing synchronistic events to unfold requires an attitude of curiosity and openness, and a willingness to learn *through* the artwork, rather than merely *about* the artwork. It is one of the purposes of this paper to emphasize this value of art in education and for personal development. For example, I am convinced that academic programs such as the MA Arts & Society at Utrecht University could benefit from approaching synchronicity as a methodology for an artistic encounter. The MA Arts & Society “prepares a new generation of creative critical thinkers and doers”⁸ for, amongst others, “research into the social and intrinsic value of art.”⁹ I believe that this master would do justice to their mission, by integrating subject-based learning methods into their education program, that appreciate the intrinsic value of art.

To sum up, this research may contribute to the academic debate on embodied knowledge, it adds value to understanding sociological developments such as the “spiritual revolution,” and it emphasizes the value of art education for personal development. In this way, this research may have practical applications for our experience as human beings, as social beings and as beings engaged with art.

⁸ “Arts and Society,” Masters – Utrecht University, last modified May 14, 2019, <https://www.uu.nl/masters/en/arts-and-society>.

⁹ “Arts and Society, ” <https://www.uu.nl/masters/en/arts-and-society>.

METHODOLOGY

This section serves to introduce the main methods of research and to argue why these methods are suitable for this type of research. The two main methods of research are autoethnographic research and bibliographic research. For the purpose of analysis, the outcomes of these two methods complement each other: empirical data will be evaluated in light of theoretical concepts, and vice versa. Because synchronicity is just as much a phenomenon to experience, as it is a principle to understand, I do not make any order of importance between the empirical data and the theoretical concepts. Furthermore, I have chosen two perspectives from which to approach the research question: the perspective of the creator, which is that of the dancer, and the perspective of the spectator, the one watching the dance. Although there might be numerous other suitable research methods for this topic, I have pursued the approach that seemed most feasible and authentic. I believe that the current methodological approach is an honest yet academically valid way of making any claims about the complexities of the thematic within the given timespan.

Autoethnography

The empirical research I will conduct is autoethnographic. Autoethnography is a form of ethnography that involves examination of self. In my autoethnographic endeavor, I have drawn most inspiration from the work of Carolyn Ellis, who explains that autoethnography is “part *auto* or self, and part *ethno* or culture.”¹⁰ The culture I am investigating is that of dance improvisation. However, rather than doing unfocused investigation of the dance improvisation culture, this ethnographic field has a specific purpose: it serves in an understanding of the Jungian concept of synchronicity.

An important aspect of autoethnographic research is reflexivity, which is the “turning back on oneself, a process of self-reference.”¹¹ This reflexivity is a way of acknowledging that your object of study may be affected by the student and the process of studying. Furthermore, autoethnography is a type of research that exposes “multiple layers of consciousness.”¹² Carolyn Ellis explains these layers of consciousness in the sense that the auto-ethnographer is focusing outward, on the experience in his direct awareness, as well as inward, through

¹⁰ Carolyn Ellis, *The Ethnographic I: A Methodological Novel about Autoethnography* (Lanham: Rowman Altamira, 2004), 31.

¹¹ Ellis, *The Ethnographic I*, 4.

¹² Ellis, *The Ethnographic I*, 37.

introspection.¹³ This aspect of autoethnography suits the topic of this research, because this research is exactly about finding meaning between inward and outward focus. As synchronicity is a highly individual experience, this topic requires a reflexive research method that enables the examination of one's own subjectivity.

By means of research focus, I have made a distinction between two perspectives: the perspective of the creator and the perspective of the spectator. Where the perspective of the creator looks at what it is like to practice dance improvisation, the perspective of the spectator explores what it is like to engage with a dance performance "from the outside." In both cases, I will focus on my own "concrete action, emotion, embodiment, self-consciousness, and introspection,"¹⁴ as an autoethnographic method to gain insight into these perspectives.

Field and Method – The Creator

As Jung himself describes, synchronicity consists of two factors: the coming into conscious of an unconscious image in the form of a dream, idea or premonition, and an objective situation that coincides with this image.¹⁵ In order to analyze these two factors through dance improvisation, I will keep a diary during the period of the dance sessions, with two lines of documentation. There will be a *dream diary* and a *dance diary*. Firstly, the *dream diary* evolves around all kinds of happenings in my internal world, such as dreams, feelings, and ideas. In order to remember my dreams most vividly, I will facilitate myself to make a voice recording first thing in the morning in bed, right upon waking. Secondly, The *dance diary* evolves around actual events from the dance and movement sessions. In order to make valuable notes from the dance class, I will make use of several tools from dance and movement analysis, such as the three simple questions posed by Joan Chodorow, which are: What was the body doing? What was the associated image? and What was the associated affect or emotional tone?¹⁶ The purpose of this method is to find out whether there are acausal connections between the *dream diary* and the *dance diary*, or, in other words, whether there are synchronicities between those two realms of experience. In order to do make these connections, literary insight into Jungian dream analysis and movement therapy will be of great importance.

¹³ Ellis, *The Ethnographic I*, 37-38.

¹⁴ Ellis, *The Ethnographic I*, 38.

¹⁵ C. G. Jung, *Synchronicity: An Acausal Connecting Principle*. (From Vol. 8. of the *Collected Works of C. G. Jung*) (Princeton: Princeton University Press, 2012), 31.

¹⁶ Joan Chodorow, "The Body As Symbol: Dance/Movement in Analysis," The Jung Page - Home, last modified October 27, 2013, <http://www.cgjungpage.org/learn/articles/analytical-psychology/88thebodyassymboldancemovementinanalysis>.

One of the main fields of researching “the creator” is the dance course *Dans met de tijd*. *Dans met de tijd* is a 8-week course facilitated by the dance collective *Dansdrift*, taught by Ilse van Haastrecht. The course will take place on 8 Thursday evenings in March and April 2019, in the *CLOUD/Danslab* in The Hague. The course is thematically organized, focusing on the concept of time. Supported by movement techniques and dance philosophy, the exercises are aimed to explore our experience of time on the dance floor. We will play with rhythm and timing, with sequences and with pulsation. Ilse van Haastrecht is dancer and teacher with a graduate at the Royal Conservatoire in The Hague and the Rotterdam-based dance academy *Codarts*. She is currently following a master’s program Dance therapy at *Codarts*.¹⁷

The second part of the field is the movement workshops facilitated by *Amenti Movemeant*. The *Amenti Movemeant* is a Rotterdam-based movement collective of young talented dancers and dance teachers. In artistic leadership of *Gil the Grid*, their aim has been to inspire people in whatever passion they have, by expanding their conscious mind. Through a variety of courses, bootcamps and performances focusing on the body-mind-spirit relationship, their method serves both creative as well as therapeutic enhancement.¹⁸ The workshops I will follow are threefold: a full-day *Introductory Elemental Bootcamp* focusing on different movement layers based on the chakra’s and natural elements, the *In-Sense* workshop as part of their exhibition *The Power of Ritual*, and the interactive dance improvisation performance called *Elemental Exchange*, which was the closing event of the exhibition just mentioned.

Furthermore, I will do two interviews with people from the field: dancer, choreographer, and teacher Johnny Schoofs, and dance improvisation and *Authentic Movement* teacher, Cèline Gimbrère.

Field and Method – The Spectator

In order to observe the dance performance as “the spectator,” I will visit the dance performance *Soul #3: Co-creation*, to which I will apply the method of *Art Based Learning (ABL)* by Dr. Jeroen Lutters. *Soul #3: Co-creation* is a dance performance that is choreographed by Jérôme Meyer and Isabelle Chaffaud. The performance is the third part of a trilogy about the nature of human beings. The performance is one-hour dance piece with several interactive moments with

¹⁷ "Cursussen," Dansdrift, last modified January 22, 2018, <https://www.dansdrift.nl/ddcms/cursussen/>.

¹⁸ Amenti Collective, "Amenticollective.com – Meet the Collective," Amenticollective.com, accessed June 16, 2019, <http://amenticollective.com/#Movemeant>.

the audience, and with a significant part of improvisation.¹⁹ The performance will take place at the *Korzo* theatre in The Hague on May 25, 2019.

Developed by Dr. Jeroen Lutters, *ABL* is an accessible and ever-available method of gaining deep knowledge of self through engaging with about every artwork, including dance performance. Central in the method, is to let the artwork “speak for itself,” thereby making it a valid source for gaining self-knowledge. In this way, the artwork is the start of a process of imagination, which allows for content of the unconscious to enter one’s level of awareness. While at first the art work is approached as an object in one’s direct environment, soon it will melt together with one’s internal experience, into a new possible world. Because this melting together of subject and object is an experience that is integral to synchronicity, I have chosen to apply *ABL* to explore the concept of synchronicity in dance spectatorship. In practical terms, the *ABL*-method knows four steps, which are often taken in a specific order but can have aspects return at any level. The four steps are called the questioning subject, the speaking object, the possible world and telling a story.

1. The questioning subject

The questioning subject is oneself. In the first step, one will ask oneself a question. This must be a question that is personally relevant and that one wishes to seek insight of. This question will be the starting point of a valid dialogue with the artwork. Once the right question has been formulated, one can put it aside before continuing with step two.

2. The speaking object

The second step is to choose an artwork intuitively, and to allow the work to “speak for itself.” This requires an attitude of listening and noticing. One is encouraged to use one’s senses, to register one’s experience and to collect information. Rather than learning general facts *about* the work, one’s aim is to gain information directly *from* the work.

3. The possible world

In the third step, one will start to use one’s imagination. One is invited to freely associate one’s own thoughts, memories, and ideas to one’s observations of the artwork. Here, one will arrive

¹⁹ Korzo, "Soul #3 Co-creation," Korzo, last modified June 3, 2019, <https://www.korzo.nl/nl/producties/soul-3-co-creation>.

in the realm of the “unthought known.” While the artwork becomes part of the imagined possible world, object and subject melt into one and the same perception.

4. *Telling a story*

In the fourth step, everything will be tied together. The subject takes one’s experiences from step two and three, to build a story for one’s original question in step one. The possible world drawn from the speaking object will form the basis for a story. In this step, the subject turns from a reader into a writer, from a receptor into a producer, and from a scientist into an artist.²⁰

Bibliographic Research

Besides autoethnographic research, the main research method is to study and analyze relevant literature. In order to be able to notice and understand synchronicities through the practice of movement and dance, one needs to have an understanding of how synchronicity can occur through movement, and what kind of meaning it possibly reveals through a Jungian lens. For this, basic knowledge both of Jungian psychoanalysis and of embodied knowledge and movement studies is necessary. Bibliographic research, therefore, is an indispensable part of this inquiry.

In order to avoid cherry-picking or to end up providing a superficial overview of different ideas, I have chosen several protagonists in the field of dance studies and Jungian psychoanalysis who have inspired me before and during the course of this research, and who – first often only intuitively – seemed to possess a puzzle piece of this exploration. Some of these authors explicitly work with Jungian psychoanalysis, such as Carl Jung himself or the neo-Jungian Arnold Mindell. Others are closely related to Jungian psychoanalysis, dealing amongst others with the interrelation between physics and psychology, such as Joseph Campbell and Jeroen Lutters. Then there are authors who are dance therapists with roots in the psychoanalytical tradition, such as Mary Starks Whitehouse, Joan Chodorow and Janet Adler, and others who approach the concept of embodied knowledge and movement more scientifically, such as Ruth Foster and Soili Hämäläinen. Even others do not directly engage with the topic of synchronicity nor dance improvisation, yet their ideas are meant to give substance to the combination dance

²⁰ Jeroen Lutters, "In de schaduw van het kunstwerk: art-based learning in de praktijk," (PhD diss., Amsterdam School for Cultural Analysis (ASCA), 2012), UvA-DARE (Digital Academic Repository).

improvisation and synchronicity. Of this selection of authors, most focus is on Jacques Rancière, and his concept of the “emancipated spectator.”

THEORETICAL GLOSSARY

In the following section, I will present the main concepts and theories of this research, in the form of a glossary. For each concept, I will briefly state their relevance for this particular research. I have chosen the glossary type of approach because the theoretical concepts are of a complex kind and require some attention. To be able to understand and contextualize the concepts as they will appear throughout this thesis, it seems necessary to first discuss each of them separately. In this light, it is important to note that the introductions below are simplified versions, that aim to provide basic understanding into the rich density of Jungian psychoanalysis and movement studies. The following concepts will be discussed: synchronicity, collective unconscious, archetypes, individuation, symbols, the “Dreambody,” dance improvisation, and embodied knowledge. Although these are the most important concepts that build the theoretical framework, there are several other concepts of minor importance, that will be availed throughout this thesis. The ones that will suffice to be introduced on the spot, are not included within this glossary.

Synchronicity

Synchronicity is a principle that has been developed throughout the first half of the 20th century by the psychoanalyst Carl Jung. Rather than being a philosophical concept, Jung introduced synchronicity first and foremost as an empirical principle. Its main purpose was to substitute the causality principle, which Jung deemed inadequate to explain all natural phenomena. Jung figured that the causality principle was only “statistically valid and relatively true,”²¹ and so, in order to explain natural processes, one or more other factors must be substituted. As Jung explains, “natural laws are statistic truths, which means they are completely valid only when we are dealing with macro-physical quantities.”²² To assume the existence of acausal connections, seemed to Jung like a logical answer and a more comprehensive way to explain the nature of things. Besides providing an explanation for phenomena that exceed the limits of probability, synchronicity is a step towards bringing psyche and matter, or subject and object, into one unifying whole, or, in Jung’s own words, a step towards “getting rid of the incommensurability between the observer and the observed.”²³ In short, a synchronicity is the

²¹ C. G. Jung, *Synchronicity: An Acausal Connecting Principle*. (From Vol. 8. of the *Collected Works of C. G. Jung*) (Princeton: Princeton University Press, 2012), 5.

²² Jung, *Synchronicity*, 5.

²³ Jung, *Synchronicity*, 96.

cross-connection of an internal psychic state with an external event, with a non-linear and acausal character.

Furthermore, what connects the components of synchronicity, is the meaning they momentarily reveal to the subject.²⁴ Jung admits that even though meaning is first and foremost an anthropomorphic interpretation, it nevertheless makes up the essential criterion of synchronistic occurrences.²⁵ Yet there are reasons to assume that the term “meaning” includes more than a sense of personal importance, but has something sublime or transcendental. That is, Jung has been highly influenced by the ancient Taoism, and explained that “meaning” could be interpreted as “Tao,” and vice versa.²⁶ As the Tao is generally referred to as “Nothing,” Jung stated that “Nothing is evidently ‘meaning’ or ‘purpose’ and it is only called Nothing because it does not appear in the world of the senses, but is only its organizer.”²⁷ Another way to understand “meaning” in this context, is to say that synchronicity is a moment where an archetypal meaning reveals itself, from within the deepest layers of our collective unconscious.²⁸

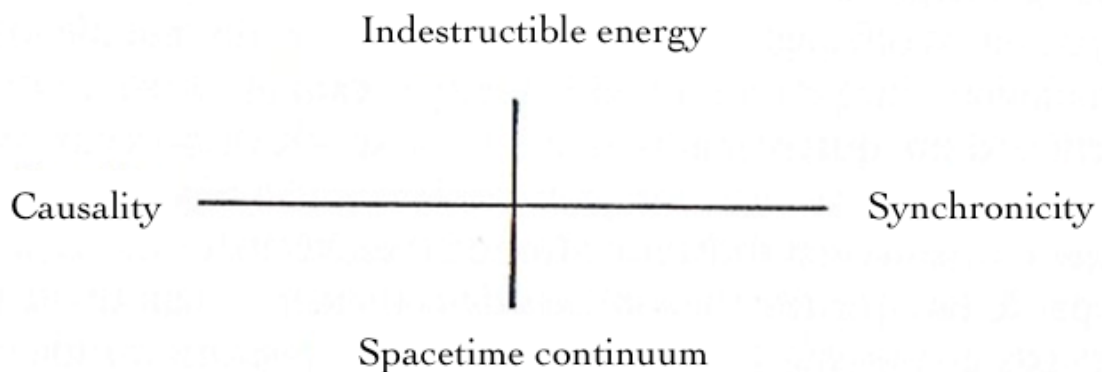


Figure 1 Diagram illustrating Jung's synchronicity quaternity

²⁴ Matthew Zijlstra, “Synchronicity or Synchrony?,” Eyes4earth.org, last modified November 11, 2014, <https://eyes4earth.org/2014/11/synchronicity-or-synchrony/>.

²⁵ Jung, *Synchronicity*, 69.

²⁶ Harold Coward, “Taoism and Jung: Synchronicity and the Self,” *Philosophy East and West* 46, no. 4 (1996): 477-480, doi:10.2307/1399493.

²⁷ Jung, *Synchronicity*, 71.

²⁸ Coward, “Taoism and Jung,” 480.

Collective Unconscious

The collective unconscious is an important aspect in Jungian psychoanalysis, and therefore in an understanding of synchronicity. The collective unconscious is an impersonal and transpersonal part of the psyche, that explains the possibility for acausal connections - of synchronicities. In order to understand this, we must look at the way Jung has structured the human psyche. Jung distinguished three levels of the human psyche: the conscious level, the personal unconscious, and the collective unconscious. The conscious level is the field of our direct awareness, where the Ego is operating. The personal unconscious is unique to each individual and consists of events in one's life that have been deemed insignificant, or that have been suppressed or forgotten.²⁹ Thirdly, as the name suggests, the collective unconscious is part of the psyche that is shared by all of humanity. It consists of our natural instincts and of archetypes, which Jung called the "fundamental characteristics of humanity."³⁰ In relationship to synchronistic events it is important to know that, according to Jung, the unconscious mind is operating outside of the linear space-time continuum. In fact, the collective unconscious consist of "psychoid" structures that transcend the distinction between psyche and matter altogether."³¹ This could explain how sometimes, in the immediacy of a daily event, we can find disclosure of an intimate subjective truth.

Archetypes

Jung's beliefs on the structure of the human psyche and the existence of the collective unconscious, have been influenced by the strong parallels he found in mythological motifs and religious symbols all throughout history.³² Besides these parallels, Jung found proof for the collective unconscious in the therapeutic treatment room. While observing his patients, Jung noticed the reoccurrence of certain images and symbols, both in dreams and in works of art.³³ Based on these observations, Jung concluded that there must be certain psychic structures that caused a similarity in human experience. These are the archetypes: they are conditioning psychic structures that are identical to all. We inherit them from our ancestors and they

²⁹ "Joseph Campbell and the Myth of the Hero's Journey," Academy of Ideas, last modified March 22, 2018, <https://academyofideas.com/2016/06/joseph-campbell-myth-of-the-heros-journey/>.

³⁰ C.G. Jung, *On the Nature of the Psyche* (London: Routledge, 2014), 154.

³¹ Thomas J. McFarlane, "Quantum Physics, Depth Psychology, and Beyond," Center for Integral Science, last modified June 21, 2000, <http://www.integralscience.org/psyche-physis.html#fn9>.

³² "Joseph Campbell."

³³ "Carl Jung Theories and Interests," Gestalt Therapy Sydney Self Help, accessed June 12, 2019, <https://gestalttherapysydney.weebly.com/carl-jung-theories-and-interest.html>.

influence the way we experience the world.³⁴ Furthermore, the archetypes provide patterns of behavior. This means that in certain dramatic or universally known situations – such as in conflict, in danger, or in an act of pure love - the archetypal image rises to the surface of consciousness by triggering strong emotions drive us to act in certain ways.³⁵ The collective unconscious and the archetypes as its main component provided Jung with sufficient explanation of the enigmatic occurrences of symbols in dreams, religions, myths, and everyday experience. These meaningful coincidences of symbolic occurrences within two or more realms of experience, are synchronicities. Although it is not within the reach nor the direct relevance for this thesis to go in-depth about the archetypes, several significant archetypes are The Anima, The Animus, The Wise Old man, The Great Mother, The Shadow, The Self, The Persona, and The Witch.

Individuation

According to Jungian psychoanalysis, the process of individuation is the main purpose of each individual. Individuation is a psychological process where content of the unconscious is being integrated into the conscious personality.³⁶ In this integrative activity of the psyche called unconscious compensation, the weight shifts from the Ego to the Self – of which the latter is the central archetype and the organizer of one’s personality. Individuation closely relates to synchronicity, because synchronicity is a dramatic type of unconscious compensation. It is a significant experience where an external event stimulates the integration of elements of the unconscious, into the personality.³⁷ Harold Coward describes the experience of synchronicity as being “taken out of one’s small ego consciousness by experiencing contact with the larger meaning-whole of oneself within the cosmos.”³⁸ In this way, synchronistic experiences promote the process of individuation.

Jung argues that the process of individuation knows several stages, each of which is characterized by the archetypes, such as The Persona, The Shadow, Anima and Animus, and The Self.³⁹ Thus, it is through the archetypes that the unconscious and the conscious can become interrelated. In the end, individuation is about finding wholeness of the Self, where most of the

³⁴ “Archetypes and the Collective Unconscious,” YouTube, January 9, 2016, https://www.youtube.com/watch?v=j0KzUS0b_uc.

³⁵ Arthur Koestler, *The Roots of Coincidence* (London: Pan Books Ltd, 1974), 96.

³⁶ “Joseph Campbell.”

³⁷ Mc.Farlane, “Quantum Physics.”

³⁸ Coward, “Taoism and Jung,” 481.

³⁹ Helen Payne, “On a Jungian approach to dance movement therapy,” in *Dance Movement Therapy: Theory and Practice* (London: Routledge, 2003), 185-186.

effort lies in getting to know and accept our unconscious. As Thomas J. Mc. Farlane explains: “Because this activity of the unconscious is relatively autonomous, it often manifests as a compensation or correction to our conscious views or beliefs. The result is an evolution of the psyche toward wholeness and integration, a process Jung called ‘individuation.’”⁴⁰ There are several methods that stimulate unconscious compensation, such as dream analysis, visualization-methods, studying the archetypes, active imagination, and, as will be discussed in this research, also dance improvisation.

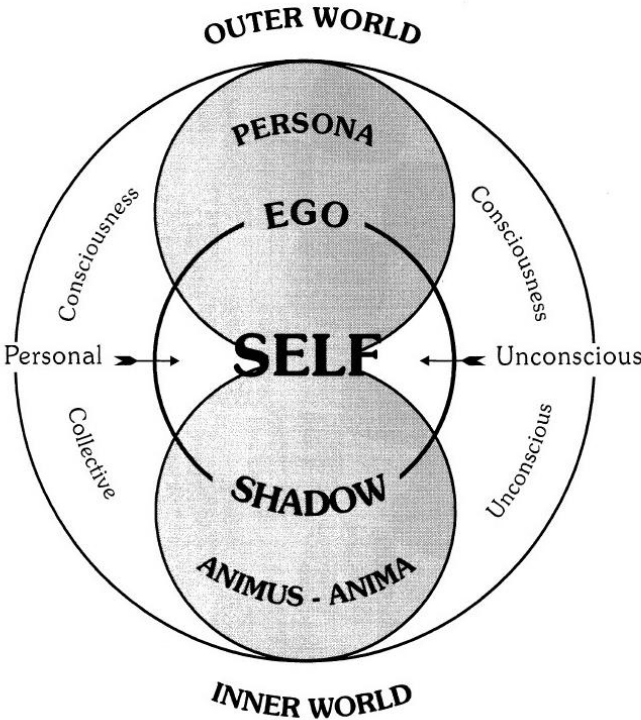


Figure 2 Jung's model of the human psyche

Symbols

Symbols are integral to synchronicity, in the sense that they allow us to experience the archetypes. Because the archetypes are not directly observable, they are represented in symbols.⁴¹ This representation can be in visual imagery, but can also be experienced

⁴⁰ Mc.Farlane, “Quantum Physics.”
⁴¹ Academy of Ideas, "Carl Jung – What Are the Archetypes?," Academy of Ideas, last modified March 22, 2018, <https://academyofideas.com/2017/02/carl-jung-what-are-archetypes/>.

kinesthetically, through movement. What characterizes a symbol is that it can be recognized and shared by each person, yet that the precise meaning is entirely dependent on the individual. Through individual interpretation, a symbol can reveal its meaning. In his book *Man and His Symbols*, Jung describes that “what we call a symbol is a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning. It implies something vague, unknown, or hidden from us.”⁴² Furthermore, Jung states that symbols are being produced both consciously – by religious use of language or image – and spontaneously – in the form of dreams. In both cases, we are expressing one of the innumerable curiosities that are beyond the range of human understanding. Whether in a dream, in real life or both, symbolic imagery can be seen as the observable and graspable manifestation of the archetypes, and thereby as the key to understanding synchronicities.

The Dreambody

The concept of the “Dreambody” is one of the ways in which the concept of synchronicity connects with the practice of dance improvisation. It serves as a bridge through which we can understand how the bodies’ movement is entangled with dream states, and how the dance floor can serve as a breeding ground for synchronistic events. The “Dreambody” is developed by the founder of *Process-Oriented Psychology*, Arnold Mindell. In essence, the theory states that dreams pattern body processes. This means that what we are processing in our dreams, will be expressed in our physical behavior. This also implies that in order to study our unconscious, we do not necessarily have to interpret our dreams. We may as well observe our bodily behavior in broad daylight. “What we see in our dreams, we feel in our bodies. Likewise, what we experience in our bodies, we can find in our dreams.”⁴³ Mindell said. From this point of view, movement and dance can be vital practice for analyzing these entanglements as a way to understand synchronicity.

Dance Improvisation

An improvisation is a spontaneous act of creation, and dance is about rhythmical movements, often supported by music. Dance improvisation then, is the spontaneous performance of body movement in space, with or without the support of music. Although often practiced in

⁴² Carl G. Jung, *Man and His Symbols* (New York: Doubleday, 1964), 20.

⁴³ Arnold Mindell, *Dreambody: The Body's Role in Revealing the Self* (Portland: Deep Democracy Exchange, 2011), xix-xx.

combination, a helpful distinction may be that of choreography and improvised dance, where we could say that the former is designed, and the latter is not. A choreography is built around a designed sequence of steps and movements, while improvisation is spontaneous movement without preparation, design or intended outcome.⁴⁴ My dance teacher Ilse used to say that just like music has a rhythm, so does our body: and just as sonic guidance can be of great support in our movement, it can just as much be a distraction from our internal rhythm.⁴⁵ As the creative act of improvisation requires full attention, we often practiced in silence during class. One of the main purposes of the improvisational aspect in dance is that it can trigger sensations, imagery, and memories that would remain untouched otherwise. This is another way of saying that the spontaneity in dance improvisation has the potential to lead to authentic forms of self-expression. As a performance art, dance improvisation requires an open form rather than a preset artistic structure, which, according to Curtis, makes the process more important than the final product.⁴⁶ In line with this, dance teacher and performer Johnny Schoofs explained that improvisation ensures that the dance stays more “up to date.”⁴⁷ It opens up space for something to happen that is momentarily present, both in relation to the piece as to the audience. “It makes the movements more relevant,”⁴⁸ Schoofs says.

Embodied Knowledge

The topic of embodied knowledge is of great importance within this research. Rather than the immemorial question of *what we can know*, through the concept of embodied knowledge one taps into the body by asking *how we can know*. The physical body is valued as a source of knowledge and awareness. Today’s debate on embodied knowledge has its roots in the work of the French phenomenological philosopher Maurice Merleau-Ponty. Merleau-Ponty refers to embodied knowledge as “knowledge of the hands,”⁴⁹ which he sees “forthcoming only when bodily effort is made, and cannot be formulated in detachment from that effort.”⁵⁰ According to Soili Hämäläinen, embodied knowledge is produced through a close collaboration between

⁴⁴ Larry L. Predock-Linnell and Jennifer Predock-Linnell, "From Improvisation to Choreography: The critical bridge," *Research in Dance Education* 2, no. 2 (2001): 178-199, doi:10.1080/14647890120100809.

⁴⁵ Ilse Van Haastrecht, "Dance Course" (presentation, Dans met de tijd, Dansdrift, CLOUD/Danslab, March 15, 2019).

⁴⁶ Curtis L. Carter, "Improvisation in Dance," *The Journal of Aesthetics and Art Criticism* 58, no. 2 (2000): 181, doi:10.2307/432097.

⁴⁷ Johnny Schoofs, Personal interview, Café Floor, Rotterdam March 25, 2019.

⁴⁸ Schoofs, Personal interview.

⁴⁹ Maurice Merleau-Ponty, *Phenomenology of Perception* (Abingdon: Routledge, 1945), 144.

⁵⁰ Merleau-Ponty, *Phenomenology*, 144.

perceiving, sensing and acting. “The process happens in and through the body thus allowing the body to create knowledge that it can remember.”⁵¹ Hämäläinen believes that knowledge of the body is intuitive and tacit, often preceding verbal communication and postponing the need for conceptual understanding.⁵² As Ruth Foster describes it: “We are in the world through our body, and the basis of knowledge lies in sensory-motor experience, the most intimate mode of knowing.”⁵³ From this perspective, it seems fair to understand the body as the mediator between our internal and external reality. Through the interaction between these two realities, our physical capabilities such as perceiving, sensing and acting, have the ability to produce a peculiar kind of knowledge. Two examples of how synchronicity unfolds within the body as a meaningful coincidence may be through experiencing the *uncanny* or experiencing the *sublime*. Both types of experiences produce knowledge about the interrelation between ourselves and our direct surroundings, without the cognitive interference. According to Aaron Murphy, the uncanny and the sublime are emotional types of synchronicity. “As individual experiences, they [the uncanny and the sublime] are like the unpacking of a synchronicity,”⁵⁴ Murphy says.

The above introduction to the main concepts serves as a stepping stone into the rest of this paper. It is one of the main aims of the discussion chapters to make the relationship between dance improvisation and Jungian synchronicity more tangible. The empirical data are serving this purpose.

⁵¹ Leena Rouhiainen, “The Meaning of Bodily Knowledge in a Creative Dance-Making Process,” in *Ways of Knowing in Dance and Art* (Helsinki: Theatre Academy, 2007), 63.

⁵² Rouhiainen, “The Meaning of Bodily Knowledge,” 57.

⁵³ Ruth Foster, *Knowing in my Bones* (London: Adam & Charles Black, 1976), 13.

⁵⁴ Aaron Henri Murphy, “There is no Water in the Lake: Synchronicity, Metaphor, Narrative, Rhythm, and Death, in Fine Art Practice,” (PhD Thesis Report, Appendices and Documentation, University College London, Slade School of Fine Art, 2015), UCL Discovery. Pp 131

CHAPTER 1 – THE CREATOR

In this discussion chapter, I will assume the viewpoint of the creator, to explore the question of how dance improvisation can serve in an understanding of Jungian synchronicity. This chapter is divided into three different sections that assume the body from a viewpoint to discuss the research question i.e. “The Symbolic Body,” “The Dream Body,” and “The Knowledge Body.” “The Symbolic Body” examines the idea that dance improvisation has the potential to manifest the Jungian archetypes through symbolic movement, in “The Dream Body” I will discuss Arnold Mindell’s concept of the “Dreambody,” which states that body processes are extensions of dream states, and the section on “The Knowledge Body” examines the body as a source of knowledge and information, which, as I will argue, stimulates the possibility for synchronistic occurrences.⁵⁵

1.1 The Symbolic Body

In this section, I will explore the psychic archetypes devised by Carl Jung, most explicitly in his book *The Archetypes and the Collective Unconscious*.⁵⁶ After explicating the Jungian archetypes, I will then argue for how they can each be understood in terms of movement. By drawing from my own experience, I will discuss the idea that the archetypes have the potential to be expressed in symbolic movement. Through our awareness of this connection and the recognition of the related archetypal meaning, I will argue how it may be possible to experience a synchronistic occurrence. I will begin this section with an excerpt from my dance diary.

Friday April 5, 2019 – Elemental Exchange, Amenti Movement, TENT Rotterdam

The Dance of Dionysus

My personal moment of catharsis did not arise while watching the dance performance itself. Even though I was impressed and occasionally touched by the dancers, I got a personal revelation during the open jam in the end, that I participated in myself. During this jam, the audience was invited to the stage to do free movement and contact improvisation. I wanted to

⁵⁵ When referring specifically to Mindell’s concept of the “Dreambody,” I will formulate the term in its original form, which is as one word. However, the title of the specific section in this thesis that discusses “The Dreambody,” is formulated as two words, i.e. “The Dream body.” This is because the section itself does not fully represent Mindell’s theory. Instead, it centers around the concept of the “Dreambody,” while reflecting on other authors as well as my own ethnographic data.

⁵⁶ C.G. Jung, *The Archetypes and the Collective Unconscious* (London: Routledge, 2014).

join, but I was also a bit nervous. Different thoughts popped up in my mind, such as, “I am not such an experienced dancer,” and “Maybe I have too little technique.” Besides that, I noticed the excitement of communicating with others through body language, rather than verbal. Yet at the same time, I realized that energetic and non-verbal communication was what I aspired, and that there would be no better occasion than this. So in this state of excitement and resistance, I ran outside of the building, where - on bare feet and with blushing cheeks - I tried to convince my boyfriend who had just gone out for a smoke, to join me on the dance floor. As I knew he had a broken arm and was generally not easy to convince, I knew this was a losing game. I went back inside and without giving myself too much time to hesitate, I joined the dancing bodies on stage. I agreed with myself that when I would be unsure what to do, or when my next move did not come naturally, I would just lie down with my back on the floor, and wait for a new impulse to come up.

This moment came indeed. I was lying on my back in the middle of the dance floor, my eyes half open. With the beat of the music pumping in the background of my awareness, I stared into the landscape of the tapping feet of the others around me. At a certain moment, I realized that I got a companion in this frog’s perspective when my eyes met those of someone else. It was a woman, who had come down to lie in a similar position. She glanced at me with undivided attention. She did not hesitate long before she made her way into my direction. Without further introduction, she started to move around me. Playfully, she twisted and turned, she bent her knees and she bounced around. It was as if she was teasing her companion; as if she was expanding her territory. The invitation to ‘dance back’ was so obvious, that I could not ignore it. There was barely time to hesitate, to pull back seemed ridiculous. I was already in the middle of it.

I barely remember hearing the music. The dance required my fullest attention, but also were we our own music, we were being moved from within. Neither did I pay attention to time. I was soaked up in the moment, in a sort of trance. We danced together for several minutes. It was a physical encounter, where none of our muscular groups were left behind. My experience was not similar to any experience before. It overcame me, I did not plan for it, and yet it felt highly relieving. It was as if the body had taken the mind by the hand and said: “Why don’t you just take a step back and let me handle this. I will ensure that nothing will go wrong.”

There are several possible ways to interpret the above event. How I will approach this is by first providing a personal interpretation, which I will then analyze in light of the Jungian archetypes.

From a personal point of view, I have noticed the following: During the *Elemental Exchange* event, I realized that I aspired something. This was to go to the dance floor and to move freely in contact with others. Although the feeling arose spontaneously, as an affect, underneath there was a deeper, less conscious desire to connect with others through my body, and to let go of control. But I was also afraid. My Ego was warning me for the danger, and so an energetic field of pulling and pushing arose. The affect eventually won and pulled me to the dancefloor. Yet I still needed a trigger to make actual contact with other people. The trigger came as an offer from the outside: the woman. She met me halfway. By dancing how I aspired to dance myself, she acted as a mirror for the physical and sensual part of myself that I aspired to come out. She embodied a reflection of the part that had been in the shadow still too much.

This mirroring of an unconscious state in the outside world can remind one of one's direction within the process of individuation. Paul Levy explains this type of mirroring as follows: "When an archetype gets activated within us, it nonlocally constellates itself outwardly in the surrounding field. Conversely, when an archetype is activated in the seemingly outer field, it simultaneously constellates and is a synchronistic reflection of the same activated archetype within ourselves."⁵⁷ In order to understand how this archetypal activation works, I will provide a brief recapitulation of the concept of the archetypes as devised by Jung. The archetypes make up an essential part of Jung's working of the psyche. Influenced by the strong parallels he found in mythological motifs and religious symbols and in the symbolic imagery of his patients in relation to works of art, Jung concluded that there must be certain psychic structures that caused a similarity in human experience. These are the archetypes. They are conditioning psychic structures that are identical to all. We inherit them from our ancestors and they influence the way we experience the world.⁵⁸ Furthermore, they provide us with certain attitudes and patterns of behavior.⁵⁹ Understanding the archetypes is the most accurate way for mapping the labyrinth that Jung called the human psyche. In the case of a synchronicity, an archetypal content activates within us and interacts with the external world. When the archetypal meaning is revealed to the subject, one can integrate the archetype that had been residing in the collective unconscious, into one's personality. In this way, a synchronicity is a specific kind of unconscious compensation and a significant element within the process of individuation. As

⁵⁷ Paul Levy, "Catching the Bug of Synchronicity," *Awaken in the Dream*, last modified August 12, 2008, <https://www.awakeninthedream.com/articles/catching-the-bug-of-synchronicity>.

⁵⁸ "Archetypes and the Collective Unconscious," YouTube, January 9, 2016, https://www.youtube.com/watch?v=j0KzUS0b_uc.

⁵⁹ A more elaborate introduction to the archetypes can be found in the "Theoretical Glossary," included in this thesis.

Harold Coward explains: “It is in the raising of the archetypes to the conscious level and in the shifting of the center of gravity of the personality from the Ego to the Self that synchronicity plays a vital role. Without synchronicity, both of these processes could not take place, for Jung’s psychology would be encapsulated within the inner psyche and out of touch with the external world.”⁶⁰



*Figure 3 Video still of contact dance improvisation
at the Elemental Exchange, TENT Rotterdam*

A suitable way to relate the above experience to specific Jungian archetypes is through the Dionysian and the Apollonian archetype, devised by Jung. These specific archetypes – that have been most considerably represented in Greek mythology and appropriated by Friedrich Nietzsche in his work *The Birth of Tragedy*⁶¹ – are often presented as opposites. The Olympian Apollo represents protection, consciousness, light, and the Ego-system above the line. It stands for strategic planning, rationality, and overview. The Apollo archetype is constantly affirmed within our current societies. The deity Dionysus instead, represents the dynamic of the unconscious. It is connected to nature, instinct, intuition, and ecstasy. It is physical, sexual, animal-like, and eternal. In the Greek tradition, both of these were seen as supreme gods. To

⁶⁰ Harold Coward, “Taoism and Jung: Synchronicity and the Self,” *Philosophy East and West* 46, no. 4 (1996): 481, doi:10.2307/1399493.

⁶¹ Friedrich Nietzsche, *The Birth of Tragedy* (North Chelmsford: Courier Corporation, 2012).

embrace both of them would bring dynamic to your life.⁶² In Jungian terms, Dionysus and Apollo make up two different structures of the collective unconscious, which represent two oppositional attitudes of the mind that are expressed in behavior. From this perspective, it seems that in the above experience, the Dionysian archetype had been underdeveloped within me so far. As I was ready to integrate the Dionysus more into my personality, the archetype was waiting for the right occasion to be acted out. The way it was acted out, was through the performative act of dance improvisation. Paul Levy describes this archetypal rising: “Paradoxically, through synchronicities we connect with ourselves by becoming introduced to the part of ourselves which is other than who we imagine ourselves to be.”⁶³ Now that I have discussed a possible interpretation of the above experience in light of the archetypes, as a next step I will discuss how we can understand such archetypal rising through means of symbolic movement, and what kind of conditions could facilitate such a process.



Figure 4 Historic illustration of Greek dancers and tumblers

First, we must remember that the archetypes that constitute the structure of the collective unconscious, are not directly observable. This is why they tend to manifest themselves through symbols.⁶⁴ It is through symbolic movement and imagery that we get to know contents that are residing underneath the surface of our conscious minds. Archetypes trigger us to move in

⁶² "Psyche & Symbol - Apollonian Vs Dionysian Dichotomy," *YouTube*, December 3, 2018, <https://www.youtube.com/watch?v=ArsS6sPhwn0>.

⁶³ Levy, "Catching the Bug."

⁶⁴ Academy of Ideas, "Joseph Campbell and the Myth of the Hero's Journey," Academy of Ideas, last modified March 22, 2018, <https://academyofideas.com/2016/06/joseph-campbell-myth-of-the-heros-journey/>.

certain ways, as inner forces. Jung also called the archetypes “patterns of behavior,”⁶⁵ and their numinous qualities tend to express themselves as affects. However, which movement relates to which archetype, depends on one’s own associations with certain motions. This means that even though the archetypes themselves are universal and ever-lasting, their outward expression is always depending on the subject, his culture, and his and situatedness.⁶⁶

If the archetypal meaning has the tendency to come to light through spontaneous movement, are there any conditions that could facilitate this revelation? Or, in other words, are there ways in which what Jung has called a meaningful *coincidence*, can become a meaningful calculation, instead? First of all, it is important to note that, as far as my understanding of Jungian psychoanalysis goes, there is no way in which a synchronistic occurrence can be calculated or enforced. However, there are several methods that stimulate the process of unconscious compensation, of which synchronicity is a peculiar kind. These are methods such as dream analysis, visualization-methods, studying the archetypes, active imagination, and, as I will discuss now, also dance improvisation. In explaining this unconscious compensation through dance improvisation, we could best turn towards the method of *Authentic Movement*. *Authentic Movement* is developed by Mary Starks Whitehouse, and can be seen as a kind of active imagination⁶⁷ in movement. The difference is that traditional active imagination works with dreams, which are commonly visualized in the mind, where active imagination with movement works with the body. Where the mind can imagine and associate, the body can sense and feel. As Mary Whitehouse explains: “I think that body movement is active imagination in sensory or sensation term, just as a painting is active imagination in visual images.”⁶⁸ The therapeutic method of *Authentic Movement* is built around the idea of a “mover” and a “witness.” The “mover” follows their inner impulses into actual movement, while the “witness” is present with full attention. While allowing all sensations, the witness tries to remain free from judgment or interpretation. In this process, both participants work on broadening their awareness of what is

⁶⁵ Carl G. Jung, *Synchronicity: An Acausal Connecting Principle*. (From Vol. 8. of the Collected Works of C. G. Jung) (Princeton: Princeton University Press, 2012), 20.

⁶⁶ Claire Douglas, *The Woman in the Mirror: Analytical Psychology and the Feminine* (Lincoln: NE: iUniverse.com, 2000), 60.

⁶⁷ Active imagination is a well-known psychoanalytic method that Jung used in his therapies. In this approach, the patient is encouraged to start with a vision or a dream, and to make free associations based thereon. Through these associations, the patient and therapist collaboratively extract certain symbolic imagery, which will be interpreted in a dialogue. Although Jung’s most common approach was to work with dreams, he expressed from early on that expressive body movement could be an effective way to shape the unconscious as well.

⁶⁸ Patrizia Pallaro, "An Approach to the Center: an Interview with Mary Whitehouse," in *Authentic Movement: Essays by Mary Starks Whitehouse, Janet Adler and Joan Chodorow* (London: Jessica Kingsley Publishers, 1999), 12.

happening inside and around them. This process involves spiritual, creative and psychological aspects.⁶⁹ In this light, *Authentic Movement* seems a rich and careful way of broadening one's conscious through dance. One of the ways in which one's conscious can be broadened, is through an archetypal rising to our levels of awareness, which may result in a synchronistic experience.

Although not through the traditional methodic approach of *Authentic Movement*, it seems that in the above story of *The Dance of Dionysus* I was practicing active imagination in movement. Through expressive body movement, I was able to give shape to the unconscious through the Dionysian archetype. Besides my own readiness depending on my phase in the process of individuation, what was needed for the archetype to fully manifest itself into movement was the external trigger of the woman, that would overrule the Ego. On the dance floor that night, I have literally 'moved' a step away from the Ego and closer to the Self. The synchronicity lies in the ability to grasp this unconscious process in relation to the actual dance that evening, as an acausal connection.



Figure 5 Video still of contact dance improvisation at the Elemental Exchange, TENT Rotterdam

⁶⁹ Janet Adler, *Offering from the Conscious Body: The Discipline of Authentic Movement* (Rochester: Inner Traditions Bear & Company, 2002), xvi-xix.

1.2 The Dream Body

This is the second section of the discussion chapter about dance improvisation and synchronicity from the viewpoint of the creator. In this section, I will look at the concept of the “Dreambody” developed by Arnold Mindell, which covers the idea that body processes mirror dreams. In connecting spontaneous movements to dream symbols, one may become aware of the synchronistic interdependence between psyche and matter. I will argue that a body-oriented practice as dance improvisation can be a vital tool to understand and experience this interdependence. I will begin by sharing several excerpts from my dream diary.

Manifesting the Serpentine

April 1, 2019

Last night I dreamed about a snake. It was on the ground below me, very near my feet. At first, it was small, but once I discovered it, it got bigger and bigger. It was as if the act of looking at the snake enabled it to grow in size. As if observing determined the faith of the observed.

April 12, 2019

All of us were all sitting on the floor crossed legged. That is, me and other young adults, full of rebellious dreams and future hopes. We were dedicated to play with the huge anaconda that was in the room with us. The anaconda was so long, that it could strangle itself around all our torso's one by one. Hence, that was what we were doing: we were making the snake circle around our own waist once, and then on to the next person. I was not fully convinced with this game. I was hesitant, mostly because the snake seemed to be less into it than we were. He seemed confused and rather reserved ...

April 12, 2019

Another thing I remember is two completely white snakes, they were smaller and both had bright red eyes. Before I encountered them, they had just bitten two people. Knowing this, however, did not come as a threat. For some undefined reason, I was certain that the snake was not going to attack me ...

In the above notes, there have been several occurrences of a snake. Interpreting these particular dream symbols could be done in numerous ways. Now, I will provide an analysis that is based

on my own interpretation combined with Jungian psychoanalytical elements, which, through the concept of the “Dreambody,” I will then relate to movement and dance.

First of all, Jung was convinced that most insights of dreams lay in the hands of the subject itself. Dream interpretation, to Jung, is first and foremost an individual endeavor. For the purpose of this endeavor, there are few motives worth discussing. First of all, in the particular relationship between me and snake, proximity is a prominent factor. In all examples, the snake is nearby, or even in physical contact with me. Yet in all cases there is no direct threat: in the first dream, the snake casually appears in my eyesight and as the encounter endures, increases in size, in the second dream I am actually touching the snake and feel empathy for its needs and desires - I reckon to feel the snake’s confusion - and in the third dream, I am convinced that the snakes are not threatening, even though they had just bitten someone else. In other words, I seem to feel a certain connection with the snake, he is not “the other.” For Jung, the snake is the most common dream symbol of transcendence. Jung believed that the snake embodies “a kind of mediation between earth and heaven.”⁷⁰ Rama Kundu describes that according to Jung, “these creatures [snakes], figuratively coming from the depths of the ancient Earth Mother, are symbolic denizens of the collective unconscious. They bring into the field of consciousness a special chthonic (underworld) message.”⁷¹ Interesting in the third example is also the idea of “doubling,” the two identical white snakes beside each other. Traditionally in Jungian psychotherapy, the doubling or twinning of a dream symbol, is a sign that the dreamer is becoming conscious of unconscious content.⁷² This process is also called unconscious compensation, and lies at the heart of individuation, of becoming “whole.” In light of this, perhaps I could even go as far as to conclude that *I myself was the snake* in all narratives: that the snake was representing a part of me, of which I am currently becoming conscious. In order to relate the snake symbol to the performative practice of dance improvisation, I will now introduce the concept of the “Dreambody” by Arnold Mindell.

The “Dreambody” is developed by the neo-Jungian Arnold Mindell, who is also the founder of Process Oriented Psychology. The “Dreambody” is built around the idea that both dreams and body symptoms are entry points into our unconscious. By assuming an entanglement between body experiences and dreams, Mindell suspends the necessity for observing dreams in exploring the unconscious: one might as well observe the body. “What we see in our dreams,

⁷⁰ Carl G. Jung, *Man and His Symbols* (New York: Doubleday, 1964), 153.

⁷¹ Rama Kundu, *New Perspectives On British Authors* (New Delhi: Sarup & Sons, 2006), 56.

⁷² David Lindorff, *Pauli and Jung: The Meeting of Two Great Minds* (Wheaton: Quest Books, 2013), 87.

we feel in our bodies. Likewise, what we experience in our bodies, we can find in our dreams,”⁷³ Mindell says. Body experiences and dreams are two different aspects of the same “royal road to the unconscious.”⁷⁴ In order to gain further understanding of the “Dreambody,” in relation to synchronicity, I will now introduce a bit more of Arnold Mindell’s overall psychology and the idea of primary and secondary movements.



Figure 6 Illustration of the symbolism of the snake

Process-Oriented Psychology (Process Work, in short) is a psychological theory and practice developed by Arnold Mindell, of which the “Dreambody” is part. The term process refers to the flow of experience or the movement of life. As Amy Mindell – Arnolds professional partner and wife – describes: “Whether focusing on a body symptom, dream, movement, relationship conflict, a group interaction or an extreme state of consciousness, the process worker asks, ‘What is moving? What is changing?’ and attempts to follow nature's winding path.”⁷⁵ This means that *Process Work* does not distinguish between psyche and matter, but simply follows what is happening. Furthermore, *Process Work* distinguishes between two types of movement: primary movements and secondary movements. Primary movements are those with which one identifies, and which are produced by the Ego. One does them intentionally and therefore they line up with one’s momentary identity. It is the movement one understands and perceives as logical. This is can be innumerable things, from closing your eyes before prayer to sticking out

⁷³ Arnold Mindell, *Dreambody: The Body's Role in Revealing the Self* (Portland: Deep Democracy Exchange, 2011), xix-xx.

⁷⁴ Mindell, *Dreambody*, xx.

⁷⁵ See article: Movement Work in Process-Oriented Psychology, in “Dreambody – Amy and Arnold Mindell,” accessed January 28, 2019, <http://www.aamindell.net/dreambody/>.

your hand in order to shake someone else's. Besides, there are secondary movements. They are a manifestation of the unconscious and therefore are unintentional. Secondary movements arise spontaneously without our direct awareness, and they do not seem to fit our momentary identity. This could also be all kinds of movements, like "a quick stumble, a shrug of the shoulders, or a movement tic."⁷⁶ It is exactly these secondary movements that have the potential to show us something new about ourselves that we did not yet know. They have the potential for personal growth.⁷⁷ In other words, secondary movements are the "Dreambody" at work. It is of no surprise that Amy Mindell believes that it is one of the goals of creative and improvisational dance to explore these secondary movements. While studying my own *dance diary* on the dance improvisation sessions, I recognized certain unintentional repeated movement patterns, that could be described as secondary movements. Peculiar enough, there are certain similarities found with the snake symbol. For example, March 7 I had my first dance class and wrote:

During one exercise, we had to work in couples. One person was the leader and the other the follower. As a leader, I could choose a body part where I wished my follower to place her hands while I was moving. The hands could serve either as support, for resistance or for increased sensation. The challenge for the leader was to initiate the movement from that body part, to be moved by that body part. I chose my heart area and asked my follower to place her hands on both sides of my heart center, on the upper side of the ribs. I wondered what it was like to be moved by my heart. I noticed my body was in constant movement, in a flow, just like the rhythm of the heartbeat itself. No beginning and no end. Afterward, we shared our experience. My follower told me my movements were wavy, like water. She also told me that even though I chose the heart center, my movements seem to be initiated from lower body parts as well, the back and hip area.

From the perspective of the "Dreambody," we could analyze this movement experience as follows: Both the spontaneous wave-like movements and the dream events about the snake are manifesting the serpentine body. The serpentine body is that of the snake and represents fluidity, periodic motion, rhythm, and mobility. Mindell believes that wavelike motions disturb the linear behavior of the Ego.⁷⁸ As the Ego has the intention to behave in a goal- and forward-oriented manner, wave-like motions can be disturbing. The Ego often experiences rhythm and

⁷⁶ Movement Work in Process-Oriented Psychology, in "Dreambody – Amy and Arnold Mindell."

⁷⁷ Movement Work in Process-Oriented Psychology, in "Dreambody – Amy and Arnold Mindell."

⁷⁸ Arnold Mindell, *Dreambody: The Body's Role in Revealing the Self* (Portland: Deep Democracy Exchange, 2011), 94.

vibration as potentially dangerous. This means that an increase in rhythm tends to reduce Ego control over life.⁷⁹ In this light, the movements described above were most likely not primary movements produced from the Ego, but secondary movements originating from the unconscious. Just as the snake in the dream, the “snake” in the body may signify a call from the unconscious, to move towards more flexibility and less rigidity in life. To obtain a flexible attitude and simultaneously less stiffness, could be part of my individuation process. To discover the connection between my *dream diary* and the *dance diary*, has been to discover a synchronicity.

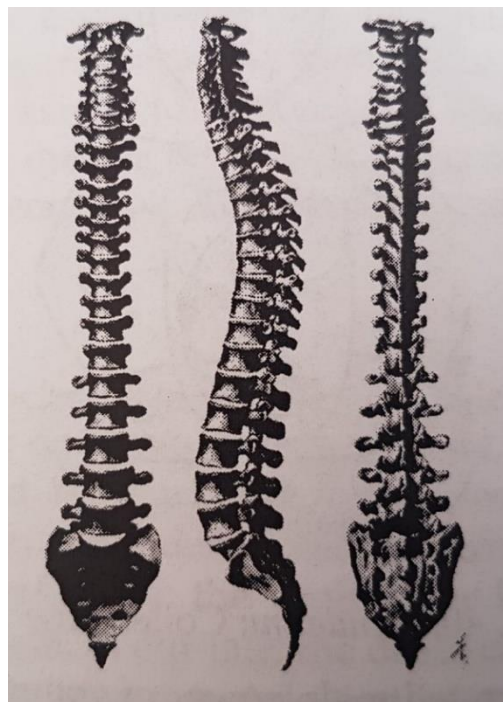


Figure 7 The serpentine character of the spinal column

Whether this synchronicity is actually “the case,” will remain a curious uncertainty for most of us. Yet what makes this occurrence likely to be synchronistic - besides its presence in my *dream diary* and in my *dance diary* - is the fact that to me it does not seem random. That for me personally, the serpentine body is meaningful. Without having taken the time and effort to document and study my dream world in relation to my dance experience, however, this

⁷⁹ Mindell, *Dreambody*, 95.

connection would most likely have gone unnoticed. As psychiatrist and Jungian analyst Jean Bolen says: “It seems to me that synchronicity is frequent, but unless an individual has some insight into the psychological situation, the symbolic coincidence is not appreciated. Like ignored dreams, they have no impact.”⁸⁰ This is another way of saying that although the occurrence of the synchronicity itself may be coincidental, our ability to discover it is not. Synchronicities can be “regained” upon self-investigation. In the end, the synchronicity that I have regained is that of *Manifesting the Serpentine*: both through my dreams and in my dance, the serpentine body has pointed out to a significant direction as part of my individuation process.

In the following chapter, I will dive deeper into the body as a source of knowledge, where I will discuss the idea of “letting the body speak for itself.” I will argue that letting the body speak for itself in dance and movement, is an important aspect in the experience of alignment between our psyche and matter.



Figure 8 Video still of contact dance improvisation during dance course 'Dans met de tijd'

⁸⁰ S. Miles, "Tao of Psychology: Synchronicity And the Self," Anomaly Archives, accessed June 21, 2019, <http://www.anomalyarchives.org/public-hall/collections/books/tao-of-psychology-synchronicity-and-self/>.

1.3 The Knowledge Body

This is the third section on the discussion chapter on synchronicity in dance improvisation from the viewpoint of the creator. This chapter is dedicated to the body as a source of knowledge, and the way in which embodied knowledge employed in dance can trigger synchronicities. I will argue that by letting the body “speak for itself,” one enables the most purest form of self-expression. Or, in other words, to act out the most authentic and relevant archetype in the given situation. First, I share an anecdote from my *dance diary*, followed by a personal interpretation of that event. I will analyze the event in light of the Jungian archetypes, and in relation to the theoretical concept of embodied knowledge.

March 18, In-Sense workshop, The Power of Ritual, Amenti Movemeant, TENT Rotterdam

Facing the Innocent

On a Sunday morning around 9 am, I made my way to Rotterdam for a movement workshop by Amenti Movemeant at their exhibition space TENT. The workshop, called In-Sense, was part of Amenti’s exhibition, The Power of Ritual. The workshop was set up as a dedication of our bodies, by ritualistically exploring our physical senses. Before we started, I was drinking a cup of tea in the entrance hall that I had poured myself. It was from the brand Yogi Tea, which always has a wisdom quote on the label of the tea bag. Mine said: “Our Intuition lies in Our Innocence.” I did not get it right away. I was especially unsure about how to interpret “innocence.” Personally, I do not have such a positive connotation with the term, as I generally associate it with a lack of responsibility. What would innocence have to do with intuition? I thought. As I drank my tea, I allowed the question to sink to the background of my awareness. Later on, during the workshop, we immersed in an exercise that involved physical intimacy. We were invited to move through the space with our eyes closed, using our sensitive and intuitive qualities to make physical contact with the other people. There were little guidelines for touching: we could cuddle, stroke, frolic, tap, or push and pull one another. I realized I got a bit confused about touching the people, as I did not want to be guilty of crossing peoples boundaries or intruding in their intimate zone. After raising this up as a question, one of the facilitators told me that my body would know very well what to do. That I could trust on my physical and emotional abilities, and surrender to what my intuition told me. “Hm, so my intuition would always do the right thing,” I thought. “My intuition will ensure that I will not be guilty of harassment. That I will remain innocent.” And so it went. In the exercise, I was

constantly balancing between outward-directed movements of approaching and touching to connect with the others and inward-directed movements of stepping back to check-in with myself. I made my way through an experience of trust, cherish, and play. While one person triggered me into the role of the caring Mother, in the other I found the Mother. Where one time the contact was smooth and flowy, another time it was heavy and grounded. Rather than moving intentionally, I was moving intuitively. As if I was "being moved," but by an inner guide. It was during this experience, that the meaning of the Yogi Tea quote came to light. The meaning fell together with my personal experience, as an answer that preceded the question: "Our Intuition Lies Our Innocence."

By means of analysis, I will now make several comments on the above anecdote. We see from the anecdote that during the workshop, I got confronted with a personal fear. It was the fear of touching inappropriately, or, more clearly, the fear of being rejected for doing something wrong. In this moment, part of my "less developed self" – or unconscious - got addressed. It made my Ego step in and say: "Maybe you should take caution, otherwise it might turn out badly for you." That is when I raised my hand and shared my doubts with the facilitator. What I realize now is that I was a bit afraid. What I needed to trust my own intuition, was to believe that I was innocent in the first place. However, as Jung convincingly described, in order to fully develop ourselves – to succeed in individuation – we must allow unconscious elements such as fear, into our direct awareness. In this way, they can integrate into a unified Self. In other words, in order to make the above experience an opportunity for growth, my fear of rejection had to be faced. Through delving into the experience, I started to believe in my own innocence. In this process, I was enabled to discover what was behind the fear, which in fact was acceptance, instead of rejection, and innocence, instead of guilt.

In terms of the Jungian archetypes, the archetypal meaning that was revealed on the occasion could be that of The Innocent. The Innocent, also known as The Child, is one of the twelve primary archetypes that Jung distinguished. Where the biggest fear of The Innocent is to be punished, rejected or abandoned for doing something wrong, its goal is to be unconditionally loved and accepted.⁸¹ In order to reconstruct the synchronistic event, is to say that The Innocent was the archetype that played out its role on stage during the exercise, and that had already been announced as an actor in the implicit message on the Yogi Tea label. The tea bag that I picked right before the workshop, carried a truth that I was soon to embody myself. Or, in other words,

⁸¹ Jeannie Campbell, LMFT, "Character Archetypes 101: The Innocent," The Character Therapist, last modified April 1, 2013, <http://charactertherapist.blogspot.com/2013/04/character-archetypes-101-innocent.html>.

the tangible tea label had an acausal connection to my inner learning process. As Jung explains: “Since psyche and matter are contained in one and the same world, and moreover are in continuous contact with one another and ultimately rest on irrepresentable, transcendental factors, it is not only possible but fairly probable, even, that psyche and matter are two different aspects of one and the same thing.”⁸²



Figure 9 Illustration of facing our shadow, in Jungian psychoanalysis

After doing an attempt to interpret the above experience in light of the Jungian archetypes, I will now dive deeper into the role of the body in this coincidental encounter. What seems to have been a necessary condition for this experience to happen, is that in the end, I put aside my rational and judgmental capabilities and followed my intuition. Or, in other words, that I let my body “speak for itself.” Indeed, acquiring bodily knowledge requires laying aside one’s analytical thinking and judgmental capabilities as much as possible for the time being. Dance therapist and founder of the method of *Authentic Movement* - Mary Whitehouse – made the astute distinction between “moving” and “being moved.” While moving requires a deliberate decision by the dancer, a moment of “being moved” happens in a sudden.⁸³ The idea of “being moved” implies a sense of surrender to the course of events to unfold. It allows for events to unfold coincidentally, without planning or interference. It makes space for contents in the

⁸² Carl Jung, *Collected Works of C.G. Jung* (Abingdon: Routledge, 2015), par. 418.

⁸³ Rouhiainen, "The Meaning of Bodily Knowledge," 70-71.

human psyche that the Ego generally tends to block. This state can be achieved once we cease pondering to the Ego-mind.



*Figure 10 Video still of after-movie 'The Power of Ritual'
by Joey Schuit from the Amenti Movement*

Besides shifting focus from one's rational mind to one's physical capabilities, environmental circumstances too, are of great importance in letting the body "speak for itself." A safe and comfortable setting undoubtedly helped me to trust my body in a way that seemed too adventurous at first. In the above story, two environmental factors were of importance: the confirmation by the workshop facilitator, which helped me to rely on my sensual abilities, but also the task of closing our eyes. Having our eyes closed ensures that one's vision is temporally shot of. As Stromsted and Haze explain: "shutting out external visual stimuli .. facilitates deep sensing experience, which has the ability to reach into the very tissues of the body and evoke imagery, emotion, body sensation, memory and dreams."⁸⁴ Hence, it is of no surprise that our intuition is also referred to as our "third eye." It is the internal eye with which we see things, that are not observable through our physical sense organs.

However, allowing the body to take over and "speak for itself," does not mean that there is no way in which a dancer can make deliberate decisions. As our dance teacher Ilse reminded us,

⁸⁴ Mary S. Whitehouse and Patrizia Pallaro, "The Road In: Elements of the Study and Practice of Authentic Movement," in *Authentic Movement: Moving the Body, Moving the Self, Being Moved: a Collection of Essays*, Volume Two (London: Jessica Kingsley Publishers, 2007), 58.

dance improvisation is really about two things: it is about spontaneous movement, which to some extent is “happening to us.” Yet it just as much about “making it happen,” about stepping in with our conscious mind by repeating, initiating, marking, amplifying, or reversing certain movements. In dance improvisation, we get to *know* ourselves, just as much as we get to *show* ourselves. Sometimes, these two processes become one and the same. Perhaps this is what happened in the above example of *Facing the Innocent*. Through allowing the body to “speak for itself,” I got introduced to The Innocent archetype within me, while acting it out. Although shutting down my visual stimuli and temporarily suspending my rational capabilities may have helped me in this endeavor, what really seemed to allow me to let the synchronicity unfold, was the willingness to make this an embodied experience. To believe that my body *knows* by itself where it wants to go. By going where it wants to go, my body is exactly where it has to be: right at the intersection of mind and matter.

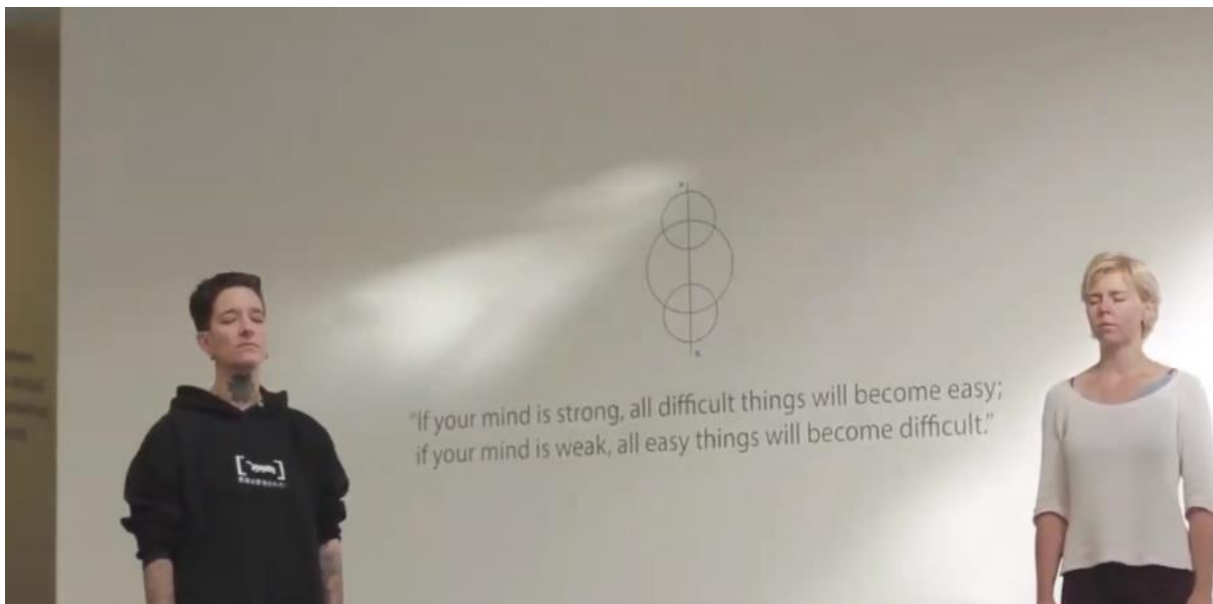


Figure 11 Video still of after-movie 'The Power of Ritual' by Joey Schuit from the Amenti Movement

CHAPTER 2 - THE SPECTATOR

In the previous discussion chapter, the concepts of synchronicity and dance improvisation were both elucidated from the viewpoint of the creator. In this chapter, I will shift the focus to that of the spectator, examining the question of spectatorship in dance improvisation and how it can assist in an understanding of synchronicity. The hypothesis being tested here is that dance performance, as an art form, can serve as a gateway to the unconscious and that engaging with a dance performance can enable us to make meaningful connections between the physicality of the performative event and inner sensations and psychic states. In order to adequately address this topic, this chapter is organized as follows: first, I will share an excerpt from my diary, based on the dance performance *Soul #3: Co-creation*, to which I applied the method of *Art Based Learning*. I will provide thereafter an interpretation of my experience with *Art Based Learning*, in which I will discuss how the “unthought known” and kinesthetic empathy have led my spectatorship into a synchronistic experience. Through Jacques Rancière’s concept of the “emancipated spectator,” I will connect the experience to the question of the social value of spectatorship in art. As my research shows, it is not so much *what kind of art* we perceive, but *how* we perceive it, that determines our ability to experience synchronicity.

2.1 The Emancipated Body

Soul #3: Co-creation, May 25, 2019, Korzo dance theatre, The Hague

Once all the audience sat down in the circles of chairs on the outskirts of the stage, four dancers were left in the middle. What I found remarkable was their attitude - the look in their eyes, mostly. It was an open, awake, present, and outward-oriented look. They might be performers, but they did not seem to be putting on a show. Putting on a show requires concentration, a slight turning inwards of attention, and also a certain distance towards the audience. Here, what I noticed more was the proximity they had towards us. They wore dark blue navy suits, all with a slightly different design. My eye was caught by that of one of the girls, whose suit was, at the bottom, half skirt and half shorts. It made her look like a humble warrior, fierce but elegant, ready to take on all the different roles within the spectrum of the play.

Throughout the first few minutes, the dancers made several attempts to interact with the audience. The ‘humble warrior lady’ walked up to a man and told him that her elbow was hurting her a whole lot. While showing the joint near to the man’s face, she hastily told him that it might turn red and then blue, if he would not kiss her elbow soon. So the stranger kissed

the girls elbow without any noticeable hesitation. “Well done,” I said to the girl in my mind, while reflecting on an encouraging aphorism my dad used to say when we were young: “Those who have nerves will have half of the world.”

In between moments of uninterrupted dancing, the microphone was grabbed, and one of the dancers spoke. Their speech was somewhere in between ceremony and poetry. They started: “The process of art making is part of the development of our minds and our lives ... and all of that in a balance between order and chaos.” They continued: “This is an ode to virginity. An ode to being vulnerable. To ‘not knowing’, which is the breeding ground where creativity lies. An ode to the fear, that does not need to be our enemy. For it is insecurity, that disrupts creation.” Even though I heard them for the first time, I felt like the words directly related to me. As if I had heard them before.

At a certain point, the three female dancers were positioned in a formation at the center of the stage. The male dancer was repositioning their body parts by making small adjustments. He grabbed one hand and placed it up another girls’ shoulder, or he softly pushed one’s hip more to the side. The dancers’ bodies seemed to have endless opportunities to mold and shape them into different forms. At a certain moment, the male dancer stopped what he was doing, and took several steps back to see his results. The action was like that of a painter, who puts down his brush, takes distance from his canvas and mesmerizingly studies his own creation. The speech went on: “Listen like a child. Be afraid. Live with the fear of rejection. Guard yourself against the disillusion of growing older, against the disillusion of throwing away your material.” “Love is co-creation,” they said. But at the same time, they realized that this love is also a complex one: “If we talk about collectiveness, Who brings what? And Is every input meaningful?”

At times, two different energies were occupying the stage simultaneously. Two of the dancers were making rough movements, violently waving their arms in the air, hopping around in full and forceful energy, while the movement of others was small and subtle, in which their tender hand gestures and curious looks were exploring their own bodies as an undiscovered land. These different ways of moving suggested two different energetic realms, which reminded me of all the opposites we carry within ourselves, of being both thoughtful and impulsive, both reluctant and dedicated, modest and stubborn, both hard and soft.

I realized how much I was drawn into the performance, and how I could effortlessly grasp the language of movement. I remembered years ago, I did not have this kind of connection with dance at all. If I would occasionally visit a performance, I was actually never even really

watching. I always felt a bit detached from what was happening on stage, as if was a huge glass window in between me and the dancers. Maybe it was because I was less aware of my own physicality and sense capacities at that time, which minimized the effects of kinesthetic empathy. Or perhaps it has only been since recently that I started to see the dance as a metaphor for the life we are all part of, where the dancefloor as a disarming microcosm.



Figure 12 Picture of the dance performance

Soul #3: Co-creation at Korzo theatre, The Hague

The above excerpt from my diary was from my experience of the dance performance *Soul #3: Co-creation*, to which I applied the method of *Art Based Learning (ABL)*. The method consists of four steps, namely: the questioning subject, the speaking object, the possible world, and telling a story.⁸⁵ The question that I came down to in step 1, was: *What is my professional calling in life?* This is a personally relevant question because it provides me with guidance in making my decisions, both big and small, both personal and professional. Finding insight into this existential question through the external event of a dance performance has been the purpose of this *ABL*-method.

In step 2, the subject is to choose an artwork intuitively. This can be a choice from an exhibited work while you are visiting a museum, but it can also be an artwork you find in your digital or physical environment that you feel attracted to. The artwork that I chose was the dance

⁸⁵ A more elaborate description of the Art Based Learning method can be found in the Methodology chapter.

performance *Soul #3: Co-creation*, choreographed by Jérôme Meyer and Isabelle Chaffaud. The performance took place at the *Korzo* theatre in The Hague and was the third part of a trilogy about the nature of human beings.⁸⁶ Once I had arrived in the theatre and took my seat in the mandala of chairs on the stage, I took my notebook out. I was ready to let the performance speak to me. This is where I entered step 3, which is to imagine the possible world that is comprised of a merging between object and subject. In the excerpt above, one can perceive several instances in which the object and the subject may have merged into one and the same experience. This happens when I start an observation, which I then associate with something personal: a memory, a vision or a feeling. For example, seeing the humble warrior girl treating her hurt elbow, I remembered my father's aphorism about having nerves, seeing the male dancer mold the others into a formation made me remind the creation process of a painter, hearing the speech, I felt a peculiar kind of recognition, and observing the different types of energies in movement, I visualized my younger self, when I had been unable to grasp the language of dance. Lastly, the fourth step was to make my own story, by integrating and assimilating the information that I gained in the previous steps. This story could be proposed as an answer to the question in step 1, *What is my professional calling in life?* Although this exercise is broadly interpretable, I will now attempt to answer this question based on my experience of witnessing the dance:

"Your professional calling in life is to co-create. This means that you will work in a collective, but have a strong position of your own with unique input. In this co-creation, you will feel a universal kind of love. More important than to know what it is exactly that you will create, is to know what attitude and qualities are needed. You will create beautiful things if you do are patient, while remaining mesmerizingly curious towards yourself and others. This means to immerse yourself in your activities, to explore all possibilities and to keep on molding your work. But it also means to step back at times, to observe your creation from a distance. Your personal quality in the collective process may be that of the 'catalyst,' to guard over the value of each individual, and to increase their potential to contribute to the larger whole. If you will have the nerves and dare to take initiative in the professional sphere, you will have half of the world. Furthermore, you must be vulnerable and brave and you must embrace a state of "not knowing." You are a person of oppositions, and these opposing qualities can exist simultaneously without conflict. After all, your professional life is part of the greater dance of

⁸⁶ "Soul #3 Co-creation," Korzo, last modified June 3, 2019, <https://www.korzo.nl/nl/producties/soul-3-co-creation>.

life. This means that just like the dance, your career will be an ever-changing, fluid and dynamic course of events.”



Figure 13 Picture of the dance performance

Soul #3: Co-creation at Korzo theatre, The Hague

The “Unthought Known” and Kinesthetic Empathy

In order to contextualize the artistic encounter above in light of the concept of synchronicity, I will now introduce the concepts of the “unthought known” and that of kinesthetic empathy. In developing the *ABL*-method, Jeroen Lutters was inspired by the work of psychoanalyst Christopher Bollas, especially his concept of the “unthought known.” The “unthought known” refers to the content of the unconscious as a source of knowledge that we are not aware of. It is a way to describe personal truths that are somehow known to an individual, that determine one’s attitude and behavior constantly, yet that he is unable to think. Besides being unconscious, the “unthought known,” is also an *embodied* way of knowing. According to Cornell and Landaiche, the concept suggests that: “every individual has a bodily capacity to sense and organize countless impressions of the world and to use that knowing to make nonconscious decisions about life. This bodily way of knowing is available for use by the individual but is not consciously thought in the form of words, images, or symbols.”⁸⁷ According to Lutters,

⁸⁷ William F. Cornell and Michel N. Landaiche, "Nonconscious Processes and Self-Development: Key Concepts from Eric Berne and Christopher Bollas," *Transactional Analysis Journal* 38, no. 3 (2008): 205, doi:10.1177/036215370803800303.

engaging with art can encourage the activation of the “unthought known.” By triggering our imaginative and associative capacities, the artworks function as the gateway into the realm of “unthought known.” Through a dialogue with the artwork one can draw strength from one’s unconscious, with the potential to gain valuable and pre-verbal insights into oneself. Because the last step *ABL*-method involves a reflective component that ties the experience together, one is able to integrate the insights into a verbal and conceptual outcome.⁸⁸

In the above experience, my “unthought known” might have been that my professional calling in life is to co-create. While encountering the artwork with the captivating question in the back of my mind, I have found meaning in the dance performance in the light of my initial question. The meaning that I produced through observing the movement of the bodies, the rhythm and choreography, the spoken words, the scenography, and the music, have provided insight into a topic that is not directly, at least not causally, related to the performance at all. In this light, my experience of spectatorship could be valued as a synchronistic experience. The synchronicity has been that the questioning subject (me) and the speaking object (the dance performance) have coincided into a meaningful coincidence.

Besides one’s ability to enter the realm of the “unthought known,” what may have contributed to this particular experience to be synchronistic, is the aspect of kinesthetic empathy. As opposed to most other works of art, in dance performance, the spectator may experience kinesthetic empathy, which, as I will argue, increases our sense of unity between our psychological state and the physical world. Kinesthetic empathy has been described by Brandon Shaw as our “ability to intuit what others are experiencing based upon their bodily behavior.”⁸⁹ The concept implies that in observing a dancer, similar sensory organs or proprioceptors in the muscles are being awakened. As Shaw explains: “Dance in particular focuses spectators upon the bodily aspect of our being, and the intimacy of smaller performance spaces can deepen our ties with performers, thereby potentially increasing empathetic bonds.”⁹⁰ Through the concept of kinesthetic empathy, perceiving becomes an encompassing activity that involves the whole body. Visual perception is just one part of the “holistic bodily phenomenon” that triggers

⁸⁸ Jeroen Lutters, "In de schaduw van het kunstwerk: art-based learning in de praktijk," (PhD diss., Amsterdam School for Cultural Analysis (ASCA), 2012), UvA-DARE (Digital Academic Repository).

⁸⁹ Brandon W. Shaw, "'SITTING-THERE: EMBODIED PERCEPTION, KINESTHETIC EMPATHY, AND READING PAIN IN DANCE SPECTATORSHIP'," (master's thesis, Graduate School of the University of Massachusetts Amherst, 2012).

⁹⁰ Shaw "SITTING-THERE."

kinesthetic empathy.⁹¹ According to Shaw this means that perception in general, and especially dance spectatorship, is, in fact, a kind of performance in itself.

In the context of *ABL*, kinesthetic empathy could be an extra stimulant to further deepen the connection that we are building with the artwork. Through what Theodor Lipps calls “inner mimesis”⁹² of the spectator, the lines between the performer and the spectator blur, thereby sharing a similar experience. The idea of kinesthetic empathy emphasizes the direct relationship we potentially have with a dance performance, which is built upon our ability to respond directly to the media employed - such as movement rhythm or movement patterns. While acting as a witness to what is happening on stage, one can be virtually and imaginatively moving along with the dancers. Akinleye describes that in dance, “the audience becomes aware of their own feeling of the aesthetic of the body in space.”⁹³ Experiencing kinesthetic empathy in combination operating in the realm of the “unthought known,” through a methodic approach such as *ABL*, has great potential to experience a union of seeming opposites, where the events unfolding in front of you appear as a co-creative manifestation.

If indeed, through active engagement with a dance performance through methods such as *ABL*, one is able to gain deep insights about ourselves, what does imply for the social value of spectatorship in art? In order to make the link, I will now introduce the idea of the “emancipated spectator” of Jacques Rancière.

The Emancipated Spectator

Jacques Rancière discusses the paradox of the spectator in theatrical performance. The paradox lies in the fact that the theater does not exist without spectators, yet that spectatorship is perceived as a bad thing. Spectatorship is perceived as a bad thing because looking is perceived as a bad thing. It is deemed the opposite of knowing and the opposite of acting. While being separated from the capacity to know or to act, spectatorship is valued as a passive and ignorant state of being.⁹⁴ However, Rancière believes that the spectator is far from passivity and ignorance, and is unjustly undervalued. To make this point, Rancière introduces the concept of the “emancipated spectator.” As emancipation requires equality of different kinds of

⁹¹ Shaw “SITTING-THERE.”

⁹² Watching Dance, “What is kinesthetic empathy?,” Watching Dance, accessed June 14, 2019, http://www.watchingdance.org/research/kinesthetic_empathy/.

⁹³ Watching Dance, “What is kinesthetic empathy?”

⁹⁴ Jacques Rancière, “The Emancipated Spectator,” in *The Emancipated Spectator* (Brooklyn: Verso Books, 2009), 2-3.

intelligence, in all its manifestations, the “emancipated spectator” calls for a reevaluation of the audience in the theatre.⁹⁵ To be emancipated means not to submit yourself to the performer, nor to assume superiority. This means that the intelligence of the performer and the intelligence of the spectator, are equal in essence. After all, both forms of intelligence do exactly the same thing, i.e. they make figures and comparisons to communicate their intellectual adventures and to understand what other intelligences are trying to communicate to them in turn.⁹⁶ The spectator is active: “She observes, selects compares, interprets. She links what she sees to a host of other things that she has seen on other stages in other kinds of place. She composes her own poem with the elements of the poem before her.”⁹⁷ Thus, emancipation starts by dismissing the supposed opposition between looking and acting. It starts by realizing that looking is an act itself. To interpret the world is already a way of transforming it.



Figure 14 Picture of the dance performance Soul #3: Co-creation at Korzo theatre, The Hague

In this light, applying the *ABL*-method to a dance performance – where one enters the realm of the “unthought known” and experiences kinesthetic empathy, - is the ultimate kind of “emancipated spectatorship.” Even, since it is the whole body that is active in witnessing dance

⁹⁵ Rancière, “The Emancipated Spectator,” 10.

⁹⁶ Rancière, “The Emancipated Spectator,” 10-11.

⁹⁷ Rancière, “The Emancipated Spectator,” 13.

performance and not only our visual and neurological capacities, I will refer to the person spectating dance as “the emancipated body.” The “emancipated body” takes seriously the personal connection she potentially has with an art object, that no one else can judge or dismiss. The “emancipated body” freely associates an artistic performance with her own experience, with previous memories, ideas or events. Even so, as Rancière states that the artistic meaning of a performance cannot be anticipated before it is actually perceived by an audience, for synchronistic occurrences, this may be the same: it is only through the subjective experience of the events that make up a synchronistic occurrence, that these events have gained meaning. By emancipating, by actively engaging with the world, there will be moments when inner and outer realms seem to coincide with one another. In the end, what Lutters, Jung, and Rancière all seem to have in common, is their implied assumption that the spectator is also a performer. For Lutters, the spectator is a performer insofar she is able to get into a dialogue with a speaking object, for Jung, the spectator is a performer insofar she is part of the co-creative evolution of the universe,⁹⁸ and for Rancière, the spectator is a performer insofar she is able to tell her own story about the story in front of her. In the end, synchronistic occurrence depends on the spectator’s ability to recognize the clues of her own story in the story in front of her.

⁹⁸ Paul Levy, "Catching the Bug of Synchronicity," *Awaken in the Dream*, last modified August 12, 2008, <https://www.awakeninthedream.com/articles/catching-the-bug-of-synchronicity>.

CONCLUSION

In this chapter, I will provide a summary of the discussion chapters, combined with several concluding remarks. After that, I will discuss several practical implications of this research: I will discuss its implications to the modern scientific paradigm, the implications for the Western education system and I will discuss the overall socio-political implications of the findings. In the third section of the conclusion, I will also discuss several of the limitations of this inquiry, which I will then formulate into a proposal for future research.

In this research, I have explored how improvisational dance can serve in an understanding of the Jungian concept of synchronicity. I have reflected upon first-hand autoethnographic experience of dance improvisation, both from the viewpoint of the creator, and that of the spectator. In the chapter on the creator, different approaches were taken to value the body: as “symbolic,” as “dream,” and as “knowledge.” “The Symbolic Body” centered around my personal example *The Dance of Dionysius*, where I discussed the idea that archetypal structures of the unconscious tend to find their way out through the body through symbolic movement. Through the manifestation of the Dionysian archetype in symbolical movement, I have been able to abstract synchronistic meaning in relation to my own process of individuation. In the section on “The Dream Body,” I discussed the example of *Manifesting the Serpentine*, where the snake or serpentine was represented both as a symbol in my dreams and as a movement-quality during dance classes. Through observation and study, I have become aware of the symbolic appearance and its related archetypal meaning that hints towards flexibility and less rigidity. In this way, I may have discovered a synchronicity. “The Knowledge Body,” took off from the personal example of *Facing the Innocent*. I have discussed the idea that, by letting my body “speak for itself,” I was enabled to discover and integrate The Innocent archetype into my personality. The main line of thought has been that body awareness and embodied knowledge facilitated the felt alignment between a psychological state with an external event. In the second chapter of the discussion, the focus shifted from “the creator” to “the spectator,” where I applied the method of *Art Based Learning* to the dance performance *Soul #3: Co-Creation*. I discussed that spectating dance performance may activate the working of the “unthought known” while stimulating our kinesthetic empathy, which, as I have argued, can lead to deep personal insights. This makes dance spectatorship an activity prone to synchronistic experiences. Through the concept of the “emancipated spectator” by Jacques Rancière, I have emphasized the social value of spectatorship in art. I have argued that spectatorship is a

performative practice in itself, which makes spectatorship both personally valuable and socially relevant.

It seems that both as a “creator” and as a “spectator,” there are valuable inferences to be drawn for synchronicity in relation to dance improvisation. The symbolic value of art in general, the space artistic practice offers for our imagination, the therapeutic value of physical expression, the spontaneous creation of dance, and the meaning-making of art practice, are all aspects of this relationship. But most important seems to be the role of the body, in constantly mediating between psyche and matter. Whether intentional or impulsive, our body movements are a direct act of creation. This is how, as a dancer, you are both the producer and the product, both the creator and the thing created. In the end, a synchronicity is just that: a direct act of creation, which manifests itself as chance. However, important to note as well is that moving your body, may not necessarily result in an understanding of Jungian synchronicity. This research itself, which included in-depth bibliographic research and the systematic observation and analysis of the data from my *dance diary* and my *dream diary*, have been of indispensable value in understanding the relationships between the field of dance studies and the Jungian concepts in the first place.

Understanding the concept of synchronicity in the light of the body may have practical applications for our understanding as human beings, as political beings and as beings engaged with art. The practical applications of this research, are relevant, yet not urgent. Rather than making a call for action, in what will follow I will suggest a certain potential for change, for the field of science, education, and politics. This research may be a part of a ripple effect of a bigger movement of researchers and artists who believe in the interdependence between psyche and matter.

Shifting the Scientific Paradigm

In taking seriously the acausal connecting principle that synchronicity signifies, would mean that the current scientific paradigm is untenable. Initially, Jung introduced synchronicity as a scientific principle, the fourth one besides the classical concepts of time, space and causality. Accepting this premise implies that the materialistic scientific paradigm, based on the classical Newtonian physics is too one-sided. It neglects the inner nature of human beings, which to Jung

was a valid source of knowledge.⁹⁹ Accounting for synchronicity as an essential scientific principle suggests, what Thomas Kuhn has called, a shift of a scientific paradigm. In his book *The Structure of Scientific Revolutions*, Kuhn explains how a revolution in science takes place after a period of repeated failure of the current paradigm in investigating, explaining and understanding reality. However, Kuhn argues that “even when the apparatus exists, novelty ordinarily emerges only for the man who, knowing with precision what he should expect, is able to recognize that something has gone wrong.”¹⁰⁰

To expand the scientific paradigm, requires a re-evaluation of the unexpected beside the average, of the immaterial beside the material, and of the irrational beside the rational. Perhaps it requires a re-evaluation of binary thinking at all because synchronicity implies that psyche and matter are not as distinct as we may assume. Instead of materialistic and reductionist science, a more holistic approach for understanding and explaining reality would be in place. One that values the mind as more than a mere epiphenomenon of matter and that would take our “internal world” just as serious as our “external world.”¹⁰¹

Synchronicity the Socio-political Changemaker

Besides its applications for the scientific paradigm, this inquiry implies that socio-political change starts with the individual. Indeed, Jung believed that changing the world starts with changing the individual. He says that “the only way to bring about genuine and lasting change in society is by bringing about change in the individuals who compose that society.”¹⁰² This application is emphasized by the cosmic unifying principle that Jung called *Unus Mundus*. By accounting from the ultimate unity of all existence, each person is a microcosm in himself, “a reflection of the great cosmos in miniature.”¹⁰³ This implies that social improvement starts with personal development and that a necessary condition for conflict resolution, is for individuals to work on broadening their own conscious minds. As I have discussed in the previous chapter, engaging with dance improvisation can be a sustainable and playful way to work develop one’s conscious mind. The dance floor in that sense is like a learning environment for and from oneself, where every synchronicity counts as an insight. Furthermore, synchronistic phenomena

⁹⁹ Roderick Main, "Synchronicity and Jung's critique of science, religion and society," in *The Rupture of Time: Synchronicity and Jung's Critique of Modern Western Culture* (London: Routledge, 2004), 123.

¹⁰⁰ Thomas S. Kuhn, *The Structure of Scientific Revolutions: 50th Anniversary Edition* (Chicago: University of Chicago Press, 2012), 64.

¹⁰¹ Main, “Synchronicity and Jung’s critique,” 122.

¹⁰² Roderick Main, “Synchronicity and the Spiritual Revolution,” in *The Rupture of Time: Synchronicity and Jung’s Critique of Modern Western Culture* (London: Routledge, 2004), 140.

¹⁰³ Main, “Synchronicity and the Spiritual Revolution,” 140.

are a tool for people to experience interconnectedness and interdependence with their surroundings, which to me, seems like a recipe for a healthy society. This research on dance improvisation and synchronicity shows a potential for humans, that is similar to what Bruce Lipton has called a “conscious evolution”¹⁰⁴ or what Ervin Laszlo has called the “holistic approach.”¹⁰⁵ In his book, *Quantum Shift in the Global Brain: How the New Scientific Reality can Change Us and Our World*, Laszlo speaks of an emerging group of people, who live by the belief that human beings are part of a bigger unified system. This approach has the potential to “shift from a civilization of Logos to a civilization of Holos,”¹⁰⁶ Laszlo says.

Importance of Art Education

Lastly, this research has a practical application for the importance of art education in the Western education system. That is, if dance has the potential to trigger synchronistic experiences, and these experiences are highly insightful for the subject her sense of self, then the performative practice of dance can be a valuable source for personal development. As Matthew Zijlstra describes, synchronicity can be “a vital tool in the quest for self-actualization, personal growth and the ‘felt’ experience of interconnectedness.”¹⁰⁷ This means that dance improvisation, and perhaps also other creative practices, hold great value in a process of personal development. They trigger our creative capabilities, train our symbolic recognition, stimulate our imagination and enable free expression. I am convinced that, besides the general purpose of our Western education system of “knowledge transference,” personal development is of great importance. Only absorbing information from second-hand sources about the supposed state of events in the external world, is of no value, if one does not know oneself: if one is unable to reflect on this information from a personal standpoint, give meaning to the information, integrate the information into one’s own value system and transform the information into concrete action. This research suggests that body-oriented creative education can be a tool for self-development, and therefore could add irreplaceable value to the life of a student. In this light, this research connects well with other proposals for creative education, such as the U21 proposal by Jeroen Lutters.¹⁰⁸ In line with U21, I believe that in education, the

¹⁰⁴ Bruce Lipton, "The Role of Spirituality in a Worldshift," Bruce Lipton, last modified February 7, 2012, <https://www.brucelipton.com/resource/article/the-role-spirituality-worldshift>.

¹⁰⁵ Ervin Laszlo, *Quantum Shift in the Global Brain: How the New Scientific Reality Can Change Us and Our World* (New York: Simon & Schuster, 2008), 76.

¹⁰⁶ Laszlo, *Quantum Shift*, 76.

¹⁰⁷ Matthew Zijlstra, "Synchronicity or Synchrony?," Eyes4earth.org, last modified January 22, 2015, <https://eyes4earth.org/2014/11/synchronicity-or-synchrony/>.

¹⁰⁸ U21 is a vision on education in the 21st century, developed by professor and art educator Jeroen Lutters. At the center of U21 is the *l'uomo creative*, a creative individual human who develops besides her intellectual

demarcation between science, art, and entrepreneurship must be no more than a formal one.¹⁰⁹ Our academies should be a learning environment where intelligent, emotional and practical experience are of equal importance. The synchronistic potential of creative practices such as dance could serve in facilitating this educational vision.

Besides its practical applications, this inquiry has its limitations. One of them is that at times, the research findings have been suggestive and rather abstract. Instead of making the analysis of empirical data a central aspect, I have decided to use empirical data for the sake of exploring a concept. This has resulted in the presentation of several evocative ideas, and although these ideas may be academically relevant and artistically interesting, what this research may lack is a direct outcome that can be translated into a concrete proposal. Another weakness may be that the scope of the topic is too wide for the given timespan. For example, the concept of synchronicity requires understanding Jungian psychoanalysis, which one can spend a lifetime studying. What is not helping is that - although highly profound - synchronicity may be said to be the least understood concept of Jungian psychoanalysis. This may be because of its subjective quality, which makes it unlikely for someone to fully grasp its meaning unless she experiences it herself. Also, movement studies and the psychology of dance is an ever-evolving and rich field of study. In combining these two fields of study, I might have run the risk of providing insufficient depth into either of them. In a positive sense, this research may be most suitable for readers who are already familiar either with dance studies or Jungian psychoanalysis, and less for people with a different background.

Therefore, in terms of further research, I would suggest to set up a large-scale qualitative research with a similar topic. Such research would be aimed at a significant amount of people in the field of dance, both creators and spectators, to see how their practice serves in an understanding of Jungian synchronicity. This would provide the opportunity to make more evidence-based claims about the value of dance improvisation, which could then be translated into a concrete proposal. A numerous amount of other research opportunities lie at the intersection of psychology and physics. With an ever-increasing field quantum physics, more and more insights are gained on interdependence between the observer and the observed. As Mindell has hinted towards, “There are already many indications that psychology and physics

capacities, also her creative and entrepreneurial capacities, while acknowledging the hybridity of our current social realities.

¹⁰⁹ Jeroen Lutters, *University 21: Creativiteit als noodzaak* (Zwolle: Christelijke Hogeschool Windesheim, 2013), 10-11 and 59.

will remarry and create a child called ‘consciousness studies.’” An interesting proposal would be to do phenomenological research into embodied qualities such as intuition and environmental awareness, in the development of our conscious mind. Lastly, a potential for further search might be applied research into the effects of the *Art Based Learning*-methodology, in a setting of performance art. A relevant question would be as to how the effects of art education for performance art differ from the effects of art education on visual art, for example, because of the variable of kinesthetic empathy.



Figure 15 Picture of the dance performance

Soul #3: Co-creation at Korzo theatre, The Hague

BIBLIOGRAPHY

Academy of Ideas. "Carl Jung – What Are the Archetypes?" Academy of Ideas. Last modified March 22, 2018. <https://academyofideas.com/2017/02/carl-jung-what-are-archetypes/>.

Academy of Ideas. "Introduction to Carl Jung - The Psyche, Archetypes and the Collective Unconscious." *YouTube*. January 9, 2016. https://www.youtube.com/watch?v=j0KzUS0b_uc.

Adler, Janet. *Offering from the Conscious Body: The Discipline of Authentic Movement*. Rochester: Inner Traditions Bear & Company, 2002.

Amenti Collective. "Amenticollective.com – Meet the Collective." Amenticollective.com. Accessed June 16, 2019. <http://amenticollective.com/#Movemeant>.

"Arts and Society." Masters - Utrecht University. Last modified May 14, 2019. <https://www.uu.nl/masters/en/arts-and-society>.

Blom, Lynne A., and L. T. Chaplin. *The Moment Of Movement: Dance Improvisation*. University of Pittsburgh: University of Pittsburgh Pre, 1988.

Bollas, Christopher. *The Shadow of the Object: Psychoanalysis of the Unthought Known*. London: Routledge, 2017.

Bolen, Jean S. *The Tao of Psychology: Synchronicity and the Self*. San Francisco: Harper San Francisco, 1982.

"Carl Jung Theories and Interests." Gestalt Therapy Sydney Self Help. Accessed June 12, 2019. <https://gestalttherapysydney.weebly.com/carl-jung-theories-and-interests.html>.

Carter, Curtis L. "Improvisation in Dance." *The Journal of Aesthetics and Art Criticism* 58, no. 2 (2000), 181. doi:10.2307/432097.

Chodorow, Joan. "The Body As Symbol: Dance/Movement in Analysis." The Jung Page - Home. Last modified October 27, 2013. <http://www.cgjungpage.org/learn/articles/analytical-psychology/88thebodyassymboldancemovementinanalysis>.

Cornell, William F., and Michel N. Landaiche. "Nonconscious Processes and Self-Development: Key Concepts from Eric Berne and Christopher Bollas." *Transactional Analysis Journal* 38, no. 3 (2008), 200-217. doi:10.1177/036215370803800303.

Coward, Harold. "Taoism and Jung: Synchronicity and the Self." *Philosophy East and West* 46, no. 4 (1996), 477. doi:10.2307/1399493.

"Cursussen." Dansdrift. Last modified January 22, 2018. <https://www.dansdrift.nl/ddcms/cursussen/>.

Douglas, Claire. *The Woman in the Mirror: Analytical Psychology and the Feminine*. Lincoln: NE: iUniverse.com, 2000.

Ellis, Carolyn. *The Ethnographic I: A Methodological Novel about Autoethnography*. Lanham: Rowman Altamira, 2004.

Foster, Susan L. *Choreographing Empathy: Kinesthesia in Performance*. London: Routledge, 2010. Lecture.

Foster, Ruth. *Knowing in my Bones*. London: Adam & Charles Black, 1976.

Franz, Marie-Louise V. *Number and Time: Reflections Leading Toward a Unification of Depth Psychology and Physics*. Evanston: Northwestern University Press, 1974.

Jeannie Campbell, LMFT. "Character Archetypes 101: The Innocent." *The Character Therapist*. Last modified April 1, 2013. <http://charactertherapist.blogspot.com/2013/04/character-archetypes-101-innocent.html>.

"Joseph Campbell and the Myth of the Hero's Journey." *Academy of Ideas*. Last modified March 22, 2018. <https://academyofideas.com/2016/06/joseph-campbell-myth-of-the-heros-journey/>.

Jung, Carl. *Collected Works of C.G. Jung*. Abingdon: Routledge, 2015.

Jung, Carl G. *Man and His Symbols*. New York: Doubleday, 1964.

Jung, Carl. *Modern Man in Search of a Soul*. Abingdon: Routledge, 1033.

Jung, C.G. *On the Nature of the Psyche*. London: Routledge, 2014.

Jung, C. G. *Synchronicity: An Acausal Connecting Principle. (From Vol. 8. of the Collected Works of C. G. Jung)*. Princeton: Princeton University Press, 2012.

Jung, C.G. *The Archetypes and the Collective Unconscious*. London: Routledge, 2014.

Koestler, Arthur. *The Roots of Coincidence*. London: Pan Books Ltd, 1974.

Korzo. "Soul #3 Co-creation." Korzo. Last modified June 3, 2019. <https://www.korzo.nl/nl/producties/soul-3-co-creation>.

Kundu, Rama. *New Perspectives On British Authors*. New Delhi: Sarup & Sons, 2006.

Laszlo, Ervin. *Quantum Shift in the Global Brain: How the New Scientific Reality Can Change Us and Our World*. New York: Simon & Schuster, 2008.

Levy, Paul. "Catching the Bug of Synchronicity." *Awaken in the Dream*. Last modified August 12, 2008. <https://www.awakeninthedream.com/articles/catching-the-bug-of-synchronicity>.

Lindorff, David. *Pauli and Jung: The Meeting of Two Great Minds*. Wheaton: Quest Books, 2013.

Lipton, Bruce. "The Role of Spirituality in a Worldshift." Bruce Lipton. Last modified February 7, 2012. <https://www.brucelipton.com/resource/article/the-role-spirituality-worldshift>.

Lutters, Jeroen. "In de schaduw van het kunstwerk: art-based learning in de praktijk." PhD diss., Amsterdam School for Cultural Analysis (ASCA), 2012. UvA-DARE (Digital Academic Repository).

Lutters, Jeroen. *University 21: Creativiteit als noodzaak*. Zwolle: Christelijke Hogeschool Windesheim, 2013.

Main, Roderick. "Synchronicity and the Spiritual Revolution." In *The Rupture of Time: Synchronicity and Jung's Critique of Modern Western Culture*, 144-174. London: Routledge, 2004.

Main, Roderick. "Synchronicity and Jung's critique of science, religion and society." In *The Rupture of Time: Synchronicity and Jung's Critique of Modern Western Culture*, 144-174. London: Routledge, 2004.

Mansfield, Victor. *Synchronicity, Science and Soul-Making: Understanding Jungian Synchronicity Through Physics, Buddhism, and Philosophy*. Chicago: Open Court Publishing, 1995.

McFarlane, Thomas J. "Quantum Physics, Depth Psychology, and Beyond." Center for Integral Science. Last modified June 21, 2000. <http://www.integralscience.org/psyche-physis.html#fn9>.

- Merleau-Ponty, Maurice. *Phenomenology of Perception*. Abingdon: Routledge, 1945.
- Miles, S. "Tao of Psychology: Synchronicity And the Self." Anomaly Archives. Accessed June 21, 2019. <http://www.anomalyarchives.org/public-hall/collections/books/tao-of-psychology-synchronicity-and-self/>.
- Mindell, Arnold. *Dance of the Ancient One*. Deep Democracy Exchange, 2013.
- Mindell, Arnold. *Dreambody: The Body's Role in Revealing the Self*. Portland: Deep Democracy Exchange, 2011.
- Mindell, Amy and Arnold. "A Letter to C.G. Jung, on his 125th Birthday, from Army Mindell." Amy and Arnold Mindell. Last modified 1999. <http://www.aamindell.net/articles>.
- Murphy, Aaron Henri. "There is no Water in the Lake: Synchronicity, Metaphor, Narrative, Rhythm, and Death, in Fine Art Practice." Master's thesis, University College London, Slade School of Fine Art, 2015. UCL Discovery.
- Nietzsche, Friedrich. *The Birth of Tragedy*. North Chelmsford: Courier Corporation, 2012.
- Noë, Alva. *Action in Perception*. Cambridge: MIT Press, 2004.
- Pallaro, Patrizia. "An Approach to the Center: an Interview with Mary Whitehouse." In *Authentic Movement: Essays by Mary Starks Whitehouse, Janet Adler and Joan Chodorow*. London: Jessica Kingsley Publishers, 1999.
- Pallaro, Patrizia. "The tao of the body." In *Authentic Movement: Essays by Mary Starks Whitehouse, Janet Adler and Joan Chodorow*, 42-44. London: Jessica Kingsley Publishers, 1999.
- Pallaro, Patrizia. "The Body as Symbol: Dance/Movement in Analysis." In *Authentic Movement: Essays by Mary Starks Whitehouse, Janet Adler and Joan Chodorow*. London: Jessica Kingsley Publishers, 1999.
- Payne, Helen. "On a Jungian approach to dance movement therapy." In *Dance Movement Therapy: Theory and Practice*, 182-200. London: Routledge, 2003.
- Predock-Linnell, Larry L., and Jennifer Predock-Linnell. "From Improvisation to Choreography: The critical bridge." *Research in Dance Education* 2, no. 2 (2001), 195-209. doi:10.1080/14647890120100809.

"Psyche & Symbol - Apollonian Vs Dionysian Dichotomy." *YouTube*. December 3, 2018. <https://www.youtube.com/watch?v=ArsS6sPhwn0>.

Ranciere, Jacques. "The Emancipated Spectator." In *The Emancipated Spectator*, 1-23. Brooklyn: Verso Books, 2009.

Rouhiainen, Leena. "The Meaning of Bodily Knowledge in a Creative Dance-Making Process." In *Ways of Knowing in Dance and Art*, 56-78. Helsinki: Theatre Academy, 2007.

Sachs, Curt. *World History of the Dance*. New York: W. W. Norton & Company, Inc, 1937.

Schoofs, Johnny. Personal interview. Café Floor, Rotterdam March 25, 2019.

Shaw, Brandon W. "'SITTING-THERE: EMBODIED PERCEPTION, KINESTHETIC EMPATHY, AND READING PAIN IN DANCE SPECTATORSHIP`.'" Master's thesis, Graduate School of the University of Massachusetts Amherst, 2012.

"Soul #3 Co-creation." Korzo. Last modified June 3, 2019. <https://www.korzo.nl/nl/producties/soul-3-co-creation>.

Van Haastrecht, Ilse. "Dance Course." Presentation, Dans met de tijd, Dansdrift, CLOUD/Danslab, March 15, 2019.

Watching Dance. "What is kinesthetic empathy?" Watching Dance. Accessed June 14, 2019. http://www.watchingdance.org/research/kinesthetic_empathy/.

Whitehouse, Mary S., and Patrizia Pallaro. *Authentic Movement: Moving the Body, Moving the Self, Being Moved : a Collection of Essays, Volume Two*. London: Jessica Kingsley Publishers, 2007.

Whitehouse, Mary S., and Patrizia Pallaro. "The Road In: Elements of the Study and Practice of Authentic Movement." In *Authentic Movement: Moving the Body, Moving the Self, Being Moved : a Collection of Essays, Volume Two*. London: Jessica Kingsley Publishers, 2007.

Zijlstra, Matthew. "Synchronicity or Synchrony?" Eyes4earth.org. Last modified November 11, 2014. <https://eyes4earth.org/2014/11/synchronicity-or-synchrony/>.

LIST OF FIGURES

Figure 1 Diagram illustrating Carl Jung's synchronicity quaternity, source: http://thedeptcoach.com/synchronicity/	15
Figure 2 Jung's model of the human psyche, source: http://www.ireadhands.com/blog/archives/129 .	18
Figure 3 Video still of contact dance improvisation at the Elemental Exchange, TENT Rotterdam, source: smart phone video recording by Ghaith Qoutainy.....	25
Figure 4 Historic illustration of Greek dancers and tumblers, source: http://www.bencourtney.com/ebooks/dance/	26
Figure 5 Video still of contact dance improvisation at the Elemental Exchange, TENT Rotterdam, source: smart phone video recording by Ghaith Qoutainy	28
Figure 6 Illustration of the symbolism of the snake, source: https://realdreaminterpretation.com/symbolism-of-the-snake/	31
Figure 7 The serpentine character of the spinal column, source: Book 'The Dreambody' by Arnold Mindell	33
Figure 8 Video still of contact dance improvisation during dance course 'Dans met de tijd,' source: smart phone video recording by Ilse van Haastrecht.....	34
Figure 9 Illustration of facing our shadow, in Jungian psychoanalysis, source: http://www.jasonvalendy.net/blog/2014/5/18/god-is-like-light-not-god-is-light-right	37
Figure 10 Video still of after-movie 'The Power of Ritual' by Joey Schuit from the Amenti Movemeant, source: https://www.facebook.com/AmentiMoveMeant/videos/319250055441172/	38
Figure 11 Video still of after-movie 'The Power of Ritual' by Joey Schuit from the Amenti Movemeant, source: https://www.facebook.com/AmentiMoveMeant/videos/319250055441172/	39
Figure 12 Picture of the dance performance Soul #3: Co-creation at Korzo theatre, The Hague, source: smart phone picture by Merel Overgaag	42

Figure 13 Picture of the dance performance Soul #3: Co-creation at Korzo theatre, The Hague, source:
smart phone picture by Merel Overgaag 44

Figure 14 Picture of the dance performance Soul #3: Co-creation at Korzo theatre, The Hague, souce:
smart phone picture by Merel Overgaag 47

Figure 15 Picture of the dance performance Soul #3: Co-creation at Korzo theatre, The Hague, source:
smart phone picture by Merel Overgaag 54