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*Anna Halprin: Dance, Process, Form* details the life and work of dancer and artist Anna Halprin. Halprin was an early innovator in dance therapy, using the medium as a form of personal exploration through artistic and physical expression. Her work with groups of people, either for specific art pieces or in experimental workshops, was highly influential for the development of both dance therapy and avant-garde expressionism. Notable particularly amongst psychotherapists who incorporate bodywork and bioenergetics into their work, the principles behind Halprin's artistic perspective and undertakings remain highly relevant to those fields. Focusing on the cultural and historical influences that characterized her early development as an artist, the authors also discuss the underlying

concepts that made her approach to dance unique and therapeutic. For professionals who already incorporate similar dance-related therapies in their work, the analysis for bolstering treatment outcomes may be helpful. The book also gives some detailed background information for those interested in Halprin—her work, expressionism, and dance therapy in general.

The book is composed of five chapters, three of which are followed by closing "dialogues," or critical interviews that discuss the broader scope, issues, and applications of Halprin's work as they relate to preceding chapters. The book opens with an examination of the life and work of Anna Halprin, discussing it generally and in the context of the

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social and artistic movements of the nineteen-forties, fifties, and sixties. The next part of the book discusses her "life/art process," which details the essential building blocks for Halprin's creative and artistic actions. The following dialogue discusses the critics of Halprin's work and why, as a figure, she is sometimes not widely regarded as an artist nor as a dance innovator. The next chapter takes that initial dialogue and segues into her global reception, both in the psychology field and the art and performance world. It discusses, after this, the challenges of being on the boundary between art and therapy, significant because Halprin regarded herself and work as purely artistic in nature, albeit informed by psychology and the theories of psychoanalysts like Fritz Perls. The next chapter discusses the limits of expression, and how the "life/art process" can function in a therapeutic setting. This includes a dialogue about emotionality in teacher training within a multicultural context. The final chapter covers Anna Halprin's work in dance education. The book closes with an extensive list of her notable works and references, making the book appealing for use in research.

Readers will find that *Anna Halprin: Dance, Process, Form* is a detailed, well-researched, and objective examination of the life, work, and artistic mindset of Anna Halprin. It also effectively explains and translates that work for artists, performers, and working clinical professionals, much in the way that her work has already influenced those populations. It is also an interesting

profile and examination of someone who used expressionism in a way that can assist in tapping into and harnessing the human experience, either for therapeutic gains, or simply as a means of materializing otherwise hidden internal states. The inclusion of images of some of the pieces she conducted or influenced also gives readers a more direct sense of how her work materialized in groups and within individual projects and performances. This speaks to the very physical, present side of the dance medium it was implemented in. Also highly critical of the limitations of human expression and of the reception of Halprin herself, the book is an interesting foray into where the process of expression in dance and therapy stands today, and also what it might mean for practitioners and performers going forward.

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Wittmann, G., Schorn, U., & Land, R. (2015). *Anna Halprin: Dance, Process, Form*. Philadelphia, PA: JKP. ISBN: 978-1-84905-472-0. Paperback. 207 pages. Includes notes, recommended reading, index, and references.