

INTERruption – Feminist practices in research and education

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Intersectional feminist practices interrupt hegemonial structures. The panel discusses intermedial approaches in art, drama, music, dance, and movement therapy. This includes questioning epistemology, paradigms, and hierarchies in both research and education. Intersectionality refers to Crenshaw's (1989) concept that social and political identities create different modes of privileges and discrimination. Marginalized individuals and groups are marked as 'others' and thus experience discrimination based on actual or perceived characteristics (Said, 1978).

To actively counteract these mechanisms, a critical look is taken at potentially oppressive theories still influencing the canon of art therapy history in the German speaking realm of Europe. In addition, practices in arts therapies are discussed, which already offer discrimination sensitive alternatives for action by addressing and clarifying social roles and situations. It is questioned how issues of diversity in dance and movement therapy are still influenced by the concepts of expressive dance as one of their roots. Rupture and interruption are parts of dramatherapy processes (cf. Hougham & Jones, 2021). It will be discussed to what extent it supports the development of discrimination-sensitive perspectives. Empirical data will be used to demonstrate a procedure for empirically approaching interruption and rupture. Regarding research, paradigms, and hierarchies, adultism is discussed in terms of music therapy that

involves children with internalizing and externalizing behavior in schools in a mixed-methods approach. Moreover, art therapy research is questioned in terms of eurocentrism, colonial continuities, classism, and sanism, i.e., what is considered to be art at all and how marginalized art can be included in quantitative research.

In order to pass on an intersectional, anti-oppressive practice to a new generation of academically educated arts therapists and researchers, an examination on which theories, concepts, and practices are predominant and which are excluded seems necessary. Challenging the status quo comes with ruptures but is urgently required for a generally valid, fair, and discrimination sensitive field of arts therapies.

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Intersektionale feministische Praktiken brechen mit hegemonialen Strukturen. Das Panel diskutiert intermediale Ansätze in Kunst-, Theater-, Musik-, Tanz- und Bewegungstherapie. Dies bedeutet Epistemologie, Paradigmen und Hierarchien in Forschung und Lehre in Frage zu stellen. Intersektionalität bezieht sich auf das Konzept von Crenshaw (1989), wonach soziale und politische Identitäten unterschiedliche Formen von Privilegien und Diskriminierung schaffen. Marginalisierte Personen und Gruppen werden als "anders" markiert und erfahren so Diskriminierung aufgrund tatsächlicher oder wahrgenommener Merkmale (Said, 1978).

Um diesen Mechanismen aktiv entgegenzuwirken, werden Theorien, die noch immer den Kanon der Kunsttherapiesgeschichte im deutschsprachigen Raum Europas beeinflussen, machtkritisch betrachtet. Zudem wird einbezogen, wie künstlerisch-therapeutische Praktiken bereits diskriminierungssensible Handlungsalternativen bieten, indem gesellschaftliche Rollen und Situationen aufgegriffen und verdeutlicht werden. Es wird hinterfragt, inwiefern Fragen der Diversität in der Tanz- und Bewegungstherapie immer noch von den Konzepten des Ausdruckstanzes als eine ihrer historischen Wurzeln beeinflusst werden. Brüche und Unterbrechungen sind Bestandteile theatertherapeutischer Prozesse (vgl. Hougham & Jones, 2021). Es wird diskutiert, inwiefern dabei Möglichkeiten entstehen diskriminierungssensible Perspektiven zu entwickeln. Anhand empirischer Daten wird ein Vorgehen aufgezeigt, sich Unterbrechungen und Brüchen empirisch anzunähern. Adulthood wird im Hinblick auf

musiktherapeutische Forschung diskutiert, die Kinder mit internalisierendem und externalisierendem Verhalten in Schulen in einem Mixed-Methods-Ansatz einbezieht. Darüber hinaus wird kunsttherapeutische Forschung im Hinblick auf Eurozentrismus, koloniale Kontinuitäten, Klassismus und Psychismus diskutiert, insbesondere was überhaupt als Kunst gilt und wie marginalisierte Kunst in quantitative Forschung miteinbezogen werden kann.

Um eine intersektionale, machtkritische Praxis an eine neue Generation akademisch ausgebildeter Künstlerischer Therapeut*innen und Forscher*innen weiterzugeben, braucht es eine kritische Betrachtung, welche Theorien, Konzepte und Praktiken vorherrschend sind und welche ausgeschlossen werden. Den Status quo in Frage zu stellen, bringt Brüche mit sich, ist aber für ein allgemein gültiges, gerechtes und diskriminierungssensibles Feld der Künstlerischen Therapien unabdingbar.

Biography

Prof. Nicole Hartmann (she|her) is a professor for Arts Therapies / Dance Therapy at the Medical School Hamburg. She studied dance at EDDC Arnhem and Performance Studies at the University of Hamburg. She is a dance- and movement therapist (BTD®) with experience of working in psychosomatic clinics, a performance artist, and has taught at several educational institutions and universities (SRH Heidelberg, HZT Berlin). She is one of the organizers and founders of the German research day dancetherapy (2019, 2023). Her research interest lies in arts-based research.

Prof. Dr. phil. Anne-Katrin Jordan (she|her) is a Professor of Music Therapy and Music Education at the Medical School Hamburg. There she heads the Institute for Research in Arts Therapies (IRAT). She studied music and educational sciences at the Free University of Berlin and music therapy at the Berlin University of the Arts. She completed her doctorate in empirical music education at the University of Bremen. In addition, Anne-Katrin Jordan has been working as a music therapist with children and young people since 2016. She has extensive research experience in educational science, music education and music therapy with a focus on quantitative and mixed-method research. Current research focus is on music therapy in primary

schools. She is also involved in the further development of scales for assessing the quality of relationships in music therapy settings.

Prof. Dr. phil. Simone Klees (she|her) holds a professorship for Arts Therapies / Dramatherapy at the Medical School Hamburg. She studied sociology at the University of Hamburg and Goldsmiths University of London, UK, and received her Doctorate from the Berlin University of Arts. In her doctoral thesis, Simone Klees evaluated aesthetic experiencing in dramatherapeutic processes. Since 2014, she has worked as a dramatherapist in various clinical and outpatient settings with adults. In 2021 and 2022, she was involved in a foundation-funded dramatherapy project to promote resilience in children affected by the flood disaster in the Ahr Tal, Germany.

Prof. Dr. phil. Judith Revers (she|her) teaches arts therapies, with a special focus on art therapy at Medical School Hamburg. Master's degree in expressive arts therapy in 2018 (MSH), diploma in painting and graphics in 2006, PhD in cultural studies in 2014 at Academy of Fine Arts Vienna, leading to the impact project "pixel, bytes + film – ORF III artist in residence", which supported and aired film-art projects on Austrian public television (2013 – 2021). Judith Revers is working in the fields of social art, installation-, performance-, film-, and video-art. Her arts therapies research is centered around art and emotion, as well as therapeutic aspects in contemporary art. She teaches modules on art therapy history, art therapy practice, arts practice, and supervises arts therapies students during training. Full member of the following professional associations: HCPC, BAAT, DFKGT, EFAT, EArTE (as representative of Medical School Hamburg).

Prof. Dr. phil. Kerstin Schoch (they|them) is a scientist, art therapist, and psychologist whose interdisciplinary work covers art, therapy, and psychology. They graduated from the HKT – Nürtingen University of Applied Sciences and the University of Mannheim. They hold a professorship for Intermedial Art Therapy at the Medical School Hamburg and are a researcher at the Institute for Research in Arts Therapies (IRAT). They are the co-founder of the Pop-up Institute where they communicate science by means of Arts Therapies to fight sanism in

society. They were a mentor in the Open Science Fellow Program as well as the re-shape program for fostering knowledge equity – both by Wikimedia Germany. As @kunsthochzwei they micro-/blog about art therapy, psychology, intersectional feminism, and Open Science.

Recent publications and conference presentations

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