

Collective and intimate memory: Making sense of the void?

Mémoires intimes et mémoire collective: du vide pour donner sens?
Memorias íntimas y memorias colectivas: ¿hacer sentido del vacío?

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The workshop is a crossroads where dance, movement and drama meet. It is directed by two course leaders from different countries and languages. What connections may arise from the encounter of these cultural differences? How to find links and common ground?

Perhaps through childhood games, many of them existing in several countries, some, however, quite specific to certain cultural groups. These childhood games belong as much to the collective memory as to one's personal history, a more intimate kind of memory.

Weaving through our collective and intimate memory, we may become aware of certain gaps or holes, missing connections or voids. Perhaps we are not all and at all times interconnected: sometimes pieces are missing, parts are lacking, and holes become apparent.

The workshop will give an opportunity to explore this lack of memory - similar perhaps to a black-out when dealing with traumatic memory - but also an opportunity to explore our need of creating emptiness as a place for desire. The propositions will mainly be regressive, inviting every participant to bring along their childhood memories and cultural heritage to the present moment of the group. The workshop may thus offer a place to create, and perhaps also an occasion for a new insight, encounter or remembrance.

Through movement, play and improvisation we will offer ways of dealing with the concrete, physical, as well as symbolic emptiness between our cultures, memories and existences. We will be looking to make sense for our personal and professional identities from this exploration of emptiness.

Mémoires intimes et mémoire collective: du vide pour donner sens?

Le workshop, au croisement de la danse, du mouvement et du drama, est mené par deux responsables de formation, de pays et de langues différentes. Quelles connexions peuvent s'inventer à travers nos différences culturelles? Comment trouver des points communs, des liens? A travers les jeux d'enfants peut-être, dont certains existent dans une majorité de pays, alors que d'autres sont spécifiques à un groupe culturel. Les jeux d'enfants appartiennent autant à la culture - mémoire collective - qu'à l'histoire de chacun - mémoire intime.

Par un tissage entre mémoire collective et mémoires intimes, nous aurons conscience des trous, des écarts, des manques qui existent. Peut-être ne sommes-nous pas tous et tout le temps connectés aux autres: Parfois des pièces sont absentes, des bouts manquent, et des trous apparaissent.

Le workshop sera l'occasion d'explorer les trous de mémoire, qui ont à voir avec le black-out de la mémoire traumatique, mais aussi avec la nécessité de créer du vide et du manque pour laisser place à la nouveauté et au désir. Les propositions seront souvent régressives, invitant chaque participant à ramener dans l'instant présent et dans le groupe des souvenirs lié à son enfance et à sa culture. Le workshop sera un espace de création, et peut-être l'occasion de nouvelles réflexions, rencontres et souvenirs.

A travers le mouvement, le jeu et l'improvisation, nous souhaitons offrir une exploration de l'écart aussi bien physique que symbolique entre nos cultures, nos mémoires et nos existences. Nous chercherons les multiples sens que cet écart, ce vide peuvent prendre dans nos métiers d'art-thérapeutes.

Memorias íntimas y memorias colectivas: ¿hacer sentido del vacío?

Este taller, un encuentro entre la danza, el movimiento y el drama, está dirigido por dos coordinadoras de formaciones con dos lenguas diferentes. ¿Cuáles son las conexiones que

pueden surgir en el encuentro de estas diferencias culturales? ¿Cómo se pueden encontrar enlaces y bases comunes?

Tal vez a través de juegos de infancia. Muchos de ellos existentes en diferentes países, algunos, sin embargo, bastante ligados a grupos culturales concretos. Estos juegos de la infancia pertenecen tanto a nuestra memoria colectiva, como a la memoria personal, una memoria más íntima.

Entretejando a través de nuestra memoria colectiva e íntima, podemos darnos cuenta de ciertas brechas o vacíos, conexiones ausentes o vacíos. Tal vez no estamos todos todo el tiempo interconectados: a veces faltan piezas, echamos de menos trozos, y entonces algunos vacíos se hacen presentes.

Este taller dará una oportunidad para explorar esta falta de memoria, - similar tal vez a una amnesia temporal cuando tratamos con memoria traumática -, pero tal vez también una oportunidad para explorar nuestra necesidad de crear un vacío y así dar un lugar al deseo. Las propuestas serán mayoritariamente regresivas, invitando a cada participante de unir sus memorias de infancia y herencia cultural con el momento presente del grupo. El taller ofrece un lugar para crear, tal vez también una ocasión para un nuevo insight, encuentro o memoria. A través del movimiento, el juego y la improvisación ofreceremos nuevas maneras de tartar con lo concreto, físico y simbólico entre culturas, memorias y existencias, tratando de dar sentido a nuestras identidades personales y profesionales.

Biography

Heidrun Panhofer, PhD (University of Hertfordshire), MA (Dance Movement Psychotherapy, Laban Centre), is an associate professor at the Department of Clinical Psychology at the Autonomous University of Barcelona, where in 2003 she created, and has since coordinated, the Master and Postgraduate Programme in Dance Movement Therapy. Formerly President and Founding Member of the Spanish Association for Dance Movement Therapy (ADMTE), Heidrun's clinical experience includes group and individual work with children, adolescents and adults in special education institutions, different psychiatric settings and in private practice. Heidrun lectures internationally and has published extensively on DMT skills, embodiment approaches, clinical supervision and interculturality.

After her first career as a theatre director, **Sandrine Pitarque** has been working for ten years as a dramatherapist, particularly in child, adolescent and adult psychiatry. She is co-convenor and teacher at the dramatherapy section of the Master in Artistic Creation at the University of Paris. Sandrine works as a theatre director, as well as supervisor for individuals and teams.

Recent publications and conference presentations

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García Medrano, S. & Panhofer, H. (2020). Improving migrant well-being: spontaneous movement as a way to increase the creativity, spontaneity and welfare of migrants in Glasgow. *Body, Movement and Dance in Psychotherapy*, <https://www.tandfonline.com/doi/full/10.1080/17432979.2020.1767208>

Bareka, T., Panhofer, H. & Rodriguez, S. (2019). Refugee children and body politics. The embodied political self and dance movement therapy. *Body, Movement and Dance in Psychotherapy*, DOI: 10.1080/17432979.2019.1614668

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Sandrine Pitarque

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Pitarque, S. (2019): Le récit des origines: un dispositif d'art-thérapie utilisant l'écriture dans un cadre socio-éducatif. *RPPG* N° 72 May 2019 (Origins tale: an art therapy setting that uses writing in a social-éducative frame)

« Le jeu, un formidable outil d'émerveillement », *Revue des métiers de la petite enfance*, N°269 mai 2019 (Playing, a wonder tool)

Pitarque, S. (2018): *Jouons pour les aider à bien grandir*, Editions Leduc.s Paris (Let's play to help them grow)