

Hunting, Gathering, Cultivating: Documenting the Self Towards the Work of Art

Defne Erdur



— *Ashes to Ashes, Water to Words* by Oğuz Erdur¹

In this article, I share some of my experiences working as a **‘midwife’ to creativity**. In the past decade, I have collaborated with a variety of people, including but not limited to numerous dancers at various stages of their careers, giving them guidance in **how to document and use the creative process towards the creation of artistic work**. Having been deeply inspired and influenced by other artists and academics, the tools and methods I have developed and used in my work have been experimental and eclectic. My purpose here is to share the fruits of many invaluable encounters, which have culminated in an intermodal² graduate course I have designed and taught, titled *Creative Process and Documentation Methodology*. As I am keen on reaching independent artists and creative individuals, I have also adopted this method of **self-reflexive artistic documentation** for various workshops, some of which are mentioned below.

At the risk of sounding naïve, I want to reveal at the outset that I yearn for a world of nonviolent and compassionate interactions, where people live joyfully, thriving in dialogue and cooperation. Nurturing a belief, moreover, that we can create such a world together, I joined a number of initiatives, institutions, and associations in recent years. These collective efforts have been shaped by a shared desire to **create productive spaces and inclusive dialogues**, where knowledge and art can be produced and disseminated, while **empowering individuals** against the authoritarian structures of institutionalized learning.

It is in the spirit of **egalitarianism and inclusivity**, that I seek to share some of the tools, insights, and experiences I have hunted for, gathered, and cultivated over the past decade. As the method I present puts a crucial emphasis on self-reflexive documentation,³ I also make an effort below to bring my “personal experiences together with careful observations”⁴ and reflect on my own process of development. I begin with an outline of the assumptions and the principles guiding my work, which is followed by a few ‘snapshots’ representing the milestones in my journey.

Assumptions, Principles, Goals

At the heart of all my creative and intellectual practices are the following **assumptions**:

- **Life is short.** Time is precious.
- **Times are tough.** We all suffer from an overload of information.
- **We all matter.** Our bodies, ideas, dreams, emotions.
- **Every body⁵ is creative.** But also in need of inspiration.
- **Openness begets awareness.** Otherwise, we remain limited by habits and culture.
- **Peace requires action.** Just as ‘action’ needs a re-definition.
- **Dreams can come true.** As stories inspire us to turn our lives into a journey.

My approach to teaching and creativity is based on the following **principles**:

- **Every body knows** – including my own.
- **Body does mind** – through sensations, images, affects, behaviours, and meaning.
- **Every body needs self-expression** – with words, movements, images, sounds, and any other means available.

- **Every *body* is in history**⁶ – which implies that we are a living archive of moving documents, making any *thing* and every *thing* potentially relevant in a given context.
- **Every *body* is unique** – and too precious to waste on the expectations of others.⁷
- **Every *body* creates** – but is also in need of motivation, support, direction, and assistance in order to reach its potential.
- **Every *thing* is random** – which implies that we need to trust the creativity of our bodies and be fearless on the path towards our aspirations.
- **Creative experience is fulfilling, healing, and even fun** – to the extent we create frames and environments fostering personal and professional enrichment.
- **Creativity can't be measured** – but can grow when encouraged, nurtured, and guided.
- **Not all creativity ends in a piece of art** – but nor can we know whether it will, unless we go through with the creative process.
- **Art is always tied to evaluation** – for it necessarily reflects the social context of its production. Whether expressed or implied, every comment or gesture always-already traffics in the existing system of values.⁸ In order to transcend ethnocentrism and the parochialism of our own times, mindful work on critical feedback is crucial.⁹

Lastly, here is a shortlist of my teaching **goals**:

- Take people on a journey **to the transitive space between art and life**.
- Use **different languages of art** and various **tools of intermodal expression**.
- Bring your own life into your work: **Walk the talk!**
- **Don't get arrested!** (There is no freedom of expression in my country).¹⁰

Documenting the Creative Process: Some Reflections

The following 'snapshots' and the accompanying reflections are intended to simultaneously reconstruct and deconstruct my story. This patchwork is also meant to be an invitation for others to revisit the 'archives' of their own life histories, so to speak, and consider incorporating a practice of self-reflexive documentation into their own creative processes.

SCENE #1

THE WORK, THE SELF, AND THE OTHERS...

At Home. Lyon-France, January 2017

"I have learned not to fear documents but to trust random chance and coincidences when gathering the material for writing. I allow myself to play with textual objects and use them as tools for reframing my work and rephrasing myself.... When I confront the pages of my journals, I can't help but ask myself: Who is the 'I' speaking in these pages? How much, if any, of what I find on the page is really 'mine?' And subsequently, how could we even begin to demarcate the lines between the work, the self, and the others? Should we even try at all?"



— Photo by Defne Erdur

SCENE #2

ENCOUNTERING THE ‘SELF-PORTRAIT’

Professional Development Week. Stockholm-Sweden, December 2008¹¹

“This meeting is an exceptional opportunity to put life on pause and check in with myself! ‘The Emotional Welfare of Student Dancer and Their Teachers,’ a workshop led by Julia Buckroyd, provides invaluable insights on a number of topics:

“Doing less” as a teacher;

Allowing more space for active participation;

Finding inspirations and resources for teaching;

Recognizing the different developmental stages of different students;

Understanding the psychological parameters of a learning environment, group dynamics, and issues of safety;

Apprehending the dynamics of change, adaptability, self-discipline, creativity, collectivity, and organization;

Seeking new and authentic ways of transmitting knowledge and experience;

Finding creative ways of evaluation in descriptive, as opposed to value-laden, terms.”

In hindsight, this gathering proved to have a formative influence on my teaching pedagogy. Aside from providing an excellent balance of theory and practice, the program opened up a **multidimensional space between the emotions, cognitive reflections, and the meaning-making processes** of the participants. In particular, a step-by-step exercise, to which Julia Buckroyd called “creating self-portrait,” remained with me and became a permanent part of my arsenal. This exercise allowed the participants to “work with the arts metaphorically, as a way of identifying, reflecting on, and changing our conditioning... [and to] place our focus on the process itself, and on the insights that emerge, rather than the outcome or product.”¹²

**State Conservatory, Department of Contemporary Dance. Istanbul-Turkey,
January 2009**

"Can I give back to art what therapy has learned from it? Can intermodal expressive arts therapy be used not just for the purposes of healing but also artistic practice? — Questions to be discussed with Prof. Şebnem Aksan."

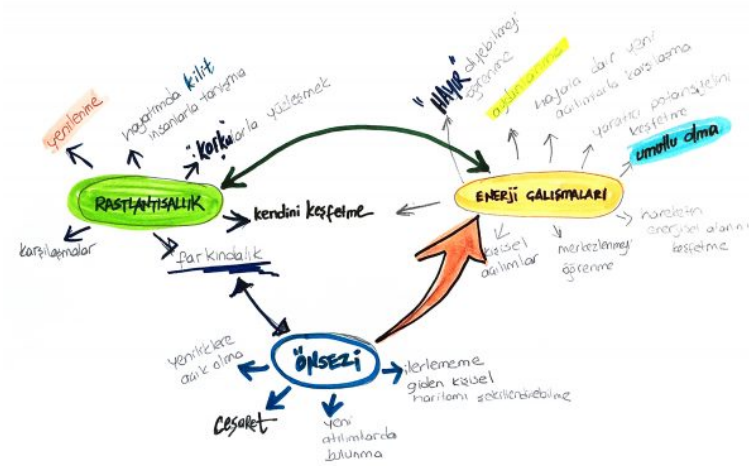
Thanks to a chance encounter, I was invited to teach in the *Department of Contemporary Dance at the MSGSU Istanbul State Conservatory* in 2009.¹³ Soon after I began offering classes on *Aesthetics and Sociology of Dance*, I became aware of the widespread concerns in the department about student progress. Though trained well in technique and composition skills, many students struggled with their graduation projects, which were often found to be lacking in authenticity and falling short of faculty expectations. This problem was compounded by the fact that the faculty themselves were having difficulties giving students guidance and constructive feedback with regards to their creative processes. There were also serious concerns about the quality of the students' academic work. Since many dancers had not attended academically rigorous institutions prior to their artistic studies, their reading and writing skills were often beneath the expected level. Consequently, there was a pressing need to build new habits of reading, writing, and expression, which was especially the case for graduate students, as they were required to analyse their own creative work and submit a written thesis.

At the time, I was preoccupied with the idea of using art therapy techniques for facilitating creativity in the performing arts and was already making commitments in that direction.¹⁴ When asked to supervise a graduate student named İlkay Türkoğlu, therefore, I did not hesitate to accept the challenge.¹⁵ A promising young dancer, İlkay was going through a period of stagnation in her artistic work. I modified the '*Self-Portrait*' model mentioned above according to her needs and gave her guidance in creating a series of dance fragments. Informed also by the *Art Therapy and Creativity Program* I was following at the time,¹⁶ our approach involved working with the '**shadow material**'¹⁷ and confronting the patterns of behaviour that create and sustain conflict within the self. In order to catalyse confrontations that were having a stifling effect on İlkay's creative process, we used not just movement but also other performative, oral, visual, and written methods. The work she created as a result embodied her conflicts, which allowed her to achieve some distance and access her inner tensions cognitively. This in effect was a practice of "intentional distancing, [which,] rather than being a way of cutting ourselves off from the material we need[ed] to work with,... allow[ed] us to enter into conscious dialogue with it."¹⁸ When time came to write about her process, İlkay had gathered a wealth of images, texts, recordings, and fragments of performances, reflecting upon which enabled her to take a rich and meaningful account of her artistic journey within an academic setting. She graduated from her MA program with an exceptional performance and a clear and thought-provoking thesis.¹⁹

The experience of working with İlkay was as enlightening for me as it was for her. Our interactions within a formalized teaching setting created what might be called the '**meta-cognitive conditions**,' within which I came to recognize the implications of my own knowledge and the ways in which I could use my 'toolkit' as a facilitator. Having now 'field-tested' my unfolding approach to teaching, I created my graduate course titled *Creative Process and Documentation Methodology*. This course offered a structure, various interdisciplinary tools, and some insights on documenting the creative process towards two separate but interrelated purposes: 1) the creation of the work of art itself and 2) the academic analyses to follow.



— Example of an initial 'Self-Portrait' by Gülçin Ergül.²⁰



— Example of a Mind Map by Harika Onur.²¹

SCENE #4

FROM 'SELF-PORTRAIT' TO 'HUNTING & GATHERING'

IDOCDE Teachers Meeting. Stolzenhagen-Germany, August 2011²²

"What a joy to work with strangers who have different lives but similar concerns! As I compare notes with colleagues on the different ways, tools, and types of documentation in creative teaching practices, I can't help but think: What about the independent artist who dwells outside of institutionalized learning?"

The idea of restricting creativity within a single mode of operation has never made much sense to me. The constitutive tension of art is such that we are not only **'hunters,'** who move towards designated goals and expected outcomes, but also simultaneously **'gatherers,'** who do not know in advance when and how precisely to use the material we gather. As limiting creativity by predetermined goals and existing knowledge is often counterproductive, we must allow for freedom and flexibility in artistic practice, which is crucial for the creative process to bear its fruits. That is to say, we need also to rethink ourselves as the **'cultivators'** of our artistic processes and develop and use the necessary tools and methods of cultivation.

These and other similar ideas came to me during workshops and conversations with over 150 dance teachers from around the world, focusing on various practices of teaching. Having brought my own modified version of the *Self-Portrait* to this meeting,²³ I benefited greatly from the ample feedback, constructive criticisms, and challenging questions I received. I also had a chance to collaborate with a number of teachers from Turkey, compiling a series of interactive, artful scores for interviewing dance teachers on their teaching practices.²⁴ All these and other inspiring encounters during this meeting convinced me to make a serious effort to **expand my work outside of the university setting**.

SCENE #5

‘FAILING SUCCESSFULLY’

ImPulsTanz. Vienna-Austria, July 2012

“As it turns out, there are a lot fewer participants in my workshop than I imagined. I am surprised and a bit disappointed... ‘You Turks keep trying to conquer Vienna since the Ottomans!’ says Rio Rutzinger, the Artistic Director of Workshops & Research: ‘Here you are with the very first siege of your own... and you thought the city was going to surrender immediately?!’²⁵ I am simultaneously humbled and motivated by his humour. I take a deep breath and dive in...”

The workshop I offered at this meeting, titled *Hunting & Gathering*, marked my first attempt to reach out to young artists outside of a university setting.²⁶ Conceived as an idea in Stolzenhagen the summer before, this workshop proposed “to work with the tools of various art disciplines and means of expressive art therapies towards enhancing the creative processes of performing artists.” Promising to “flow in accordance with the physical, mental, and emotional processes of each participant,” I offered to give them guidance in “finding and developing their unique ways to create, document, and present their authentic works.” I also stated explicitly that time was to be spared for discussions and feedback at every step. As it turns out, however, things do not always go as planned: In this “very first siege of my own,” which was an attempt to reach a wider audience, I ended up **“failing successfully!”**²⁷ Despite working rather well with a smaller group, I came to realize that my workshop was not suitable for large groups. Facilitating the creative process in smaller groups requires intensive focus, as the group dynamics play a crucial role in shaping the experiences of different individuals within a collectively-constructed creative space. Larger groups, on the other hand, have different dynamics, which require a different approach to facilitation than what the format of my workshop allowed.

The result of this realization was the subsequent development of another workshop titled *Every Body Knows*, which I offered during the future meetings of *ImPulsTanz* and other venues. Designed with the idea of openness and inclusivity, i.e. for larger groups, this workshop replaced the emphasis on intensive focus, self-reflection, and feedback with a more open-ended exploration of movement and the resources of the body. The title here is already a statement of pedagogy: Every *body* knows — and not just the highly trained bodies of creative artists. As living archives of particular life histories, individuals are always-already the *embodiments* of various forms of knowledge, including movement and dance. Cultivating our **embodied knowledge** towards artistic, therapeutic, or entertaining ends is a matter of engaging the body and making it become more aware of its resources, capacities, and potential.²⁸

Teaching The Teachers. Budapest-Hungary, June 2013

"Political unrest is at a peak in Turkey. Street protests spread around the country like wildfire, engulfing my own heart and mind among millions of others. My already-heighten sensitivities about the importance of self-expression and the value of artistic creation turn into urgent political questions, shaping my baggage as I come here. How to reconcile the world 'out there' with the work we do 'in here'?"

When I arrived in Budapest for this meeting, the *Gezi Park* protests in Turkey were going on full-throttle. What started with a few hundred people protesting the impending demolition of a park at a city center in Istanbul turned into a nationwide upheaval within the course of a few days, bringing millions out on the street all around the country. It is disheartening to know now that the hopes of a progressive political transformation that blossomed at the time ended up being crushed by the brutal, sinister, and conniving methods, with which the state responded to this spontaneous social outburst.²⁹

Having just left my country at a time of political unrest and uncertainty, I was at first not sure whether I could be functional in this meeting at all. I quickly came to realize however that I was in for a very pleasant surprise: the meeting proved to be **a template for a more democratic and compassionate way of living and teaching**. The open and flexible structure of the organization, as well as the inclusive and egalitarian ways in which the meetings were carried out gave me comfort and even hope. Participants found their place in the 'doing' of things, sharing insights and experiences based on their teaching practices. The discussion included such topics as the roles, deeds, and obligations of teachers in an institutional context; building bonds of trust towards a receiver-driven learning environment; the performative aspects of teaching itself and how teaching transmits not just content but also energy, attitude, and models for relating to people and information.

The most encouraging of all, however, was seeing how the common interests of the participants went beyond teaching in a narrow sense and culminated in **the ultimate goal of 'bridging art and life.'** Significant in this regard was how the organization put an emphasis on **'horizontal sharing,'** urging all the meeting materials – books, sketches, audio recordings, music, games, excerpts etc. – to be made publicly available in the form of a studio presentations.³⁰

SCENE #7

'HORIZONTAL SHARING...' WITHIN VERTICAL POWER STRUCTURES?**Contact Improvisation Research Retreat. Bolu-Turkey, August 2015**

"Amidst the dark clouds settling upon society, this meeting is a breath of fresh air bringing me joy, motivation, and hope. After many years of our hard work, the Contact Improvisation community in Istanbul is now strongly nested. Having been endowed with the tools and the community they needed, this dedicated group of non-professional dancers came so far—and will take it further themselves. And here I am, about to finalize my dissertation and move on. Perhaps it is time to say goodbye to the institutional constraints of learning and creativity for good. It is perhaps time to gather the courage, get rid of the anchors, and set sail in the open seas of creativity... towards liberating the body."

Speaking of freedom of expression, the Nobel laureate novelist Orhan Pamuk writes: "The pleasure of writing novels comes from exploring this peculiarly modern condition whereby people are forever contradicting their own minds. **It is because our modern**

minds are so slippery that freedom of expression becomes so important: we need it to understand ourselves, our shady, contradictory, inner thoughts, and the pride and shame...”³¹

Budapest gave me the strength I needed to continue on my path and reinvigorate my efforts to **help individuals cultivate freedom in their artistic expressions.** I continued teaching at the conservatory despite the fact that I considered quitting my job many times. In the political atmosphere that followed the Gezi Protests, the government started to increase its pressures on society and its control over institutions. The chair of my department changed more than once in a few years, changing also the dynamics among faculty – to such an extent that even the founding faculty member no longer felt welcomed in the department.

As the space for free expression and collective work kept shrinking and the relations among faculty became less and less democratic, I began questioning my place within this institution. The fact that politics in academia more and more resembled that of the country made it very difficult for me to adapt to this changing environment. In stark contrast, the *Contact Improvisation* community we created and fostered in Istanbul³² developed into such a collaborative and egalitarian environment that the oppressive dynamics of my institutional context became close to unbearable. And yet, thanks mostly to all the inspiration and wisdom from friends and colleagues, some of whom were mentioned above, I managed to continue teaching my graduate course until 2017, which is when I completed my doctoral studies and moved from Istanbul.³³ The works produced by the last MA student in my course, Harika Onur, reassure me now that staying was the right decision. Having gone through a self-reflexive documentation process, Harika created two video dance pieces.

SCENE #8

LOST AND FOUND IN THE *PSYCHOLOGY OF DANCE*

Prof. Sebnem Aksan's Residence. Istanbul-Turkey, January 2017

“I am lost. I don't have a home in Istanbul anymore. To cope, I need to work... but I also need a break. What saves me from the paralysis of my predicament is a chance encounter with a book titled ‘Psychology of Dance.’ This phrase strikes me as if written specifically to capture my attention...”

Lost at the turbulent seas of my political existence, I recently picked up a book from the library for inspiration: *Psychology of Dance*.³⁴ Reading through the book, I found myself busy appropriating its framework; rethinking, redefining, and reinterpreting its insights towards my own work; and clarifying my methods and goals further:

- **Motivation:** Help individuals find motivation and resources to create their own work and to express themselves with courage and confidence.
- **Psychological Preparation:** Provide time, space, and specific tasks for students to help them open up on various levels before they start their work.
- **Natural and Gradual Growth:** Take the time to guide students, step-by-step, towards the discovery of authenticity within themselves.
- **Balance of Information and Responsibility:** Aim for a balance between transmitting information and allocating responsibility to students. Over-emphasis in either direction will inhibit rather than encourage learning.
- **Performing Attitude:** Help develop performative presence through small, behind-the-scene performances, where constructive feedback is provided by colleagues, students, and friends.

- **Imagery:** Utilize still and moving images via tools such as drawing, sculpting, documenting, and writing, towards the production of the work of art, making sure to put the emphasis on the process rather than the end product.
- **Confidence:** Give support and encouragement to students and help them believe in their ability to create. Rollo May's *Courage to Create* is a must-read!³⁵
- **Focus:** Help students sustain a creative flow and remain focused on their work by giving them a series of small tasks and scores.
- **Understanding:** Instruct students to keep reflecting on what they want to do, what they actually can do, as well as what needs to be done, keeping them active and engaged throughout the process.
- **Training:** Deploy a variety of practices in order to help students become aware of how their resources – i.e. dance technique, writing, reading, referencing, watching, observing etc. – are systematically embedded in their creative processes. Utilize methods that help integrate different parts of the brain. Integrate visual, auditory, and kinesthetic & tactile exercises towards meeting different learning styles.³⁶
- **Adherence:** Provide a support system of fellow students, instructors, and teachers in order to help students discipline themselves in sustaining their working practice.
- **Social Support:** Draw the attention of student to the importance of support systems in their daily lives as well. Supervisors, instructors, other dancers, as well as family and friends are a crucial part of the creative process.
- **Communication:** Urge students to establish healthy and sustained habits of communications with themselves, each other, and other artists through “caring and constructive” feedback mechanisms. Help framing these communications using questions and scores towards creative/artistic response and positive reinforcement.
- **Performance:** Design the process in presentation stations where students can find plenty of time to exchange thoughts, comments, and feedback.³⁷ Emphasize the value of every unfinished piece, which is integrated into the flow responsively.

SCENE #9

PEACE, DREAMS, AND OTHER GIFTS OF SPRING

At Home. Lyon, France, March 2017

“Back at home, in my new life. I am in peace, suspended in the air – despite being deeply concerned for my country... There is already a hint of spring in the backyard. Ahead of me soon is a workshop in Italy. It feels like a new bud is about to blossom; a new opportunity for broadening my horizon. The more I reflect on my journey and re-visit the relics of past encounters,³⁸ the more I get inspired to move on towards new adventures; and the more curious I get of the struggles, dreams, and visions of others. In a crazy world with so many problems from wars to refugees to ecological devastation, how do we find motivation to go on in our artistic endeavours? As individuals who are leading lives in safety and comfort, how do we come to terms with our privileges and share their fruits? And how do others deal with such deeply troubling questions, I wonder. I really would love to know their answers...”³⁹



— *Bleeding into Words* by Oğuz Erdur⁴⁰

NOTES

1. This image is from a recent book featuring a hybrid collection of poems, photographic montages, and prose reflections around the themes of love, existential awe, and the quest for meaning. See: Erdur, O. (2016). *Stone in Love: Seduction of the Orphan Past*. Asheville, NC: Black Mountain Press.
2. "Integrated arts approach or intermodal (also known as multimodal) therapy involves two or more expressive therapies to foster awareness, encourage emotional growth, and enhance relationships with others. Intermodal therapy distinguishes itself from its closely allied disciplines of art therapy, music therapy, dance/movement therapy, and drama therapy by being grounded in the interrelatedness of the arts. It is based on a variety of orientations, including arts as therapy, art psychotherapy, and the use of arts for traditional healing." Knill, Barba, & Fuchs, 1995. Cited in Malchiodi, C.A. (2005). *Expressive Therapies*. NY Guilford Publications, p.3.
3. For short interviews on the importance of documentation featuring contemporary dance teachers in Turkey, see: <http://www.idocde.net/idocs/165>. For a recording of the keynote speech I delivered on the topic during the 1st IDOCDE Symposium, as well as excerpts from the panel discussion, see: <http://www.idocde.net/idocs/653>
4. Behrens, Laurence, et al. (2007). *Writing and Reading Across the Disciplines*. Canadian ed. Toronto: Pearson Longman, p.145.
5. My use of "every body" and "any thing" here is deliberate, as I wish to draw attention to the materiality of subjects as well as the objects.
6. History is not the past but a *narration* of the past. Many languages leave the line between *history* and *story* blurred, denoting both with the same word: "*Geschichte*," in the case of German, for example. Understood in this sense, history is an infinitely complicated, ever-dynamic, multi-vocal, collective enterprise of storytelling, which is always ripe with conflict, tension, and contestation. That is to say, it is not just the signs, symbols, remnants, residues, memorabilia and other constitutive elements of this multidimensional narration called history that we carry in our bodies, but also its conflicts, tensions, blind-spots, oversights, and ever-present possibilities, which are inexhaustible. I would argue therefore that cultivating a critical self-awareness about the ways in which the body is immersed in personal and collective histories is crucial for those working in the performing arts.
7. On the importance of not giving in to the expectations of others and pursuing instead one's own unique goals, visions, and talents, see the highly-inspiring video interview with

- David Bowie titled "Inspirations" (1997): http://www.youtube.com/watch?v=pDm-b_aR_OnY. In this interview, Bowie elaborates, among other things, on how the *intermodality* of his creative activities in music and visual arts sustained and reinforced one and other. For a transcript, see: <http://www.idocde.net/idos/1786>.
8. Highwater, Jamake (1996). *Dance Rituals of Experience*. Oxford University Press, p.137.
 9. For my further thoughts on feedback, see: <http://www.idocde.net/idos/1709>.
 10. Turkey is currently going through a disheartening socio-political transformation – from a waver- ing democracy with a sluggish path for pro- gressive change to an authoritarian regime based on heavy doses of religion and ethnic nationalism. Since 2013, *Freedom House*, a U.S.-based independent NGO focusing on human rights and democracy, has ranked Turkey as "Not Free." According to *Reporters without Borders*, an international NGO promoting free- dom of information and press, Turkey is cur- rently ranked 149th among over 180 countries.
 11. For more information about professional pro- grams of Balettakademien, as well as its vision- ary senior Fay Nenander, see: <http://www.folkuniversitetet.se/Skolor/Balettakademien-dansskolor/Balettakademien-Stockholm/Kurser/Larare1/Fay-Nenander/>.
 12. Halprin, Daria (2003). *Expressive Body in Life, Art and Therapy – Working with Movement, Metaphor and Meaning*. London & Philadel- phia: Jessica Kingsley Pub., p.19.
 13. Aside from being the founding chair of the de- partment at the time, *Prof. Şebnem Aksan* is al- so a pioneer in dance pedagogy and education in Turkey. See: <http://www.turkishculture.org/whoiswho/dance-ballet-opera/sebnem-selisik-aksan-1137.htm>.
 14. I was working with a young choreographer and teaching artist, Şebnem Yüksel, using some tools and techniques of expressive arts therapy in order to help invigorate her artistic process, while getting supervision myself from Asst. Prof. Nevin Eracar towards my "Art Ther- apy and Creativity" Certification.
 15. Following a series of conversations on creativ- ity, originality, and the deficit of authenticity in the contemporary dance scene in Istanbul, a well-known choreographer and faculty mem- ber, Prof. Aydın Teker, asked me to supervise İl- kay. Having been convinced of the wide- spread need for tools and methods towards fa- cilitating artistic creativity, I welcomed this challenge as an opportunity to develop my work further. Besides, coming from sociology background and having worked as a copywrit- er for some years, I was interested in giving further thought to writing practices in relation to dance.
 16. For more information on the "Art Therapy and Creativity Certification Program" in Turkey, see: <http://www.sanatlaterapiveyaratilicilik.net/tr/>.
 17. C.G Jung designated the shadow as a princi- ple archetype in the collective unconscious, as well as the repressed material in the personal unconscious. For Jung's contribution to mod- ern psychotherapy and art therapy, see: Swan- Foster, Nora (2016). Jungian Art Therapy. In J.A Rubin (Ed.), *Approaches to Art Therapy: Theory and Practice*. (3rd ed., pp.167-188). New York, Routledge.
 18. Halprin, *ibid.*, p. 30.
 19. For İl- kay Türkoğlu's MA thesis (in Turkish), in- cluding a section where I provide a detailed analysis of our work, see: [http://www.idocde.net/idos/144/do:showdoc/i d:292](http://www.idocde.net/idos/144/do:showdoc/id:292).
 20. An example of the first outcome of the "Self- Portrait" exercises that functioned as a spring- board for the creative process of an MA stu- dent, Gülçin Ergül. For more information and step-by-step exercises of 'Self-Portrait' you can visit Hunting Gathering Cultivating – Practi- cal Scores.
 21. An example of a "Mind Map," produced by an MA student, Harika Onur towards a video dance piece she created. For more information on "Mind Maps," see Sabina Holzer's contribu- tion Tracing the Invisible: Writing as a Trace. For more details of Harika's process, see: <http://www.idocde.net/idos/1717>.
 22. For information on this meeting, see: <http://www.idocde.net/folders/12>.
 23. For the proposal, as well as some reflections, see: <http://www.idocde.net/folders/14>.
 24. Those and other similar interviews conducted by dance students at the 4th *Idocde Sympo- sium* can be found in the following link: <http://www.idocde.net/folders/19>.
 25. In 1592 the armies of the Ottoman Sultan Sulei- man the Magnificent put Vienna under siege but failed to capture the city. Though the Em- pire was at its peak of power at the time, Vien- na marked the limit of Ottoman expansion in Central Europe.
 26. For my proposal for this workshop, see: [http://www.impulstanz.com/en/archive/2012/w orkshops/id2012](http://www.impulstanz.com/en/archive/2012/workshops/id2012).
 27. "Failing successfully" is phrase I borrow from Julyen Hamilton, who has used it as critical feedback, which nevertheless appreciates the effort to not give up when things do not work as intended.
 28. For the proposal of "Every Body Knows," see: [http://www.impulstanz.com/en/archive/2016/w orkshops/id3007](http://www.impulstanz.com/en/archive/2016/workshops/id3007). For the documentation of dif- ferent incarnations of this workshop at *Tanz- house Zurich* and *ImPulsTanz*, see: <http://www.idocde.net/folders/81>.
 29. For a political analysis of the Gezi protests by a contemporary art historian, see: Shaw, W. (2014) "Turkey's Summer of Love and the Art of Political Protest," *X-TRA Contemporary Art Quarterly*, 16(3). [http://x-traonline.org/article/turkeys-summer-of -love](http://x-traonline.org/article/turkeys-summer-of-love).
 30. For further details, see: <http://ttt2013budapest.blogspot.fr/p/defne-erdu r-istanbul-iam-independent.html>.
 31. Pamuk, Orhan in Lucy Popescu, Carole Sey- mour-Jones (2007). *Another Sky: Voices Of Conscience From Around The World*. Profile Books, p. 227 (*emphasis mine*).
 32. For more information on *Contact Improvisa- tion* in Turkey, see: www.ci-turkey.org.
 33. For my dissertation titled "Dance Education on the Transitive Line Between Life and Art: Con-

- tributions of the Technique, Methodology and Pedagogy of Contact Improvisation to the Physical, Artistic and Psycho-social Development of Amateur Dancers" (in Turkish), see: <http://www.idocde.net/idoscs/1788>.
34. Jim Taylor & Ceci Taylor (1995). *Psychology of Dance*. Champaign, Illinois: Human Kinetics.
 35. May, Rollo (1994). *The courage to create*. New York: Norton.
 36. For a detailed analysis of different learning styles, see: Reid, G. (2005). *Learning Styles and Inclusion*. London: Paul Chapman Publishing.
 37. My compilation of "constructive feedback mechanisms" can be found at <http://www.idocde.net/idoscs/1709>.
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 39. In case you would like to construct and share your own story, please feel free to make use of the Hunting, Gathering, Cultivating – Practical Scores I share in this volume.
 40. This image is included in Erdur, O. (2016). *Stone in Love: Seduction of the Orphan Past*. Asheville, NC: Black Mountain Press.