

WILDERNESS BODYPAINTING®

Rosel Grassmann¹

RESUMO: A oficina de três partes consistiu na implementação prática do conceito de *Wilderness Body Painting* e se completou com uma performance. *Wilderness Body Painting* usa uma variedade de técnicas de movimento e expressão para motivar os participantes a se abrirem, serem criativos e se expressarem. Estas incluem Movimento Autêntico, dança improvisação, trabalho de corpo e de voz. Os participantes são dirigidos em diferentes níveis sensíveis. O processo de trabalho no grupo leva à pintura mútua, com a qual a performance na natureza é realizada. Isto é acompanhado e documentado fotograficamente. Participantes nesta oficina foram inspirados e fortificados intensivamente pelo trabalho com seus corpos e imagens internas, em maneiras diferentes. Os pontos-chave aqui são as mudanças na percepção/consciência do corpo e a afirmação da aceitação pessoal, para que o participante se sinta como em um trabalho de arte. Através de intenso trabalho com a natureza, em diferentes níveis dos sentidos, um “aterramento” é alcançado, o qual nos traz para mais perto, na nossa natureza interna essencial. Trabalhando em diferentes níveis de percepção, o resultado é consolidado emocionalmente para o participante, a longo prazo. Ao interagir com outros artistas, emergiu em Salvador da Bahia uma

performance diante de um público, como afirmação de um processo de grupo. O retorno dos participantes indicou que, através da oficina, criou-se uma conexão profunda no grupo e com a natureza.

Palavras-chave: Pintura corporal. Movimento Autêntico. Aceitação pessoal. Enraizamento. Ritual.

ABSTRACT: Der dreiteilige Workshop bestand aus der praktischen Umsetzung des Konzepts WildernessBodyPainting und wurde mit einer Performance abgeschlossen.

WildernessBodyPainting setzt verschiedene Bewegungs- und Ausdruckstechniken ein, um die Teilnehmer dazu zu bewegen sich zu öffnen, aus sich herauszugehen, kreativ zu werden und sich auszudrücken. Dazu zählen AuthenticMovements, Tanzimprovisation, Body Work und Stimmarbeit. Die Teilnehmer werden so auf verschiedenen sensiblen Ebenen angesprochen. Der Arbeitsprozess in der Gruppe führt zu einer gegenseitigen Bemalung, mit der in der Natur eine Performance inszeniert wird. Diese wird fotografisch begleitet und dokumentiert.

Die Teilnehmer an diesem Workshop werden durch die intensive Arbeit mit ihrem Körper und inneren Bildern auf verschiedene Weise inspiriert und gestärkt. Wichtigste Punkte dabei sind die Veränderung des Körperbewusstseins und die Stärkung der Selbstannahme dadurch, dass der Teilnehmer sich als Kunstwerk empfindet. Durch die intensive Arbeit mit der Natur auf verschiedenen Sinnesebenen erfolgt eine Erdung, die uns unserem natürlichen inneren Wesen näher bringt. Durch die Arbeit auf verschiedenen Wahrnehmungsebenen wird das Ergebnis langfristig bei den Mitwirkenden emotional verankert.

Durch die Interaktion mit weiteren Künstlern entstand in Salvador de Bahia eine Performance vor Publikum als Abschluss des Gruppenprozesses.

¹ RoselGrassmann, Dipl. Designer FH Wiesbaden, certified in Theatrical Design and Make-up Art, Germany. Studies in acting and dance at HB Studio, studies at Laban/Bartenieff Institute of Movement Studies (certified Movement Analyst), Authentic Movements with Eileen Jones, all in New York City. Developed Wilderness BodyPainting® in 1992, movements and body painting for a colourful inner journey and documentary and art photography, worldwide. Home address: Am Pelz 55, 64295 Darmstadt, Germany

Das Feedback der Teilnehmer ergab, dass durch den Workshop eine tiefe Verbundenheit in der Gruppe und zur Natur entstanden war.

ABSTRACT: The three-part workshop consisted of practical implementation of the concept Wilderness BodyPainting and was completed with a performance. Wilderness Body Painting uses a variety of movement and expression techniques, to motivate the participants to open up and be creative and express themselves. These include Authentic Movement, dance improvisation, bodywork and voice work. The participants will be addressed at different sensitive levels. The working process in the group leads to a mutual painting, with which a performance in nature is realized. This is accompanied photographically and documented. Participants in this workshop were inspired and strengthened intensively by the work with their body and internal images in different ways. The key points here are the changes in body awareness and strengthening of self-acceptance thus the participant feels himself as a work of art. Through intensive work with nature at different levels of senses, an earthing is achieved, which brings us closer to our natural inner essence. By working at different levels of perception, the result is entrenched to the participants emotionally in long-term. By interacting with other artists emerged in Salvador de Bahia a performance in front of an audience as statements of the group process. The feedback from participants indicated that by the workshop a deep connection in the group and to nature was created.

Keywords: Body painting. Authentic Movement. Self-acceptance. Grounding. Ritual.

RÉSUMÉ: L'atelier en trois parties a consisté en unemise en oeuvre pratique du concept de "peinture corporelle sauvage". Ils est conclu par une représentation devant un public. La peinture corporelle sauvage utilise une variété de mouvements et de techniques d'expression, de manière à amener les acteurs à s'épanouir, à exprimer leur créativité et favoriser l'expression de l'être. Ceci inclut des mouvements authentiques, l'improvisation en danse ainsi que le travail corporel et vocal. Les acteurs seront touchés à différents niveaux sensibles. Le processus du travail en groupe conduit à un tableau commun qui s'accompagne d'une interprétation dans la nature. Le tout est photographié et documenté.

Les acteurs de cet atelier ont été profondément inspirés et façonnés par le travail corporel et les images intérieures. Les points clés de cette forme d'expressions sont les

changements dans la connaissance du corps et le renforcement de l'assurance de soi. Ainsi, l'acteur se sent comme une oeuvre d'art, à part entière. A travers un travail intense avec la nature à différents niveaux de sens, unemise à la terre s'achève, nous conduisant alors plus près de notre essence naturelle intérieure.

Grâce au travail effectué à différents niveaux de perception, le résultat de ce travail est enraciné dans les acteurs, sur le plan émotionnel à long terme.

L'interaction avec d'autres artistes a permis d'obtenir une représentation à Salvador de Bahia, face à une audience. Ceci apparaît comme une concrétisation du processus de groupe.

Finalement, la rétroaction des acteurs indique que l'atelier a permis d'établir un lien profond au sein du groupe et avec la nature.

Mots clés: Peinture Corporelle. Authentic Movements. Estime de soi. Prendre racine. Rituel.

The Method

Wilderness BodyPainting is a self-discovery process that is used for personal development. Through various creative techniques that appeal to especially the subconscious, the participants will be encouraged to deal with their emotions and their bodies. This is done in conjunction with the trainer, the group and nature.

The work is process-oriented and at the beginning, the goal is that participants arrive at themselves and open themselves. With this basis, entered into the creative process that culminates in the experience-based body paint and photograph accompanied staging in nature. The experience is anchored mentally at different levels in the participants.

Basic Requirements

The workshop will take place in small groups, since the exchange among the participants is an important element in the process. The group should be so large that each participant can build with any other party a certain confidence. Furthermore, it is important that the instructor or the guiding person has sufficient time for each participant, and it may respond to individual needs arise.

The work will take place without an audience,

to create a safe environment for participants. This made it easier for participants to open up.

In order not to interrupt the progress of the process is a closed period of several days advantage. The participant gets involved deeply in the process and should be as little distracted as necessary and deal mainly with himself in particular with his body and nature. The idea for the painting to be created in the process of self-discovery and are not superimposed by external influences.

Methods for Compliance

To encourage the participants to open up and come to himself, it is convenient that they deal in advance with the workshop and collect from their environment ideas, thoughts and influences, and to take to the workshop. There they are picked up and processed.

Preparing Questions

If someone has decided to attend a workshop or a single session, there are written questions and recommendations for preparation and tuning in. This serves to collect ideas and to excite emotions. Participants are asked to observe what they respond to what they like and what emotions are triggered by the impulses. They should collect from the personal environment for stimulations and from film, theater, dance, sculpture, nature and even in literature.

Greeting Rituals

Starting in a circle, the participants join hands. One after another tells his name and then kisses the hand from their neighbor until the circle is run once. Through that will be a first contact and barriers to be overcome.

Communal Singing and Sounds

"The voice of the power animal" or even just use the voice as an instrument and sound with the eyes closed. Again, it's about to discover the voice, without making judgment sounds created within the group. The goal is to lose the fear of embarrassing themselves or of doing something wrong.

Mutual Tapping and Smoothing over

The participants tap and peck each other carefully, smoothing over and fan air towards the head. The goal is to improve the well-being and dissolve the mutual distance and inhibitions.

Techniques for Relaxation and Self-opening Bodywork

One person is lying on the floor. Depending on the size of the entire group, the one is joined by 2 - 4 people, one softly raising and moving a leg, the next an arm, the third bending the knee and softly pushing the leg against the hip, the fourth holding and moving the head slightly in distance from the ground. The person lying on the floor will be moved by the others and needs to let go. This procedure creates a deep physical relaxation and well-being. It's about letting go and trust.

Introduction of the Group

Each participant will introduce himself: Depending on the size of the room and the size of the group it is determined a stage on which the participants introduce themselves and the things they collected. This can be the center of the room, or simply be a corner where the participant will be seen well from the group. He draped all collected at this stage and tells why he chose what. This helps on the one hand, that the participant is clear what he particularly likes, and inspired at the same time the other participants. It is therefore important to give the person space to represent themselves and others the opportunity to help.

Then everyone gets a place where the remains brought along are presented and left and possibly many more things are joined to it.

Before each section can always be warm-up by a unit of movement, yoga, aerobics or other types of warm-up will be inserted.

The creative Techniques used

In the workshop, I use different creative techniques. The selection is made for the most



Figure 1. Ciane Fernandes, Iane França, and João Rafael Neto at the entrance of Teatro Vila Velha, Salvador BA, October 06, 2011. Photo by Rosel Grassmann

part in advance, but there are always spontaneous changes as required. One of the most creative techniques are Authentic Movements, in addition there are dance improvisations and Inner journey and relaxation exercises as well as free creative painting.

Authentic Movements in Conjunction with Free Paint

Authentic Movements (by Mary Starks Whitehouse): For Authentic Movements is an expressive movement improvisation exercise. It's about movement impulses that come from the body, to give way. This movement phase takes place without music. The start is from a comfortable resting position with eyes closed in a given time frame. The process takes place so that there is a witness who accompanied and closely monitored.

After the movement phase the participant paints in free association on paper. After this first phase first the participant reports to the witness of his subjective experiences, feelings and images during the movement phase and describes what he painted. Subsequently,



Figure 3. Giorgia Saidel, João Rafael Neto, Daiane Leal, Wagner Lacerda, Iane França, Ciane Fernandes and Vanessa Santiago at the entrance of Teatro Vila Velha, Salvador, BA, October 06, 2011. Photo by Rosel Grassmann.

the witness reports about what he saw and what feelings for him were initiated in this case. After the exchange of the two the paintings are all placed on a wall and presented to the entire group and discussed. The purpose of this movement exercise is to perceive connections between physical movements and images and feelings and to express them. This allows the participants to gain insight into his feelings and give this a unique and very personal way of expression in images. The value for Wilderness Bodypainting is less in the analysis of images, but more in the nature and the further work with it.

Dance Improvisation

Dance improvisation is a variation of dancing, when it comes to moving the body moves out of the moment. This means there is no choreography to be danced. Every movement exists only for the moment at



Figure 2. Daiane Leal and João Rafael Neto at Passeio Público, Salvador BA, October 06, 2011. Photo by Rosel Grassmann.

which it is expressed. There is a difference between free and the theme-given improvisation.

I give a selection of images, from which participants may choose three and use them to develop a short dance improvisation. This can be very short or it can develop into a longer dance improvisation. If each person has found an outlet, it can lead in an extended version, by teaching it a partner and vice versa, and develop a different improvisation. After a brief rehearsal this will be demonstrated to the whole group. After the presentation the performer may speak about the associated images and finally it is allowed that the "audience" (workshop participants) share what they have seen. Sometimes there is a connection between the quality of the Authentic Movements and the given images.

Other possible ideas for dance improvisation that I use:

1. Moving from body parts such as feet, elbows or hands. Let the chosen body part lead the movement and come always back to it.
2. Ask yourself what you do not like about your body. If someone does not like his teeth, for example, it is the teeth which develop the movement.

Contact Improvisation

Contact Improvisation is an additional possibility to find choreographic materials. It is an additional instrument for dance improvisation and it is about the active discovery of movement possibilities which can be performed by two or more people.

Awareness Exercises in Nature:

Awareness exercises in nature: Serves to sharpen the senses and to build trust in another person.

1. Mutual leading each other for 30 minutes. One has the eyes closed. To a tree bark, grass, fruit, leave, to what the leading person may strike and may be of interest to the other participant. For example, one can also put a raspberry to his lips. (Or what else nature offers eatable.)

2. Walking meditation. Very slow walking, while sensing the feet and weight. Being aware of sounds and movements around.
3. Doing all natural movements totally over the top and looking where that leads the body in terms of movement development.

Choosing Individual Places outside for the Photos

The group goes to a selected location that should give protection to the participants there should be no audience. Each participant may look individually, where he attracted to and feel good. There he can "set up" and start moving around and get into physical contact with nature and just be there and float. After a predetermined time all participants gather back together and each one presents its place and movements. After the presentation it is possible for others to join in to the place and movement and create something in addition or something new.

Inner Journey and Relaxation Exercises

First, a guided relaxation exercise is done through the body and then a guided fantasy journey. On this journey he can „visit“ his chosen place in nature for the next day performance and move as freely as he can imagine

Choosing the Colors and Options for Painting

The colors are chosen first. Then it is decided whether a draft for the painting is made or not or how the painting should look like. To save time, there can be a basic color set, which can be printed on later (with a plant, pressure utensil from wood, rubber or even with a carved potatoe). To paint colors are used which dermatologically tested or white healing earth (Morbis Alba).

Experience-based Body Painting Mutual Hair Design

If it is clear how the paint is going to look like, we decide together how the hair should be designed. Are they very long, one can work in a



Figure 4. Iane França at Passeio Público, Salvador BA, October 06, 2011. Photo by Rosel Grassmann



Figure 5. Wagner Lacerda e Ciane Fernandes at Passeio Público, Salvador BA, October 06, 2011. Photo by Rosel Grassmann

wire that they stick out certain directions. It is also possible to braid the hair and drape it around the head. For short hair is the easiest to use gel.



Figure 6. José Mário Peixoto at the green area at the Ondina Campus, Federal University of Bahia, October 07, 2011. Photo by Rosel Grassmann.

Body Painting

The length of time for the painting depends on the complexity of the draft. It can take between 4 and 8 hours. When working on a design, it comes down to how complicated this is. The simplest solution is always to take a basic color for the entire body and then print and paint various pattern on top. Each participant takes part active and passive. One is being painted and one is painting. Both processes are very intense sensory experiences. While being painted the participant should be as calm, relaxed and passive as possible. Normally he hardly realizes the growth of the color. Therefore, he can be very focused on being painted and enjoy the touch. Depending on whether it is worked with a brush or sponge, he experiences being stroked, tickled and touched. This can take several hours.



Figure 7. Marise Queiroz at the green area at the Ondina Campus, Federal University of Bahia, October 07, 2011.

Photo by Rosel Grassmann.

It is ideal if the participant can relax and even fall asleep. One who paints the other, deals extensively with a different body and experiences the reactions of the painted directly.

The paint acts like a protection and participants no longer feel naked. This aspect is for the subsequent free movement very significant. Inhibitions are reduced thereby. Through the different appearance another body sensation and self-image enhances. The participants see themselves from a new perspective and feel connected with the surrounding nature, their bodies and the other participants in new ways.

Photo Documentation

Out in nature, it is now important that the participant has enough time to experience and feel the place in his new and painted skin. After the long



Figure 8. AwaHoshi Kavan at the green area at the Ondina Campus, Federal University of Bahia, October 07, 2011. Photo by Susanne Ohmann.



Figure 9. Morgana Gomes at the green area at the Ondina Campus, Federal University of Bahia, October 07, 2011.

Photo by Daniel Becker.

period of silence and patience, it is now necessary to renew the relationship with the preparation process. One by one everyone goes to his chosen spot, to be there, to move, to get in touch with nature and to feel themselves. I take photos.

The whole group is witness of the performance and everybody helps to focus on and encourage the performing participant. The others can also enter in the performance if it fits in the situation or even make suggestions to the mover.

Gradually, everyone will be accompanied to his place and photographed.

At the end there is a group performance. Here they can dance chaotic, spontaneously responding to others, built a tangled ball, or just stay quiet. After unknotting from the group everyone can find a place to sit still for a moment or look at each other or whatever comes up at that moment.

Anchoring of the Experience

After the performance in nature I make a reflecting round on the spot. Now everything is still present and strong. First we just stand there, eyes closed and holding hands, breathing. The round supports the participants in grasping the immediate experience and finding words and that helps to anchor the experience. At the end I ask everyone to thank each other and the place. Then it is time to say goodbye to the place.



Figure 10. Lenine Guevara and group at the green area at the Ondina Campus, Federal University of Bahia, October 07, 2011. Photo by Rosel Grassmann.

Farewell to the Colorful Skin and Washing off

Another process is, that should be experienced very aware, the farewell of the colorful skin. By washing off the paint, the changed body will be left and the participant returns in his everyday body. For some that feels very painful and they want to delay the washing off as long as possible or even spend the night in the paint. There are different active ways to say goodbye to the painting. Sometimes it makes sense to make a farewell dance in honor to the colors. Another option is to dive back into everyday life by getting dressed and eat together.



Figure 11. Felícia de Castro, Sibelle Lélis, Lenine Guevara, José Mário Peixoto, Nara Dourado, Expedito Barbosa, Shantipuja, Felipe Florentino and Marise Queiroz at the green area at the Ondina Campus, Federal University of Bahia, October 07, 2011. Photo by Rosel Grassmann.



Figure 12. Lenine Guevara, Felícia de Castro, Morgana Gomes, Felipe Florentino, Expedito Barbosa, Sibelle Lélis, José Mário Peixoto, Nara Dourado and Marise Queiroz at the green area at the Ondina Campus, Federal University of Bahia, October 07, 2011. Photo by Rosel Grassmann.

Inner Journey and Relaxation Exercises

Another method of anchoring the experience is, to do another ritual for the farewell of the colors. First, a guided relaxation exercise and then again a guided fantasy journey. On this journey, the experience is once again viewed through the eyes of the memory and the participant may create a place where he can return at any other to reexperience his time in a body painted body.

Viewing Photos

At the end of the workshop we look at the photos together.

Goodbye Round and Exchange of Experiences

We build a circle. The participants hold hands. One after another has the opportunity to share in short words their particularly most important aspects of the whole experience.

Workshop in Salvador de Bahia in October 2011

Conditions

At the university of Salvador de Bahia, in the course of the event “CRIATIVIDADE SER CURA“, students could enroll for lectures and workshops. At the event, “Authentic Movements and Body Painting” could be any number of participants enrolled for the introduction, but only a limited number for the painting and performance on the subsequent days.

Unfavorable Factors

Because my work from usually four days was narrowed to two halves and three-fourth days, and the translation from English to Portuguese needed space, too, I could only pass on my information in a compressed form.

Favorable Factors

Despite the obstacles, it was a wonderful working. As I followed up the other teachers intense “preliminary workshops“, I saved a lot of time. In addition the participants were very open, creative, cooperate and flexible. That made it possible for me to build other bridges and I was positively surprised by these wonderful participants and the general creative process.

The participants were also familiar with the basics of dance, movement, expression and improvisation and for the most part, professionally involved with it.

The Sequence

The workshop was divided into three units. For all participants there was a mutual theoretical and practical introduction to my work. Even for those who could not participate directly in the Body Painting workshop.

1. First Unit (day 1)

- I started with a small gift to all participants. Everyone got a postcard with one of my motives.
- Creation of a circle. Everybody kissed the hand of his neighbor and said his own name. This is a lovely way to learn the names of the participants and introduced the first physical contact between all of them.
- Singing together meanwhile each participant sensed his weight and how the feet touched the ground. Attention exercise.
- Contact another partner. One is active, one passive. The active one taps along the back up and down, the arms, legs, the neck, the back of the head and so on. After that stroking over the body and fan air towards the head. Time to sense the physical result. Exchange. Exercise to be more in the present.
- Bodywork for Relaxation: Getting together in small groups of 4 persons. One of them should be on a mat on the floor. Three person work with the one on the mat. One of them holds the head in his hands, very gently and turns it to the right and left or just holds it up from the floor. The other two move a leg, an arm, bending the knee and softly pushing the leg against the hip. The person lying on the floor will be moved by the others and needs to let go. This procedure creates a deep physical relaxation and well-being. It's about letting go and trust. After 15 to 20 minutes the group rotates, that each one gets his attention. After that there is time to talk to each other about the experience. At the end 5 persons from all the small groups may share their experience with the whole group. The feedback was very moving, what this ‘little exercise’ resulted in the context of the overall event. One said: “It is like loving growing process from heart to heart. I felt held and embraced by the best hands...”
- In the preparation questions everybody was asked to choose a body part that he did not like. Before this was discussed, we had a free dance session with a playing drum to loosen up. Immediately thereafter each worked on his own movement. Whatever he disliked was the driving force. After that, everyone should find a partner and teach these movements to the partner and vice versa. How to perform the ears, the teeth? This leads to very interesting movements.

Out of all groups two participants were chosen to perform their choreography in front of all.

- Together we went outside in the theater park to find and choose places for the day of the body painting. Everybody was looking for his best matching place. Some of the places we watched together and the people had the opportunity to explain and demonstrate their relationship and connection to the place.

2. Second Unit (day 2)

- Introduction and explanation of how to deal with the different colors and various painting techniques. The base coat over a large area was applied with a brush. Fine work on the base coat in the face was applied with a sponge or fine brush. For the application of a pattern were several variants possible. The first variation can be done with a brush or sponge. The sponge can be shaped in various ways and be used to print patterns. Other objects are also suitable for printing. At this workshop we had dried blossoms and grass leaves. A participating artist painted his lips with blue color and kissed another participant blue. A variation seen for the first time.
- Before starting the painting the hair was designed, pinned up or gel formed and fixed.
- Choosing colors. Each participant selects one or two basic colors. The colors for the pattern were mostly chosen appropriately during the process.
- Small painting groups are selected. One or two people painting one person. These groups are to exchange the next day. The hair is styled and we started the painting, which took about 2 ½ hours.
- Therefore that the painted didn't feel so naked, the painter took parts or their whole clothes off. The atmosphere was loose and relaxed. There were laughter and concentrated work. In between there were positive comments from all participants of the resulting paintings. Some enjoyed the sensual experience of being painted very

much. One was unhappy with his color and was complete renewed with another color.

- Because the theater park was in preparation for the festival at the coming weekend, the places that we had chosen the day before, were not available anymore. We then found on the site a somewhat secluded area where we could later be undisturbed.
- Together we went outside. All participants painted were covered with scarves. As in a procession the painted and the painter moved towards the new place.
- Locally the painted spreading out, getting focused, moving alone or in pairs or groups. I took photos.
- The participants alone or in groups developed very beautiful movement sequences. For one group photo the colorful beings draped in front of a ceramic wall.
- Through the course of the photo session encouraged the participants were willing to try out places in the park despite spectatorship of the workers and the police. This included climbing trees.
- Final round in which all parties, the painted, the painters and the helpers, could share their experience.

3. Third Unit (day 3)

- Meeting at 7 a.m. at a different place, both for painting and for the subsequent performance. There were fewer people for painting! We needed everybody (the translator, the organizers) for support.
- After finishing the painting, we went to the area with the lianas, jungle in the middle of the city, wild and beautiful. The participants didn't know the site until then.
- The participants spreading out to find their own places. I followed them, first taking individual pictures of them. After an appointed time, everyone gathered at the lianas, where they were photographed as a group interaction.
- After this round, we returned to the labor room to eat, rest and retouch the painting for the afternoon.
- In the afternoon there was a public performance (choreographed by

Frank Haendeler) for invited guests. AwahoshiKavan accompanied the performance with her crystal bowls, shruti box and her wonderful sounds. The audience supported the music with existing materials, such as leaves or their voices. It was a sonorous musical collage concert.

- The participants movements were inspired from the music and sounds. They moved from their individual places into the center of the square with the lianas. The performance lasted about fifteen minutes and ended with great applause and enthusiasm of the audience.
- Return to the labor room and final round and farewell to the students.

Results of the Workshop in Salvador de Bahia Feedback from Participants and Spectators:

Overall, the feedback from the participants was very positive. Especially in the second group, in which was more time available and the experiences from the previous day were added, the participants felt very present in their bodies. Despite the tight timeframe was occasion for criticism.

Particularly interesting was the response of one participant, who was very critical of her body, but being painted and performing it did not matter anymore. She was not disturbed by the audience. She was able to move freely and authentic and at the same time was totally herself and with the others. Through this workshop she was reconciled to her body. This effect is often observed in participants. In this connection the being painted gets in different ways a special meaning. First the painting gives protection as a mask. The painting embellishes the body and puts it in a positive light. By painting the body it becomes a unique work of art and thus something higher than personal. Finally, the color serves as a special memory support. The positive body awareness can be accessed again in retrospect, by remembering the colorful skin, where the color as energy is stored.

Some others gave the feedback that they felt one and connected with the whole group. This result represents a change from the starting point, because the participants didn't know each

other at all or not necessarily good. Reasons for this change are on one hand the closeness and intimacy that arise from the work process. On the other hand the common situation of being a painted participant connects. This aspect is one of the oldest applications of body painting at all. Indigenous people around the world paint each other, deal with each other and distance themselves from others by typical paintings.

Finally, I would like to describe a few observations from a participant and explain. He moved and jumped in a special way and watched his surroundings from a squatting perspective. He behaved like an animal in the wild. This showed the desire to play, to transform and take on a strange skin, that everyone carries within, but finds little expression. Through the body paint it is possible to step on a different "stage". Although the participant had not been painted as an animal, he was given the opportunity and he took it with enthusiasm.

Important Aspects and Goals of my Work

Although Wilderness BodyPainting is primarily a creative experience, which is to have fun, the impact on the welfare of the participants play an important role. Here long-lasting effects and changes, which touch the participant very deep, are very important to me. Some of this processes I will describe.

Transformation

Some participants have a strong urge to turn into something very specific. Usually in an animal (raven, snake, tiger, etc.), but other motives (for example an apple tree) are also found. The participant identifies very strongly with the object and tries to establish a connection. The body painting is for him a helping tool for the connection. It can help to get closer to his goal, but also represent a kind of closure, almost reaching the goal.

Reliving an Event

There are students who want to deal with an important personal issue. They want to relive something (their birth), experience something (being able to fly) and try an approach. The body

painting and the performance gives power and freedom to them to get even deeper into their subject matter. They slip into a magic coat, a ritual dress, that gives special powers and allows them to identify new aspects.

Source of Strength

For many participants, the body painting is a source of strength. They face a challenge, a test of courage and they win. This sense of achievement they transmit into their daily lives. It helps them at very different places, to find their courage again.

Body Awareness and Self-Acceptance

Many people are unhappy with their bodies and look at it critically in the first place. Through the body painting they experience their bodies as artwork, as something wonderful, where they can be happy about. It succeeds in building a new positive body awareness. By the color and the photos these feelings are always available.

Need for a Ritual

The body painting is also a ritual. For some participants, it is an initiation into another area of life, celebrating a highlight, the conclusion of a certain time of life. By the colors inner aspects are brought to the outside. With this issues can be worked. In the end, the colors are washed off, it is about letting go and say goodbye. Thus very different ritual forms are processed.

Grounding

Through intensive work with nature at different levels of perception, for many participants a new perception occurs and a new image of their environment. By making oneself familiar with a part of nature, a new confidence emerges. Nature is not perceived outside but as part of the self. One becomes part of nature. This creates a new confidence into life.

Association and Applications

The concept Wilderness BodyPainting can be used for different targets, but can also be integrated into other areas and adapted.

Because Wilderness BodyPainting is a group process, it can be used for many areas in which group dynamics are needed. It is possible to adopt a partial body painting and truncated concept, if time limitations or nudity are obstacles.

The sensual experience through the intensive components dealing with the own and other bodies can be suitable for many occupational areas, which are active in these fields. These occupational areas include occupations that deal with physical therapy, sensory and cognitive therapy.

Masking, to slip into other roles, performing, are aspects of the performing art. Especially here Wilderness BodyPainting can be used to initiate creative processes and to extend limitations.

REFERENCES

- Servus, N. (1996). *Pina Bausch*. Hannover, Germany: Kallmeyer.
- Halprin, A. (1997). *Bewegungsritual*. Haldenwang, Germany: Irisana.
- Goodman, F. D. (1990). *Where the Spirits Ride the Wind*. Bloomington, IN: Indiana University Press.
- Kaltenbrunner, T. (1998). *Contact Improvisation*. Aachen, Germany: Meyer & Meyer Verlag.
- Bartenieff, I., Lewis, D. (1980). *Body Movement*. New York, NY: Gordon and Breach Science Publishers.
- Wallce, E. (1990). *A Queen's Quest, Pilgrimage for Individuation*. Velarde, NM: Moon Bear Press.
- Laban, R. (1960). *The Mastery of Movement*. Boston, MA: Play, inc. Boston.
- Laban, R. (1960). *The Language of Movement*. Boston, MA: Play, inc. Boston.
- Tatsumi, H., Kazuo, O. (1998). *Die Entstehung des Butoh: Voraussetzungen und Techniken der Bewegungsgestaltung*. München, Germany: Iudicium Verlag.
- Gröning, K. (1997). *Geschmückte Haut: Eine Kulturgeschichte der Körperkunst*. München, Germany: Frederking und Thaler Verlag.

