

TABLE OF CONTENTS

Foreword xi

Miriam Roskin Berger

Acknowledgments xv

Chapter 1—Introduction 1

- Transformative Education 4
- Meaning in Life 5
- Meaning, Ideals, Beauty, and Transcendence 5
- Meaningful Creativity in Everyday Life and Transformative Education 7
- Modern Dance 10
- Psychoanalysis as Metaphor 11
- Freud and Creativity 12
- Self Psychology and Creativity 13
- The Dancing Self 15

Chapter 2—Modern Dance, Sense of Self, and One’s Surrounding World 17

- Early Beginnings 17
- Classic Modern Dance 20
- Early Avant-Garde 26
- The Postmodern Rebellion 30
- Contemporary Modern Dance 36

Chapter 3—Self Psychology 41

- A World Cohesively Divided 41
- Empathy 43
- Sense of Self and Group Self are Era-Specific and Culturally Bound 46
- Freud and Narcissism 48
- Kohut and Narcissism 49
- Self—Kohut’s Perspective 50
- Self—Further Perspectives 53
- Selfobjects 55
- Self-Structures 60
- Transference, Countertransference, Interpretation, and Provision 63
- Summary 68

Chapter 4—Creativity, Self Psychology, and the Modern Dance Choreographer 73

- Vulnerability, Openness, and Subjectivity 74
- The Sensual Motivational System and the Modern Dancer 81
- The Selfobject Function of Movement 83
- Exploration, Self-Assertion, and Vitality 87
- Creativity as a Three-Phase Process 91
- The Selfobject Function of Form 104
- Compensatory Structures, Creativity, and the Case of Mr. M. 108

Transferences of Creativity 111
Sense of Group Self, Group Cohesion, and Cultural Selfobjects 114
Artistic Anticipation and Optimal Operative Perversity 118
The Artist, Culture, and the Creativity of Everyday Life 127

Chapter 5—Paul Taylor: A Case Study 129

Early Beginnings and Compensatory Structures 130
Babe—A Transference of Creativity 135
Martha Graham—A Transference of Creativity 139
Choreographic Beginnings 140
The Studio—A Transference of Creativity 144
Bettie de Jong—A Transference of Creativity 145
Touring—Isolation and Death in Brooklyn 148
Redemption and New Choreographic Beginnings 152
Conclusion 155

Chapter 6—Creativity and Transformation: The Heart of Education 157

Creative Engagement 158
Objectivity/Technique/Craft and Subjectivity/Practice/Process 159
Historical Perspective on the Teaching of Choreographic Processes 160
Self Psychology and the Teaching of Choreographic Practices 175
The Empathic and Multileveled Subjective Educational Environment 175
Transferences of Creativity, Mentorship, and Peership 181
The Intersubjective Phases of the Creative Process, the Teaching of
Choreographic Practices, and the Metasubjective Arena 184
Self-Awareness and Self-Reflections—The College-Level
Choreography Class 187
Self-Awareness and Self-Reflections—Designing a Multileveled Subjective
Elementary Lesson 192
Creativity, Culture, Transformative Education, and the Dancing Self 201

Glossary 207

Dance and Creativity 207
Psychoanalytic 210

References 217

Author Index 229

Subject Index 231

About the Author 251