

**Parades and Transformations:**  
**Ritual and the Nude Subject in Anna Halprin's *Parades and Changes***

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**Abstract:**

In the 1960s, amidst the sexual revolution and radical artistic experimentation, Halprin's dancers operated in a liminal space—transitioning from what was previously acceptable to what *would* become acceptable for performance through embodied performativity of the nude subject. What the performance world accepted as dance changed drastically once Halprin recontextualized the nude body in performance through rituals featuring efficacious intention, audience-as-witness, and performers' investment of deeper meaning in movement. Halprin's seminal *Parades and Changes* illustrates her early use of ritual, was transformational within theatrical contexts, and was a harbinger of the rituals to come in Halprin's later works.

**Key words:** Anna Halprin, ritual, nude, transformative, intention, witness

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**Background and Context**

At 91, Anna Halprin has established herself as a truly a unique figure in the dance world: she is counted among the originators of the postmodern movement, a pioneer in the field of Somatics, and a seminal figure in the expressive arts healing community. In her professional career, which has spanned over seventy years, Anna has taught children; created avant-garde performance work; established the groundbreaking San Francisco Dancers' Workshop and the Tampala Institute; developed rituals and community work that is currently performed world-wide; taught and performed with groups dealing with cancer, AIDS, and other life-threatening illnesses; and authored three books on her work, processes, and autobiography.

Halprin's career has taken quite a journey, leading her in unconventional directions which have shifted and changed over time. This changing nature is identified in a 1979 brochure for the San Francisco Dancers' Workshop (SFDW) that stated "During its second phase, [SFDW] created a different kind of artistic medium, which is the medium of participation on into ritual."<sup>i</sup> Though Halprin's focus later shifted toward community and healing work, my research focuses on the tradition of ritual identified here. Ritual is a motif that has continued throughout Halprin's work until the present day, as community rituals such as *Planetary Dance* are still performed world-wide. She has spoken widely on the use of personal histories as a source of creativity and inspiration. For example, Halprin's battle with cancer in 1972 led her to question her reasons for dancing. And, according to Halprin, the answer she found lay in rituals.<sup>ii</sup> But what does ritual mean--and what does it mean in the context of Halprin's work? How did the social climate of the 1960s sexual revolution facilitate this shift into ritual? And how can the

nudity in Halprin's *Parades and Changes* contextualize it as both a political statement and a transformative ritual?

### **Rituals in Halprin's Later Works**

Several of Halprin's later works are widely recognized as rituals—even if they may also be performances, communal events, or explorations. Among these are *Planetary Dance*, and its more involved predecessor, *Circle the Earth*. In addition to scholarly identification of these works as ritual<sup>iii</sup>, Halprin herself has denoted others as ritual through their titles.<sup>iv</sup>

Halprin biographers Libby Worth and Helen Poynor, whose work is referred to as “extensive” by Halprin, devote over one quarter of their book to Halprin's rituals.<sup>v</sup> They identify time, space, and audience-as-witness as central to the ritualistic nature of Halprin's work<sup>vi</sup>. In addition, SheenRu Yong's research on contemporary ritual concludes that the authenticity apparent in Halprin's work, and the intent for and achievement of transformation through embodiment, is sufficient to qualify it as a ritual.<sup>vii</sup> And Lucy Lewis' identifies Halprin's “rituals of transformation,” in which rituals facilitate change through transitions from one situation, habit, or world to another through experiencing feelings in the body in acts supported by the community.<sup>viii</sup> Lewis also highlights the role of the viewer as witness (as opposed to audience) as an important aspect of Halprin's rituals. In this discourse, rituals are repeated acts, which are intended to facilitate transformation, and utilize a symbolic or differentiated space and time, where the viewer is a participatory witness.

### **Halprin's Use of the Word “Ritual”**

But, how does Anna Halprin *herself* use the term “ritual”? What does *she* think differentiates her works as ritualistic as opposed to theatrical or therapeutic? Halprin states that during the 1960s, after she became “disaffected” with modern dance,<sup>ix</sup> she was working theatrically, but pushing the boundaries of the proscenium.<sup>x</sup> However, throughout her work, the theme of ritual has cropped up repeatedly, and each time it is associated with signifiers which distinguish her rituals from traditional theatrical works.

In a 2004 reflective essay, Halprin associates the shift in her work from theatrical to ritualistic with the diagnosis of her cancer in 1972.<sup>xi</sup> Here, she states, “the purpose of a ritual was to take a situation and make it better, to bring about change,” echoing the scholarly claims that her rituals were intended to facilitate transformation. Additionally, she links her rituals with a personal meaning, a reason larger than oneself to dance, “a meaning that is so profound that, even just witnessing it, you feel it too.”<sup>xii</sup> Here, in Halprin’s own wording, is the root of the idea that the spectator of Halprin’s rituals is a *witness* and not an audience. Halprin further supports this perspective when, later in the essay, she identifies the rituals as “participatory dances that have no audience” and differentiates them from the type of performance that occurs in a “formal situation” and is intended to be viewed by an audience.<sup>xiii</sup>

Intention of transformation and audience-as-witness are themes evident throughout Halprin’s work with rituals. In an interview with Richard Schechner, Halprin identifies these two ties explicitly when she states, “I don’t want spectators. [...] I want witnesses who realize that we are dancing for a purpose—to accomplish something in ourselves and in the world. We are performing our best attempts to create authentic contemporary rituals,” and later identifies that the role of a witness as a deeper, and different, engagement from that of being a spectator.<sup>xiv</sup> Additionally, Halprin notes that their purpose for dancing is contemporary ritual, in the same

vein as traditional rituals wherein people enact their desires for their own lives. When pushed, Halprin believes her rituals to be, as Yong has identified, efficacious; while she never outright states that she believes that danced rituals are the cause of far-fetched results, she admits to believing that there is a possibility that her contemporary rituals could “make an energy pathway to guide physical reality.”<sup>xv</sup> Additionally, in a 1972 publication, Halprin asks readers to determine whether a self-created ritual was a success or failure, further indicating that rituals are intended to be efficacious.<sup>xvi</sup> Still, she emphasizes that the main purpose and intent is not in social or historical transformation, but transformation on a personal level—in her words, “to awaken people to peace and move them to action—to concrete peaceful actions in their lives”<sup>xvii</sup>

Halprin aims to open pathways for people to return to their own creative, expressive rituals. In her 1975 essay, “Rituals of Space,” Halprin opens with a discussion of how children instinctually ritualize the events and physical spaces of their lives.<sup>xviii</sup> In this essay, Halprin identifies another important aspect of what defines a ritual: investment in the action. Here, Halprin indicates that *taking part*—the give and take inherent in *being* a part of the ritual—is what makes the ritual sacred. Halprin’s sense of the sacred or spiritual is threaded throughout her work.<sup>xix</sup> In *Dance as a Healing Art*, Halprin writes that her work’s purpose is “to integrate physical movement with feelings, emotions, personal images and spirit.”<sup>xx</sup> This spiritual aspect unifies all other aspects of her Life/Art process (physical, emotional, and mental), and is primarily responsible for the change and growth that is the purpose of the rituals.<sup>xxi</sup>

Also rooted in spirituality is the Movement Ritual series, which is repeatedly identified in brochures and advertisements as the cornerstone of her process.<sup>xxii</sup> The Movement Ritual books, published in 1975 and 1979,<sup>xxiii</sup> were Halprin’s first attempt to chronicle and share her personal ritual of movement sequences.<sup>xxiv</sup> *Movement Ritual* retains the spiritual focus when she identifies

that the movement sequences all initiate from a connection to the “Red spot”—a space in the center of the torso just above the pelvis which Halprin identifies as “the body’s holy and spiritual center”.<sup>xxv</sup> Furthermore, *Movement Ritual* is rooted in what Halprin terms “natural movement”, i.e. movement that is not a part of any codified technique but rather can be executed by most able-bodied people. When discussing the significance of natural movement, Halprin refers to it as “life-force”—connecting the ritual to something larger than oneself, something sacred: that liminal force which drives life, healing, feeling, experiences, and creative expression. Indeed, in instructing readers to contact this spiritual center and “make it [their] own by assimilating and transforming these movements into what is creatively meaningful”<sup>xxvi</sup> for them in *Movement Ritual*, Halprin touches upon many of the trademark characteristics of ritual explored thus far: an intention of transformation, personal investment in the meaning of the act, and a spiritual element.

### ***Parades and Changes: Was it Ritual?***

Halprin’s *Parades and Changes* was first performed in Stockholm, Sweden on September 5, 1965. Worth and Poynor identify this work as the culmination of Halprin’s investigations of the audience/performer relationship. Within two years, Halprin and her San Francisco Dancers’ Workshop performed the work twelve times, in Poland, California, New York, and North Carolina.<sup>xxvii</sup> Each time the work was performed, the score, which consisted of a series of “cell blocks” written on cards, was reassessed and re-organized to fit the performance space and environment of each performance. For example, before the piece premiered in Stockholm, Halprin told Yvonne Rainier that they were taking only the score, using materials they found in the environment once they had arrived to perform the piece. She also admitted that because of

the fluid and changing nature of the piece, its length could vary from 5 minutes to five hours.<sup>xxviii</sup> The cellblocks were interchangeable sections of media for the dancers as well as the musicians, and lighting designer; cell-blocks were re-arranged and discarded if need be—each performance of *Parades and Changes* was unique and unlike any other.<sup>xxix</sup>

There were nine sections to the work, the most notable of which were the “Paper Dance” and “Dress and Undress” sections.<sup>xxx</sup> In the “Paper Dance” part of the score, dancers were instructed to make sounds with the paper, crumble the paper, collect a large bundle of paper, and exit.<sup>xxxi</sup> “Paper Dance” was performed in the nude, and in an advertisement for a film of *Parades and Changes* distributed by San Francisco Dancers’ Workshop, this section was described as “creating a rhythmic, sculptured image of naked bodies and forms of the paper.”<sup>xxxii</sup> “Dress and Undress” was a section in which dancers, clad androgynously in dark pants and white oxford button-down shirts, slowly and naturally removed their clothes in their own time and stood nude for a moment before re-dressing.<sup>xxxiii</sup> They repeated the activity thrice, after paying attention to their breathing and then focusing on someone else in the group.<sup>xxxiv</sup>

These sections were arguably the most notable and meaningful sections of the work, as they were the parts Halprin saw fit to include in her 80<sup>th</sup> *Year Retrospective* in 2000. These two sections of *Parades and Changes* were chosen, along with *Intensive Care* (2000) to represent Halprin’s career trajectory between the two works.<sup>xxxv</sup> Also of note is the fact that this work is a highly performative piece—on a proscenium stage the dancers focus on each other and do not break the “fourth wall”. So how does *Parades and Changes* fit in with the idea of audience-as-witness, if there is a clear divide between performer and viewer? To answer this, it is necessary to consider the *kind* of movements the dancers are executing. The movement in both of these sections was natural and task-oriented; most people can, and do, frequently dress and disrobe on



a daily basis, and crumpling, tearing, and carrying bundles are pedestrian actions we are all familiar with. In an interview with Elinor Rogosin, Halprin discusses rituals in traditional performative spaces; here, she says that “the basic element of participatory art is that the creative process is made visible,” so that audiences can identify the process and not passively view a product.<sup>xxxvi</sup> She goes on to say that with natural movement (such as in these sections), audience members identify more strongly with the performers and “can imagine [themselves] moving”. *Parades and Changes* may not completely transgress the traditional performer/audience dichotomy as some of Halprin’s later works, but certainly tools such as natural movement were used to push viewers towards a more participatory and invested witness-like role.<sup>xxxvii</sup>

*Parades and Changes* is at least a precursor to the ritualistic elements of audience-as-witness and efficacious transformation—the dancers were invested in the activity and created an altered space and time, and a connection to community was established. What about the spiritual aspect of ritual? Did *Parades and Changes* operate on the sacred level? As Worth and Poynor emphasize, “Halprin used terms such as myth, ritual, ceremony, and prayer in conjunction with dance and performance [...] suggesting that a higher power be engaged or contacted.”<sup>xxxviii</sup> I propose that the transformation of each performance environment through the score differentiated that environment enough from its daily normalcy to engage a sense of “higher power”—or the numinous—by creating a sense of entering a sacred space. The score required dancers to construct the environment—not only in a metaphorical way through energetic connections to their community, but also in a physical way as they built structures of scaffolding, interacted with trapdoors, and shifted costumes and scenery in sections of the piece.<sup>xxxix</sup> In this way, they were able to contact what Halprin refers to as the childlike “instinct to ritualize and create spaces”.<sup>xl</sup> In this intention and action, the performers’ investment in the piece reflects the

give-and-take that Halprin identifies as a part of ritual. Their investment mirrors Halprin's experience of the Native American Round House ritual, where she "invested [her] spiritual consciousness and the spiritual consciousness of the space has entered into my space."<sup>xli</sup> Indeed, it is not insignificant that Halprin herself identifies *Parades and Changes* as "a sacred dance".<sup>xlii</sup>

Furthermore, Halprin tells Rogosin that her work is nontraditional in its approach to the use of traditional performance venues, saying, "If you come to the event, you will notice that there is something different about where you are in space and how you are viewing."<sup>xliii</sup> Here, Halprin echoes the assertion that rituals occur in a sacred, altered time and space: "those who take part in a ritual are removed from the circumstances of their daily lives," according to Worth and Poynor, and "preparation of the space is also governed more by the demands of ritual than by those of theatre."<sup>xliv</sup> Clearly, Halprin's adherence to the score over the performance space, as in *Parades and Changes*, echoes the valuing of ritual over theatre. Furthermore, Halprin viewed scores as recipes for creating ritual.<sup>xlv</sup> It is significant that, when performing *Parades and Changes*, the dancers took nothing *but* the score, and trusted that the score would transform the space.<sup>xlvi</sup>

Again, this intention of efficacy, of transformation, is a central part of ritual for Halprin. In speaking with Rogosin about *Animal Ritual*, Halprin states that she uses ritual "to transform levels of reality, to operate on multiple levels of reality."<sup>xlvii</sup> In *Parades and Changes*, the performers transformed the reality of space through their focus on their body, on their breath, on the sound score they created with the paper, and through the respect for and use of each space in which it was performed. They operated on multiple levels of reality—the external reality that audience could see and the internal, communal reality in which the dancers connected on an energetic and intentional level through focus, feeling, and the trust established with one another.

By imbuing their actions with meaning, the dancers achieved what Swedish viewers termed a “ceremony of trust.”<sup>xlviii</sup> Through natural movement, the dancers contacted their life force, and were able to transform space and time and contact the audience members, drawing them in (at least somewhat) as participatory witnesses instead of passive spectators.

This is evident in the shift apparent in at least one viewer, as evidenced by Clive Barnes’ review of *Parades and Changes* when it opened in New York in 1967. Barnes, who was unaccustomed to natural movement on the stage, claims the “dance element is less than strong—in fact, it is somewhat decayed.”<sup>xlix</sup> Here, Barnes’ criticism echoes Halprin’s own admission that “something that is ritual is not necessarily art, and vice versa, but it is always my intention to create an artful ritual.”<sup>1</sup> Because the dancers performed natural movement, the audience’s perspective shifted. Evidently, her intention was met, on both an artistic and an efficacious level, when even Barnes admitted “the result is not only beautiful but somehow liberating as well.”<sup>li</sup>

Barnes was not the only critic to have qualms about the performance. The novelty of natural movement seems to be difficult for other critics to naturalize as well, though the revolutionary (and reactionary) use of nudity may have contributed—in fact, the public was so shocked at the nudity that arrest warrants were issued for Halprin and her dancers for public indecency.<sup>lii</sup> Critic Walter Terry noted that the piece was dominated by sex, and felt that the dancers had “no clothes on, true, but [there were] no emotions involved.”<sup>liii</sup> Terry’s misreading of the work, and aversion to connect, may actually have more to do with the nudity than the movement; after all, it was the first time, according to Deborah Jowitt’s 1971 *Village Voice* article, “that total nudity had been used onstage with such stubborn innocence.”<sup>liv</sup>

Nudity in public was not new—on the contrary, nudity was becoming more common in society as the sexual revolution swept the country; but that shift had not yet transferred to the

stage<sup>lv</sup>. As Jowitt identifies in a brief overview of nudity in concert dance, Halprin's *Parades and Changes* was the first time since Isadora Duncan that nudity was featured in a public performance<sup>lvi</sup>. It was not only the critics who were shocked: Halprin recalls the audience exclaiming, "No, no, they're not going to do that!" in response to the dancers' removal of their clothes, and terms the initial response "immoral and obscene."<sup>lvii</sup> What Halprin took umbrage at was the conflation of nudity with base sexuality. And with good reason: as Anthony Layng asserts, "By the 1960s in America, many were willing to question old attitudes toward morality in general, and at this time, sexual 'hang-ups' became especially difficult to defend. In this intellectual climate, nudity became a political statement, testifying to one's sophistication."<sup>lviii</sup> Furthermore, Rob Cover points out, in the 1960s, nudity increased in public, from university demonstrations, to streaking, to nude therapy—but these instances were "non-sexual sites by virtue of the context—sexual activity is neither authorized nor legitimated in such frames."<sup>lix</sup> The difference here, of course, is the *context*. Both Kenneth Clark and Elizabeth Grosz make the claim that artistic representation mediates the relationship of the nude body to the viewer, thus creating a context in which the naked body is non-sexualized.<sup>lx</sup>

Judith Butler's theory of the embodied performative subject is helpful in examining this act; in this discourse, the identity of the 'self' or subjecthood, is a process of performance—an involuntary, and reiterated, citation of the performer's culturally-given signifiers in order to manifest ones self as a recognizable and coherent being that can operate in society.<sup>lxi</sup> In this theory, the self cannot exist without the cultural imperative. Halprin connects to this performative process of reiterating selfhood (or identity), when she says "even if we do use a stage, no matter what we use, the approach to space and time has the sense of an identification process."<sup>lxii</sup> According to Cover, "for the sake of consolidating individual subjectivity, this

requires the establishment of borders, particularly the borders of the body, through the articulation of a fantasy of inside and outside. Such a fantasy is, for Butler, necessary for the coherent performance of subjecthood.”<sup>lxiii</sup> Therefore, if the nude body is understood and perceived as a performative act in a continually-materialized subjecthood, these body borders are necessarily referencing the cultural signifiers. But what if the cultural signifiers have not yet been established? How is an audience expected to “read” the act of undressing publicly if there is no basis for which to understand this act as part of the reiterated performativity of a recognizable and coherent self in society? I contend that Halprin’s dancers were creating a *new* performative act—both in the sense of Butler’s performative subject as well as in the context of theatrical performance. Put simply, that *through* non-sexualized nudity on stage as novel act for their own performative subjecthoods, the dancers were also creating a novel act in the world of performing arts. And the audience’s lack of prior context left the act open to misinterpretation by audiences and critics, for, as Cover notes,

“Contexts which are generally understood to fix meaning are, as Derrida has shown, never stable or discrete, but always open to *différance*, *resignification*, *instability* and citations that are never under the command of their author (Derrida, 1988). In the case of the frames of nakedness, the instability of the contexts causes not only a certain seepage of the sexual or erotic into the privileged sites of non-sexual nudity, but also the ways in which nudity in those sites is read by others.”<sup>lxiv</sup>

And furthermore,

“ If all subjective performativity is, as Butler (1990) shows, a citation of the signifier, then the instability of the signifier of nakedness undermines the psychic self as it is constituted in and by culture. In other words, if nakedness can no longer be determined and delineated clearly in particular sites and under particular gazes, then it risks destabilizing the performativity of the subject.”<sup>lxv</sup>

Halprin was clearly making nudity a political statement, but not—as Terry suspected—one about sex.<sup>lxvi</sup> Rather, Halprin’s use of nudity was, as Layng noted, a testimony to her sophistication. Halprin’s destabilization of the frame or context of nudity allowed her dancers to

re-contextualize the act of being nude on the stage. In her words, the nudity in the piece was an act of reverence, it was “a very heightened statement about who we are in our bodies, that my body is more than a sex object.”<sup>lxvii</sup> Perhaps, then, more than any other qualifier of ritual, the intention of transformation was met in Halprin’s use of nudity, because it allowed her dancers to transform on a very basic level of self-identity, but also drastically transformed the field of performing arts, so that, as Jowitt confirms, “all on-stage nudity was subsequently declared an art form protected by the First Amendment.”<sup>lxviii</sup>

## Conclusion

This article has examined Anna Halprin’s work with ritual, as well how she used the term when communicating about her work, as a basis for investigating how her seminal work, *Parades and Changes*, operated as a transformational ritual. Created in 1965, *Parades and Changes* came prior to most of Halprin’s work with rituals, yet it does appear to share some characteristic aspects with her definition of ritual. The work is, for Halprin, “a sacred dance” that clearly proves an intention of ritualistic transformation of space through community support. It is efficacious in that the audience members are brought toward a new role as witness through their empathetic resonance with the performers’ intentions. Although *Parades and Changes* does not clearly define the audience as witnesses, both this intentional interaction and the fact that the performers themselves operate as witnesses in the “Dressing and Undressing” section point to *Parades and Changes* as a clear precursor of the more participatory rituals Halprin was later to create. Furthermore, Halprin’s contemporary rituals use “dance as a transforming medium” and a “tool for social change.”<sup>lxix</sup> According to Lewis, one of the universal characteristics of ritual is that it exists in transitions from one situation or world to another.<sup>lxx</sup> In

*Parades and Changes*, dancers operated in a liminal space—transitioning from what was previously acceptable for performance to what *would* become acceptable for performance through an embodied performativity of the nude subject. Indeed, as composer, Morton Subotnick, reflects, “I don’t know what they thought it was, but it wasn’t what anybody thought was dance or music.”<sup>lxxi</sup> That, however, all changed once Halprin had recontextualized the nude body in performance: the work demonstrably altered the fabric of what was acceptable in dance and theatre of the time through the revolutionary use of nudity. As Worth and Poynor identify, “The radical experimentation in which Halprin and her artist collaborators engaged in during the 1950s and 60s yielded performance and workshop material that defied the conventional limitations associated with the dance and theatre of the period.”<sup>lxxii</sup> If not a fully-fledged ritual, *Parades and Changes* was, at the very least, transformational within the theatre world of its day, and was also a harbinger of the rituals to come from Halprin in later years.





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<sup>i</sup> Nixon, Jim, as quoted by Halprin, Anna. *San Francisco Dancers' Workshop Newsletter/Brochure*. San Francisco: San Francisco Dancers' Workshop. Fall, 1979. [NYPL-PA: \*MGZR].

Here, Halprin quotes SFDW president Jim Nixon's assessment of the trajectory of SFDW. As the brochure was published in the late 70s, and SFDW was created in the 50s, it is likely this "second phase" is occurring just as, or after the mid-sixties when "Parades and Changes" was created.

<sup>ii</sup> Halprin, Anna. "Anna Halprin" in Morgenroth, Joyce (ed). *Speaking of Dance: twelve contemporary choreographers on their craft*. New York: Routledge, 2004: 23-40.

<sup>iii</sup> For examples, See: Worth, Libby, and Poyner, Helen. *Anna Halprin*. New York: Routledge, 2004.; Ross, Janice. "Anna Halprin's Urban Rituals." *TDR: The Drama Review*. 48, no. 2 (2004): 49-67.; Yong, SheenRu. "Creating Contemporary Ritual: The Choreography of Lin Lee-Chen and Anna Halprin." *Congress on Research in Dance 2008 Conference Proceedings - Dance Studies and Global Feminisms*. Ed. Tresa Randall. Roanoke, VA: Hollins University, 252-262. ; Lewis, Lucy. *The Life/Art Process: Myths and rituals of change*. San Francisco: California Institute of Integral Studies, 1991.; Halprin, Anna. "Anna Halprin: Life in Ritual," interview by Richard Schechner. *TDR: The Drama Review* 33, no. 2 (1989): 67-73; and Halprin, Anna. "Talking with Anna Halprin," interview by Rose Hartman. *Dance Scope* 12, no. 1 (1977-78): 57-66.

<sup>iv</sup> Halprin, Anna. "Chronology - 2000's, 1990s, 1970s, 1960s, 1950s, et al." *Anna Halprin Chronology*, <[http://www.annahalprin.org/about\\_chronology\\_00.html](http://www.annahalprin.org/about_chronology_00.html)> et al. (20 October, 2011).

Notably, notably Animal Ritual (1971), Male and Female Rituals (1974-80), Ritual and Celebration (1977) and her co-exploration with her husband, Lawrence, Search for Living Myths and Rituals Through Dance and Environment (1981). Though, arguably, many of Halprin's later works have been identified by her as rituals in interviews and personal writings, even if not indicated through their titles. It is not feasible to discuss all of these works at length in this investigation, so this paper will mainly focus on her use of the word "ritual" in interviews, essays, mailing brochures, publications, lectures, workshops and other forms of communication, rather than on the titles of these works.

<sup>v</sup> Halprin, Anna. "Shop - Anna Halprin (2004)." *Anna Halprin Shop*, <<http://www.annahalprin.org/shop.html>> (20 October, 2011).

<sup>vi</sup> Worth, Libby, and Poyner, Helen. *Anna Halprin*. New York: Routledge, 2004.

<sup>vii</sup> Yong, Sheenru. "Creating Contemporary Ritual: The Choreography of Lin Lee-Chen and Anna Halprin." *Congress on Research in Dance 2008 Conference Proceedings - Dance Studies and Global Feminisms*. Ed. Tresa Randall. Roanoke, VA: Hollins University, 252-262.

<sup>viii</sup> Lewis, Lucy. *The Life/Art Process: Myths and rituals of change*. San Francisco: California Institute of Integral Studies, 1991.

<sup>ix</sup> Worth, Libby, and Poyner, Helen. *Anna Halprin*. New York: Routledge, 2004.

When discussing how she became "disaffected" with modern dance, Halprin is quoted as saying "my career as a modern dancer had just died" when reflecting on her time at the Festival of American Dance in New York in 1955.

<sup>x</sup> Halprin, Anna. "Anna Halprin" in Morgenroth, Joyce (ed). *Speaking of Dance: twelve contemporary choreographers on their craft*. New York: Routledge, 2004: 23-40.

<sup>xi</sup> Ibid.

<sup>xii</sup> Ibid, p.30.

<sup>xiii</sup> Ibid, p.31.

<sup>xiv</sup> Halprin, Anna. "Anna Halprin: Life in Ritual," interview by Richard Schechner. *TDR: The Drama Review* 33, no. 2 (1989): 67-73.

<sup>xv</sup> Here, Schechner presses her to admit a belief in efficacy, as in the catching of the Mount Tampalais killer, who was detained after Halprin performed a ritual to cleanse the mountain and allow the

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community to deal with the emotional effects of the murders, as well as her own diagnosis and cure of her cancer.

<sup>xvi</sup> MacRitchie, Jim and Anna Halprin. *Exit to enter: Dance as a process for personal and artistic growth*. San Francisco: San Francisco Dancers' Workshop, 1972. [NYPL-PA: \*MGRL 79-1397]

After instructing readers to follow a score to create their own rituals, Halprin states, "Afterwards, when you have performed the ritual or ceremony, reflect on whether you think your ritual was a success, or failure."

<sup>xvii</sup> Halprin, Anna. "Anna Halprin: Life in Ritual," interview by Richard Schechner. *TDR: The Drama Review* 33, no. 2 (1989): 67-73. p. 73.

It is also interesting that Halprin's main dissenter in the scholarly discourse is Susan Manning, who criticized Halprin after participating in one of her dance rituals in 1992. Though she emphasized problematic associations with Nazi culture, and yet could not explicitly remember Halprin directing most of the event, she noted that Halprin's ritual "emphasizes group involvement over individual authority or expression. Or, more accurately, a dance form designed to *minimize the potential for conflict* between the leader's authority, individualized expressivity, and group affiliation." (Emphasis mine.)

Manning, Susan. "Modern Dance in the Third Reich: Six Positions and a Coda," in Foster, Susan Leigh. *Choreographing History*. Indiana University Press, 1995. eBook Collection (EBSCOhost), EBSCOhost (accessed December 8, 2011).

<sup>xviii</sup> Halprin, Anna. "Rituals of Space." *JAЕ* 29, no. 1 (1975): 26-27.

<sup>xix</sup> Sacredness and spirituality feature as a part of Halprin's "Life/Art Process" and are related to ritual in the San Francisco Dancers' Workshop and Tampala brochures in the 1980s.

Worth, Libby, and Poyner, Helen. *Anna Halprin*. New York: Routledge, 2004: 60.

<sup>xx</sup> Halprin, Anna. *Dance as a Healing Art*. Mendocino, CA: Life Rhythm. 2000: 20.

<sup>xxi</sup> Lewis, Lucy. *The Life/Art Process: Myths and Rituals of Change*. San Francisco: California Institute of Integral Studies, 1991: 17-32.

<sup>xxii</sup> Specifically, Halprin, Anna. "San Francisco Dancers' Workshop Fall Season Mailer." 1976. [NYPL-PA: \*MGZR]; and Halprin, Anna. "San Francisco Dancers' Workshop Fall Season Mailer." Year Unknown (post 1975 due to Movement Ritual for sale in Bibliography). [NYPL-PA: \*MGZR]. Other examples can also be found in: Halprin, Anna. *Collected writings, by Anna Halprin & others*. San Francisco: San Francisco Dancers' Workshop. 1974. [NYPL-PA: \*MGYB (Halprin) 80-3708]; Halprin, Anna. [Anna Halprin], 1955-1995. [NYPL-PA: \*MGRL 98-4751]; Halprin, Anna. *Cataloges, Announcements, Et Cetera*. [NYPL-PA: \*MGZ]

<sup>xxiii</sup> Halprin, Anna. *Movement Ritual I*. San Francisco, CA: San Francisco Dancers' Workshop. 1975. Here, though the book is titled *Movement Ritual*, Halprin refers to it within the text as "Daily Ritual."; Halprin, Anna. *Movement Ritual*. San Francisco: San Francisco Dancers' Workshop. 1979.

<sup>xxiv</sup> Halprin, Anna. *Movement Ritual*. San Francisco: San Francisco Dancers' Workshop. 1979:17.

The influence of Gestalt therapy which Lewis identifies as a central part of the spiritual aspect of Halprin's creative process is foregrounded in the first iteration of *Movement Ritual I*, though Halprin edits out some of the Gestalt influence and connection to the emotional quality of the movements in this second iteration. Halprin, Anna. *Movement Ritual I*. San Francisco, CA: San Francisco Dancers' Workshop. 1975; Lewis, Lucy. *The Life/Art Process: Myths and Rituals of Change*. San Francisco: California Institute of Integral Studies, 1991: 29-31.

<sup>xxv</sup> Halprin, Anna. *Movement Ritual*. San Francisco: San Francisco Dancers' Workshop. 1979: 12.

<sup>xxvi</sup> Ibid, p.18.

<sup>xxvii</sup> Halprin, Anna. "Chronology - 1960s" *Anna Halprin Chronology*, <[http://annahalprin.org/about\\_chronology\\_60.html](http://annahalprin.org/about_chronology_60.html)> et al. (20 October, 2011).

<sup>xxviii</sup> Halprin, Anna. Interview by Yvonne Rainer. *Tulane Drama Review* 10, no. 5 (Winter 1965): 14. [NYPL-PA: \*MGYB (Halprin) 80-3708]

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- <sup>xxix</sup> Ibid: In the interview with Yvonne Rainier the year that *Parades and Changes* was first performed, Halprin admits that they had shown the piece three times, and that spectators who had seen all three performances did not know it was the same dance.
- <sup>xxx</sup> *Looking at dance*. Presented by Anna Halprin. American Dance Festival, 1997.
- <sup>xxxi</sup> Halprin, Anna. "Three Scores for Performers: PARADES AND CHANGES". *Arts in Society*. (Spring-Summer 1968).
- <sup>xxxii</sup> Halprin, Anna. "San Francisco Dancers' Workshop Summer Session Mailer." Year Unknown (post-1967): 4. [NYPL-PA: \*MGZR]
- <sup>xxxiii</sup> Worth, Libby, and Poyner, Helen. *Anna Halprin*. New York: Routledge, 2004: 76-81.
- <sup>xxxiv</sup> Halprin, Anna. "Three Scores for Performers: PARADES AND CHANGES". *Arts in Society*. (Spring-Summer 1968).
- <sup>xxxv</sup> Worth, Libby, and Poyner, Helen. *Anna Halprin*. New York: Routledge, 2004: 76.
- <sup>xxxvi</sup> Halprin, Anna. "Interview with Anna Halprin [sound recording]." Interview by Elinor Rogosin. *Dance Focus Series*. WBAI, New York, 7 Nov. 1971. [NYPL-PA: \*MGZTL 4-688, no. 13, side A]
- <sup>xxxvii</sup> The presence of natural movement, is, of course, insufficient to classify a work as ritual. Many postmodern artists have used natural or pedestrian movement in their work but stayed within the boundaries of traditional theatrical performance—it is the tendency towards participatory witnessing rather than spectatorship *combined* with the other qualifiers of efficacious intention, and an investment of deeper meaning which situates Halprin's work in the realm of ritual.
- <sup>xxxviii</sup> Worth, Libby, and Poyner, Helen. *Anna Halprin*. New York: Routledge, 2004: 108.
- <sup>xxxix</sup> Halprin, Anna. "San Francisco Dancers' Workshop Summer Session Mailer." Year Unknown (post-1967): 4. [NYPL-PA: \*MGZR]; *Looking at dance*. Presented by Anna Halprin. American Dance Festival, 1997.
- <sup>xl</sup> Halprin, Anna. "Rituals of Space." *JAE* 29, no. 1 (1975): 26-27.
- <sup>xli</sup> Ibid, p. 27.
- <sup>xlii</sup> *Looking at dance*. Presented by Anna Halprin. American Dance Festival, 1997. NYPL-PA.
- <sup>xliii</sup> Ibid.
- <sup>xliv</sup> Worth, Libby, and Poyner, Helen. *Anna Halprin*. New York: Routledge, 2004: 142.
- <sup>xlvi</sup> Halprin, Anna. Interview by Yvonne Rainier. *Tulane Drama Review* 10, no. 5 (Winter 1965): 14. [NYPL-PA: \*MGYB (Halprin) 80-3708]
- <sup>xlvi</sup> Halprin, Anna. "Interview with Anna Halprin [sound recording]." Interview by Elinor Rogosin. *Dance Focus Series*. WBAI, New York, 7 Nov. 1971. [NYPL-PA: \*MGZTL 4-688, no. 13, side A]
- <sup>xlvi</sup> *Looking at dance*. Presented by Anna Halprin. American Dance Festival, 1997. [NYPL-PA: NYPL - PA: \*MGZIA 4-3024]
- <sup>xlix</sup> Barnes, Clive. "Parades And Changes," *New York Times*. 24 April 1967.
- <sup>l</sup> Kaplan, Richard. "Dancing with Life on the Line," *Vox Magazine*. (Summer 1992): 11-12.
- <sup>li</sup> Barnes, Clive. "Parades And Changes," *New York Times*. 24 April 1967. [NYPL-PA: MGZR]
- <sup>lii</sup> Halprin, Anna in Gerber, Ruedi. *Breath Made Visible*. Film, 80 min. (2009)  
<http://www.hulu.com/watch/242720/breath-made-visible>
- <sup>liii</sup> Terry, Walter. "San Francisco Workshop Does 'Parades and Changes' in Nude." *World Journal Tribune*. 24 April 1967. [NYPL-PA: MGZR]
- <sup>liv</sup> La Rocco, Claudia. "Provocateur at Home, a Monarch Abroad," *New York Times*, 11 Nov. 2009.  
<<http://www.nytimes.com/2009/11/15/arts/dance/15laro.html>> (21 Nov. 2011).
- <sup>lv</sup> In fact, nudity was not common even on film in America. Between 1934 and 1968, the Motion Picture Association of America's Production Code enforced a ban on nudity in film. (Russo, 1981: 121-2, as cited in Cover, Rob. "The Naked Subject".

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Nor was nudity common in American experimental theatre. Arthur Marwick notes that, though it was embraced earlier in Europe, it wasn't until 1968 that Living Theatre used nudity at BAM, and homosexual fellatio made its stage debut off Broadway.

Marwick, Arthur. "Experimental theatre in the 1960s." *History Today* 44, no. 10 (October 1, 1994): 34.

<http://libproxy.temple.edu/login?url=http://proquest.umi.com.libproxy.temple.edu/pqdweb?did=1660499&Fmt=2&clientId=8673&RQT=309&VName=PQD> (accessed December 2, 2011).

<sup>lvi</sup> Jowitt, Deborah. "Getting it all Off: Why dancers bare all for art," *The Village Voice*, 5 May 1998:

143. [http://gateway.proquest.com.libproxy.temple.edu/openurl?url\\_ver=Z39.88-2004&res\\_dat=xri:iipa:&rft\\_dat=xri:iipa:article:fulltext:iipa00111107](http://gateway.proquest.com.libproxy.temple.edu/openurl?url_ver=Z39.88-2004&res_dat=xri:iipa:&rft_dat=xri:iipa:article:fulltext:iipa00111107) (accessed 6 December 2011).

<sup>lvii</sup> Halprin, Anna, as quoted in Liss, Jennifer. "Testing the limits; At 85, Bay Area Dance Pioneer Still Causing a Stir," *The Jewish News Weekly of Northern California*. 20 Jan 2006 (199:3):

26. <http://libproxy.temple.edu/login?url=http://proquest.umi.com.libproxy.temple.edu/pqdweb?did=1004109041&Fmt=3&clientId=8673&RQT=309&VName=PQD> (accessed December 8, 2011).

<sup>lviii</sup> Anthony Layng. "Confronting the public nudity taboo." *USA Today*, March 1, 1998, 24-

27. <http://libproxy.temple.edu/login?url=http://proquest.umi.com.libproxy.temple.edu/pqdweb?did=27116895&Fmt=2&clientId=8673&RQT=309&VName=PQD> (accessed 22 November, 2011).

<sup>lix</sup> Cover, Rob. "The Naked Subject: Nudity, Context and Sexualization in Contemporary Culture," *Body and Society* 9:3 (2003): 53-72: p57-58.

<sup>lx</sup> As cited in Cover, Rob. "The Naked Subject," p 55-56.

<sup>lxi</sup> Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990.

<sup>lxii</sup> *Looking at dance*. Presented by Anna Halprin.

<sup>lxiii</sup> Cover, Rob. "(Re)Cognising the Body: Performativity, Embodiment and Abject Selves in Buffy the Vampire Slayer," *International Journal on Culture, Subjectivity, and Aesthetics*. 2, no.1. (2005): 68-83.

<sup>lxiv</sup> Cover, Rob. "The Naked Subject," p.58.

<sup>lxv</sup> *Ibid*, p62.

<sup>lxvi</sup> Halprin hints at this in *Looking at Dance*, when she states, "At the time that I did it in 1965, everybody was so shocked by the element of nudity, that nobody ever really saw it for what the intention was." *Looking at dance*. Presented by Anna Halprin. American Dance Festival, 1997. [NYPL-PA: NYPL-PA: \*MGZIA 4-3024]

<sup>lxvii</sup> Halprin, Anna in Gerber, Ruedi. *Breath Made Visible*.

<sup>lxviii</sup> Jowitt, Deborah. "Getting it all Off"

<sup>lix</sup> Worth, Libby, and Poyner, Helen. *Anna Halprin*. New York: Routledge, 2004: 97.

<sup>lxx</sup> Lewis, Lucy. *The Life/Art Process: Myths and rituals of change*. San Francisco: California Institute of Integral Studies, 1991: 33-41.

<sup>lxxi</sup> Subotnik, Morton. as quoted in La Rocco, Claudia, "Provocateur at Home, a Monarch Abroad."

<sup>lxxii</sup> Worth, Libby, and Poyner, Helen. *Anna Halprin*. New York: Routledge, 2004: 66.