

Brigitte Züger

I was born in Basel in 1960; here I attend all schools up to the 12th year of school. At the end of my school days it became painfully clear to me that I had forgotten my body and in relation to all that I had learned, it seemed to me to be only neglected. So I decide to complete the three-year training as a movement teacher with Doris Guggenbühl. During this time I discover how magical dance can be. Its mysterious effect on me does not let go of me and the wish that my path towards dance has to go captivates me. When the philosopher, dancer and teacher Richard Haisma (USA) brings the Nikolais technique to Basel in the early 80s, I become his student. With him I learn that movement must have an inner meaning in order for it to fill me and reach the audience. In this way, movement becomes light, joyful and rich in expression and impression for me and for the spectator.

Fascinated by this discovery I want to continue on this path and in 1982 I go to New York for one year to continue my studies directly with Alwin Nikolais, the teacher of Richard Haisma. Back in Basel, I began my teaching activities with modern dance, improvisation and contemporary dance. The movement I experience becomes the focus of all my classes for my students and they are also captivated by it. In my search for even more differentiated experiences, I immerse myself in different methods and techniques with many teachers at home and abroad. This gives me a broad spectrum of experience in dance, movement and now also in body-therapeutic procedures. Since this experience, which is also self-experience, is often painful and challenging, I decide to go for a phase with self-therapy. Experiencing this deepening as a consolidation of my personality leads me to realize artistic projects. Through a teaching position at the Basel Schools for Rhythmics/Dance Education, I gain a deep insight through the children into how distorted experience can be when it is impaired by massive deficits, traumas or relationship disorders due to a life. I am therefore studying curative education and am once again captivated by clinical psychology. Someone whispers the word dance therapy into my ear and so the years of training in Integrative Dance and Movement Therapy at the Fritz Perls Institute (FPI, Department of Humanistic Psychotherapy, Düsseldorf) follow from 1989 to 1994. The anatomical knowledge there was too scarce for me, I met Dr. Christian Larsen and so I followed the one-year basic course in Spiraldynamik® in Switzerland. My experience refines quickly and to such an extent that I begin to be interested in subtle energy work. In 1994 I came into contact with energy work through my teacher for Limon Technique, Lisa Swidler, and learned the Light Body Process®, Radiance-Self-Exciting®, and the Expanded Light Body® according to Sanaya Roman and Duane Paker as well as Flow Alignment and Connection® according to Amy Skezas. In the year 2000 I became a certified Light Body® and Radiance-Self-Exciting® Teacher. Supplementing and deepening and inspired by my various energy work teachers, I engage with Christian, Jewish and Islamic schools of mysticism (USA, Europe and India) and visit my guru Babaj in India in 2007. At this time I already got to know the Buddhist practice intensively.

From 2001 to 2004, I followed the Kestenberg Movement Profile course with Susan Loman (Antioch University NY, USA) as a dance therapist to complement my knowledge in

Movement Observation Skills. In my training as a dance and movement therapist, these too seemed rather meagre, because I wanted to be able to work more systematically.

More and more I was interested in the effect of the subtle material on my movement and dance expression. In 2004 I met Robin Becker as a teacher for the Method Continuum® by Emily Conrad. The most important aspect of the method, the effect of "Sound and Breath" on the moving body, fulfils my need to be able to use the subtle for physical movement.

More for fun I follow the further education "Trance and Healing" from Dr. Paul Carter from 2006 to 2008. His methods support me in dealing with different states of consciousness in dance that are not accessible to everyday consciousness.

Another discovery, namely how the imagination can generate movement, leads me to the CANTIENICA® method from 2011, which also consistently deepens my anatomical knowledge, which I have learned through Spiral Dynamics. At the same time, the knowledge of neurobiology, which fascinates me more than any other brain anatomy, is developing in the direction of being able to explain the phenomenon of the connection between imagination and movement, i.e. mind and body.

By an almost unbelievable coincidence, in 1994 I was given the task of setting up a dance therapy centre in the Clinical Department of Neurological and Rheumatological Rehabilitation. In 2001, I was given a management position there just as the whole clinic was going through the quality assurance process. For this I have to deal with the question of what works in the artistic therapies and how it can be applied in short-term therapies. This is how I come into contact with questions about qualitative research.

In the whole time since 1990 I have been running my own practice for dance and movement therapy.

In the area of applied research, between 2011 and 2017, research projects are being developed, among other things, to measure emotional empathy and fluid intelligence (inductive and deductive thinking) in primary school age children using specific dance interventions and a simplified assessment procedure and a study on Further Morbidity. Parkinson (improvement of emotional and physical stability) in cooperation with the Fachhochschule für Physiotherapie BZG.

Since I also want to get involved in my profession, I occasionally take on professional political tasks for the professional association BTK from 1994 to 1998: In 2009 I co-authored the Method Identification for Dance and Movement Therapy (MID) in connection with the legal anchoring of complementary therapy. From 2010 to 2012 I am a member of parliament and founding member of the Professional Association for Dance, Movement and Body Therapy for the EADMT, the European umbrella organisation for dance and movement therapy.

Our professions are federally recognized and so in 2014 I take the exam to become a federally certified complementary therapist for movement and body therapy. In 2016 I write a thesis at master level to become a certified art therapist (ED) specializing in movement and dance therapy.

From August 2011 I will have a new dreamlike domicile at Elsässerstrasse 34 in Basel, and will start there in 2017 with the concept zoEspaces. There I want to support young dance and movement therapists and contemporary dancers\* with my advanced experiences. Starting in 2019, I will build up a training for art therapists in the field of dance and movement therapy, Zoe Arts Therapy, which fulfils the module requirements for the federal higher professional examination. The first training course for this is scheduled to start in 2021.