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INITIAL PHENOMENA IN SPEECH EURYTHMY

The difference between expansion and contraction to stretching and curving

In my final work, I study two different phenomena that are somewhat related to each other, but which are however entirely their own. The phenomena in question are: expansion and contraction, and stretching and curving in speech eurythmy. These affect the foundations of all existence as well as in eurythmy. In both cases it is a question of qualities and the contradictions they contain, as well as the gradual reciprocal variation and play between the opposites. I studied how they appear in the world per se and what kind of applications they can have in speech eurythmy. My hope was to find out what a eurythmist should feel when he does the movements in question and the reasons for it. To get to these answers, I investigated what was behind these phenomena and how they could be used through artistic means in eurythmy. Viewed from the outside, they may appear the same if the eurythmist himself has no understanding of the differences and similarities between them. The effect of eurythmy on the viewer is directly proportional to how well the eurythmist himself understands what he is doing and is aware of his movement. Steiner says the feeling has an important role in eurythmy: as soon as the artist brings the right feeling, the right inner sense for the mode of movement, it can work upon the soul of the onlooker. (Eurythmy as visible speech, Steiner, 167-168.)

My research was challenging because there were only few direct sources available in Finnish and English. Therefore I also used the basic literature of anthroposophy and other publications of art and science. In addition I collected empirical knowledge through action research of my fellow students. This research is important because all art can only be experienced by other people through technical proficiency. If a painter cannot, due to his poor technical skills, paint what he feels in his soul, people are left without a magnificent experience. Steiner says that in all arts, the soul must work in the technique. (Eurythmy as visible speech, Steiner, 27.)