

IFF Modern Images and how the Project came about

by Vesna Puric, IFF Board member



The very first year I was the IFF Belgian representative, I heard about the Modern Images Project. Straightaway I had one person in mind as a possible photographer - Robert Golden.

I had done a workshop with Monika Pagneux, my movement teacher since 1985, who had brought me and many others into the *Feldenkrais* training. She used Feldenkrais lessons to prepare actors for being onstage, and felt that *Feldenkrais* was the only method that would not "deform" a person.

Her work was being documented through photos and film by Robert Golden. For me it became clear that he could capture movement and intention even in a still photo.

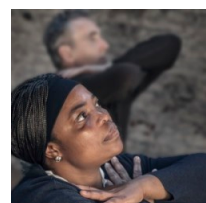
We were at that time making photos for the Belgian *Feldenkrais* Association, and my colleagues liked what I showed them from the workshop with Monika Pagneux, so we asked Robert to come and take the pictures.

I took some of these photos to the IFF Assembly, and during the meetings we walked around with little colored stickers to put under the pictures we wanted to see as part of the Modern Images Project. I was delighted that other people chose the pictures that I had brought.



As the choice of the other reps attending the IFF meeting was clear, and as I knew Robert Golden, during our mid-term Board meeting we felt that it would be good to finalize the project, so I ended up taking it on. Our intention was to show that *Feldenkrais* is for all kinds of cultural groups, men and women, young and old.

I got a date from Robert, and then I needed to find the people and a suitable space. I also thought that it would be good to give everybody who participated a workshop, teaching the movements I had in mind for the photo shoot; so I ended up using people most of whom had never done any *Feldenkrais* lessons before. I must admit that ten



days before the photo shoot I got into a real panic about having taken it on board all by myself!

At the same time, I had a very clear idea of how it could be done, and once I got together with Robert, it was obvious that we fed from each other's ideas, and that we had a common vision.

There were many practical issues that had to be taken care of: the schedule for the weekend, the locations, the workshop for the participants, providing food and snacks during the weekend, and making sure that people would not have to hang around for too long waiting for their shots. I was also busy directing the movements while Robert was taking the pictures.



But the beautiful thing is that it all worked when the big weekend finally arrived. The space we used is a typical Brussels warehouse rehearsal space which I found very appealing as it had a certain ruggedness to it.

Some people could not attend the preparatory workshop, and I feared I would not see them at the photo shoot, (thinking, "there goes my idea of showing different kinds of people"), but they all came for the weekend shoot.

Afterwards, I got feedback from the participants who reported that posing for the various shots made them aware of differences in their bodies, and they felt reorganized at the end of the day!

Robert took the photos, and every time we had a break, we started selecting the pictures that we felt spoke to us.

In the evenings during supper, and even on the day Robert was returning to England, we continued to select and narrow it down to about 55 pictures, out of the more than 750 pictures that he took.



We tried to find as many variations as we could to include what had been on the Modern Images wish list during the IFF meeting.

I was sleeping, dreaming, working and breathing *Feldenkrais*, and it was great - I felt so alive and creative. About the photographer, Robert Golden: he has done so many things I thought you might want to check out his work:

www.robertgoldenpictures.com

All I can say about him is that he's an American living in the U.K. and I think he is a wonderful human being!