



# Reconnecting Gestalt therapy with its psychodramatic roots

## Reconectando la terapia Gestalt con sus raíces psicodramáticas

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### ABSTRACT

This article examined the profound but under-researched connections between Gestalt therapy and psychodrama, two action-oriented approaches that emerged as alternatives to classical psychoanalysis. Drawing on historical documentation — including Fritz Perls' learning from Jacob Moreno, their documented encounters, and Perls' explicit acknowledgment of the influence of psychodrama —, the article traced how the principles of psychodrama shaped the evolution of Gestalt therapy from the Perls'/Goodman's model of 1951 to the Perls'/Moreno's model of 1969. Fundamental parallels are explored: the shared philosophical foundation in Buber's philosophy of encounter, the revolutionary emphasis on embodied action over verbal analysis, and the transformation of psychodramatic role reversal into Gestalt's inner dialogue technique. The article demonstrates how Perls himself explicitly praised Moreno's techniques as “one of the most vivid” manifestations of integrative principles, and Moreno, in his turn, acknowledged Perls among pioneering therapists of embodied methods.

**Keywords:** psychodrama; Gestalt therapy; encounter; here-and-now; action; enactment.

### RESUMEN

Este artículo examina las conexiones profundas pero poco exploradas entre la terapia Gestalt y el psicodrama, dos enfoques orientados a la acción que surgieron como alternativas al psicoanálisis clásico. Basándose en documentación histórica— incluyendo la formación de Fritz Perls con Jacob Moreno, sus encuentros documentados y el reconocimiento explícito de Perls de la influencia psicodramática—el artículo traza cómo los principios psicodramáticos moldearon la evolución de la terapia Gestalt desde el modelo Perls/Goodman de 1951 hasta el modelo Perls/Moreno de 1969. Se exploran paralelos fundamentales: la base filosófica compartida en la filosofía del encuentro de Buber, el énfasis revolucionario en la acción encarnada sobre el análisis verbal, y la transformación de la inversión de roles psicodramática en técnicas de diálogo interno de Gestalt. Significativamente, el artículo demuestra cómo Perls mismo elogió explícitamente las técnicas de Moreno como “una de las más vivas” demostraciones de principios integrativos, mientras Moreno recíprocamente reconoció a Perls entre los terapeutas pioneros de métodos encarnados.

**Palabras clave:** psicodrama; terapia Gestalt; encuentro; aquí-y-ahora; acción; representación.

## Introduction

One of Moreno's students and a leader in the development of psychodrama in Europe, Ancelin Schützenberger expressed her view on the “parentage” of Gestalt therapy in one of her interviews: “I would situate Gestalt as... a bastard child of psychoanalysis and Moreno, having taken flight and found an interesting psycho-corporeal niche” (Schützenberger & Ranjard, 2002, p. 38).

Since the 1970s to the present day, Gestalt therapy has been exploring its roots among other approaches (Korb et al., 1989; Smith, 1976). We see Gestalt therapists paying attention to existentialism (Masquelier, 2005; Salathé, 1995), phenomenology (Van De Riet, 2001), Gestalt psychology (Sable, 2002), Zen Buddhism (Gold, & Zahm, 2018; Stallone, 1976), and, especially, to psychoanalysis (Bocian, 2010; Levenson, 1979; Smith, 1975) as its “orthodox father”. At the same time, there is a limited amount of research on the kinship between Gestalt therapy and psychodrama in theory, methodology, and practice (Daniels, 2016; Marcus, 1979; Orcutt, 1977; Rosner et al., 1987). This gap becomes even more striking when considering Ancelin Schützenberger's observations about both the historical relationship between Moreno and psychoanalysis, and the puzzling absence of Gestalt therapy in the international psychodrama community.

Recalling the relationship between Moreno and psychoanalysis, Ancelin Schützenberger also noted a controversial issue regarding Gestalt therapy:

But although he fought hard against psychoanalysis, in 1950, at the psychiatry and criminology congresses, he extended his hand to psychoanalysts to create together the International Association for Group Psychotherapy. One could moreover ask why Gestalt has never asked to be part of it! There's a section for group analysis, a section for psychodrama, one for family therapy, one for training in organizations... there's no Gestalt... (Schützenberger & Ranjard, 2002, p. 42).

This absence is particularly paradoxical given the deep methodological and philosophical affinities between these two approaches, both of which emerged as action-oriented alternatives to classical psychoanalysis and share fundamental commitments to spontaneity, creativity, and experiential learning in the here-and-now.

This article aimed to bridge the gap in understanding the connections between psychodrama and Gestalt therapy to foster a more complete convergence of these two remarkable approaches.

## Historical influences of psychodrama on Gestalt therapy

The evolution of Gestalt therapy can be conditionally divided into two periods, a framework which allows tracing the direct influence of psychodramatic methods on the development of Gestalt therapy.

The first period begins with Fritz Perls' modification of psychoanalysis (Perls, 1942). After the Perls family moved from South Africa to New York, United States of America, they began collaborating with Paul Goodman, Isidor From, and other specialists in creating another method of psychotherapy. The collaboration culminated in the publication of a fundamental classic work (Perls et al., 1951). Gestalt therapy of this period offered a radically new view of the human being—not through the lens of inner psychological structures of the personality, but from the perspective of field theory—the inseparable interaction between the individual and the environment. Kellogg (2014) calls this model of Gestalt therapy the 1951 model or the Perls/Goodman model.

However, Perls continued to be interested in other psychotherapeutic approaches and philosophical teachings and attempted to integrate them into Gestalt therapy. One of these approaches was Jacob Moreno's psychodrama. According to the recollections of Zerka Moreno, Fritz Perls learned from Moreno in New York, which ensured a direct transfer of psychodrama principles into the newly developed Gestalt approach (Kellogg, 2014).

Documentary evidence of their interaction includes their meeting at the annual conference of the American Psychological Association in San Francisco, United States of America. As Marineau (1989) notes in his biography of Moreno, “we could talk about his trip to Israel, or his encounter with Fritz Perls at the annual meeting of the American Psychological Association in San Francisco” (Marineau, 1989, p. 151).

The key technique borrowed from psychodrama was role reversal. In psychodrama, as Marineau (1989) defines it, role reversal means a situation in which “a participant in a psychodrama or sociodrama, especially the protagonist, changes role with someone else in order to gain perspective and look at a situation from the other's point of view” (Marineau, 1989, p. 158).

Moreno's empty chair technique, which was initially secondary in psychodrama, received revolutionary reinterpretations in the context of Gestalt therapy. Instead of involving other people to play roles, the client was invited to perform all roles themselves, changing places on chairs, which significantly strengthened and expanded the possibilities for working with a person's intrapsychic conflicts (Kellogg, 2014). Thus, the role reversal technique has evolved into a method of internal dialogue, in which the client sequentially takes different positions in their internal conflict.

This innovation was crucial: while psychodrama used auxiliary egos (other people) to play roles, in Gestalt therapy, the client embodied all parts of the conflict themselves. This methodological lineage has been acknowledged from within the psychodrama tradition itself. Blatner (1996, p. 173) states that “Gestalt therapy was methodologically derived in part from psychodrama, especially regarding the use of the technique of the empty chair,” further noting that it “is one of the most important complements to the use of psychodrama, and many practitioners freely synthesize both methods.”

Perls' aspiration to develop Gestalt therapy reached its culmination in the 1960s in the Esalen Institute. According to Kellogg's (2014) research, during the Esalen period a new version of Gestalt therapy was created—the 1969 model or the Perls'/Moreno's model. Perls focused on a person's internal conflicts and the direct experience of the here-and-now. Great importance was given to experimenting with the use of monodramatic dialogues with the empty chair technique.

This evolution from the 1951 Perls'/Goodman's model (with an emphasis on field theory and dialogue) to the 1969 Perls'/Moreno's model (with an emphasis on internal conflict and monodramatic staging) represents a fundamental shift in Gestalt therapy methodology—a shift directly attributable to Perls' learning from Moreno and his integration of psychodramatic principles.

It is crucial to note that not all pioneers of Gestalt therapy shared Perls' enthusiasm for psychodramatic techniques. The integration of Moreno's methods into Gestalt therapy created a significant methodological divide within the Gestalt community—a divide that exists up to nowadays.

The most radical position belonged to Isidor From, one of the pioneers of Gestalt therapy alongside Perls and Goodman. From (1984) emphasized a complete rejection of psychodramatic techniques in favor of working at the boundary of contact between the Gestalt therapist and the client. For From (1984), the essence of Gestalt therapy lies in the contact between the therapist and the client in the present moment. This position represented a defense of the original 1951 Perls'/Goodman's model against what From (1984) perceived as Perls' later deviations into psychodramatic spectacle.

This criticism highlights a fundamental contradiction: in the psychodramatic empty-chair technique, the therapist directs the action ("Now speak as your father," "Switch chairs"), taking a more active, even leading role. In contrast, Perls'/Goodman's contact-boundary approach or model emphasizes the therapist's presence as a participant in the dialogue rather than as the director of a monodrama.

## Here-and-now

Both Moreno and Perls centered their approaches on what Moreno termed the "here-and-now" principle—a revolutionary shift from psychoanalytic focus on historical reconstruction to the immediate experience of the present.

Moreno placed great importance on experiencing the present moment. As Shaffer and Galinsky (1974, p. 116) note, psychodrama "emphasizes not 'talking' about problems, past or about current relationships, but rather experiencing them in action, in the present." This does not mean that the past or future are ignored—on the contrary, they are actively explored. But the key difference is that even when the protagonist replays a past situation or rehearses a future one, "the here and now emphasis should predominate, since what is important is the spontaneous experience in the moment, and dealing with current feelings and emotional reactions" (Shaffer & Galinsky, 1974, p. 116).

Thus, psychodrama does not reconstruct the past; it makes the past present through action in the now. The therapeutic power lies not in the accuracy of historical reproduction, but in the vividness of experiencing the present.

Perls developed a remarkably similar understanding of the "now" as the only true locus of experience. He described the "*now* is not the scale but the point of suspense, it's a zero point, it is a nothingness,"—the point at which experience actually occurs (Perls, 1992, p. 62). Like Moreno, Perls understood that the past exists therapeutically only as "unfinished situations" carried into the present. He explained: "The past is past. And yet—in the now, in our being, we carry much of the past with us"—, but only insofar as we have "an unfinished situation, an incomplete gestalts" (Perls, 1992, p. 62). What is truly completed and assimilated becomes a part of us and requires no therapeutic attention. Only the unfinished remains emotionally alive in the present.

## Contact and encounter, Jacob Moreno and Martin Buber

One of the most profound but least explored connections between Gestalt therapy and psychodrama lies in their shared understanding of such concepts as *contact* and *encounter*. In Gestalt therapy, contact represents the most fundamental unit of experience. Perls et al. (1951) define contact as what occurs at the boundary between the organism and the environment. They emphasize that it is contact itself—not the organism or environment separately—that is the primary reality in which we exist. Understanding encounter is an authentic interaction between the Gestalt therapist and the client, in which both participants are fully present in the moment (Polster, 1968).

It is known that Martin Buber's philosophy influenced Gestalt therapy (Hycner & Jacobs, 1995; O'Neill, 2010). Laura Perls studied with Buber and was deeply impressed by his existential philosophy, which influenced the formation of Gestalt therapy. Fritz Perls himself learned from Moreno in New York, creating a direct transfer of psychodramatic principles into the new Gestalt approach (Kellogg, 2014). Thus, Buber's influence on Gestalt therapy occurred through multiple channels: philosophically through Laura Perls, and methodologically through Fritz Perls' acquaintance with Moreno's work.

Ancelin Schützenberger insightfully noted that what Gestalt therapy calls *contact* and what psychodrama calls *encounter* are essentially identical concepts, both originating from the same existential-philosophical source, transmitted to both approaches through Buber's direct collaboration with Moreno:

Yes, but what you call contact is encounter, it's the central concept of encounter theory, that is, Moreno 1914. The journal *Der Daimon* created by Moreno and Buber in 1920... Moreno published a text there... "I will meet you, I will see you through your eyes, you will see me through mine..."; it's the encounter in the here and now. It's fundamental. For me there is no difference between Moreno and Perls, it's the same existential current, in the here and now. I didn't speak about it because it goes without saying: it's the same current (Schützenberger & Ranjard, 2002, p. 40-41)

This observation about the "same existential current" flowing through both psychodrama and Gestalt therapy points to a specific historical collaboration that has been insufficiently researched: the partnership between Martin Buber and Jacob Levy Moreno in Vienna, Austria, during the crucial period of 1914–1920.

Moreno argued that Buber's 1919 article in *Der Neue Daimon* was influenced by Moreno's own 1914 concept of *begegnung* (encounter). As Marineau (1989, p. 48) notes, "it would be very interesting to establish the exact nature of the relationship between the two authors and clarify the extent of their mutual influence."

Despite uncertainty about the direction of influence, Moreno and Buber shared profound philosophical affinities:

The two men also had a lot of other things in common. Both read Socrates, Dante, Kierkegaard, and Nietzsche. Both acknowledged the primacy of the original "encounter." Moreno says that at the beginning was action and the group, while Buber says that at the beginning was the relationship. Both stress the necessity to alter the form taken by culture to arrive at a more "fruitful chaos." Both also stress the importance of "experiencing" reality as a means of change rather than just talking about it. Both were highly emotional people, giving prime importance to the body (Marineau, 1989, p. 49).

Having established this shared philosophical foundation, we now turn to examining how this common ground manifested itself in specific therapeutic methods, beginning with the revolutionary emphasis of both approaches on embodied action rather than verbal analysis.

## Action as therapeutic method

Both psychodrama and Gestalt therapy emerged as rebellions against the passivity of classical psychoanalysis, placing embodied action at the center of therapeutic work. This shared emphasis on action over verbal analysis is one of their most fundamental methodological parallels.

For Moreno, action was not merely a technique, but a foundational philosophical principle. As Shaffer and Galinsky (1974, p. 114-115) note, Moreno "takes a most disparaging view of the passivity of psychoanalytic technique" and criticizes the psychoanalytic requirement that "the patient remain relatively immobile during the analytic hour and confine himself to thought and fantasy rather than action" (Shaffer & Galinsky, 1974, p. 115). Moreno considered the psychoanalytic method as "extremely stultifying and constricting, as encouraging a kind of rumination that bordered on the trivial, and as supporting the mediocre and uninspired" (Shaffer & Galinsky, 1974, p. 115).

In contrast, Moreno believed that action "opened up and expanded awareness and made it possible for people to get in touch with aspects of themselves of which they had previously been unaware" (Shaffer & Galinsky, 1974, p. 115). In his opinion, "acting out one's dreams and wishes, and desires and aspirations, represented a step in the direction of making man more God-like" (Shaffer & Galinsky, 1974, p. 115).

The centrality of action in psychodrama is defined in Moreno's glossary, which defines "Action or Enactment" as:

[...] the part of psychodrama when a situation or conflict is actually represented on stage, after discussion. People are encouraged to portray their life situations in dramatic form, to physically enact encounters and conflicts that exist only in their memories or fantasies. Thus, the person whose situation is the focus of the group, the protagonist, is helped to experience the working out and working through of the attitudes and feelings involved, whether they be in the past, the present, or the future (Marineau, 1989, p. 155)

Fritz Perls formulated an almost identical critique of psychoanalytic verbiage. In his work, he states:

Gestalt therapy is an experiential therapy, rather than a verbal or an interpretive therapy. We ask our patients not to talk about their traumas and their problems in the removed area of the past tense and memory, but to *re-experience*

their problems and their traumas—which are their unfinished situations in the present—in the here and now (Perls, 1981, p. 64).

This position reflects Moreno's criticism of psychoanalytic conversations about problems instead of their enactment. Perls (1981, p. 64) continues: "If the patient is finally to close the book on his past problems, he must close it in the present. He must realize that if his past problems were really past, they would no longer be problems—and they certainly would not be present."

This formulation—that real past problems would not be present—lies at the heart of the Gestalt concept of reenactment: the past becomes present, because it is unfinished, and therefore requires action in the present rather than talk.

Perls (1981) further emphasizes the embodied nature of experiential therapy:

In addition, as an experiential therapy, the Gestalt technique demands of the patient that he experience as much of himself as he can, that he experiences himself as fully as he can in the here and now. We ask the patient to become aware of his gestures, of his breathing, of his emotions, of his voice, and of his facial expressions as much as of his pressing thoughts (Perls, 1981, p. 64-65).

This emphasis on gestures, breathing, voice, emotions, and facial expressions—on embodied experience—corresponds to Moreno's emphasis on physicality and action.

It is important to say that Moreno himself recognized the parallel development of methods based on action-and embodiment in Gestalt therapy. In 1969, he wrote:

A number of the younger, eclectic psychotherapists, such as Fritz Perls and William Schultz, are using these body methods. For a long time, we stood alone. It was assumed by others that all this bodily involvement was harmful for the patient, especially as it changed his relationship to his therapist, from an objective to a highly subjective one. They appreciated and understood (*apud* Marineau, 1989, p. 117).

This passage reveals several crucial points: Moreno was aware of Perls' work, recognized their shared commitment to bodily methods, and positioned both as pioneers challenging psychoanalytic orthodoxy through their emphasis on physical, embodied engagement.

Embodiment in Gestalt therapy means that clients do not merely talk about their difficulties; they actively perform, embody, and physically dramatize their experience in the therapeutic setting.

This process of therapeutic discovery corresponds to what Kellermann (1992) terms "action-insight", *i.e.*, a cognitive illumination that accompanies or follows affective expression in psychodrama, a moment when "a spotlight is switched on, psychic content of the patient, thus far hidden in the dark, appears in the limelight of his consciousness" (Buxbaum, 1972 *apud* Kellermann, 1992, p. 88). Revealingly, Kellermann (1992) illustrates this concept by quoting Perls: "Whenever something clicks, falls into place, each time a gestalt closes, there is the 'Aha!' click, the shock of recognition" (Perls, 1969, p. 236 *apud* Kellermann, 1992, p. 88). I suggest that action-insight in psychodrama and the "aha-experience" in Gestalt therapy are very similar experiential phenomena.

In my opinion, in Gestalt therapy, staging has two primary temporal forms, each of which transfers non-existent reality into experience of the present through action. These two forms are as follows:

- *Reenactment* involves replaying past events, transferring them from memory into present embodied action. This is what Perls (1981, p. 65) describes as clients being asked to "re-experience their problems and their traumas" in the here-and-now. When a client speaks to an imagined parent on an empty chair, embodies childhood through posture and voice, or physically demonstrates how they "shrink" under criticism, they engage in reenactment, making the past present not through memories, but through performing;
- *Proenactment* (the term coined by the author) involves rehearsing anticipated future situations, transferring them from imagination into reality. When a client practices setting boundaries with a demanding colleague, enacts a difficult conversation that has not occurred yet, or embodies a desired confident self, they engage in proenactment, making the future present through embodied exploration.

Both forms share the essential feature of transforming abstract content or fragments of memory or fantasy into concrete embodied action occurring in present time and space.

This temporal flexibility is not foreign to psychodrama. Blatner (1996, p. 155) notes that "psychodramas may reenact past events, explore future possibilities, and broaden awareness in the here-and-now," and that "using the future projection

technique—enacted, in order to neutralize fears and rehearse required skills” (Blatner, 1996, p. 155). This temporal flexibility also resonates with Moreno’s concept of surplus reality. Blomkvist and Rützel (1994, p. 235 *apud* Moreno et al., 2000, p. 23) define surplus reality as “an intersection between different realities, known and unknown, where the ego’s ability to control and distinguish ceases,” noting that “on the psychodrama stage there is no differentiation of time at all.” Zerka Moreno et al. (2000, p. 115-116) further elaborate:

On the psychodrama stage these different realities are fused together in a *massa confusa* which became for Moreno surplus reality. This reality is artistic and creative; in it we experience the frenzy within the creative act rather than in its end. Every moment is a birth.

Within this ontological space, psychodrama employs the future projection technique to rehearse anticipated situations. Proenactment, as proposed here for Gestalt therapy, can be understood as a specific temporal form of work within the same experiential territory that Moreno described as surplus reality—the transfer of anticipated future experience into present action, symmetrical to reenactment.

Particularly revealing is Perls’ direct positive evaluation of psychodramatic technique in his 1973 book. He acknowledges that several therapeutic schools use self-expression to re-identification, all of them are “essentially integrative approaches,” but he singles out Moreno’s work specifically (Perls, 1981, p. 94). Perls (1981, p. 94) describes psychodrama as “one of the most lively” demonstrations of principles he also employs in Gestalt therapy, namely what he calls the “shuttle technique” of moving between different aspects of experience.

Perls (1981) then provides a detailed analysis of how psychodrama works through role reversal. He explains Moreno’s essential approach: asking the patient to switch between roles—for instance, switching from the role of a harassed child to that of a nagging mother. Through this physical switching of roles, Perls (1981, p. 94) notes, “patient can realize that his nagging super-ego is his fantasized mother (his introjection), that actually he himself is doing the nagging.” The patient discovers they are not merely passively receiving the nagging but simultaneously “nagging and being nagged at the same time” (Perls, 1981, p. 94).

For Perls (1981), the therapeutic significance of this psychodramatic technique lies in how it “facilitates the release of the clinch, the constant quarrel between topdog and underdog, not by adjustment, but by integration” (Perls, 1981, p. 94). This formulation is crucial: Perls identifies Moreno’s role reversal as facilitating the same process of integration that Gestalt therapy seeks—the reconciliation of fragmented parts through embodied dialogue, rather than through analytical insight or behavioral adaptation.

Rosner et al. (1987, p. 142) suggest that “perhaps Perls also recognized in Moreno’s approach to psychotherapy a way to bring excitement and spontaneous joy into the therapeutic situation—joy for both client and therapist.” The Gestalt therapists note that “this would be something for which Moreno would have liked to have been credited” (Rosner et al., 1987, p. 142), pointing to one of Moreno’s enduring aspirations. As it is known, Moreno’s desired epitaph, in his own words, was as follows: “I would like my tombstone to carry an epitaph which reads: ‘Here lies the man who brought joy and laughter into psychiatry’” (*apud* Rosner et al., 1987, p. 142). I agree with Rosner et al. (1987) in their opinion that “thanks to Fritz Perls and others like him, Moreno probably succeeded” (Rosner et al., 1987, p. 142).

## Differences between psychodrama and Gestalt therapy

While psychodrama and Gestalt therapy share commitments to action, they differ significantly in their therapeutic focus, relational structure, and understanding of health.

The most important difference lies in their orientation toward the individual and the group. Zerka Moreno (1990) defines psychodrama as “actional group psychotherapy,” emphasizing “participatory interaction between the group members, with the client in an enactment of real or fantasy scenes” (Moreno, 1990, p. 341). From a sociometric perspective, mental health is not “solely an intrapersonal matter but sees it instead as a totality made up of both intra- and interpersonal factors,” with the healthy state existing when there is “‘sociostasis,’ a balanced and functioning network of relationships in private, occupational, and social environments” (Moreno, 1990, p. 341). As Jacob Moreno (1953, p. 3 *apud* Moreno, 1990, p. 341) himself stated, “a truly therapeutic procedure cannot have less an objective than the whole of mankind.”

Gestalt therapy, by contrast, is defined by Polster and Polster (1990, p. 103) as “a specialized interaction between therapist and patient directed toward the resolution of troublesome aspects of the patient’s life.” This fundamentally dyadic rather than group-centered framing is reflected in the three core concepts of Gestalt therapy—contact, awareness, and experiment. Smith (1990) further emphasizes this individual focus, noting that even

in the group format, this practice focuses on the individual-in-environment process rather than on group process. Group process remains ground, unless a group issue reaches the threshold of interruption to the individual process. Thus, the potential benefits of group process work and analysis of group dynamics often are lost (p. 110).

## Conclusion

This article describes the profound but historically under-researched connections between Gestalt therapy and psychodrama, revealing not only philosophical similarities but also direct methodological transmission. The evidence presented—Fritz Perls’s learning from Jacob Moreno, their documented encounters at professional conferences, and Perls’s explicit acknowledgment of the influence of psychodrama—confirms that the relationship between these approaches is one of lineage, not coincidence.

The historical analysis reveals a clear trajectory: Gestalt therapy evolved from the 1951 Perls’/Goodman’s model, which emphasized field theory and dialogical relationships, to the 1969 Perls’/Moreno’s model, centered on monodramatic enactment and working with unawares conflicts. This shift was directly attributable to Perls’s integration of psychodramatic principles, particularly role reversal and the empty-chair technique. While psychodrama used auxiliary egos to enact roles, Perls’s innovation was to have clients embody all aspects of their conflicts themselves, transforming psychodramatic role reversal into internal/projective dialogue.

Fundamental parallels underscore this connection. Both approaches revolutionized psychotherapy by privileging embodied action over verbal analysis, rejecting psychoanalytic “talking about” in favor of “experiencing in action” through present-moment enactment. Each approach developed techniques for shifting perspective through embodied role-taking, enabling clients to move beyond fixed, introjected patterns through creative experimentation.

This article argues for a renewed dialogue and closer rapprochement of psychodrama and Gestalt therapy. Recognizing their shared roots and mutual influences enriches both traditions, offering practitioners access to a broader repertoire of experiential methods while honoring their common philosophical foundations.

## Conflicts of interest

Nothing to declare.

## Data availability statement

Data sharing is not applicable.

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## Declaration of use of artificial intelligence tools

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