

body-mind centering® association

22nd annual USA conference

april 18-22, 2007



new beginnings

View from the
Mount Madonna Center

Body-Mind Centering® Association
2007 USA conference
16 Central Street, Suite 530
Northampton, MA 01060

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april 18-22, 2007

PRE-CONFERENCE WORKSHOP

Beverly Stokes: *Natural Movement Development*

FEATURED CONFERENCE WORKSHOPS

Alison Zuber: *Harmony & Tone: Meeting in the "As One"*

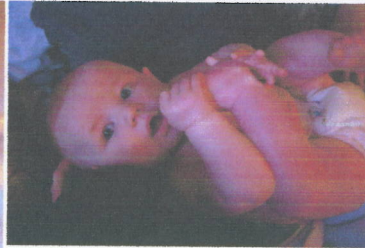
Rebecca Haseltine: *Somatic Drawing & Art with Special Needs Children*

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*By nurturing ourselves
within the circle,
we embrace and deepen
our individual development
while stimulating and
enriching the growth and
global impact of our
shared work.*



*Natural
Movement
Development*

*Harmony and Tone:
Meeting in the
"As One"*



*Somatic Drawing &
Art with
Children with Special
Needs*



PRE-CONFERENCE WORKSHOP

Natural Movement Development

Babies have much to learn about their bodies when problem-solving and interacting in their environment. We will study selected video vignettes to observe how they problem-solve in age appropriate play. We will focus on self-motivated explorations and motor planning in sequencing interactions in the environment. The baby's motivation emerges in new movement skills, expressive communication and pleasure in learning that enhances the developmental process.

This workshop will focus on observation and analysis of the baby's natural movement development, expressive communication and self-motivated learning through a combination of movement and experiential explorations in small and large group interaction.

FEATURED CONFERENCE WORKSHOPS

Harmony and Tone: Meeting in the "As One"

Let us gather to find the song that is ours alone and ours in harmony with another. In this way, we can truly journey together.

"I am a hole in a flute
that the Divine breath moves through--
listen to this music!"
-Hafiz

Somatic Drawing & Art with Children with Special Needs

Dive into experience with a hands-on somatic drawing exercise. Then discuss drawing as a tool for repatterning as well as expression and look at ways to adapt drawing projects for students with physical impairment.

CONFERENCE REGISTRATION FORM

Name/s _____
Email _____ Phone# _____
Address _____
Roommate preference _____
Children (names & ages) _____

REGISTRATION

Pre-conference registration fee: (fixed) \$100

Pre-Conference: \$ _____

Regular conference registration fee: \$250

Conference: \$ _____

Discounts:

\$175 fee -- if registration is accompanied by \$75 non-refundable deposit and postmarked by 11/15/06 \$ _____

\$200 fee -- if registration is accompanied by \$75 non-refundable deposit and postmarked by 01/15/07 \$ _____

Current student or recent ('04, '05, '06) SBMC graduate: subtract an additional \$25 --\$ _____

My Registration fee ♦ ♦ ♦ \$ _____

ACCOMMODATIONS

These fees cover housing, facilities use, and scrumptious vegetarian food prepared for three meals as well as comfort snacks/drinks between sessions.

| Regular stay: (includes 3 nights and meals) | 3 Nights (Per person) | Additional night/s* | Total |
|---|---------------------------|---------------------|-------|
| Commuting (Day use, meals & facilities) | \$152 _____ | \$45 _____ | _____ |
| Your Tent or Van | \$185 _____ | \$55 _____ | _____ |
| Dormitory (4-7 to a room or cabin) | \$252 _____ | \$75 _____ | _____ |
| Triple (3 to a room or cabin) | \$286 _____ | \$85 _____ | _____ |
| Double (2 to a room or cabin) | \$320 _____ | \$95 _____ | _____ |
| Double with Bath | \$353 _____ | \$105 _____ | _____ |
| Single (1 to a room or cabin) | \$387 _____ | \$115 _____ | _____ |
| Single with Bath | \$454 _____ | \$135 _____ | _____ |
| * Children, ages 2-12 | ½ the above rate \$ _____ | \$ _____ | _____ |

*Participants staying more than 3 consecutive nights will be charged a smaller fee for each additional night.

My Accommodation Fee ♦ ♦ ♦ \$ _____

DONATION TO BMCA

Please accept my tax-deductible contribution in support of the BMC®A \$ _____

TOTAL AMOUNT DUE \$ _____

Please check one: ☐ MasterCard ☐ Visa ☐ Amex ☐ Check

Credit card no. _____ - _____ - _____ - _____ exp. date ____/____/____

Account name on check _____

Please make checks payable to: The Body-Mind Centering Association, Inc.

Mail to: 16 Central Street, Suite 530 Northampton, MA 01060

Mount Madonna Center



is a conference and retreat center located on 355 acres of mountain-top redwood forest and grassland overlooking Monterey Bay, between Santa Cruz and Monterey, in Northern California.

It is a community designed to nurture the creative arts and the health sciences within a context of personal and spiritual growth, inspired by Baba Hari Dass and sponsored by the Hanuman Fellowship, a group whose talents and interests are unified by the common practice of Yoga.



Please visit the Mount Madonna Center website www.mountmadonna.org for pictures of rooms and specific travel directions and information.

Call for Presenters:

Application are currently being accepted for 90-minute presentation slots. If you are engaged by work related to Body-Mind Centering that would benefit from presentation, discussion, and feedback, please contact Judith Ginzberg at 646-496-6346 (preferred) or judithmoves@earthlink.net to apply. Application deadline is November 30, 2006.

General Schedule (subject to change)

| Wednesday, April 18 | Thursday, April 19 | Friday, April 20 | Saturday, April 21 | Sunday, April 22 |
|--|--|---|---|---|
| | 9:00-12:00 Beverly Stokes | 9:00-12:00 Bonnie Bainbridge Cohen | 9:00-12:00 Annual Meeting Pool Project Presentation | 9:15-10:45 Workshop TBA 11:00-12:00 Closing Ritual |
| | 12:00-2:00 Lunch | 12:00-2:00 Lunch | 12:00-2:00 Lunch | 12:00-2:00 Closing Meal |
| 1:00 Pre-Conference Registration 2:00-5:00 Beverly Stokes | 1:00 Conference Registration 2:00-5:00 Alison Zuber | 2:00-5:00 Workshop(s) TBA | 2:00-5:00 Rebecca Haseltine | |
| Dinner | Dinner | Dinner | Dinner | |
| 7:00-9:00 Judith Ginzberg Hands on Work | 7:00-9:00 Opening Ritual and Circle | 7:00-9:00 Open Microphone / Performance Sharing | 7:30- Silent Auction and Party | |

**The Body-Mind Centering® Association
Conference Program 2007
Schedule and Presenter Abstracts and Biographies**

22nd Annual BMC®A Conference

New Beginnings—

Re-Connections

**April 19-22, 2006
(pre-conference workshop, April 18-19)**

**at
Mount Madonna Center
Watsonville, California
(on mountaintop overlooking Monterey Bay)**

22nd Annual BMCA Conference 2007
Pre-Conference Workshop:
Wednesday, April 18, 2 – 5 pm
Thursday, April 19, 9 – 12 pm

Beverly Stokes: Natural Movement Behavior—
An educational approach

This workshop will focus on observation and analysis of the baby's natural movement development, expressive communication and self-motivated learning in Floor Play.

Babies have much to learn about their bodies when problem solving and interacting in their environment. To learn about the baby's movement development, postural control and functional skills, we will study selected video vignettes to observe how babies problem-solve in age appropriate play. We will focus on the baby's self motivated explorations and motor planning in sequencing interactions in the environment. The baby's motivation in these problem-solving sessions emerges in new movement skills and pleasure in learning that enhances the development process.

Using a BMC framework, we will explore the Developmental Movements in the context of the video vignettes. This workshop will be a combination of movement, observation, and analysis, in small and large group interactions.

Beverly Stokes is the Founder/Director of the Center for Experiential Learning established in 1985. The Center, dedicated to developing body-mind movement programs and communication training, is certified by HRDC (Human Resources Development Canada) as an educational institution.

Certified as a teacher and practitioner of Body-Mind Centering® and Certified Laban Movement Analyst (CMA), Beverly is core faculty for the *Laban/Bartenieff and Somatic Studies (LSSC) Canada*, Ryerson University 2006-07. A Registered Somatic Movement Educator (ISMETA), Beverly's extensive professional background includes the fields of movement, bodywork (including Cranialsacral Therapy), breathing coordination with Carl Stough, and communication. She studied with Judith Kestenberg and is certified in Warren Lamb's Movement Pattern Analysis (MPA). On faculty, she originated the Body Movement Program at Canadian College of Naturopathic Medicine in Toronto. For 12 years, Beverly co-led adult workshops with Marion Woodman, Jungian analyst and noted author on the interplay between perception, consciousness, and movement.

Beverly is the author of the book *AMAZING BABIES®: Essential Movement for Your Baby in the First Year*, translated into Japanese and Russian, that is based on her longitudinal movement study of children. She produced the videos *AMAZING BABIES®: Moving in the First Year* and *AMAZING TODDLERS™: Moving-Communicating-Learning-Age 1*. These videos have been translated into Hebrew for HOP! Parenting Channel in Israel. Beverly leads Developmental Movement Programs throughout the United States and Canada.

Beverly's passion is dancing Argentine Tango, and she can be seen with her husband Dr. Louis Stokes in the video, *Tango in a Cold City*. Newest passion is swimming all year round .

New Beginnings
22nd Annual BMCA Conference
April 19-22,2007

Presentation Abstracts and Presenter Bios

Thursday, April 19
2:00-5:00pm

Maggie Adamek and Margie Fargnoli:
Terra Soma: The Philosophical Foundations of Embodied
Investigation and their Implications For Hands-On Body-Mind
Centering®

Since its inception, Body-Mind Centering® has quietly located itself in the interstices between contemporary movement practices and somatic therapeutic modalities. Working in the cultural margins with babies, victims of trauma, the disabled, artists, caregivers to name but a few and the disabled and influenced by Eastern philosophy and Western anatomy, BMC has struggled with issues of visibility, legitimacy, translation into language, and audience. As BMC enjoys increasing maturation and refinement as a system of knowledge, a longer term philosophical movement has simultaneously unfolded. Mainstream and eminent philosophers of experience, behavior, movement, action, consciousness and relationship have fomented a “sensual revolution,” calling the academy back to the corporeal realm from the thinking, talking head to the moving, experiencing soma. Although the intellectual foundations have been laid, no useful application or methodology has been developed by scholars - until BMC. This body-based approach to constructing knowledge calls upon fundamental understandings of experience and relationship and accompanying applications developed by BMC. For Body-Mind Centering, scholars advocating for and remarking upon this sensual revolution have articulated, a well-elucidated philosophical framework of great use to BMC, providing a bridge to the academic world, a conceptual home of great legitimacy, and a site for significant influence. For the academy, BMC offers substantial innovation to the broader realm of consciousness studies and a shift in approach of knowledge-making toward something more embodied and corporeal. And, the integration of these philosophical schools with the work of BMC speaks to a re-emergent shamanic orientation that involves altered states of consciousness, primary use of sensing and perceiving, explicit and foregrounded use of movement in knowledge construction, and invocation of ancestral patterns.

This workshop will paint the landscape of philosophical ideas – the movement patterns of thought – over the last eighty years, contextualizing BMC within this trajectory and describing its proto-shamanic potential. An extended inquiry into

new material generated from Adamek's research and related to the anatomical and physiological dimensions of hands-on BMC and tactility will also be featured to demonstrate some of the core concepts presented in this workshop.

***Maggi Adamek** is a passionate and perpetual BMC novice who has spent a lifetime in her head and is learning how to think with her moving, multidimensional self. She holds a baccalaureate degree in African/African American Studies and French literature and will earn her doctorate in May with an emphasis in community-based knowledge systems from the University of Minnesota. Her professional background includes organizational development, institutional change and non-profit management in service to indigenous rights, sustainable food systems and women's human rights. For more than a decade, she has worked in higher education building innovative university-community collaborations around multicultural issues, democratic practice, leadership development, and links between addiction, nutrition, and brain biochemistry. She recently received an Archibald Bush Foundation Leadership Fellowship to complete her doctorate. She has edited a book and published numerous popular and academic articles and raised several million dollars in foundation and government funding for her programs. That said, she wishes she was a shaman instead.*

***Margie Fagnoli**, Certified Practitioner of Body-Mind Centering®, Registered Somatic Movement Therapist and Educator*

For over thirty-five years I have been a movement educator, dancer and choreographer devoted to the exploration of the expression of the mind through the body. My creative work as a choreographer and dancer always focused on how movement could fully express the states and conditions of the mind. The objectification of movement has never been my interest; rather my concerns were always about excavating and exposing the roots of the subjective experience through my work. In 1990 I began my transition from dancer, choreographer and dance teacher to body-worker and movement educator. I graduated from the School for Body-Mind Centering® in 1994 and became a Certified Practitioner and Registered Somatic Movement Therapist and Educator. An important dimension of my work in the world is my ongoing practice in mindfulness meditation. I began teaching Body-Mind Centering® at the University of Minnesota in 1996 both at the introductory and advanced levels. I am married, the mother of twenty-seven year old twin sons and a twenty-one year old daughter and I am a new grandmother. I am an avid gardener, knitter, reader and homebody.

Thursday, April 19 (continued on next page)

Thursday, April 19
7:00-9:00 pm

Flowing Together: A Ritual of Reconnection

Facilitated by Rabbi Diane Elliot and Judith Ginzberg

***Diane Elliot, RSMT**, has maintained a private practice in integrative somatic bodywork for over 20 years. Her basic formation includes over 25 years as a working modern dancer (Nikolais technique and others), choreographer, actress, and contact improviser. Certified as a Practitioner of Body-Mind Centering® in 1990 and as a Teacher in 1998, Diane has also trained less intensively in a number of other somatic modalities, including the Alexander Technique, Feldenkrais Awareness through Movement, Elaine Summers' Kinetic Awareness work, and Upledger Craniosacral Therapy. Diane has taught somatic movement and voice classes since 1983 throughout the US and in Canada, France, and Hungary. From 1998-2005 she served as senior faculty at the School for Body-Mind Centering® in Berkeley, California and in Amherst, Massachusetts. A longtime meditator and integrator of ritual and spirituality into movement and performance work, she was ordained last year as a rabbi after six years of intensive study at the Academy for Jewish Religion in Los Angeles. Now based in the San Francisco Bay Area, she currently serves the Aquarian Minyan, an innovative East Bay Jewish Renewal community, and leads experiential spiritual seminars with her partner in life, Rabbi Burt Jacobson.*

***Judith Ginzberg** is a Dance/Movement Therapist and NYS licensed Creative Arts Therapist, and a Certified Movement Analyst. She has been a shiatsu practitioner since 1981, and graduated from the School for Body-Mind Centering® in 1989. She made a decision years ago to work with what she felt were the most unserved and marginalized populations, and within her job as a recreation director in the New York City Shelter system brought a variety of creative arts therapies, cultural and sports activities, as well as yoga, meditation, and an array of other programs, all with a BMC flavor, with homeless folks from 1982 until last spring when she lost this job which was her passion and mission. She continues to provide workshops in a drop-in center for homeless mentally ill, programs for addicts in recovery, senior centers, and when possible, in after school programs for at-risk children. She is currently searching for her next incarnation and role. All of Judith's work entails the building and enriching of community, as she feels that this is one of the huge vacuums that causes dis-ease in our modern society. Judith has been working with Unforgotten Voices, a collective of visual and performing artists who are or have been homeless, since 1985, and remains an ardent advocate for the voiceless and disenfranchised.*

Friday, April 20
7:15-8:15am

Morning Movement Warm-up: Amy Matthews: Yoga. see bio below
(under “A Taste of the Latest”)

Friday, April 20
9:15am-12:15pm

Bonnie Bainbridge Cohen:
Bonghan Circulatory System

The Bonghan Duct System was discovered by Bonghan Kim in Korea in 1963 while researching the anatomical basis of acupuncture in animals. It is a circulatory system anatomically distinct from the blood vascular and lymphatic systems. It is a barely visible, semitransparent, thready, weblike structure that forms a web on the surface of the organs, under the skin and inside blood vessels.

From a BMC perspective, this system is an incredibly dynamic clearing, organizing and centering system when activated. It feels early embryologically – relating to the circulation of fluids and cellular communication before the blood and lymphatic circulatory channels and nervous system pathways are established.

Bonghan nuclei and microcells act as stem cells, are regenerative and hold primal memory. They register and, through their fluid, transmit the inner state of conflict/ease, moment by moment. The background vibration is emptiness – the space between knowing. The Bonghan System establishes one’s overall tone and provides resiliency within quietude.

Awareness within this system is transformational in the multiple layers of existence. Through it, you can perceive and distinguish your physical, energetic, emotional, mental and soul bodies and spirit and integrate them into unnameable Essence.

Bonnie Bainbridge Cohen has been an innovator and leader in working with movement, touch and the body-mind relationship. Her work has influenced the fields of dance, yoga, movement arts and bodywork and many other body-mind disciplines. She is the author of the book Sensing, Feeling and Action and the subject of the DVD, “Body-Mind Centering® and Dance”. In 1973, she founded The School for Body-Mind Centering® where students from over twenty-five countries have come to study.

Friday, April 20
3:15-5:30pm

A Taste of the Latest: Project Presentations from New Practitioners

3:15 *Elaine Wintman: Interspecies Communication: Experience At, In, and Around the Cell Membrane*

HELEN & HER RELATIONS

In 2002 and 2003 I spent a lot of time with several frogs at Hampshire College. I found that I used BMC principles and protocol to make connection with them.

Helen was the name I gave to a black swallowtail caterpillar who came uninvited on a parsley plant to Smith in the summer of 2005. Helen transformed herself over the course of the summer; and my relationship with her transformed me.

After Helen, it was broccoli. After my mother died, it was my mother and birds.

Every communication is an interspecies one. The process of connecting changes us at the biochemical level. When and how are we invited over the borderline? When and how do our own membranes become more permeable? What is the role and experience of the fluids? To what fire are we drawn, like a moth? What proteins are drawn to our own receptors? When do we melt into union/yoga/cellular/universal consciousness?

THE PRAGMATICS AND EMBRYOLOGY OF RELATIONSHIP

Premotor Focus: we ready ourselves as practitioner and client, two cells in space, lovers or adversaries, preparing for relationship. I use a technique which I call Dropping into the Mind of the Pond, because I first practiced it at Hampshire College to be with the frogs. I could see them and enter into relationship with them very easily when I dropped down into the mind of the pond. It's rather like the mind of the room in BMC.

I also frequently use Yoo Hoo. If I talk to another life form, if I am persistent in my desire for connection, and if I am open to the form that connection will take, usually I get a response. It's the same method I use to embody parts of myself. I just say (verbally or nonverbally), "Yoo Hoo," and eventually, somebody says, "Here I am."

Call and Response is the practice of noticing that I am always being called into relationship--and to respond to the call.

I have found a variety of techniques helpful in my own explorations. I am very, very interested in what methodology others use.

My Year Four Project was comprised of:

- self-study of cell biology, specifically the cellular membrane, cellular fluid and intercellular fluid, including traditional and BMC® perspectives

- embodiment practice of BMC material including the relational cycle, fluid/membrane balance, transitional fluid, pathways of flow
- self-study of the life cycle of black swallowtail caterpillars and butterflies
- self-study of Findhorn Foundation & other intentional communities & individuals who engage in interspecies communication
- embodiment and exploration of cellular and sub-cellular structures, fluids and presence with colleagues, teachers and students
- written word/poems and drawings
- gardening and other forms of interspecies communication and relationships

At the BMCA Conference, I plan to

- share my experience and process
- offer colleagues a hands-on partnering exploration at, in and around the cell membrane

***Elaine Wintman**, BMC Practitioner, 2006, Northampton, is a nationally published, award-winning writer, and for much of her life, a visual artist and art teacher. She holds a BA in Creative Writing from Tufts University & an MFA in sculpture & printmaking from Otis Art Institute, Los Angeles. A longtime yoga practitioner and a RYT at the 500-hour level, since 1993, she has supported people to create a personal yoga practice that works for them, an intimate and compassionate relationship with their body-minds.*

Elaine believes that life is a creative process and a come-as-you-are party.

3:55pm Amy Matthews: Ma-ai: The Space Between—An Exploration of Our Sense of Space

In the martial arts, the word for the ‘space between’ is ma’ai, “the perfect interval between self and partner”. How do we find this perfect distance? How is it an expression of relationship?

How do we know where we are in space? How do we sense spatial tension? How do we orient ourselves spatially in relationship to other people? There are clues to the embodiment of space in the endocrine system, the nervous system and proprioception, the calibrating of the ligaments and the subcellular material.

In BMC we talk about the intimate relationship between touch and movement . . . Rudolf Laban is often quoted as saying that “movement is inseparable from space” – we cannot see movement without space, and we cannot see space without movement.

Laban’s study of Space (called Space Harmony in Laban Movement Analysis), is both highly theoretical and profoundly physical. I’d like to share my passion for this material and it’s embodiment through BMC.

Amy Matthews, CMA, SME, RYT. RSMT/RSME has been teaching movement since 1994. She is a Certified Laban Movement Analyst and a Body-Mind Centering® Practitioner.

Amy has been on the faculty of the Year-Long Certificate Program at the Laban/Bartenieff Institute of Movement Studies since 2000. And teaches embodied asana classes and workshops at Movements Afoot, the Breathing Project, and the Society for Martial Arts Instruction in NYC.

Amy works privately as a movement therapist, integrating Laban Movement Analysis, Bartenieff Fundamentals, yoga, and Body-Mind Centering®. She co-teaches "Still Moving" karate and yoga workshops with Sensei Michelle Gay for the Society for Martial Arts Instruction and anatomy workshops for LIMS. Amy's 'Embodied Asana' workshops and anatomy classes are a part of the Breathing Project's Advanced Studies Program, and she teaches with Alison West on Yoga Union's Teacher Training Program.

Amy is certified as a yoga teacher by Heart of Yoga and Yoga Union, and as a Motherland Shiatsu practitioner. She is registered with ISMETA as a Somatic Movement Therapist and Educator, and is registered at the 500-hour level through Yoga Alliance. She has studied kinesthetic anatomy with Irene Dowd and Body-Mind Centering® with Bonnie Bainbridge Cohen. Amy has also studied yoga with Kevin Gardiner, Mark Whitwell and Alison West, and karate with Sensei Michelle Gay.

4:35pm Wendy Hambidge: Intimacy and Universality—Embodiment in Choreography and Performance

I have choreographed 2 dances and a full-length evening piece from an embodiment perspective, specifically using the tools of Body/Mind Centering® to deepen my approach to creating dances. The most dramatic experience BMC provides me is immediacy, humanity, and passion without being maudlin or melodramatic. BMC unifies the emotions and the body, and brings out the emotions in the body. My process was two or three fold depending upon the piece: emotional, physical and the natural world. The idea for the concept and body part or system usually arrived about the same time. BMC has been working its way into my choreography and performance for more than 15 years.

When using BMC to explore a choreographic subject I employ a classical BMC class structure to explore material and bring the dancers to experience themselves from the body's perspective. We use anatomy, pictures and hands on. And we move and move and move. We do many movement improvisations from the perspective of the body and the specific organ or system involved. We find the movement qualities and emotions within the system, and use that as a starting point for finding movement and performance quality.

The first dance I created using this approach was **WEIGHT OF THE HEART** (1997). This dance concerned the relationship of mothers to daughters, past to present to future. The dance was my response to my mother beginning her descent from a dynamic woman to a fragile old woman after being diagnosed with congestive heart failure. There was a psychological component and a physical component. I used Meredith Monk's *Facing North* for the music. I lived in her music for many hours. She made it safe for me to wail.

I spent a good deal of time working with the heart itself, a diagram on the floor, feeling its weight, and feeling its playfulness. We made a map on the floor and moved through the pathways of the blood. We worked in an organ state of mind and moved from the weight of the heart. We explored the energy and qualities of the arterial and venous flow. There was no right or wrong, there was nothing I was looking for. This gave us a very full spectrum viewpoint of the heart. During every exploration I asked the dancers to play completely for themselves, without regard for what it looked like or how creative it might feel. The experience was about the sensation they were drawn to from the guidance and parameters given. The word indulgence did not exist. We did not censor ourselves. We went as far as we wanted into an emotion or experience. To warm up for performing this piece we would move in venous flow. We waltzed together to a country music song. This brought us all together into a delightful ensemble.

When the piece was finally performed it was very well received, and well received by peers who had not in the past particularly liked my work. I thought maybe the work was self-indulgent but the comment from one observer was that it transcended that issue. He said that usually a meditative piece like **WEIGHT OF THE HEART** would have left him feeling antsy. He was able to relax into the experience and stay in the moment. He really enjoyed the piece. I think he hasn't often liked my choreography -- felt it was old fashioned and indulgent.

The second piece I made was **PASSING THROUGH**. This piece was about the digestive tract and the Columbia River Gorge. It was a visceral description of place. We explored from the body's point of view, from the landscape's influence and from a psychological emotional point of view. This was a 50-minute piece, both personal and large, traversing the churning of the stomach, the immense cliffs, and the constant wind.

I believe using the body helped mine and connect us to the immensity of the Columbia River Gorge, both the river and the cliffs and hills. Letting the organs speak, letting the landscape speak through the body. The river runs through the landscape, the digestive track runs through the body. This piece became an offering to Mother Nature, a ritual of support for Mother Earth. We felt the importance of the work no matter how many people saw it. We wailed for the landscape. We felt the unity of landscape to body. Performing this piece required staying in the body, staying in the organs. One particularly active section could

become flat and predictable, nothing special if not performed from where it sprang.

The most recent piece was created from cellular awareness and the ocean. Naval radiation was a driving force. I recently performed it (5 minutes) for a festival. It was very well received. "This reminds me why I like Modern Dance". I was very present and had a good time. I didn't go through the extreme ups and downs of performing and I felt the potential for approaching performing from a saner place.

From the very beginning, even as a young child, I was trained to be authentic as an artist. This was not always easy to do. Craft could get in the way. I could get in the way. Self-consciousness could get in the way. BMC has given me an avenue into finding a depth and authenticity that I have always sought after. I feel I've finally found my voice. This voice can be heard and understood by others. It is personal and universal. My voice may still change and evolve, but there is a knowing place from which I create. It's not a knowing of knowing what is going to come out, but a knowing that allows me freedom to explore and trust the outcome.

There is a place from which the work comes out: a feeling of connectedness, a trusting of myself, a knowing of myself -- the body doesn't lie. Or does it? No I don't think it does. It lets the emotions flow. Honesty is not put on. It allows one to be fully in time and space. Being in the body lets me feel nature more fully. It gives me an avenue from which to explore and express the vastness of nature on a human scale. The entire scale is within us.

***Wendy Hambidge** is a choreographer and performer living in Portland, Oregon. She has her MFA and has received grants for her work, including an Oregon Arts Commission Fellowship, and multiple awards from the Metropolitan Arts Council of Portland. She has self-produced nine concerts. She has danced with the Nancy Hauser Dance Co. in Minneapolis and DoJump! Movement Theatre Company in Portland, and has been guest choreographer/artist-in-residence in several colleges and regional dance companies in Texas, Nevada, Wisconsin, and Oregon. Wendy began the study of BMC with Dianne Elliot in 1990 and became a BMC practitioner in August, 2006.*

5:00pm Peggy Hoffman: The day & night cycle (circadian rhythm) and the regulation of wakefulness and sleep

As the earth turns around the sun in the 24-h rhythm we have adapted our body and behaviour according to this rhythm. Body and brain alternate between states of high activity during the waking day and rest during the night-time sleep. To adapt and be prepared for the daily changes evolution has equipped us with an

endogenous 24 h clock which keeps time also in the absence of external time cues.

The biological master clock which is sensitive to light information resides in the suprachiasmatic nuclei, a pair of small nuclei in the hypothalamus right above the optic nerve chiasm. Depending on the day time and the molecular state of the master clock we undergo changes in physiology, endocrinology, and behaviour. But falling asleep or being awake is not only determined by the inner clock. There seems to be a kind of integration center where light information as well as other information like visceral sensory input, emotional input from the limbic system and cognitive function of prefrontal cortex are processed, thus giving more flexibility to react on environmental changes and challenges as well as enabling us to follow our social needs.

This contribution is based on the research I started for my final project at the School for Body-Mind Centering®. For the presentation in August 2006 I chose to set up a big 24 h cycle and go through a day and its' different activity states as I experienced it and I invited people to be part of it and embody a preferred day time state.

This time I will more focus on the anatomical details of the biological clock and the regulation of sleep and waking states.

Peggy Hofmann

- born and raised in East Germany
- studied Crystallography at the University in Leipzig (instead of Biology because here was no chance for me within the system)
- continued in Crystallography to become a PhD at the University in Karlsruhe (Thesis: Infrared spectroscopical studies of the hydroxyl and carbonate ions in natural apatites)
- afterward working mainly in the Institute for Crystal Growth (IKZ) in Berlin
- always spend a lot of time and money for studying dance
- my love for dance and my problems with my back were leading me to BMC, so I started the education in 2001 in Amherst, MA and finished classes 2006

Saturday, April 21
7:30-8:45am

Jean-Marie Martz: Uddiyana Bandha: a unique avenue for awakening vitality in the core of the body

The class will begin with a demonstration of the yogic breath retention practice "Uddiyana Bandha" and some of its many variations. We will then proceed with a step-by-step exploration of this timeless approach to abdominal health. Participants will get to experience an energizing, pleasurable invigoration of their internal organs and acquire the skill to perform this simple yet profound movement sequence on their own. Uddiyana Bandha is a unique avenue for awakening the vitality in the core of the body.

***Jean-Marie Martz** has spent most of his life in the professional dance world. He was trained in ballet in France and in England, performed in Germany and Austria, and has taught ballet and movement efficiency for dancers in the United States and throughout Europe for the past three decades. He graduated from the BMC practitioner program in 1989.*

Saturday, April 21
2:00-5:00pm

Alison Zuber: Harmony and Tone: Meeting in the "As One"

How do we prepare ourselves to encounter transformation?
How does the ability to maintain our authentic self shift the possibilities that can occur within the context of our work?
Through movement, song and touch we will explore the relationship that can emerge when we transcend the roles of practitioner and (pediatric) client.

***Alison Zuber's** exploration of the therapeutic and spiritual aspects of touch began in 1977 in response to a need in her community and a deep calling to explore our innate capacity for health and healing.*

Her early training includes western allopathic health care, holistic and natural health, therapeutic bodywork, Ortho-Bionomy (an osteopathic based system of movement re-education), Gestalt and family systems work, and theatre arts.

Alison began her journey with Body-Mind Centering® in 1989 after the birth of her youngest daughter. She was certified as a practitioner in 1994, as an instructor in 1997 and as an Infant Developmental Movement Educator in 2003. She is a member of the faculty at the School for Body-Mind Centering®.

She served as the pediatric neuro-developmental therapist for St. Vincent's Infant Development Center and for Casa Rosa, where she worked with infants and toddlers recovering from prenatal exposure to drugs, and as the somatic and movement therapist for Precision Biomechanics, a physical therapy group that specialized in lower extremity biomechanics and functional spinal rehabilitation. She is a Senior Practitioner and Advanced Instructor of Ortho-Bionomy (1989), a Nationally Certified Therapeutic Bodyworker (1991), an

ISMTEA Registered Movement Therapist (1994), a SDI registered Spiritual Director (2006), and is currently studying mediation and conflict resolution.

Her current inquiry centers around specific moments of transformation and how we prepare ourselves and then bear witness to the movement of Grace in the manifestation of wholeness.

Alison maintains private practices in Northampton, Massachusetts and Santa Barbara, California.

Sunday, April 22
7:30-8:30am

Morning Movement Warm-up: Amy Matthews: Yoga

Sunday, April 22
9:30-11:30am

Christine Cole: Flexion is a Spiral: New Findings in Embryological Development

We will investigate the time in embryological development, where the umbilical cord becomes our axis, where all our organs, heart and fluid systems connect through this center to the cells of ours, which have become the placenta. Christine will illuminate the 3 dimensionality of this early phase, the beginnings of autonomic flow and postulate that 'Flexion is a spiral'. We will support each other in exploring through movement our personal connection back into and out of the umbilicus and you can see if for you too, it is a spiral!?

Christine Cole *has studied Body-Mind Centering® for 20 years and has been on faculty at the School for Body-Mind Centering®. She has been dancing, teaching and performing Contact Improvisation for the last 25 years and maintains a private practice in Developmental Bodywork in downtown Northampton. Her weekly BMC study groups follow the process of embodiment through engagement with the BMC material in a group setting. She thanks her students and colleges for researching this material with her and bringing themselves fully to this work.*