

Somatic Pedagogies



The 25th Annual BMCA-USA Conference
co-hosted by and held at
Denison University; Granville, OH
June 3-6, 2010

25th Annual BMCA-USA Conference

WELCOME

SCHEDULE

LOCATIONS

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SOMATIC PEDAGOGIES

EVENTS

CONTRIBUTORS

NOTES

Welcome to the 25th Annual BMCA-USA Conference: Somatic Pedagogies!

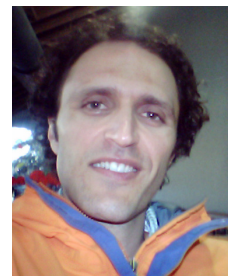


I am honored to welcome you to the 25th Annual BMCA-USA conference, "Somatic Pedagogies," the first such conference to be held on a college campus. The conception for this conference has been percolating for a long time. Ten years ago, the Board of the Body-Mind Centering Association started thinking about the ways in which BMCA was connected to other somatic practices and their organizations, and we wondered how we could invite others into conversation. We realized a dialogue could yield rich resources and we imagined the potential sharing those resources held for educators.

Long a member of the BMCA organization and periodically serving on the Board, I have also taught at Denison University for 30 years. As a liberal arts college, Denison aims to foster self-determination and demonstrate the transformative power of education. Both our mission statement and our programming documents our staunch support of "active learning." As evidence, our Dance Department was established as an independent major in 1972, and subscribes to a curriculum based on improvisation and somatic practices. So hosting the BMCA conference felt like a natural to us. What excites me about this opportunity is the potential to expand our borders--both BMCA's and Denison's. This kind of "cross-talk" is a strong witnessing of interdisciplinarity allowing the work itself to be at the center of the inquiry.

As with any conference, what we can offer you is the result of many hands. I am especially indebted to my two student assistants, Britt Becka '10 and Melanie Warning '11. Both women have studied experiential anatomy here at Denison, and both are dedicated to continuing in the field. Britt has been with me all year, but became especially involved in early January when I was in a ski accident that left me bed-ridden for 9 weeks. Her diligence allowed our conference planning to continue. Melanie was studying abroad in the Fall, but joined Britt and me in the Spring to move all "ground operations" forward. I am indebted to their insight, their will, their humor, and their concern that you all have as smooth a time as possible. Please join me in thanking them!

Britt Becka '10 (left) and Melanie Warning '11 (right) have been my partners in the organization of this conference. They are available to guide you to spaces and answer questions while you are here. Scott Mullins, PhD in Somatics from OSU, joined us this week, as an "extra pair of hands." Please feel free to contact them with any reasonable need.



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SCHEDULE

LOCATIONS

Thursday, June 3, 2010

Schedule of Events



TIME	EVENT	PRESENTER	LOCATION
4:00-7:00pm	REGISTRATION		Conference Rm
7:00-8:30pm	Dinner		Lower Studio
8:30-10:30pm	OPENING WORKSHOP		
	<i>Kinexercise</i>	SUNDAY HOMITZ	Main Studio

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Friday, June 4, 2010

Schedule of Events

TIME	EVENT	PRESENTER	LOCATION
7:30-9:00am	Breakfast		Lower Studio
9:00-10:30am	EXPERIENTIAL WORKSHOPS		
	<i>Touch Based Practice</i>	Katy Dymoke	Main Studio
	<i>The Alexander Technique: Inhibition is Key</i>	David Nesmith	Rehearsal Rm
10:30-12:00n	ROUNDTABLE CONVERSATION		
	<i>Practitioners Teaching Clients</i>	Ronan Kisch (Convener) Katy Dymoke Sunday Homitz David Nesmith	Recital Hall
12:00-1:30pm	Lunch		Lower Studio
1:30-3:30pm	EXPERIENTIAL WORKSHOPS		
	<i>Kinetic Awareness</i>	Jill Green	Main Studio
	<i>Operationalizing Life: Somatics as Testable Self-Knowledge</i>	Paul Linden	Rehearsal Rm
	<i>Bridging Inner & Outer Ecology: Body-Mind Centering & Somatic Applications in Environmental & Nature-based Education</i>	Llewellyn Wishart	Bio Reserve (meet at Black Box)
3:30-4:00pm	Break		
4:00-5:30pm	ROUNDTABLE CONVERSATION		
	<i>Practitioners Teaching Trainees</i>	Amy Matthews (Conv.) Annie Brook Ann Rodiger	Recital Hall
5:30-7:00pm	EXPERIENTIAL WORKSHOPS		
	<i>Contacting Fundamentals</i>	Tara Munjee	Main Studio
	<i>The Politics of Fitness Pioneers in Somatic & Physical Education</i>	David Thomas France	Rehearsal Rm
	<i>Pedagogy of Education</i>	Annie Brook	Black Box
7:00-8:30pm	Dinner		Lower Studio
8:30-10:30pm	KEYNOTE ADDRESS		
	<i>Merging Subjective Awarenesses: A Step Out of Solipsism</i>	DEANE JUHAN	Recital Hall

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Saturday, June 5, 2010

Schedule of Events

TIME	EVENT	PRESENTER	LOCATION
7:30-9:00am	Breakfast		Lower Studio
9:00-10:30am	EXPERIENTIAL WORKSHOPS		
	<i>Embodied Life Performance: A Body-Mind Continuum of Bio-Ecosystem Awareness through Fluid Resonance</i>	Teri Carter	Main Studio
	<i>Teaching & Learning a Kinespheric Approach to Upper Body Strength</i>	Diane Woodruff	Rehearsal Rm
	<i>Qi Motion: Body Awareness & Body Connections</i>	Violaine Morinville	Black Box
10:30-12:00n	ROUNDTABLE CONVERSATIONS		
	<i>Practitioners Teaching Each Other</i>	Annie Brook (Convener) Jill Green B.J. Sullivan	Recital Hall
12:00-1:30pm	Lunch		Lower Studio
1:30-3:30pm	EXPERIENTIAL WORKSHOPS		
	<i>Somatic Practice as Nourishment</i>	Marianne Adams Laurie Atkins Rebecca Quin	Main Studio
	<i>Embodied Teaching Skills</i>	Amy Matthews	Rehearsal Rm
3:30-4:00pm	Break		
4:00-7:00pm	FEATURED PRESENTER		
	<i>Fluids</i>	EMILIE CONRAD	Main Studio
7:00-8:30pm	Dinner		Lower Studio
8:30-10:30pm	FEATURED PERFORMANCE: <i>Being Movement</i>	Including work by: Wendell Beavers/ Erica Berland Teri Carter/ Caryn Heilman Molly Shanahan Mark Taylor/ Julie Fox	Knapp Performance Lab

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Sunday, June 6, 2010

Schedule of Events

TIME	EVENT	PRESENTER	LOCATION
7:30-9:00am	Breakfast		Lower Studio
9:00-10:30am	EXPERIENTIAL WORKSHOPS		
	<i>Anatomy to Choreography</i>	Jill Becker	Main Studio
	<i>Sci-Drama: Experiential Learning</i>	Toni Smith	Rehearsal Rm
10:30-12:00n	MASTER CLASS		
		Molly Shanahan	Main Studio
10:30-12:00n	BMCA Annual Meeting	Pat Ethridge	Lower Studio
12:00-1:30pm	Lunch		Lower Studio
1:30-3:30pm	EXPERIENTIAL WORKSHOPS		
	<i>Breema: The Art of Being Present & the Nine Principles of Harmony</i>	David Pratt	Main Studio
	<i>The Miraculous Dimensions of Bodywork</i>	Ronan Kisch	Rehearsal Rm
	<i>A Playground for the Bodymind: Somatic Warm-Ups and "Workout"</i>	Michele Mangione	Black Box
3:30-4:00pm	Closing Tea		Lower Studio

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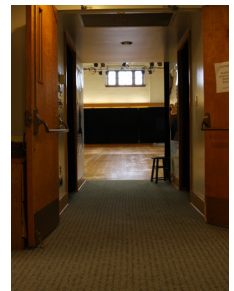
LOCATIONS

Doane Dance Building



DOANE DANCE BUILDING houses only the Dance Department. Originally a women's gymnasium for the companion Shephardson College for Women, the building started housing dance in the early 1970s. The structure affords us two studios, a conference room, office space, a small costume shop with washer/dryer, and dressing rooms. There is also a small kitchenette that participants are free to use at their own discretion.

We will be using the **CONFERENCE ROOM** for registration and Internet access, the **MAIN STUDIO** for workshops, and the **LOWER STUDIO** for dining. You are free to warm up in the Main Studio anytime it is free, to leave messages for other participants on the white boards or chalk board, to relax over snacks in the Lower Studio (where we will host meals), and to take advantage of the dressing rooms/showers (especially if you've chosen to camp in the area.) Britt Becka and Melanie Warning will be housed in Room 101 if you need special assistance.



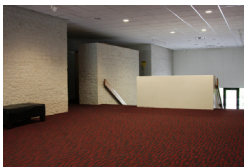
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Burke Hall of Music and Art



BURKE HALL OF ART AND MUSIC is next door to the Doane Dance Building. Built in the early 1970s, it is a communal art building that houses music, art, theatre and occasionally dance.

The **RECITAL HALL** is on the upper floor on the north side of the building, immediately to the left once you enter the building from Doane Dance. The **REHEARSAL ROOM** is also housed on the upper level on the far east corner, back behind a partition. (When entering from the Dance Building, proceed forward, turn left just before the stairs, and then make an immediate right. The **REHEARSAL ROOM** will be in front of you.) The **BLACK BOX** is an experiential theater space on the lower level. To get to this space from the Dance Building, enter Burke Hall, walk down the hallway, down the stairs, and turn left at the bottom. The **MUSEUM**, also at the bottom of the stairs, is open from 12:00noon-7:00pm on Thursday, June 3, and 12:00noon-5:00pm every other day.

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Knapp Performance Lab



BLAIR KNAPP HALL is an academic building on Denison's "hill." Take the path between Doane Dance and Burke Hall up the hill (147 steps!) to the academic quad. You will approach the back of an orange brick building. Keep walking straight, leaving that building to your right. Cross the grassy quad. **KNAPP** is the building to your forward-right, graced with a revolving door.

Enter the building from the front. Turn left, go to the end of the hallway and take the steps down to the basement. The **KNAPP PERFORMANCE LAB** is straight ahead, through a set of doors, and then immediately to the left.

The **KNAPP PERFORMANCE LAB** is a brand new, not-quite-finished digital/interactive performance lab that will double as a fully-equipped performance space. As a shared space for all departments in the Fine Arts Division, it will house video projectors, screens and the latest software for interactive performance work. This is the KPL's premiere event.



Denison's Biological Reserve

Weather permitting, Llewellyn Wishart's experiential workshop will be held at Denison's Biological Reserve. Travel north on Pearl Street (aka, St. Rt. 661) for 1.7 miles. Then turn right. For those without cars, transportation has been arranged. Meet in the Burke Black Box.



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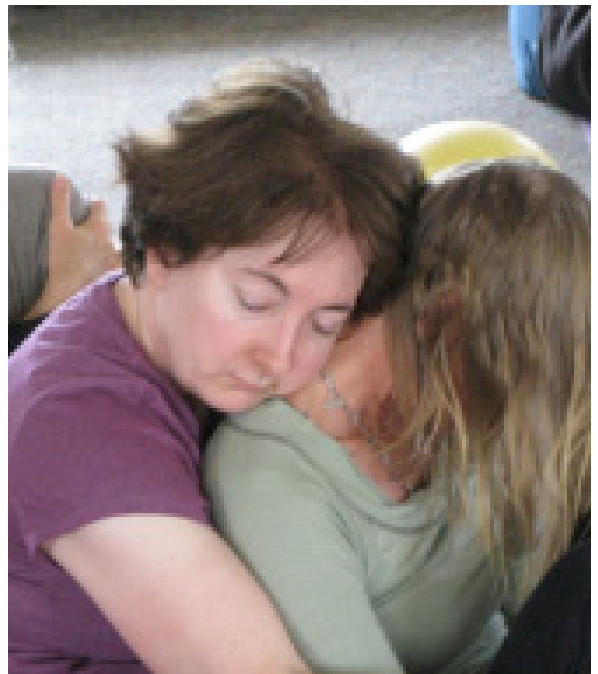
CONTRIBUTORS

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Thursday, June 3
8:30pm-10:30pm

Opening Experiential Workshop
Kinexercise
SUNDAY HOMITZ
(Main Studio)

Mode of movement training that assists the participant in connecting to their own focus pertaining to living in and functioning within their own bodies and fulfilling a mode of expression. It impacts muscle activation in conjunction with other body systems.



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Friday, June 4
9:00am-10:30am

Touch Based Practice

Katy Dymoke -- Main Studio

Delineating touch as a form of communication and essential to Dance Movement Psychotherapy (DMP.) To question the “incredulous truth” (Dymoke) that touch is a conduit for abuse. The planting of this thought conditions a moral response based primarily on fear, rather than knowledge of skilled touch based practice. Hypocrisy in the DMP camp, some saying it’s not necessary, and then they describe or demonstrate holding and using touch. Backed up by theory and literature; new psychology, philosophy, phenomenology, body psychotherapy, psycho-emotional development, neuroscience (Schoore) etc. Backed up by research in the National Health Service and case studies. Touch is a natural and necessary skill, as are all the therapeutic modalities. We need to be expert practitioners, aware of the dialogue and containment it offers. Not all therapists are good touch therapists. Touch is a choice but with some clients essential. DMP becomes exclusive to people who can’t verbalize on the one hand or who prefer touch on the other. What is touch about...? Touch and consciousness, touch and presence, touch and being listened to, held, touch and base line self assurance. We will partner and consider these aspects.

The Alexander Technique: Inhibition is Key

David Nesmith -- Rehearsal Room

Through games and activities, participants will gain a rudimentary understanding of the basic principles of the Alexander Technique and how to begin applying them in their daily life. The emphasis will be on inhibition, the operational principle of the technique, which distinguishes it from other modalities.

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Friday, June 4
10:30am- 12:00noon

ROUNDTABLE CONVERSATION

PRACTITIONERS TEACHING CLIENTS

(Recital Hall)

Ronan Kisch (Convener)

At my best as a somatic psychotherapist I am a teacher--not a class room teacher, but a clinical teacher. My curriculum is the clarification of my clients' goals, the development of the means to reach their goals, or the means to help them overcome the obstacles to reaching their goals. To ground our work, my clients must understand the mindbody model for learning. Sharing this model and its tools is an unfolding journey. Along the way, the success of clients can be assessed by their behavioral actions, feelings experienced, knowledge and wisdom gained, self-esteem achieved, and the energy they convey. If additional support is required, or I am not the teacher to provide particular clients with the support they need, we seek alternative paths.

Katy Dymoke

I work in the National Health Service and work with access and consent issues, capacity and choice. These are essential for any effective on going therapeutic relationship. My goals are: Ownership of the experience, self direction and self assurance, and defining how these are supported by the therapist for the client to retain. Movement and touch are key modalities for me, voice, words, text/written, and drawing, are all used.

Sunday Homitz

Our best practices, when working on clients, are those that have their basis and focus in the client. Mindset, emotional make-up; pain affect, physical release versus container/containment issues, bound and unbound energy. Cyclical patterns, compensations, energy fields, "isms."

Clients doesn't necessarily need to know anything about our modality in order for them to experience results, but they need to be open to change their internal definition of themselves in relationship to the new possibilities potentially awaiting them. Can they tune in to the unknown?

We can tell what is working through being open, not forcing results and being observant to the client's body movement and effect to the modality. Time is also such an effective indicator/revealer here. The client's own internal timing elicits a response when? When it is the correct point in time. The client may be the only one cognizant of this. When resources are fully utilized for the client, the new resources needed to continue the success will become apparent. Usually clients will elect to do this all on their own. This is a natural evolution from where they began.

David Nesmith

When working with clients/students, I am constantly modeling. It's a gradual process with several operational ideas to explore. It usually can't be grasped all at once in a first lesson, but unfolds over time. There are some very definite signs that a student will learn in order to discern what is working and what is not working. It is important to be aware of what the Alexander Technique can address and what it cannot address. A team approach with other practitioners/modalities often works well.

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Friday, June 4
1:30pm- 3:30pm

Bridging Inner and Outer Ecology:

Body-Mind Centering® & Somatic Applications in Environmental & Nature-based Education

Llewellyn Wishart -- Bio Reserve (meet in Burke Black Box for transportation)

This workshop begins with the proposition that bridging work needs to be done between the world of somatics and the world of mainstream natural science and ecological education. Each can learn from the other. The workshop investigates a somatic pedagogy bridging our inner ecology with the outer ecology of the natural world. If we consider somatics as an inner ecological perspective of human experience, we witness and learn from natural processes within ourselves, then it follows that we may also observe similar phenomenological stirrings and patterns in the surrounding natural world. In connecting inner and outer ecology we learn more about ourselves and all life:

“Look deep into nature and then you will understand everything better”

Albert Einstein.

Kinetic Awareness

Jill Green -- Main Studio

Kinetic Awareness is a somatic practice, developed by choreographer/filmmaker Elaine Summers to help dancers become more aware of their bodies and prevent injury. The work is often referred to as “the ball work.” Participants use different sized rubber balls to help communicate proprioceptive messages from the body and to find habitual body and movement patterns.

This workshop will introduce participants to this experiential work. The workshop facilitator will guide participants through a Kinetic Awareness experience and discuss the pedagogy behind the work.

Operationalizing Life: Somatics as Testable Self-Knowledge

Paul Linden -- Rehearsal Room

“Operationalizing” means defining abstract ideas and emotions by concrete, measurable body processes. Feelings, needs, purposes and strategies can be brought to greater conscious awareness by noticing where in the body they are being done. Operationalizing is also the basis for learning to construct an integrated body state of calm alertness and compassionate power and use that as a foundation for effective and ethical actions.

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Friday, June 4
4:00pm- 5:30pm

ROUNDTABLE CONVERSATION

PRACTITIONERS TEACHING TRAINEES (Recital Hall)

Amy Matthews (Convener)

I am interested in getting past “knowing the material” to understanding what “teacher training” is about – how do we inspire people to find their own unique teaching style, instead of expecting them to reproduce what they’ve been shown? What, in fact, is teaching?

Annie Brook

This is an invaluable skill sharing that enhances development overall of a body of work. Standing in the inquiry of people with the same language and context allows one to deepen within their own body of knowledge.

Ann Rodiger

I am very interested in the somatic field in terms of what practitioners are working towards (what does being “whole” mean? for instance), how that does or doesn’t differ from movement education, and Alexander’s idea of “sensory appreciation” and what I think he was getting at by that phrase. I am proposing FM Alexander was working toward a whole psychophysical (his term) mind/body connectedness that is much more than good body mechanics which is often how the Alexander Technique is taught. There is also the discussion about whether the Alexander Technique fits into the world of somatics. In some states (like New Jersey) the term “somatics” seems to have become associated with massage therapists who take physical liberties with their clients. This may lead to legal regulation down the line to require state licenses for somatic practitioners.

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Friday, June 4
5:30pm- 7:00pm

Contacting Fundamentals

Tara Munjee -- Main Studio

An experiential workshop using contact improv and emplacement ideas to explore Bartenieff Fundamentals. Goals include an awareness of the BF undergirding contact experiences. We will use other bodies and objects to unify our own use of Bartenieff Fundamental concepts and patterns.

The Politics of Fitness Pioneers in Somatics and Physical Education

David Thomas France -- Rehearsal Room

A look at our relationship to our source in the natural world and how simple embodied experiences may have social, ecological, and existential reverberations.

Pedagogy of Education

Annie Brook -- Black Box

Enhanced function of emotional/physical presence for performers and students. Develop keen understanding of the nervous system and learn to apply primitive reflexes as the underlying alphabet of movement.

- enliven dancer
- develop improvisational abilities
- get refined movement and extension
- how to work collectively
- increased presence
- how to enhance group attunement

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Friday, June 4
8:30pm- 10:00pm

KEYNOTE ADDRESS

Merging Subjective Awarenesses: A Step Out of Solipsism

DEANE JUHAN
(Recital Hall)

Deane Juhan may be best known as the author of *Job's Body: A Handbook for Bodywork* – which many consider the essential text on the means, methods, uses, and deeply personal applications of what has come to be known as “bodywork” – a vast, sophisticated series of modalities and techniques that take massage to the level of personal transformation at its greatest expression, profound emotional release and reintegration at its most basic core.

Born in 1945 in Glenwood Springs, Colorado, and educated at the University of Colorado (B.A.), the University of Michigan (M.A.), and the University of California at Berkeley, he spent three and a half years as a doctoral candidate. In 1973, an experience with bodywork at Esalen Institute in Big Sur changed his career. At Esalen Institute, Deane met and studied with Dr. Milton Trager, which led Deane eventually into the nine year research and writing project that emerged as *Job's Body*. He remained in residence there for the next 17-1/2 years, and now has a private practice there.

First trained in Esalen massage, he developed a private practice and led workshops in massage as well as seminars in anatomy and physiology for bodyworkers. In 1976 he met Dr. Milton Trager, founder of the Trager Institute for Psychophysical Integration, and has been a practitioner and instructor of the TRAGERWork® approach ever since. He is on the faculty of the Northern California Trager Institute and has developed a series of classes for bodyworkers and therapists of all kinds, which he conducts all over the United States, in Canada and in Europe.

We are delighted to have him as our keynote speaker, addressing “subjective awarenesses.”



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Saturday, June 5
9:00am- 10:30am

Embodied Life Performance:

A Body-Mind Continuum of Bio-Ecosystem Awareness through Fluid Resonance

Teri Carter -- Main Studio

How do we sustain embodied interaction with our surroundings while connecting with our internal kinesthetic experience? Our Somatic journey begins with Continuum's breath, sound and subtle movement. Here, elegant gradations of tissues/cells through fluid wave propulsion in resonance with the cosmic field are possible. We'll follow cues and signals from the fluid's choreography to help create an open system that is available to broader stream of information. The translation of our sensory perceptions in relation to the tissues' emerging shapes creates a shift in the alignment and role that gravity plays in the elaboration of the whole system. In this workshop we'll access the embryological midline and the endocrine system as they relay through the whole system. Body-Mind Centering helps us track our shifts and sensations with agility as we fluidly travel the spatial layers between our body's tissue membranes, out to layers of the studio, the earth, solar system and through the cosmos. Our perception of self and 'other' expands. It becomes easier to stay with one's kinesthetic experience in any situation. We'll arise from our somatic dive more able to navigate through space, retaining our self referential capacity. We're free to move alone and with other 'bio-ecosystems,' through a sense of play that is free from constriction. Releasing the co-creative impulses living in our cells, tissues, and imagination prepares us to express the voice of nature in solo and group witnessing changes.

Teaching & Learning a Kinespheric Approach to Upper Body Strength

Dianne Woodruff -- Rehearsal Room

Use inventive spatial configurations in multi-dimensions to activate the body as a whole in a fitness context. Experience biomechanically-correct movement in a fresh, mindful, effective exercise approach. Learn to layer the delivery of complex movement sequences.

Qi Motion: Body Awareness and Body Connections

Violaine Morinville -- Black Box

This workshop will explore the integration of body work (connections through somatic principles), tai chi qigong principles, and creative movement. Our goals will be to learn more about Qi or energy and body work with creative movement (explore Oriental and Occidental wisdoms and practices as a Somatic experience). To accomplish this, we will use movement exploration with structured improvisations based on these fundamentals.

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Saturday, June 5
10:30am- 12:00noon

ROUNDTABLE CONVERSATION

PRACTITIONERS TEACHING EACH OTHER

(Recital Hall)

Annie Brook (Convener)

This is an intriguing cross pollination for ideas and growth in the somatic field. Finding similarities and contrasts in treatment modalities and concept understanding supports one to deepen in his/her own skill set, take greater ownership of their methods, and develop dialogue skills essential for meeting across disciplines. Overall support for learning is enhanced.

Personally, I have enjoyed both positions immensely and found myself more skilled and supported. This connection on a larger social level helps diminish the isolation that can sometimes happen in clinical or treatment settings. Support of social learning enhances individual inner dialogue as well.

Jill Green & BJ Sullivan

Many universities are now applying somatic practices to dance technique classes. Yet there is little research addressing the pedagogy of somatic theory and practice within a curricular context. Additionally, somatic theory is often taught in separate lecture courses and there is not much discussion about how to weave somatic theory and practice through interdisciplinary or intradisciplinary approaches. A collaborative pedagogical approach to somatics may be accomplished through the joint efforts of faculty who teach different types of classes such as lecture and technique courses.

Our key position is that separate scholarly areas of performance and choreography, and research in somatics can come together in dance curricula. We attempt to push curricula in higher education dance forward toward a more holistic conceptualization. This framework serves as a model for how dance educators may bring together an array of curricular teaching subjects including pedagogy, choreography, research, and scholarship through a focus on somatic theory and practice.

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Saturday, June 5
1:30pm- 3:30pm

Somatic Practice as Nourishment

Marianne Adams, Laurie Atkins, Rebecca Quin -- Main Studio

An approach to somatic education that focuses on broad concepts of nourishment including overlooked elements of nutrition, daily practice, and expressive arts activities. Participants will be introduced to holistic perspectives of nourishment and to key concepts of body based daily practices.

Embodied Teaching Skills

Amy Matthews -- Rehearsal Room

If the premise is that teaching well involves more than “knowing the material,” then what is it that makes for skillful teaching? I will share my own explorations, and brainstorm more ideas around “what is embodied teaching?” How do we apply the principle of Body-Mind Centering/somatics to shaping how we teach/transmit material?

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Saturday, June 5
4:00pm- 7:00pm

EXPERIENTIAL WORKSHOP

Fluids

EMILIE CONRAD

(Main Studio)

Emilie Conrad is the pioneer and founder of Continuum movement, a world-renowned self-discovery and movement method based on her insight that we find within our bodies an expression of our profound rapport with our environment, a rapport that is revealed and can be explored through movement. The principles of Conrad's Continuum movement are incorporated by an international audience of professionals in such fields as Rolfing, physical therapy, psychoneuroimmunology, craniosacral therapy, dance, yoga, therapeutic massage, and physical fitness.

Emilie Conrad was born and raised in New York City, where she studied ballet and primitive dance. Her early influences were Sevilla Fort, Katherine Dunham, and Pearl Primus. She spent five years as a choreographer with a folklore company in Haiti furthering her interest in primitive dance. Her love for primitive movement helped her to discover the essential, primary movements common to all life forms that lie beneath cultural influence. Conrad is interested in our biological legacy, not as creatures upright and apart, but as integral to the swell of creation in which all life is in subtle biomorphic "play," resilient, dissolving, and shaping itself anew.

From 1974 to 1979, Conrad was the movement specialist in a research study conducted by Dr. Valerie Hunt at UCLA. This groundbreaking study demonstrated that fluid, primary movement is essential in our ability to initiate new neural pathways. This movement has a potential to create a complex intrinsic environment that can affect disease processes as well as mediate aging. In 1974, Conrad began developing a pioneering protocol for spinal cord injury, and her further innovations in the development of Continuum movement have had profound influence in the fields of somatics, movement education, and physical fitness.



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Saturday, June 5
8:30pm-10:30pm

PERFORMANCE

BEING MOVEMENT

(Knapp Performance Lab)

BEING MOVEMENT is a laboratory performance experience envisioned and directed by Gill Wright Miller for the purpose of witnessing the act of “being” in “doing.” Collaborating with Dr. Miller are Catherine Young, Lighting Designer / Technical Director in Dance at Denison; Terrence Karn, Resident Musician in Dance at Denison; and Christian Faur, Director of Digital Technologies at Denison. Listed below in alphabetical order is information about the pieces included in this performance.

Wendell Beavers / Erika Berland

FREEING THE DURA AND OTHER MOVEMENT STUDIES

A duet created and performed by Wendell Beavers and Erika Berland.

This work is based on an ongoing investigation of the relationship of choreography and western cultural forms of performance activity and expectations to the inner focus of the performer on the structures and somatic presence of the body identified through the developmental movement and experiential anatomy material of Body Mind Centering®.

FREEING THE DURA, originally presented as solo choreography by Wendell Beavers at Dance Theater Workshop in New York in 1993, and sometimes going by other names, has been performed in many venues and iterations since, including The American Dance Festival, The Judson Church, Danspace at St. Mark's Church, The Vineyard Theater, Dixon Place, The New York Shambhala Center, Naropa University, The School for New Dance Development (Amsterdam). The work, expanded for a large ensemble, was included in the repertoire of The Silesian Dance Theater, Bytom Poland in their 1999 season.

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Teri Carter / Caryn Heiland

I SPECIES

Created and performed by Teri Carter and Caryn Heilman

Video by Teri Carter and Caryn Heilman

Sound Scape by Nana Simopolus, Desert Dwellers and the Pacific Ocean

All living processes owe their lineage to the movement of water. Fluid contains fractal flows of resonant forms, our family tree. Our bio-potential rides on the timeless exaptation of a watery kinesthetic-empathy, where the resources of our inter-species heritage reside.

Teri Carter has a long history of Somatic Dance Performance. She believes there is a new wave which considers the inquiry of embodied presence on scale that is unprecedented. A focus of conscious embodied presence, with subtle tissue/cellular/fluid transformation, is a new layer in performance history. As the founder and producer of the SOMA Fest in Los Angeles (Somatic Movement Arts Festival, L.A.), and an international participant in festivals, she has witnessed a trend that is unfolding and not easily understood.

Molly Shanahan

MY NAME IS A BLACKBIRD (excerpt of evening-length solo)

Performed by Molly Shanahan

Original Scores by Andrew Bird, Mark Booth and David Pavkovic

My Name is a Blackbird was borne of my fascination with the collision, negotiation, marriage, and, ultimately, collaboration between knowing and not-knowing, planning and spontaneity, curiosity and control. My process involves research both in and out of the studio that expands my capacity for awareness, surrender and choice. Habit and new discovery remain in constant dialogue and I find that with a minimum of planning and strategy, movement with awareness reveals a structured creation with its own inherent language. You, the audience, are an integral part and necessary agent in the alchemy of this occurrence.

Mark Taylor / Julie Fox

The Only Constant

Original version created by Mark Taylor; this version re-created collaboratively by Mark Taylor, Julie Fox, Gill Wright Miller, Olivia Gray Bé, Samantha Hyde, and Madeline Skaggs.

Performed by Olivia Gray Bé '12, Samantha Hyde '12, and Madeline Skaggs '12.

Sound score: Terrence Karn

Originally, this piece was created for five Denison students in the midst of their first somatic course and performed in April, 2010. This reworked version is an adaptation of the original led by dancer artist Julie Fox, exploring the transitions between four phrases to nuance movement styles.

25th Annual BMCA-USA Conference

WELCOME

SCHEDULE

LOCATIONS

Sunday, June 6
9:00am- 10:30am

Anatomy to Choreography

Jill Becker -- Main Studio

Individual and group improvisational and choreographic movement exploration based on human anatomy. The goal is to expand our repertory as choreographers and teachers of composition. Using anatomy as a point of departure offers endless possibilities in exploring and creating movement. Various approaches to thinking about the body/bodywork are used as source material. We will use anatomical systems, connections and images as a springboard for exploring movement improvisationally. We will then work to set choreographic phrase material based on these explorations. Finally students will work together to create and perform compositional studies that incorporate both the set and improvised material within a duet/trio structure.

Sci-Drama: Experiential Learning

Toni Smith -- Rehearsal Room

Experiential learning is a tool that allows the student an opportunity to visualize, sense, feel and comprehend systems that are not visible to the eye - translating a textbook into studio language: making the conceptual tangible. Participants will experience a modality of teaching that draws from internal creative expression of the student, while materializing science.

SOMATIC PEDAGOGIES

EVENTS

CONTRIBUTORS

NOTES

Sunday, June 6
10:30am- 12:00noon

MASTER CLASS

MOLLY SHANAHAN
Molly Shanahan / Mad Shak
(Main Studio)

Canadian MOLLY SHANAHAN graduated with a B.A. from Denison University in 1990 and an M.A. from The Ohio State University in 1992. Molly then moved to Chicago and started Molly Shanahan/Mad Shak, the home for her movement and performance research. Her work explores subtle and idiosyncratic shifts of relationship, image and memory, and the exchange of compulsive musculature for expressive freedom. Shanahan's recent and current projects emphasize spontaneity



and vulnerability as productive creative states within the context of performances that honor the witness's role in co-creating experience. She is the recipient of two National Performance Network Creation Fund Awards, a Chicago Dancemakers Forum Lab Artist Award, and an Illinois Arts Council fellowship for choreography, among others. Shanahan's evening-length solo *My Name is a Blackbird* was listed as one of the "top ten dance moments of the decade" by TimeOut Chicago. Shanahan was included in New City's 2010 feature "The Players, 50 people who really perform for Chicago," for "discarding the rules of modern dance, Shanahan creates gorgeous organic phrases by observing motion at an atomic level." Shanahan is influenced by Authentic Movement, Jungian theory, Buddhist concepts of dharma art, and advanced study of the Feldenkrais Method. She is a Full-Time Lecturer at Northwestern University's Dance Program and conducts workshops/residencies in Chicago and nationally. She is a Roster Artist at Pentacle, represented by Ivan Sygoda.

BMCA ANNUAL MEETING

The Annual Meeting of the Body-Mind Centering Association will be held at 10:30am Sunday, June 6. While many organizations (including BMCA) stay connected to their membership "virtually," in this meeting BMCA members get to exchange ideas, express opinions, and create direction for the future. If you are a member of BMCA, please join us in the Lower Studio for this happy shared event. Having an annual meeting is also a requirement of all non-profit organizations.

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Sunday, June 6
1:30pm- 3:30pm

Breema: The Art of Being Present and the Nine Principles of Harmony

David Pratt -- Main Studio

Breema: The Art of Being Present is a holistic teaching that includes Nine Principles for creating harmony and balance, floor-based Breema bodywork, and the dynamic Self-Breema exercises. Breema helps us find a greater sense of well-being, harmony, and interest in life. Receiving Breema and practicing Self-Breema exercises help us move, feel and think more naturally. Self-Breema invites your body, mind and feelings to work together harmoniously and become more balanced, connected and present. The many, varied exercises include gentle stretches, free-flowing, rhythmic movements, and new postures. Each provides an ideal, supportive opportunity to apply and experience the Breema principles, which include Mutual Support, Body Comfortable, and Full Participation. In this class we have a chance to actualize these principles--not mentally, but as a firsthand experience that can give us a taste of being present. Breema bodywork is as beneficial for the practitioner as the recipient. It is a joy to practice as well as to receive and helps us become familiar with this taste of Presence. Students will have opportunities to exchange bodywork with classmates and to formulate their experience as a support for deeper benefit.

The Miraculous Dimensions of Bodywork

Ronan Kisch -- Rehearsal Room

The workshop will explore what a “miracle-conscious” practitioner is and the consciousness their work requires. Participants will have an understanding of the neurology and biology of learning, especially regarding trauma. They will receive fundamentals of taking clients beyond the wounding of their past experiences. This session will involve lecture, personal sharing, and touch.

A Playground for the Bodymind: Somatic Warm-ups and “Workout”

Michele Mangione -- Black Box

Participants will learn a series adaptable to a variety of populations, fitness levels and body-abilities. Together or singly the processes are an excellent warm-up exercise, movement or meditation. As a “workout” practice of its own, over time, one gains more overall tone, vigor, flexibility, fluidity, and range of motion. Additionally, bodymind awareness is heightened and inner wisdom/biofeedback develops--important when teaching students or clients who are beginners and/or not very kinesthetically present. Primarily through structured improvisation we will explore and activate several basic systems including the muscular, connective tissue/fascia, joints and organs. For more than two decades these exercises have been used at the beginning of the WiseWays yoga and movement sessions and have been taught to private clients as an effective and creative workout routine. Handouts provided.

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Sunday, June 6
3:30pm- 4:00pm

Closing Tea
(Lower Studio)



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Adams, Marianne

As a professor and Chair of the Theatre & Dance at Appalachian State University, Marianne Adams, currently teaches dance and is a founding member of the Appalachian Expressive Arts Collective. She holds an MFA in Dance from UNCG and an MA in Clinical Psychology from Appalachian State University. She is also certified in Classical Pilates, GYROKINESIS® and GYROTONIC®.



Atkinson, Laurie

Laurie Atkins is Assistant Professor of Dance at Appalachian State University. She received an MFA in dance performance from the Ohio State University. She has performed with Chase Dance Theatre, Prospect Dance Group, XFactor Dance Company, and Foreground Dance. She holds an MA in Community Counseling with an emphasis in Expressive Arts Therapy from Appalachian State University and a BFA in Dance from the University of Utah.



Beavers, Wendell

Wendell Beavers was a founding faculty member and early director of New York University's Experimental Theater Wing (ETW) where he taught from 1978 to 2003. He is one of three major teachers and developers of The Viewpoints, along with originator Mary Overlie, with whom he danced from 1977 to 1985, and the director Anne Bogart. He began choreographing his own work in the early '90s and his solo and group works have been produced in New York by Dance Theater Workshop, The Dance Project at St. Mark's Church and a number of smaller venues. He was also co-founder and director of Movement Research, Inc.

SOMATIC PEDAGOGIES

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Becker, Jill

Jill Becker directed the Dance Program at Antioch College from 2001-2008. She directed Jill Becker and Dancers, Inc in New York City, toured for many years with a solo evening of dances entitled Portraits of Women and has received a National Endowment for the Arts Choreographer's Fellowship. She teaches dance at the Nonstop Institute and Ohio Wesleyan University and offers children's dance classes through the Yellow Springs Kids Playhouse.



Berland, Erika

Erika is a certified practitioner of Body-Mind Centering, holds a massage therapy license from New York State and is a nationally registered movement therapist. For the past fifteen years, she has maintained a private practice in NYC specializing in both massage and movement therapy. She has an extensive background as a dance teacher and performer and has taught workshops in experiential anatomy and dance applications of Body-Mind Centering in numerous studios and schools in the US and Europe. Erika is also a certified meditation instructor in mindfulness-based meditation and has been a student and teacher of shambhala buddhism for more than twenty-five years. She currently maintains a private practice in New York City and Boulder, Colorado, and is adjunct faculty in the MFA Theater: Contemporary Performance program at Naropa University.



Brook, Annie

Annie Brook, Ph.D., combines an academic background in pre and perinatal psychology with an exquisite Somatic movement knowledge base. She is a somatic psychotherapist, a certified BodyMind psychotherapist and a certified BodyMind Centering® teacher. Annie works both on land and in warm water treating infants through adults. She is a developmental movement specialist, a registered movement educator (ISMETA) and a state-licensed psychotherapist.

Annie is the author of numerous articles and three books: From Conception to Crawling, Contact Improvisation and BodyMind Centering, and Sex and Spirit: A Healthy Sexuality Workbook. Her latest book, Attachment, Imprints, and Intimacy is due out this year with a focus on how pre and perinatal experiences influence adult intimacy and child development. www.anniebrook.com, or www.coloradotherapies.com

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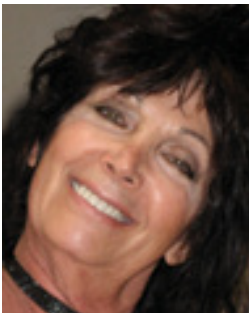
SCHEDULE

LOCATIONS



Carter, Teri

Teri Carter is a Registered Somatic Movement Educator and Therapist who teaches and performs internationally. She is certified as a Continuum Movement Teacher, Body-Mind Centering Practitioner, Tai Chi/Qi Gong Instructor, Life Performance Coach, a Cranial Sacral T.A. for the Upledger Institute, and a board member of ISMETA. She is author of the forthcoming book *Body Mind Mastery; Health and Performance with Somatic Movement*, she holds a B.F.A. and Masters in Dance, has taught Contact Improvisation for 25 years. Teri founded and directs L.A.'s SOMA Fest (Somatic Movement Arts Festival), Intention Dance Theatre, and her private practice 'Embodied Life – Wellness and Movement Arts.' Teri was the founder/director of NYC's Mobility Junction Dance – a company of mixed physical ability artists.



Conrad, Emilie

Emilie Conrad is the founder of Continuum. Thirty-five years ago, when she was a movement specialist for Dr. Valerie Hunt at UCLA, she participated in a groundbreaking study that demonstrated fluid, primary movement is essential in our ability to initiate new neural pathways. At the same time, Conrad began developing a pioneering protocol for spinal cord injury, and her further innovations in the development of Continuum movement have had profound influence in the fields of somatics, movement education, and physical fitness.



Dymoke, Katy

Movement Psychotherapist in the National Health Service with learning disabled adults, evidence based practice and research for Ph.D. Professional Dancer, director of Touchdown Dance. Dance film maker. Teacher and program director of Body-Mind Centering Somatic Movement Education program in the United Kingdom other European programs. Member of the Council for the Association of Dance Movement Psychotherapy UK. 3rd Dan Jujitsu.

SOMATIC PEDAGOGIES

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Fox, Julie

Julie Fox performs, creates, writes and teaches. A diverse performer, she has danced in classical ballet and opera productions, contemporary dance venues, site-specific works, and improvisation. Julie has created works for the UH Dance Ensemble, Jane Weiner's Kids Play youth at risk program, Sandra Organ Dance Company, as well as independent venues in both Houston and Columbus. Intimately linked with her work as a choreographer and educator, Julie writes about the meaning making process in aesthetic experiences and enjoys exploring pedagogical and curricular design of both dance and writing. She is excited to be teaching and creating at Denison, and as always, looks forward to the dance.



France, David

David is a bodyworker, yoga teacher, somatic educator, and dancer currently living in Japan. He is now focused on his personal studies in Zen and Judo and teaching embodiment and natural movement to movement professionals. He leads Freestyle Yoga Teacher Training where he teaches students to express yoga from the inside out - contacting the source of yogic movement within themselves.



Green, Jill

Jill Green, Ph.D. is a professor of dance at the University of North Carolina at Greensboro. She is Director of Graduate Study, conducts research, and teaches somatic, body studies, and pedagogy. Her work is published in a number of journals and books. She is a Fulbright Scholar (Finland) and a former co-editor of Dance Research Journal.

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Homitz, Sunday

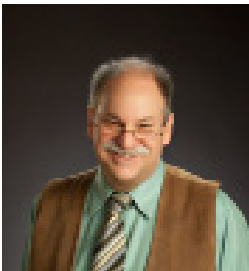
Sunday Homitz, a licensed physical therapist, founded Body Technic Systems®, Inc. in 1997 as a holistic physical therapy, personal fitness, and movement arts center. She is a certified Pilates instructor, a Body-Mind Centering Practitioner, and is a specialist in performance arts physical therapy.

In addition, Ms. Homitz is a certified Gyrotonic® Expansion System trainer, providing her physical therapy and private training clients with a full spectrum of mind-body techniques for rehabilitation and optimal wellness. She conducts teacher training schools in Pilates, Gyrotonic®, and her innovative Sports Performance Arts (SPA) Program. Sunday is also a life-long dancer and holds a BFA in Dance Performance from Lake Erie College.



Juhan, Deane

Originally trained in-residence at Esalen Institute from 1973 to 1990, Deane Juhan has been a professional bodyworker for 30 years. He is a Trager practitioner and instructor, with a private practice in the Berkeley area. The author of *Job's Body: A Handbook for Bodywork* and *Touched by the Goddess: The Physical, Emotional and Spiritual Dimensions of Bodywork* he has long had a passion for understanding the relations between mind, body and spirit and the creative forces at work in all self-development, healing and artistic expression. His workshops have been presented all across the US, Canada, Europe and Japan. Their content is focused on both cutting edge research into many aspects of the body-mind and his years of experience as a practitioner.



Kisch, Ronan

Ronan M. Kisch, Ph.D., a clinical psychologist in private practice, nationally certified bodyworker, and the author of *Beyond Technique: The Hidden Dimensions of Bodywork*. In recently completed field research soon to be published, *The Miraculous Achievements of Bodywork*, he explores practitioner and client expectations that lend to the unusual, extraordinary, if not miraculous outcomes from their work. Ronan lives in Dayton, OH with his wife Elizabeth, a massage therapist, and their Old English Sheepdog-Henry.

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CONTRIBUTORS

NOTES



Linden, Paul

Paul Linden, PhD, is the developer of Being In Movement® mindbody education (www.being-in-movement.com). He is a Ph.D. in Physical Education, an instructor of the Feldenkrais Method® of somatic education, a sixth degree black belt in Aikido, and a first degree black belt in Karate. He has been teaching somatics for over 25 years and is the author of a number of e-books, with topics ranging from computer ergonomics, to abuse recovery, to conflict resolution.



Mangione, Michele

Michele holds a BA in Dance, MA in Psychology, and PhD in Somatic Studies. Her training also includes massage, polarity energy balancing and counseling. Her primary teachers are Alexandra and Roger Pierce, of the Center of Balance, along with many others in the bodywork, movement and yoga fields. She founded the WiseWays™ integrative and therapeutic style of yoga, studio and teacher training programs. Her newest work is Ageless Ways™ -- smart movement for every-body, of any age.

Michele loves movement and healing work, especially improvisational play. A gentle and empowering facilitator, she focus on and evokes, the natural strength, wisdom and joy within us all.



Matthews, Amy

Amy Matthews, CMA, IDME, BMC Practitioner, RSMT/RSME has been teaching movement since 1994. She is a Certified Laban Movement Analyst, a Body-Mind Centering ® Practitioner, an Infant Developmental Movement Educator, and yoga therapist and yoga teacher. Amy co-authored with Leslie Kaminoff the best-selling book “Yoga Anatomy”, and together Amy and Leslie lead The Breathing Project’s Advanced Studies Program

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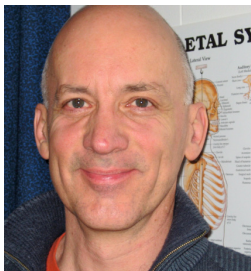
Miller, Gill Wright

Gill Wright Miller holds a B.F.A. in dance performance from Denison University, an M.A. in Movement Studies from Wesleyan University, and a Ph.D. in Dance Education and Women's Studies from New York University. Miller has been active in the BMC community for 20 years, serving on the Editorial Board for *Currents: The Journal of Body-Mind Centering*, co-coordinating the annual USA conferences for the past 10 years, and hosting the Body-Mind Centering Association's Vision Weekend each year since 2001. At Denison, Miller specializes in embodied cultural studies in dance, experiential anatomy/kinesiology, and movement analysis. She is an author and co-editor of *Exploring Body-Mind Centering: An Anthology of Experience and Method* (in press, North Atlantic Books, 2011.)



Munjee, Tara

Tara Munjee, MA, CMA is currently completing doctoral coursework at Texas Woman's University. She has taught Bartenieff Fundamentals in college programs, dance studios, as part of Pilate's regiments, and most recently has been exploring Fundamentals through contact improvisation. She has performed, choreographed, and taught contemporary dance in studio, college, and community settings in NY, CA, and TX.



Nesmith, David

David Nesmith, faculty member at Denison University, teaches the horn and is a certified instructor of the Alexander Technique and Body Mapping. He specializes in injury prevention and performance enhancement for musicians. A resident of Columbus, Ohio, he performs with the Cathedral Brass, Collegial Brass, New Hampshire Music Festival (since 1996), and the West Virginia Symphony (since 1985). David is an avid hiker and mambo dancer.

SOMATIC PEDAGOGIES

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CONTRIBUTORS

NOTES



Pratt, David

Dave is a Licensed Massage Therapist, a Certified Breema Bodywork Instructor and Practitioner, and has been practicing massage and bodywork since 1997. He has taught Breema classes since 2005. His classes are playful and enlivening, while effectively teaching the practice and principles of this work. He is the Spa Director at The Inn and Spa at Honey Run in Millersburg, OH where he developed the menu of treatment offerings and mission. Dave is certified in Somatic Release in Clinical Massage, Bodywork for The Childbearing Year, and Baby's First Massage. He has also studied and utilizes in his practice; Craniosacral Therapy, Polarity, Shiatsu, Reflexology, Reiki and Orthobionomy. He has published over 170 articles covering the wellness arts, including over one dozen on Breema.



Quin, Rebecca

Rebecca Quin has an extensive background in bodywork, dance, and expressive arts therapy. She holds a MA in Community Counseling with an emphasis in Expressive Arts. She completed a 700-hour apprenticeship to receive certification in the Authentic Pilates Method through the Pilates Studio in NYC. She is also a certified GYROKINESIS® and GYROTONIC® instructor. She is listed in the directory of Classical Pilates Instructors, and is an adjunct faculty at Appalachian State University.



Rodiger, Ann

Ann Rodiger is the founder and director of the Balance Arts Center and the BAC Teacher Training Course. She has been teaching the Alexander Technique and movement for over 25 years in academic and private settings. She is skilled in Labanotation, Laban Movement Analysis, Bartenieff Fundamentals, Yoga, meditation, and various dance techniques.

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Shanahan, Molly

Molly Shanahan is a 1990 graduate of Denison University and a 1992 (MFA) graduate of Ohio State University. She has been the Artistic Director of Molly Shanahan / Mad Shak in Chicago for nearly twenty years. The winner of many awards for her choreographic work, critics consistently praise her with statements like "There is something of a revolution in what she is doing." Molly's movement style has been influenced by Authentic Movement, Jungian theory, Buddhist concepts of dharma art, and advanced study of the Feldenkrais Method.



Smith, Toni

Toni Smith, MFA, is a Body-Mind Centering Practitioner and Infant Development Movement Educator. She resides in Troy New York where she maintains a private practice in BMC, teaches for the Dance Program of Skidmore College. Toni is the Founder of Adaptive Yoga for persons with disabilities and is a guest lecturer in the college circuit and is an active member of the NYS DanceForce and Partners in Dance: A Consortium of Capital Region Dance Sponsors.



Sullivan, B.J.

B.J. Sullivan is an associate professor at the University of North Carolina Greensboro, B.J. teaches courses in ballet, contemporary techniques, choreography, and repertory. The primary area of her research, choreography, is based in the ongoing development, articulation, application, and teaching of her own "Safety Release Technique". Considered among a handful of studio teachers worldwide who have developed a comprehensive movement/performance training technique B.J. presents in scholarly forums both the principles of the technique and its application to choreographic practice. A choreographer three times for The Yard on Martha's Vineyard and a recipient of the Choreographer's Fellowship from the NC Arts Council, B.J. also continues a rigorous schedule with teaching residencies and choreography commissions across the globe.

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CONTRIBUTORS

NOTES



Taylor, Mark

Mark Taylor directs the Center for BodyMindMovement, a somatic movement education program with sites in Pittsburgh, PA, Lorane, OR, and Mexico City (www.bodymindmovement.com). A Registered Somatic Movement Therapist, he teaches movement and embodiment practices in the U.S., Europe, Asia, and Central and South America, maintains a private practice in Pittsburgh, and serves on the board of directors of the International Somatic Movement Education and Therapy Association (ISMETA). He was artistic director and choreographer for Dance Alloy in Pittsburgh and for Mark Taylor & Friends in New York, and served as a member of the Princeton University dance faculty. He became a Body-Mind Centering Practitioner in 1999 and a Body-Mind Centering Teacher in 2002. He was U.S. Program Director for the School for Body-Mind Centering and has taught in its programs in Massachusetts, Germany, Slovakia, and France.



Wishart, Llewellyn

Llewellyn holds post graduate qualifications in early childhood education, adult learning & movement-dance education. He is a Certified Body-Mind Centering® Practitioner and professional practice member of BMCA Inc. Llewellyn has pioneered Body-Mind Centering® applications in professional learning settings in Australia and the U.S. He has worked in this capacity with UNE, Deakin and Melbourne Universities; Victorian Institute of Sport, Royal Botanic Gardens Education Melbourne, Bluearth Foundation, CPX Melbourne, Simply Balanced San Francisco and Auburn-Lewiston YMCA. Maine.



Woodruff, Dianne

Dianne L. Woodruff, CMA, PhD, has been teaching for 35 years and has, for 20 years worked with people with movement difficulties and unresolved myofascial pain. Her second video, 3-D WORKOUT: building on the basics, was released in 2006. A Certified Movement Analyst with a doctorate in Somatic Education, she developed the anatomy curriculum for Stott Pilates in Toronto. She writes and lectures widely. www.body-in-motion.com.

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NAME	EMAIL ADDRESS	WEBSITE ADDRESS	OTHER
Below is the contact information for all presenters:			
Adams, Marianne			
Atkins, Laurie			
Beavers, Wendell			
Becker, Jill			
Berland, Erika			
Brook, Annie		www.anniebrook.com	
Carter, Teri		www.embodiedlife.net	
Conrad, Emilie			
Dymoke, Katy			
Fox, Julie			
France, David			
Green, Jill			
Homiz, Sunday			
Juhan, Deane			
Kisch, Ronan			
Linden, Paul		www.being-in-movement.com	
Mangione, Michele			
Matthews, Amy			
Miller, Gill Wright		www.denison.edu/academics/departments/dance/miller_g.html	
Morinville, Violaine			

NOTE:
Personal contact information
has been removed to protect
the privacy of the presenter.

SOMATIC PEDAGOGIES

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CONTRIBUTORS

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CONFERENCE CREDITS



BMCA Conference Oversight Committee:

Pat Ethridge
Gill Wright Miller
Toni Smith

2010 Visioning Committee:

Sunday Homitz, Cleveland, OH
Amy Matthews, New York, NY
Gill Wright Miller, Granville, OH
Sherry Saterstrom, Northfield, MN
Mark Taylor, Pittsburgh, PA

“Somatic Pedagogies” On-Sight Organizing Committee:

Gill Wright Miller, Chair
Britt Becka, ‘10
Melanie Warning, ‘11

BMCA Board & Staff:

Pat Ethridge, President
Annie Brook
Wendy Hambidge
Noya Nachmany
Lisa Sihvonen-Binder, Administrator