
**29th Annual U.S.A.
Body-Mind Centering® Association
Conference**



With Pre-Conference Featured Presenters

Steve Clorfeine

June 25/26, 2014

and

Bonnie Bainbridge Cohen

June 26/27, 2014

**Skidmore College
Saratoga Springs, New York
U.S.A.**

This conference is lovingly dedicated to the memory of

Sandy Jamrog (1940-2014).

Sandy was a somatic leader and childbirth educator, one of Bonnie Bainbridge Cohen's earliest co-creators and long-time faculty, who helped develop the BMC Infant Developmental Movement Educator (IDME) program. Sandy was also a dancer/choreographer, audiologist, speech pathologist, equestrian, and mother. She was, unequivocally a teacher, mentor, and friend to many in the somatic world over many, many years.



NOTE:

Alexander Technique™, Bartenieff Fundamentals™, Body-Mind Centering®, Feldenkrais Method®, and most other somatic practice names are legally registered and trademarked. They are used here, with permission, with that understanding.

ON THE COVER:

Kelsey Witzling performing *Scribe*, choreographed by Jennifer Smith
Photo: Saliq Francis Savage altered by Kim Sargent-Wishart



A note from your host:

Planning a conference is a bit like birthing a child. In my case, my doula team was at my side from beginning to end. The confluence that became the 29th Annual U.S.A. BMCA Conference began 25 years ago when I was invited to join the dance faculty at Skidmore College. Skidmore has a long tradition of innovative Liberal Arts pedagogy and a commitment to dance and movement that has not wavered since its inception in 1903. Simultaneously, I had just birthed a real baby during spring break of my last semester in graduate school, where a somatic professor handed me an article called “The Training Problems of the Dancer” written by a woman named Bonnie Bainbridge Cohen. As they say, the rest is history, but it is important to mention that the Capital Region of New York State has given me a playground where ten dance presenters, fifteen colleges, hundreds of amazing colleagues, and my awe-inspiring family provided the roots that allowed me to reach out as a “nurtured one” to my worldwide Body-Mind Centering® Association community.

We would not be here today without the brilliant continuous research and exploration of our presenters who responded to a call to share their work with other explorers of the body mind from the inside out. “So You Think You Can Dance” is a television competition that stole our motto. We thought we could dance, but when we became process-oriented movers, indeed, inquiry exploded or shall I say “imploded” as we found the sensory pathways inside and outside our body mind.

Fortunately, science is catching up to our embodied knowledge, so we can steal their research and say “told you so.” As Bonnie says, “there are no answers, only questions.” We are not afraid of the frontier of “not knowing.” We dive into every cell and bathe in discovery. Yes, we can fix carpal tunnel, bring a baby to walking, address emotions, create a dance, initiate and articulate movement from every tissue in the body, but more importantly, we have each other, all around the world, diving into this material called “Body-Mind Centering.” It is our work now. Bonnie watches as we share and integrate the approach with our own innovations in our geographically disparate communities with confidence and verve.

Join me in the circle and know that our hands are touching once again, if only briefly for a weekend in Saratoga Springs, New York. Welcome to the Skidmore Dance Center. This conference would not be possible without BMCA’s Administrator Ellen Ferris and without my Co-Chair Kim Sargent-Wishart who was at my electronic side every day from her desk in Australia. I thank the BMCA U.S.A. Conference Oversight Committee, the BMCA Board of Directors, and my dear, dear colleagues in the Office of the Dean of Special Programs at Skidmore College.

From my Heart,

Toni Smith, MFA
Body-Mind Centering® Practitioner
Infant Development Movement Educator

FEATURED PRESENTER

STEVE CLORFEINE

Original performance developed through improvisation has been the foundation of Steve Clorfeine's 35 years as a performer, director, and teacher. He studied improvisation with Barbara Dilley, one of the early members of Merce Cunningham's company. At the same time, he studied writing and poetics with Allen Ginsberg, Diane DiPrima, Ted Berrigan and a host of New York and California writers gathered at The Naropa Institute. While performing improvised work, he met Meredith Monk and became a member of her company for 12 years, performing and teaching in the U.S. and Europe. At the same time he joined



Ping Chong's Fiji Company, also performing and teaching in Europe and the U.S. From 1977 on, he has created his own work, using physical theater as a base for introducing text, film, and characters. Collaborations include musicians Jerry Granelli, Steve Gorn, and Jay Clayton; actors/dancers Lanny Harrison, Arawana Hayashi, Brenda Bufalino, Wendell Beavers.

In theater and storytelling workshops, he begins with sound and movement exercises aimed at accessing each person's storehouse of imagination. Movement and sound call up memory in surprising, often provocative ways, that cannot be "thought out." The exercises allow images, feelings, and their expression to arise in the context of mind-body relationship. From that place, he believes we can more fully enter the world of embodied memory and expression, and begin to tell our stories.

Steve has been a student of meditation for the past 40 years, mainly in the Tibetan Buddhist and Shambhala traditions. As a member of the Shambhala community and the formative Naropa University community, his practice has included formal training in the Vajrayana path of Tibetan tradition, in the Shambhala teachings and practices associated with it, and in the traditional arts and contemplative arts practices, particularly contemplative movement, T'ai Chi, theater, and writing. He has been trained as a meditation instructor, as a director of Shambhala Training, and as a contemplative arts practice director. In teaching arts-based courses and workshops since 1973, he has incorporated a contemplative approach, often including sitting and walking meditation practice and drawing on his studies in T'ai Chi and 'dharma art' principles on perception and mindfulness-awareness. Through the forms of improvisation and "deep play" he has been able to present techniques that draw people closer to their creative strengths and awaken their healthy resistances.

All of his adult life Steve has been engaged in teaching and, for much of it, engaged in performance. In addition to years on the faculty at the State University of New Paltz, Naropa University, Amsterdam Theater School, Dance Therapy Institute of Switzerland, and Remshied Akademie of Germany, he has been an artist-in-residence in public schools in the U.S., Asia, and Europe. Working with teachers and children, he has observed the growth in self-confidence that both groups experience through physical theater improvisation, and how the work creates a level playing ground for students of diverse backgrounds and intelligences. This supports his deep interest in contemplative education and engagement with peers whose interest and training parallel this experience.

FEATURED PRESENTER



BONNIE BAINBRIDGE COHEN

For over fifty years, as a movement artist, researcher, educator and therapist, Bonnie Bainbridge Cohen has been working with movement, touch and the body-mind relationship. An innovator and leader in developing the Body-Mind Centering® approach, her work has influenced the fields of bodywork, movement, dance, yoga, body psychotherapy, childhood education and many other body-mind disciplines. In 1973, she founded The School for Body-Mind Centering®. She is the author of the book, *Sensing, Feeling and Action* and currently has six DVDs: *The Organ System*, *The Nervous System*, three on the skeletal system: *The Lower Limbs*, *The Upper Limbs*, and *The Axial Skeleton*, and *Four Special Children*, and is featured in the following DVDs: *The Origins of Movement: The Embodiment of Early Embryological Development* and *Dance and Body-Mind Centering*. She is currently working on a number of other books and DVDs.

Bonnie began her research in movement therapy and anatomy in 1958 and has an extensive background in movement, including various dance styles, dance therapy, bodywork, martial arts, yoga and voice. She has a B.S. in Occupational Therapy from The Ohio State University, where she also studied dance. Bonnie was certified as a Neurodevelopmental Therapist by Dr. and Mrs. Bobath in England, as a Laban Movement Analyst by the Laban/Bartenieff Institute of Movement Studies, and a Kestenberg Movement Profiler by Dr. Judith Kestenberg in New York. Her other teachers have included Erick Hawkins in dance; Marian Chace in dance therapy; Andre Bernard and Barbara Clark in Neuromuscular Re-education; Yogi Ramira in yoga, Warren Lamb in Action Profiling, Haruchi Noguchi in Japan, founder of Katsugen Undo, a method of training the involuntary nervous system; Drs. John Upledger and Richard McDonald in Craniosacral Therapy; Dr. Fritz Smith in Zero Balancing; and Frank Lowen in Visceral Manipulation.

Bonnie taught dance at Hunter College and at the Erick Hawkins School of Dance in New York, and kinesiology in the Graduate Dance Therapy program at Antioch College in Keene, New Hampshire. She has been a guest teacher at Naropa University, Esalen and Omega Institutes, at the American Dance Festival and the American College Dance Festival, and in dance departments at numerous colleges throughout the United States. She has also been a guest teacher in somatic psychology at California Institute of Integral Studies, at JFK University, and at the Body Psychotherapy Conference. She has worked with movement and bodywork at the University of Amsterdam's Psychiatric Research Clinic in Holland and helped to establish a school for occupational and physical therapists in Tokyo, Japan.

In addition to the program and workshops at her school, Bonnie has taught workshops throughout the U.S., Canada, Europe, and Asia. For the past forty years, she has had a private practice in occupational therapy and the Body-Mind Centering® approach to somatic education and therapy. Although she works with people of all ages, her focus has been on infants and young children, especially infants with neurological challenges and children/teenagers developing scoliosis. She is currently turning more of her attention to writing and to producing videos of her work.

WHOLE CONFERENCE SCHEDULE

DATE/TIME	EVENT	LOCATION
PRE-CONFERENCE OFFERINGS		
WEDNESDAY, JUNE 25		
2:00-5:00	Pre-Conference Featured Presenter <i>Investigations in Sound & Movement</i> -Steve Clorfeine	Studio II
5:00-7:30	<i>dinner</i>	
THURSDAY, JUNE 26		
7:00-8:45	<i>breakfast</i>	
9:00-12:00	Pre-Conference Featured Presenter <i>Investigations in Sound & Movement</i> -Steve Clorfeine	Studio II
12:00-2:00	<i>lunch</i>	
2:00-5:00	Pre-Conference Featured Presenter <i>New Frontiers in Body-Mind Centering®</i> -Bonnie Bainbridge Cohen	Studio II
5:00-7:30	<i>dinner</i>	
7:30	Performance: <i>Namely, Muscles</i> -choreographed by Claire Porter -performed by Kate Trammell <i>This Old House</i> -created and performed by Martha Hart Eddy	Dance Theater
FRIDAY, JUNE 27		
7:00-8:45	<i>breakfast</i>	
9:00-12:00	Pre-Conference Featured Presenter <i>New Frontiers in Body-Mind Centering®</i> -Bonnie Bainbridge Cohen	Studio II
12:00-1:30	<i>lunch</i>	

DATE/TIME	EVENT	LOCATION
29th ANNUAL U.S.A. CONFERENCE BEGINS		
1:30-2:15	Curated Session -Visual Rhythms (Noya Nachmany)	-Intramural Gymnasium
2:30-5:00	Curated Sessions -Tasting the Richness of BMC SM (Clover Catskill) -Reaching In to Reach Out (Diane Elliot) -Living Mandalas (Mark Taylor)	-Studio I -Studio II -Dance Theater
5:15-6:00	Opening Circle	-Intramural Gymnasium
6:00-8:00	<i>dinner</i>	
8:00	Performance <i>Face to Face</i> -improvisation performed by Clover Catskill <i>HIC SVNT DRACONES</i> -choreographed and performed by K.J. Holmes <i>CAST (film)</i> -created by Kim Sargent-Wishart <i>Musician's Hands</i> -choreographed and performed by Saliq Francis Savage <i>For Her</i> -choreographed and performed by Mariko Tanabe	-Dance Theater
9:00	Silent Auction and Dancing -with DJ Ambiguous	-Intramural Gym
SATURDAY, JUNE 28		
7:00-8:45	<i>breakfast</i>	
8:45-10:15	Concurrent Sessions -Osteopathy Meets Developmental Movement (Susan Milani) -The Intersection between Embryological Development and Biodynamic Craniosacral Therapy within a BMC SM Context (Ellyce di Paola) -The Athletics of Intimacy (K.J. Homes) -Organs and Bones: Content and Container in Contact Improvisation (Alicia Grayson) -Integrating Scar Tissue into the Fascial Web (Sharon Wheeler) -Zen Meridian Movements (Patrice Heber)	-Studio I -Studio II -Studio III -Dance Theater -Classroom 201 -Gymnasium

DATE/TIME	EVENT	LOCATION
10:30-12:00	Concurrent Sessions -Vertebrate Locomotion Patterns as Musical Components (Andrew Warsaw) -Portals and Pathways: Tracking the Brain-Body Connection in Trauma and Attachment (Maggie McGuire) -Re-Enacting the Beginning: From the Conception of Dionysus (Christina Kapadocha) -BMC SM and Qi: Movement and Emptiness (Rebecca Haseltine and Roxlyn Moret) -BMC SM and Yoga: Breathing into Form (Doug MacKenzie) -BMC SM in the Water: Exploring Development and the “Basic Neurocellular Patterns” in a Fluid Environment (Ellen Barlow and Wendy Sager Evanson)	-Studio I -Studio II -Studio III -Dance Theater -Gymnasium -Pool
12:00-2:00	<i>lunch</i>	
2:00-3:00	Concurrent Sessions -Centring a Unified Practice of Spiraling In and Opening Out (Ildiko Viczian) -Access/Axis Movement Fundamentals (Ione Beauchamp) -Living with Prenatal Imprinting and Patterning as an Adult (Tera Judell) -Deepening the Modern Dance Experience: Teaching from a Somatic Perspective (Lauren Kearns)	-Studio I -Studio II -Studio III -Dance Theater
3:15-4:45	Concurrent Sessions -Healing Energy in Contact Improvisation (E. E. Balcos) -Depth and Surface: Beyond the Divide (Tal Halevi) -Critical Movement and The Babel Technique (Amy Yopp Sullivan) -Virtual Healing: Online Coaching, Embodiment, and Integrative Assessments (Barbara Neiman) -BMC SM and Mindfulness Meditation: The Heart of the Matter (Jan Cook) -Anatomy & Ontogenesis of Repatterning: A Comprehensive Review for Practical Application from a Karmic Perspective (Plamen Karagyzov)	-Studio I -Studio II -Studio III -Dance Theater -Classroom 201 -Gymnasium
5:00-6:30	Concurrent Sessions -Musician’s Hands (Saliq Francis Savage) -Workshop in Emergent Improvisation (Susan Sgorbati) -Phrasing’s Effect on Moving and Teaching (Nathan Andary) -Support Precedes Development: Exploring the Role of Providing/ Educating Parents with the Support They Need to Support their Young (Panel, Ellyce di Paola, Moderating)	-Studio I -Studio II -Studio III -Classroom 201
6:40	SOAK -created and performed by Cynthia Stevens with dancers Anna Marie Shogren and Lindsay Gilmour (rain date: Sunday @ 12:10)	-Haupt Pond
6:30-8:00	<i>dinner - Note: must enter dining hall prior to 7:15</i>	

DATE/TIME	EVENT	LOCATION
8:00	Performance <i>Sitar and Tabla Performance</i> -performed by Veena and Devesh Chandra <i>Wondrous Earth</i> -choreographed by Elaine Colandrea; performed by Sandra Capellaro and Elisabeth Osgood-Campbell <i>Speak</i> -choreographed and performed by Paula Josa-Jones <i>My Hot Topic (film)</i> -created by Lauren Kearns <i>An Evening with Monsieur Teste</i> -choreographed and performed by Kate Tarlow Morgan <i>sight / unseen</i> -choreographed and performed by Chrissy Nelson	-Dance Theater
9:00	Silent Auction and Dancing -with DJ Ambiguous	-Intramural Gym
SUNDAY, JUNE 28		
7:00-8:45	<i>breakfast</i>	
8:45-10:15	Concurrent Sessions -Embodied Artistry, Continuum Movement, and Creative Process (Elaine Colandrea) -Harmonious Chair Exercises for Somatic Fitness (Dianne Woodruff) -Finding Light in the Shadows: Using the "Shadow" Systems for Support and Recuperation (Cynthia Williams) -BMCA ANNUAL MEETING	-Studio II -Studio III -Dance Theater -CLASSROOM 201
10:30-12:00	Concurrent Sessions -Dancing through the Nervous System (Andrea Olsen) -Taking Hold and Letting Go (Sandra Ramet) -Embodying the Reproduction System through Breath, Dance, and Gesture (Mariko Tanabe) -What do you Mean, Listen with my Spine? (Panel, Cynthia Williams, Moderator) -Developmental and Embryological Spirals in Yoga Sequencing (Patty Townsend)	-Studio I -Studio II -Studio III -Classroom 201 -Gymnasium
12:00-2:00	<i>lunch</i>	
2:00-3:30	Concurrent Sessions -Moving Closer, Moving Farther Away; Opening and Closing: Intimacies and Boundaries (Elaine Wintman) -Rudolf Laban's Efforts Practiced and Re-Described Through Somatic BMC SM Language (Ione Beauchamp and Sue Lauther) -"Bearthing" a Bridge: Using Dance to Connect Body & Earth (Maren Waldman)	-Studio I -Studio II -Haupt Pond

DATE/TIME	EVENT	LOCATION
3:45-5:15	Concurrent Sessions -BodyDance™ Expressive Embodied Empowerment: A Dance Presence Practice for Women (Alisa Wright Tanny) -Fluid Phase Transitions: A Paradigm for Effortless Transformation (Sarah Barnaby) -The Neuroplasticity of Improvisation: BMC SM in Play and Performance (Annie Brook) -MOVING WATER: An Embodied Approach to Environmental Activism (Cynthia Stevens) -LSD: Logistics System Dynamicism (Lela Queiroz) -Joints: Moving and Holding the Space in-between (Roxlyn Moret)	-Studio I -Studio II -Studio III -Dance Theater -Classroom 201 -Gymnasium
5:30-6:00	Closing Circle	-Intramural Gymnasium
END OF CONFERENCE		



Photo: Kim Sargent-Wishart



PERFORMANCE OFFERINGS

THURSDAY, JUNE 26



Kate Trammell in *Namely, Muscles* by Claire Porter

Namely, Muscles --

Claire Porter's choreography portrays Dr. Nikki Nom, Forensic Orthopedic Autopsy Muscular Anatomical Surgical Specialist, reading 30-plus poems enacting 68 major muscles of the body, in a theatrically-charged example of embodied anatomy. Performer Kate Trammell draws from her BMCSM/IDME background to delight in this outrageous, funny, and somehow tender celebration of the body.

CLAIRE PORTER is a writer/dancer/choreographer with an extensive record of performances in Europe, Asia, and the U.S.A. Porter is a 2013 Guggenheim Fellow and has received choreography fellowships from the National Endowment for the Arts, New Jersey State Council for the Arts, and Mid-Atlantic Arts Council. Porter has an MA in Dance from Ohio State, a BA in Mathematics, and is a Laban Movement Analysis.

KATE TRAMMELL has performed and taught throughout the US and Europe. In China, Trammell has taught in university dance departments, conservatories and orphanages. A professor at James Madison University, she also co-leads developmental movement workshops for JMU's pediatric occupational therapy clinic and is currently developing a dance program for children with and without disabilities.

This Old House --

A reflection and homage to the changing codes of the human body as it moves through life. Centered in somatic movement and dance, this interactive performance invites the audience to recognize their body changes and movement patterns since birth, to crawling, creeping, diagonals, spirals...and onwards.

MARTHA HART EDDY, CMA, RSMT, EdD, began studies with both Irmgard Bartenieff and Bonnie Bainbridge Cohen in the 1970's. She went on to serve on the faculties of their Certification Programs in Laban Movement Analysis and Body-Mind Centering®. In 1990 she helped to promote the field of Somatic Movement Education & Therapy with the first ever Somatic Movement Therapy Training (SMTT), now known as Dynamic Embodiment (DE-SMTT). She applies DE-SMTT in her work with dancers, children and cancer survivors. Her dance system, BodyMind Dancing, has been offered at universities (e.g., NYU, Columbia University, Hope College), conferences (Pilates, Kestenberg, NDEO), and internationally at dance festivals since 1986. She is currently writing a book on the subject.

FRIDAY, JUNE 27

Face to Face --

Slow movement improvisation, mostly within the face, following the sensations within the face. Feelings and characters emerge, grow, shift, change. A face dance that demonstrates the extraordinary breadth of expressiveness of the face.

CLOVER CATSKILL has 36 years experience as an instructor, counselor, bodyworker, performer, and director; is a certified Body-Mind Centering® practitioner (since 1994) and a licensed Marriage and Family Therapist. She draws upon a diverse background of dance, performing arts, somatic and expressive arts therapies, psychology, bodywork, energy, and spiritual work to inform her teaching.

HIC SVNT DRACONES (excerpt, solo) --

HIC SVNT DRACONES is a dance exploring what remains of terra incognita and the constellation of edges the body inhabits.

K.J. HOLMES is a Brooklyn-based dance artist, singer, actor, and teacher who has explored improvisation and choreography as process and performance for over 3 decades. She is a graduate of the School for Body-Mind Centering®, Satya Yoga, and the William Esper Studio for Meisner acting.



K.J. Holmes

For Her --

For Her is an evolving solo work that gives a voice to ancestral memories, myths and dreams. I dedicate this solo to my late mother Ruby and to all women who have given so much in their lives.

MARIKO TANABE has been presenting her choreographic works during the past 25 years in Asia, Europe, and North America. For twelve years she worked with American Dance Master Erick Hawkins in NYC as a principal dancer and rehearsal director. She teaches workshops to dance companies and at universities and art centers throughout the world. She is a certified Teacher of BMCSM as well as an Infant Developmental Movement Educator and Yoga Teacher.



Mariko Tanabe in For Her

Musician's Hands --

An improvisation influenced by a somatic exploration of musician's hands.

SALIQ FRANCIS SAVAGE is a dancer, maker, and co-director of Wire Monkey Dance. He runs Quince, teaching Developmental Movement to infants, their caregivers, children, and adults. He teaches Body-Mind Centering® and contact improvisation and is the contented father of 7 and 8-½ year olds.

CAST (Film) --

A dance/film set in Melbourne, Australia in 2013, developed through BMCSM-inspired explorations of embryological development and Tibetan Buddhist views of form and emptiness.

KIM SARGENT-WISHART is a BMCSM practitioner, researcher, and movement educator living in Melbourne, Australia. She is very, very close to completing a practice-based PhD in performance studies through Victoria University.

SATURDAY, JUNE 28

SOAK --

INSITU Performance by Cynthia Stevens presents SOAK, an environmental dance and vocal performance based on a 4-year practice of ecological observation, somatic and improvisational research, and site-specific productions in Six Mile Creek, the water source for Ithaca, NY.

CYNTHIA STEVENS slips into streams, swamps and forests with her group INSITU, specializing in site-specific and environmental performance in public settings. Her award-winning national and international productions draw on 30 years exploring the interconnections of dance, music, ecology, and Body-Mind Centering®; and encompass community building inspired by activism in social and environmental movements.

LINDSAY GILMOUR is an Assistant Professor in dance at Ithaca College in Ithaca, NY. She has a BFA from the University of Montana in performance and choreography and an MFA in dance from the University of Wisconsin-Milwaukee. She has lived in Brooklyn since 1999 where she continues to perform with Pearson Widrig Dance, as well as creating her own work.

ANNA MARIE SHOGREN is a Brooklyn-based dancer/artist. She has shown work at Movement Research at Judson Church, Danspace, Walker Art Center, and Southern Theater. A 2005 University of Minnesota graduate, she is currently dancing with Cynthia Stevens, Body Cartography Project, and Yanira Casto, and working with multidisciplinary art collective, Non Solo.

Sitar and Tabla Performance --

The discipline of Indian Music is reliant on the harmony between body and mind. Veena and Devesh Chandra will perform this ancient spiritual music steeped in tradition in a manner that will make it accessible to those who have never heard it before.

VEENA CHANDRA is an internationally renowned Sitar player, teacher, educator and the founding director of the Dance & Music School of India in Latham, NY. She has been a faculty member at Skidmore College since 1990, teaching sitar in the Music Department. Devesh Chandra believes the tabla has the rare ability, to very accurately convey a wide range of emotions and his innovative and imaginative approach is the confluence of all the unique influences of his upbringing.



Veena and Devesh Chandra



Paula Josa-Jones

Speak --

SPEAK grows out of my curiosity about language and the absence of language in its usual form. It was sparked by my work with my autistic godson and some bodily research into apraxia, aphasia, and synesthesia. In the dance, I obsessively explore a number of bodily "languages" - gestural, postural, spatial, dynamic.

PAULA JOSA-JONES is a dancer, choreographer, writer, visual artist, educator, and equestrian. For the past fourteen years, she has made dances with horses. Josa-Jones is dedicated to nourishing improvisational practice in work and play, and discovering how to be non-habitual in mind and body. Her research is embodied 100% of the time using performance, coaching, and teaching to find the focus to live an embodied, improvisational, and joyful life.

Wondrous Earth --

Wondrous Earth is from Elaine Colandrea's dance installation, *On the Nature of the Body*. Inspired by Botticelli's iconic painting *La Primavera*, which takes place in a fertile garden, Wondrous Earth celebrates the shared movement patterns of the green world of nature and the human body.

ELAINE COLANDREA combines her passion for Continuum Movement with choreographic projects. An experienced, authorized Continuum Movement teacher, she offers classes and workshops in NY's Hudson Valley and Italy, often in the caves of Basilicata. Elaine has an MA in dance from Columbia University and is also a certified Muscular Therapist.



Elaine Colandrea

This work will be performed by SANDRA CAPELLARO and ELISABETH OSGOOD-CAMPBELL. Sandra Capellaro performed in Elaine Colandrea's last two Continuum Movement inspired productions; she loves exploring expression in many mediums, from writing poetry to yoga and contact improvisation. As a somatic movement artist, educator and researcher, Elisabeth Osgood-Campbell dances with gratitude for the creative and embodied awareness practices she has studied with master teachers: Continuum Movement (Emilie Conrad and Elaine Colandrea), Tamalpa Life/Art (Anna Halprin and Daria Halprin), and Vipassana meditation (Jack Kornfield and Phillip Moffit).

An Evening with Monsieur Teste (solo excerpt from Invisible Stories) --

Drawing from research that probes into the relationship of the body to language as the "somatic" root of human experience, Morgan has created *Invisible Stories* that opens and closes with the theme of the book and the space it occupies. This solo, which takes place in a bed, is accompanied by the 19th century text by Paul Valery.

KATE TARLOW MORGAN, choreographer, NEST (New England States Touring) Artist, editor of Currents Journal for the Body-Mind Centering Association, and research consultant for Lost & Found Initiative, is also sole archivist and teacher of the Rhythms Technique. Her recent book, Circles & Boundaries, was published in the same year that she co-edited Exploring Body-Mind Centering: An Anthology of Experience and Method, 2011. Morgan's recent performances include Bluesuit (2010), Fishglove (2011), and Invisible Stories (2013), based on the idea that books are an endangered species.

My Hot Topic -- duet excerpt from larger work (film)

This is a work-in-progress, part of a duet that will be part of an evening-length dance entitled "My Hot Topic" (and a large component of my sabbatical project). I am utilizing *Somatics in Action* (my conference workshop topic) as the mechanism for movement generation and as a conceptual framework for the dance. I am actively soliciting feedback from the conference participants on the duet.

LAUREN KEARNS is an Associate Professor of Dance at Elon University, a registered Yoga and Pilates educator, and a professional choreographer. Kearns has received numerous grants to support her artistic and scholarly projects. She has published her somatic and dance media scholarship and has presented at national conferences since 2000.

sight | unseen

When we watch dance or life, how do we see it? How do we listen? What is the role of the body? This improvisational dance theater piece challenges the linear, vertical, and visual lenses through which we may view dance and the body. This piece is part of a larger work that was presented at The ATLAS Institute at the University of Colorado-Boulder in April 2014.

CHRISSY NELSON, MFA, MPT, focuses her research on the merging of Somatics, Improvisation, and Interdisciplinary Performance. Chrissy has been presented her work at the University of Colorado-Boulder, Naropa University, The Boulder International Fringe Festival, The Dairy Center for the Arts, Todd Reed Design Studio, Pirate Gallery, Elliot Street Collective, and LABCO's Black Box X in Pittsburgh.



Chrissy Nelson in a 2013 work Skin & Pulp



Join in the fun of a
Silent Auction
followed by
Dancing
to the talented
DJ Ambicuous

Silent Auction
followed by
Dancing:
Friday night at 9:00
Saturday night at 9:00



D.J. Ambicuous,
a.k.a. Taylor F. McGowan,
hails from Troy, New York.

Master of melody and driving beats,
his compositions will bring you to your “happy place.”

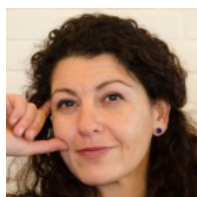
An engineer by trade,
he designs apps for use in the automotive and music industries.
Self- taught on Logic Pro, **Ambicuous** brought the party to its
knees for four years in Potsdam, New York, while studying at
Clarkson University.



Hear the tunes: <https://soundcloud.com/ambicuous-1>

SCHEDULE OF PRESENTATIONS

FRIDAY 1:30 TO 2:15



VISUAL RHYTHMS

Noya Nachmany - Intramural Gymnasium - .75 CE credits

(Open to all.)

This is a very Happy, Active, Putting A big smile on your Face dance class!, based on simplicity, rhythms from various cultures and dance styles. It will include splashes of R & B moves, Flamenco/Sevillana's, Modern dance, Arabic dance, Capoeira, hip-hop, Latin dance -Salsa, Marengé', Mambo and more. We will be working with rhythm's accuracy; that is, the natural body flow of movement and perception in space. It will include the integration of push, pull, reach, yield, navel radiation, the different planes and experiencing the body intelligence by working with un-even rhythm. Everybody is welcome to participate in this class! U R going to sweat, so take care for having the right shoes (supportive, as for aerobics), water, and dry clothes to change into.

Noya Nachmany is a BMCSM practitioner, Movement Analyst, ex-dancer and Dance Therapist. She is also a BMCA Board member and the European representative for the board. Originally coming from Israel, she is now living in the Netherlands. Her dance work is based on her background of mixed cultures, the experience of a modern dancer, and a Butoh performer. Challenging the different rhythms our body owns, we understand and produce for the eye to see and enjoy.

FRIDAY 2:30 TO 5:00



TASTING THE RICHNESS OF BMCSM

Clover Catskill – Studio I - 2.5 CE credits

(Open to those with little or no training in Body-Mind Centering®.)

This will be a highly experiential class designed to give participants a taste of the breadth and depth of Body-Mind Centering®. We'll explore various aspects of BMCSM using movement, guided touch, and the imagination, occasionally sharing our experience, with some time for discussion. The aim is to give you a felt sense of the material and its richness and the exploratory learning process involved, and to enhance your sense of yourself, to invite you into an experience of your very own owner's manual.

Clover Catskill has 36 years experience as an instructor, counselor, bodyworker, performer, and director; is a certified Body-Mind Centering® practitioner (since 1994), and a licensed Marriage and Family Therapist. She draws upon a diverse background of dance, performing arts, somatic and expressive arts therapies, psychology, bodywork, energy, and spiritual work to inform her teaching.



REACHING IN TO REACH OUT

Diane Elliot – Studio II - 2.5 CE credits

(Open only to Body-Mind Centering® Certified Professionals and those with extensive experience and on-going study of BMCSM.)

This BMCSM playshop will springboard from the question: How does our inner work support our work in the world? We begin by sharing some of the ways we are currently applying BMCSM in our work; then we'll drop into nourishing inner space to re-mind ourselves how the BMCSM approach sources and energizes our beings. Finally, we'll bridge these inner and outer worlds, creating mini body-mind-spirit collages that express the joyfulness of our work in language and imagery, strengthening and expanding our ability to do professional outreach.

Rabbi Diane Elliot, RSMT, a Certified Practitioner and Teacher of BMCSM, enjoyed a long career as a modern dancer, choreographer, and somatic movement therapist before training for the rabbinate. She currently teaches embodied Jewish spirituality through Wholly Present in the San Francisco Bay Area (www.whollypresent.org) and directs ALEPH's Embodying Spirit, En-spiriting Body program in embodied Jewish leadership (www.ruachhaaretz.org). She continues to teach BMCSM through the Kinesthetic Learning Center's certification programs.



LIVING MANDALAS

Mark Taylor – Dance Theater - 2.5 CE credits

(Open only to Certified Teachers of Body-Mind Centering®.)

This workshop is an experiential think-tank for somatic movement professionals who have trained as Body-Mind Centering® teachers. Individually and as a group, we will create mandalas that (1) remind us of our relation to the infinite—the world that extends both deeply within and far beyond our bodies and minds, and (2) examine how the embodiment process informs our relationships, behaviors, and worldview. We will acknowledge our achievements and set intentions for moving forward as professionals and as a community.

Mark Taylor directs the Center for BodyMindMovement, which provides certification programs in Somatic Movement Education, located in Pittsburgh, PA, Eugene, OR, and Mexico City. He has been influenced by his work as a dancer, choreographer, and dance company director, inspired by being the parent of a developmentally disabled son, and supported by thirty-seven years of meditation practice. He is the board president of the International Somatic Movement Education and Therapy Association (ISMETA).

SATURDAY 8:45 TO 10:15

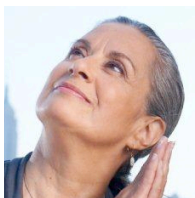


OSTEOPATHY MEETS DEVELOPMENTAL MOVEMENT

Susan Milani – Studio I - 1.5 CE credits

In this workshop, principles of Osteopathic Manipulative Medicine will be integrated with developmental movement in the treatment of infants and young children. The focus will be on the occipital-atlanto and sacroiliac joints within the context of crawling. Palpation, evaluation, and osteopathic principles of treatment will be demonstrated and practiced.

Susan Milani, D.O., certified as a Teacher of Body-Mind Centering®, performed and taught BMCSM to dancers and actors for over 15 years, then went to medical school. She is now the Chair of the Osteopathic Manipulative Medicine Department at Touro College of Osteopathic Medicine in Harlem, NY. In her private practice, she focuses on the treatment of infants, children, and adults.



THE INTERSECTION BETWEEN EMBRYOLOGICAL DEVELOPMENT AND BIODYNAMIC CRANIOSACRAL THERAPY WITHIN A BMCSM CONTEXT

Ellyce di Paola – Studio II - 1.5 CE credits

We will explore the embryological development of the neural tube and the movement of the amniotic fluid that establishes the axial fluid rhythm of the cerebrospinal fluid. Students will have the opportunity to learn and practice craniosacral hand holds to sense this neural folding and zipping in both the client's and practitioner's bodies. We will learn and practice guided meditation using primary respiration, integrating the embryologic fields and zones into practice.

Ellyce di Paola is a registered yoga teacher with Yoga Alliance, certified at the 500-hour level by Heart of Yoga and an additional 200-hour EDMY certification from the School for Body-Mind Centering®. She holds a 700-hour certification as a biodynamic craniosacral therapist with a focus on embryological development and the fluid systems.



THE ATHLETICS OF INTIMACY

K.J. Holmes – Studio III - 0.75 CE credits

The Athletics of Intimacy: This dance improvisation class will combine applications of Body-Mind Centering®, skills of contact improvisation, and somatic practices to become more tuned to center and subtleties of touch, direction and intention. We will explore musicality and phrasing using patterns, body puzzles and forms that shape the body and space with odd timings and unusual perspectives to create cultivate 3 dimensionality, depth, presence, and readiness.

K.J. Holmes is a Brooklyn-based dance artist, singer, actor, and teacher who has explored improvisation and choreography as process and performance for over 3 decades. She is a graduate of the School for Body-Mind Centering®, Satya Yoga, and the William Esper Studio for Meisner acting.



ORGANS AND BONES: CONTENT AND CONTAINER IN CONTACT IMPROVISATION

Alicia Grayson – Dance Theater - 1.5 CE credits

We will explore the form of Contact Improvisation through the complementary systems of the bones and organs. Bones support clarity in communication through our structure as we play with gravity and sharing weight, and organs help us access our powerful fluid body to delight in what it loves. Combining the two systems supports fullness and clarity in our dancing and ability to co-create with a partner.

Alicia has been teaching/performing CI for 25 years. She teaches CI, yoga, and Pilates in Boulder, has taught at several universities and teaches internationally. She completed one year of the BMCSM practitioner program and is a student of BodyMind Somanautics with Annie Brook and Body-Mind Psychotherapy with Susan Aposhyan.



INTEGRATING SCAR TISSUE INTO THE FASCIAL WEB

Sharon Wheeler – Classroom 201 - 0.75 CE credits

Sharon's quick and delightful Scar Work transforms the rough fabric of scars into the smooth and resilient three-dimensional fascial web. Over fifteen manual techniques reverse-engineer damaged fasciae, restoring function to muscles, nerves, and internal organs. Talk to Sharon before the presentation if you would like to volunteer a scar for demonstration.

Certified in Structural Integration in 1970, Sharon was one of Dr. Rolf's "Artistic Experiments." Attention to detail, the perception of small increments of change, and a sense of humor are helpful in the study of scars. Working with scar tissue is like speaking another language in the world of fasciae.



ZEN MERIDIAN MOVEMENTS

Patrice Heber – Gymnasium - 1.5 CE credits

Meridians are the energetic channels corresponding to each of the internal organs. When they are balanced, we are in flow. Zen Meridian Movements enliven the energy through the meridians and stimulate and balance our chi. The beauty of this movement sequence is how they correspond to the cycle and rhythm of the days and the seasons, connecting us deeper with the natural rhythms of the earth to promote healing. Each meridian/organ will be explored as we practice.

Patrice Heber is a registered movement therapist who has been teaching in the somatic movement field for over 25 years. She is a certified practitioner of Body-Mind Centering®, an Infant Developmental Movement Educator, and a certified yoga instructor. She has taught at Naropa University, Omega Institute, and in Europe. A meditation instructor in the Shambhala Buddhist tradition, she has also served as Interfaith Chaplain in hospitals, hospice, and prison settings.

SATURDAY 10:30 TO 12 NOON

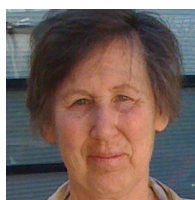


VERTEBRATE LOCOMOTION PATTERNS AS MUSICAL COMPONENTS

Andrew Warshaw – Studio I - 0.75 CE credits

Over the last several years, I've been developing an approach to identifying the presence of vertebrate locomotion components in music: in the movements of musicians, in musical scores, in sound. This workshop will be an overview of my approach to referencing Basic Neurological Patterns in musical patterns and structures. Applicable to work in music cognition/psychology, music analysis, improvisation/composition, music medicine/therapy, music/movement relationships, music pedagogy, and evolutionary musicology, the presentation will include a mix of experiential and informational activities.

Andrew Warshaw is a composer/writer and Associate Professor of Music and Dance at Marymount Manhattan College in NYC. He has published and spoken extensively about vertebrate locomotion patterns in music and was a finalist for the 2009 Thatcher Hoffman Smith prize for this work. His current musical project, an opera entitled "The Sparks, The Ringing," sung in eleven languages, is the story of an African-American musicologist with a Hasidic son. Warshaw studied at the School for BMCSM in the late 70s and early 80s.

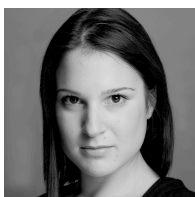


PORTALS AND PATHWAYS: TRACKING THE BRAIN-BODY CONNECTION IN TRAUMA AND ATTACHMENT

Maggie McGuire – Studio II - 1.5 CE credits

Through experiential exploration and verbal presentation, we will explore some of the evolutionary and developmental pathways underlying emotions, attachment, communication, and self-regulation. Emphasis will be on the Autonomic Nervous System, polyvagal theory, and social engagement.

Maggie McGuire, Ph.D., somatic psychologist, child and family therapist, certified Body-Mind Centering® Teacher. She incorporates narrative approaches, body-centered techniques, and mindfulness in the psychological healing process. She has worked extensively for the past 35 years with traumatic stress and early life, attachment-based disturbances. She supervises clinicians and offers professional trainings.



RE-ENACTING THE BEGINNING: FROM THE CONCEPTION OF DIONYSUS

Christina Kapadocha – Studio III - 0.75 CE credits

In this lecture/workshop I will introduce an application of somatic approaches in actor training and the embodiment of the role, using the myth of Dionysus. This is formulated out of my current practice-as-research, which consists of an exploration of the actor's body in motion through the notions of embodied perception and experience. My practice is rooted in Bonnie Bainbridge Cohen's developmental process as I perceived it while undertaking Infant Movement Development with Linda Hartley.

Christina Kapadocha is an actor, IBMT (Integrative Body-Mind Training) trainee and practice-based PhD candidate at CSSD (Central School of Speech & Drama). Her research is a somatic approach to acting, focusing on the embodiment of the role. She coaches actors, directs workshops, and performs in London. She has also trained and performed in Greece, Bali, and Moscow.



BMCSM AND QI: MOVEMENT AND EMPTINESS

Rebecca Haseltine and Roxlyn Moret– Dance Theater - 1.5 CE credits

BMCSM and qi practices share some perspectives and also offer distinct views. This will be an inquiry-based laboratory to explore the rich dialog between these two practices. Participants are invited to join us in somatic explorations and discussion--to experience, question, and wonder.

Rebecca Haseltine is a BMCSM practitioner and teacher in San Francisco. She has a practice in bodywork and movement therapy called Body Learning. She is also a visual artist working with somatic and environmental themes. She teaches in BMCSM training programs and is writing about somatics.

Roxlyn Moret has been exploring and teaching dance, movement, BMCSM and Embodied Breath Yoga for 40 years. She is a BMCSM teacher, a CMA, an Experienced Registered Yoga Teacher with Yoga Alliance and a Registered Somatic Movement Educator with ISMETA. Roxlyn teaches teachers at a NY city school, groups at corporations, and open classes; conducts workshops for professionals; and has an active private practice.



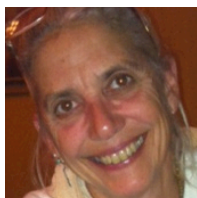
BMCSM AND YOGA: BREATHING INTO FORM

Doug MacKenzie -Gymnasium - 1.5 CE credits

Inspired by our understanding of the teachings of Krishnamacharya, this is a BMCSM practice that focuses on the integration of mind through the initiation of breath and the sequencing of movement. We begin with both lung/wind breath and cellular/water breath, and follow mindful sequencing into intentional movement patterns toward specific goals that address our needs. Developed in 1997 by Bonnie Bainbridge

Cohen, Michael Ridge, Margaret Guay, and Doug MacKenzie and described in the article of the same name in the book *Exploring Body-Mind Centering*.

Douglas MacKenzie is a Practitioner of Body-Mind Centering® and a Craniosacral Therapist. He has worked 21 years in private practice. He graduated from Wesleyan University and the Connecticut Center for Massage Therapy. Doug also draws from his study of Viniyoga, Chi K'ung, Acutonics, music, and movement improvisation.



BMCSM IN THE WATER: EXPLORING DEVELOPMENT AND THE “BASIC NEUROCELLULAR PATTERNS” IN A FLUID ENVIRONMENT

Ellen Barlow and Wendy Sager Evanson – Pool - 1.5 CE credits

This workshop will take place in the pool. A fluid environment allows for full dimensionality of movement, evokes our natural movement patterns, and supports unwinding of restrictions. This workshop will be an opportunity to explore many

aspects of movement, development, and the basic neurocellular patterns supported by breath, buoyancy, and attunement to our fluid nature.

Ellen Barlow lives and works in Washington D.C. as a movement educator and ergonomic consultant. She was certified as a yoga teacher (Shivananda Yoga Vedanta), is a practitioner and teacher of Body-Mind Centering® and a GYROTONIC® and GYROKINESIS® instructor. She is co-founder of The Body-Mind Centering® Association (BMCA), and a past board member and president of the International Somatic Movement Education and Therapy Association (ISMETA). In 2013 she became an ergonomic affiliate with Focal Upright Furniture. Ellen has loved swimming since she was a young child.

Wendy Sager Evanson RN, LMT, BMCP, has practiced bodywork and movement therapy in a variety of clinical settings and private practice, on land and in the water, for over 30 years. A life-long swimmer, yoga teacher, and tai chi player, her passion is creative rehabilitation and perinatal development.

SATURDAY 2:00 TO 3:00

Headshot not
available

CENTRING A UNIFIED PRACTICE OF SPIRALING IN AND OPENING OUT

Ildiko Viczian – Studio I - 1 CE credit

This workshop will introduce and invite us to experience two centering modalities as one: Body-Mind Centering® and Centering Prayer. Focusing and expanding our awareness of reality -That Which Is- through the practice of wakeful silence, stillness, and inspired movement and voice exercises.

Ildiko Viczian is a certified teacher and practitioner of Body-Mind Centering®, a practitioner of Cranial-Sacral Therapy, Visceral Manipulation, and other healing modalities. She is a commissioned presenter of Centering Prayer. She studied directly with Father Thomas Keating and Bonnie Bainbridge Cohen. Ildiko teaches contemplation and movement awareness to groups and individuals in Europe and the U.S.



ACCESS/AXIS MOVEMENT FUNDAMENTALS

Ione Beauchamp – Studio II - 1 CE credit

Movement Fundamentals is a dance/movement class designed to deepen the experience of your own moving body. We will apply experiential anatomy and developmental movement patterns to typical contemporary/modern dance warm-ups as a way to deepen our somatic experience of dance technique, inviting more nuanced movement articulation, greater ease and functional clarity across joints, and providing an integrated balance between support and mobility and greater expressive range.

Ione Beauchamp is a certified BMCSM practitioner, Trager® practitioner, and yoga teacher. She has taught dance, movement improvisation, and experiential anatomy at SUNY/Albany and Bennington College, amongst others. She received her MFA from NYU and her BA from Barnard College. Her choreography has been presented at numerous festivals throughout the U.S., in NYC and abroad.

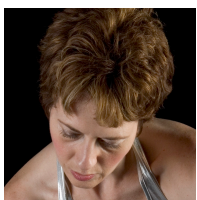


LIVING WITH PRENATAL IMPRINTING AND PATTERNING AS AN ADULT

Tera Judell - Studio III - 0.5 CE credits

In this workshop, I speak about Prenatal Psychology and Epigenetics as background to learn about early patterning and imprinting on the original matrix. Participants will examine their birth histories and discover how some of these patterns exist somatically and verbally and ways of treatment.

Tera has been working in complementary healthcare as a therapist and body-worker for 30 years. As an advocate for Conscious Prenatal Parenting, she is committed to raising the awareness for a strong maternal-fetal bonding relationship during and after gestation. Tera maintains practices in New York and Santa Fe, NM.



DEEPENING THE MODERN DANCE EXPERIENCE: TEACHING FROM A SOMATIC PERSPECTIVE

Lauren Kearns – Dance Theater - 0.5 CE credits

“Somatics in Action” promotes conscious awareness of and active engagement in what is happening in one’s body and mind within the structure of a contemporary modern technique class.

Lauren Kearns is an Associate Professor of Dance at Elon University, a registered Yoga and Pilates educator, and a professional choreographer. Kearns has received numerous grants to support her artistic and scholarly projects. She has published her somatic and dance media scholarship and has presented at national conferences since 2000.

SATURDAY 3:15 TO 4:45



HEALING ENERGY IN CONTACT IMPROVISATION

E.E. Balcos – Studio I - 0.75 CE credits

This workshop is for those interested in both healing energy work and Contact Improvisation dance. Participants will use life-force energy for intentional healing and physical contact with others.

E.E. Balcos, MFA, began studying modern dance with Hanya Holm, BMCSM with Margie Fagnoli, and Contact Improvisation in the 1980s. He is a professional choreographer, dancer, improviser, and an Associate Professor of Dance at the University of North Carolina at Charlotte.

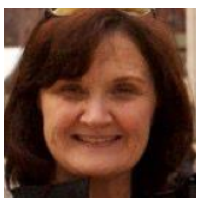


DEPTH AND SURFACE: BEYOND THE DIVIDE

Tal Halevi – Studio II - 1.5 CE credits

Like a circle’s circumference, the cellular membrane creates a spatial configuration of depth and surface. This workshop, using movement and touch, explores our outer membrane as container of internal flow and mediator of outer reality.

Tal Halevi is a choreographer, dancer, and teacher based in New York City. For the past 25 years she has explored the evolution of movement patterns as source for choreographic invention, personal insight, and transformational experience.



CRITICAL MOVEMENT AND THE BABEL TECHNIQUE

Amy Yopp Sullivan - Studio III - 0.75 CE credits

Critical Movement is dependent upon adaptable neural connections ready and capable of rewiring in order to meet the demands of a living, thinking, moving, and speaking body. Babel Technique offers a combination of sensory vocal and motor skills to heighten mind-body connections. Critical Movement and Babel Technique work together to free the voice and mind, developing a myriad of creative sounds in order to reestablish interconnectivity and expression through acts of serious and restorative play.

Amy Yopp Sullivan is Associate Professor and Founding Director at The Center for Dance, Movement and Somatic Learning at Stony Brook University. She is Artistic Director and Choreographer of IronWorks on the Edge, a dance theatre performance company, developing interdisciplinary research and film/ media/movement projects. Professor Sullivan is Founder and Executive Director of The Festival of the Moving Body, an international festival begun at SBU to explore interdisciplinary networks for

creativity, health, research, and art making. The next Festival of the Moving Body is slated for October 2014. Amy holds an MFA in Dance (Performance and Choreography) UNC-Greensboro, a MEd Gordon Conwell Theological Seminary, and CLMA (Certified Laban Movement Analyst and Bartenieff Fundamentals).



VIRTUAL HEALING: ONLINE COACHING, EMBODIMENT, AND INTEGRATIVE ASSESSMENTS

Barbara Neiman – Dance Theater - 0.75 CE credits

How to create an integrative, online body-based coaching practice to share your knowledge. Coaching is exploding into many fields, from business, spirituality, and healing. The virtual experience can offer a practitioner a global business that reaches many markets that have not been exposed.

Barbara is an Integrative Occupational Therapist, Yoga and Meditation Trainer, and Certified Body Mind Centering® Practitioner who has coached adults, families, and children to make choices supporting a healthy lifestyle for 30 years. Barbara started Health Discovery in 1988, a contracting and consulting company for Occupational and Physical Therapists and ran the company for 12 years. Barbara is a National Continuing Education Presenter with CMI Education. She completed the 200-hour Yoga Teacher Training Embodyoga® in November 2013. She studied Meditation and Yoga from 1974 to the present, living in India for 1.5 years. Barbara has studied with business and personal coaches for over 20 years.



BMCSM AND MINDFULNESS MEDITATION: THE HEART OF THE MATTER

Jan Cook – Classroom 201 - 1.5 CE credits

Explore through movement, stillness, and dialogue the latest research in applications of Mindfulness. Inquire with others how you can frame what you do to meet the growing interest in these time-honored practices. Leave with a deeper embodied appreciation for what you know and pathways for what is new.

After years as a consultant in organizational change, Jan fully embraced embodiment practices to support transforming stress-related challenges. Now, her BMCSM practice focuses on embodied stress reduction and heart surgery/recovery. An ordained Buddhist teacher, Jan integrates embodiment practices into her meditation classes, retreats, and spiritual direction.



ANATOMY & ONTOGENESIS OF REPATTERNING: A COMPREHENSIVE REVIEW FOR PRACTICAL APPLICATION FROM A KARMIC PERSPECTIVE

Plamen Karagoyozov – Gymnasium - 1.5 CE credits

Repatterning can be easily and transparently applied to self and others with an accent on integration. Definition, elements, and methods will be examined and compiled for clarity and embodiment. Gauging is the practice and practice is the gauging with the heart at the helm. This "binds" all of the BMCSM material into one simple and yet powerful practice. Wheel of Karma becomes our "flying saucer." A Body of knowledge and a piece of Mind – Centering! Repatterning is fun! Be happy now!

Plamen Karagoyozov is the scribe and developer of Shupadham Yoga™ and is integrating sport, dance, movement, and healing into one union. He speaks BMCSM, English, and Bulgarian.

SATURDAY 5:00 TO 6:30

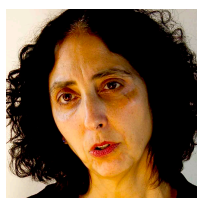


MUSICIAN'S HANDS

Saliq Francis Savage – Studio I - 1.5 CE credits

In this partnering class that explores hands-on connection to the skin and periosteum, long-bone simple spirals, and end-bone complex spirals, we will resource the specificity of BMCSM hands-on while maintaining an emphasis on one's own movement. We will spawn a deeply intimate improvisational dance that invites joining while maintaining the eloquence of individual expression.

Saliq Francis Savage is a dancer, maker, and co-director of Wire Monkey Dance. He runs Quince, teaching Developmental Movement to infants, their caregivers, children, and adults. He teaches Body-Mind Centering® and contact improvisation and is the contented father of 7 and 8-½ year olds.

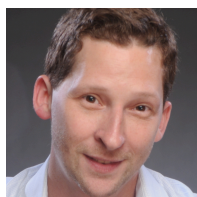


WORKSHOP IN EMERGENT IMPROVISATION

Susan Sgorbati – Studio II - 0.75 CE credits

Emergent Improvisation refers to the creation of sound and movement by performers who are adapting to internal and external stimuli, impulses, and interactions without an outside director, resulting in structural forms of spontaneous composition. In this workshop, we will focus on the Solo Practice, the Ensemble Practice and two emergent forms: Complex Unison and Remembered Present.

Susan Sgorbati has been investigating improvisation as a method for teaching and performance for twenty years. For the last ten years in collaboration with scientists, she has been exploring the relationship between dance and music improvisation and complex systems. Her work has led her to three residencies at The Neurosciences Institute in La Jolla, California. In 2006, she went on a national tour with her "Emergent Improvisation Project." Her book, Emergent Improvisation: Where Dance Meets Science on Spontaneous Composition, was recently published. She has been on the faculty at Bennington College for twenty-five years and is also a professional mediator.

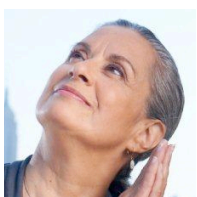


PHRASING'S EFFECT ON MOVING AND TEACHING

Nathan Andary – Studio III - 0.75 CE credits

Through movement and discussion, this session explores the parts of a movement sequence, from the lens of phrasing: intent/effort (inner preparation), moment of initiation (soma), a main action (muscle/bone/body-part), and follow through (kinetic chaining). It is my belief that this sequencing—Phrasing—is inherent throughout the body's movement, informing how we express ourselves with exertion and recuperation.

Nathan Andary CMA, MFA, is a choreographer, dancer, and educator. Currently a Visiting Assistant Professor at Ohio University, his interests surround the body's capabilities of moving in and with place and space through the use of media, design, and technology. He has taught throughout the U.S. and his choreographic works have been performed internationally and in the United States.



SUPPORT PRECEDES DEVELOPMENT: EXPLORING THE ROLE OF PROVIDING/ EDUCATING PARENTS WITH THE SUPPORT THEY NEED TO SUPPORT THEIR YOUNG (PANEL)

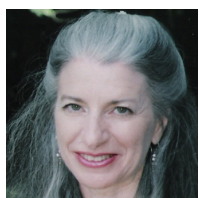
Ellyce di Paola, Moderator – Classroom 201 - 1.5 CE credits

This panel, moderated by Ellyce di Paola and consisting of panelists Maryska Bigos, Tera Judell, Amy

Matthews, and Barbara Nieman, will discuss the importance of supporting the caregiver--pre- and post-natal--as holding the supportive environment for the child. Speakers will address applications in their own work with infants.

Ellyce di Paola is a registered yoga teacher with Yoga Alliance, certified at the 500-hour level by Heart of Yoga and an additional 200-hour EDMY certification from the School for Body-Mind Centering®. She holds a 700-hour certification as a biodynamic craniosacral therapist with a focus on embryological development and the fluid systems.

SUNDAY 8:45 TO 10:15

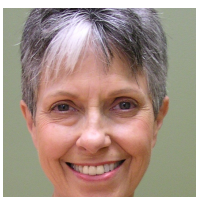


EMBODIED ARTISTRY, CONTINUUM MOVEMENT, AND CREATIVE PROCESS

Elaine Colandrea – Studio II - 0.75 credits

Creativity is inherent in our biology. Embodying our biology with Continuum Movement practice brings us to the timeless, formless place of potent possibility from which artistry emerges. An exploratory, experiential workshop in Continuum breath, sound, and fluid movement, with a focus on creative movement expression emerging from internal sensation and open attentive presence.

Elaine Colandrea combines her passion for Continuum Movement with choreographic projects. An experienced, authorized Continuum Movement teacher, she offers classes and workshops in NY's Hudson Valley and Italy, often in the caves of Basilicata. Elaine has an MA in dance from Columbia University and is also a certified Muscular Therapist. www.elainecolandrea.com

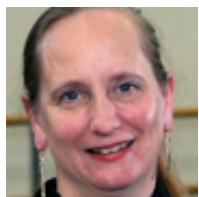


HARMONIOUS CHAIR EXERCISES FOR SOMATIC FITNESS

Dianne Woodruff – Studio III - 0.75 CE credits

To build confidence and coordination in an older population means creating exercise they can see themselves doing. This workshop teaches you how to modify basic movement patterns typically done on the floor for practice in a chair.

Dianne L. Woodruff, PhD, CMA, is a Registered Somatic Movement Therapist. She holds a doctorate in Somatic Education from the Union Institute and University. She teaches internationally. Her unique conditioning approach can be seen on her 3-D WORKOUT™ videos, downloads, and YouTube segments.



FINDING LIGHT IN THE SHADOWS: USING THE "SHADOW" SYSTEMS FOR SUPPORT AND RECUPERATION

Cynthia Williams – Dance Theater - 0.75 CE credits

Bonnie Bainbridge Cohen writes: "The conscious and unconscious are a continuum of one mind. They are each the shadow or support of the movement and expression of the other." Often we live/dance in one system without finding the support and recuperation our underlying systems offer; these shadows provide light.

Cynthia Williams (BFA University of Utah, MFA Connecticut College) is Professor of Dance at Hobart and William Smith Colleges. She holds teaching certification in Rommett Floor-Barre and Bill Evans Technique and counts Bonnie Bainbridge Cohen, William Evans, Sally Fitt, Martha Myers, and others as her somatic mentors.



BMCA ANNUAL MEETING

Wendy Hambidge, President, moderating - Classroom 201

The annual meeting of the Body-Mind Centering Association happens each year at this conference. It provides an opportunity for all BMCA members to gather in person to voice the organization's strengths while finding support for its challenges. If you are a BMCA member, please don't miss this important meeting.

SUNDAY 10:30 TO 12 NOON

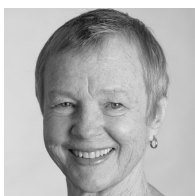


DANCING THROUGH THE NERVOUS SYSTEM

Andrea Olsen – Studio I - 0.75 CE credits

To support ease and expressivity through dancing, we explore three interconnected layers of the nervous system, linking embodied practice with creative expression. Throughout, we cultivate creativity, while deepening relationship to the magical world we inhabit.

*Andrea Olsen is Professor of Dance at Middlebury College and author of *Body and Earth, An Experiential Guide*, and *Bodystories: A Guide to Experiential Anatomy* in collaboration with Caryn McHose. Andrea performs and teaches internationally. Her new book, *The Place of Dance*, with McHose, was released in January 2014.*

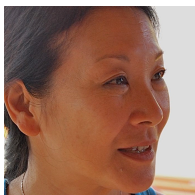


TAKING HOLD AND LETTING GO

Sandra Ramet – Studio II - 1.5 CE credits

This workshop explores the moving body and how it is continuously taking hold and letting go. As adults, how can we find balance between the two?

Sandra Ramet is a retired public alternative school teacher of 33 years. She's been studying with Bonnie Bainbridge Cohen and Amy Matthews for the last 5 years and holds certification in EAY, EDMY, and SME. She has made 3 CDs, which she calls Sandra's Piano Meditation. Sandra's piano meditation will be an integral part of the Taking Hold and Letting Go exploration.

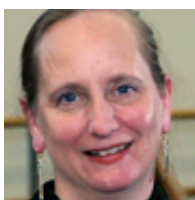


EMBODYING THE REPRODUCTION SYSTEM THROUGH BREATH, DANCE, AND GESTURE

Mariko Tanabe – Studio III - 1.5 CE credits

From the functions and history of the tissues, through their geography and the landscape in our bodies - we will journey through the mind of the reproductive system. Through somatization, touch, movement, and voice, we will explore ways to embody the reproductive system as a support for creative inspiration and physical and personal empowerment. (All are welcome.)

Currently based in Montreal, Mariko has been presenting her choreographic works during the past 25 years in Asia, Europe, and North America. For twelve years she worked with American Dance Master Erick Hawkins in NYC as a principal dancer and rehearsal director. She teaches workshops to dance companies and at universities and art centers throughout the world. She is a certified Teacher of BMCSM as well as an Infant Developmental Movement Educator and Yoga Teacher.



WHAT DO YOU MEAN, LISTEN WITH MY SPINE?

PANEL, Cynthia Williams, Moderator – Classroom 201- 0.75 CE credits

“What do you mean, listen with my spine? I don’t have ears in my back!” How do we make somatic approaches to dance training accessible and interesting to teen/college-age dancers, when their definition of a “good class” is one that makes them sweat? At issue is encouraging young dancers to be invested in their internal experiences, rather than simply copying the look of the movement; helping them become

interested in the how and why of the movement, not only the outer shape it takes; and reminding them to be curious, individual beings.

Cynthia Williams, BFA University of Utah, MFA Connecticut College, is Professor of Dance at Hobart and William Smith Colleges. She holds teaching certification in Rommett Floor-barre (2006) and Bill Evans Technique (2009) and counts Bonnie Bainbridge Cohen, William Evans, Sally Fitt, Martha Myers, and others as her somatic mentors.



DEVELOPMENTAL AND EMBRYOLOGICAL SPIRALS IN YOGA SEQUENCING

Patty Townsend – Gymnasium - 0.75 CE credits

Our embryological and developmental underpinnings set up the flow of prana (life-force) that will support us throughout our lives. In this workshop, we will explore how these movements underlie wise sequencing in yoga and how we can balance and integrate the flow of prana within, using appropriate sequences of movement and breath.

Patty Townsend is the Director of Yoga Center Amherst and the developer of Embodyoga®, which is the culmination and the ongoing exploration of more than 40 years of inquiry into the nature of awareness, mind, and body. Embodyoga® is profoundly influenced by the wise and loving teachings of Bonnie Bainbridge Cohen and The School for Body-Mind-Centering®.

SUNDAY 2:00 TO 3:30

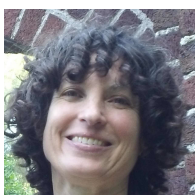


MOVING CLOSER, MOVING FARTHER AWAY; OPENING AND CLOSING: INTIMACY AND BOUNDARIES

Elaine Wintman – Studio I - 1.5 CE credits

How do we modulate comfortable boundaries and intimacy in relationship, making choices, moment by moment? Through hands-on work, movement, and speech, we will explore presence and language as we speak up, shut up, and meet each other.

Elaine Wintman is a yogi, mover, writer, and visual artist. She is a BMCSM Practitioner and Teacher. She has taught in the Embodied Anatomy and Yoga Program in Europe. She teaches BMCSM/yoga in Massachusetts; she creates safe space where folks can do what they need to do.



RUDOLF LABAN’S EFFORTS PRACTICED AND RE-DESCRIBED THROUGH SOMATIC BMCSM LANGUAGE

Ione Beauchamp and Sue Lauther – Studio II - 1 CE credit

In this co-taught movement class, we will explore the broad dynamic range inspired by Rudolf von Laban’s research dealing with three continuums of effort and apply these to

BMCSM concepts. By examining both models side by side, we hope to stretch the way we think about each and discover possibilities for expanded dynamic range with which to move, partner, and physically engage with other artists and clients.

Ione Beauchamp is a certified BMCSM practitioner, Trager[®] practitioner, and yoga teacher. She has taught dance, movement improvisation, and experiential anatomy at SUNY/Albany and Bennington College, amongst others. She received her MFA from NYU and her BA from Barnard College. Her choreography has been presented at numerous festivals throughout the U.S., in NYC and abroad.

Sue Lauther (MFA University of Illinois) choreographs and teaches dance at Emma Willard School (Troy, NY), internationally and around the nation. Sue enjoys the lessons Contact Improvisation inspires: self-sufficiency, interconnectedness, seeking surprise. Expanding dynamic range by studying Laban's systems keeps her curiosity alive as different physical forms mesh, collide, and illuminate each other in practice.



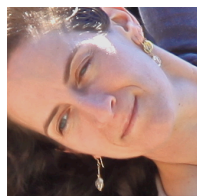
"BEARTHING" A BRIDGE: USING DANCE TO CONNECT BODY & EARTH

Maren Waldman – Haupt Pond - 0.75 CE credits

Moving our bodies outside the studio and inside the embrace of the outdoors, we directly investigate the connection between our human experience and nature's expressions. Workshop content draws on BMCSM, somatic ecology, experiential anatomy, eco-philosophy, permaculture, and dance to invite participants into unplumbed depths of body and earth.

Maren Waldman, MFA University of Colorado, Boulder, is a dancer, choreographer, educator, and body-worker who is passionate about researching the ways that dance and movement build connection. Her work draws on permaculture principles, somatic practices (AT, BMCSM, Ideokinesis, experiential anatomy), and dance technique to investigate the relationship between the body and the planet. Her art-activism takes a heart-centered approach to addressing urgent environmental concerns. She holds a Permaculture Design Certificate from the Finger Lakes Permaculture Institute and is working on her first environmental dance film, Postcards to the Earth.

SUNDAY 3:45 TO 5:15



BODYDANCE™ EXPRESSIVE EMBODIED EMPOWERMENT: A DAILY PRESENCE PRACTICE FOR WOMEN

Alisa Wright Tanny – Studio I - 1.5 CE credits

BodyDance™ Expressive Embodied Empowerment is a journey and a calling to women who desire to nurture more embodied trust, self-acceptance, and connection to others. BodyDance™ combines the foundational principles present in nature and an innovative synthesis of yoga, dance, Pilates, developmental movement, expressive arts, and Body-Mind Centering®. Prepare for expressive, playful, and joyful openings.

Alisa Wright Tanny, MA, e-RYT500, R-DMT, IDME, is an integrative dance movement therapist and embodiment coach and is certified in yoga, Pilates, dance, developmental movement, and Body-Mind Centering®. Recently she established The Embodiment Institute LLC, providing personalized embodiment retreats for singles and couples in Conway, MA.



FLUID PHASE TRANSITIONS: A PARADIGM FOR EFFORTLESS TRANSFORMATION

Sarah Barnaby – Studio II - 1.5 CE credits

Our bodies by weight are about 70% water, but we're over 99% H₂O by number of molecules. Through their affinity for bonding and layering, structuring and de-structuring, water molecules mediate our cellular processes, notably through the "phase transition" where a subtle shift in the environment propagates effortlessly into a massive transformation. We will explore how water behaves and interacts on a cellular level and embody our fluid nature from this awareness.

Sarah Barnaby teaches yoga and anatomy in NYC. She has studied extensively with Amy Matthews and Leslie Kaminoff at The Breathing Project and completed their Yoga Educator program. She is also certified through the BMCSM & Yoga: Embodied Developmental Movement and Yoga program (EDMY).



THE NEUROPLASTICITY OF IMPROVISATION: BMCSM IN PLAY AND PERFORMANCE

Annie Brook – Studio III - 1.5 CE credits

Open the nervous system to receive information more easily, to be more resilient and playfully interactive. This work is grounded in BMCSM, neuroscience, and relational attachment skills. Play and performance have spontaneity in common. Learn to cultivate and use this essential skill via BMCSM and the body systems.

Annie Brook is a Movement Psychologist, movement performance artist, and somatic psychotherapist seeing clients ages infant to adult. She co-owns Colorado Therapies, has performed in the Boulder Fringe Festival, at Naropa Interarts concerts, and at BMCA conferences.



MOVING WATER: AN EMBODIED APPROACH TO ENVIRONMENTAL ACTIVISM

Cynthia Stevens – Dance Theater - 0.75 CE credits

MOVING WATER: An Embodied Approach to Environmental Activism considers the interrelationship of the body, community and environment through water. Through movement activities and performance viewing participants will experience a creative process using somatics, dance, voice, and ecology to foster a visceral sense of place. The new environmental performance film, **SOURCE**, created from a four year exploration of Six Mile Creek, the water source for Ithaca, NY, will be shown.

Cynthia Stevens directs INSITU, specializing in site-specific and environmental performances in public settings. Her award-winning national and international productions draw on 30 years exploring the interconnections of dance, music, ecology, and Body-Mind Centering® and focus on community building inspired by activism in social and environmental movements.

David O. Brown works worldwide as a filmmaker and lecturer specializing in marine and aquatic issues and wildlife. His work has aired on National Geographic, the Discovery Channel, and major television stations. A member of the Cousteau team for 7 years, he filmed expeditions from Papua New Guinea to Alaska.

Headshot not available

LSD: LOGISTICS SYSTEM DYNAMICISM

Lela Queiroz – Classroom 201 -1.5 CE credits

Considering new methodologies in dance requires considering new epistemologies. Basic vocabulary in systems theory, after author Alicia Juarrero's work, is introduced to every-day-life phenomena and applied to BMCSM for explaining phenomena in terms of duration that could help us provide more accurate information regarding the core processes in common events and their relation to change. Adapted and reviewed from chapter 2 of the author's book, *Mind, Body, Perception: BMCSM and Movement in Dance*, published by Anna Blume Publishing House in São Paulo, 2009.

Lela Queiroz is a researcher of dance and a Somatic Movement Educator certified through the School for Body-Mind Centering®. She holds a M.A. and Ph.D. in Communication and Semiotics. She is a performer and received the Movement Dance Award SESC 1989 /1993 and the Contemporary Dance Prize SP/2003-2004. Her first book was published in 2009. Her second book, Body, Dance Consciousness, was published in 2011 by EDUFBA. She is a professor of Dance in the graduate program PPGDA Federal University of Bahia, Brazil.



JOINTS: MOVING AND HOLDING THE SPACE IN-BETWEEN

Roxlyn Moret – Gymnasium - 1.5 CE credits

How do you experience your joint space? Where do your bones meet, join, articulate, and individuate? Through movement and somatization, participants will explore how vibration can be a template to call up the form and how form can support our experience of chi and prana. Bringing awareness to beginning embryological moments can have a profound effect on how the body balances form and vibration. This

workshop will look at direct applications to yoga and tai chi.

Roxlyn Moret has been exploring and teaching dance, movement, BMCSM and Embodied Breath Yoga for 40 years. She is a BMCSM teacher, a CMA, an Experienced Registered Yoga Teacher with Yoga Alliance, and a Registered Somatic Movement Educator with ISMETA. Roxlyn teaches teachers at a NY city school, groups at corporations, and open classes; conducts workshops for professionals; and has an active private practice.



2014 European BMCA Conference



From Drops to Flow

Viljandi, Estonia * 22-24 August 2014

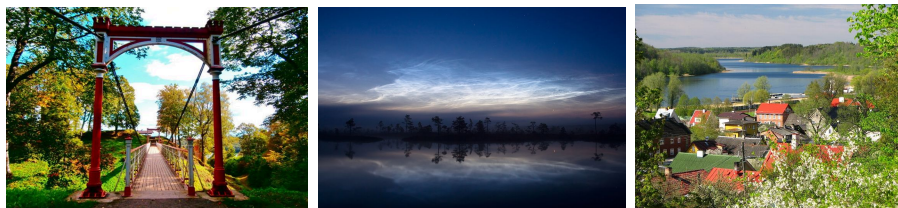
Pre-Conference Workshop: 20-21 August 2014

Navigating Space - inside and out

Friederike Tröscher, Director of Moveus, a BMC® training program in Germany

Visit **www.notafe.ee** to register, find pricing information, conference topics, and links to accommodation recommendations. Registration and organization of the whole event is being supported by **www.notafe.ee**.

Join us in Viljandi, Estonia for inspiration, creative therapy, dance, learning more about BMC, choreography, performances and evening gatherings!



To learn more about Viljandi, visit
<http://www.visitestonia.com/en/holiday-destinations/city-guides/viljandi>

Questions?

Contact Mari Magi, Conference Coordinator, via email at
mari_maggi@hotmail.com anytime!

Body-Mind Centering® Association European Conference 2015



Tracing Reflections - Reflexions

27 May – 1 June 2015
Ghent, Belgium

Pre-Conference:
27-28 May – Introducing BMC®

Conference:
28-31 May -- Rippling Out...

Post-Conference:
31 May – 1 June – Share and Exchange!

Special Announcements:
Bonnie Bainbridge Cohen will present
29 May – BMC® in the Water

CALL FOR PRESENTERS

Submit your proposal by 31 October 2014
Find link at www.bmcassociation.org/Conferences

Seeking proposals that address somatic applications.

CONTENT may include, but is not limited to: somatics, movement, anatomy, physiology, development, science, therapeutic approaches, experiential content, creative process, and Body-Mind Centering®.

FORMATS can include, but are not limited to: studio workshop, experiential content, performance, case study, research, film, lectures.

Seeking **MODERATORS** proposing panel discussions and open community discussion forums.

INVITING other modalities to participate and share.

30th Annual North American BMCA Conference

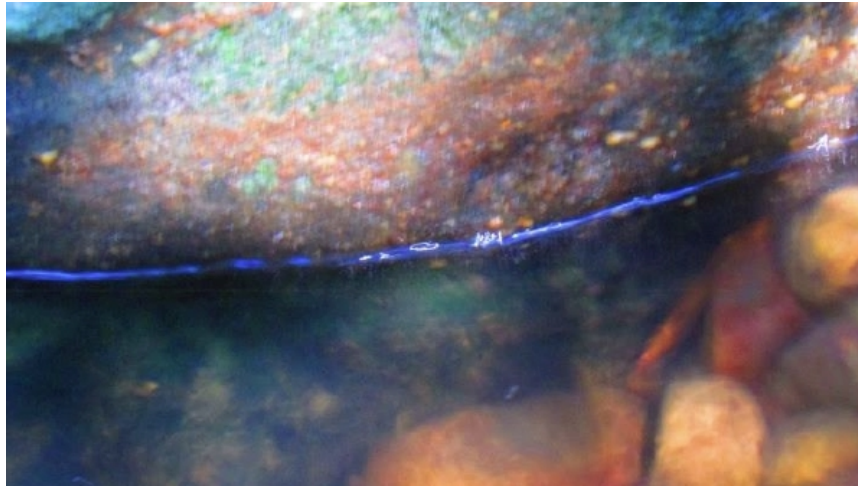


Photo: Kim Sargent-Wishart

Body As Ecosystem: Somatic Landscapes

July 24-26, 2015

Reed College * Portland, Oregon, USA

Pre-Conference Workshops:

July 22-23 – Guest Presenter, TBA

July 23-24, 2015 – Bonnie Bainbridge Cohen

CALL FOR PRESENTERS

Submit your proposal by September 30, 2014

Find link at www.bmcassociation.org/Conferences

Seeking proposals that address somatic applications to **BODY AS ECOSYSTEM**.

CONTENT may include, but is not limited to: somatics, dance, anatomy, physiology, development, science, therapeutic approaches, experiential content and Body-Mind Centering®.

FORMATS can include, but are not limited to: studio workshop, experiential content, performance, case study, research, film.

Seeking **MODERATORS** proposing topics for panel discussion and open community discussion forums.

"One of my experiences with BMC is my continually growing feeling of being a part of nature, an ability to resonate, a reflection, governed by the same laws, a cell in the larger system. Portland and the Northwest have a particularly strong connection to the natural environment."

-Wendy Hambidge

2015 North American BMCA Conference Organizer

Explore Body-Mind Centering®

Join our Worldwide Community

The Body-Mind Centering® Association, Inc. (BMCA) is the professional organization for BMCSM professionals, students, and supporters. We offer networking, conferences, *Currents* journal, online dialogue, continuing education, and more. To find a practitioner, class, or workshop near you visit www.bmcassociation.org

Find a training center near you:

Brazil—Corporalmente, www.corporalmente.com.br

France—Association SOMA, www.soma-france.org

Germany—moveus, www.moveus.de

Italy—Leben nuova, www.lebensnetz.it

Slovakia—Babyfit, www.babyfit.sk

United Kingdom—Embody-Move Association,
www.embody-move.co.uk

U.S./California/North Carolina—Kinesthetic Learning Center,
www.BMC-KLC.com, ISMETA & NCBTMB approved

U.S./New York/Oregon—Embodied Asana,
www.embodiedasana.com

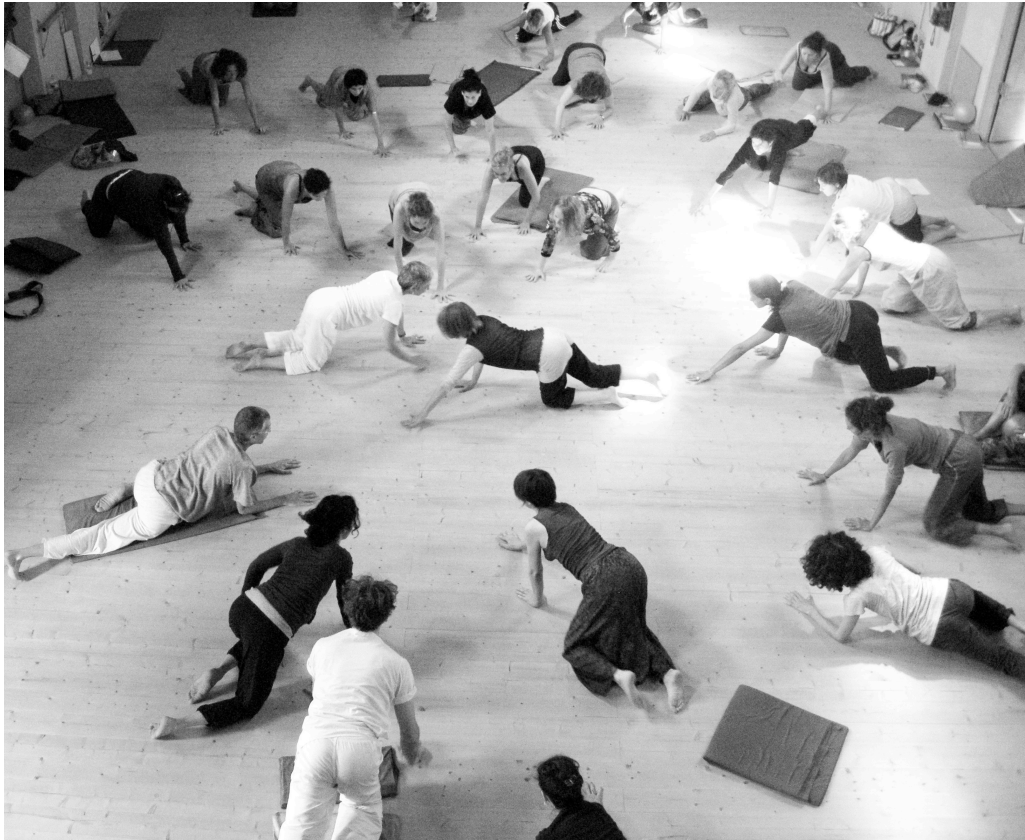
For more information about Body-Mind Centering®, including books, DVDs, and Bonnie Bainbridge Cohen's teaching schedule visit www.bodymindcentering.com



Body-Mind CENTERING™

CONFERENCE CREDITS

29th Annual U.S.A. Body-Mind Centering® Association Conference



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