

Body-Mind Centering®
association, inc.

2018 BMCA
Conference

Resilience

Smith College
Northampton, MA

June (5) 6 - 9 (10), 2018



Body-Mind CENTERING®

This conference serves as a laboratory/research/workshop setting. While the setting is organized and sponsored by the Body-Mind Centering Association, vetted sessions are offered both by BMC professionals as well as by other, non-BMC professionals, and occasionally by highly qualified students. The designation of “P” after a presenter’s name in the program booklet indicates that the presenter is a BMCA Certified Professional Member.

BMCA Continuing Education Credits are available through the BMCA for those who document attendance/participation by signing into each session. BMCA will keep records for one year following the first day of each conference so that participants whose “home” programs require CE units may inquire about using this laboratory/research/workshop setting as CE credits for their own accrediting body.

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Welcome from the Chair:

The 33rd Annual BMCA Conference returns to the Massachusetts roots of many Body-Mind Centering trainings. Aspects of the work we call BMC originated via the embodiment of conferees who studied here and are back to attend this conference. “Home is where the heart is.” Our hearts are now scattered around the globe, but the BMCA conference provides a vascular connection with one another as we simultaneously bring the work into everything we do at our disparate locations.



Why am I committed to this conference? I regard BMC as a profession. BMC is a practice that is sustained through professional development and is a career that requires a venue for sharing research. This annual conference satisfies many additional aspects of Body-Mind Centering—in particular the tradition of community. Community gatherings provide time to nurture relationships, opportunities to learn from one another, and a window into the continued growth of BMC. BMCA makes this conference possible as a landing pad, not only for BMC, but for the somatic field as a whole. Our BMC Association, BMCA, also extends a container for research publication, offers maintenance and protection of BMC certification, and most valuably, is a precious spider web that reaches like-minded colleagues everywhere.

As your Chair, I appreciate that the planning, development, and now implementation of this six-day event is the result of many dedicated volunteers and staff and the Board of Directors. Their names are many and posted at the end of this program. I cannot thank them enough for their gifts, time, and energy. I also want to extend a shout-out and express heart-felt gratitude to our brilliant presenters who will generously share their work this week.

Toni Smith
Conference Chair

Message from “Resilience” Host:

Welcome to Northampton, Smith College, and the Connecticut River Valley of western Massachusetts, aka the “Pioneer Valley,” the “Happy Valley,” or just simply “the Valley.” For many years the Valley was home to Bonnie Bainbridge Cohen and the School for Body-Mind Centering. It has been my great fortune to have SBMC and a strong somatic community in my own backyard. For those of you who have lived in the Valley or studied Body-Mind Centering in the Valley, welcome back! For newcomers, welcome to Paradise!



Northampton is an academic, artistic, musical, and cultural hub of the Valley. It is also home to a vibrant community of alternative health and intellectual organizations. In 1851 opera singer Jenny Lind declared Northampton to be the “Paradise of America” from which Northampton took its nickname “Paradise City.” I hope you will enjoy the beauty of Paradise Pond, the Mill River trail, Lyman Conservatory, and the botanic gardens on the Smith College campus. I encourage you to stroll downtown to enjoy the many locally owned cafés, restaurants, art and craft galleries, music venues, and independent retailers that contribute to Northampton’s vibrancy.

It was two years ago at the BMCA conference in Montreal that I had wonderfully stimulating conversations with Michele Rusinko, one of our many brilliant conference presenters, about our common interest in resilience, the important role BMC has played in building our personal resilience, and the importance of somatic practices in the growing body of knowledge around resilience. So when Conference organizer Toni Smith invited me to be site host for the 2018 BMCA conference in Northampton, I immediately knew resilience would be the topic I would propose as the conference theme.

Is resilience built from the inside out or the outside in? I once thought the foundation of resilience is resourced from the inside out and that personal resilience was a necessary prerequisite to helping others find resilience and in building community resilience. Upon further reflection I realize that in my own life external supports including the BMC community helped me to build the internal resources contributing to my own resilience and wellbeing. Now I visualize resilience like the human body – an interconnected tensegrity structure providing strong multi-dimensional support.

In the last few years, resilience training with somatic foundations has become integral to psychology, trauma healing, at-risk youth development, re-entry and substance use recovery, movement work with seniors, community development, organizational development, counteracting the impacts of poverty and injustice, and environmental and social change. You will find many conference workshops related to these topics that serve as fuel for transformation.

In this fast paced age of information overload, chronic busyness, and global challenges, building resilience at all levels is ever so essential. I look forward to joining you in the supportive environment of BMC experiential learning in the company of the BMC/ Somatic community to reinforce our wellspring of resilience from the inside out and the outside in. From whichever direction you are coming to this somatic experience, I look forward to meeting you there!

Teri Anderson
“Resilience” Chair

Welcome to the 33rd Annual BMCA Conference!

We are 33 years old! We are resilient. Body-Mind Centering, as a flowering of Somatics, offers a pathway to resilience. It offers a deep connection to our body. We are all here at this conference because we are drawn to this never-ending infinite play and the healing that the body offers us. I am pleased, excited, and honored to be here with you all and part of this wonderful event and organization.



We are in Northampton, Massachusetts. Many of us trained in and around this area and are returning. For some of us, it is our first time. It is a homecoming. The conferences are homecomings whether it is our first time or the umpteenth time. Reconnect, meet new people, talk with one another. Widen the circle. Be inclusive. Be resilient. Yield Push Reach Pull.

We are ever-evolving and yet the same. We are diverse and yet the same. We all have a human body and that brings unity and diversity. We come from all over the globe: Australia, Brazil, France, the United States. One earth, one body. We are not isolated. What happens in one part of the body affects the rest of the body. What happens in one part of the world affects the rest of the world. And so, BMCA offers this gathering on BMC, Somatics, and Resilience.

I am so glad you are all here. Together we create an environment in which we can address and build our capacity for resilience. Our world demands it of us.

Thank you, Teri Anderson, for being our host. Thank you, Toni Smith, for spearheading our wonderful conference. You are our sagittal movement. Thank you, Ellen Ferris and Lisa Ladurantaye-Lynch, you are our glue. Thank you, Bailey Anderson, Amanda Benzin, and Amanda Comstock. Thank you, Erica Howard and Kim Sargent-Wishart. Thank you to all the volunteers who stand at the doors and help us find our way around. Thank you, evening volunteers. Thank you, Cynthia Williams, for hosting the silent auction. Thank you, presenters and performers. Thank you, Bonnie, for being the choreographer that set this enormous, wonderful collaboration in motion. Thank you, Marila Vellozo, for stepping up. Thank you, BMCA Board Members: Sophie Centenero, Odile Seitz-Walser, Ellyce di Paola, and Marila Vellozo.

The Board members are all here this year, from Europe, Brazil, and the U.S. We would love to talk to you. Please say hello.

Wendy Hambidge
President and Board Chair, BMCA

Schedule

<i>Tuesday, June 5</i>		
2:00 pm–5:00 pm	Pre-Conference Workshop: <i>Using the Sky</i> (Deborah Hay)	Scott Dance
<i>Wednesday, June 6</i>		
9:00 am–12:00N	Pre-Conference Workshop: <i>Using the Sky</i> (Deborah Hay)	Scott Dance
2:00 pm–2:20 pm	Opening Circle (Teri Anderson & Wendy Hambidge)	Outdoors
2:30 pm–4:00 pm	Concurrent Sessions	
	The Buoyant Body (Tal Halevi)	Theater Gamut Room
	Molecular Functions and Resilience (Daniel Fruge)	Classroom
	Facilitating Multi-Faith, Multi-Cultural Group Process (Amelia Ender)	Berenson 3
	Reclaiming Embodied Presence After Trauma: An Embryological Approach (Alisa Wright Tanny)	Berenson Leeds
	Resounding, Resonating, and Reverberation (E.E. Balcos)	Hallie Flanagan Theater
	BNPs Like You Have Never Seen Them Before (Maryska Bigos)	Scott Dance
	Becoming Ourselves (Mariah Maloney)	Ainsworth 304
4:20 pm–5:50 pm	Concurrent Sessions	
	Resiliency Begins with No (Karin Spitfire)	Theater Gamut Room
	The Moving Child: Films I and III, featuring BMC Leaders (Hana Kamea Kemble)	Classroom
	Clitoral Embodiment (Nicole Bindler)	Berenson 3

	BMC Meets Conventional Rehabilitation in a Pilot Study on Two Toddlers Affected by Cerebral Palsy (Gloria Desideri)	Berenson Leeds
	To Stress or Not To Stress: Pathways to Regaining Equilibrium (Dana Davison & Mandy Sau Yi Chan)	Hallie Flanagan Theater
	Embracing Self-Care, Fluidity, and Flexibility (Linda Tumbarello)	Scott Dance
	The Weight of Sharing: Resilience, Resistance, and Ethics (Bailey Anderson & Amanda Benzin)	Ainsworth 304

Thursday, June 7

9:00 am–10:30 am	<i>Concurrent Sessions</i>	
	Pulsation Center & Peripheries (Anka Sedlačková)	Theater Gamut Room
	Body & Earth: Cultivating Resilience in a Changing World (Caryn McHose & Andrea Olsen)	Berenson 3
	Sourcing the Autonomic Nervous System Rhythm (Michele Feldheim)	Berenson Leeds
	Improvisation for Connection (Jill Becker)	Hallie Flanagan Theater
	Resilience & Movement through the Facial Weave (Patty Townsend)	Scott Dance
	Experiential Workshop: Dancing Around the Drum Table (Danielle Beaudet)	Ainsworth 304
10:50 am–12:20 pm	<i>Concurrent Sessions</i>	
	Centering Prayer (Ellen Barlow & Ildiko Viczian)	Theater Gamut Room
	Touch Fatigue: Fostering Non-Reactivity & Mitigating Hands-on Habits through LMA and Alexander Technique (Elizabeth Johnson)	Classroom
	Growth Rhythms of the Embryo—A Movement Journey (Christine Cole)	Berenson 3
	Building Community with the Kinesthetic Sense (Griff Goehring)	Berenson Leeds

	Resilience and the Common Body (Paula Josa-Jones)	Hallie Flanagan Theater
	Exploring the Hearth of Your Pelvis (Mariko Tanabe)	Scott Dance
	Fluid Dance of Oshun: Healing the Feeling Heart with the African Orisha of the Divine Feminine (Kim Burden)	Ainsworth 304
	Embodying Our Ecosystems: Remembering Our Intimately Shared Nervous System as Revolutionary Action (Abbi Jaffe & Amanda Franz)	Outdoors/TBA
2:00 pm–3:30 pm	<i>Concurrent Sessions</i>	
	Moving with Your Energy Body: An Experiential Workshop (Penny Chang)	Theater Gamut Room
	Dignity: The Embodied Axis (Michele Rusinko)	Classroom
	Mermaid Bodies: Entering the Body Mind of a “Disabled Mover” (Selene Carter)	Berenson 3
	Identity, Relationship, and Belonging in BMC: A Forum on Building a Resilient BMC Community (Jolyn Arisman & Roxlyn Moret)	Berenson Leeds
	Strengthening the Inner Witness: Resilience through Embodied Awareness (Eleni Levidi & Paula Sager)	Hallie Flanagan Theater
	Awakening the Spine (Faye Berton)	Scott Dance
	Layering BMC Approaches in Hands-on Work: A Roundtable Discussion for Those Experienced in BMC (Wendy Hambidge)	Ainsworth 304
	Of the Earth, Finding Resonance in Nature (Mary Ann Rund)	Outdoors/TBD
3:50 pm–5:20 pm	PLENARY SESSION—Awakening the Power of Self-Healing (Meir Schneider)	Hallie Flanagan Theater
8:00 pm–9:15 pm	PERFORMANCE—Lifelines. Quesadilla Two-Step (Beth Goren); Awakening Grace: Six Somatic Tools (Section II: Breath and Voice) (Andrea Olsen); grandmother, mother, me (Wendy Hambidge); Ofrenda (1996) (Paula Josa-Jones); Alignments (Megan Nicely); Free Your Flocking Facts (Amélie Gaulier/HAM); Dionysian Wonder (Hannah Park); Irish Solo: Turas (Mariah Maloney)	Hallie Flanagan Theater

Friday, June 8		
8:30 am–10:00 am	<i>Concurrent Sessions</i>	
	The Alexander Technique: The Practice of Thinking in Activity (Karla Booth & Eve Silver)	Theater Gamut Room
	Reclaiming Embodied Pelvic Floor: An Exploration of Somatic Approach in Psychology (Florence Vinit)	Classroom
	Swarming with Babies: Iteration, Feedback, and Co-Evolution (Sarah Barnaby & Amy Matthews)	Berenson 3
	Butoh and Somatic Movement (Megan Nicely & Deborah Butler)	Berenson Leeds
	Somatic Yoga for Parkinson's & Related Movement Dystonias (Donna Brooks)	Green Room
	The Surreal Body (Ayelet Yekutieli & Nitzan Lederman)	Hallie Flanagan Theater
	Combining BMC, Laban, and Chekhov: The Phrasing of the Fluids in Gesture (Natasha Martina Koechl)	Scott Dance
	Breathing from the Heart: Somatic Anatomy® of the Heart and Heart Bodies (Dana Davison & Lissa Michalak)	Ainsworth 304
10:20 am–11:50 am	<i>Concurrent Sessions</i>	
	Embracing Aging (Ellen Barlow)	Theater Gamut Room
	Fostering Resilience through Evan's Methodologies: Process to Performance (Solveig Santillano)	Classroom
	Extended Body/Extended Voice: Body-Mind Centering and Roy Hart Theatre Voice Work (Erika Berland & Ethelyn Friend)	Berenson 3
	Balancing Acts: A Body Systems Approach (Wendy Loren)	Berenson Leeds
	The Supple and Centering Psoas (Patrice Heber)	Hallie Flanagan Theater
	Building Somatic Resources for Resilience (Clover Catskill)	Scott Dance
	Being in Touch with Change through Grounding, Uplifting and Opening (Joan Whitacre)	Ainsworth 304

12:15 pm–1:50 pm	BMCA Annual Meeting Lunch	Green Room
2:00 pm–3:30 pm	<i>Concurrent Sessions</i>	
	“The Delicate Organ”: Developmental Movement at 96 (Kate Tarlow Morgan & Elizabeth Johnson)	Theater Gamut Room
	Primordial Sound: A Meditative Path to Resilience (Geraldyn O’Reilly)	Classroom
	Embody Change (Jens Johanssen)	Berenson 3
	Improvisation: A Practice in Resilience (Cynthia Williams)	Berenson Leeds
	Origins of Resilience (Talia Shafir)	Green Room
	Embodying Voice in Authentic Expression (Amy Baumgarten and Jessica Sue Burstein)	Hallie Flanagan Theater
	Elements of Resilience (Scott Lyons)	Ainsworth 304
3:50 pm–5:35 pm	PLENARY SESSION—Languages of the Body: What Can Words Convey? Transmission of Embodied Experience through Language (Bonnie Bainbridge Cohen, Andrea Olsen & Nancy Stark Smith)	Hallie Flanagan Theater
8:00 pm–9:15 pm	PERFORMANCE—Lifetimes Is that really me in the mirror? (Linda Tumbarello); Sustain (Jeanne Feeney); Currency (Kim Sargent-Wishart); Ascendant Tiger (Anka Sedláčková); Embryoline (Maria Elvira Machado); The Creative Process, or What is an Hour? (Jill Becker & Rebecca Nordstrom)	Hallie Flanagan Theater
9:15 pm–9:45 pm	Silent Auction Wrap-Up	Foyer outside Hallie Flanagan Theater
Saturday, June 9		
9:00 am–10:30 am	<i>Concurrent Sessions</i>	
	Poetry in Motion: Diamond-Dart Meridian Sequence (Karla Booth & Judith Muir)	Theater Gamut Room

	Resilience, Bodies, Communities, and Environments (Barry Chernoff, Katja Kolcio & Nicole Stanton)	Classroom
	Body Mind Practice Based on Confucian Philosophy (Yun-chih Chiu)	Berenson 3
	The Presence Playground: Resilience and Calibration in Community (Jolyn Arisman & Alisa Wright Tanny)	Berenson Leeds
	Developing Inner and Outer Ecosystems (Lorelie Bond)	Green Room
	Reclaiming Resilience from the Shadow: Remyelinating the Unclaimed Parts (Margery Segal)	Scott Dance
	Fall Down Get Up (Martha Eddy)	Ainsworth 304
10:50 am–12:20 pm	<i>Concurrent Sessions</i>	
	Building Resilient Families and Individuals (Shannon Preto & Margery Segal)	Theater Gamut Room
	<i>Currents</i> In-Print: A Twenty Year History and a Tour of the <i>Currents</i> Exhibit with <i>Currents</i> ' Editorial Board (Kate Tarlow Morgan, Dana Davison, Martha Eddy, Pat Ethridge & Amélie Gaulier)	Classroom
	Joys and Challenges of Teaching Somatic Movement Education with Teens (Susan Bauer)	Berenson 3
	Drop, Sink, Fall, Fly (Eileen Kinsella)	Berenson Leeds
	Deepening Embodied Teaching (Miroslav Petrovic)	Green Room
	Dancing with Tensegrity (Cathie Caraker)	Hallie Flanagan Theater
	Resiliency's Spiral Dance: Dart's Double Spiral and the 3D Resetting of Active Engagement (Elizabeth Johnson & Luc Vanier)	Scott Dance
	An Exploration of Two Models of Reflex Integration: Body-Mind Centering and Rhythmic Movement Training (Margaret Guay)	Ainsworth 304
12:30 pm–12:45 pm	Closing Circle: Linda Tumbarello	Outside

<i>Saturday, June 9</i>		
2:00 pm–5:00 pm	Post-Conference Workshop: <i>Fight, Flight, Freeze, and Ease</i> (Bonnie Bainbridge Cohen)	Scott Gym
7:30 pm–10:00 pm	Return to Our Circle: SBMC Graduates Reunion Party	Carroll Room, Smith Campus Center
<i>Sunday, June 10</i>		
9:00 am–12:00N	Post-Conference Workshop: <i>Fight, Flight, Freeze, and Ease</i> (Bonnie Bainbridge Cohen)	Scott Gym



TUESDAY, June 5

2:00 pm–5:00 pm and

WEDNESDAY, June 6

9:00 am–12 noon

Using The Sky

Deborah Hay

Scott Dance Studio

The body is capable of so much more than what it can do. For example, the range of sound coming from the piano was more or less constant until John Cage created the prepared piano by introducing different objects that were placed between or on the strings, hammers, or dampers. These outside components altered the piano's harmonics. Similar to these outside components, Hay's use of unanswerable questions is admitted to the body in order to disrupt choreographed behavior.

Deborah Hay was born in Brooklyn. Her mother was her first dance teacher and directed her training until she was a teenager. She moved to Manhattan in the 1960s, where she continued her training with Merce Cunningham and Mia Slavenska. In 1964, Hay danced with the Cunningham Dance Company during a 6-month tour through Europe and Asia. She was also sharing with her Judson



Pre-Conference

colleagues the artificial distinction between trained and untrained performers. She focused on large-scale dance projects involving untrained dancers, fragmented and choreographed music accompaniment, and the execution of ordinary movement patterns performed under stressful conditions.

In 1970 she left New York to live in a community in northern Vermont. Soon, she distanced herself from the performing arena, producing *Ten Circle Dances*, offered on 10 consecutive nights within a single community and with no audience whatsoever. Thus began a long period of reflection about how dance is transmitted and presented. Her first book, *Moving Through the Universe in Bare Feet* (Swallow Press, 1975), is an early example of her distinctive memory/concept mode of choreographic record, and emphasizes the narratives underlining the process of her dance-making, rather than the technical specifications or notations of their form.

In 1976 Hay left Vermont and moved to Austin, Texas. Her attention focused on a set of practices (“playing awake”) that engaged the performer on several levels of consciousness at once. While developing her concepts, she instituted a yearly four-month group workshop that culminated in large group public performances, and from these group pieces she distilled her solo dances. Her second book, *Lamb at the Altar: The Story of a Dance* (Duke University Press, 1994), documents the unique creative process that defined these works.

In the late 1990s, based on her new experimental choreographic method, Hay focused almost exclusively on rarified and enigmatic solo dances such as “The Man Who Grew Common in Wisdom,” “Voilà,” “The Other Side of O,” “Fire,” “Boom Boom Boom,” “Music,” “Beauty,” “The Ridge,” and “Room,” performing them around the world and passing them on to noted performers in the U.S., Europe, and Australia.

Her third book, *My Body, The Buddhist* (Wesleyan University Press, 2000) is an introspective series of reflections on the major lessons of life that she has learned from her body while dancing. Her fourth book, *Using the Sky: a dance* (Routledge Books, 2016) is a reflection on the experiments she set up for herself and her collaborators, revisited by unfolding a trove of notes and journal entries, resulting in a dance score in its own right, and providing an insight into Hay’s extensive legacy and her profound influence on the current conversations in contemporary performance arts.

Meanwhile, from 1998 through 2012, Hay conducted 14 annual Solo Performance Commissioning Projects first on Whidbey Island in Washington state and then at the Findhorn Community Foundation in Findhorn, Scotland. A film about this groundbreaking experiment, *Turn Your F*^king Head*, was made by Becky Edmunds in 2012. Routledge Books produced and is now distributing this one-hour documentary.

Read more about Deborah Hay’s background on her website: www.deborahhay.com.

Main Conference

WEDNESDAY, June 6, 2018

2:00 pm–2:20 pm

OPENING CIRCLE

with Teri Anderson (P) and Wendy Hambidge (P)
Outdoor location TBD

2:30 pm–4:00 pm

The Buoyant Body

Tal Halevi (P)
Theater Gamut Room

This guided movement journey will explore buoyancy as an evolving, dynamic relationship of fluid and membranes. Starting with the primordial fluid rhythms of condensing and expanding that underlie the pulsations of the diaphragms, this workshop will illuminate through embodied experience their nature as mediators of gravity and levity, and as gateways to different states of consciousness and creative expression.

§

Molecular Functions and Resilience

Daniel Fruge (P)
Classroom



Supporting the body's systems, tissues, and cells are countless interacting molecular mechanisms that create functional balance and maintain the body's integrity. Various structures, cycles, and homeostatic systems will be explored at the molecular level in this conversation.

§

Facilitating Multi-Faith, Multi-Cultural Group Process

Amelia Ender (P)

Berenson 3

Amelia will share her experience working at Mount Holyoke College as a Chaplain to the college within a multi-faith, multi-cultural context, bringing students together for observance, celebration, education, contemplation, and reflection, often in response to crises. Her BMC and somatic experience and sensibility are in the shadow of her leadership, transcending language and cultural difference to tap into the underlying embodied spirituality common to all. Ritual, creating sacred space, vocalization and chant, finding ease through fluid and cellular rhythms and patterns, as well as seasonal and natural rhythms, open pathways of connection with self and others, opportunities for self-regulation, expression, recuperation, and renewal.

§

Reclaiming Embodied Presence After Trauma: An Embryological Approach

Alisa Wright Tanny (P)

Berenson Leeds

Through the embryological layers of front body (endoderm), middle body (mesoderm), and back body (ectoderm), this workshop will explore the embryological, pre-spinal, and spinal developmental movement patterns and characteristics of resilience of each layer. Through Body-Mind Centering Embodied Dance and Yoga, our awareness will deepen of each layer's inherent strengths and expressions using animal archetypes, nature's shapes, imagery, and rhythms. Discovering the spatial and sequential movement relationships of each layer as support for changing tone and addressing the embodied effects of trauma, participants will dance the interdependence of the embryological layers to nourish movement integration, balance tone, and activate whole body waves of resilience as a grounding practice for reclaiming embodied presence after trauma.

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Resounding, Resonating, and Reverberation

E.E. Balcos

Hallie Flanagan Theater

In this workshop participants will explore Basic Neurocellular Patterns' (BNP) Prevertebral series, starting with vibration. Understanding and embodying the Simultaneous Condensing and Expanding Yield at an atomic level will facilitate somatic integration within one's self, connection with others, and the environments they each inhabit. Breathwork, vocalizing, and movement will allow participants to experience a new freedom and support for resilience in present moment awareness.

§

BNPs Like You Have Never Seen Them Before

Maryska Bigos (P)

Scott Dance Studio

Since 1979, when the Basic Neurocellular Patterns (BNP) began braising in Maryska's psychophysical process, they have served as the Body-Mind Centering "main course" in her teaching and private practice. She will take you and your existing understanding of BNPs and Series I/II to the next level in simple and profound teachable moments. Participation in this workshop will clarify, inform, and expand your ability to perceive, organize, and discuss movement development.

§

Becoming Ourselves

Mariah Maloney

Ainsworth 304

In this workshop participants will take time to be with themselves and to examine their own experience through embodied anatomy, bringing them toward wellness in stillness and motion.

§

4:20 pm–5:50 pm

Resiliency Begins with No

Karin Spitfire

Theater Gamut Room

This workshop will explore where “no,” “yes,” and “maybe” live and are expressed in the body. This workshop offers embodiment experiments for the development of juicy, bouncy, buoyant boundaries that know when to hold ’em, know when to fold ’em, when to get out of Dodge, and when to open the arms wide.

§

The Moving Child: Films I and III, featuring BMC leaders

Hana Kamea Kemble

Classroom

This presentation features the screening of two unique films, *The Moving Child I: Supporting Early Development Through Movement* (2017) and *The Moving Child III: Exploring Developmental Movement* (2018), followed by a dynamic discussion. Many teachers of Body-Mind Centering (BMC) narrate the films (including Bonnie Bainbridge Cohen, Dr. Martha Eddy, Saliq Savage, Susan Aposhyan, Beverly Stokes, and Dr. Annie Brook), sharing best practices and examples of Movement Therapy to support children’s wellbeing, secure attachment, and facilitate resiliency in families. *The Moving Child III*, in particular, explores the developmental movement patterns in depth and shares case studies with Bonnie and other renowned BMC practitioners working with infants.

§

Clitoral Embodiment

Nicole Bindler (P)

Berenson 3

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The embryology of the genitalia represents an unexplored frontier in Body-Mind Centering. Unlike the penis, its embryological corollary, the clitoris is absent from most illustrated anatomy texts. Clitoral Embodiment remedies the inattention paid to female and non-binary genital development by presenting a framework for embodying multiple potentials for sex and gender expressions through imagery, movement, and embryological study, with an emphasis on invagination over penetration. Standing at the intersection of somatics, embryology, and gender/sexuality studies, clitoral embodiment uses classroom/studio learning and practice to explore an underlying biological explanation for sex and gender fluidity.

§

BMC Meets Conventional Rehabilitation in a Pilot Study on Two Toddlers Affected by Cerebral Palsy

Gloria Desideri (P)

Berenson Leeds

Based on an ongoing pilot study, supervised by Dr. Carlo Di Brina and conducted by Gloria and Maddalena Insogna, PT/BMC® Practitioner, within the Italian Public Health Service (ASL VT), the aim of this presentation is three-fold:

- 1) through a lecture format: giving participants an account of the pilot study and its process, major challenges, and significant results;
- 2) through a guided somatic experience: exploring postural alignment of head and trunk without losing specificity through the multidimensional quality and complexity of the BMC approach;
- 3) through a small group discussion: evaluating challenges and benefits of adapting scientific methods of research to the BMC approach, towards the long-term goal of applying its principles and techniques in outpatient care settings.

§

To Stress or Not To Stress: Pathways to Regaining Equilibrium

Dana Davison and Mandy Sau Yi Chan

Hallie Flanagan Theater

Calming the nervous system through guided meditation, bringing awareness to the adrenal glands and kidneys through hands on, and moving the whole body with different rhythms all provide support for a healthy response to accumulated stress. Working from the inside out, using breath, touch, movement, and sound, the hypothalamus and pituitary glands will also come into play. This workshop is Part Two of a Somatic Wellness Series exploring the related body parts and systems through Dynamic Embodiment, integrating practices such as Laban/Bartenieff Studies, Yoga, and Traditional Chinese Medicine.

§

Embracing Self-Care, Fluidity, and Flexibility

Linda Tumbarello (P)

Scott Dance Studio

This workshop offers a time to enjoy the restorative qualities of the heart and fluids through a guided somatization, self-touch, and movement and to work deeply with each other through touch.

§

The Weight of Sharing: Resilience, Resistance, and Ethics

Bailey Anderson and Amanda Benzin

Ainsworth 304

Somatic practitioners are constantly sharing in various ways: as teachers, presenters, facilitators, performers, and artists. With that sharing comes the weight of ethical treatment and awareness of patterns of resistance and resilience. In this two-pronged workshop and performance, Bailey Anderson and Amanda Benzin will draw from feminist and disability pedagogical practices and training as well as versatile backgrounds across many forms of dance and somatic practice. The 90-minute workshop will explore the ethics of how to do what practitioners do, and who and/or what is left out based on the choices that are made.

§

THURSDAY, June 7, 2018

9:00 am–10:30 am

Pulsation, Center, and Peripheries

Anka Sedláčková (P)

Theater Gamut Room

This pulsation in center and peripheries presentation offers exploration of the relationship between Pulsation and Naval Radiation. This workshop will also focus on various ways of embodiment of pulsation in joints, extremities, and center and offer some ideas for application in dance.

§



Body and Earth: Cultivating Resilience in a Changing World

Caryn McHose and Andrea Olsen

Berenson 3

Body systems and earth systems are intricately interconnected; embodying this knowledge allows the articulation of the specifics of both interconnectedness and resilience in teaching and professional work. Drawing on exercises from *Body and Earth: An Experiential Guide*, participants will move, write, and locate themselves in the unique bioregion of Northampton. Evolutionary movement and authentic movement offer resources for exploration.

§

Sourcing the Autonomic Nervous System Rhythm

Michele Feldheim (P)

Berenson Leeds

This is an experiential workshop designed to help participants move in, sense, feel, and be able to do hands-on bodywork from the Autonomic Nervous System. Time will be spent discussing and sharing about the benefits of accessing this system and then improvising in movement to ocean sounds and other soundscapes that help access this system. Participants will then explore in dyads a hands-on experience in the basics of providing bodywork in the Autonomic System, ending with a sharing. Come and explore this subtle yet powerful part of beingness.

§

Improvisation for Connection

Jill Becker

Hallie Flanagan Theater

Working alone, participants will explore movement as a way to listen to themselves and move from inner impulses. Exercises presented foster internal anatomical connections, supporting a sense of the body/mind as an integrated whole. Based on this foundation, participants will then explore duet and trio dance forms rooted in improvisational movement scores. Music will be used from around the world.

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Resilience and Movement through the Fascial Weave

Patty Townsend (P)

Scott Dance Studio

The fasciae integrate and form the support of everything in the body. It is the very fabric of form—an uninterrupted intelligent, viscous, and elastic tissue that surrounds and penetrates all body structures from head to toe. From the earliest embryological beginnings, the mesenchymal-fascial weave spoke of wholeness and integration. This workshop will explore the profound unity and support that are available to participants when they consciously move through the fascial weave.

§

Experiential Workshop: Dancing Around the Drum Table

Danielle Beudet

Ainsworth 304

Resilience is cultivated in many ways. This workshop will focus on the pathway of pleasure, spontaneity, and surprise, all contributing to the playful engagement of the moving body. Through improvisation and drumming games using an instrument called a Table Drum, music will be created which emphasizes full-bodied movements, coordination, balance, and gait training. The goal of this workshop is to bring awareness to participants' inner and collective presence through active participation in a mindful group environment that is emotionally and socially fulfilling. This rhythm and movement approach is appropriate for aged populations and people with mixed abilities.

§

10:50 am–12:20 pm

Centering Prayer

Ellen Barlow (P) and Ildiko Viczian (P)

Theater Gamut Room

Centering Prayer, in the Christian contemplative tradition, is a method of stilling the body-mind that allows an opening to the 'Source of all that exists,' 'the knowledge and experience' of transcendental Love. Ellen and Ildiko will begin the workshop with movement and breath, introduce a brief conceptual background of Centering Prayer, then present the simple guidelines of the method and lead participants in the practice of silent sitting together. There will be time for discussing our experiences and sharing before closure.

§

Touch Fatigue:

Fostering Non-Reactivity and Mitigating Hands-on Habits Through LMA and Alexander Technique

Elizabeth Johnson

Classroom

In this workshop, Elizabeth Johnson will present tools located in Laban Movement Analysis and Alexander Technique practices that encourage mindful accountability in the shared exchange of touch. Relating the questions, "In our teaching and therapeutic practices, what are our responsibilities to our students/clients regarding touch?" and "How might we better model compassionate response and avoid energetic exhaustion?" participants will work with partners and small groups to unearth and question perceptions and habits of touch. Then, exploring Warren Lamb's unique languaging of LMA Effort Factors and Alexander's principles of Inhibition and Faulty Sensory Appreciation, participants will play with subtle changes in contact and intention to expand their choices and possibilities for self-care.

§

Growth Rhythms of the Embryo – A Movement Journey

Christine Cole (P)

Berenson 3

Going into the rhythms of change from cellular tissue formation to various flexion extension patterns to limb development. The workshop will pay attention to the development of the face, mouth, and establishment of midline throughout the head, mouth, and body. Embryos develop in repetitive waves of movement: what is outside moves in, swathes of tissues

translocate, some disappear – yet in each bifurcation/transection and spiral flow there is a new opportunity for participants to join the process of growth. Expect to move through embryonic development along this somatic journey – which will place the information on this process into a flow.

§

Building Community with the Kinesthetic Sense

Griff Goehring

Berenson Leeds

In this workshop, dancers find their place within the purpose of a group. Participants improvise in dance, alone and with others, to solve a series of creative problems that address relationship and wake up movement imagination. They will gain greater awareness of the powerful connection formed when creative movement expression emerges from a group of individuals dancing freely together.

§

Resilience and the Common Body

Paula Josa-Jones

Hallie Flanagan Theater

The common body means that the body is not separate from other bodies, that everyone is part of an embodied network. This can be experienced clearly with horses, who mirror human physical and emotional expression and show when human inner feelings and outer behaviors are incongruent. In this “horseless” workshop – for horse people or anyone interested in somatics, embodied horsemanship, or communication – participants learn how movement expression and intention connect them to both the human and equine herds, and how becoming more conscious of what people are signaling with movement and touch clarifies intentions and deepens connection. This embodied understanding gives greater elasticity in responses and allows re-balancing across the body’s systems.

§

Exploring the Hearth of Your Pelvis

Mariko Tanabe (P)

Scott Dance Studio

Embody the hearth-like qualities of the pelvis through its embryological development, bones, glands, organs, and connective tissues. Discover greater articulation through this major junction of the body and more ease through the neck, lower back, hips, and ankles. Explore how this hearth functions as a resilient foundation for movement and a grounding for the body, mind, and creative energies.

§

The Fluid Dance of Oshun:

Healing the Feeling Heart with the African Orisha of the Divine Feminine

Kim Burden (P)

Ainsworth 304

This workshop provides participants with an experience of the rhythmic and movement qualities of the Orisha Oshun, the West African embodiment of love and compassion. Orisha may be understood as archetypal qualities of the forces of nature as they manifest in human and natural patterns of form and behavior. Integration of archetypal and expressive aspects of Oshun with Body-Mind Centering fluid qualities will provide participants with pathways to self-care, wellness, and embodied compassion. The workshop will involve movement, mindfulness practice, expressive arts, small group discussion, and small group movement creating. Participants will take away a basic embodied and cognitive understanding of West African Orisha, specifically the Orisha Oshun. Participants will learn how this traditional practice dovetails with modern somatic practices and how to access the archetypal qualities of this Orisha in service of self-care practices and potential work with clients.

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Embodying Our Ecosystems:

Remembering Our Intimately Shared Nervous System as Revolutionary Action

Amanda Franz and Abbi Jaffe

Outdoor location TBD

Human bodies and the earth are inextricably interconnected; people are living ecosystems, held within and constantly in relation to the ecosystems around them. Join Amanda and Abbi to reconnect to the wild inside and out, be immersed in nature, and connect with the body's diverse intelligences through exploring the co-regulation of the nervous system and re-inhabiting the deep time of body and land. Through the great work of listening and attending, participants will deepen their capacity for resiliently engaging with life as a necessary part of The Great Turning. Bring layers for comfortable outdoor engagement.

§

2:00 pm–3:30 pm

Moving with Your Energy Body: An Experiential Workshop

Penny Chang

Theater Gamut Room

Join Penny Chang on a journey into the anatomy of the Human Energy Field and how it interfaces with the physical body. Using the principles of Barbara Brennan Healing Science and Laban/Bartenieff Movement Studies, Chang will lead participants through a discovery of their energy bodies and into a deeper connection with those parts of themselves that are both in need of healing and a source of resilience. Through their movement, participants will enliven their kinespheres and their Human Energy Fields and explore elementary Space Harmony and Levels of the Field, noting similarities and differences between them. The workshop will conclude with a delicate play of movement in which participants find and partner with a part of themselves, offering both a chance for healing and a wellspring of resilience.

§

Dignity: The Embodied Axis

Michele Rusinko

Classroom

Michele Rusinko explores the intersections between her experience teaching dance and somatic science; her scholarship in the psychology of resiliency; and an embodied understanding of human dignity. Her teaching within the area of resiliency is grounded in the field of Positive Psychology (the scientific study of human flourishing). Rusinko presents a theoretic model for building the capacity for resiliency, centered in the physical manifestation of dignity and the exploration of how this embodied dignity is inextricably linked to the psychological experience of valuing the self and being valued by others; and how bringing this embodied dignity to structured conversations has the power and potential to help restore and rebuild community.

Mermaid Bodies: Entering the Body Mind of a ‘Disabled’ Mover

Selene Carter

Berenson 3

Selene Carter was approached by a young man with cerebral palsy. He wanted to dance as his form of physical therapy. She worked with him using the developmental movement patterns. Later, she invited him to be a guest in her choreographic process with her undergraduate dance students at Indiana University, Bloomington. “Tektonika Ondine,” the dance they created and performed, was the product of their collaboration. A movement exploration process about dissolving bias and assumption towards “disabled” bodies and entering a field of exploration where resilience and discovery of new movement patterns emerged and revealed a transformed community of movers awakened to possibilities beyond conventional dance training.

Identity, Relationship, and Belonging in BMC: A Forum on Building a Resilient BMC Community

Jolyn Arisman (P) and Roxlyn Moret (P)

Berenson Leeds

This forum is a time to heighten awareness of those who feel like outsiders within the BMC community and seek ways to better offer support. There will be time for sharing to hear from those who have felt tension around their identity and

belonging, and to discuss practical means for addressing feelings of otherness within the circle. Space will be made for experiential explorations around how exclusion and belonging are somatic states, how vocalizing might allow for the vulnerability and expression that supports true connection, and what role vibration can play in creating a baseline for safety and collective cohesion. This workshop will generate ways the tools of BMC can be used to make the community more sensitive, inclusive, and resilient.

§

Strengthening the Inner Witness: Resilience through Embodied Awareness

Eleni Levidi and Paula Sager

Hallie Flanagan Theater

The discipline of Authentic Movement invites exploration of experience arising through embodiment of two roles—mover and witness. The capacity to be aware of embodied experience is understood and experienced as the inner witness. Building flexible and firm connections between the intellect, navigational functions, timing, movement orientation, sensation, memory, image formation, intuition, and emotion creates integration and the potential for healing. And so develops a resilient bridge of relationship – within self, between self and other, between self and the collective – allowing for emergent ways of knowing and presence. Participants will have the opportunity to experience the discipline and the way practice as ritual deepens embodiment and enhances witness consciousness and resilience.

§

Awakening the Spine

Faye Berton

Scott Dance Studio

A sensitive, powerful spine gives the systemic buoyancy needed for physical, mental, and emotional resiliency. Using principles of the Fluid Strength Yoga Practice, participants will enliven each vertebral level, tease out new interplay between the four spinal curves, and yield into the deep pleasure of moving and resting from an awakened spine. Peristaltic movement and vitalized breath will inspire the spine to release old attitudes of what is possible and discover ones that are fresh and surprising.

§

Layering BMC Approaches in Hands-On Work: A Roundtable Discussion for Those Experienced in BMC

Wendy Hambidge (P)

Ainsworth 304

There are so many systems and entry points into the hands-on work of Body-Mind Centering (BMC). Participants will be asked if they have developed a protocol that they lean into and improvise from, that supports them in their work. Join in a roundtable discussion exchange, which may include hands-on sharing to deepen and widen practice, creating stability, flexibility, and freshness.

§

Of the Earth: Finding Resonance in Nature

Mary Ann Rund (P)

Outdoor Space TBD

Communing with nature encourages the senses to re-attune, the tissues to restore, and the nervous systems to reset. In a garden setting, movement explorations will include stillness, deep sensing, organic impetus, interaction, and relationship with flora, fauna, and fellow movers. Aligning with the natural life force, finding place within the Web of Life, self is humbled, recharged, and reconnected to a source that supports innate wisdom and balanced well-being. (This workshop is an excellent platform for experiential work with those in a state of healing from illness, trauma, and grief and supports movers of varied abilities.)

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3:50 pm–5:20 pm

PLENARY SESSION

Awakening the Power of Self-Healing

Meir Schneider

Hallie Flanagan Theater

The Meir Schneider Method of Self-Healing through Bodywork and Movement is comprehensive and integrated, combining movement education, therapeutic massage, self-massage, passive movement, gentle movement exercises, breathing, visualization, and natural vision improvement. This proven, powerful, and comprehensive approach can prevent and improve vision impairments, pain, injury, high blood pressure, back problems, diabetes, arthritis, and many other conditions. The body does not need to deteriorate with age – health can keep improving as people grow older! It is possible to regenerate the bones, loosen and strengthen the muscles, regain mobility in the joints, improve the circulation and digestion, and reawaken the nervous system. The power of Self-Healing is within!

§

8:00 pm

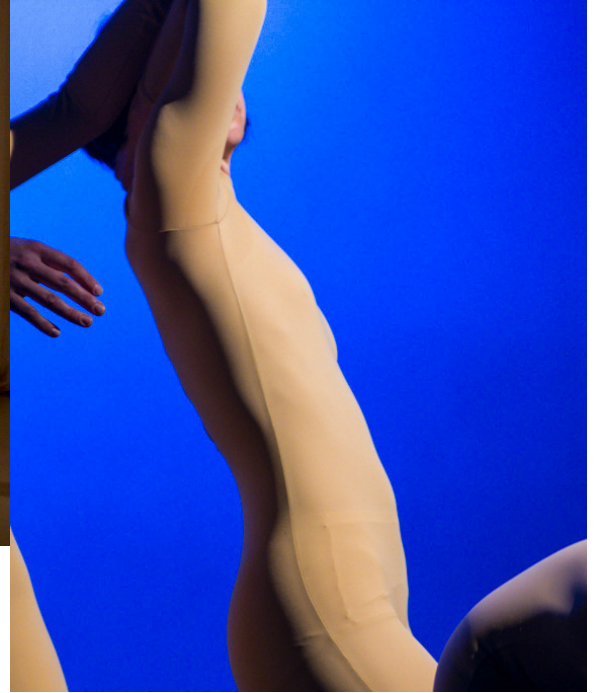
PERFORMANCE

Lifelines

Hallie Flanagan Theater

ACT ONE: Quesadilla Two-Step (Beth Goren); Awakening Grace: Six Somatic Tools (Section II: Breath and Voice) (Andrea Olsen); grandmother, mother, me (Wendy Hambidge); Ofrenda (1996) (Paula Josa-Jones);

ACT TWO: Alignments (Megan Nicely); Free Your Flocking Facts (Amélie Gaulier/HAM); Dionysian Wonder (Hannah Park); Irish Solo: Turas (Mariah Maloney)



FRIDAY, June 8, 2018

8:30 am–10:00 am

The Alexander Technique: The Practice of Thinking in Activity

Karla Booth and Eve Silver

Theater Gamut Room

Through the lens of the Alexander Technique, experience and discover how changing perception, thinking, and beliefs about effort will influence coordination and well-being. The focus will be on exploring being in movement or at rest in a non-habitual, effortless way. Leave with a balanced mind and body, greater flexibility, and the tools to facilitate greater awareness of habitual patterns, as well as the ability to bring about change in how the mind-body is organized and responds to stimulus.

§

Reclaiming Embodied Pelvic Floor: An Exploration of Somatic Approach in Psychology

Florence Vinit

Classroom

Traumas surrounding women's genital systems can be numerous: sexual abuse, traumatizing experiences during childbirth or gynecological acts, chronic pelvic pain due to illnesses, as well as medically-assisted procreation treatments, which can prove highly distressing for the female body. These are apt to imprint deeply a woman's capacity to be present to herself and even to "embody" her pelvic floor. Starting from her experience accompanying women as well as her own, through somatic practices and haptonomy, this presentation will explore the possibility of rediscovering a connection to one's pelvic floor in order to fully embody it, as a restorative path where somatic practices are essential.

§

Swarming with Babies: Iteration, Feedback, and Co-Evolution

Sarah Barnaby (P) and Amy Matthews (P)

Berenson 3

Each cell – and each self – has an emergent coherence that is dynamic and delocalized. Life on every scale arises from circular and relational feedback loops. Organisms are self-creating, self-defining networks that shape and are shaped by their environments. A sense of self allows an organism to relate to, interface with, and co-evolve with other selves and the world. Each of these ideas draws from swarming, fractal systems, and complexity theory, and all have implications for working and being with babies and their caregivers. Come discuss and explore.

§

Butoh and Somatic Movement

Deborah Butler and Megan Nicely

Berenson Leeds

The unique coupling of Butoh and Somatics can expand and deepen experiences of the body in the world through the integration of self in relation to others and environments. In this workshop, students will dive into personal and universal metaphors and connect to their “own dance” in support of individual resilience and collective transformation. Participants will bring a somatic lens to Butoh as a way to explore more deeply questions pertaining to the body in today’s ever-shifting environments, relationships, and performance practices. No prior experience necessary.

§

Somatic Yoga for Parkinson’s and Related Movement Dystonias

Donna Brooks

Green Room

This presentation will give participants experience with movement strategies that identify somatic movement-based movement difficulties, help with posture without strain, take the fear out of balance, and relieve rigidity, freezing, and cognitive and emotional distress. By utilizing common Parkinson’s exercises and movement approaches, this workshop aims to help sufferers.

§

The Surreal Body

Ayelet Yekutieli (P) and Nitzan Lederman

Hallie Flanagan Theater

This Experiential-Performance workshop will begin with a dance and installation performance. The audience is invited into a circle, where their presence allows the weaving of a huge, elastic dreamcatcher. Fluidly transitioning between the concrete and the imagined, tangible, and ephemeral, the performance will expand into a workshop, inside the resilient landscape created in the space. Ayelet and Nitzan will share the main tools used in their artistic research to explore Image-sensation-image loops, adaptability, shared responsibility, and embodied inter-dependence. Skills that may maintain and balance the tension distribution of the ever-changing reality net, using principles from Body-Mind Centering, Dream and Image work (inspired by Sapphire method), and Axis Syllabus.

§

Combining BMC, Laban, and Chekhov: The Phrasing of the Fluids in Gesture

Natasha Martina Koechl (P)

Scott Dance Studio

Through the application of the Body-Mind Centering (BMC) principles surrounding the body's fluids, alongside Laban's use of phrasing, the participants will explore Michael Chekhov's methodology of Psychological Gesture. The goal of the work is to stir, evoke, or draw out one's inner life with the aim of artistic or personal expression.

§

Breathing from the Heart: Somatic Anatomy of the Heart and Heart Bodies

Dana Davison and Lissa Michalak

Ainsworth 304

The heart is one of the most vital structures in the body. Its ability to survive and protect itself is unparalleled. In this workshop, participants will explore the anatomical reasons behind its resilience and experience its own ability to recuperate and rebound by tapping into the heart organ and glands.

§

10:20 am–11:50 am

Embracing Aging

Ellen Barlow (P)

Theater Gamut Room

As people live the aging process, each individual is in a personal story, and together all have bio-psycho-spiritual-socio-cultural stories. This workshop provides time and space for peers to allow the somatic unconscious to reveal and express intuitive impulses on the theme of aging, in the tradition of Authentic Movement: an exchange of moving and witnessing roles. Then, as a whole group, participants will reflect on their findings and losings, and how what they have discovered illuminates or alters their current thoughts and feelings, choices, and plans, etc., thereby articulating a tapestry of updated stories, inviting an embodied embrace of aging.

§

Fostering Resilience through Evan's Methodologies: Process to Performance

Solveig Santillano

Classroom

Learn how William “Bill” Evans, Bartenieff, and somatic methodologies can provide a fertile ground for fostering creativity, confidence, and connectivity within the classroom from process to performance, thus bolstering personal and collective fulfillment. This presentation will provide an overview of resources, tips, and tools for facilitating transformation and resiliency through daily practices, as well as collaborative community events, including The National Water Dance–Erie: The Ripple Effect, an environmental interdisciplinary community collaboration with 12 departments, 9 community collaborators and companies, and over 60 volunteers.

§

Extended Body/Extended Voice: Body-Mind Centering and Roy Hart Theatre Voice Work

Erika Berland (P) and Ethelyn Friend

Berenson 3

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The work of the Roy Hart Theatre and of its predecessor, Alfred Wolfsohn, uncovers the potential of the “8-octave voice,” claiming that any human being can gain access to an infinite range of sound and expression. In ten years of work with students at Naropa University’s MFA, Erika and Ethelyn have collaborated in training that integrates this dynamic vision of the extended voice with somatics. The results have been performers that are responsive to the needs of the moment and resilient in their ability to move between a multitude of vocal/physical choices. In this workshop Ethelyn and Erika will offer an overview and demonstration of their findings and lead participants to experience the loop of inner sensing to outer expression through vocal explorations grounded in BMC methodologies.

§

Balancing Acts: A Body Systems Approach

Wendy Loren (P)

Berenson Leeds

Participants will explore what “balancing” means in body systems. What are the balancing acts the body is engaged in all the time? How do people tap into that body wisdom? How does this manifest outside the body? This workshop will provide time for experiences of movement, touch, and sharing with others.

§

The Supple and Centering Psoas

Patrice Heber (P)

Hallie Flanagan Theater

The psoas muscle provides us with a supple core, a strong and resilient back, a swinging hammock for the internal organs, a vital pelvic floor, and an open heart. Through hands-on guidance, yoga poses, and movement explorations, participants will discover this deep support for vitality and aliveness that this area provides. Liz Koch, author of *The Psoas Book*, calls this muscle “an organ of perception.” In many traditions, it is considered the seat of Chi or Hara.

§

Building Somatic Resources for Resilience

Clover Catskill (P)

Scott Dance Studio

Somatic resources can help build resilience to life's challenges. This workshop will focus on developing a variety of somatic, embodied, and energetic resources that can help build inner strength, tolerance, and resilience. The workshop will include movement, sensing, touch, and voice, exploring individually and collectively, in the development of resources for resilience.

§

Being in Touch with Change through Grounding, Uplifting, and Opening

Joan Whitacre

Ainsworth 304

This presentation/workshop will explore the human capacity to be present for and responsive to stressful change, as it touches and moves through the embodied reality of cells, tissues, tissue systems, and consciousness. Contemplations and exercises will use grounding, uplifting, and opening as a means to embody resilient responsiveness. Participants will become more attuned to their ability in the moment to recognize changes, touching and moving through them, and to respond with steadiness, spaciousness, and effectiveness, rather than via conditioned reactive habits.

§

12:15 pm–1:50 pm

BMCA Annual Meeting lunch

Green Room

BMCA members are invited to the Association's annual meeting lunch. Box lunches will be provided to those who pre-ordered lunch. You are welcome to bring your lunch as well.

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2:00 pm–3:30 pm

“The Delicate Organ”: Developmental Movement at 96

Kate Tarlow Morgan (P) and Elizabeth Johnson

Theater Gamut Room

Johnson and Morgan present the “connective tissue” between three fascinatingly similar movement modalities that span the 20th century—reflecting clearly the use of the (originally named) Basic Neurological Patterns. Morgan demonstrates Ruth Doing’s Rhythms Fundamentals (1922), based on the evolutionary sequencing of the animal kingdom in the era of Isadora Duncan. Johnson models The Dart Procedures, from Raymond Dart’s discovery of *Australopithecus of Taung* (1924) to the Murrays’ “devolutionary” progression (1967) post-modern dance era. Participants will have the opportunity to compare “approaches” with Bonnie Bainbridge Cohen’s BNPs (1977)—now called Basic Neurocellular Patterns—thereby creating an active forum for embodied learning on the history and the interconnectedness of the developmental movement canon.

§

Primordial Sound: A Meditative Path to Resilience

Geralyn O’Reilly

Classroom

Primordial Sound Meditation is a vehicle to access the quiet space inside, where the true self and deep inner peace reside, through the use of a sound/vibration that was reverberating in the universe at the time and place of one’s birth. Instructor will provide an overview of Primordial Sound Meditation and direct instruction in this ancient form of meditation; participants will experience a guided meditation and have the opportunity to share feedback on their meditative experience. Students can expect to take away a new meditation technique (to make their own) and to be provided with information and resources to access their own unique primordial sound mantra.

§

Embodiment Change

Jens Johanssen (P)

Berenson 3

How can people stay fluid when change happens? Focusing on this question in the context of the evolution of the contents of Body-Mind Centering (BMC), the BMC trainings, locations, and the relationships to peers and colleagues will be at the heart of this moving discussion, and looking for resources and using them when adaptability is called for.

§

Improvisation: A Practice in Resilience

Cynthia Williams

Berenson Leeds

Improvisation is a somatic practice that nurtures one's ability to respond, adapt, transform, and interact with the environment in real time. Improvising together encourages multiple layers of listening, honors self and others, and creates a collective body that is resilient and strong. Through improvisation in movement and sound, participants will be guided through explorations in listening, responding to internal and external impulses, and developing a deep awareness of their connection to the whole group and its expression.

§

Origins of Resilience

Talia Shafir

Green Room

Resilience is a resource whose roots lie in the development of one's attachment system. The ability to recuperate from trauma is layered in the physical, emotional, cognitive, and spiritual. This workshop looks at the developmental building blocks of an internalized secure base. Examine the role of touch and interactive support in the early stages of movement leading to standing upright. Explore what it means to be resilient and "get back up."

§

Embodying Voice in Authentic Expression

Amy Baumgarten (P) and Jessica Sue Burstein

Hallie Flanagan Theater

BMC offers a process through which the body learns to communicate its needs. The Tamalpa Life/Art Process (Anna and Daria Halprin) provides a platform for authentic expression using movement, drawing, and writing. Amy and Jessica Sue interweave these two modalities, looking at the voice as a channel for self-understanding and creativity.

§

Elements of Resilience

Scott Lyons (P)

Ainsworth 304

Resilience is a state of responsiveness and equanimity that allows for flexibility to change with situational demands—while still arriving fully into the present moment with the ability to glean its meaning and purpose. Through movement, exploration, and lecture, participants will explore over 20 elements derived from various holistic modalities that develop resilience.

§



3:50 pm–5:35 pm

PLENARY SESSION

Languages of the Body:

What Can Words Convey? Transmission of Embodied Experience through Language

Bonnie Bainbridge Cohen, Andrea Olsen, and Nancy Stark Smith

Hallie Flanagan Theater

A conversation between Bonnie Bainbridge Cohen, Andrea Olsen, and Nancy Stark Smith to continue and update their longstanding/30+ year exchange about BMC, embodied research, dance improvisation, and the challenges and benefits of using written and verbal language as mediums for transmission and documentation of experiential states and discoveries.

§

8:00 pm

PERFORMANCE

Lifetimes

Hallie Flanagan Theater

ACT ONE: Is that really me in the mirror? (Linda Tumbarello); Sustain (Jeanne Feeney)

ACT TWO: Currency (Kim Sargent-Wishart); Ascendant Tiger (Anka Sedláčková); Embryoline (Maria Elvira Machado); The Creative Process, or What Is an Hour? (Jill Becker & Rebecca Nordstrom)

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9:15 pm-9:45 pm

BMCA Silent Auction Conclusion and Raffle Winner Announcement

Foyer outside Hallie Flanagan Theater

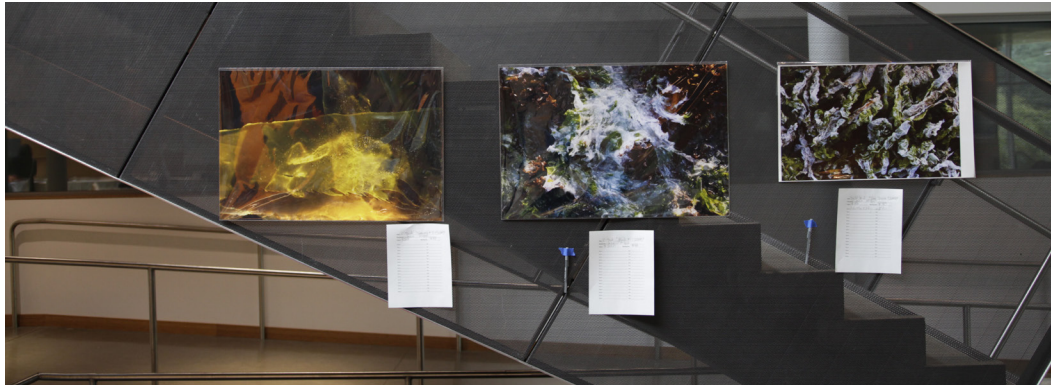
Please join us in the foyer after the performance to place your final bids on any items for the Silent Auction! If you are a winner but cannot be present at the auction's close, please swing by the registration desk on Saturday morning to pick up your item.

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SATURDAY, June 9, 2018

9:00 am–10:30 am

Poetry in Motion: Diamond-Dart Meridian Sequence

Karla Booth and Judith Muir

Theater Gamut Room

The postures of the Diamond-Dart Meridian Sequence are taken from a body of work on evolutionary and developmental movement devised by Raymond Dart, M.D., whose work has long influenced the Somatic Community. This particular movement sequence was developed by Dr. John Diamond in the 1980s as a way to bring together the physical, developmental, emotional, and psychological components of development and their relationship to the acupuncture system. With this unique sequence he created a powerful poetic movement meditation that recapitulates the evolutionary and developmental process. When practiced over time, it helps release and reverse the twist and distortions in the musculature of the body that develop as a result of uncorrected birthing trauma and poor body usage.

§

Resilience: Bodies, Communities, and Environments

Panel host: Katja Kolcio

Panelists: Barry Chernoff, Nicole Stanton

Classroom

This panel considers resilience from three different perspectives—Dance, Social Praxis, and Environmental Science—and addresses the implication of the somatic paradigm for each discipline. The individual presentations will address

1) The physical embodiment of resiliency as a movement quality, demonstrated in a movement performance (with Nicole Stanton);

- 2) Resilience as an ecological phenomenon (with Barry Chernoff); and
- 3) Resilience as a social-political quality, drawing on social upheaval in Ukraine (with Katja Kolcio).

§

Body Mind Practice Based on Confucian Philosophy

Yun-chih Chiu

Berenson 3

This workshop will introduce the philosophical background of Confucian Ya-Yue dance that originated in ancient China and invite participants to experience the core principles of the Body-Mind Axis Awareness (BMAA) method based on it. Participants will explore how Chinese body-mind practice dialogues with Western culture.

§

The Presence Playground: Resilience and Calibration in Community

Jolyn Arisman (P) and Alisa Wright Tanny (P)

Berenson Leeds

This workshop will create a playground for discovering individual and collective embodied presence through Body-Mind Centering explorations of voice, rhythm, movement, touch, dance, and contact improvisation. Participants will explore the ways in which vibration, sound, and movement bolster individual sense of empowerment and resilience through the developmental efforts of yield and push, and discover how reach and pull lead outward into relationship. Drawing from Contact Improv, participants will explore touch, weight, and space in tensegrity as ways to perceive the act of calibration in creating a dynamic, responsive group. Is calibration an action state of tensegrity, and what is diversity to a resilient community? Participants will move, sing, and stretch themselves into the inquiry of The Presence Playground.

§

Developing Inner and Outer Ecosystems

Lorelie Bond

Green Room

This workshop will intellectually and somatically explore cutting-edge scientific research on the interface of the mucosa and immune and nervous systems with the microbiome. Participants will explore the tissues of gut and lung, originating in the endoderm, as they become the place of communication and co-regulation between the body and the organisms within and around it. How do humans and these biota communicate, co-regulate, strike a bargain, and become a perfectly balanced, dynamic ecosystem?

§

Reclaiming Resilience from the Shadow: Remyelinating the Unclaimed Parts

Margery Segal (P)

Scott Dance Studio

In this experiential workshop participants will sit/move/absorb the unfelt parts of self, witnessing and turning over in their perceptions the sensations or lack thereof that arise. Imagistic themes such as of states of soft bone, disoriented tissues, unfelt fluids, and overly- and under-responsive synapses will populate the invitations to dive deeply into parts of self with somatic witness. Psychophysical and hands-on movement approaches will be offered to reintegrate the disowned. Participants will employ a Body-Mind Centering orientation to bring light to these reclamation processes.

§

Fall Down Get Up

Martha Eddy (P)

Ainsworth 304

A chance to let go and find one's resiliency in the moment, using all possible BMC and Dynamic Embodiment strategies that are emergent in that moment.

§

10:50 am-12:20 pm

Building Resilient Families and Individuals

Shannon Preto and Margery Segal (P)

Theater Gamut Room

When working with the client, the practitioner is also working with her or his family. How can practitioners use Body-Mind Centering as a methodology for building resilient families through the individual and the family itself to sustain a healthy process of change? Through a somatically focused, experiential workshop, personally explore aspects of working with the family system.

§

Currents In-Print: A 20-year History and a Tour of the Currents Exhibit with Currents' Editorial Board

Facilitators: Kate Tarlow Morgan (P), Dana Davison, Martha Eddy (P), Pat Ethridge (P), and Amélie Gaulier (P)

Classroom

Somatic Writing has emerged as a literary field cross-sectioning the already established disciplines of dance, movement therapy, touch, and anatomical experimentation. For the last 20 years, *Currents* Journal has provided a frontier for “moving” writers to explore and express new forms and languages that engage the body. Our Editorial Board will come together to discuss the writing, editing, and publishing process, along with a guided tour of *Currents*' conference exhibit.

§

Joys and Challenges of Teaching Somatic Movement Education with Teens

Susan Bauer

Berenson 3

In this presentation, Susan Bauer offers insights gleaned from her decades of teaching somatic movement education with teens and young adults in the U.S. and abroad. Drawing from her new book, *The Embodied Teen*, she will guide participants in a sample mini-class. She will then present her eight Key Pedagogy Principles for Teaching SME with Teens, along with sharing

vital stories, anecdotes, and excerpts from students' journal writing to bring teens' own perceptions to light. As understanding of adolescents' concerns comes, their own insights are encouraged, and the way is prepared for engaging teens in cultivating somatic awareness. The presentation will include a brief time for group discussion. Participants are invited to come discover more about this innovative approach and add their voices to the conversation!

§

Drop, Sink, Fall, Fly

Eileen Kinsella (P)

Berenson Leeds

Refresh, restore, recalibrate while moving through the conference. Kindle resilience with a gentle somatic movement practice to support process and nourish integration. Participants will slow down, drop in, sink, fall, and fly into the embrace of the midline, body architecture, and soft power of the core, accessing the landscape of substantive connection to self. Enjoy a space to be with Body-Mind Centering (BMC) principles, Reflexes, Righting Reactions, and Equilibrium responses (RRRs), and current evidence-based research on the role of play in life fitness.

§

Deepening Embodied Teaching

Miroslav Petrovic

Green Room

This workshop explores embodied self-study of teaching as a path of self-mastery and how to create more powerfully embodied teaching environments where learning can happen more efficiently. The goal is to unearth unconscious parts of the teaching practice that educators have been unaware of, study it through a different lens, and re-integrate it to be more effective. In this workshop, process-oriented activities will develop embodied communication that supports clearer, safer interactions in personal and student relationships.

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Dancing with Tensegrity

Cathie Caraker (P)

Hallie Flanagan Theater

A playful movement session exploring the cultivation of resilient tone through tensegrity principles. Practices that focus on breath, fluids, spinal undulations, bouncing and swinging, sidebends and spirals will move participants through the fascial web from cellular to dynamic spatial movement. Come prepared to experience some hands-on partnering, simple movement phrases, and juicy improvisation.

§

Resiliency's Spiral Dance: Dart's Double Spiral and the 3D Resetting of Active Engagement

Elizabeth Johnson and Luc Vanier

Scott Dance Studio

In this workshop, Alexander Technique teachers Luc Vanier and Elizabeth Johnson will lead the participants in experiencing the double spiral musculature that facilitates interplay between connectivity and lengthening in the whole bodily structure. The workshop will ask to what extent conceptions of the muscular-skeletal system impact resilient thinking in activity by exploring certain principles of the Alexander Technique, such as inhibition, faulty sensory awareness, whole-self, and primary control. Participants will also investigate Raymond Dart's idea of reset and how it is strongly linked to the capacity to respond creatively to challenges to personal connectivity that arise in professional and daily lives.

§

9 An Exploration of Two Models of Reflex Integration: Body-Mind Centering (BMC) and Rhythmic Movement Training (RMT)

Margaret Guay (P)

Ainsworth 304

Integrating early reflexes has been a great help for children experiencing learning and/or behavioral challenges. In this workshop participants will physically explore examples of two approaches of reflex integration. BMC, a whole-body

relational model, uses the reflexes in relationship to the Righting Reactions and Equilibrium Responses as they show up in functional movement and activities; RMT uses sustained, rhythmical movements and isometric exercises based on the early reflexes and developmental process. Participants will see how these two approaches to reflex behavior can complement and support each other, along with gaining experience and insight into how the integration of the reflexes underlies and forms a foundation for behavior.

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12:30 pm-12:45 pm

CLOSING CIRCLE

with Linda Tumbarello (P)

Location TBA

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7:30 pm-10:00 pm

Return to Our Circle: SBMC Graduates Reunion Party

Carroll Room, Smith Campus Center

100 Elm Street, Northampton, MA

Current and past students cordially invited!

Dessert and cash wine bar

\$20 per person

A portion of the proceeds will benefit BMCA

A BIG thank you to Reunion Committee members for organizing this event:

Ellen Barlow, Erika Berland, Pat Ethridge, and Michele Feldheim.

§



SATURDAY, June 9

2:00 pm–5:00 pm and

SUNDAY, June 10

9:00 am–12 noon

Post-Conference

Fight, Flight, Freeze, and Ease

Bonnie Bainbridge Cohen

Scott Gym

Patterns of movement build upon preexisting responses to both internal and external stimulation. This, in combination with perceptual interpretations of these interactions, forms a basis for behavior.

Fight, flight, and freeze, as patterns of movement, share a common root of dis-ease that gives rise to different spatial responses.

In fight, movement is directed spatially in the direction of a perceived oncoming force.



In flight, movement is directed spatially in the opposite direction of a perceived oncoming force.

In freeze, there is no movement through space, either by fully reducing our postural tone and collapsing, or by increasing our postural tone and rigidifying.

Ease allows yielding into ourselves, gravity, and space as a foundation to move three-dimensionally through space in infinite possibilities in response to a perceived oncoming force from any direction.

In this workshop, participants will explore through movement, awareness, and communication the perceptual choices habitually expressed in life in relation to fight, flight, and freeze, and discover new ways to engage with greater ease.

Bonnie Bainbridge Cohen is a movement artist, researcher, educator, therapist, and developer of the Body-Mind Centering (BMC) approach to movement and consciousness. BMC is an exploration of how people embody the body systems, tissues, and cells as well as the developmental movement patterns and embryological development. In 1973, she founded The School for Body-Mind Centering. Her work has influenced the fields of dance, bodywork, yoga, body psychotherapy, infant and child development, and many other body-mind disciplines. She is the author of the books *Sensing, Feeling and Action* and *Mechanics of Vocalization*, as well as numerous DVDs on dance, embodied anatomy, embryology, and working with children with special needs.

For more information, visit www.bodymindcentering.com.



Biographies

Bailey Anderson received her MFA from University of Colorado Boulder, where her research explored disability at the intersection of dance pedagogy, performance, somatics, and feminist thought. Bailey is currently the Artistic Director at Halestone, a non-profit moving arts organization located in Virginia.

Jolyn Arisman, MFA, EDMY, EAY: As a movement artist, teacher, and activist, Jolyn finds ways in which movement and our relationship to our bodies can be transformational for the self and stimulate connection and collaboration within our communities. She has been in private practice for 18 years, combining elements of somatic yoga, BMC, Pilates, dance, meditation, and Thai bodywork and educating through classes and Women's Circle Retreats.

Susan Bauer, MFA, RSME/T is a dance and somatic educator, author, and Fulbright scholar who has taught for over 30 years in the U.S. and Asia, informed by her extensive background in dance, Authentic Movement, and Body-Mind Centering. She is the founder of Embodiment in Education and offers professional development workshops for educators at all levels, along with upcoming teacher certification programs. Her new book, *The Embodied Teen: A Curriculum for Teaching Body-Mind Awareness, Kinesthetic Intelligence, and Social and Emotional Skills* is being released by North Atlantic Books (summer 2018).

Bonnie Bainbridge Cohen is a movement artist, researcher, educator, therapist, and developer of the Body-Mind Centering (BMC) approach to movement and consciousness. BMC is an exploration of how we embody our body systems, tissues, and cells as well as our developmental movement patterns and embryological development. In 1973, she founded The School for Body-Mind Centering. Her work has influenced the fields of dance, bodywork, yoga, body psychotherapy, infant and child development, and many other body-mind disciplines. She is the author of the books *Sensing, Feeling and Action* and *Mechanics of Vocalization*, as well as numerous DVDs on dance, embodied anatomy, embryology, and working with children with special needs. For more information, visit www.bodymindcentering.com.

E.E. Balcos, originally from Minneapolis, is an Associate Professor of Dance at UNC-Charlotte and has been a professional dancer and choreographer for over 30 years. At the age of 18, he began studying dance with modern dance pioneer Hanya Holm at the Colorado

College in Colorado Springs. His research and teaching interests include somatic movement education and experiential anatomy, choreography, dance technique and performance, improvisation, and contact improvisation. Balcos is currently pursuing a BMC SME certification.

Ellen Barlow was certified as a Practitioner of Body-Mind Centering in 1982 and a Teacher of Body-Mind Centering in 1985, is a founding member of the Body-Mind Centering Association (BMCA) and past president of the International Somatic Movement Education and Therapy Association (ISMETA), and teaches nationally and internationally. Currently she maintains a private practice in Body-Mind Centering and teaches the GYROTONIC Expansion System of Exercise in Washington DC. Ellen maintains a daily practice of Centering Prayer, and serves on the Leadership Team of her local chapter of Contemplative Outreach, Ltd, a spiritual community and international nonprofit organization dedicated to the renewal of the Christian contemplative tradition. Authentic Movement has been a resource for somatic awareness, expression and healing since graduating from the BMC Practitioner Program, when she and a few fellow graduates joined an Authentic Movement group led by students of Janet Adler.

Sarah Barnaby (SME, IDME) is a co-founder and co-director of Babies Project in NYC. For the past several years, she has been “geeking out” with Amy Matthews, sharing ideas related to cellular swarming in classes and workshops, applying it to everything from the microbiome to playing with babies.

Amy Baumgarten combines an intuitive somatic approach with anatomically-based insight to alleviate joint pain, rebalance movement patterns, and develop strength from the inside out. She specializes in integrative strength-building and rehabilitative care for pre- and post-natal populations. Alongside her specialty in women’s wellness, Amy works with a variety of bodies for the prevention of injury as well as rehabilitative pre- and post-operative care. She holds a B.A. in Dance Performance, a certificate in Embodied Anatomy and Yoga through SBMC and is a certified Pilates instructor.

Danielle Beaudet is a dance professional and Taiko player who has taught ballet, post-modern, and contact improvisation dance for more than 30 years. Currently, Danielle works with movers who are physically challenged, integrating dance and percussion using an instrument called the table drum. She is also a certified massage therapist, maintaining a private practice in Montreal. Danielle graduated from Les Grands Ballet Canadiens and is presently completing a BFA at Concordia University.

Jill Becker holds a BA in Dance from SUNY Brockport and an MA in Performing Arts from American University. Currently, she

teaches dance at Ohio Wesleyan University to children and to people with Parkinson's disease, and teaches T'ai Chi for Balance to Seniors. Artistically, Jill directed Jill Becker and Dancers, Inc. in NYC and received an NEA Individual Choreographer's Fellowship. She has also toured a one woman show entitled Portraits of Women in Holland and Germany.

Amanda Benzin received her MFA from University of Colorado Boulder, where her research explored vulnerability at the intersection of dance pedagogy, performance, somatics, and feminist thought. Amanda is currently a tenure-track Assistant Professor of Dance at Colorado Mesa University.

Erika Berland is a dancer, performer, Certified Practitioner of Body-Mind Centering and licensed massage therapist. Since 2004 she has been instrumental in developing and teaching a comprehensive two-year curriculum of somatic training for the MFA: Contemporary Performance program at Naropa University. A senior teacher and meditation instructor in the Shambhala Buddhist tradition, her work incorporates contemplative training with performance and physical technique. Her first book, *Sitting: The Physical Art of Meditation*, was published in 2017. Her work on somatics and performance training has appeared in *Movement for Actors* (Allworth Press) and the soon-to-be-published *Physical Dramaturgy* (Routledge).

Awakening potential and accessing aliveness are the themes in **Faye Berton's** life journey with Yoga, Feldenkrais, Bones for Life, and Ayurveda. After 23 years of teaching traditional asana, a health challenge led her to create Fluid Strength Yoga Practice. She is certified through Yoga Alliance, the North American Feldenkrais Guild, Ayurvedic Institute, and the Foundation for Movement Intelligence. She works in private practice in St. Paul, MN, and last year published *Vitalizing the Body and Resting the Mind*, a book on the Fluid Strength Yoga Practice.

As a kinesthetic learner, **Maryska Bigos's** body is her vehicle for witnessing in self and others the expression of mind through body consciousness. Her teaching and private practice are based on principles of Body-Mind Centering and Feldenkrais—two approaches that communicate with an individual's physiological systems as reflected in the quality and organization of their movement. Director of Kinesthetic Learning Center's BMC programs, founder of MyBabyFUNdamentals, and researcher analyzing the link between development and injury prevention, decision-making, and leadership. 1982 BMC practitioner, 1983 SBMC teacher, ADF, Duke Medical Center, venues worldwide. Integrating BMC with dance, yoga, special needs, bodywork, and massage to share the intimate connection between development, body, mind, and movement.

Nicole Bindler (BMC Practitioner) has performed throughout the U.S., Canada, Argentina, and in Berlin, Tokyo, Beirut, Bethlehem, Mexico City, and Quito. Her dances have been supported by the Pew Center for Arts and Heritage, Leeway Foundation, Puffin Foundation, Foundation for Contemporary Arts, Pennsylvania Council on the Arts, and the Ellen Forman Memorial Award. She has taught Somatics and Improvisation at Temple University, University of the Arts, and the University of Pennsylvania. Her writing has been published in *Critical Correspondence*, *Contact Quarterly*, *Emergency Index* by Ugly Duckling Presse, *Jewish Currents*, *Currents* (BMCA), *Curate This*, *Journal of Dance and Somatic Practices*, and *thINKingDANCE*. Bindler is the Founder/Director of The Institute for Somatics and Social Justice.

Lorelie Bond has followed a path of curiosity about science and embodiment for the past 30 years. Starting out in psychiatric nursing, then exploring yoga and BMC, she became a Registered Somatic Movement Therapist and Educator through Christine Cole's Somatic Body Training. Lorelie's first and greatest love is research and the embodiment of new processes.

Karla Booth is a Senior Teacher of the Alexander Technique, graduating from ACAT in NYC in 1990. With her background in dance and bodywork, the Alexander Technique was the perfect place to combine her studies of philosophy, anatomy, movement, and healing. Karla has taught workshops at Juilliard, Bard College, Sweet Briar College and throughout the U.S., as well as internationally in Australia, Sweden, and the United Kingdom. She continues to study with Dr. Diamond and the Institute for Music and Health, as well as being a teaching artist for Reach Out Arts, where programs are focused on inspiring our innate creativity.

Donna Brooks, C-IAYT, RSME, E-RYT, has been a Yoga teacher/therapist since 1981 and began integrating somatics into her practice around 1985. Her work with Parkinson's Disease is about eight years old. She has come to work with integration of connective tissue and related push and pull patterns that give the body fluidity, resilience, balance, support, and increased 3D whole body, integrated movement.

Kim Burden is a Certified Practitioner of Body-Mind Centering, an RSMTE, a Board Certified Dance/movement therapist, registered drama therapist and trainer, and Certified Psychodramatist. She is also an Iyanifa in the African Traditional Religion of Ifa/Orisha. She maintains a private practice in Body Centered Psychotherapy and Wellness and has been an adjunct professor in the Antioch University New England graduate program in Dance/movement therapy and counseling. Kim has co-authored chapters on the Kestenberg Movement Profile (KMP) and the ActingOut Youth Theatre program with Susan Loman, BC/DMT, and Mario Costa, RDT, TEP, CAWT, respectively. She has presented throughout the United States, Canada, and the UK on the integration of BMC, Dance/movement

therapy, and Psychodrama, focusing on treatment of trauma, and more recently the integration of African Traditional Religious practices with secular and embodied healing arts. She is currently focusing on the latter, and to this end has engaged in a participatory research project on the application of the KMP tension flow rhythms to the ceremonial rhythms of African Orisha.

Deborah Butler is an Early Childhood Clinician with UCFS-ChildFirst in Willimantic, CT, a Butoh artist, teacher and choreographer, and mother to her amazing 5-year old son.

Jessica Sue Burstein is certified as an Advanced Teacher Trainer in Expressive Arts and Movement at Tamalpa Institute and has worked extensively with Anna Halprin. She is an embodied creative coach and holds a MFA in Photography/Video from SVA. An accomplished writer, director, and performer in film/TV, her work has garnered awards and been shown at Sundance. Currently she is writing a new project about the legacy of voice in her Jewish lineage.

Cathie Caraker is a dance maker and performer, teacher and artistic director of MAMMALdance, whose work and teaching have been presented internationally at numerous dance festivals, universities, and institutes for the past 30 years. A certified Practitioner of Body-Mind Centering since 1990, she holds an MFA in Dance and is a certified Pilates and GYROTONIC instructor. Cathie was on the faculty of the Amsterdam School for the Arts / Department of Choreography (SNDO) for 10 years, where she refined her approach to applying BMC and movement research to the dance-making process. Her writing on BMC as a somatic approach to dance education has been published by the dance journal *Nouvelles de Danse*. www.caraker.com

Selene Carter is an Assistant Professor of Contemporary Dance at Indiana University, Bloomington, where she teaches dance improvisation, 20th century concert dance history, movement analysis, modern dance technique and dance making. She is a certified teacher of the Bill Evans Laban/Bartenieff-based modern dance technique, and an avid student of BMC for almost twenty years through classes with Lisa Clark, and more recently in workshops with Bonnie Bainbridge Cohen on Embryology.

Clover Catskill has decades of experience as a private and university instructor, counselor, bodyworker, performer, and director. She has education and experience in psychology, dance, performing and creative arts, somatic and expressive arts therapies, and ritual and spiritual practice. She is a certified Body-Mind Centering Practitioner (1994), licensed Marriage and Family Therapist, and Universal Life Church minister/marriage and ritual officiant

Mandy Sau Yi Chan is originally from Hong Kong. She received her BFA in Dance from Hong Kong Academy for Performing Arts and MFA in Dance from NYU's Tisch School of the Arts. She is a Registered Somatic Movement Therapist with ISMETA, a certified American Ballet Theater National Training Curriculum teacher, certified Holistic Health Counselor, and certified teacher in Pilates and Yoga. She presented at the 2017 BMCA conference in San Marcos, TX.

Penny Chang, CMA, RSME, BHSP, is the founder of Deep Water Moves, a project exploring the intersection of movement and energy healing through private sessions, classes, and dance performances. A graduate of the Laban/Bartenieff Institute of Movement Studies (2012), the Essential Light Institute (2013, 2017), the Barbara Brennan School of Healing (2001) and Bryn Mawr College (1985), Chang is a Certified Brennan Healing Science Practitioner, a Certified Movement Analyst, and a Registered Somatic Movement Educator. She has presented her work on the intersection of movement and healing at Sondra Fraleigh's Eastwest Somatics Winter Conference (2014) and Bill Evans's Somatic Dance Conference (2015, 2016). She practices and teaches in Charlottesville, Virginia.

Barry Chernoff holds the Robert K. Schumann Chair of Environmental Studies at Wesleyan University. He currently chairs the Environmental Studies Program and is Director of the College of the Environment.

Yun-chih Chiu has learned from Professor Chen for over 10 years and tried to integrate BMAA into clinical practice; psychiatrist and psychotherapist in private clinic; Taipei psychodrama practitioner over 5 years; BMAA practitioner over 3 years.

Christine Cole teaches BMC and Somatic Body Trainings internationally and has a private practice in Northampton, MA.

Dana Davison, RSMT/E, is a faculty member and practitioner of Dynamic Embodiment. She presented at the BMCA conferences in Ghent, Belgium; Portland, OR; Montreal, QB, Canada; and San Marcos, TX, and she contributes to the BMCA journal, *Currents*. She teaches Moving for Life, BodyMind Dancing, and Somatic Anatomy, as well as offering yoga workshops and private sessions in Brooklyn, NY.

With a background as a professional dancer and choreographer, **Gloria Desideri** integrates a wide range of movement practices and body-mind disciplines. She is a certified Kinetic Awareness Teacher and Somatic Experiencing Practitioner. As a BMC Certified Teacher and Infant Developmental Movement Educator, she has directed the licensed BMC training programs in Italy since 2006. She has taught and presented internationally the BMC approach in conferences and academic contexts, and co-translated Bonnie's book *Sensing Feeling*

and Action into Italian. For the past 20 years, she has consistently been in dialogue with several Italian institutions of the area where she lives. Here she has collaborated in BMC-based projects, including clinical practice, training for healthcare staff and educators, and support of parents of children with special needs. In addition to holding a private practice, she organizes forums and cultural activities that focus on various care and community issues.

Martha Eddy, CMA, RSMT, DEP, EdD, BMC-licensed teacher since 1984, writes and teaches on Somatic Movement Education and Therapy and Dance Somatics with a focus on eco-somatics, neuro-motor-perception, socio-emotional development, vision, and peace education. She developed “BodyMind Dancing” in 1986 and Dynamic Embodiment SMTT in 1990 – combining BMC and Laban/Bartenieff Studies, and Moving For Life DanceExercise for Cancer Recovery in 1999, now Moving For Life DanceExercise for Health, a new non-profit in NYC. Her DE-SMT trainings are part of the degree programs at UNC-Greensboro, St Mary’s in the SF Bay Area, and Montclair State University in the Greater NYC area. She has taught for Antioch, Columbia, Connecticut, Hope, Hampshire Colleges, NYU, Princeton, and SFSU. Her BMC clients are pre-natal to hospice. In October 2017 she received the prestigious national award from NDEO for Outstanding Leadership in Dance Education.

Born in New York City, **Amelia Ender** knew from early in life that dance, movement, and a body-mind perspective defined her perceptual and operational base, her area of focus, meaning-making, and expression in this life. Born in New York City, she is a Registered Dance/Movement Therapist, Certified Laban Analyst, and Body-Mind Centering teacher since 1991; she taught and coordinated Developmental Movement curricula in Practitioner and Teacher Certification Programs for over a decade. She has worked as a Chaplain at Mount Holyoke College since 2006, and integrates embodied spirituality in a faith- and values-based agenda within the Office of Religious and Spiritual Life.

Pat Ethridge is a BMC-certified practitioner, dancer, writer, and acupuncturist, who has served on BMCA’s Board and *Currents* Editorial Committee, along with other BMCA capacities, for many years.

Jeanne Feeney graduated from The School for Body-Mind Centering’s second graduating class in 1989. She marvelled then and now at the worldview it afforded one’s perspective of the body for growth, healing and creativity. She is a dancer, choreographer and movement therapist as well as a Waldorf early childhood teacher in Santa Cruz, CA.

Michele Feldheim has been exploring somatic practices for well over thirty years. A Certified BMC teacher, Pilates instructor,

Massage Therapist, and Professional Musician with an MA, Michele has been teaching classes in Pilates/BMC, teaching music, doing bodywork, and performing music for many years. She has developed the Autonomic System work taught by Bonnie Bainbridge Cohen into a hands-on practice called Autonomic Injury Release Technique, which is helpful for working with physical injury and emotional trauma. Currently, Michele has a practice working with people of different disabilities with Massage Therapy, BMC, and other modalities to assist her clients to maintain and achieve more quality of life.

Amanda Franz, RSME, is an embodiment activist and skillful educator committed to unleashing the body's intelligence to co-create a more resilient world. With Abbi Jaffe, she is known for her depthful embodied curriculum and many in-depth training opportunities (Being Trauma Informed and Re-embodiment Training) and retreats. Their studio, The Everything Space, in Montpelier VT, is dedicated to the education of diverse somatic practices as an integral part of social and environmental justice work. Find out more and join them at theeverythingspace.com

Ethelyn Friend, vocalist/actor/writer, is a teaching member of the Roy Hart Theatre of France and a founding faculty member of Naropa University's MFA in Contemporary Performance. She met at the Roy Hart Theatre of France in 1991 a trained actor and a singer who had been warned "never to sing below middle C." The expansion of the literal and figurative range of the voice which followed profoundly revolutionized the course of her life and work. Areas of special interest as a performer and teacher include extended voice applied to Shakespeare, new approaches to music-theatre, improvisation in performance, and creating bridges between the speaking and singing voice onstage.

Daniel Fruge has studied BMC for 13 years. He is a certified BMC Practitioner and holds certificates in Embodied Anatomy and Yoga and Embodied Developmental Movement and Yoga. He has studied chemistry for over 40 years and holds a PhD in physical chemistry from Purdue University.

Amélie Gaulier is a BMC practitioner, performance artist, dancer, choreographer, and co-founder of HAM — High Art Moment Collective. She is a French-born performance artist and Body-Mind Centering practitioner based in Brooklyn since 2014. Her artistic practice is dedicated to embodying and playing with the conditions of the body, objects, architecture, ideas, live music, movement and voice. She has studied with Meredith Monk, Andrew Morrish, Deborah Hay, and Rosalind Crisp. She has created and performed a series of solo pieces called "Am I An Image Moving" and "Reversible skirt." The framework for her choreographic and vocal investigations is composed of notions of indeterminacy, improvisation, and the generative space revealed by randomness and unfinished initiations. Her

solo performances have been hosted by numerous venues including the Queens Museum, Movement Research, Dixon theater, Triskelion, and Parsons.

Griff Goehring teaches group dance improvisation workshops and courses throughout the United States and in Europe and was an adjunct professor at Hampshire College for 12 years. Her dance practice is grounded in the principles of free movement expression developed by Barbara Mettler, with whom she studied and worked professionally throughout the 1970s and 1980s. Griff's performance projects griffinfish (1984-1986), Northeast Performance Project (2009), Summer Dance Lab (2010 and 2013), and Bicycle Dance Troupe (2011) explored the challenge of immersing oneself in the creative process while connecting with an audience. Griff has an MA in Dance/ Movement Therapy from Antioch/NE (1993).

Ziji Beth Goren began studying BMC in Bonnie's west Village apartment in NYC in 1972. She stayed the miles, now 45 years, and was certified in 1980 as Teacher-Practitioner. Throughout these years of studies, practice, teaching, and performing, Beth was a founding member of (the School for) Movement Research and BMCA. Beth also began writing poems and prose from many years of world travel beginning with her job at PanAm, continuing with grants and fellowships for travel-research to remote areas of the globe. In 1987, she founded Hands-on Elders, a nonprofit bodywork service organization.

Margaret Guay began her BMC studies 27 years ago and is certified in the IDME, SME, Practitioner, and Teacher Training Programs. She has completed basic coursework in Rhythmic Movement Training (RMT) and is a Somatic Movement Educator and Therapist through ISMETA. She has taught the developmental courses in the School for Body-Mind Centering SME and Practitioner Programs, both in the U.S. and abroad. She has taught classes at Whole Children in Hadley, MA, with infants and children with special needs, and has worked at Brain Balance in West Springfield, MA, utilizing reflexes with children with learning and behavioral issues. She is an artist and a primary illustrator for Bonnie Bainbridge Cohen's new developmental book, *Basic Neurocellular Patterns*. Margaret resides in Northampton, MA, where she maintains a somatic bodywork and movement practice for adults, children, and animals.

Tal Halevi is a choreographer, dancer, and teacher based in NYC. She has performed and taught in the U.S., Europe, Israel, and Canada. For the past 25 years she has maintained a private BMC practice exploring awareness in the body as a source for physical wellbeing, personal insight, and creative expression.

Wendy Hambidge is a Teacher of Body-Mind Centering, an Infant Development Movement Educator, and holds an MFA in

Choreography and Performance. Wendy has served on the Board of Directors of BMCA since 2007 and as Board President/Chair since 2014. She actively created dance work from 1972-1999 with the support of different granting organizations. Wendy is teaching BMC regionally and internationally and is beginning to focus once again on performing.

Patrice Heber is a registered movement therapist who has been teaching in the somatic movement field for over 25 years. A certified practitioner of Body-Mind Centering, a certified Infant Developmental Educator, and certified yoga instructor, she has taught in the U.S. and Europe as well as at Naropa University. She has presented Contemplative Movement Workshops throughout the Northeast and Europe. She is an Interfaith Chaplain, having worked in hospitals and hospice and has taught meditation in prison settings. She is a senior meditation instructor in the Shambhala Buddhist tradition.

Abbi Jaffe, RSME, is an embodiment activist and skillful educator committed to unleashing the body's intelligence to co-create a more resilient world. With Amanda Franz, she is known for her depthful embodied curriculum and many in-depth training opportunities (Being Trauma Informed and Re-embodiment Training) and retreats. Their studio, The Everything Space, in Montpelier VT, is dedicated to the education of diverse somatic practices as an integral part of social and environmental justice work. Find out more and join them at theeverythingspace.com

Jens Johansen is a dancer and movement therapist from Fresdorf, Germany. Since 1978 he has been exploring body and mind correlations through movement, touch, dance, voice, theatre, yoga, and Humanistic and Buddhist Psychology. He was certified as a BMC practitioner in 1989, as Teacher in 1992, and has been directing SME, Practitioner, and Teacher Trainings since 2003. While sharing BMC over 3 decades, he has been a meditation and mind-training student and practitioner.

Elizabeth Johnson (MFA, GL-CMA, M.AmSAT) is a performer, choreographer, educator, Laban Movement Analyst, and certified Teacher of the Alexander Technique. Her research integrates somatic, developmental, and feminist perspectives into her pedagogies as well her creative work. As Artistic Director of Your Mother Dances, her work has been seen in Milwaukee, NYC, D.C., Chicago, Minneapolis, and beyond. She has served as Dance faculty at the University of Illinois, UW-Madison, UNC-Greensboro, UW-Milwaukee, and Texas Tech University, and is currently an Assistant Professor in the School of Theatre and Dance, University of Florida.

Paula Josa-Jones, MA, CMA, RSMET, SEP, is a dancer, choreographer, equestrian, author, movement therapist and educator, Guild-Certified in TTEAM (Tellington Touch Equine Awareness Method), and a Somatic Experiencing practitioner. She is the Artistic Director

of Paula Josa-Jones/Performance Works; her work includes choreography for humans and inter-species dances with horses, as well as film and video. She has created over 40 dances that have been produced in Russia, Europe, Mexico and throughout the United States, and has taught in the dance programs at Tufts University, Boston University, and at universities, colleges, and dance festivals nationally and internationally. Her blog is called RIDE DANCE WRITE, her writings on movement and dance have been published in *Contact Quarterly*, and her book, *Our Horses, Ourselves: Discovering the Common Body*, was published in September 2017 by Trafalgar Square Books.

Hana Kamea Kemble, MA, BCDMT, RCC, CLMA, RYT, is a graduate of Naropa University (Somatic Psychology Department) and a Body-Mind Psychotherapy-informed Dance/Movement Therapist who works with children and families in British Columbia, Canada. She is the creator, director, and producer of *The Moving Child* films (www.themovingchild.com). These three films share knowledge and understanding about supporting children's optimal movement development in relationship with caregivers. Hana is a longtime student of Susan Aposhyan and is currently studying to complete the IDME training. www.hanakamea.com

Eileen Kinsella is an RSMT, a BMC Teacher/Professional, certified IDME, and a bodyworker. In addition to her private practice, Eileen offers classes in resilient life fitness using a somatic approach based on BMC and evidence-based research on the role of creativity and aging: Rolling, Wrapping, Curving, a somatic approach to restorative yoga, Aquatic Core Awareness, and Balance and Revitalize, a land-based curriculum.

Katja Kolcio is Associate Professor in the Departments of Dance and Environmental Studies at Wesleyan University and is currently involved in the war relief effort and volunteer movement in Ukraine.

Nitzan Lederman, graduate of SEAD Academy of Dance (AT) and 'Kelim' Choreography Center (IL), has been working as a freelance dancer with Neta Pulvermacher, C.a.t.a.m.o.n Dance group, Shai Faran, Sharona Florsheim, Daphna Horenczyk, David Gordon, Rotem Tashach, and more. She has been working worldwide as an independent choreographer and as a dance and movement research teacher since 2013.

Eleni Levidi, MS, LPC, BC-DMT, Certified Master Dream Pattern Analyst, is a faculty member of Circles of Four, an international post-graduate program founded by Janet Adler and designed to prepare teachers of the Discipline of Authentic Movement. She pioneered Dance Therapy in Greece in the 1980s. She has taught the Discipline of Authentic Movement in the U.S. and in Europe since 1995 and offers solo and group retreats and supervision in Boulder, Colorado and in Greece.

A fascination with the seasons led **Wendy Loren** (RSME) to study science ('90), bodywork ('95), and eventually BMC (EAY grad '15). She currently balances teaching anatomy (embodied as much as possible), physiology, and pathology for massage therapists and maintains a private practice as a licensed massage therapist. Born under a Gemini sun, Wendy is well acquainted with seeing things from more than one perspective.

Scott Lyons is a Clinical Psychologist and Mind-Body Medicine practitioner. He is dedicated to teaching embodiment as a way of exploring human development, healing, growth, and transformation. His deep passion is to integrate somatic practices, transpersonal inquiry, and scholarly research into the creative and healing arts. Scott is a Certified Body-Mind Centering Teacher and Practitioner.

Maria Machado is a Brazilian artist and choreographer working between Brazil and Europe. Maria works with performing arts, live arts and somatic education applied into contemporary dance. She has a Bachelor's degree in Dance, "Comunicação das Artes do Corpo," at PUC, Catholic University of São Paulo. She has a Post Graduate Certificate in Community Dance from the Laban Centre in London where she was honored with the Simone Michelle Prize for Outstanding Choreography. Maria worked as artistic coordinator and teacher of Deborah Colker Movement Center. She has studied with Bonnie Bainbridge Cohen, Lisa Nelson, Nancy Stark Smith, Angel Vianna and Yukio Waguri, among others. Recently Maria was the choreography assistant for Deborah Colker in the opening ceremonies of Rio Olympic games. She is currently studying somatic education in SOMA and Corporalmente.

A former Trisha Brown Dance Company member, **Mariah Maloney** creates work from the sensing body, accessing movement scores and choreography through improvisation. Mariah presents work nationally and internationally and is an Associate Professor at Brockport.

Natasha Martina is a certified Laban Movement Analyst and a BMC Somatic Movement Educator. She resides in Saskatoon, Saskatchewan, where she is an Associate Professor, specializing in movement for actors, in the Department of Drama at the University of Saskatchewan. In 2007, she created her theatre company Ground Cover Theatre - www.groundcovertheatre.com.

Amy Matthews (CT, IDME) is a co-founder and co-director of Babies Project in NYC. For the past several years, she has been "geeking out" with Sarah Barnaby, sharing ideas related to cellular swarming in classes and workshops, applying it to everything from the microbiome to playing with babies.

Caryn McHose has been a somatic educator for over 45 years, and at age five, she began studying dance in a context that valued creativity and relationship to nature. She is a practitioner of the following disciplines: Rolfing Structural Integration; Rolf Movement Integration; Somatic Experiencing; and Biodynamic Cranial Sacral Therapy. She has a private practice and teaches workshops for somatic professionals in a variety of contexts, and is the co-author (with Kevin Frank) of *How Life Moves, Explorations in Meaning and Body Awareness*. She is the collaborator for *Bodystories, A Guide to Experiential Anatomy* by Andrea Olsen. (www.resourcesinmovement.com)

Lissa Michalak, RSMT/E, is an NYC-based Dynamic Embodiment practitioner who has studied anatomy in relation to movement extensively through 25 years of teaching. Her background in modern and Middle Eastern dance combines with martial arts, Pilates, personal training and somatics to bring a full experience of movement to anatomy students and clients.

Roxlyn Moret, RSME, CMA, ERYT-500, BMC Practitioner and Teacher, has been exploring and teaching movement, yoga, chi gung, and BMC for over 40 years. She has taught the EAY and EDMY programs in NYC and co-teaches the SME program in NC. She has had a private practice since 1975 and teaches throughout NYC and Europe. Recently Roxlyn and Rabbi Diane Elliot have been teaching a BMC approach to breathing and vocalization.

Kate Tarlow Morgan (MA, RMET) is a choreographer, dance educator, movement therapist, somatic author, and editor of *Currents*, Journal of the Body-Mind Centering Association, and Lost and Found Poetics Document Initiative at the City University of New York. Kate, a certified teacher of Body-Mind Centering, has synthesized the work of her mentors in The Rhythms Fundamentals, Ideokinesis, dance improvisation and technique towards a synergistic approach to the body and writing. Together with *Currents* Journal Committee, Kate will sponsor the Annual Somatic Writing Symposium in New York City in Fall 2018.

Judith Muir is a Senior Teacher of the Alexander Technique with over 30 years of international experience. She is a founding member of the American Society of Alexander Teachers (AmSAT) and for 12 years taught in the theater department of Bard College. Judith trained at the Royal Academy of Music in London and the Manhattan School of Music in NYC as well as having a degree in Music Therapy. She is director of Programs at the Institute for Music and Health in the Hudson Valley, where they teach the Diamond Method for Music and run Reach Out Arts programs for all ages and abilities.

Megan Nicely is Assistant Professor in Performing Arts at University of San Francisco, whose program focuses on the arts and social

justice. She co-teaches a weekly community Butoh class in San Francisco and performs and writes on experimental choreography and performance.

Rebecca Nordstrom, MFA, CMA, is Professor Emerita of Dance/Movement Studies at Hampshire College and The Five College Dance Department. She received her Master's degree at Smith College and her training in Laban Movement Analysis at the Laban/Bartenieff Institute for Movement Studies (LIMS) in New York City. She has performed locally in the Pioneer Valley as well as nationally and internationally and continues to enjoy moving/improvising with colleagues and friends.

Andrea Olsen is a dance artist, author, and educator who has been a Professor of Dance and held the John Elder Professor of Environmental Studies at Middlebury College in Vermont over the past three decades. Author of a triad of books, *Bodystories*, *Body and Earth*, and *The Place of Dance*, with colleague Caryn McHose, she teaches and performs internationally. She has participated in the work of Bonnie Bainbridge Cohen since 1976 and recently completed a series of seven *Body and Earth* films with McHose and Scotty Hardwig (<http://www.body-earth.org>; <http://andrea-olsen.com>).

Geralyn O'Reilly has studied Body-Mind Centering with Toni Smith and Anna Witt in New York State. She holds a BA and MA in Advanced Classroom Teaching from the University at Albany and is a certified Kripalu Yoga Instructor and is founder of Emerald Mind & Body Wellness. Geralyn has studied meditation with Deepak Chopra in California and is a Chopra Center certified Primordial Sound Meditation instructor. She is currently serving 200,000 retired teachers in New York and Florida in her role as program coordinator and leads yoga, meditation, and wellness programs in Troy, NY.

Hannah Park is a dancer, choreographer, educator, scholar, Certified Laban/Bartenieff Movement Analyst and somatic practitioner. Her research focuses on creative processes integrating somatics, the pedagogy of dance, and community engagement through movement for various populations. She currently serves as a Dance Program Coordinator and Assistant Professor of Dance at Iona College, NY, where she directs the dance program and residential dance company.

Miroslav Petrovic is a pioneer in the areas of authentic expression and communication. He is a speaker, teacher, and writer who has presented across Australia to over 4,000 people on topics of authenticity and self-awareness. Over the last 10 years he has been immersed in the art of personal transformation, traveling globally and challenging his world views and personal limits – from Amazonian immersions to Ashram life in India, he has studied with pioneers in the field of human potential. He has an infectious attitude for “joyous

self-discovery” and also has a Post Graduate Diploma of Education. (Monash University, Aus)

Shannon Preto has an MS/OT from Dominican University of California and an MFA in dance from the University of Colorado at Boulder. He has been performing, choreographing, and teaching dance for over 20 years in Chicago, Denver/Boulder, and San Francisco.

Mary Ann Rund, MFA, SME, IDME, RYT, currently teaches somatic movement in the Somatic Certificate Program of the Dance Program at Washington University in St. Louis, Missouri. Having taught dance and yoga for many years to all ages, Mary Ann has choreographed and performed in and for a myriad of university and arts education programs, dance/theatre companies, and special events. She holds Bachelor Degrees in Biology and Dance from Southern Illinois University-Edwardsville and a Master of Fine Arts in Dance from Florida State University. A former president of the Missouri Dance Organization, Mary Ann now sits on the Membership Committee of BMCA.

Michele Rusinko is a teacher, choreographer, dancer, and writer. She has taught at Gustavus Adolphus College, in St. Peter, MN, for 29 years. She received her BA from St. Olaf College and MFA from Arizona State University. She is also a breast cancer survivor, somatic educator, and resiliency coach. An entire career spent integrating the life of the mind with the wisdom of the body, combined with her research in Positive Psychology, allowed her to feel empowered and joyful as she negotiated her cancer diagnosis. She enjoys sharing these skills, and this dance, with students of all ages and backgrounds.

Paula Sager, BA, MLS, is a faculty member of Circles of Four, an international post-graduate program founded by Janet Adler and designed to prepare teachers of the Discipline of Authentic Movement. She has studied with Janet Adler since 1994 and since 2000 teaches the discipline in the U.S. and Canada and offers solo and group retreats in her Rhode Island studio. She co-founded *A Moving Journal*, a publication devoted to Authentic Movement, and is trained in the Alexander Technique.

Solveig Santillano, MFA, MALS (Rulewater Prize), RYT (500hrs), is an associate professor of dance at Mercyhurst University, co-founder and artistic director of SoMar Dance Works. Originally from South Dakota, her first love was theatre (Circle in the Square, NHSI, Children’s Theatre Company). Upon graduating from Juilliard, she freelanced (Anna Sokolow, Ruby Shang, Prometheus Dance, Spencer/Colton...) and toured the world with MOMIX. Now based in Erie, PA, Santillano researches somatics (Evans, BF, integrative movement), engages in reflexive practices, critical, feminist, and liberation pedagogy, and collaborates with her life partner, students,

friends, colleagues, and SoMar Dance Works. She currently studies with Bill Evans and has a passion for collaborations that build community and facilitate transformation.

Kim Sargent-Wishart (SME, PhD) is an artist, researcher and educator specializing in somatic movement methodologies, creative development and leadership, embodiment, presence, perceptual processes, and the art of the everyday. Based near Melbourne, Australia, she has a BA with Honors in Dance from Wesleyan University and a PhD in Performance Studies from Victoria University (Melbourne). She is a certified practitioner of Body-Mind Centering and a Registered Somatic Movement Educator (ISMETA).

Nicole Stanton is a dance artist and educator, currently serving as Associate Professor of Dance and faculty in the African American Studies Program, the College of the Environment, and the Institute for Curatorial Practice in Performance at Wesleyan University.

Anka Sedláčková is a Slovak choreographer, dancer, and dance teacher, teaching in the Dance Department of the Academy of Performing Arts in Bratislava. Since 2004 Anka has also been intensively focusing and developing work with babies and small children based on her studies of Body-Mind Centering. She is a BMC Practitioner since 2013 and IDME since 2006. She spent the academic year 2001/2002 as a Fulbright scholar at Hampshire College, Amherst, MA.

Meir Schneider, PhD, LMT, was born blind and taught himself to see. Through his own healing journey, he learned principles which can be applied to all areas of health, both mental and physical. He has devoted his life to teaching people how to heal themselves by addressing every aspect of their being. The Meir Schneider Self-Healing Method is a unique combination of therapeutic massage, movement, and natural vision improvement exercises for prevention and rehabilitation of degenerative conditions. A globally respected therapist and educator, he is also a bestselling author. His latest book, *Awakening the Power of Self-Healing*, is published by the Self-Healing Press. He is the founder of the School for Self-Healing in San Francisco.

Margery Segal is a Body-Oriented Psychotherapist and a Registered Somatic Movement Therapist with a specialty in Child Development and Pre and Perinatal Birth Attachment Therapy. She develops and teaches the Family Somatics Program: The Psychophysical Development of Baby and Family with Mark Taylor – an intensive training program in Brazil that she is hosting in Austin, Texas, where she teaches Body-Mind Centering courses. She is a Body Mind Centering Practitioner, Licensed Professional Counselor, Infant Developmental Movement Educator, Certified Pre and Perinatal Birth Attachment Practitioner, and a Biodynamic Cranial Sacral Therapist.

Talia B. Shafir is a Registered Somatic Movement Therapist and Educator, a Psychophysical Therapist, and a Clinical Hypnotherapist. She has completed PhD research in movement and adult attachment toward a degree in Somatic and Spiritual Psychology. Talia has a private practice in the New York City and SF Bay Areas specializing in trauma, PTSD, and adult attachment issues.

Eve Silver, M.AmSat, has a passionate interest in introducing students to the Alexander Technique (AT) because of its unique ability to restore a sense of balance, ease, and presence in everyday living. She is a certified teacher of the Alexander Technique, graduating from ACAT in NYC. Eve discovered the benefits of AT through her curiosity and search for living a well-balanced life and now teaches the technique in private lessons and group workshops to students of all ages and backgrounds who seek freedom from physical and emotional limitations. Before discovering AT, Eve pursued a variety of career paths, including finance, yoga, and interior design consulting and spent thirty years raising a family, hiking, traveling, and volunteering, helping her to gain life experiences that allow her to facilitate and support others on their path to wellness.

Nancy Stark Smith danced in the first performances of Contact Improvisation in 1972 with Steve Paxton and others and has since been central to its development as dancer, teacher, performer, writer/publisher, and organizer. She has traveled extensively throughout the world teaching and performing Contact and other improvised dance work with Paxton and many other favorite dance partners and performance makers, including musician Mike Vargas. She co-founded *Contact Quarterly*, an international dance journal, in 1975, which she continues to co-edit and produce along with other dance and somatic literature, in collaboration with co-editor Lisa Nelson. Nancy's work is featured in several books and films, and she has been developing the Underscore, a long-form dance improvisation structure, since 1990. Her first book, *Caught Falling: The Confluence of Contact Improvisation, Nancy Stark Smith, and Other Moving Ideas*, came out in 2008. She lives in Western Massachusetts. www.nancystarksmith.com

Karin Spitfire completed the BMC Teacher training in 1999 and the BMC Practitioner program in 1989. She has worked with trauma survivors for 30 years, using her background in BMC, body-psychotherapy, and addiction recovery methods woven together. Spitfire is an artist who uses whatever media suits her expression, starting with performance art—*Incest: It's All Relative* (1982)—and now primarily using poetry, artist books, and letterpress printing.

Mariko Tanabe, RSME/T, has performed her critically acclaimed dances internationally for the past twenty-five years. Creative collaborations include Toronto Dance Theatre, Steptext dance project (Germany), Fabrication Danse, Montréal Danse, and Benoit Lachambre. She teaches at l'Université de Montréal à Québec and is the founder, director, and a teacher of the BMC Licensed Training Program in Montreal. For twelve years she was a dancer and teacher with the Erick Hawkins Dance Co. in NYC.

Patty Townsend is a master teacher, the founder of Yoga Center Amherst, MA, and the developer of Embodyoga. Embodyoga is the result of 40 years of yoga practice and teaching and has developed directly out of Patty's personal and intensive study with Bonnie. She is a graduate of both BMC and Yoga Programs and continues to deepen her experience and understanding of all things embodied through her ongoing curiosity, inquiry, and teaching.

Linda Tumbarello, Body-Mind Centering Practitioner and Teacher, Licensed Mental Health Counselor, Body-Centered Psychotherapist, has over 35 years of experience in body-mind healing. She began her studies with Bonnie Bainbridge Cohen in 1973. She was a faculty member at the School for Body-Mind Centering in Amherst for over 25 years and has taught in the Dynamic Embodiment Training Program with Dr. Martha Eddy for over 20 years. She is the author of *The Heart of Self-Care: A Women's Guide to Joyful Living and Well-Being* and *Joyful Sexuality for Women*. Linda practices in Northampton, MA, and also offers individual healing retreats, individualized supervision, coaching, and advanced training for movement and touch practitioners.

Luc Vanier (MFA, M.AMSAT) is the Director of the School of Dance at the University of Utah. He received his MFA from the University of Illinois, certified as an Alexander teacher in 2001, and became a training course Director in 2011. Principal Dancer and company choreographer with Ohio Ballet, he danced pivotal roles in the works of Heinz Poll, Balanchine, Paul Taylor, Kurt Jooss, Lynne Taylor-Corbett, and Laura Dean, among others. His choreography has been produced at the Joyce Theater in NYC and toured nationally. Vanier has lectured and presented his research extensively nationally and internationally and co-authored the book *Dance and the Alexander Technique* with Rebecca Nettl-Fiol. They co-created Framework for Integration, a movement analysis system anchored in the Dart Procedures.

Ildiko Viczian received her certification as Practitioner in 1989 and Teacher of Body-Mind Centering in 1992. She teaches BMC and assists Bonnie Bainbridge Cohen in the U.S. and Europe. In 2005 she was commissioned as a Presenter of Centering Prayer by Contemplative Outreach, Ltd and by the International Chapter as a liaison to Europe, forming and facilitating Centering Prayer groups through the spiritual guidance of Father Thomas Keating. Ildiko unifies Body-Mind Centering and Centering Prayer in an integrated Somato-Spiritual practice, calling it simply 'Centring.' She also leads the weekly Open Movement improvisation in New York.

Florence Vinit is a clinical psychologist and professor of psychology at Université du Québec à Montréal (UQÀM). Trained in massage therapy and affective touch, she has started her professional training in BMC and is especially interested in the somatic epistemology of psychology.

Joan Whitacre, RSMT, M.A., Founder of Embody the Journey, Responsive Massage, and Whole Women Healing, offers many years of mastery serving the journey towards awareness and wellbeing. As a BMC-certified practitioner, Shambhala Buddhist meditation teacher, movement specialist, and student of psychology, she has pioneered the synchronizing of mind and body in meditation practice, postural-movement education, stress reduction, trauma relief, and creativity enhancement. Committed to women's healing and empowerment, Joan has worked with abused women in Mexico and Nepal, as well as the U.S. She conducts a private teaching practice, is publishing a book of her poetry and writing a training guide on Embodied Awareness.

Cynthia J. Williams, MFA Connecticut College, BFA University of Utah, is Professor and Chair of Dance at Hobart and William Smith Colleges in Geneva, NY. A choreographer, performer, and writer, Cynthia teaches modern dance technique, composition, improvisation, dance history, and bi-disciplinary courses at HWS and has recently performed in two Bill Evans pieces and a newly-commissioned Claire Porter solo. Cynthia co-directs the annual Somatic Dance Conference and Performance Festival with William "Bill" Evans and coordinates the Bill Evans Teachers' Intensives in the northeast. Recent conference presentations have included papers on Jane Comfort, David Dorfman, Molissa Fenley, and Doug Varone, as well as movement and lecture presentations at the 2016 and 2017 BMCA conferences.

Alisa Wright Tanny, MA, e-RYT500, R-DMT, IDME. As an Embodiment Coach, Expressive Arts Dance Therapist, Infant Developmental Movement Educator, Pilates, Embodyoga and Body-Mind Centering Yoga Teacher, Alisa's presence provides space for joyful, embodied empowerment. As Founder of The Embodiment Sanctuary in Western MA, she offers on-line and Personalized Embodiment Coaching, YogaDance YTT200, and Yoga Alliance CEU programs specializing in working with infants and children, pre-teen/teen Girls' CIRCLE Expressive-Embodied-Empowerment, CORE Strength and Spinal Care, and women's sensual embodied wellness and empowerment. www.theembodimentsanctuary.com

Ayelet Yekutieli, graduate of SEAD Academy of Dance (AT) and 'Kelim' Choreography Center (IL), is a Certified Somatic Movement Educator of Body-Mind Centering and a teacher candidate of Axis Syllabus. Ayelet worked as a creative dancer for companies and freelance choreographers worldwide. Since 2010 she has been working as a freelance choreographer and is a founding member of 'Augustine Collective.'

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Currents, the annual journal of BMCA, is a professional periodical that publishes writing on the nature of the body-mind experience across disciplines. Supporting both scholarly and creative texts, *Currents* is unique in its attention to the development of somatic writers and their writing. We welcome fresh research, rich description, and embodied documentation of new modes of thinking, healing, and expression.

Theme for 2018: Animal Roots

Annual subscriptions for non-members: Regular \$22 USA, \$30 Int'l. BMCA members receive *Currents* online as a free benefit of membership. For a \$10 postage fee, members will receive BOTH online and printed version. Limited back issues are available.

Subscription info:
<https://bmcaassociation.org/publications/currents>

2019 CALL FOR SUBMISSIONS!

Theme for 2019: Open Issue

The value of the Open Issue is twofold: first, to provide a broad platform for the sharing of ideas that speak directly to the author and where somatic writers may place the diverse richness of their work. Second, for the pleasure and the mystery of "serendipity" that has been proven, in the end, to create a "theme." Through the opening flows a current that finds itself at our Journal doors. Our doors are now open, so let the wide world in and move something our way. Always drop us a line if you have any suggestions for the future.

We invite submissions from both beginning and advanced writers.

Dates for March 2019 publication are as follows:

Feature length abstracts to be considered: June 1-August 15, 2018.

Final Drafts: November 1, 2018.

Short pieces, poems, visuals, and ads: October 1, 2018.

Full submission guidelines and formatting can be found at:
<https://bmcaassociation.org/publications/currents>



Self and Other

34th Annual Body-Mind Centering Association Conference

CALL FOR PRESENTERS

August 6–11, 2019
University of California
Santa Barbara, CA

August 6–7 Pre-Conference with Mary Overlie

August 10–11 Post-Conference with Bonnie Bainbridge Cohen

BMCA is seeking proposals from somatic movement practitioners and researchers for experiential workshops, presentations, panels, and performances. We invite proposals that respond to the theme of “Self and Other” while equally welcoming other topics.

Deadline for Proposals: September 30, 2018

For more details and to submit a proposal visit

www.bmcassociation.org/conferences

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