

Self and Other

August 7-10, 2019 – University of California – Santa Barbara, CA, USA

PROGRAM

Featuring descriptions and presenter biographies

(final program will be released at the Conference and, except for the pre and post conferences, is subject to change —updated 4/23/19)

August 6-7 Pre-Conference Workshop

Ann Cooper Albright, *Cultivating the 3Rs: Responsiveness, Resistance, Resilience*

August 7-10 Main Conference

August 10-11 Post-Conference Workshop

Bonnie Bainbridge Cohen, *Engaging Self and Other through Embodiment*

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 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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Pre-Conference

TUESDAY, August 6, 2:00 pm-5:00 pm and WEDNESDAY, August 7, 9:00 am-12 noon

Cultivating the 3Rs: Responsiveness, Resistance, Resilience

Ann Cooper Albright

How can breathing connect to a sense of spaciousness? How can the support of gravity be used to ground the self even as one's life feels like it is slipping out of control? How can strength be engaged without undue tension as the status quo is resisted? How can connection across individual differences be formed to create strategic alliances?

This workshop is situated at the intersection of somatics and politics – the place where bodily perception meets social engagement—where self meets other. In the context of yoga, movement therapy, contemporary dance release techniques, or contemplative movement, the focus on visual imagery and breathing central to somatic practices can make a big difference in how people inhabit their bodies. Rather than thinking of somatic education only in terms of physical development or even personal empowerment, however, this workshop will begin to chart the ways in which somatic bodily exploration can foster communal interaction and civic responsibility as well.

There is a deep interconnectedness between how people think about the world and how they move through it. Bridging physical mindfulness and social engagement, this hands-on, experiential workshop explores how intentional physical practices can provide an embodied ground for lives with others. Workshop participants will be invited to move together in a way that is safe and connected, but still allows for the intensity of anger and resistance. Rather than neutralizing bodies and identities, participants will explore how to engage feelings and politics without getting stuck in self-righteousness.

This pre-conference workshop draws on thirty-five years of experience teaching and engaging with many different populations, including: survivors of domestic and sexual abuse, folks with serious physical limitations, and public middle school girls (the most challenging of all). The class will begin with a general warm-up by moving comfortably through the space, followed by various physical practices, honed over the years, with a focus on cultivating personal skills that support becoming responsive, rather than reactive, to one another and to the events in the world around us. These activities will be introduced: finding the three domes of internal support, engaging peripheral vision, creating strength and resistance through extension and not tension, and claws and wings, to mention only a few examples that will be presented to the group, before asking them to think about their own individual skill sets for the essential 3Rs for our time: responsiveness, resistance, and resilience.

A dancer and a scholar, Ann Cooper Albright is Professor and Chair of the Department of Dance at Oberlin College. Originally an undergraduate philosophy major at Bryn Mawr College, she received her MFA in dance from Temple University and a PhD in Performance Studies from New York University. Combining her interests in dancing and cultural theory, including phenomenology, gender, sexuality, and feminist studies, Dr. Cooper Albright teaches a variety of courses that seek to engage students in both practices and theories of the body. Her publications include her new book: How to Land: Finding Ground in an Unstable World, recently published by Oxford University

Press; Engaging Bodies: The Politics and Poetics of Corporeality (2013), which won the Selma Jeanne Cohen Prize from the American Society for Aesthetics; Modern Gestures: Abraham Walkowitz Draws Isadora Duncan Dancing (2010); Traces of Light: Absence and Presence in the Work of Loie Fuller (2007); and Choreographing Difference: The Body and Identity in Contemporary Dance (1997). She is co-editor, with Ann Dils, of Moving History/Dancing Cultures (2001) and, with David Gere, of Taken By Surprise: Improvisation in Dance and Mind (2003). Albright is the founder and director of Girls in Motion, an award-winning afterschool program at Oberlin's Langston Middle School, and is co-director of Accelerated Motion: Towards a New Dance Literacy in America, an NEA-supported website that facilitates active learning and the exchange of teaching strategies and resources to support educators who teach dance studies as a humanistic discipline. Ann Cooper Albright is also a practitioner of Contact Improvisation and has taught workshops throughout the U.S. and abroad. The book Encounters with Contact Improvisation (2010) is the product of one of her adventures in writing and dancing and dancing and writing with others.

Main Conference

(Presenters listed by last name alphabetically)

BMC: Outreaching to Others

Jolyn Hope Arisman (P)

This forum is dedicating time and focus to the issues of increasing diversity within the BMC community. To reach marginalized communities, the focus will be specifically on outreach. This forum is an invitation for those with experience to come and share and for the community to collectively brainstorm methods to reach new sectors of society and to widen the appeal of somatic practices and education. What are the obstacles that the BMC community is facing to being comprehensible and appealing to others? What avenues are available to share and introduce BMC as a therapeutic, healing, and educational source? These and many other topics will be explored. Come join!

Jolyn Hope Arisman, MFA, EDMY, EAY, RYT500 As a movement artist and teacher, Jolyn finds ways in which movement and body relationship can be transformational for the self and stimulate connection within communities. She has been in private practice for 19 years, combining elements of fitness, BMC, nutrition, and mindfulness. She will be opening a retreat in Santa Cruz dedicated to earth medicine and healing this year.

Authenticity Through the "Triple Rs" and Contact Improvisation

E.E. Balcos

The BMC concepts Primitive Reflexes, Righting Reactions, and Equilibrium Responses will be explored through guided somatization leading into contact improvisation. Beginning with the Labyrinthian Tonic Reflex, participants can find an awareness of place and self through the sense and perception of gravity and earth. Righting Reactions refer to the head in relation to the torso. It takes the head and body into verticality, giving a sense of horizon and space. This creates expanding options, allowing participants to make authentic choices. Equilibrium Responses allow for shifting the center of gravity from one base of support to another. The base of support may be with the earth or with a partner. Through movement, touch, and vocalization, this workshop will allow the participants to sense, perceive, make choices, and move with awareness of the 'triple Rs.'

Embodying and integrating these patterns invite the participants to meet 'other' in conversation and harmony.

Ethan (E. E.) Balcos is an Associate Professor of Dance at UNC Charlotte and a professional dancer and choreographer. He began studying traditional modern technique with dance pioneer Hanya Holm and the practice of Contact Improvisation at The Colorado College. Balcos is actively exploring somatic movement as it applies to choreography, improvisation, and teaching. He often collaborates with composers, musicians, and other artists to create interdisciplinary performances. Balcos is actively pursuing a Body-Mind Centering Somatic Movement Educator certification and has studied BMC at the Kinesthetic Learning Center in NC and Esprit en Mouvement in Montreal, Canada. Balcos is also a passionate gardener, landscaper, and photographer exploring and identifying parallels in nature and dance.

Embracing Aging II

Ellen Barlow (P)

While living the aging process, each one is in a personal story, and together everyone is/has biopsychospiritualsociocultural 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, the whole group will reflect on the findings and loosings, and how what has been discovered illuminates or alters current thoughts and feelings, choices and plans, etc., thereby articulating a tapestry of updated stories, inviting an embodied embrace of aging.

Ellen Barlow was certified as a Practitioner of Body-Mind Centering in 1982 and a Teacher of Body-Mind Centering in 1985 and has taught nationally and internationally. After graduating from the Practitioner Program, she and a few fellow graduates joined an Authentic Movement group led by students of Janet Adler's. Subsequently she sponsored a workshop in Washington, DC with Susan Schell and was in an ongoing AM group. Currently she maintains a private practice in Body-Mind Centering and teaches the GYROTONIC Expansion System of exercise in Washington, D.C. She is a founding member of the Body-Mind Centering Association.

Preparing for Caring: Circles of Support

Sarah Barnaby (P), Ellyce di Paola (P), Amy Matthews (P)

Amy Matthews and Sarah Barnaby, IDMEs and directors of Babies Project in NYC, have partnered with Ellyce Di Paola, IDME and EdD candidate at Teacher's College, Columbia University, to offer their *Preparing for Caring: Touch and Handling Practices (PFC)* workshop to expecting parents, community caregivers, and early childcare educators at a NYC Early Head Start Center. Ellyce's doctoral study looks at how the PFC workshop can be translated to a new at-risk population, to what degree it supports caregiver self-efficacy and maternal self-esteem, and which components are most accepted and adopted. Sarah, Amy, and Ellyce will share a basic outline of the PFC workshop, the study methodology, and preliminary findings. Then they will open a discussion around such questions as how to meet and respect existing values and cultural context, how to share BMC in wider, diverse communities, how to ask for and receive feedback, and how to foster concentric circles of support.

Amy Matthews (CT, IDME) and Sarah Barnaby (CT, IDME) are co-founders and co-directors of Babies Project in NYC. As Infant Developmental Movement Educators, they have worked with

more than 900 babies and their caregivers, teaching touch and handling skills to parents and other caregivers and facilitating babies' movement development.

Ellyce di Paola is a certified Infant Developmental Movement Educator (IDME), a registered yoga teacher, and a graduate of the School for Body-Mind Centering's Embodied Developmental Movement and Yoga (EDMY) program. She received her masters' degree in developmental psychology from Teachers College, Columbia University (2014), and received post-graduate training in the Tavistock model of infant observation. It was during this training that Ellyce interned at Echo Park Early Head Start as an infant observer and parent-infant counselor. In addition, she is a registered biodynamic craniosacral therapist (RCST), trained in using light touch on the cranial bones and sacrum to enhance the movement of the cerebrospinal fluid; her practice includes mothers and infants.

Supporting our Next Generation: Somatic Practices as Social-emotional Learning in Youth Education

Susan Bauer

Somatic practices can be key to helping youth to thrive, providing an entirely new framework for understanding their bodies and the relationship between their physical and emotional well-being. Somatic education also promotes essential social and emotional learning -- such as gaining compassion for self and other, accepting diversity, and recognizing the inherent interdependence with the planet shared by all. In this workshop, participants will be guided to experience specific somatic activities developed over 30 years of working with teens and young adults. Come prepared to move, explore, and discover through these creative approaches! The focus will be on explorations that guide youth to develop somatic awareness, while becoming more conscious of their cultural biases and body prejudices. This leads to greater respect for diversity and cultivating compassion for self and others. Come experience, explore, and discuss how to pass along our somatic lineage to the next generation!

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 has a private practice as a somatic educator in the San Francisco Bay area, and is the founder of Embodiment in Education, offering professional development workshops and trainings for educators at all levels. With a passion for introducing somatics into 21st Century education, Susan is the author of The Embodied Teen: A Curriculum for Teaching Body-Mind Awareness, Kinesthetic Intelligence, and Social and Emotional Skills, published by North Atlantic Books (2018).

Vulnerability: The Weight and Ethics of Sharing, Requesting, and Requiring

Amanda Benzin

This presentation and experiential workshop will explore the ethics and responsibilities that lie in requesting and requiring open vulnerability in dance rehearsals and classrooms. It will explore the ways we share, experience, request, and require the common yet individual experience of vulnerability in the dance classroom and rehearsal process. The workshop interrogates the common human experience of vulnerability and ideas around connection, empathy, and ethical care. It is meant to give educators and choreographers new understanding of best practices and potential pitfalls when it comes to this sensitive topic and practice to ensure the health and safety of educators/choreographers and students/dancers.

Amanda Benzin is a somatically conscious, rhythmically and passionately driven, Emmy-award-winning performer, choreographer, scholar, and educator originally from Buffalo, NY. She holds her MFA in Dance, Somatic Certificate, and Women and Gender Studies Certificate from the University of Colorado Boulder. Her current research exists at the intersection of pedagogy, ethical practices, somatic techniques, and feminist theorizations of the body. She is currently a tenure-track Assistant Professor of Dance at Colorado Mesa University.

Living Measurement

Katya Bloom

The practice of 'living measurement' derives from Javanese movement artist/teacher Prapto Suryodarmo's Amerta Movement. It refers to an approach to movement that nurtures awareness of one's sensations and feelings, while one is also in a dynamic relationship with the external world. It cultivates recognition of the time and space required to receive and digest experience. In this workshop, Rudolf Laban's Effort qualities of weight, space, time and flow -- with their respective affinities with body, mind, intuition, and feelings -- will provide an organizing structure within which to explore living measurement. Movement as living measurement is a practice in being present, within oneself, as a member of human society and as a part of the natural world. The workshop is for anyone, but it may have particular relevance for navigating the process of aging.

Katya Bloom, PhD, BC-DMT, CMA, is a movement artist, teacher, therapist, and writer. She is an authorized teacher of Amerta Movement and co-edited the book Embodied Lives: Reflections on the Influence of Suprapto Suryodarmo and Amerta Movement. She also wrote The Embodied Self: Movement and Psychoanalysis which synthesizes Laban Movement Analysis and psychoanalytic ideas. Most recently, she co-wrote The Laban Workbook for Actors. When living in London, Bloom taught Laban-based movement at the Royal Academy of Dramatic Art for 20 years and taught in the Dance Movement Psychotherapy training at Roehampton University for 16 years. Now based in Santa Barbara, CA., she greatly enjoys developing her movement practice on the beach. Bloom calls her work Depth Movement. www.depthmovement.com

Self-BodyMind and Other

Annie Brook

What if we aren't actually inside our bodies? Shock patterns from overwhelm do cause a protective dissociation. Learn what this looks like and how to play in the energy field for recovery, return, and engagement.

Annie Brook, BMC teacher, Somatic psychologist, somatic author, and movement performance artist. Annie uses expression/containment as a vehicle for awareness. Her book, Birth's Hidden Legacy looks at early shock imprints and how this influences behavior and satisfaction.

In the Eye of the Beholder

Valerie Campbell

What is it to see and be seen? Is it possible to allow seeing to be more than visual -- rather, a fully felt and sensate experience? What are the deeper implications and applications of a practice that makes these questions its conscious intention? The relationship between witness and mover in the discipline of Authentic Movement provides fertile territory for a corporeal exploration of 'self and other.' In cultivating greater capacity and facility to see, specifically in the role of witness, one deepens the potential for a lived experience of what Jung referred to as the 'unitive' state of consciousness. This workshop will offer the opportunity to look closely at the role of witnessing in

both principle and practice and to discern how it informs and enhances the quality and depth of one's relationships.

Valerie Campbell is a performing artist, educator, and director working in actor training and performance creation with a specialization in movement. She currently is an Associate Professor of Drama in the School of Creative and Performing Arts at the University of Calgary. She has been studying and practicing Authentic Movement for over two decades.

Boundaries, Connection, and the Movement of Relationship **Clover Catskill (P)**

Boundaries may range from rigid to semi-permeable to non-existent, and can protect and support or hinder connection with another and Other. Flexible relationships involve a movement towards and away as well as togetherness and separation. Drawing on somatic, energetic, and movement exercises from Body-Mind Centering and other sources, the class will create opportunities to explore personal boundaries, presence, connection without losing self, and the movement inherent in and supportive of relationships of all kinds.

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, energy work, ritual, and spiritual practice. She is a certified Body-Mind Centering Practitioner (1994), licensed Marriage and Family Therapist, professor, group facilitator, and ritual officiant.

Whole-Bodied Listening

Allison Distler

During this 90-minute workshop individuals will be invited to participate in large and small listening circles. Each person will have a chance to be heard as well as a chance to listen. Being seen and being heard are two of the most fundamental experiences of feeling connected and alive in the world. When these gestures are offered wholeheartedly, earnestly, and with love, the sense of belonging is fed. A sense of belonging is nurtured through relationships of reciprocity that involve quality, whole-bodied attention from both self and others.

Allison Distler is a certified Rolfer and group process leader living and practicing in Bloomington, IN. She is a certified writing circle facilitator through Women Writing for (a) Change Bloomington and a graduate of the Conscious Feminine Leadership Academy based out of Cincinnati, OH. Allison spent several years studying with Hakomi groups in Ashland, Oregon with Ron Kurtz before his passing in 2011. She holds a bachelor degree in Psychology and Sociology from Indiana University. She became acquainted with Body-Mind Centering at the BMCA conference at Naropa in 2012. Outside of her private practice, she enjoys teaching segments of embodied learning at retreats, yoga teacher trainings, and in mindfulness-based self-study circles.

Every Voice in the Crowd: Reimagining Resilient, Vibrant, and Diverse Community through a Somatic Perspective

Diane Elliot (P) and Roxlyn Moret (P)

The somatic community is poised to bring nuance and compassion to the acts of listening and speaking about identity in a social context. Language and embodied explorations of the body-mind interconnectedness are rich in approaches to uncovering, discovering, and being 'selves' and 'others.' How may ways of dialoguing that facilitate a deeper understanding of the multifaceted interrelationship between the individual and the social be generated and developed? How might

individuals of different races, economic backgrounds, cultures, religion, skills, and education come together as subjects of the body/mind, rather than as objects of a social construct, to generate more sensitivity and inclusivity and open the way for the creation of more diverse, resilient communities? This forum is an invitation to acknowledge personal differences and, as a community, to engage with, bring questions, and dream into how somatic work could be made accessible to many different kinds of people.

Rabbi Diane Elliot, RSMT, a Certified Practitioner and Teacher of Body-Mind Centering, enjoyed a 25-year career as a modern dancer, choreographer, and somatic movement therapist before training for the rabbinate. Ordained in 2006, she served as spiritual leader for the Aquarian Minyan in Berkeley, CA and created the ALEPH Alliance for Jewish Renewal's Embodying Spirit, Enspiriting Body training program in embodied Jewish leadership. She currently teaches embodied Jewish spirituality and Body-Mind Centering nationally and offers individual sessions in spiritual direction and somatic healing. Learn more about her work at <http://www.whollypresent.org>.

Roxlyn Moret is a RSME, CMA, ERYT-500 with Yoga Alliance and a BMC Practitioner and Teacher. Roxlyn has been exploring and teaching movement, yoga, chi gung, and BMC for 40 years. She has an active private practice, teaches group yoga classes, conducts workshops for professionals in the United States and Europe, and has served as coordinator for the BMC-KLC Somatic Movement Education Program in North Carolina.

Voicing the Bones, Blood, and Glands

Diane Elliot (P) and Roxlyn Moret (P)

Whether through speech or song, a baby's babble or cries of pain, the voice is a primary bridge from self to other. Like a vibratory limb, our voices reach across time and space, stirring the soul or dulling the mind, soothing or accusing, connecting or repelling. More than ever, in this time of confusion and blame, incitement and lies in the public sphere, there is a need to find our voices and to express with clarity and power the deep somatic truths of diversity and interdependence. In this Body-Mind Centering approach to vocal embodiment, the group will explore how voice is rooted in bone, supported by blood, and refined and expressed through the resonant power of the endocrine glands.

See bios above

Incorporando Palavras--Conceptualization with Body and Mind Using Kinesphere as an Example
Helena Fernandino

Incorporando palavras is a practical research study initiated with a group of teenage dance students in Brazil and continued with the same age group in Germany. It unites embodiment both as the basic theoretical presuppositions of cognitive linguistics on the formation of concepts and as a body-mind practice in the construction of a conscious movement as in BMC. Specifically, it is an investigation of accessing and understanding the concept of kinesphere from the exploration of the basic neurocellular patterns, as described in BMC. Pedagogical strategies and practices were investigated and developed in order to make this somatic process accessible to that age group. Incorporando Palavras aims to explore ways of creating awareness of bodily and movement principles underlying the notion of kinesphere in order to make these principles present in each one, in the relationship to the person with him/herself as well as the relationships and interactions with others and with the environment.

Helena holds a master's degree in cognitive linguistics. She started her dance training in her hometown in Brazil and continued her education throughout Europe. Since 2003 she is a dancer, teacher, and choreographer based in Germany. In 2013 she was awarded the graduate scholarship of the State of Saxony for the Artistic Masterclass at the Palucca University for Dance Dresden. In her research, Helena examined the interface between dance and cognitive linguistics, focusing on somatic movement approaches in contemporary dance for children and adolescents. Helena is one of the initiators of C.O.R.E. - creating opportunities of research and explorations, a platform for free research in dance based in Dresden/DE. In 2014 she began her training as a Body-Mind Centering Somatic Movement Educator.

Haptic Encounters: Embodying Reciprocity

Florence Figols

This workshop invites participants to engage in a relational journey while encountering each other through the haptic sense. Using touch and guided partnering work, experiments encompass awareness in sensory attunement and mutual listening as training in haptic sense-abilities fostering other ways to relate, to feel and to create. Proposed somatic-movement explorations have been developed during the investigation "Choreo-Haptic Encounters," asking, 'How do we perceive and relate to the Other if we are both being temporarily blinded and silent in order to suspend the notion of identity?' How deeply can the haptic reciprocity be felt? How can somatic togetherness affect our selves as well as the embodied movement proposition? How do somatic bodies support each other?

Florence Figols is a Montreal-based choreographer, researcher and faculty member in the Contemporary Dance Department at Concordia University. Her fields of investigation encompass sensory connections, stage presence, embodiment and the blurring of borders. Florence choreographic works have been presented on national and international dance platforms. Since 2010, she has shared her research on the multi-sensory dimension embedded in the dance practice via symposiums and workshops across the globe. Florence is more and more fascinated by the integration of somatics in the choreographic process. She also collaborated in theater as a choreographer-performer and holds a Master's degree in dance from UQAM.

Self and Other of Food

Daniel Fruge (P)

Food is the essential 'other,' parts of which transform through digestion and cellular processes into 'self' for the body's growth, vigor, and maintenance. Please join Daniel's exploration into food through the lens of its chemistry and BMC principles.

Daniel Fruge has studied BMC for 14 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.

Tibetan Buddhist Ritual Dance Through the Lens of Authentic Movement

Lindsay Gilmour and Lillian Stamey

Through the lens of Authentic movement, in the tradition of Janet Adler, Lindsay shares her Nehru Fulbright Research in India focused on Ritual Dance in Tibetan Buddhist Nunneries and Monasteries. She found that both share an inner witness, the ability to observe oneself with a nonjudgmental perspective. Both are a mediation, strive for presence, union of body and mind, and ultimately, through movement, transform one's inner world, while simultaneously shifting the outer world. Traditions around the world have used the body as a doorway into the spirit. What

wisdom does the body hold and how do different cultures, such as the Whirling Dervishes, Hopi, or Yoruba, access this wisdom? How do those in somatics access this wisdom? What is the overlap?

Lindsay Gilmour is an Assistant Professor of Dance at University of California-Irvine. She has presented and performed at the BMC Conference in Saratoga Springs, NY in 2014, Ghent, Belgium in 2015, and Montreal, Canada in 2016. She has taught as a guest artist at universities in the U.S. and in India, Thailand, Peru, Slovakia, and Guatemala. Lindsay received a BFA in Performance and Choreography from the University of Montana, an MA from Columbia University's School of International and Public Affairs, focused on Tibetan Studies and Conflict Resolution, and an MFA in Performance and Choreography. She is also the recipient of a Nehru Fulbright Award researching Ritual Dance in Tibetan Buddhist Monasteries and Nunneries in India. She has been practicing Authentic Movement since 2008.

Lillian Stamey (MA, RSME, RYT 200) offers yoga and somatic movement sessions to groups and individuals in the New York Metropolitan area. She is a registered professional with ISMETA and holds a Master's Degree in Dance and Somatic Wellbeing. Lillian supports her students integrating the bodymind by guiding focus to the felt-sensation and direct experience of movement. Her approach is interdisciplinary and holistic, synthesizing traditional yoga, fitness, somatic awareness, and meditation techniques. Lillian's great love for the moving body begins with her passion for dance. She continues today to create new work as the co-artistic director of 96B Dance Theatre in Brooklyn, NY. 96B plays with humor, absurdity, and embodied movement in their blend of contemporary and theatrical aesthetic.

The Relational Self **Walburga Glatz (P)**

Assume the self and the other exist, and that they are distinct from each other. That in this world of polarities, each needs the other to find out about themselves -- and the other needs each for the same purpose. Each supporting counter support. If other exists: where does it start? If self exists in distinction: what is it composed of? As a blueprint of the relational mind, applicable to different body systems and developmental-emotional-psychological questions, this workshop introduces the SCEY (simultaneous condensing and expanding yield) to find out more about the on-goingness of relational organization, about the times in transition between perceived membranous clarity. The SCEY, at the same time, is the guideline and expression of relationship to inner and outer, to heaven and earth, to yield-push-reach-pull, and to the never-ending process of defining and merging self and other.

Walburga Glatz is a Certified Teacher of BMC, a registered (by ISMETA) Somatic Movement Therapist and Educator, and an Infant Developmental Movement Educator (IDME). She has further trainings in Cranio-Sacral-Therapy and Lymphatic Drainage, in different techniques of New Dance, Action Theatre, Butoh, T'ai Chi, and Tango Argentino. Her first career before becoming fully dedicated to BMC was in law and she holds a PhD in Law. She lives in Berlin (Germany), teaches internationally, mainly in BMC Certification Programs, and is the director of three licensed BMC and IDME Programs in Slovakia, Spain, and Argentina. In her dance and work, both with adults and children, the concrete freedom of non-judgmental exploration and the philosophy and poetry of the body have become her focus.

Working with People Over Time: A Round Table Discussion. **Wendy Hambidge (P)**

Working with people over time. Should BMC Professionals have a plan? In BMC the work is with the person in the present moment. When someone is seen over a long period of time, does a plan arise? Should one? Come and share experiences and engage in the question of what is entailed in working with people over time.

Wendy Hambidge is a BMC Practitioner, IDME, and Teacher. She is the past Board Chair and President of BMCA. She teaches in several SBMC licensed programs in the U.S., Europe, and South America, and in her hometown of Portland, OR. She also sees private clients. Integrating BMC and social justice is her current passion. In her pre-BMC life she was a choreographer and performer.

Race Ancestry and Somatics

Wendy Hambidge (P) and Damaris Webb

Arrive in the body and on earth through the bones and blood, along with yield push reach and pull. With this experience as a base, differences and similarities will be explored in small groups, through movement, sound, touch, and sharing. Utilizing the experiential anatomy and developmental movement of BMC, integrated with movement and story-telling, history can be acknowledged without collapse, in order to be present in today. To be human, people together.

See Wendy Hambidge's bio above

Damaris Webb is a theater maker as social justice advocate. She has created new works for the stage with diverse communities around the U.S. and internationally; her work lives in the intersection of contemplative dance, improvisational performance art, and contemporary theater. She is the co-director of The Vanport Mosaic: a multidisciplinary non-profit dedicated to presenting, celebrating, and preserving the silenced histories of the Pacific Northwest in order to better understand the present. www.damariswebb.com

Distinguishing Self and Other: Explorations to Revitalize the Immune System

Corinne Hammet (P)

The lived body is responsive to all incoming stimuli whether or not an individual is aware of or attending to the environment and its constant interactive motion. Through the process of embodiment one brings conscious attention and intention to the interior landscape and its complex architecture. This workshop will focus on and illuminate the Immune System, beginning with an introduction/refreshers look at the anatomy, physiology, and significant structures that comprise this inner network. Of particular interest is the major histocompatibility complex, in addition to relationships between the bone and its marrow, the thymus, and the spleen -- the birthing center, nursery, and rehab unit of the immune system. Through somatic inquiry, participants will engage in a personal journey inward, bringing attention to one's own internal pathways and experience of the immune response.

Corinne Hammet, BC-DMT has an MA in Counseling Psychology and Dance/Movement Therapy and is a BMC practitioner. She lives in the fertile Willamette Valley in western Oregon and spends as much time as possible in what is left of the wilds. She worked for twenty years in the mental health realm, in a crisis residence, at an inpatient psychiatric unit, and at an intensive outpatient program as a counselor and dance/movement therapist.

Inner Skin

Rebecca Haseltine (P)

This workshop delves into the inner life of the skin. Within the theme of self and other, the presenter invites an exploration of skin as a perceptive organ. How deep does the skin go? In cells, the double membrane offers a close collaboration between an inner membrane facing in and an outer membrane facing out. The nerve endings in the skin perceive outwardly; is there a layer of tissue within that has an inward perception? What is under the skin? What is the experience of an inner face and outer face on any level? How do they dance with each other? This is an open somatic exploration that rests on anatomy but doesn't require prior knowledge. Participants will be guided to explore their experience through somatic awareness, movement, and self-touch. If desired, there will be a chance to touch and be touched by others, but it's not required. There will be space also to sound, write, and draw.

Rebecca Haseltine is a Certified Teacher of Body-Mind Centering and an Infant Developmental Movement Educator and teaches in several BMC training programs. She maintains a private practice of bodywork and movement therapy called Body Learning www.bodylearning.net in San Francisco, and offers classes and workshops in somatics, body awareness, and movement. She runs a baby group called Baby Moves. Rebecca is also a visual artist www.rebeccahaseltine.com creating work from a somatic and ecological base. She has exhibited extensively and seeks to inspire conversation and inquiry about the connection between somatics and ecology.

Transpiration

Rebecca Haseltine (P) and Kim Sargent-Wishart (P)

The cellular processes of breathing, digestion, and metabolism underlie our baseline energetic livelihood and offer templates for outer exchange as transmuting, transforming, and transpiring. Creative expression is an act of transformative exchange, a layered conversation between self and other, insides and outsides, inspiration and fruition. In this workshop, participants will first be guided in somatic explorations of the internal world of transmutation, converting natural materials -- air, food, water -- into the cell's energy. Participants will then be guided in moving, writing, and drawing, creating raw material for the group to digest and metabolize together. Out of this shared pool of expression, participants will be invited to co-create further, exploring how the actions of witnessing and digestion fuel creative activity. Activities include solo/group movement, drawing, writing, reading aloud, and discussion.

Kim Sargent-Wishart is a Certified Practitioner of Body-Mind Centering, currently enrolled in the BMC Teacher Training, and is the administrative director of Somatic Education Australasia (SEA) in Melbourne. Kim completed a practice-led PhD in 2016, exploring the dynamics of creative activity with a focus on narratives of embryology and art-making, through practices of somatics and dance, Tibetan Buddhism, contemplative photography, writing, and screendance. She is interested in how embodied experience meets the pedestrian world through movement, image, perception, and art-making. Recent projects include The Circulation Project professional development program, intergenerational screendance, and one-second exposure photography that expresses movement in a still frame. kimsargentwishart.com

See Rebecca Haseltine's bio above.

Between You and Me

Jennifer Herzog

With its roots in martial arts principles such as grounding, yielding, timing, simplicity, and efficient action, Feldenkrais movement lessons can transform conditioned habits of moving, thinking, and relating into limitless options for responding to life. Each lesson is a 'Movement Inquiry' designed

to challenge the mover to question her connections – from the ground up -- to herself and others, while holding a vision for more adaptive, intelligent, inclusive, non-habitual, generative, and relational solutions to all aspects of life. Using a group Feldenkrais lesson and partner explorations, the group will investigate somatic connections to the self, the environment, and one another.

Jennifer Herzog is a Guild Certified Feldenkrais® Practitioner, and a Biodynamic Craniosacral Therapist (RCST). Her previous background is in Yoga and her influences include Jungian Psychology, Shamanic practices, Contact Improv, and Authentic Movement. Jennifer maintains a private practice, including individual clients, weekly classes, regular workshops, and occasional collaborations with performing artists.

Witnessing Your Self

David Hurwith (P)

One enacts and integrates the sensorial world (other) and the body/mind (self) as a healer, a mover, a family member, and a conscious animal. David has developed a practice to nourish, harvest, and develop this original act of creation. Guided meditation, drawing, and movement are the means that are used to focus on this interplay of different aspects of being. After this personal experiment, there is a time to speak about this ineffable experience.

David Hurwith made a life dancing and performing for three decades. In the midst of that exploration, the study of the body's natural expression and health supplanted an art career. For the last 25 years, he has been teaching Anatomy and Kinesiology and offering the practice of Authentic Movement. Mr. Hurwith offers these methods of embodiment that enrich the human situation with presence, imagination, and belief.

Selfing: Alexander Technique, Framework for Integration in Relationship to Technology

Elizabeth Johnson and Luc Vanier

In this workshop, AT teachers Luc Vanier and Elizabeth Johnson will guide participants in games around using technology while observing the tendency to interfere with the psychophysical self. At the turn of the 20th century, Frederick Matthias Alexander's writing was in large part about the effects of industrial technologies on humankind and the concern that humans as a species were ill equipped to evolve or adapt at the rate of that era's notions of progress. In an age where daily activities and performance are often conflated and packaged for consumption, and the self-referential confused with awareness, Alexander's thoughts on reactivity to the environment, poor body perception and cognizance, and the ways people go about obtaining their objectives on both global (macro) and personal (micro) levels are that much more apt. The Alexander Technique, by establishing psychophysical guidelines, manages habits in real time by monitoring movement response to stimulus.

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 dance/movement pedagogies and choreography. She is an Assistant Professor in the School of Theatre and Dance at the University of Florida.

Luc Vanier (MFA, MAMSAT) has lectured and presented his research extensively, nationally and internationally, and his co-authored book Dance and the Alexander Technique was published by University of Illinois Press. He founded the Integral Movement Lab, which combines the Alexander

Technique within product and curriculum designs, where he co-created Framework for Integration, a movement analysis system.

Venter Vulnerable: Meeting the Alexander Technique with Organ Awareness and Support
Elizabeth Johnson and Luc Vanier

The Alexander Technique is often presented from a musculoskeletal perspective that privileges the axial skeleton and orients the spine posteriorly. In other historical context, F.M. Alexander often presented the work as a method for addressing respiratory/breathing and digestion issues. In this workshop, AT teachers Elizabeth Johnson and Luc Vanier will guide participants in spinal and breath patterning with greater awareness to thoracic and abdominal organ support. Live MRI footage of the organs at play during breathing will help participants to meet always intimately available support. Venter means abdominal cavity but also is a 'mother that is a source of offspring' (Merriam-Webster). Organ awareness mothers the support of the spine, encourages the flow of breath to be free, and buoys the space often imagined as hollow or empty. While minding the dorsal spine, participants will concurrently open to the vulnerability and soft, shifting 3D support of the internal contents.

See bios above

Body Tales: Sound and Movement Storytelling
John William Johnson

Body Tales® is a creative and healing practice that integrates movement, voice, and personal storytelling. This unique form combines elements of dance, theater, and expressive arts and encourages and supports an embodied value system in which the well-being of the Earth is central.

John William Johnson has spent the last 40 years developing a tool kit to work with somatic issues. John has performed as a dancer, actor, and improviser all around the world. He has choreographed pieces for festivals and produced two solos shows and many dance performances. He is a massage therapist and board certified psychotherapist based in Portland, OR. John is also a certified Yamuna Body Rolling Practitioner, Soul Motion teacher, Body Tales teacher, and the founder of Sound and Movement as Medicine.

A Thousand Papercuts: Oppression, Trauma, and Embodied Microaggressions
Rae Johnson

The emergence of neuroscience-based trauma models have broadened the understanding of trauma to include more nuanced articulations of complex developmental and relational trauma. New research also supports a reframing of experiences of oppression, prejudice, and discrimination as forms of complex trauma and underscores the role of the body in these experiences. This workshop explores how sexism, racism, ablism, homophobia, and other forms of oppression should rightly be understood as traumatic, and how to recognize and transform the somatic impact of embodied micro-aggressions as they manifest in everyday life and in somatic practice.

Rae Johnson, PhD, RSMT is a queer-identified somatic educator, social worker, and scholar/researcher working at the intersection of somatics and social justice. Key themes in Dr. Johnson's work include the embodied experience of oppression, somatic research methods, and the poetic body. They are the author of Embodied Social Justice (Routledge, 2018) and currently chair the doctoral program in somatic studies in depth psychology at Pacifica Graduate Institute.

The Common Body: Conscious Touch, Conscious Movement with Horses

Paula Josa-Jones

Horses, as prey animals, can illuminate issues or give insights into places of resistance or habits of body and mind. Because horses mirror our physical and emotional expression, they show us when we are "out of sync" - when inner feelings and outer behaviors are not in harmony. Unlike humans (or any predator), horses are congruent; their outward behavior always matches their inner feeling.

Horses are not judgmental, but simply responsive. Being witnessed by a horse helps humans develop clearer awareness of what is being signaled with both body and mind. Connecting with horses in an embodied way can help us find a more reliable sense of physical and emotional balance, resilience and ease. This workshop focuses on developing our ability to use mindful, embodied touch and movement as a way of deepening our connection with the horse, helping us become more aware of what we are signaling with body and mind, and more open to what the horse is offering.

Paula Josa-Jones is a dance and performance artist who brings an improvisational perspective to all of her work. She is a Certified Laban Movement Analyst (CMA), and a Registered Somatic Movement Educator and Therapist (RSMET) accredited by ISMETA. She is a Guild-certified Tellington TTEAM practitioner and a Somatic Experiencing® practitioner. Her writings on movement and dance have been published Contact Quarterly, and she writes a blog called RideDanceWrite. Her book, Our Horses, Ourselves: Discovering the Common Body was published by Trafalgar Square Books in 2017. As the creator of Embodied Equine Experiencing she teaches an intuitive, improvisational approach to the human-horse bond with movement and touch, as well as riding and performing with her horses Sanne, Amadeo and Capprichio

Body-mind Connection and the Movement to Wholeness

Birthe Kaarsholm (P) and Angela Porter

Societal influences create the perception that "other" is separate from "self," automatically assigning every "other" a value: better-worse, good-bad, smart-weak, relative to the self-image of the perceiver. Inwardly, this concept of "other" fragments, colors, and distorts the relationship with one's self. This misguided identification with separation subjects the human being to a myriad of dysfunctional states: self-criticism, chronic stress, anxiety, conflict, depression. Thus, human beings descend to the dimension of relating where fear and animosity predominate. When body and mind come together receptively, there is the capacity to experience an inherent and inclusive consciousness grounded in connection with the body. Fear of others diminishes with the recognition of an interconnected, interrelated whole. BREEMA, a dynamic philosophy and movement practice, potentiates this body-mind connection as a catalyst for transformation in human relationships. Participants are asked to bring their yoga mats to this workshop.

Birthe Kaarsholm, RSMT, CMT, Breema Practitioner/Instructor, Body-Mind Centering Practitioner and Certified Laban/Bartenieff Movement Analyst. Birthe is a staff instructor at the Breema Center in Oakland, CA. She travels internationally, teaching and organizing Breema workshops and intensives in Scandinavia, Germany, and Austria. Specializing in somatic education and development for both adults and children, she founded "Baby Moves" classes for parents and infants in 1999 in the Bay Area, where she still teaches. Birthe is also a clinician at the BREEMA clinic in Oakland. Breema is a major influence in her work to support developing consciousness through connection with the body.

Angela Porter, LMFT, CATC, CMT, trained in Gestalt and Body-centered psychotherapy at Esalen Institute and Counseling psychology at Wright Institute. Body-mind connection and Breema are primary in her work with clients and her consultation practice with other therapists. Currently she is a group facilitator at Bayside Marin, adjunct faculty at JFK and CIIS Universities, and in private practice. Angela travels internationally teaching Breema to therapists and other healing professionals.

Exploring Self and Other Through Yoga

Arthur Kilmurray

Patanjali, in sutra II-48 of the Yoga Sutras, describes the maturing of embodied wisdom, aka asana, as intimately knowing that all apparent dualities are actually expressions of unity and wholeness. 'Self and Other' offer an extraordinarily challenging and infinitely rewarding duality to explore. An inquiry into simple yoga postures and movements allows us to recognize that each person's wholeness is composed of a multitude of unique/other structures and energy patterns, all integrated into a universal expression of self/divinity. The interplay between inhalation and exhalation, weight and lightness, endoderm and ectoderm, and many more, are dances of creativity teaching that any and all of expressions of creation can be seen as both self and other, unique and universal.

Arthur Kilmurray has been exploring spiritual practices since 1971 and yoga since 1978. His primarily somatic teachers have been B.K.S. Iyengar, Emilie Conrad, and Bonnie Bainbridge Cohen (since 1993).

Inner Outer: Relationship between Self and Other

Garamh Kim and Jeeseon Chung

This workshop is about Inner and Outer. Like Piaget's cognitive developmental theory, it begins with learning about inner self to build the unique identity. The prior experiences and memories develop the personalities and whom people are today. Once people recognize the world around them, they begin building a relationship with others by acknowledging other perspectives. This workshop involves evoking each person's past memories through the five senses to choreograph a representation of their thoughts. Through the process of Laban's Relationship Theory, people will slowly immerse into shared space to interact with others in the room to share their movements. Although people have different backgrounds, each person will discover their own preference to connect with a community. This experience will expose participants to find other approaches to communicate with the world.

Garamh Kim (Ed.M., CMA.) graduated with a Master's Degree in Dance Education with PK-12 Dance Teacher Certification (NJ CEAS) from the Graduate School of Education at Rutgers University and is also a Certified Movement Analyst (CMA). Garamh holds a B.A. in Dance from Ewha Womans University, Seoul, Korea. Garamh's passion for dance began at the age of five. She firmly believes in the 'Dance for Every Child' teaching philosophy and advocates for dance education for every child in the PK-12 school setting. Her interests expanded to Somatic practice for long life while studying in the Laban/Bartenieff Institute of Movement Studies (LIMS). While in New Zealand, she acquired the Royal Academy of Dance teaching certification. Garamh is also certified in Pilates Mat from Polestar Pilates.

Jeeseon Chung completed a Master's Degree in Dance Education with K-12 Dance Teacher Certification (NJ CEAS) from the Graduate School of Education at Rutgers University. She graduated with a BFA in Dance from Mason Gross School of the Arts, Rutgers University. Jeeseon

is from Voorhees, New Jersey. She began her training in Seoul, South Korea, at the Cecchetti Ballet School. She continued her training in dance at South Jersey Ballet Theater, performing in The Nutcracker, Swan Lake, and Cinderella. During her university career at Rutgers University, she has worked with Keith A. Thompson, John Evans, Chien-Ying Wang, Jodi Melnick, and Pam Tanowitz. Jeeseon is certified in 200 HR-Vinyasa Yoga from OMFactory NYC and in Pilates Mat from Polestar Pilates.

Incorporating Touch in Teaching: An Open Discussion

Kelly Knox

How does one teach with touch? Those that conduct or facilitate experiential courses may come to wonder and even doubt how best to incorporate haptic, “hands-on” learning, while maintaining a respectful class environment in which each student maintains agency and an overall sense of safety. Evolving social and political circumstances offer a genuine opportunity to (re)investigate the nature of somatic and kinesthetic pedagogy. In lieu of a paper presentation or workshop, this session proposes a facilitated discussion to exchange ideas on best teaching practices for incorporating touch, whether tactile adjustments, or the use of partnering in a class setting. This ninety-minute forum will allow space for fellow practitioners to share stories, ideas, experiences, and potential solutions for creating a vibrant, risk-taking, and inclusive learning-environment while upholding the individual boundaries and needs of each person in the room.

Kelly Knox is an Associate Professor and Director of Dance in Bucknell University’s Department of Theater and Dance where she teaches dance technique and theory and creates choreography with an emphasis on cross-disciplinary collaboration. She holds an MFA from the University of Washington and a BFA from the North Carolina School of the Arts. In a thirty year career in dance, Kelly has had the privilege to perform the works of renowned choreographers across the United States and abroad. She taught for two years at Mimar Sinan’s State Conservatory in Istanbul, Turkey and has served on summer faculty at Northwestern University, University of Washington, and The North Carolina Governor’s School.

Between the Dancer and the Dance

Jane Kornbluh

The familiar term “transitional object” brings to mind the proverbial “blankie,” or teddy bear. But according to the renowned psychoanalyst D.W. Winnicott, these objects, baby’s “first not-me possessions,” are not just early sources of security. Rather, they provoke baby’s first experience of inner and outer, attachment and separation, self and other. To infants they appear to be neither fully inside nor outside themselves, but, paradoxically, both. The use of these objects, Winnicott observed, is directly connected to the capacity to play as children, and the capacity to create as adults.

Through presentation, discussion, and movement, this session will explore how all art, but most specifically dance, functions as a transitional object for the artist, and thus lives both inside its creator and as an independent thing in the world. For dancers, artists, educators, somatic practitioners, and anyone interested in deepening their understanding of the creative process.

Jane Kornbluh has been a dancer, choreographer, CMA, and certified childbirth, infant massage, and perinatal exercise instructor. She holds an MFA in Dance from Smith College, has taught technique at Old Dominion University, Governor’s Magnet School for the Arts, and Stern College and performed with Nancy Meehan, Mary Spalding, and other downtown artists.

For the past 20 years Jane developed and directed an early childhood program that focused on supporting each child's separation process during this first experience of school. She has taught her mommy/baby exercise class, Body by Baby, Infant Massage, and Yarn Babies, a knitting circle for new mothers, in various NYC venues. Her ongoing somatic studies include LMA, Ideokinesis, Alexander Technique and Body-Mind Centering.

Towards Embodied Spirituality

Janet Kwantes (P)

Dynamic challenges are encountered when one integrates a spiritual connection/awareness into a physical practice; likewise when one integrates a physical awareness into a spiritual practice. Janet will present her work with three distinct populations (a Vinyasa yoga class, an Anglican faith community, and individuals dealing with PTSD) and explore their experiences of transitioning from a limited to a multifaceted practice. Participants will encounter examples of individuals growing into a deeper connection with themselves and embracing others, community, and a higher power. Participants will be invited to experience components of this process and to share their thoughts and experiences in facilitating embodied spiritual connectedness.

Janet Kwantes, BSc, BA, CMA, RSME/T, is a long-term student of movement studies; certified as a Laban Movement Analyst, she is also a Registered Somatic Movement Educator and Therapist, Registered Thai masseuse, and certified in both Yoga and Pilates Instruction. She loves her clients, dancing, travelling, and integrating the psychophysical aspect of movement into meaningful ways in her own life -- and into the lives of others.

Adapt, Pause, and Feel

Vangelis Legakis

The time in our society is rapidly shifting and sometimes, humanity might find it hard to adapt, pause, and feel. Adaptability is possible when one can embrace, accept, and move on, with either an essence of rejection and letting go or incorporation and integration. Pause arises with willingness and mindfulness and an essence of reflection and evaluation. And finally, to feel arises by awareness and embodiment of what just happened and how that has affected one. How do feelings and emotions leap in consciousness? Are they always in the reflective and conscious mind or do they remain hidden and attached to certain areas of the body, waiting to find the right opportunity to be expressed? What are the functions and polarities of feelings and emotions and how can these assist humanity in their relationships between the Self and Other(s).

Legakis is an international Dance Artist, Teacher, Choreographer, and Producer, leading educational and cultural exchange projects across the world. Legakis has a BA (Hons) in Dance Theater and an MA in Choreography at Trinity Laban (London, UK), and thereafter he furthered his studies by acquiring a Masters of Buddhist Studies from Hong Kong University. He is currently undertaking a PhD research at the VCA Melbourne University, focusing on Embodiment and Mindfulness within dance, performance, and improvisation. Legakis is also a therapist of Craniosacral, Thai, abdominal, and Deep Tissue Massage, Neuroskeletal Realignment, Reflexology, and 5 Elements Qigong healing.

Time with Self, Time with Other, Time Together

Wendy Loren (P)

Membranes in the body are the places where air, substances, fluids, thoughts, feelings and sensations flow in and flow out. By tuning in with cellular and respiratory membranes, it is possible

to explore what seems to be inside and what seems to be outside in the moment. Which qualities / emotions / sensations are perceived flowing in and which are perceived flowing out? Containers for this exploration will be Time, movement, safe touch and breath.

Wendy Loren, MS, LMT began an earnest investigation into the wonders of science and the natural world at an early age. Finding BMC seemed inevitable. After studying and working in biological and social sciences, she shifted her focus to creating and teaching holistic health and science classes. For 20+ years, she has been teaching anatomy, physiology and pathology to massage therapists, practicing therapeutic bodywork and mentoring new instructors. She has recently begun to specialize in bodywork for people with dementia. An EAY grad and RSME, Wendy incorporates BMC throughout the seasons of her daily life.

Investigating Perception, Negotiating How We Sense and Know

Douglas MacKenzie (P)

The workshop will investigate how people filter, modify, distort, accept, reject, and use the information that is perceived. Perception involves the perceiver in the now, in the ongoing psycho-physical interpretation of past experience, present circumstances, and future expectations. When people choose to absorb information, they bond to that aspect of their environment. When they block out information, they defend against that aspect. Learning is the process by which people vary their responses to information based on the context of each situation. Class involves:

- Investigation of the perceptual-response cycle as the process of perception.
- Bonding, defending, and learning as psychophysical processes based on perceptions.
- Exploration of perception in relationship through the Yield/Push Reach/Pull Relational Cycle
- Renegotiating habits in perceiving.

Douglas MacKenzie is a Craniosacral Therapist and a Teacher of Body-Mind Centering. He has worked 25 years in private practice. Doug draws from his study of Viniyoga, Chi K'ung, Acutonics, World Music, Falconry, and Movement Improvisation. His gentle work benefits infants and elders; those who suffer chronic/acute injury or various complex syndromes; and professional athletes, dancers, and musicians. He also plays South Indian percussion and guitar.

Bringing Ourselves Together

Sylvia Maes (P)

This hands-on workshop explores bringing ourselves together literally and structurally through BMC approximation techniques. These include finding the best right paths of flow under the hands to reconnect tissue, as well as right length, tensioning, and rebound in fascia, nerves, muscles, and bone. These are immediately useful, soothing pain-reduction techniques with lasting effects. Explore the connective tissue relationship between the self and others.

Sylvia Maes, BMC practitioner, has studied and practiced Body-Mind Centering for over thirty years. It is her primary healing modality. This workshop comes out of her desire to share her expertise with connective tissue.

The Body Knows

Wendy Masterson (P)

Explore the use of embodied drawing as a tool to better understand the application of the BMC developmental and systems approach in an abstract form. The workshop will include drawing a question, along with observation from self and others of the body's mind in this activity. Wendy developed this technique when she was on the dance faculty at Interlochen Arts Academy. While

observing her students and herself drawing a question, she noticed the body's mind had been actively problem-solving during the exercise and in sharing the experience. She has used this many times since, both in educational settings and in her own self-practice and reflective processes.

As a very talented and sought-after somatic practitioner, master teacher, and arts administrator, Wendy Masterson is a movement specialist with over 35 years of experience. She has a Master of Fine Arts in Dance/Ballet Performance and has worked internationally with prestigious arts organizations and professional dance companies. Wendy returned to Montana in 2016 and opened The Motion Space in Great Falls. She is a certified BMC Practitioner and Somatic & Infant Developmental Movement Educator, a certified GYROTONIC/GYROKINESIS Trainer, and a Reiki Master. Wendy's career includes serving 25 years as an instructor, choreographer, and director at Interlochen Arts Academy (a prestigious boarding high school for the arts).

Imagination: A Gateway to Wholeness

Camilla Maling and Angela Clarke

Imagination is part of our embodied design yet it is often underrated as a core life skill that can provide gateways to experiencing wholeness. In this workshop, join Live Particle to explore a range of embodied practices that heighten the visceral and provide connection to environments and others. Using movement-based activities, somatic imagination, improvisation techniques and physical learning tools you will attune differently to your experience. You will explore the spaces between and resource your innate creativity. This is personal research with a social impact. Bring more of your human faculty to the fore, coordinate with your immersive conditions and catalyze change.

Camilla Maling, otherwise known as the Embodiment Inquisitor, is a multi-disciplinary movement educator, artist & consultant based in Melbourne. As educator and movement/sonic artist, Camilla works at the intersection of art and health to promote awareness of our elemental cellular intelligence as critical to our vitality, social intelligence and to environmental & social change.
www.camillamaling.com

Angela Clarke is a Melbourne based, artist/educator & researcher who uses embodiment practices to create performance work and to foster experiential learning environments for students and community groups. She leads multi-disciplinary art- education projects across creative disciplines at RMIT University, Australia. <https://angelaclarkephd.com>

Body Synergy: Towards an Embodied Living

Takeshi Matsumoto

Where are Self/Other in this transient and fast-moving society? This experiential workshop introduces and offers Body Synergy's approach to exploration of Self and Other. Starting from connecting with the individual embodied self, it also aims at delving into a state of interconnectedness and coexistence of Self and Other through moving and dancing, in order to eventually arrive at a new sense of self in relation to others and ways of being in the world.

Body Synergy Japan is a group of professionals with various backgrounds, from dancers and teachers to body practitioners who believe that the body is the primal platform to explore the self/other/environment we live in. The team based in Tokyo, Japan meets monthly and moves together with approaches incorporating contemporary dance performance practice, experiential anatomy, dance movement psychotherapy, and somatic work. The activities have impacted

Japanese participants living in a society that traditionally values collective harmony over individual autonomy, with particular emphasis on empowerment, clarification, and body mind integration. The workshop facilitator is Takeshi Matsumoto, a core member of the team, a dancer and dance therapist working in the UK.

Life Skills for Self Protection: Easy Escapes from Being Grabbed

Moonshadow (P)

Learn skills of whole body awareness, timing, angling, and soft movement to apply to escapes from being grabbed. Grabs to the wrist or arm or being restrained from behind can be easily disrupted and escaped from. Experience the liberating feeling of knowing the option of swiftly eluding the danger of being grabbed. Whether it is a stranger or someone personally known, learn to have control over the situation. The sensation of vulnerability can fade with experiencing successful escapes.

Moonshadow is a Senior Level Black Belt in Bujinkan Budo Taijutsu and one of the senior instructors at the Arizona Bujinkan Ninpo and Budo Kai Dojo. The Bujinkan is a Japanese Martial Art based on Samurai Battlefield and Ninja Schools. This art came into her life in 1991 after she escaped 18 years of Domestic Violence. Because this Martial Art has no sport or competition aspect, it became a significant tool in her healing and recovery process and continues to be fun and educational. Moonshadow frequently travels to Japan to study with the Grandmaster, Massaki Hatsumi. She is also an LMT and graduate of three BMC Programs: EAY, EDMY, and SME.

Self and Other in the Developmental Process: Yield, Push, Reach, and Pull

Lee Morgan (P)

This workshop will explore how the primary actions of yield, push, reach, and pull form the foundation of relating to the self, others, and the environment. As infants these primal functions are the first language to develop and express psycho-physical relationships. Through movement, hands-on, and partner exploration, recognize movement patterns and preferences to help clarify strengths and acknowledge gaps in the developmental process. Using experiential tools for re-patterning, expand relationship options with self, gravity, space, and others. The embodied language of yield, push, reach, and pull are essential to knowing the self and the tone of communicating in the world.

Lee Morgan is a Canadian-trained Osteopath in Manual Therapy, a Body-Mind Centering teacher, a Feldenkrais practitioner, and a trainer in Gyrokinesis™ method. She maintains a private practice working with children and adults in San Francisco. She specializes in Neuro development and has been working with babies and children for 30 years. Since 1996, Lee works with special needs children in India and helped build a school and therapy center for children with disabilities in Tiruvannamalai, South India.

Spiraling: Journey to Connectedness through Somatic Improvisation

Hannah Park

This workshop uses various concepts of somatic modalities, including the principles of Laban/Bartenieff Movement Fundamentals and Body Mind Dancing (BMD), developed by Dr. Martha Eddy, to invite the inner self of a mover and other bodies through attunement of spinal movement. We will explore the intersections between Laban's spatial scales and Bartenieff's patterns of Total Body Connectivity and BMD's fluid phrases for continuous connectivity and a sense of ease and deeper spatial awareness in the execution of movement. In the workshop,

participants will have the opportunity to experience how these concepts can be embodied in their own movement practices.

Hannah Park is an assistant professor and director of dance at Iona College, NY where she also serves as an artistic director of the residential dance ensemble. Her current research interests encompass dance and creative processes, the application of Laban Movement Analysis and Bartenieff Fundamentals somatics in dance education, integrated arts education, and community engagement. She holds a PhD in dance studies from Temple University, MFA in dance performance and choreography from Tisch NYU, a BFA in dance performance and choreography from the SUNY Purchase, and is a certified Laban/Bartenieff movement analyst and somatic practitioner.

Interactive Art Facilitating Movement and Dance

Marco Pinter

A community that dances -- a community that moves -- is a healthy community. Of all the arts, dance typically faces the most challenges in accessing a broad community. And yet at the same time, it is fundamentally important. "Nobody invented dance. It is deep in the heart of every culture throughout history; dance is part of the pulse of humanity" -- Sir Ken Robinson, on why Dance is as important as Math in school. In my talk I will discuss experiences presenting interactive artwork, utilizing full-body sensing and projection, to facilitate movement. During early 2018 I had a large installation of three of these pieces at MOXI, the Wolf Museum of Exploration and Innovation. I will present documentation and accounts of multiple groups interacting with the work and to what degree it facilitated new types of movement. Groups included Girls Inc (via Santa Barbara Dance Institute); the Mental Wellness Center; and large numbers of families and school groups.

Movement and dance in a STEM museum: A live tour & workshop

Marco Pinter

MOXI, the Wolf Museum of Exploration and Innovation, is dedicated to igniting learning through interactive experiences in science and creativity. Shortly after its opening in 2017, MOXI was listed as one of the 10 best new museums in the world by Fodor's travel. MOXI has an ongoing program of exhibiting large-scale interactive artworks on a rotating basis. In this tour by MOXI's curator, Marco Pinter, we will view and interact with some of these exhibits, and discuss how the museum has facilitated exploration and movement in the community through this program. We will end the tour on the roof of MOXI, atop its iconic glass roof, with a view two floors below (and the ocean and mountains to the sides), as we explore improvisational movement in this unique setting.

Marco Pinter creates artwork and performances which fuse physical kinetic form with live visualizations. He has a PhD in Media Arts and Technology from the University of California, Santa Barbara, and an undergraduate degree from Cornell University. In the past three years he has focused on working with dancers, movement, and interactive art that facilitates movement in the public. He has exhibited artwork and performances at cities around the world, including Dubai, New York, Montreal, Tehran, Hong Kong, Anaheim, San Diego and Santa Barbara. Pinter is a contributing author to The McGraw Hill Multimedia Handbook and The Ultimate Multimedia Handbook. He is an inventor on over 70 patents, issued and pending, in the areas of live video technology, robotics, interactivity and telepresence.

'I see you' -- an Intergenerational Community Arts Performance

Marion Ramirez

A look at Ramirez's one-year involvement as choreographer and movement facilitator in The Fathering Circle, a community arts project for dads and their children, and the creation of the performance, 'I see you,' at the Philadelphia Museum of Art. The presentation will focus on the collaboration with the families and project directors and her engagement with fathers, to cultivate their vulnerability to each other and their family as nurturers and challenging them to expand their range in physical expression in a society that reinforces male dominance and aggression. She will present the guiding principles that have led her to develop a pedagogy and therapeutic movement intervention, based on somatic practice, to guide intergenerational groups to become more aware of their body sensations, inspire trust in touch, be present in their interactions, to see themselves in the other, and to create safe spaces where personal and artistic growth can happen.

Puerto Rican dance artist Marion Ramirez is dedicated to the art of improvisation as a tool for experiencing bodily agency and empathy. She holds a BFA from The Laban Center London and an MFA at Temple University. Since 2003, she has been immersed in the practice of Kinetic Awareness and Body-Mind Centering and is currently completing a Certification in Somatic Movement Therapy (Dynamic Embodiment) with Dr. Martha Eddy. She teaches Contact Improvisation and Somatics at Temple University, as well as in numerous international festivals in Cuba, Puerto Rico, Germany, and the U.S. As a movement specialist at The Children's Community School, she developed community arts work and curriculum for strengthening of bonds across generations while using a somatic approach to touch and movement.

Strengthening the Bond: Dancing for Family Connection

Marion Ramirez

A somatic approach to movement communication and touch serves as an entry point for nurturing parent/child bonding and connection. The workshop will investigate methods for structuring movement sessions using Dynamic Embodiment practices and body systems to create a range of experiences that provide outlets for physical and emotional expression, develop confidence, and the joy of dancing. The workshop will enter the child's world using sensory input, mindfulness, and the spirit of play, to experience with them empathy, connection, and the possibility of change. Creating opportunities for trust, generational ties are bridged; power and strength can be experienced without aggression and destruction. Developed from Ramirez's involvement as the movement facilitator of the Fathering Circle, an exemplary project that supports fathers through conversation groups, movement sessions, and art making, and her experience in Contact Improvisation, Authentic Movement, social evolution research, and somatic movement therapy.

See Marion Ramirez's bio above.

Bridging Experiences: A Somatic Approach to Dance with Non-neurotypical Children and Young Adults.

Gwen Ritchie

This workshop will be a combination of movement experiences from a somatic dance curriculum for children with autism offered to workshop participants, in conjunction with watching video clips of the children engaging in the material and a sharing of discoveries, both from the commonality of personal investigation and differences in bringing this work into the non-neurotypical community. Further inquiry of how one can meet difference and celebrate commonality, while validating both, will be explored through the following topics and questions: What somatic tools are accessible to meet non-neurotypical children at their individual developmental stage while encouraging space for growth? How can attuning to the other help create a safe space for shared

experiences? What can be learned about the self and teaching methods by acknowledging differences in how others may experience time and space? How can one learn through the other about different ways of participation?

Gwen Hunter Ritchie holds an MFA in dance and somatics from The University of Colorado, Boulder and is currently teaching a somatic approach to contact improvisation at Naropa University. She has danced professionally with Malashock Dance & Company, Liz Lerman and the Dance Exchange, Lower Left Dance, Dance Alloy, PearlArts, and The Kevin Wynn Collection. She was artistic director of LABCO Dance in Pittsburgh from 2002-2009. She has studied Body-Mind Centering with Mark Taylor and Erika Berland, Alexander Technique with Nada Diachenko, and is also a certified Pilates instructor with Core Dynamics. Her research interests include contact improvisation, somatics/the intersection of dance and disability, and disrupting hierarchical structures in dance.

Embodied Spirituality: Welcoming the Stranger -- Self, Others, and God/Goddess
Michele Rusinko

Embodiment and Spirituality are both words frequently used and rarely commonly understood. Both cover a wide terrain and resist simplistic, precise definitions. Each deal with human consciousness and are dependent on what is experienced privately within individual subjective awareness. This workshop provides time, space, and guidance to explore how turning awareness to the direction of human connectedness (to self and others) enriches our sense of community and provides an expansive pathway to welcome the unknown with curiosity and compassion.

Michele Rusinko is a teacher, choreographer, dancer, writer, engaged citizen, and political activist. She has taught at Gustavus Adolphus College in St. Peter, Minnesota, for 30 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. She has spent her entire career integrating the life of the mind with the wisdom of the body. These days she is exploring how Positive Psychology can shift the conversation -- on internal, interpersonal, local, and global levels. She enjoys sharing these skills, and this dance, with students of all ages and backgrounds.

Self-Sourcing Through Movement
Mary Lou Seereiter (P)

Inner and outer cellular membranes within the structure of Authentic Movement offers a practice of self-sourcing through movement. The outwardly facing self does not always match the inwardly facing self. The professional persona, the caretaker persona, the social persona can take precedence over what is true for the personal inner self. The outer world may not feel safe or comfortable with the adversity of political, environmental, and social disharmony. Movement with conscious awareness and openness to inner truth, however disturbing, can be an avenue for the expression of what exists inside. Witnessing the expressive movement of what is stirring inside can facilitate the Self accompanying the personal self, creating dialogue and harmony between outer and inner. This workshop incorporates Authentic Movement to facilitate balance in the relationship between what one shows to the outside world and what one feels inside.

Mary Lou Seereiter is a Registered Somatic Movement Educator and Therapist (RSMET), a Certified Practitioner of Body-Mind Centering, a Certified Teacher of Body-Mind Centering, a Certified Laban Movement Analyst, and a Certified Facilitator of Authentic Movement. She holds Bachelor's and Master's Degrees from the University of Oregon in Dance with emphasis in Anatomy and

Kinesiology. Mary is the Program Director for Moving Within, the Body-Mind Centering certification program in Somatic Movement Education in Lorane, Oregon.

Earth Other

brooke smiley (P)

How do we meet the nature of ourselves? Outside, with sky, trees, and ocean, this workshop listens. In a space that is both manicured and wild, an invitation to perceive the elemental world, and one's relationship to it, is explored in an open score. What patterns, processes, rhythms, resistances, and movements illuminate our relationship to acceptance, forgiveness, and life force? Participants are invited to witness, pause, and move in relationship to self, with a partner in an eyes-closed migration, and as a group, with space to be present according to one's choice and comfort. Perceiving the world with eyes open and eyes closed, meeting the world through one's senses, this workshop is an invitation to come into relationship of meeting Other as self.

brooke smiley is an international artist and BMC SME somatic movement educator teaching at the University of California, Santa Barbara. Her art engages a deepening of awareness in the body, with an interdisciplinary practice of dance improvisation, and movement research in educational, sculptural, choreographic, and healing capacities. She is a Body-Mind Centering Somatic Movement Educator, a MAP, Masters of Arts in Performance Studies with Distinction from TrinityLaban in London, and has a BFA from CalArts. With a strong background in earth architecture and indigenous justice, brooke has held dances at Standing Rock Indian Reservation and guided Anna Halprin's seminal protest piece 'The Paper Dance' from Parades and Changes. brookesmiley.com

Introduction to Branch Dancing

Merián Soto

Branch dancing is a practice of moving while maintaining contact with branches. The dancer observes relational connections between breath, weight, nerves, bones, viscera, sound, memory, and ideas. Maintaining energetic balance and flow in the responsive body allows the performer to sense, imagine, and experience conceptual and poetic relationships, meanings, and potentialities. Branch Dancing has a powerful healing aspect; the balancing of branches translates into a balancing of energy within the body and has the immediate effects of releasing tension, pain, and stress and creating a sense of wholeness and wellbeing. It is a practice of peace (gentleness, balance, patience, discipline, non-aggression, presence). The practice invites one to slow down, sense into one's body, and enter the imagination through the body. Viewers willing to slow down often report slipping into a place of reverie. Certainly, the dancers often experience a state of expanded consciousness.

Choreographer, video, and improvisation artist Merián Soto is the creator of aesthetic somatic movement methodologies -- Branch Dancing and Modal Practice. Since 2005, her Branch Dance Series has included dozens of performances, video installations, and seasonal projects. She is a 2019 United States Artists Doris Duke Fellow in Dance. Soto is Professor in the Esther Boyer College of Music and Dance at Temple University in Philadelphia.

The ALMA Experience: A Workshop to Explore the Unknown

Sandra Vincent and Ken Otter

Soul practices are a great Mystery, Alma explores it through Art.

This workshop will share some research diving in a creative process that invites different art mediums. Each participant is called to reach into self deeply, fostering a common field. From

identity to action, from the individual to the collective, from the self to the world, the moving body will drive the research. In this experiential workshop where the unknown is the playground, the soul will be the guest. Tuning in, exploring instant composition, sharing insights, we surely play together. Here and now, we can create the magical and mysterious, not in making something special but being inside it.

Art is a touchpoint and a survival strategy in this troubled world. Being artists, how do we belong? Sandra Vincent has been a dance teacher, choreographer and performer for more than 20 years www.playsurecompany.be. In Tamalpa Institute, with Anna and Daria Halprin, she deepens her relationship with the mental, physical, and emotional body. Then, Bonnie Bainbridge Cohen's teachings give her the experience of universal insights through anatomy. She creates ALMA, a structure and Program that fosters individual and collective art processes through the practices of the body, voice, writing, drawing and scoring. She is passionate about instant composition where the expression of each person's freedom can reveal our unique creative power. She lives in Brussels. soulmadealma.tumblr.com

As a life-long wave-rider, Ken Otter lives his life in motion, more improvised than choreographed. He began his affiliation with Anna Halprin in 1981, and has been a core faculty member of the Tamalpa Institute since 1993, teaching the life/art process there and internationally. Ken is also an adjunct Associate Professor in Leadership Studies at Saint Mary's College, where he experiments with bringing embodiment and relational, improvisational and transformative learning to people, settings and purposes, where it is conspicuously and sadly absent.

Making Friends with Food

Sara K. Vogeler (P)

An embodied approach to choosing and enjoying foods that are right for you. Bring samples of your favorite foods, herbs, vitamins or medications to check out whether something makes you stronger. You will learn kinesiological muscle testing followed by movement exploration. Knowledge combined with feeling can guide you to make good decisions for your body, especially when there is confusion. What is truly nourishing? What vitamins are good for you? Whether you eat only vegetables, follow metabolic typing, or a ketogenic diet, your body has its own needs. Let's tune in!

Sara K. Vogeler, BMC, LMT, Director of The NeuroMuscular Center, Inc., Living Anatomy Teacher, Orthopedic Exercise Specialist, Myofunctional Therapist for TMJ and Personal Trainer, is self-taught in nutrition. Her interest in the body/mind began in childhood, and was enhanced through her education, choreography, hands-on repatterning, and training with Bonnie Bainbridge Cohen starting in 1973. She graduated from NYU in Dance Therapy, apprenticed with Erick Hawkins, and toured in Europe and the U.S. with David Woodberry performing her poetry with dance. She was certified in Bonnie's first class of BMC, teaching BMC in Amsterdam, Paris, New York and Amherst. At The NeuroMuscular Center, Inc., in NYC which she founded in 1990, she helps those in pain to create a powerful body and peaceful mind by balancing hormones, eating well, and moving joyfully.

Beneath the Mask

Lynn Wood

Experience deeper connection to self and other through the body by focusing on sensing, honoring and expressing truth in movement. 1. THE MASK: Experiential to become aware of unconscious habits and patterns of movement that serve as a mask that covers the core self's

deep need for full self-expression. 2. DEEPER CONNECTION TO SELF: Drop deeply into the impulses from the body that lie beneath the mask and risk expressing new patterns of movement beyond habit. 3. CONNECTION TO OTHER: Invitation to gently open connection to others from the deeply honest place of the unmasked self, while continuing to honor the deepest connection to self. 4. CLOSURE: Sharing personal experience of the session in the group, while continuing to be present with the un-masked self in relationship to "other."

Lynn Wood has worked in the somatic field for over 40 years supporting aliveness through the body, nervous system, emotions and connection to spirit. Education: BA UCSB; MA UCLA Dance/Dance Therapy; Assistant Professor, University of Colorado; Dance/Dance Therapy. Assistant Professor, California State University, Fullerton (Supporting actors and dancers to find authenticity in their craft); Barbara Brennan School of Healing 2002-2006 (4-year certificate program studying the Human Energy Field and how to align the field to support healing in self and other); Radical Aliveness Core Energetics Institute, 2008-2012--Certificate in Body Psychotherapy. Currently in private practice for individuals and groups supporting personal transformation.

Meeting Place

Timothy Wood

In practicing relationship with the earth, the air, the plants, the animals, the present moment, and the aliveness that continuously draws attention, one hones the ability to see and be seen by other. This workshop will be guided by questions such as: How do we meet a tree? How does the tree meet us? How do we allow ourselves to be met by the tree? How does our ability to imagine and empathize with the otherness of the tree allow for a discovery of new ways of communicating with self and other? How can we learn from these meetings and bring the qualities of attention we discover into our human relationships -- speaking in new ways with the whole body? This workshop presents practices in meeting the otherness of the natural world and bringing that into relationship with each other as humans, relying on our abilities to communicate both with and without verbal language.

Timothy Wood is a movement artist and media artist whose work aims to empower the moving body and imagination through technologically-augmented performance environments that reflect the beauty of the natural world. He creates experiences and ways of interacting with technology that aim to reconnect the body to its full potentials of sensitivity and expression. He has studied and practiced various forms of improvisational movement, somatics, martial arts, and meditation for most of his life. Tim is currently pursuing his PhD in the Media Arts and Technology program at the University of California, Santa Barbara.

TBA

Nakia Zavalla

Plenary session information coming soon

Laying on of Hands: Body-Mind Centering and the Embodied Witness

Alison Zuber (P)

This hands-on workshop will explore and practice -- through touch, stillness, silence, and sound - the role of the practitioner outside of the usual model of therapist and facilitator. The class will be working in pairs on the floor. Please bring a towel or blanket to lie on if that will allow more comfort.

Alison Zuber began her exploration of the therapeutic and spiritual aspects of touch in 1977 in response to a need in her community and a deep calling to explore our innate capacities for wholeness and healing. Since 1982, she has maintained a somatic private practice where the primary focus of her work is facilitating functional, developmental, cognitive, and movement integration for infants, children, and adults. She is a Senior Practitioner and Advanced Instructor of Ortho-Bionomy, a SDI registered Spiritual Director, and the co-founder and Maspiyah Ruchanit of Zimrat Yah, a small, post-denominational shul whose mission is to carry Judaism into the realm of joy through song, movement, embodiment, and prayer. Alison began her journey with Body-Mind Centering in 1989. She is a certified practitioner, instructor, and Infant Developmental Movement Educator. She was a member of the faculty of the School for Body-Mind Centering.

PERFORMANCE PROGRAMS

Wednesday, August 7, 2019 and Thursday, August 8, 2019

Evenings of performances featuring:

Tripping Over Another

EE Balcos/Danielle Beaudet

"Tripping Over Another" is a duet based on concepts from BMC's 'Triple Rs.' The collaborative dancers live separately in North Carolina, USA, and Quebec, Canada. Using a circular boundary on the stage, the two performers dance and recite poetic text based on concepts from Primitive Reflexes, Righting Reactions, and Equilibrium Responses. A score consisting of boundaries and shared space, solo dances accompanied by text, and contact improvisation demonstrates a way the self and other connect and reconnect.

Ethan (E. E.) Balcos is an Associate Professor of Dance at UNC Charlotte and a professional dancer and choreographer. He began studying traditional modern technique with dance pioneer Hanya Holm and the practice of Contact Improvisation at The Colorado College. Balcos is actively exploring somatic movement as it applies to choreography, improvisation, and teaching. He often collaborates with composers, musicians, and other artists to create interdisciplinary performances. Balcos is actively pursuing a Body-Mind Centering Somatic Movement Educator certification and has studied BMC at the Kinesthetic Learning Center in NC and Esprit en Mouvement in Montreal, Canada. Balcos is also a passionate gardener, landscaper, and photographer exploring and identifying parallels in nature and dance.

Danielle Beaudet is a dance professional, educator, therapist and Taiko player who has taught ballet, post-modern and contact improvisation dance for more than 30 years. Danielle is working with movers who are physically challenged with Parkinson's, developing a pedagogy integrating dance and percussion using an instrument called the drum table. She is also a certified massage therapist maintaining a private practice in Montreal. Danielle holds a BFA from Concordia University and a college degree from Les Grands Ballet Canadian. She is currently pursuing BMC SME certification.

connectionWITHINindividuality

Amanda Benzin

This solo performance will explore the sharing of movement on other bodies while striving to find the connection between and within individuality as a common. The choreographic process, using

Amanda Benzin, Bailey Anderson, Sonya Smith, and dancers from Colorado Mesa University, will explore what it is like to only dance the movement of others and only set movement on other bodies. The following questions will be explored. As a dancer, does one find more understanding of another or oneself through this process? As a choreographer does one see oneself and understand oneself more through the process? Is there a shared common experience for all parties? How do all understand, connect, and empathize through this process? What can this process teach about 'othering' practices and connecting practicing?

See Biography above.

Poetic Self and Other

Clover Catskill (P)

Presentation of poetry, written by known poets, through recitation and movement, with poems strung together to form a single presentation. Poems chosen to fit the conference theme of Self and Other, and for their accessibility and ability to evoke imagery and feeling related to this theme.

Clover Catskill has been performing movement, improvisation, and poetry for many years. She appreciates the power of easily accessible poetry to evoke feeling and images and to move the listener.

I Will Be - Embodied Performance through Developmental Repatterning and the Viewpoints Method

Keanna Ellsley

The embodied performance of 'I Will Be' by Keanna Ellsley and Andi Johnson is a project that employed the combined study of experiential anatomy activated through Body-Mind Centering with the structure of the Viewpoints Method. It was an exploration of time and space through the practice of Developmental Repatterning and an understanding of basic Body-Mind Centering principles. This approach resulted in a powerful process of discovery, as the artists gained a greater understanding and familiarity of the Self and Others through structured play that explored the ever-present relationship all humans have with Time and Space. 'I Will Be' is relevant to this year's BMCA Conference theme of 'Self and Other' because through the devising, rehearsal, and performance process, the team consciously learned about the importance of becoming familiar with one's inner presence in order to cultivate an outer presence with others. It has the potential to be brought as either a solo, duet, or ensemble.

Movement Specialist Keanna Ellsley desires to share skills with dancers and movers as she directs and choreographs pieces that examine how humans learn to move within the womb, through infancy as quadrupeds, and how they discover how to move as bipedaling beings. Her background is in Musical Theatre, Modern and Post-Modern Dance, Contact Improvisation, Yoga, and Exercise Science. The 'I Will Be' project is the first of many in a series of self-exploration and performance workshops that Keanna is developing to share with other like-bodied/like-minded people who wish to gain a deeper understanding of how the principles of Viewpoints and BMC can be utilized as a structure for creative movement, mindful wellness, and truthful discovery of the moment, not only in performance, but in daily life.

Embodied Stories

Rebecca Elster

This project, *Embodied Stories*, will use dance to explore the relationship between physical and intellectual knowledge, especially the moments when intellectual ideas do not match up with the

physical experience. One can have experiences wherein the body and mind are giving contrary information. For example, one's mind might say that it has greatly enjoyed running ten miles while one's body says something else entirely. *Embodied Stories* will be process performance, a genre that mixes speaking and dance, to tell stories about moments when the ways of knowing become misaligned. These moments often lead to poignant re-imaginings of the self. Weaving together spoken stories and moved narratives allows for an intimate portrait of another person. The hope is to find a more nuanced approach to understanding knowledge and its interaction with the body. So, *Embodied Stories* will pull from research conducted in the Field of Embodied Cognition as well as from storytelling traditions.

Rebecca Elster graduated from the University of California, Santa Barbara in 2017 with dual degrees in Dance and Education. She has had the opportunity to perform works by Andrea Miller, Anna Halprin, Jacquelyn Buglisi, Yvonne Rainier, and others. She particularly enjoyed touring internationally in London, Athens, Cypress, and Italy as well as in New York and California. Her love of language led her to a position as an Editor at Punctum Press. She continues to explore ways to marry her love of movement and language through Process Performance. In 2017 she was awarded the 'Emerging Artist Award' as 'one to watch' from the Santa Barbara Independent. Currently, Rebecca is very happy to be teaching Ballet and Modern Dance.

Tiny Enlightenments

Lindsay Gilmour and Lillian Stamey

During Lindsay's Nehru Fulbright Research in India, focused on Ritual Dance in Tibetan Buddhist Nunneries and Monasteries, she and her research assistant, Lillian Stamey processed their work through weekly Authentic Movement sessions and a movement journal. This piece is a product of their work. Through song, movement and text the piece explores the transformation of energy in the body and how one carries both wrathful and peaceful manifestation of individual and collective consciousness. Through the gross movements of the body the self can be transforms as well as the collective.

Lindsay Gilmour is an Assistant Professor of Dance at University of California-Irvine. She has presented and performed at the BMC Conference in Saratoga Springs, NY in 2014 , Ghent, Belgium in 2015, and Montreal, Canada in 2016. She has taught as a guest artist at universities in the U.S. and in India, Thailand, Peru, Slovakia, and Guatemala. Lindsay received a BFA in Performance and Choreography from the University of Montana, an MA from Columbia University's School of International and Public Affairs, focused on Tibetan Studies and Conflict Resolution, and an MFA in Performance and Choreography. She is also the recipient of a Nehru Fulbright Award researching Ritual Dance in Tibetan Buddhist Monasteries and Nunneries in India. She has been practicing Authentic Movement since 2008.

Lillian Stamey (MA, RSME, RYT 200) offers yoga and somatic movement sessions to groups and individuals in the New York Metropolitan area. She is a registered professional with ISMETA and holds a Master's Degree in Dance and Somatic Wellbeing. Lillian supports her students integrating the bodymind by guiding focus to the felt-sensation and direct experience of movement. Her approach is interdisciplinary and holistic, synthesizing traditional yoga, fitness, somatic awareness, and meditation techniques. Lillian's great love for the moving body begins with her passion for dance. She continues today to create new work as the co-artistic director of 96B Dance Theatre in Brooklyn, NY. 96B plays with humor, absurdity, and embodied movement in their blend of contemporary and theatrical aesthetic.

Standing Together

Wendy Hambidge (P) /Damaris Webb

Show up Stand up Own up. An excerpt of a work in progress engaging with race, ancestry, and somatics. We are just people, human beings showing up, standing together. Words, movement, stories, relating. Two people standing together. One 'white,' One 'black.'

Wendy Hambidge is a BMC Practitioner, IDME, and Teacher. She is the past Board Chair and President of BMCA. She teaches in several SBMC licensed programs in the U.S., Europe, and South America and in her hometown of Portland, OR. She also sees private clients. Integrating BMC and social justice is her current passion.

Damaris Webb is a theater maker as social justice advocate. She has created new works for the stage with diverse communities around the U.S. and internationally; her work lives in the intersection of contemplative dance, improvisational performance art, and contemporary theater. She is the co-director of The Vanport Mosaic: a multidisciplinary non-profit, dedicated to presenting, celebrating, and preserving the silenced histories of the Pacific Northwest in order to better understand the present. www.damariswebb.com

Yearning

John William Johnson

Yearning: a dance performance based on years of material that has evolved from the performer's Authentic Movement practice and his sound and movement story-telling.

John William Johnson has spent the last 40 years developing a tool kit to work with somatic issues. John has performed as a dancer, actor, and improviser all around the world. He has choreographed pieces for festivals and produced 2 solos shows and many dance performances. He is a massage therapist and board-certified psychotherapist based in Portland, OR. John is also a certified Yamuna Body Rolling Practitioner, Soul Motion teacher, Body Tales teacher, and the founder of Sound and Movement as Medicine.

Calliope

Paula Josa-Jones

In Greek mythology, Calliope is the muse of epic poetry. A calliope is also a musical instrument that produces sound by sending steam through whistles. Imagined as a Carnivale character and setting, Calliope is a whimsical dance of transformation, invocation and remembrance. This dance can be performed in any theatrical or outdoor venue, including public transport. Music by Circus Contraption and Gaelyn Lea in a score by Paula Josa-Jones.

Paula Josa-Jones bio listed in workshop section.

Cha-O-Reum

Garamh Kim/Jeeseon Chung

This is the story of how two different people come together and share the presence in the same space. It describes the process of penetration of each other's uniqueness revealing the interconnection created through the interaction. It also illustrates the journey to find harmony with each other. This dance conveys the appreciation for each other's existence. The choreographers began the process by discovering the values and emotions of oneself. The journey continued to search for the ways to highlight the unison in movements as dancers completed each other's movement sentences. As future dance educators, it was embedded in the choreography to

express the importance of dance education to learn to accept and value the differences by sharing one's thoughts and emotions through moving together. It is a conversation of the two dancers sharing their dreams to each other and to the world.

Garamh Kim (Ed.M., CMA.) graduated with a Master's Degree in Dance Education with PK-12 Dance Teacher Certification (NJ CEAS) from the Graduate School of Education at Rutgers University and also a Certified Movement Analysis (CMA). Garamh holds a BA in Dance from Ewha Womans University, Seoul, Korea. Garamh's passion for dance began at the age of five. She firmly believes in the 'Dance for Every Child' teaching philosophy and advocates for dance education for every child in the PK-12 school setting. Her interests expanded to Somatic practice for lifelong education while studying in Laban/Bartenieff Institute of Movement Studies (LIMS). While in New Zealand, she acquired the Royal Academy of Dance teaching certification. She is also certified in Pilates Mat from Polestar Pilates.

Jeeseon Chung completed a Master's Degree in Dance Education with K-12 Dance Teacher Certification (NJ CEAS) from the Graduate School of Education at Rutgers University. She graduated with a BFA in Dance from Mason Gross School of the Arts, Rutgers University. Jeeseon is from Voorhees, New Jersey. She began her training in Seoul, South Korea, at the Cecchetti Ballet School. She continued her training in dance at South Jersey Ballet Theater, performing in The Nutcracker, Swan Lake, and Cinderella. During her university career at Rutgers University, she has worked with Keith A. Thompson, John Evans, Chien-Ying Wang, Jodi Melnick, and Pam Tanowitz. Jeeseon is certified in 200 HR-Vinyasa Yoga from OMFactory NYC and in Pilates Mat from Polestar Pilates.

We Belong

Takeshi Matsumoto

Filmmaking: Inbar Jeffery

We Belong is a contemporary dance film made with stateless children in Thailand, exploring their sense of belonging, identity and growth. This film aims to help vulnerable children and young people to have their agency and visibility, reaching out to wider audience on the global level to raise awareness of the stateless people. This work also responds to the current movement #IBELONG to end the statelessness by the UN Refugee Agency. The work was supported by the Asia Europe Foundation.

Takeshi Matsumoto is a dance artist and dance movement psychotherapist based in London. His current dance focus is on direct inclusive and socially engaged activities; working with people with learning disabilities, people living with dementia, babies and toddlers and stateless children, exploring possibilities of dance and performing as a way of acknowledging difference and creating mutual understanding.

Inbar Jeffery is an independent film maker and visual media artist based in UK and Thailand. In her work there is a sense of flow and tangibility, convening an embodied intimate experience, as well as a heartfelt one. Inbar has been creating short films for various movement and dance artists as well as her own exploration series about woman inspiration.

I Am, We Are One

Moonshadow (P)

Song written while learning about embryology.

Moonshadow began writing songs in 1979 and used this skill as she began to understand the principles and concepts of Body-Mind Centering. She has graduated from three BMC programs: EAY, EDMY, SME and is also an Arizona State LMT.

The Heart Space

Hannah Park

This dance explores both the metaphorical and literal meanings of the heart in the context of the self and other bodies, using inner pulse and vibration as guides. It examines the heart's role in mindfulness, support and attending to the flow of energies in bodies and minds and the space around us. Alternating between embracing and letting go, the piece seeks to investigate the possibilities of sensorially experiencing the inner and the outer.

See Hannah Park's bio above in workshop listings.

Hope

Mary Lou Seereiter (P), Dorene Carroll, Wendy Hambidge, Corinne Hammett, Rebecca Haseltine, Amy Matthews, Kim Sargent-Wishart, brooke smiley

The intention of this performance is to offer prayers for our planet. The piece has several figures, six "Prayer Bodies", a Human Body and an Earth Body. The offering is accompanied with music by Beth Quist from her album, *Shall We Dance* with the song selection, "Fives" and with music by Lis Addison, from her album, *The Song of the Tree*, with the song selection, "TreeCrown".

Mary Lou Seereiter is the Program Director for Moving Within, the Body-Mind Centering certification program in Somatic Movement Education in Lorane, Oregon. Her dance career includes 36 years of teaching dance and somatics at the College in Eugene, Oregon as well as holding the position of Dance Program Director for Lane Community College for 25 years. Choreography and performance were an integral part of this position.

Dorene is a dancer, a Body-Mind Centering somatic movement educator, an avid gardener, and lover of nature. She lives in Eugene, Oregon and has had the pleasure and privilege of studying movement with Mary Lou Seereiter for nearly twenty years, beginning as a dance student at Lane Community College, followed by Authentic Movement and Body-Mind Centering® studies at her Studio in the Woods. Dorene's desire to combine embodiment practices with her love of being in nature has recently led her into the field of forest bathing. In September she will begin a forest therapy guide training program with the Association of Nature and Forest Therapy and is excited to explore possibilities for weaving dance, somatic experiencing and forest bathing practices together.

Interview

brooke smiley (P) /Acosia

'Interview,' a duet with Acosia Red Elk and brooke smiley. This shared movement and vocal conversation of two women explores an embodiment of the female American Indian as a full and a mix-blood. Coming together after forming a mutual respect, this felt dialogue invites space of seeing one another in a question of what lives in the blood, and what allows a body's ability to know. Acosia, or Young Swan Rising From the Water, is a member of the Umatilla Indian Reservation and a leading jingle dress dancer. brooke met her at the Gathering of Nations pow wow with her dad on their first trip to the Osage Reservation, where they have family history. Two bodies, each in their own way of knowing oneself through movement and sound, bond in learning

about each other's language in movement, revealing much about their relationship to land. 'Interview' is a cultural embodiment asking, "how in meeting other do I learn more about myself?"

brooke smiley is an international artist and BMC SME somatic movement educator teaching at the University of California, Santa Barbara. Her art engages a deepening of awareness in the body, with an interdisciplinary practice of dance improvisation and movement research in educational, sculptural, choreographic, and healing capacities. She was awarded an Body-Mind Centering Somatic Movement Educator, MAP Masters of Arts in Performance Studies with Distinction from TrinityLaban in London, and a BFA from CalArts. With a strong background in earth architecture and indigenous justice, brooke has held dances at Standing Rock Indian Reservation and guided Anna Halprin's seminal protest piece 'The Paper Dance' from Parades and Changes.
brookesmiley.com

Acosia Red Elk, or Young Swan Rising From the Water, is a jingle dress-dancer from the Umatilla people. A descendant of Hin-mah-too-yah-lat-kekt, she did not become interested in dancing until she was 16, when she taught herself to dance from videos of other jingle dancers. Red Elk began dancing professionally in 1998 with her then-husband Paris Leighton, visiting up to 50 pow wows a year for ten years. From 2004 to 2008 she won five world championships at the Gathering of Nations; she won again in 2011, 2014, and the 2015 competition, which she decided to enter at the last minute and had to sew a dress for the day before the competition. In 2005, she also won the Head Woman Dancer title; in 2014, having entered 8 competitions, she won all of them.

Don't Go Bonobos

Cynthia Stevens

A solo interweaving dance, voice and text exploring the theme self and other from an interspecies perspective, particularly interconnections with endangered species including the bonobo, a close relative of humans.

Cynthia Stevens slips into streams, swamps and forests with Insitu, specializing in environmental and site-specific performance and media. Her work has been presented in the United States, Canada, Europe and New Zealand and has been recognized through numerous grants and fellowships. She is a certified Somatic Movement Educator of Body Mind Centering " and holds a BS in Natural Resources/wildlife ecology. These perspectives inform her approach interconnecting the body, community and environment in her performance and teaching.

Reflection of Being

Timothy Wood

Caring for and empowering the self is primary in creating space for healthy relationship with other. In the context of the technologically mediated other, how can one maintain solid ground in our embodied selves while allowing and creating new spaces and ways for meeting other? How can technological utilization reflect the beauty and supporting qualities that can be found in the otherness of the natural world? In this performance, participants are immersed in a virtual living ecosystem that is continuously growing and evolving. The body sits on a boundary between the virtual and the real, where the body's presence and movement through space are reflected as guiding forces within the virtual world. The moving body becomes the wind and the scaffolding for growing virtual life forms, echoing the ways in which humanity may see and be seen by the natural world.

Timothy Wood is a movement artist and media artist whose work aims to empower the moving body and imagination through technologically-augmented performance environments that reflect the beauty of the natural world. He creates experiences and ways of interacting with technology that aim to reconnect the body to its full potentials of sensitivity and expression. He has studied and practiced various forms of improvisational movement, somatics, martial arts, and meditation for most of his life. Tim is currently pursuing his PhD in the Media Arts and Technology program at the University of California, Santa Barbara.

Post-Conference

SATURDAY, August 10, 2:15 pm-5:15 pm and SUNDAY, August 11, 9:00 am-12 noon

Engaging Self and Other through Embodiment

Bonnie Bainbridge Cohen

We will explore our engagement with others from the multiplicity of self as a unified entity. These dynamic interactions will be explored through an embryological, developmental, and body systems perspective.

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.