

A Moving Journal



Healing

Ongoing Expressions of Authentic Movement
Volume 13 Number 1 Spring 2006

Dear Readers,

Authentic Movement relates to healing in so many ways! We find in these pages evidence of its healing potential: in relationship to parts of ourselves that are suffering or healing (Marlene O'Connor and Joel Gluck); in relationship to plants, animals, and the earth and universe (Bonnie Morrissey). Fiona Brandon addresses the ways in which Authentic Movement can strengthen the healer within as part of the practice of offering therapy to others.

As we wrote in our last issue, we have come to the understanding that it is time for us to let go of our leadership and ownership of the Journal. We are in a transition process in which much is not known. We do know that a handful of people are actively considering

taking over the responsibility for the Journal. We are engaged with them in the questions of how to make this possible. For more information about the transition, go to our website, www.movingjournal.org, where you can read our letters and responses from the community. This is our next-to-last issue as editors. Our final issue (Summer, 2006) is open to writings and art on any topic.

We are touched to learn that Contemplative Dance will honor us at their first International Authentic Movement gathering (see letter below). We hope to see you there.

With much gratitude for all the support the Journal has continuously received,

Annie Geissinger, Joan Webb, and Paula Sager

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A Moving Journal

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Spring (March)	Dec 1, 2006	Jan 15, 2007

International Authentic Movement Gathering June 23-25, 2006

Dear Authentic Movement Friends,

We feel moved to call us together as a community of peers to celebrate and move and network. We believe it is a good time to gather because of several new developments: Volume II of *Authentic Movement*, edited by Patrizia Pallaro, will be published soon; the longtime editors of *A Moving Journal* are moving on from their posts; with the death of Neala Haze the Authentic Movement Institute CA "no longer exists as we have known it" (AMJ Vol. 12 #2, p. 2); and many other expansions and contractions are taking place in our community. Practitioners are taking the practice in a wealth of new directions, and more people are interested in Authentic Movement. Let's come together to take stock of our collective work, celebrate our achievements and each other, and envision our future together.

Our guidelines in hosting this event are to make it accessible, affordable, inclusive, meaningful, and fun. We extend this invitation openly to all experienced practitioners. Please help us spread the word. Also, we invite suggestions from all, including those unable to attend. We have tried to find a date and a facility to make it possible for as many of you to come as can. At Hampshire College in western Massachusetts there are three beautiful studios plus other meeting spaces, inexpensive housing and meals, and a beautiful rural New England setting. We hope you will join us!

Feel free to contact us with any questions or suggestions. We will report back to the community after the gathering about our activities and conversations.

Daphne Lowell and Alton Wasson
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Into the Fire

By Marlene O'Connor

Editor's note: I was introduced to Marlene's work over ten years ago, and about a year ago, she entrusted me with a bounty of her writings and drawings. This article consists of ten linked images and writings from that large collection.

I've wanted to bring Marlene and her work into these pages ever since I became involved with A Moving Journal. Her story is a testament to the power of transformation and so clearly reveals the life-giving potential that both our positive, as well as negative, experiences hold. There is present, at all times, the possibility for these deeply formative portals to open up to the initiatory realms of the soul. This happens when we are fortunate enough to find situations and relationships that can honor, support and reflect our passage until such time as we ourselves become the one who is needed. From that point on we are the wounded healers; forever marked but no longer held hostage by the past. The present beckons with a reclaimed vibrancy. Through what was once the center of pain, a wellspring bubbles up, a source of creative energy and power, our very own renewable resource.

Marlene's story is extraordinary, one that so eloquently illuminates the union of healing and creativity, supported by the work of Authentic Movement. I feel honored to serve the telling of it in any way I can.

Thank you Marlene.

—Susan Schell

Introduction

This body of work, created from 1989 to approximately 1998, is directly connected to Authentic Movement work done in relationship to healing from childhood abuse trauma.

Before I began practicing Authentic Movement my drawings and paintings originated from two different impulses: one was looking at the world and drawing from what I saw; the other was to have an idea in my mind that I would then try to make appear on the paper. But this would not always work. Things would flatten out and be stiff-looking.

After studying Authentic Movement, there was a change in my artwork. In the process of moving I would go through feelings, memories, body sensations; and sometimes, toward the end of all that, a very specific image would appear. All day long or all week long it would keep re-appearing in my mind, insistently, until I finally sat down and drew. It would be dimensional and alive looking; and even though it seemed to be coming from inside my head, it was also coming from out of my body. In the early years, these were all "healing" images, directly connected to childhood abuse and other recovery issues.

I no longer try to draw from just my mind. If I am working on a piece and I feel I need some help with it, I enter an Authentic Movement session and float that desire for help, and sometimes, as my body moves, the piece will open up and reveal itself in a new way.

Many of the images and writings in this article include nature and the animal world, which, for me, is God. This is spirituality. These are the powers that be, which heal and hold me, and the world, together. I felt this way as a child and still do. The woods, fields, and

beaches were places to hide and get away, places where I felt safe and where I also felt I had power and autonomy. Nature is a sanctuary, and animals can be magical talismans of healing power. During the early years of recovery, there were times I was desperate to go into a psychiatric hospital to get drug relief from extreme post-traumatic stress. In the absence of medical insurance, this relief seemed impossible. Fortunately, I quickly made the discovery that surrounding myself with various animal images had a soothing, tranquilizing effect. Also, when animals and nature came up in drawings or writing, they added a crucial element of beauty to the fierceness and intensity of the healing experience. Without the presence of their inherent beauty, the process would have been unbearable.

The Rain King

At night, the child's bedroom seemed vast, its darkness unfathomable. She lay there, tiny in the bed, sleeping, until his weight, lying across her chest, the feel of his sandpaper face scratching hers, and the smell of whiskey pulled her awake. It was hard to breathe under his bulk, and she whimpered, then cried, afraid of the dark and the feeling of being crushed. "Sssshhh, it's okay, it's only daddy." Then the sharp click of footsteps outside her door, her mother, "What are you doing?" With his big hands, he pushed himself away from her.

Then the yelling and banging in the kitchen, in the hall, they are so mad and banging. Alone, she lay in her bed, eyes wide, afraid to move, afraid to breathe. Then she felt a huge someone right near her, breathing, and quick shut her eyes tight. She peeked out of one eyelid to see the gorilla right near her, breathing, enormous.

He was dark and shaggy. She was frightened, too scared to scream. But he just sat there and laid his big leathery hand next to her tiny body, just sat there, like a mountain, till she finally fell asleep.

On nights when the sharp sounds hissed and banged in the hallway, he would come, like soft rain. Her breathing would deepen to match his, until she would relax and drift into sleep.

Awakening

*I am naked . . . standing
inside a mine of rubies
clothed in red silk.
I absorb the shining
and now I am the ocean
Millions of simultaneous motions
moving everywhere, moving in me . . .*

*Then the thunder
and the sound of rain
on the way. I have
such a teacher.*

—Rumi

The First Dream

She is in an underground chamber, and fire lights the chamber red-orange. It is coming from a huge iron



pot-bellied furnace, black and roaring inside. She and her lover watch the flames, which fill the open door of the furnace and warm their faces as they stand together, mesmerized. She puts her arm around her lover and pulls her closer, surprised at the sudden, fierce passion, her heart on fire, her mind on fire, her body wanting, each cell a tiny star, burning. Everything is suddenly fully alive. Their bodies, in this dancing light, look as if waves of golden fire flow over their skin, safe as water, not scorching, not hurting, just warm, soft and bright. All the colors are shining their fullest, and she feels like singing and painting this.

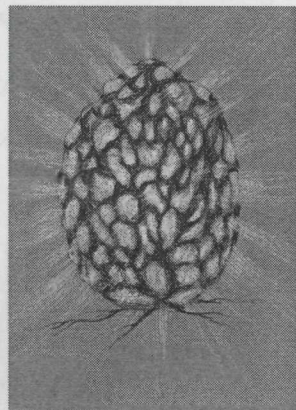
The fire gets even bigger, roars louder. Slowly, the black furnace grows around it like a tree-bud swelling, stretching.

The Second Dream

She is in an underground railroad. Its tunnels stretch out away from her for endless miles. She is able to travel these long distances almost instantaneously, arriving at different stations, one after another.

Then, she is looking at a horror magazine. Its pages fall open, revealing the first image: a young girl, her arms tied, wasted away, her face torn from being dragged along the ground, eyes looking out from the page at her, eyes full of pain.

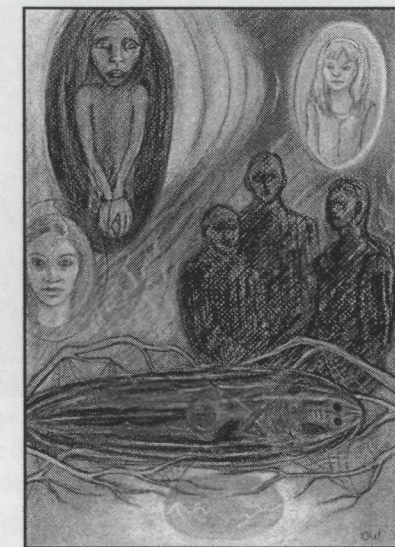
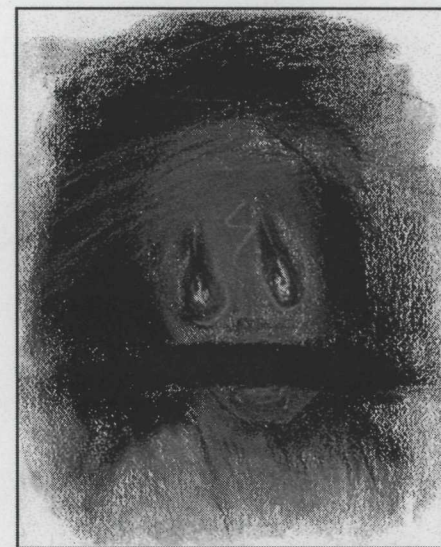
Second image: three men who did it. Their leader is smirking, lips stretched over his teeth in a sneer, cold



gray eyes. The caption reads, "They were hired by someone else."

Third image: girl before kidnapping. Long dark hair tied up with a white ribbon, white dress, leaning on a table, smiling. Underneath, a small picture of her mother.

Last image: body of girl lying stretched out side-



ways, little more than a skeleton covered in thin layers of muscle tissue: reds, purples, browns. Face has shadowy eye sockets, a skeleton's mouth, and wisps of hair. Whole body is covered with a black spider web, which stretches around and connects to a stick structure. The men are crouched behind this as if they built it, like a special-effect sculpture for a horror movie.

Faith in Burning

In the winter of 1989, when I was thirty-four, my life had taken a sudden, radical turn. I took my last drink a day or so after New Year's, thus ending approximately twenty-two years of alcoholic drinking. I don't remember exactly which day it was, but I do remember it was about four o'clock in the morning when rather suddenly, and for whatever entirely unknown reason, my vision began to clear mercilessly. I kept drinking, frantically trying to soften everything again; but it didn't work. And I knew that if I kept drinking, I would die. This presented itself simply, as a fact, and indisputable, like the sun coming up in the morning. The shock of it created an open space inside me into which a voice could make itself heard; and in the absence of the drink, I began to draw. It was as if all the energy that had been taken up by drinking went surging into the drawings.

A cold January night, three or four weeks after my

last drink, I was introduced to the practice of Authentic Movement. Stepping out onto the floor to move for the first time was like putting a very small boat into a very big ocean. When I closed my eyes, I was amazed at the vastness of the space. It was a calm ocean that night, and the memory that I'm left with is of the sensation of being rocked, of being led or pulled along by some-

thing, and of floating. I was feeling these things with a vividness and intensity that reminded me of the way that I had felt things as a child. In the beginning, the process was a catalyst for visions I was then compelled to draw. Sometimes while moving, I felt like I was tapping into an endless source or well from which the images were emerging. I had both of these dreams in the spring of 1989, within a few days of each other. It was somehow obvious they were a pair, although I tried to disown the second one with the theory that it was "about someone else." Later, it became obvious that the "girl before kidnapping" was an old childhood photo of myself at around the age of four, the "mother" was me, and those "eyes full of pain" belonged to a small inside self, long forgotten.

I awakened into these dreams to find myself: human, confused, afraid. Shut down, at the mouth of the tunnels of memory, flashbacks, and refelt pain. But no time is without its magic. What started with passion had led to faith, something to believe in. This was faith born of necessity, perhaps, but it was one that I could begin to own. The form it took was faith in burning and in the land at springtime, faith in trees, their sap rising, and in the rebirth of green.

Once awake, nothing could ever again be as it was. (See drawing on front cover.)



The Teacher

Spring opened into summer. My days were filled with a heaviness I didn't feel strong enough to carry. The memories were coming all the time now, and so dark and twisted. I wanted nothing more than to hide myself away from the world completely. One day, after a particularly strange and difficult moving session, my teacher, my witness, asked me a question: "Were you sexually abused as a child?"

I remembered. No words. Tears rose up and I nodded.

Inside, the space contracted, voices pressed down hard. I felt their fear and saw a fragment of the darkness they knew. One voice kept rising above the others. It was the one who wanted me to tell someone. But I couldn't, I wouldn't. The whole thing was just too ugly. I was drowning in embarrassment and shame, but somehow I was safe because no one knew but me. But the voices inside knew nothing of such "safety." They were just terrified of being hurt again. The voices clamored and pressed. The memory of tortures filled my mind. Again, the one voice saying, "Tell her. Tell the teacher." But I turned away and severed all connection between my mind and the voice, like an iron door slamming shut on a jail cell.

Suddenly I was dropping, spinning, falling down into a whirlpool, coldness rushing upward, swallowing me whole, disappearing, all sensation rushing out of me in pieces, spinning away, gone. A roaring of silence followed. I existed, barely breathing, nowhere. At the bottom of a deep hole, a tiny spark, from way back inside me, a tiny seed, wants to rise. It floats upward.

In an underground spring, it rises.

"Where are you?" the teacher asked. "Tell me what's happening."

"Tell her! Tell her! Tell her!" The voice is excited, like a child jumping wildly up and down. I couldn't fight anymore. There was nothing left inside me to oppose the voices. I opened my mouth and spoke. . . . Afterward, I opened my eyes and my teacher was right there, looking back at me. Her gaze was unflinching and filled with kindness. I felt a moment of confusion as my defenses melted away under the love that burned there, a love both fearless and gentle, both fierce and soft. The voices were quiet, but I could feel their presences behind the voices. They were shifting. They were moving around. They were looking out through my eyes at the teacher in wonder. I fell into the teacher's open lap and was held there, as I cried with the hurt of the children inside me who had never been soothed of the pain they had

endured, the secret traumas they had suffered alone. I let them be held as long as I could stand it, before my need to pull away took over and the children returned to the inner recesses of my self. But their seeds had taken root in the sweet earth, and their growth would never again be stopped.

Witness

The ghost is starving, with a hole in the solar plexus big enough to fall into. You cannot save me. You withhold nothing from me, for you are not with me. No one is anywhere near me. I am no one who matters anywhere, an empty fist spinning in air. Mother is: one going away, smaller, smaller, gone. She doesn't exist. In the dream, the mother snarls, baring teeth, open jaw gaping, no sound. He is hiding. He is bent down under the weight of gravity. He is pulling. She is pulling, pulling open the split, our destiny, the legacy—unconscious, unknowing, unseeing. Shut down, shut off, shut away, gone. Mother/Father. Gone.

Now this: the sound of the calling, the song. The little white-sheeted bed, the wall, the corner of the room, and the window to fly out of. The deep blue-black iridescence of the bear's fur, giant now, looming in front of my eyes, animal heart pulsing under that thick fur. A tiny hand reaches out to touch the softness. Womb, the creation; fire, the underworld. Take me there. Travel down the silver thread, to feet below. The light is bright, blinding. Everything disappears in the holy fire. Then, rising, the forms take place. The luminous moon-bat opens its throat and screams. The child

echoes, the vital child screaming her terror, her fire, her life, demanding what? Closeness? Freedom? Sustenance—milk—life—warmth—contact? Skin to skin in perfect, total innocence. Ghost bride, your white fog, heavy, obscuring, is burned away to reveal: the red deer, the mystery.



Doorway

*If you bring forth what is within you,
what you bring forth will save you.*

*If you do not bring forth what is within you,
What you do not bring forth will destroy you.*

—Jesus, The Gospel of Thomas, Gnostic Gospels

The way in can be the way out as well. It only requires a change in direction.

This is a story about a child's heart, and it's the child who needs my strength, my power. I, no one else, must be her long-awaited rescuer and set free that pure and loving heart.

The surrendering pulls her deeper still; and all at

once, I feel it, I know it, I remember it. I feel its texture—my memories. I know its taste—my fear. I remember my life, my spirit, hiding, surviving, growing anyway. The old bedroom: myself at twelve. I was this kid, the one who split, who divided like a cell, surviving, growing anyway. All the pieces and parts that she became are in me—they are me. If I go any further, I will remember the rapes, in my body, feel it again. NO. She refuses to go that way, and I have worked hard for the skills to change direction. My quest is for another doorway, one that opens in, to the center of my being, my core, my heart.

Body

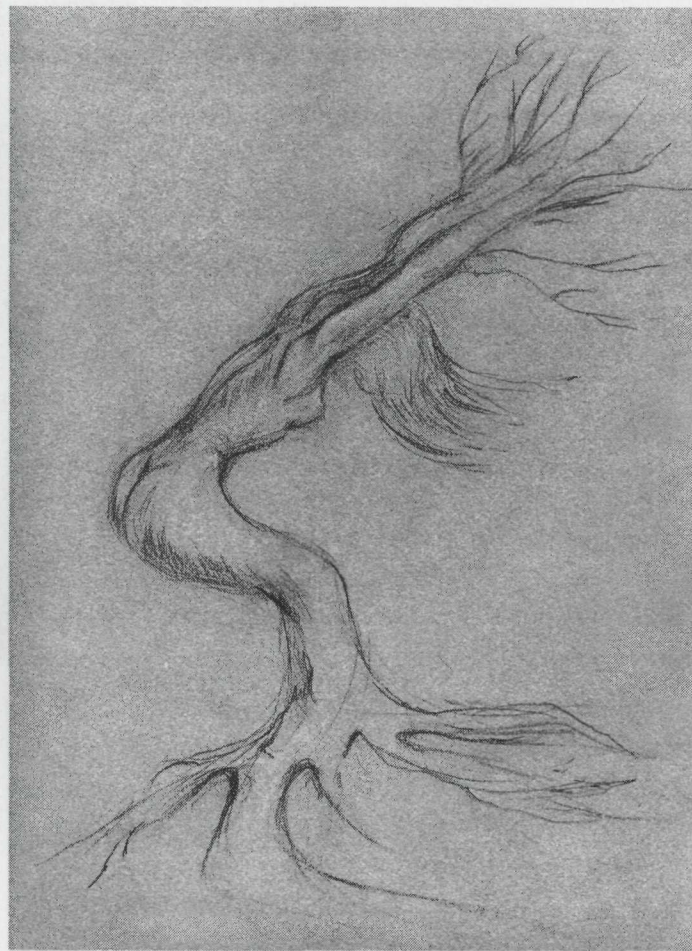
Feel how soft and warm the sand is. Plunge your two hands into it, here. Feel earth's pulsing heat rising up your arms, spreading into your heart, warming you, melting you. Remember how the wind howled that night in your dream? Remembering, you can go there now. Stand up, lean into it, lean into that relentless howling wind whipping your skin, your hair, your lungs, blowing right through your body, endlessly streaming, hollow pores, the sound, hollow bones, the music pouring through. Disappearing, becoming everything. Feet rooted. Earth. Wind. Body.



Fire Moving Down

My name is Marlene but today you can call me "fire moving down." Down a mountain, water rains. The sky is darkening silver. A gust of wind rises from the earth. She splits the trees, leaving a ghost-like trail between two mountains, falling curtains of rain. Following this trail, I enter a chamber. It is red, darkly glowing red. Inside are embers burning, giving off heat. Today you can call me "first run." There is a place where two paths cross. At the center is the giving place. If I can reach it, I will change. Today you can call me "gone." Today, you can color me red, for the first day, the one to be born into.

Way down under the green lives the little dark one. She can hide or choose to come up and out. Today she rises ever so slowly to taste the waters. She carries a tiny seed. In it lives a pink, yellow, and white embryo, rimmed in pale green. This little plant lies curled up, waiting. The dark one (and I) carry it, like a baby. Then I follow her down, way down under the green. I want to go there where it's warm and good. ○



Marlene O'Connor lives and works in southern Vermont, where she is completing a degree in art. Her family includes her partner, Kathy, and two kids: Maia, 22, and Danny, 20.

Susan Schell has been practicing and teaching Authentic Movement for over twenty years. She has been on the faculty of several programs for the study of Authentic Movement and adjunct faculty for the dance department at the University of Maine in Farmington, near where she lives with her husband and two sons.

Authentic Movement and Embodied Consciousness:

Deconstructing the Hierarchies that Sustain Oppression and Domination in Human and Non-Human Animal Life

By Bonnie Morrissey

Authentic Movement and Embodied Consciousness

Authentic Movement is a meditative discipline that includes moving and stillness (both intentional) within a structured "temenos," or sacred space. The movement aspect of the discipline is a free-associative process of the physical moving-out of impulses that occur inside or come through the body, a process in which the "spontaneous urge to move is not checked, judged, criticized, or weighed by the conscious mind." (Adler, 1972, p. 43) In this receptive state, the body is more open to movement that springs from seemingly autonomous impulses as they occur. Mary Whitehouse described the quality of this movement as inevitable, simple, and undiluted by pretense. (Frantz, 1972)

The stillness aspect of the discipline, usually called "witnessing," is similar to some forms of sitting meditation, where attention is focused on awareness of the contents of consciousness. However, whereas most sitting meditations are done with the eyes closed, "witnessing" in Authentic Movement is generally done with eyes open and with attention focused on a mover or movers, as well as on the contents of one's own consciousness.

The discipline of Authentic Movement is also sometimes called "movement-in-depth," or "active imagination in movement," as it is analogous to Jung's process of active imagination, wherein the controlling functions of the ego are suspended temporarily, creating a psychic environment where unconscious material can rise to the surface of consciousness and be responded to or simply recognized.

The process of Authentic Movement involves a suspension of rational "objective" thinking faculties and the adoption of a receptive attitude of waiting to "be moved," as well as an active, conscious response to the experience of "being moved" or of witnessing movement. Jung described this in relation to his own personal process of opening himself to the unconscious, where he began by saying to himself: "Since I know nothing at all, I will simply do whatever occurs to me." (p. 173) And he explained: "Thus I consciously submitted

myself to the impulses of the unconscious." It is this conscious submission, or "letting go," that is essential in opening the door to moving "authentically." But the experience of moving in such a way is not an end in itself. Within the discipline of active imagination, Jung stressed the importance of a conscious and intentional interaction with material that emerges from the unconscious through the process. Just so, within the discipline of Authentic Movement, an interaction (through drawing, writing, sculpting, dialoguing, further movement, . . .) with the movement material that emerges is crucial to the process.

The discipline of Authentic Movement is well-suited for the study of embodied consciousness. Authentic Movement lends itself naturally to introspection and phenomenological observation; the "witness" role could practically be defined using these terms. An Authentic Movement session provides a forum for systematic research into the structure and contents of consciousness: momentary contents of consciousness are the focus of the meditative process. As distinct from other meditative disciplines, Authentic Movement specifically includes an embodiment of these contents of consciousness by "moving out" the impulses as well as through witnessing them in stillness. As such, compared to other forms of meditation, it better appropriates itself to the study of embodied consciousness.

The process of Authentic Movement reflects and validates a holistic view of the mind-body relationship. Within the discipline of Authentic Movement, mind and body are seen as equal and interdependent aspects of human functioning. This is expressed, for example, in the relationship of mover and witness, which is loosely analogous to the relationship of the moving, sensate body to the conscious, attentive mind. However, as Adler (1987) so aptly illustrates, the threads of these two positions are intricately interwoven—the witness actually attends to an "inner mover," an inner sensate experience connected to an "attentive mind"; and the mover may be aware of her own "inner witness," an aspect of consciousness that attends to her

own movement experience:

In Authentic Movement at the basic level, there are literally two people, the witness and the mover. Initially, one carries the role of the one who sees, and the other the role of the one who is seen. Yet, as the work develops, a conscious witness emerges within the mind of the mover, and concomitantly, unconscious activity surfaces within the experience of the witness. Increasingly, ... both mover and witness carry the tension and the union between these polarities within themselves. (Adler, 1987, p. 24)

Witness and mover both take on a relational role as one-half of a whole; yet each is fully realized in and of itself, a realization made possible by the existence of the other. The witness ("mind") is not viewed as disembodied or "in control" of the mover; the mover ("body") is not viewed as distinct without consciousness. Within this relationship, there is no hierarchy of roles, wherein one is dominant over the other. In addition, there is not an over-identification of self with either one role or the other. Thus, the autonomy and the empowerment inherent in each role (witness "mind" or mover "body") is honored while, at the same time, acknowledging their interrelatedness, the reciprocity of their mutual influence, and, finally, their ultimate inseparability. (Adler, 1987)

Mapping Embodied Consciousness

As we walked around the studio, we warmed up our bodies by stretching, swinging our arms, twirling, jumping, and breathing with our movements. We bent our knees and stomped on the floor with our feet. Grounding our energies, we drew our awareness away from external stimuli and toward a deepening presence within our own bodies. Heartbeats, pulsations, colors, and images became our dominant reality.

I felt my body drawn toward the floor. I felt gravity, the pull on my muscles and bones. "Follow the inner impulse," a facilitator's voice offered. It felt mildly frightening to enter into this experience; I made a conscious decision to trust the process. I felt myself being "witnessed" by a benevolent and confident teacher. This was reassuring, allowing me to be fully immersed in the experience. I also felt that part of me took up the witnessing function and identified with the teacher.

My real experience began with a sensation in my pelvis. I felt a rocking, very sensual, and a turning of the femur head inside the hip joint. As I allowed the repetition of this enjoyable sensation, imagery was induced. I found myself walking on a path in the woods, walking with a pleasure and an awareness I had never known. As I allowed myself to



enter further into the imagery, I saw myself as someone other than myself walking down a path in tropical woodlands. Such beauty in the simple act of walking! Every movement and every sensation filled my awareness and brought with it a revelation as simple as it was profound. It occurred to me that sensations from this movement were igniting neurons up and down my spine, interconnected firings that culminated and were responsible for . . . thinking. I move, therefore I think! I had never before fully considered this. It seemed backward from everything I knew or had been taught; but here I was, having the "actual" experience. As I walked down my woodland path, I felt new awareness in my body. My head seemed to float on top of my body, energy was streaming throughout, and my feet were in ecstatic contact with the earth. I was filled with awe!

Too soon, a voice intruded. "Find a way to end your experience and return to your normal waking consciousness." As I began to draw away from the experience, I had a final image of this "other" woman. She was above me, look-

ing down with sadness, almost pity, at my actual condition. As she disappeared, she left globes of light in each of my two open hands. The globes seemed magical to me, as if they were the tools with which I could work my way back to her.

From this early experience in Authentic Movement, I realized what a powerful tool movement can be. Through body movement, a new world of awareness had opened to me. Movement, in this case, had provided a direct avenue into my unconscious from which material in the form of sensations, feelings, and images was expressed. I did not consciously control the movements; rather, I was "moved" by them.

The moment when "I am moved" happens is astonishing both to dancers and to people who have no intention of becoming dancers. It is a moment when the ego gives up control, stops exerting demands, allowing the Self to take over moving the physical body as it will. It is a moment of unpremeditated surrender that cannot be explained, repeated exactly, sought for or tried out. (Whitehouse, in Bernstein, p. 57)

How can an experience such as the one described above be useful in mapping embodied consciousness? First, we can look at the specific contents of consciousness—the sensation of the femur head rocking in the hip joint, the imagery of walking inside an "other" body or of globes of light in the hands, the emotions of ecstatic joy or sadness and pity. Do these contents correspond with what others might experience? Do they fit with what we think we know about categories of experience? For instance, Jung (1965) specified four categories of awareness: thinking, feeling, sensing, and intuition. Do these categories hold up when we subject them to evidence gathered through embodied experience? Or do we need to refine or redefine these categories based on the evidence of embodied consciousness?

Second, through gathering this kind of material (contents of embodied consciousness) in a systematic way (using quantitative and/or qualitative methods), we may begin to affirm the self as an embodied, self-sensing organism wherein "the body itself is the true subject of experience." Conversely, we may finally reject fully the notion of the self "as a transcendental ego, ultimately separable from the phenomena (including the body) that it posits and ponders." (Abram, p. 45) Abram described how in Merleau-Ponty's phenomenology, this conceptual turn happens:

[B]y disclosing the body itself as the very subject of awareness, Merleau-Ponty . . . opens, at last, the

possibility of a truly authentic phenomenology . . . which would strive, not to explain the world as if from outside, but to give voice to the world from our experienced situation *within* it . . . (p. 47)

Locating our consciousness in the moving sensate body invites and reinforces our awareness of the participatory nature of perception. Focused in the body, we are members of a larger-than-human community of animals. This helps to deconstruct the hierarchical attitudes that humans are superior to other species by virtue of our incorporeal intellect. As Abram noted:

[S]uch arguments for human specialness have regularly been utilized by human groups to justify the exploitation not just of other organisms, but of other *humans* as well (other nations, other races, or simply the "other" sex); armed with such arguments, one had only to demonstrate that these others were not *fully* human, or were "closer to the animals," in order to establish one's right of dominion. (p. 48)

Our science can begin to acknowledge that it is "rooted in the same world that we all engage in our everyday lives and with our unaided senses." (p. 43)

Ultimately, to acknowledge the life of the body, and to affirm our solidarity with this physical form, is to acknowledge our existence as one of the earth's animals, and so to remember and rejuvenate the organic basis of our thoughts and our intelligence. (p. 47)

Thus, in the psychological and phenomenological research we do in Authentic Movement, we may engage in useful work that strives to deconstruct the hierarchies that sustain oppression. We do this by refusing to maintain the Copernican worldview, wherein the rational intellect holds itself apart from the experiencing body.

Deconstructing Hierarchies of Oppression and Domination

All things are full of gods.

—Thales, pre-Socratic scholar

In Ursula LeGuin's wonderful story *Buffalo Gals Won't You Come Out Tonight*, the animals seem like people to us—albeit strange and extraordinary people—just as they do to the little girl who finds herself living among them after Coyote rescues her in the wilderness. We learn, with the girl, that they are "Old People," those who used to live freely on the earth and who

now must maintain their life-ways carefully alongside the careless and dangerous world of the "New People" – humans. In a dialogue with Coyote, the child is curious:

"I don't understand why you all look like people," she said.

"We are people"

"I mean, people like me, humans."

"Resemblance is in the eye," Coyote said. . . . "It just depends on how you look at things. There are only two kinds of people."

"Humans and animals?"

"No. . . . There's the first people, and then the others. That's the two kinds."

"The first people are – ?"

"Us, the animals . . . and things. All the old ones. You know. And you pups, kids, fledglings. All first people."

"And the – others?"

"Them," Coyote said. "You know. The others. The new people. The ones who came." Her fine, hard face had gone serious, rather formidable. She glanced directly, as she seldom did, at the child, a brief gold sharpness. "We were here," she said. "We were always here. We are always here. Where we are is here. But it's their country now. They're running it." (pp. 37-38)

LeGuin's "first" or "Old" people retain a sensuous nature that is animate, alive, and filled with immanent power. They are connected to and participant with the surrounding landscape. Through them—as in indigenous, oral culture—nature is articulate; it "speaks." Thus they affirm human kinship with animals and the earth, and they exemplify:

the respectful, mutual relations that must be maintained with natural phenomena, the reciprocity that must be practiced in relation to other animals, plants, and the land itself, in order to ensure one's own health and to preserve the well-being of the human community. (Abram, p. 121)

LeGuin's "second people" may represent what gradually occurred from the fourth century B.C.E. on, when the sensuous, embodied style of consciousness proper to oral cultures gave way to more detached modes of consciousness engendered by Greek philosophies and organized Western religion. As numinous powers were

thus expelled from the natural world, a more reflective, abstract consciousness strengthened itself by turning away from the ordinary sensory world and attaching numinosity to otherworldly ideas (Platonism) or an otherworldly God (Judaism and Christianity).

So, as modern-world, information age inhabitants, a mode of consciousness abstracted from the body is continually reinforced by the cultural messages that bombard us. How can we counter this?

Once a year, as the red and yellow leaves are just beginning to let go their hold, I and a few dozen other folks gather in the mountains of Lincoln, Vermont. Under the direction of Marianne Lust, we come together as performers to create a "happening-in-the-woods"



called "Marrowbone." Over the course of two days, somewhere near 800 people (our "audience") arrive and trudge in small guided groups along a forest trail, over roots and stones and a simple wooden bridge crossing a stream, to witness this earthy phenomenon. Performers dot the path. Around the next bend, one may encounter the poetry of Walt Whitman or Denise Levertov; the music of John Lennon or a traditional Bulgarian chant; an Arthurian legend; a Sufi tale; or dancers paying homage to "the winged ones, the finned ones, and the furred ones." We are, for a time, communing with the woods and with all of nature via song, dance, poems, and stories. As the next group arrives, I ready myself again to move in synchrony with the living, breathing place I inhabit at this moment and to open to the energies that speak through my body in this performance piece. For today, this is my practice. This is my attempt to use those globes of light given me years ago by the mysterious wise woman of my Authentic Movement experience.

Our Western culture has lost touch with its roots; its own animals, plants, landscape; its own body. As members of Western culture, we can take responsibility to modify our detached, self-reflective modes of consciousness before we destroy the animals, the plants, the landscape; the earth "body" that supports us, and on which we depend. We can begin by becoming aware of our own bodies and the consciousness within them. Merleau-Ponty's phenomenology, in which embodied consciousness is seen to participate directly with the natural landscape, encourages us to turn our senses back to the phenomena themselves. Authentic Movement, in which an embodied mind and a conscious body interact, offers a vehicle through which we may retain our self-reflective awareness, while bringing it back full circle to its earthy immanence, its numinous roots. As I attempt each year in "Marrowbone," we can bring these practices into the world in many ways.

Then perhaps,

when I see the moss grazing upon the rock,
I touch her tenderly,
sweet cousin. (Oliver, 1999, p. 31)

Then perhaps,

The dark things of the wood . . .
come to visit . . .

We eat leaves together.

They are our brothers.

They are the family

We have run away from. (Oliver, 1992, p. 215)

And perhaps one day we will once again live more softly upon the earth, once again hear the animals speak, and once again befriend the "Old People." ○

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Psolodrama:

Authentic Movement Meets Psychodrama

By Joel Gluck

*If we want to solve a problem that we have never solved before,
we must leave the door to the unknown ajar. —Richard Feynman*

What is psolodrama?

Psolodrama is a practice combining Authentic Movement and psychodrama. ("Psolodrama" is a term coined to suggest a mixture of solo, drama, psyche, and a bit of soul.) It is one technique in a larger set of concepts and practices known as Insight Improvisation, a system that explores the synergy between Buddhist meditation, theater, and drama therapy.

Like Authentic Movement, psolodrama is a vehicle for active imagination—Carl Jung's term describing ways to intentionally connect with the unconscious in order to achieve greater integration with the conscious. What psolodrama adds to Authentic Movement in this process is the power of role and speech, rooted in Authentic Movement's intuitive, body-centered approach.

Psolodrama can be practiced alone or in groups, although it is best explored one-to-one with a peer (after some initial training).

As in Authentic Movement, psolodrama is usually practiced with a witness. The mover, in psolodrama known as the psoloist, begins by entering the space, and, with eyes closed, opens to movement impulse. The psoloist enters empty, without a preconception of what the psolodrama will be about. The first phase of a psolodrama is always Authentic Movement.

As she moves, the psoloist becomes aware of sensation, emotion, inner imagery—the richness of moment-to-moment experience. Through moving, adding sound, and/or speech, she begins to embody a role or character—a person, animal, object, archetype, fantasy or dream figure.

In this next phase of the process, known as the "role stream," the psoloist enters a series of roles, one after the other, intuitively. A role may be suggested directly by a body position or movement, a sound one is producing, a particular sensation, etc. However, these same physical/vocal cues may first give rise to inner imagery, which may then suggest a role. For example, the psoloist is curled up on the floor, and envisions herself to be in a cave. Out of this image, she begins to move and make sound as if she were a bear cub emerging from hibernation. She may even begin to speak as the bear cub—all roles have the potential to speak, even

if their real-life counterparts cannot.

A role may last any length of time—two seconds to two minutes is typical—and may speak, sing, growl, move silently, speak gibberish, describe itself, be still, express emotion, etc. As she follows this series of roles, watching each arise and pass away, the psoloist travels through a range of energetic states—clearing away surface tensions and the issues of the day—and enters a state of fluidity and emotional availability, a condition of readiness for the psolodrama itself.

What happens next distinguishes psolodrama from role stream. The psoloist becomes aware of embodying one of five psychodramatic roles: protagonist, auxiliary ego, double, director, or audience. The psychodramatic roles as used in psolodrama parallel their use in classic psychodrama, but are all embodied by one person, the psoloist:

1. **protagonist** — oneself in the scene. This can be the psoloist in the present, but can also be oneself in the past or future, e.g., as a child, a teen, an old woman or man, etc. It can also be oneself in an imaginary state—e.g., before birth, after death, transformed into a monster, a different gender, etc. Different versions of the protagonist may appear in the same psolodrama.
2. **auxiliary ego** — the "other" in the scene. This can include other people (such as family and friends, challenging individuals, iconic figures), animals, imaginary or archetypal beings, etc. Some auxiliary ego roles help create conflict in the scene; some are supportive or loving figures; and some are mysterious, illogical, and hard to grasp. Any number of auxiliary egos may appear in one's psolodrama.
The three roles that follow are, in psolodrama, special cases of the auxiliary ego role:
3. **double** — a role that speaks the innermost thoughts and feelings of the protagonist, who may feel unable to. For example, if the protagonist is a little girl being frightened by an auxiliary ego wicked witch, the double may appear as a rational adult to express anger or curiosity about the witch.
4. **director** — the inner "wise mind," therapist, or coach. This role is particularly useful when the psoloist is lost, confused, or needs support. Rather

than giving direction, the director is often at her best listening to the protagonist and asking supportive questions, such as "How do you feel right now?," "What do you need?," or "If you could have anything happen right now, what would that be?" (It is important to distinguish the director role from the inner critic or inner sadist—these are different auxiliary ego roles that are also useful to embody and give voice to, but should be clearly differentiated from the director.)

5. **audience** — the imagined role of those watching the psolodrama take place, an individual or a chorus of family members, critics, fans, whispering townspeople, etc.

What gradually emerges is a series of embodied interactions—monologues, dialogues, physical exchanges, etc.—featuring these psychodramatic roles, now driven by an intention: to explore in some depth the themes, issues, or conflicts arising spontaneously in the process. Ultimately, the purpose of the psolodrama is to come to a new insight into whatever has arisen. The insight may take the form of a new resolution, a catharsis, or a greater sense of freedom or flexibility.

The psolodrama may last 15 to 30 minutes or more, plus time set aside for sharing with the witness afterwards (as in Authentic Movement, it works well to agree upon timing in advance).

Other guidelines

The psolodrama is not a performance; the psoloist follows his own process, and the witness gets what she gets. As the psolodrama unfolds in an intuitive, moment-to-moment fashion, there is no need to be constrained by logic—a psolodrama can contain elements of past, present, and future, and echo real-life events, dream imagery, and fantasy. Instant shifts in time, role, and scene are all possible, and do not need to be clearly communicated to the witness.

There is no requirement for the psoloist to play all five psychodramatic roles—the entire psolodrama may be one scene featuring the protagonist and one auxiliary ego, for example. However, as in classic psychodrama, it is often in the reversal of roles and the resultant interaction that transformation occurs. If the

psoloist only monologues from a single role, the process can get stuck.

The boundary between the different roles can also be fluid. For example, the psoloist may discover that a certain role he has embodied and assumed to be an auxiliary ego—an ancient redwood tree, for example—is actually the protagonist, and that when he speaks as that role he is really speaking for himself.

If the psoloist feels confused, distracted, or stuck at any time, he has several options. He can return to stillness and silence, or to movement (with or without sound), and once again tap into the flow of moment-to-moment awareness, noticing what arises. Another option is to call upon the inner director. This may feel funny at first (e.g., to say aloud "director, I'm confused"—and then to reverse roles, become the director, and reply to the protagonist), however, it is one of the most useful aspects of psolodrama: to be able to dialogue with one's own inner wise mind. Invariably some important new shift emerges from the dialogue between protagonist and director.

When psoloist and witness meet to discuss the psolodrama afterwards, the witness begins by asking the psoloist whether he would like to speak first—because the psolodrama is often verbal, this allows the psoloist the welcome option of being quiet and listening to the other's perspective first.

As in Authentic Movement, the primary task of the witness, in serving the psoloist, is to reflect what she observed during the psolodrama—that is, to be a mirror for the psoloist's experience. In addition, the witness can offer experiences from her own life that resonate with or were catalyzed by the psolodrama (a form of sharing typical to groups practicing psychodrama). Often, the discoveries of the psolodrama are brought to greater clarity for both parties through the sharing dialogue.

How does psolodrama differ from Authentic Movement?

In practice, there is nothing that would prevent an individual's Authentic Movement from spontaneously evolving into a psolodrama-like improvisation. Seen another way, psolodrama is like entering an Authentic Movement session for which the facilitator has altered

Role Stream:

role A → role B → role C → role D, etc

Psolodrama:

auxiliary ego A → protagonist → auxiliary ego → protagonist → director → protagonist → auxiliary ego B → protagonist → double, etc.

the rules and suggested a slight change in focus.

However, traditional Authentic Movement and psolodrama are distinguished by three important differences: the underlying intention, the use of speech, and the dramatic interaction of the psychodramatic roles. Fortunately, the skills and attitudes already developed by experienced authentic movers are an ideal foundation from which to open to the opportunities for creative exploration that psolodrama affords.

Intention and Goal. Intention in Authentic Movement, if it is made explicit, is usually focused on the state of the mover as he enters into the movement, e.g. "I'd like to enter completely empty, let go of any preconceptions, and let my body lead me," or "My intention is to be present, aware of each sensation, thought, and impulse." In psolodrama, the same intention to "enter empty" and be present is there, but accompanied by an additional intention regarding process and outcome—that is, psolodrama has a goal.

The goal of psolodrama is for the psoloist to experience a new insight into, transformation of, or full expression of the dilemma, conflict, issue, or scene that is arising. This means that once the psolodrama proper has begun (after the initial phases of Authentic Movement and role stream), the psoloist is not content to simply let the psolodrama drift aimlessly. Instead, he listens carefully to his own feelings and to the emerging story to detect the heart of the issue, and, rather than avoiding it or dancing around it, finds ways to "cook" the action—e.g., through listening to the body, embodying the roles more fully, heightening the conflict, expressing hidden emotions, etc.—in order to explore more deeply.

A psolodrama is a drama. As Natalie Goldberg writes in *Wild Mind*, "Go for the jugular. If something scary comes up, go for it."

At the same time, an experienced psolodrama practitioner—as with an experienced meditator—consciously lets go of the goal, of any expectation of "transformation." The paradox of psolodrama is to have a goal and to let go of the need for a particular outcome. By holding both sides of the dialectic, the psoloist allows the process to do its own work.

One reason experienced authentic movers are often particularly good at psolodrama is their ability to hold a goal without entering into "planning mind." Rather than think about how a scene should develop, a practiced mover knows how to tap into intuition, picking up on subtle sensations and physical reactions to what is happening in the moment to help open to what comes next.

Speech Rooted in the Body. In Authentic Movement, recognizable speech is often expressly forbidden, par-

ticularly when moving with a group. Sometimes even sound can be ruled "off-limits," although most authentic movers have had experiences of sound (and even song) being an important part of their process. In psolodrama, which is designed as a solo form, sound and speech (and song) are welcome and seen as vehicles for exploration and self-expression.

However, speaking can be a trap. If the psolodrama becomes a static monologue, with the psoloist talking from her head (and not her heart or gut), the value of coming from a body-centered approach can be lost. When psolodrama is entered mindfully, beginning with movement and a focused awareness of the body—including sensation, image, and emotion—these inspire and are the roots of the progression into role and speech.

This is yet another reason experienced authentic movers are often particularly good at psolodrama—their use of speech (and role) is well grounded in their moment-to-moment experience of the body.

Roles and Psychodramatic Roles. Roles often emerge in Authentic Movement. Whereas at times the mover is simply himself, moving, or at other times "the self" has seemingly disappeared (replaced by a sense of pure awareness), there are other instances when a role appears—the mover's position, movement, sensations, emotions, or thoughts suggest a character with a particular way of moving and relating to the world. In psolodrama, roles are not just experienced physically but also voiced, helping bring the role into focus, and helping the mover more deeply receive the rich messages each role may be communicating.

The psychodramatic roles, originally developed by Jacob Moreno (who created psychodrama in 1920s Vienna), are a set of distinctions that can further help us tap into the power of role. Without the psychodramatic roles, psolodrama is simply a role stream, a series of characters that express parts of the self but do not connect or develop. Adding the distinction between protagonist and auxiliary ego, the psoloist immediately has a more useful container for examining and expressing her own feelings (those of the protagonist) while dialoguing with and confronting the views of another (the auxiliary). The other psychodramatic roles each support this process—the director as coach; the double as truth-teller; and the audience as outside eye.

A third reason experienced authentic movers tend to do well in psolodrama is that they have developed accepting inner witnesses open to what is arising, and are not shut down by self-conscious inner critics. Movers often experience great creativity and discovery in doing what others might find ridiculous—being still for long periods, flowing with sensations, entering unusual bodily positions, letting sounds arise. This

positive relationship with the inner witness is extremely helpful in overcoming one's natural fear of embodying roles, speaking, allowing personal material to arise in the psolodrama, etc.

Practicalities

For those completely new to psychodrama or role-play, training can be beneficial before attempting to make the leap from Authentic Movement to psolodrama. Insight Improvisation contains a progression of activities that invite the use of language and role into meditation, movement, and improvisation, helping participants build comfort and trust. It can also be helpful to witness a psolodrama or two before trying it oneself.

Psolodrama is not for everyone. Because of the powerfully evocative nature of the technique, some may find themselves feeling overwhelmed, lost, or seriously stuck. Psolodrama is designed for those who have a healthy sense of boundaries and strong inner resources. Those suffering from mental illness, depression, or trauma should not attempt it, unless accompanied and actively coached by a trained drama therapist familiar with the form.

Outside coaching by an experienced practitioner or therapist can be a wonderful addition to psolodrama, provided the coach maintains a light touch, and uses the coaching primarily to move the psoloist into action and dialogue. (There is a strong parallel between the coaching a drama therapist can provide in psolodrama, and the guidance a dance/movement therapist can offer to a client doing Authentic Movement. Mary Whitehouse is one example of a therapist who coached movers in private practice.) If the context is unclear, the psoloist should clarify in advance if she would like to be coached by the other, and what the parameters should be (e.g., "coach me anytime," or "coach me only when I stop my psolodrama and ask for help"). Ideally, the psoloist will always consult her own inner director first before seeking help from the external witness.

Practitioners will find it helpful to agree up front on timing for the different stages of the work. For example, if the psoloist has a total of 25 minutes for her psolodrama (followed by 20 minutes for sharing with the witness), it is useful to break up the time into five minutes of Authentic Movement, five minutes of role stream, and 15 minutes for the psolodrama itself. Bells rung by the witness can signal these segments. Some psoloists also like to have a two-minute warning bell before the psolodrama is to end. In one 90-minute session, it is possible for both participants to have a chance to practice and share. If there is more time, starting the session with a check-in, some meditation, and a warm-up activity can also be beneficial.

Comments from Workshop Participants

"Psolodrama—with its invitation to inhabit roles, change roles, and develop interactions—has opened me to a new way of being moved while doing authentic movement."

"I am so excited by the psolodrama form. It's fabulous for the performer side of me... a good fit for my meditator self... and it also feels rewardingly therapeutic; the more I work with the inner archetypes that arise, the more they change and grow right before my eyes."

Final thoughts

Psolodrama has been at the heart of my own personal journey the last few years. It has been both an organic, inner process as well as a powerful outlet for creative and emotional self-expression during some of the most difficult passages in my life. As someone who has never found traditional forms of psychotherapy completely satisfying, discovering psolodrama was for me like hitting upon a fulfilling form of self-therapy.

As I have begun to share psolodrama with others, one-to-one as a drama therapist, as well as in group workshops, I have found that it helps clients and participants open to their inner wisdom and to a new sense of themselves. Like Authentic Movement, psolodrama gets people out of their heads and into their bodies, where new insights can arise. The addition of role and speech can help unlock pent-up emotions, as well as root new insights in memorable language and imagery. As a form of active imagination, psolodrama allows participants to open to unconscious material, discover its drama, and play it out.

Authentic Movement and psolodrama are invitations to step through Feynman's doorway into the unknown—opportunities to solve problems in new ways. My hope for us all is that, together, we continue to explore. ○

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Magically Human

By Fiona Brandon

The initiation process of becoming a therapist is a fierce birthing. My experience of this rite of passage has required, and continues to insist, that my unconscious and my conscious work in tandem to fire, transform, and temper my psyche. To navigate this experience, I am working with images engendered through the Authentic Movement of my body. The spontaneous rising of images from my unconscious through the contortions, flutterings, stampings, swoopings, and stillness of my body have enabled me to digest and to create some meaning out of the intense affect associated with this awesome trial.

The gifts of these movement images are numerous, as they are constantly evoking and connecting me to my creative spirit during a time of great newness, mystery, and uncertainty. They are teacher-guides that direct and emphasize the healing inherent in non-directive movement and the use of fantasy and imagination. By opening space to these movement images, my rite of passage to becoming a therapist feels less overwhelming and disruptive because through the movement images I am able to engage with the healing weave of energies between my unconscious and my conscious.

My process of working with images begins with non-directive movement. I listen to my body and wait

for a movement to come. I do not direct my body in a certain direction or pose. Instead, it is my body that leads. I trust that she will show me what she needs to communicate and express. Mary Starks Whitehouse, a pioneer of Authentic Movement, explained, "[T]he body does not lie. We are like our movements, for the movement is ourselves living: vital and experiencing or tense and restricted, spontaneous and flowing or controlled and inhibited." (Pallaro, p. 35) I feel that my body is like a trusted dowsing rod that locates and embodies images in my unconscious so that I can give them conscious attention.

Two powerful images that came to me through Authentic Movement are the Energy Clearer and the Laughing Mad Crone. Both of these images pertain to my experience as a novice therapist and have helped me to steady myself while feeling inundated with the intensity of meeting with clients. I had been having difficulty letting go of my clients' energy after sessions, and I was trying different methods of visualizations to let the energy go. But it was not until I had the experience of my body insisting that I move my arms in great sweeping circles that I could tap into the process of moving my clients' energy out of my energetic field at a visceral level. While I was engaged in the Authentic

Movement, I did not know why my arms were swinging the way they were. All I knew was that it felt incredible. Joan Chodorow explains that active imagination "involves a suspension of our rational critical faculties in order to give free rein to fantasy." (p. 10) I believe that this applies to Authentic Movement as well. My movements were delicious—they felt releasing, opening, enlarging, and freeing. I relished being in a non-rational space. I placed no conscious goals to my movements, and therefore I was able to welcome the surprise entrance of the image of the Energy Clearer. It was an exhilarating moment because I felt my unconscious

and my conscious speaking to each other. They were using my body as the bridge between themselves.

The second image that has helped me tremendously as a novice therapist is the Laughing Mad Crone. I suddenly found my body bent over, my arms outstretched and rounded. I felt like I might be holding something. I began to walk in very quick baby steps back and forth, faster and faster. I then began to repeat "Hee, hee, hee" in a low, fast, panting sound. Hunched over, hee-heeing, I moved back and forth across the floor. I had no idea what was going to come or where the movement would take me next. What I did sense kinesthetically was that something was coming into being. Halfway through the movement, the image of a laughing crone looking down into a big pot of Mystery came into my mind's eye. The image propelled me deeper into my body's movement. I went into a light trance. I was the old woman mad with laughter carrying life's mystery. The more I went with the movement, the louder the image spoke through me. I kept moving as the old crone until I felt spent, until my body was fully fed by the movement, and until the image had been fully born.

Both the Energy Clearer and the Laughing Mad Crone are images that spontaneously came to me while I was letting go of my critical faculties and letting my body guide me into my unconscious. "As we move within images foreign to our ego, we experience reverberations within ourselves. The 'otherness' we had perceived in the image becomes familiar—not only in the moment that we entertain it, but arising from the past." (Watkins, p. 140) My experience of my physical movements introduced me to images in my unconscious that then transformed my conscious self; images that were previously unknown were now familiar. By being integrated into my consciousness, the images were changing me. This kind of experience feels deeply healing because the movement images are helping me to process the experience of becoming a therapist, as well as giving me symbols to work with on my journey.

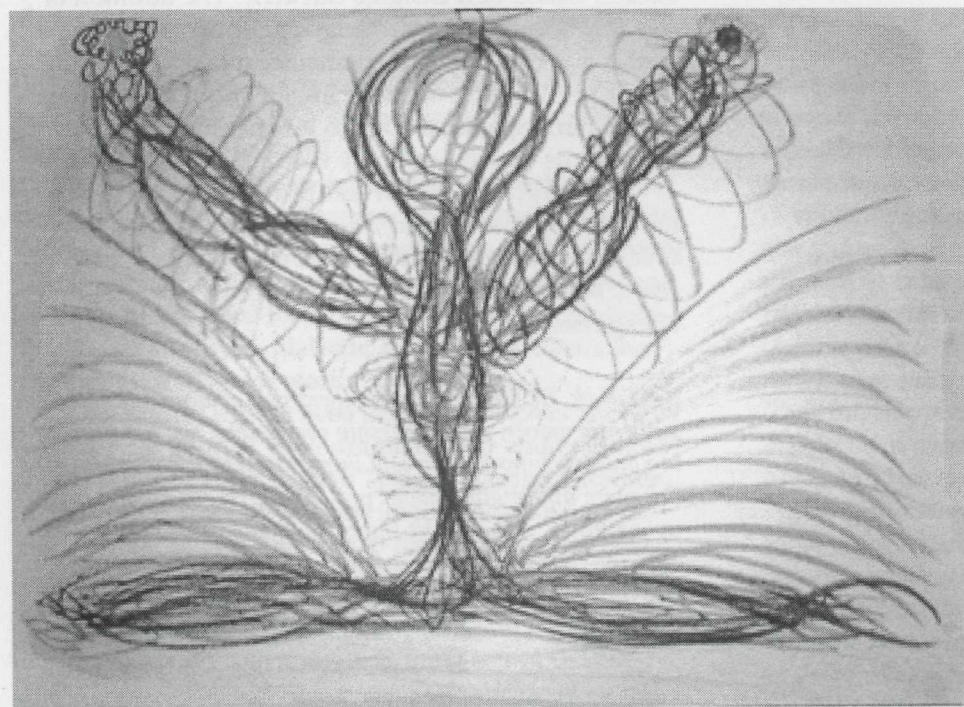
Discovering images through Authentic Movement is also healing because the approach requires that I go into my feminine, leave rational thinking behind, and slip into a receptive and non-judgmental way of being. "The key to the transformative healing process is—play is fun. In a seemingly magical way, the life-enhancing



Laughing Mad Crone

emotions (joy and interest) modulate and transform the emotions of crisis." (Chodorow, p. 6) During Authentic Movement, I do not try to control anything; I let myself play. The images that then arise help to soothe the confusion and the frustrations that I feel as a novice therapist. I also do not try to pin down the image by using psychological language, as I do not want to "reduce the imaginal to the conceptual, and in doing so keep out of relation to what we do not yet fully know." (Watkins, p. 137) I relish being in a place where I can do no wrong. My psyche drinks deeply of this energetic way of being because it balances my psyche's more discerning yang qualities. The gathering of images through my body's movements and the impact that these unconscious aspects have on my conscious self are teaching me to deepen my trust with more receptive ways of being. Creating a deeper relationship to the yin qualities of my being helps me to be a more compassionate and receptive therapist. The more I balance my feminine and masculine qualities, the better therapist I become.

To bring these movement images more into consciousness, I drew the Energy Clearer and the



Energy Clearer

Laughing Mad Crone on large pieces of paper using pastels. The process of drawing the images deepened my connection and engagement with the images. Chodorow (p. 7) quoted C. G. Jung:

And if it [an image] is pregnant, then something is due to come out of it; it is alive, it produces, it multiplies. That is the case with any fantasy image; one concentrates upon it, and then finds that one has great difficulty in keeping the thing quiet, it gets restless, it shifts, something is added, or it multiplies itself; one fills it with living power and it becomes pregnant.

As I drew the images, I felt that I was collaborating with the offspring of my unconscious. The colors that I chose and the marks that I made on the paper were not coming from my conscious mind. The images were moving me, directing me. They were very loud, talkative, growing, and difficult to pin down. The images were pregnant, and I felt pregnant along with them. They were connecting me to my creative spirit; and in this way I could listen for their story. I spoke to them, asked questions, and wrote down a dialogue between the two images. I did not censure their voices or the colors they wanted their beings to be. I was a participant and a witness to their becoming—and, by extension, to my becoming.

This imaginal exploration revealed to me image-guides that were locked in my unconscious. Internal unconscious images were showing me aspects of my process in becoming a therapist of which I was unaware and, therefore, unable to articulate. "Without the tools of metaphor and symbol, we would have precious little to say, for they allow us to talk about that about which we cannot talk." (Hollis, p. 48) The movement images are the symbols of my initiation process. They are giving me a way to speak about my process, which then helps me to create meaning from my experience as a novice.

The more I work imaginally with myself, the more I will be able to work imaginally with my clients. Whitehouse made this astute observation: "The process of getting into your own depths is the process that makes you able to accompany someone else into their depths. And they are not going there unless you've been there." (Pallaro, p. 29) I have learned from my own experience with images that you cannot force an image to come. And when an image does rise from the unconscious, it is necessary to give it room to breathe. With my clients, I will be sure to remind them that they do not need to know what the image means, that the meaning will be revealed over time. "Integration between the ego and the image may be seen more as a

system of fine silk threads that pull both into connection and relation without destruction, without losing the nature of the image." (Watkins, p. 139) I will emphasize the importance of letting the image tell its story instead of being destroyed by the ego's need for instant meaning gratification.

The experience of manifesting my images through an art medium has shown me the importance of creating a visual reminder of an image. I will explain to my clients that using an art medium to express images allows one to stay in contact with the meaning or the energy inherent in the images. Without a concrete picture of the image, it is easy for the image to slip back into the unconscious. "For Jung, direct experience of the unconscious and active engagement with it is the way gradually to transform and dissolve a troublesome complex." (Chodorow, p. 18) To actively engage with an image over time requires that the image be placed somewhere that will encourage interaction with the image. Otherwise images are easily forgotten, and the complex for which they speak may remain buried.

Most important, I wish to share with my clients that working imaginally is a direct channel into the unconscious. I will encourage my clients to use play to investigate their unconscious because experiencing one's uniqueness through images is a sacred healing process. "The sacred is only knowable through experience and then made meaningful and communicated by the agencies of metaphor and symbol." (Hollis, p. 54) Imaginal experiences reveal the vitality of one's own sacred singular self and remind us that we are made magically human through the interaction with our individual numinous images. ○

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Fiona Brandon is currently completing a master's program in counseling psychology at Pacifica Graduate Institute, and is in practicum at the Park Slope Center for Mental Health in Brooklyn, NY. Her focus is in Jungian, Humanistic, and Imaginal psychology. Fiona's article comes from her experience of Aileen Crow's workshop, *Making Dream Figurines*, where the group engaged the group in *Authentic Movement*, drawing the *Dream Figures*, and creating sculptures of the *Dream Figures*. To contact Fiona: f_brandon@yahoo.com.

WORKSHOPS

(Continued from back cover)

June 18–23, 2006

Contemplative Dance Week II. Amherst, MA. 14th Annual Workshop for those experienced in Contemplative Dance/ Authentic Movement. Daphne Lowell and Alton Wasson. Participate in Week II and the Gathering for a reduced combined fee. E-mail info@contemplativedance.org. Call (413) 268-3294. www.contemplativedance.org.

June 23–25, 2006

International Authentic Movement Gathering to celebrate the new book *Authentic Movement: Moving the Body, Moving the Self, Being Moved: A Collection of Essays*, vol. 2 (ed. Patrizia Pallaro) and to honor the editors of *A Moving Journal*. Amherst, MA. See insert. E-mail info@contemplativedance.org. See preceding Week II ad for combined fee possibility.

July 9–14, 2006

Contemplative Dance Week I. 18th Annual Summer Intensive. Amherst, MA. Working with the body's imagination in Authentic Movement, dance, creative forming, and being in nature to recognize and enhance the movement of the Self. Daphne Lowell and Alton Wasson. E-mail info@contemplativedance.org. Call (413) 268-3294. www.contemplativedance.org.

July 13–16, 2006

Body Tales and Authentic Movement Summer Retreat, with Olivia Corson and Lysa Castro. At Venture Retreat in Pescadero (Northern California) in the redwoods just minutes from the ocean. Join us for 3 days of rest and renewal in creative community. Body Tales integrates intuitive movement and personal storytelling as a healing process and performance art. Sliding scale \$385–\$685 includes workshop, shared rooms, and divinely catered meals. Call (510) 649-1791; e-mail lysa@bodytales.com; www.bodytales.com.

August 23–27, 2006

The Continual Stream of Being. Villa Solhaga, Pettu, Finland. Guided by Marcia Plevin for movers/witnesses who have extended experience in the practice, we will give space to our spiritual selves while being grounded on the beautiful island of Pettu located in the southern archipelago. The retreat focuses on bringing principles of Vipassana meditation into our practice through the brahama-viharas; loving kindness, compassion, empathic joy, and equanimity. With the sauna right on the sea's edge, we will give time for nourishing our body, mind, and spirit with wonderfully cooked meals and Finnish hospitality. For questions, contact Marcia Plevin at plevin@tiscali.it.

September 23–24, 2006

Contemplative Dance Introductory Workshop Weekend. Westfield, MA. Contact Alton Wasson at altonwasson@comcast.net.

October 13–15, 2006

Authentic Movement Outside, with Shakti Andrea Smith. Earthdance, Western Massachusetts. A glorious weekend of communion with nature through movement. \$200 all-inclusive. Call (413) 634-5678. www.earthdance.net.

October 14–15, 2006

Contemplative Dance Introductory Workshop Weekend. New York City. Contact Alton Wasson at altonwasson@comcast.net.

November 18–19, 2006

Contemplative Dance Workshop for Experienced Movers. New York City. Contact Alton Wasson at altonwasson@comcast.net.

March 24–25, 2007

Contemplative Dance Introductory Workshop Weekend. Westfield, MA. Contact Alton Wasson at altonwasson@comcast.net.

FOR SALE

Film, "Authentic Movement and Performance: Imagining Brightly Colored Flowers, I Rise," directed by Neala Haze, MA, ADTR. Includes rehearsal and performance sections, plus discussion of the creative process. 37 minutes; VHS or DVD; \$30 includes S&H. For more information, contact orders@nhazetribute.com.

GROUPS—CLASSES

CA, San Francisco Bay Area. Weekly Authentic Movement groups, workshops, and individual sessions. In Berkeley, call Lysa Castro at (510) 649-1791. In San Francisco and Marin, call Margareta Neuberger at (415) 945-7975.

FL, Fort Lauderdale. Authentic Movement Collective; meeting monthly. Mary Jo Klingel, (954) 728-8177.

MA, Gloucester. Authentic Movement groups and individual Authentic Movement and Somatic Movement Therapy sessions. Contact Laura Hays, RSMT, at (978) 281-4991 or lauraehays@verizon.net

NY, New York City. Aileen Crow and Barbara Chutroo will lead a group class combining Focusing and

Authentic Movement. Focusing offers a simple, clear way for the witness to listen and respond to the mover after she/he speaks, in order to deepen the mover's understanding of her/his experience. Aileen combines Authentic Movement, art, and Mindell's Dreambody Process Work. Barbara is a Dance Therapist and teacher of Gendlin's Focusing.

WA, Spokane. Facilitated Authentic Movement groups and individual sessions. Contact Catharine Drum Scherer, MA Human Development, at (509) 747-1029 or jashoda1@earthlink.net.

WA, Whidbey Island. Ongoing Authentic Movement groups meet several times a month in a beautiful sacred setting for beginning and experienced movers. Groups are facilitated by Lisa Fladager, MCAT, LMHC, Registered Dance Therapist. Schedule and more information: (360) 221-2677 or MysticDancer@whidbey.com

SCHOOLS-PROGRAMS

Authentic Movement and Therapeutic Presence. With Fran Lavendel in Edinburgh, Scotland. Introductory Day: September 2006. Four weekends: October 2006-March 2007. The study of the discipline of Authentic Movement and how it can help cultivate clear presence in our work with others. An opportunity for professional development for practitioners and trainees in therapeutic and bodywork practices, education, the caring professions, and the community. Please contact Fran at (01) 968-676461; lavendelmaclea@ednet.co.uk

Authentic Movement and Therapeutic Presence. Four weekends of study in the discipline of Authentic Movement and its relationship to therapeutic and educational practice, with Linda Hartley. Authentic Movement is taught as a support for practice in these fields and to explore how it can help cultivate clear presence in our work with others. The course offers an opportunity for immersion in your own movement process, teaches witnessing skills, and explores the application of this work to your own professional practice. The course will take place near Cambridge, England. It forms part of a 3-year Diploma Programme offered by the Institute for Integrative Bodywork & Movement Therapy, which integrates Authentic Movement, Body-Mind Centering^(R), and Somatic Psychology. The Authentic Movement module can be taken independently. Introductory Day: July 9, 2006. Course dates: October 2006-March 2007. For details, telephone: (44) 7952-192539 (please give your postal and e-mail addresses). E-mail: linda.hartley@ntlworld.com.

Contemplative Dance Year-Long Programs I and II. YLP I-Six weekends and Week II (2007) from November 2006-June 2007. YLP II-Six advanced weekends from October 2006-May 2007. Trainings to enhance your own in-depth movement practice and to learn ways of being present to others and of supporting them in their movement. Faculty: Daphne Lowell and Alton Wasson (413) 268-3294; info@contemplativedance.org; or see www.contemplativedance.org.

Moving on Center - School of Participatory Arts and Somatic Research offers training programs that bridge the healing and performing arts for social change. We offer three separate west coast modules and one east coast module covering areas such as Authentic Movement, Somatic Education, Massage Certification, Contact Improvisation, Process Work and Professional Somatic Movement Therapy TrainingSM. Each module contains workshops that can be taken independently. See our website for class details: www.movingoncenter.org. Carol Swann, Executive Director, Martha Eddy, Somatics Director; and Susan Bauer, Assistant Director. 1428 Alice Street, Suite 203M, Oakland, CA 94612. Reach us at (510) 834-0284 or info@movingoncenter.org.

Spanda: The Yoga of Movement Teacher Training [Spanda: (Sanskrit) impulse, movement], Springfield College, Springfield, MA, June 17-July 2, 2005. Based in Classical Ashtanga Yoga, Ayurveda, Tantra, Authentic Movement, Laban Movement Analysis, Ideokinesis, Eastern and Western Anatomy, Body-Mind Centering, Yoga Movement Therapy. Jaime Stover Schmitt, Ed.D. Dance, CMA, IDME, RYT (500); Carrie Demers, MD, RYT, Ayurveda; Lauree Wise, OT, IDME, BMC Practitioner. Breathing formlessness into formal training. Contact at (609) 921-0262; see www.spandayoga.com.

TEACHERS-FACILITATORS

Bauer, Susan, MFA, MA. Offering weekly groups and individual sessions in Authentic Movement and classes in Moving-from-Within^(TM) in the San Francisco Bay area. Moving-from-Within^(TM) is a form of dance improvisation with roots in Authentic Movement, contemplative practices, and creative improvisation. Contact: (510) 333-6415 or slbauer@aol.com.

Buck, Alison, MA. Classical Homeopathy and Authentic Movement: "Self-expression and healing through the body." Homeopathic consultations. Authentic Movement sessions. Workshops and classes in Authentic Movement, informed by homeopathic healing principles. For information or to schedule sessions or events, please call (413) 527-7060; or write to 94 Clark St., Easthampton, MA 01027.

Cahill, Susan, MA, ADTR, LCPC. Offers workshops and ongoing classes in Authentic Movement in the Chicagoland area. She maintains a private practice in Wilmette, IL, in body-centered psychotherapy and counseling. In addition to dance/movement therapy and Authentic Movement, she is a practitioner in Internal Family Systems (IFS) therapy. For more information, please contact Susan at (847) 920-1556; or e-mail her at Soozcahill@comcast.net.

Castle, Jeanne, MA, ADTR, LMHC. Individual sessions, groups, intensives and training for personal and professional development through the basic form and applied studies of Authentic Movement. Please write or call for further information: The Moving Center, 7317 23rd Avenue NE, Seattle, WA, 98115; (206) 528-0245; jeannemariycastle@earthlink.net.

Crow, Aileen. Individuals, couples, and groups integrating Authentic Movement, art, and Dreambody Process Work in New York City; New City, NY; Martha's Vineyard, MA; and midcoast Maine. Call Aileen at (845) 634-5249; or CROWA@prodigy.net.

Fuller, Lee, MA, ADTA. Offering small groups and retreats and ongoing supervision. Call (307) 576-3333 or e-mail leefuller44@tetontel.com.

Fuller, Lynn, MA, MFCC. Individual sessions, small groups, and ongoing supervision in Authentic Movement and witnessing. Facilitation of five-day retreats in Spring and Fall. For further information,

please call (206) 842-0169, e-mail lf Fuller@drizzle.com, or write to 2285 Soundview Dr., Bainbridge Island, WA 98110.

Hackney, Peggy, MFA, CLMA, RSMT (ISMETA). Offers Authentic Movement, Laban/Bartenieff Movement Studies, and Somatic Movement Therapy in the beautiful Napa Valley, CA. Contact Peggy at PJHackney@aol.com or (707) 738-0764.

Kollar, Kathryn. Offers Contemplative Dance/ Authentic Movement group and individual sessions and Improvisational Dance workshops and classes, New Haven, CT. E-mail kkollardance@sbcglobal.net, or call (203) 924-2449.

Lask, Martha. Facilitates Authentic Movement sessions for individuals and groups. She also combines Authentic Movement and coaching to facilitate dialogue in workplace settings. Philadelphia, PA. Contact Martha at (215) 247-1740 or martha.lask@verizon.net.

Wasson, Alton. Work with individuals and groups in the United States and abroad in Authentic Movement/Contemplative Dance. Diversity consulting. Workshops in the Grand Canyon: white-water rafting, 2007; Greece: "Pilgrimage: Journey to the Source" (May 23-June 2, 2006); and Tuscany. Contact at (413) 268-3294 or altonwasson@comcast.net.

Webb, Joan. Authentic Movement for individuals or small groups. joanwebb44@earthlink.net or (508) 336-4244.

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Workshops

March 18–19, 2006

Fabric Erotica. New York City. Aileen Crow and Carol Zahner will lead a weekend workshop on Authentic Movement and the art of Fabric Erotica. By invitation only. For information or invitation, call Aileen at (845) 634 5249 or Carol at (207) 563 2269.

April 1–2, 2006

Contemplative Dance Workshop Series for Experienced Movers. New York City. Contact Alton Wasson at altonwasson@comcast.net.

April 8, 2006

Contemplative Dance Workshop for Experienced Movers. Philadelphia. The workshop is a collaboration between Alton Wasson as facilitator, Martha Lask as workshop coordinator, and Seran Schug, who will be engaged in anthropological research of Contemplative Dance/Authentic Movement. 10 A.M. to 5 P.M. Call Seran Schug at (215) 836-9255 for further details.

April 22–23, 2006

Third Annual Weekend of Authentic Movement with Shakti Andrea Smith. Concord, MA (near Boston). Please visit www.dancingwithshakti.com, or call Wendy at (978) 369-5283 for information.

April 29–30, 2006

Contemplative Dance Workshop Series for Experienced Movers. Portland, ME. Theme: Moving with Nature. Contact Alton Wasson at altonwasson@comcast.net.

May 3–7, 2006

Embodiment and Awakening Retreat. Facilitated by Lynn Fuller and Lee Fuller. Authentic Movement and witnessing. Retreat held at Aldermarsh Retreat on Whidbey Island, WA. This retreat is an invitation to deepen the practice in a group of seasoned movers and witnesses. For further information and registration, contact Lynn at lfuller@drizzle.com and/or Lee at leefuller44@tetontel.com; or phone (206) 842-0169.

May 5–7, 2006

Authentic Movement Weekend Retreat for Women, with Lysa Castro. No. California Santa Cruz Mountains—redwoods, creek, meadow, hot tub, and stars! Come celebrate Spring in the safety and support of this movement circle. Sliding scale \$240-\$480 includes workshop, shared lodging, and divinely catered meals. Call (510) 649-1791; e-mail lysa@bodytales.com; www.bodytales.com.

May 6–7, 2006

Contemplative Dance Workshop Series for Experienced Movers. New York City. Contact Alton Wasson at altonwasson@comcast.net.

June 9–11, 2006

Joyful Body: Calling the Infinite Home. Held at Earthdance in Western Massachusetts. Intensive Authentic Movement practice with Bill McCully. \$200 all inclusive. Call (413) 634-5678. www.earthdance.net.

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