

e-motion



Association for Dance Movement Psychotherapy (ADMP) U.K.
Quarterly Summer 2011

Vol. XXI No. 2 ISSN 1460-1281



EDITORIAL

This summer addition of e-motion arrives at the approach of the summer solstice, as the sun climbs high in the sky and the days lengthen. Flowers blossom in transient moments of glory, beckoning the hovering bees. The warm glow of the copper beech, the gentle lilt of the willow and the rounded fullness of the oak all hold the vibrant energy of midsummer, before settling into a gradual decent. After the sun reaches its peak, nature opens to a space of contemplation, in which the silent flow of intuition, instinct and imagination lead us into a well of wisdom. It is in these dark and muddy waters that the rich currents of our experience flow.

'Reflections from the Field' brings life changing news for two of our key DMP members. It is news indeed to hear about the arrival of baby Grace, born to *E-Motion* co-editor, *Tracey French*. For me it has been a great pleasure to get to know Tracey through *E-Motion* and I really value Tracey's ongoing contribution to maintaining the community spirit of ADMP UK. Let's send our heartfelt congratulations to Tracey and Simon as they welcome Grace into the world. This is followed by the news of *Sue Curtis*, as she comes to terms with a devastating illness affecting her mobility. Sue is an ever valued friend, colleague and teacher and we send her our thoughts in this difficult time. These life changing events in the ever-flowing current of the cycle of life highlight the importance of fostering ways of being together, which are characterized by mutuality. It is surely in the capacity to listen and to respond to each other with compassion, that allows us to access all that emerges from that well of wisdom.

Rosa Shreeves encounters the Guatemalan people and landscape and discovers that her deepest learning arises in those in periods of quiet reflection, of stillness and attention. In her article *'Dancing in the Landscape'* first published in *Animated Magazine*, Rosa tells us how following her curiosity and intuition enables her to '..absorb the influences of this vivid landscape and reaffirm (her) connections to the natural world'. Rosa employs the language of dance to discover a supportive community, rich in spirit. In a similar spirit of quiet reflection, *Rachel Wates* offers us *'Icon Imagery - A Bridge to Embodied Prayer?'*, inviting us to think about a renewed interest in the connections between body, mind spirit. In her article, Rachel alludes to a cultural growth in the awareness and appreciation of spirituality and indicates that embodied prayer can be integral to the holistic process of physical, emotional and psychological development. This is perhaps an indication of a shift in the consciousness of our culture, as people increasingly turn to body-work in the quest for well-being. Thank you, Rachel, for your thoughtful and inspiring reflections.

There are a number of workshop and training opportunities in this edition and it is apparent that the ADMP UK community has much to offer in this era of economic austerity and environmental disasters. It seems apt that the theme for the *ADMP AGM Conference* on *Saturday 10th September 2011* is *'the ecological self'*. Please



make a note of the date in your diary, as this is a chance to share the diverse range of wisdom in our community, from the fresh energy and enthusiasm of trainee DMPs, through to the extensive experience of pioneers in the field. The day offers an opportunity to strengthen our connections and share time together.

So as you adjust to the rhythmic cycle of the seasons, as the sun reaches its peak and begins its decline, so too can you enjoy the following pages. It would be lovely to receive more of your contributions for the next edition of *E-Motion*; these can be sent to tracey.french_emotion@yahoo.com.

With good wishes,

Caroline Frizell (co-editor), on behalf of Caroline, Tracey and the E-Motion team.

Contents

<i>News from the Council</i>	4	– Icon Imagery – A Bridge to Embodied Prayer? by Rachel Wates	14
– Letter from the Chair – Shirley Mawer			
<i>Reflections from the Field:</i>	6	<i>Workshops and Conferences</i>	18
– Tracey French – Welcome to the World, Grace		<i>Supervisors and Therapists Listings</i> ...	22
<i>Articles</i>	8	<i>Membership and Subscriptions</i>	25
– Dancing in the Landscape by Rosa Shreeves	8		





News from the Council

Dear member,

I hope you are keeping well.

The Council and I continue to be absolutely committed to furthering the growth and development of our profession and its professional body.

The theme for this year's AGM & Conference is "*The Ecological Self*". This will take place on the 10th September, and will be held at The Place in London. Contributors include Caroline Frizell, & Sandra Reeve. There will be four very interesting workshops happening on the day. More details on this will be sent out very soon.

Following the requests made at the ADMP AGM/Conference in 2010, a great amount of work was carried out to achieve the expansion of Private Practice and the development of Supervision training. If you haven't already seen this, the routes are available on the website. I would particularly like to thank **Penny Best** and **Andrew Clements**, our administrator, whose precious time, effort and contribution has ensured a clear direction for professional development in these two very important areas.

Just to remind you, we do now have the Student Representative on Council.

We continue to have the support of our fellow Arts Therapists. Earlier in the year the wonderful Realising Potential Event was held in Scotland with the other Arts Therapies. The outcome of the event was an even greater commitment to providing psychological therapies that are unique in terms of drawing on creative non-verbal arts media, developing the accessibility of the very valuable Arts Therapies to service users, and raising the profile with more evidence based research and publications to demonstrate the validity of the type of therapeutic intervention. Again reminding us just how important it is to write up about our work and its immense value, people are desperate to access this type of therapeutic intervention, so let's really try to contribute in this direction.

Several cases were recently brought to my attention, in which professional people were using our professional title, Dance Movement Psychotherapist. If anyone should encounter a similar case, I would be grateful if you could let me know, so that it can be dealt with appropriately.

We are continuing to make efforts to go forward towards State Regulation as this is key for the improvement in employment opportunities for our practitioners. Dialogue is developing with MPs who are supportive of this development and HPC supports us in this development.

Following the first EADMT Board meeting, which took place in March, members are collaborating across Europe to the growth and development of the profession. Research articles, with abstracts in English, are available on the website.



A quick reminder of the ICRA - International Centre for Research in Arts Therapies event, with whom we are partners, will take place on the 13th July 2011 at Imperial College. There is a very exciting program for the day with a highly qualified group of speakers from different fields discussing research measures and effectiveness within different settings.

There are many different aspects of being a professional body, which are key to our professional development. To this effect it is important that we are united in our attitude and understanding of matters related to our practice.

Thank you all very much for your collaboration and support of our profession.

I look forward to hearing from you and I hope to see you at the AGM/ Conference in September.

Sincerely

Shirley

Shirley Mawer

Chair for ADMP UK

admpchair@hotmail.com





Reflections from the Field

Welcome to the World, Grace



Congratulations to Tracey and Simon, two members of our DMP community, on the arrival of their baby girl Grace Elouise.

Tracey writes:

She was born on 16th March at 3.13am after a long labour. She now brings light and joy to our lives every day, and is our greatest teacher with each passing day.

We are enjoying watching her grow, and seeing all the wonderful movement developments up close and personal. Her smiles are captivating, and her cries are teaching me so much about holding, safety, security and tolerating the unknown even more than my 11 years as a therapist!!

She brings me into the here and now every moment of the day, and I am overwhelmed by how much love I feel for a small new person in my life... the innateness of being humanly in contact with a new soul is amazing.... amazing Grace; what a gift in our lives.



Sue Curtis

We send our very best wishes to *Sue Curtis* as she struggles with a devastating illness which has caused her to take a break from her role on the DMP MA at Goldsmiths. It took some time for the medical profession to reach the root cause of Sue's rare illness, which has increasingly affected her mobility. Sue is finally receiving the treatment she needs and is now making considerable improvement. The prognosis is good and Sue is on the road to recovery. However, it is a long haul and there will be some gruelling treatment in the months to come. Sue has maintained good spirits, in the face of this life changing journey. Sue will keep us posted about her situation and intends to write a piece for e-motion in the months to come in order to share some of the many insights which have arisen on this arduous journey. But first and foremost Sue needs to allow her body to adjust and to heal as best it can.

Sue remains an ever valued friend, colleague and teacher within the DMP community and she remains in our thoughts as we wish her strength, resilience and resolve.





Dancing in the Landscape

Independent dance artist, **Rosa Shreeves**, reveals her dance encounters with the people and the natural world of Guatemala



Each year since 2006 I have visited Guatemala for a month at a time. I had previously travelled widely in Mexico researching dance in the context of the culture. Guatemala has a new venture, to find out more about indigenous dance and culture, to develop my own work through contact with new landscapes and to give something back to the people from myself.

I do this by following my curiosity and intuition; asking for information in the market place, striking up conversations, plans arising from the human contact.

‘If your path has no heart, leave it.’
Amazonian Oral Tradition.

In reality and metaphorically my journey is seldom straightforward. Sometimes I lose my way, backtrack and then often arrive unexpectedly at wonderful destinations.



Dancing in the Landscape

I have performed and run workshops in schools, village squares, an art gallery and created dance material in outdoor locations, linking my movement and my photographic work. Often the most important times are in periods of quiet reflection where I am still, where I listen, watch and absorb the influences of this vivid landscape and reaffirm my connections to the natural world.

A workshop in San Pedro

Music Memories:

Felt in bones and muscles

Visceral response to slow violin

Haunting sadness of the flute

That jaunty rhythm

Percussion beat

Stop.

In a faraway playground

Eighty children dancing

Enraptured

To the music of the band

In the village of San Pedro on the shores of Lake Atitlan I meet Juan Manuel, the director of an intercultural centre there. Juan is slight, dark haired and fizzing with energy; a passionate advocate for the education of indigenous children. He has organised a children's summer school and is keen that I lead a dance workshop there. Details are agreed including the provision of live music but the number of children who would attend is left vague. I suggest thirty children. He prefers as many as possible.

So two days later, In a hot, part shaded school playground, eighty one excited, expectant boys and girls are gathered, ranging in age from about six to ten years old with a handful of young teenagers around the edge. Juan, with a megaphone in hand and with great panache, introduces me and the four musicians, two drummers, a string player and a flautist.

I gather the children close around me and tell them we are going to make a dance together. 'Escucha bien. Escucha a la musica. Respirar.' 'Listen hard. Listen to the music. Breathe'. The band - no time for subtleties here, will watch my 'conducting', slowing down, pausing, quickening, a staccato beat or a smooth, melodic line. They prove to be brilliant.

"Ready", I call out and off we go, swimming smoothly into dance, rising and sinking, turning and leaping, alluding to the connection with sky and earth so familiar to them from their Mayan stories and beliefs. Slowly more details, more clarity. Stillness. A gradual absorption in the movement's flow of energy. Pausing as pleasurable. Praise as recognition. My part improvised Spanish is hardly necessary as the visual communication of movement deepens. Dance is a feeling process. Words may be a distraction.



After about fifty minutes we end with a unison two phrase dance and a breathing stillness; feeling the heat and the tiny movement of leaves in the trees.

The children scatter to retrieve their snacks and water.

I did not really say a formal goodbye, but walking next day in the narrow streets, every so often I hear, 'Hola Rosa'.

We had shared an experience together.

WALLS – a performance at Las Capuchinas

Discovering movement

Enfolding the crypt

Absorbing history

Creating images amongst

Space and stone.

I meet Tony Ochoa, a co-director together with his brother Ignacio, of Nahual Foundation. Tony is an accomplished musician, singer and story teller, very knowledgeable about Mayan rituals and also prone to offering me short, uncomfortable lifts on his motorbike!

He shows me around the convent of Las Capuchinas, built originally in 1736. Constantly damaged by earthquakes it is now rebuilt and is a museum which exhibits religious life in Colonial times.

Through a courtyard brilliant with bougainvillea, we go down some winding steps and enter a circular crypt, one small barred window high up; a cool, stone filled silence.

We wait, absorbing the stillness and the sense of powerful energy there. The walls echo the murmur of our voices. I begin to move slowly against the walls. Tony sings softly. Sound, movement and echo interweave. Later he fills the space with a huge voice sound, my movement expanding and diminishing in counterpoint.

Over the next week I return alone to the crypt, making and refining patches of dance, gradually a dance piece is emerging.

Throughout the whole process, transient audiences enter the crypt and watch, ask questions and share their responses, 'Beautiful and important. People need this'. 'Something other than thinking about money all the time.' Little boy, 'I felt frightened. I thought you were a nun in prison here.'



ROOTS

ROOTS is a performance for children devised and performed in the UK and subsequently in Spanish in Guatemala. It comprises story, dance, props and images which connect to beliefs about the natural world.

It was first performed alongside a group of teachers /clowns who like the Pied Piper, gather children in a village square on a Sunday afternoon to sing action songs and games together. Fred Zambroski, a visionary organiser of many local projects and a generous supporter of my work, invites me to perform ROOTS alongside the clowns and to share some of my movement ideas. On another occasion I led a participatory dance, Magic Bag, where children, teenage boys and a few adults all joined in. This gathering of community through dance feels satisfying and important.

Working with the clowns is challenging, enjoying being with the clowns while working from a different, creative perspective. They are now led by Carlos Gomez and are a popular, independent indigenous group, which makes a valuable contribution to the education of impoverished village children.

ROOTS continues to grow, fed and influenced by my dance experiences. One off shoot is when work in the El Collegio School in Antigua leads to an intercultural exchange between El Collegio and Castlewood School, in Sussex, following my residency there. For me this is an exciting development of a long held dream.

El Hato

Now we travel high up into the hills to a small village and El Hato school. Ah ha, has there been a breakdown of communication? I am not sure that we are expected here! Never mind, the teachers are delighted. We quickly sweep the floor into clouds of dust, clear the space and perhaps helped by the extra adrenalin produced by this situation, the performance goes well. At one point there is a huge crashing sound from the room next door. Some of the audience rush out to see what has happened. Our taxi driver ushers them back in and on we go. In the audience such moments of touching absorption.

There is no music equipment here, just my home made shakers which I leave with the teacher, Patricia Estacuy, together with a brief set of notes to support her follow up ideas.

This venture was organised by Tony Ochoa from the Cultural Commission at Nahual Foundation, together with Ervin Chan, a community leader and teacher from El Hato. The Nahual Foundation is a volunteer-based community centre in Antigua. Its vision is the establishing of a Think Tank by and for the Indigenous Peoples of the Americas. Here I learn of the efforts to empower local people to develop support systems in their villages, to educate people of their rights and to encourage their creativity to find solutions. Tony's belief is that art is the way to rebuild society, so happily I fit into this structure.



An Indigenous dance lesson, San Juan, Lake Atitlan

Magdalena, an Indigenous friend, waits for me in front of the church. Women and children emerge in a flow of rich colour, all dressed in the traditional wrap around skirts and blouses in the distinctive designs of their village. There's a low murmuring of voices speaking Kiche, one of twenty three indigenous languages still spoken in Guatemala. They smile at us.

We wait for a passing open backed lorry which will give us a lift to the nearby village of San Juan. It is nearly dark. We clamber aboard. It suddenly rains hard. We shelter beneath my poncho and hold on tight round the bends and under the dripping trees.

We arrive at the village hall. Two days earlier I had tracked down Professor Baldomero, a teacher of indigenous dance. He greets me, surrounded by his colourful instruments, masks and costumes, and introduces me to his class of teenage boys and girls.

With their kind help he teaches me Los Cargadores and other dances, which use a mixture of slow movements and quick repetitive travelling steps, all rooted in spiritual connections to Mayan beliefs and the seasonal significance of the Mayan calendar. These dances embody an ancient culture: a living history which is danced today. Sometimes hard on the knees!

Baldomero invites me to perform with his group, to wear a magnificent, colourful costume and also suggests that I perform ROOTS as part of the programme. This feels like a great honour.

However, due to perform at seven thirty that evening in the local Salon, at eleven pm the Band before us still has not finished. So sadly, on this occasion we decide to postpone my part in this event for another visit.

Summary

In Guatemala I have found great friendliness, inspiration and reconnections to my underlying dance philosophy and creativity. Although economically poor with enormous problems in society, the Guatemalans are spiritually rich, with strong, supportive bonds in their communities. We inevitably learn from each other and through the broad ranging language of dance we deepen our human relationships and communication.

“I have not come to resolve anything. I have come here to sing and for you to sing with me.” Pablo Neruda¹.

contact rosashreeves@talktalk.net or 020 8995 5904

1. Latin Spirit, published by Thames and Hudson.

Fundacion Nahual **visit** www.fundacion-nahual.org

Fred Zambroski **visit** www.letsbeready.org



Dancing in the Landscape

Heartfelt thanks to the following: Juan Manuel, Ignacio & Tony Ochoa, Ervin Chan, Fred Zambroski, Carlos Gomez, Luis Aguilar, Alfonso Manzanares, Claudia Pacheco, Lucia Armas - Ballet Folklórico Guatemala, Diego Balamero, Magdalena, Jennifer Kip, Rafael Chaves and Nancy Payne.

This article, first published in the Winter 2011 edition of Animated magazine, is reproduced by permission of Foundation for Community Dance. All Rights Reserved. See www.communitydance.org.uk/animated for more information.

Please find further information for the Foundation for Community Dance on:
<http://www.communitydance.org.uk/FCD/IssuesList.aspx>





Icon Imagery – A Bridge to Embodied Prayer?

Rachel Wates RDMT

Since the 1990s a resurgence of interest in all things spiritual has been evident in Britain and beyond. Whereas a couple of decades ago, people might have felt shy about admitting they went to church, or adhered to a particular spiritual path, now many people practice meditation regularly. Since the 1960s insights drawn from Eastern religious practice have permeated contemporary Western spirituality. More recently, books such as *The Power of Now* (Tolle 2005) have contributed to what some call the rising of a new consciousness, or awareness. A broad shift in perception has been taking place and links are being found between aspects of life that were previously assumed to be unrelated. These include a renewed understanding of the links between body and mind, or body and spirit.

Increasing numbers of people now consciously turn to body-work at various levels in the quest for improved health and personal well being. Some see the call to body awareness as being directly linked to their spiritual process or journey. Here the intention may be to seek greater wholeness by reclaiming and integrating lost parts of themselves, or by seeking to engage more deeply with life, or to live fuller, more authentic, more compassionate lives. I find myself drawn to this context for my own dance therapy work and have been grateful for Helen Payne's words in her postscript to *Dance Movement Therapy: Theory, Research and Practice* in enabling me to locate this work within the professional spectrum. Helen writes, "There is an exciting new development happening in DMT.... It appears to be concerned with the body becoming the soul incarnate, through the soul in action - transpersonal dance.... Souls are revealed and contact with the divine may be made through moving in community or alone" (Payne 2006).

I have long been interested in finding ways to integrate the insights and practice of DMT with the exploration of spiritual journey. In particular I am inspired to locate my work within the context of the Christian tradition, which forms the heart of my own spirituality. Over the years I have devised a number of movement workshops that explore particular feast days within the Church calendar, as well as teaching movement and prayer more generally. I draw on my dance movement therapy experience to help me to facilitate a process that balances the use of structure and familiar material with open-ended exploration and spontaneity. The same knowledge base helps me to 'hold' the space so that people can explore safely, and to provide a framework for teaching and facilitating movement as an expression of our inner world.

The study of theology has also been important to me in establishing a grounding for my work. Historically the church, at least the Western Protestant church, has not treated the body with a great



deal of respect, tending to prioritise the importance of gaining an intellectual grasp of propositional truth, rather than initiating people into embodied experience of grace and faith. This should be surprising, as Christian theology is informed by many biblical narratives which affirm bodily being and the integration of matter and spirit, one of the key examples being the nativity story. Through my studies, however, I have been introduced to a number of interesting disciplines, e.g. practical theology and feminist theology, which both place theological value on a person's life experience, as well as body theology, which views bodily experience as a source of wisdom in itself.

In the course of my studies I also came across the figure of Wisdom, a feminine personification and linguistic symbol found in the biblical book of Proverbs. She is a figure who unifies within herself three foundational elements that underpin movement expression – play, creativity and the body. Yet, whilst she provides a helpful focus for theological reflection on embodied spiritual practice, she is not quite familiar enough as an image to be able to help many people to make a link for themselves between the practice of prayer and the experience of expressive movement.

I would like to find a way to link a familiar Christian devotional symbol with the practice of praying through movement, and am exploring whether resources might be found within the tradition of iconography. An icon is an image created as a window into divine truth. The one who contemplates the icon through prayer is invited to enter into this reality in a personal way, and to participate in a process of inner transformation, by feeling their way into and imaginatively identifying with that which is represented. Rowan Williams writes helpfully about this process in *Ponder These Things* (Williams 2002), a small book of reflections on three icons which each depict the child Christ and Mary his mother. Each emphasises a different aspect of the relationship between the individuals involved, which is intended to include us, the participant observer. I am interested in how each of these three icons might provide a bridge into embodied prayer.

Rublev's 'Hodegetria', meaning the one who points the way, invites us to journey around the whole image through the flow of lines which acts as a kind of pathway created by gazes and gestures. The resulting circular motion, interweaving from one person to another, speaks of interrelatedness, connection and identity. In order to participate, Williams says, "I have to move out from the centre that is my self-image and, in my action, in my body, mark out a path towards truth" (2002 p.11). Here we are presented with a flesh and blood image of divine/human relationship and invited to participate by gazing to and from the persons depicted, allowing ourselves, also as flesh and blood, to be seen and included in the relational flow.

The Eleousa, or Virgin of Loving Kindness (known in the West as the Vladimir Mother of God) takes us further towards an embodied response in that here we are presented with a vigorous, energetic Christ child, clasping his mother's neck and pressing himself against her body with unselfconscious intensity. Williams observes this portrayal of direct, intimate movement and describes it as the "energy of divine action already in the centre of creation" (2002 p.38). Through this image we may be invited



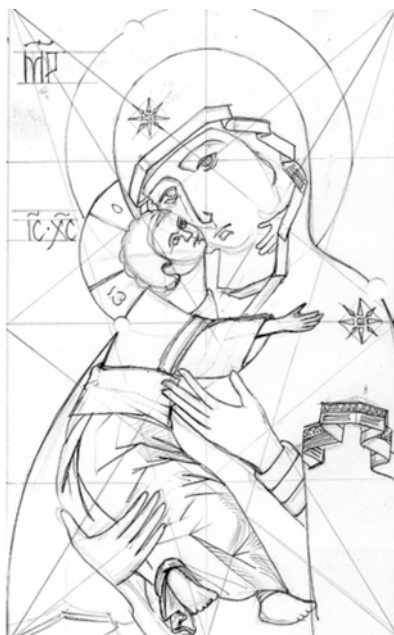
to sense viscerally within ourselves the wriggling, clasping, nuzzling energy of the child Christ, as well as the firm, under-holding and over-arching presence of the mother figure.

An even deeper mystery is contained within the Orans, or Virgin of the Sign, which depicts the child Christ alive in Mary's womb. Williams reflects on the fact that, according to Christian belief, "for nine months, God was incarnate on earth, God was human, in a completely hidden way, as a foetus growing in Mary's womb" and, as such, as a "developing organism, not yet active and distinct" (2002 p.45). To me this image supports the prayerful listening to movement impulses which may be sensed within, and allowed to emerge and be expressed.

I also like the way in which the three persons interacting within the icon might represent different aspects of ourselves involved in a movement process. The divine child can be linked to the creative impulse to move, to shape, to express, to release, and to connect. The mother can be linked to the part of us which observes and tracks what is being experienced, sensing what is needed to maintain equilibrium throughout the process. And there is the everyday self whom we know and recognise as ourselves, who chooses to participate and allow herself to enter into the experience, and perhaps be changed.

Apart from helping to link bodily life with spiritual truth, the icons also provide a link to professional practice in that they are images of primary relationship and attunement. Here I am reminded of the roots of play and its important role in the establishment of self-image. I have noticed that people who come to the workshops I give on movement and prayer tend to be seeking to connect more deeply with what they might call divine presence, yet in the process they often find a clarification of their own sense of personal identity and process. I think this happens because of the power of movement to unify and integrate. As we know, one of the wonderful (and scary!) things about body-based work is that it breaks through the tendency to compartmentalise ourselves and our lives. It is easy to view prayer as something 'spiritual' which can be separated out from our emotional, psychological and physical reality. Movement prayer brings all these levels back together again, and, in the process, helps people towards a greater sense of wholeness. I think the human aspect of the icons supports this process.

The practice of iconography originates from the Eastern Christian tradition and may therefore be somewhat unfamiliar to many Westerners. Yet the messages portrayed by them will I think be resonant to those who find meaning in such things, and may help some people to make the transition between the concept of prayer as a mental activity, and the practice of embodying prayer through movement. If these icons can help people who are unfamiliar with movement practice to make such a transition, they could be a rich and useful resource and I am looking forward to exploring the possibilities further. I would also be glad to be in conversation with other DMTs working in similar or related fields – to contact me please email lifethroughdance@yahoo.co.uk.



References

- Payne, H. (ed.) (2006) *Dance Movement Therapy: Theory, Research and Practice*. London: Routledge
- Tolle, E. (2005) *The Power of Now: A Guide to Spiritual Enlightenment*. Great Britain: Hodder and Stoughton
- Williams, R. (2002) *Ponder These Things: Praying with Icons of the Virgin*. Norwich: Canterbury Press





Workshops and Conferences

ADMP UK is pleased to announce the upcoming

ADMP UK Conference & A.G.M. 2011

‘The ecological self’

When: Saturday, 10th September 2011

Where: The Place, London

Time: 9.30am – 6.00pm

Please diarise this event

Further details and booking information will be sent shortly



Use your art form to **help others**

Become a fully registered dance
movement therapist, study our
MA Dance Movement Therapy.


Accredited by the
Association of
Dance Movement
Therapists

DANCE THERAPY



UNIVERSITY
of DERBY

www.derby.ac.uk/dancetherapy



MOVING DIFFERENCE
*A day to explore ways of being with the
ecological self*

with
Caroline Frizell

*Integrating the experiencing body and the
perceiving mind in the wider ecology of our
experience*

Sat. 24th Sep. 2011: 10.30am – 3.30pm

Cost: £30.00 Concessions: £20.00/£10.00

Buckfastleigh, Devon
..a short bus ride from Totnes

Further information on:
caroline@movingdifference.co.uk





Therapists and Supervisors

Dr Beatrice Allegranti SrDMT, MA DMT

Offers individual and group supervision integrating Feminist and Dreambody Approaches. CPD short courses also available. Visit www.embodiedpractice.co.uk
Contact b.allegranti@roehampton.ac.uk or call 0208 392 3377.

Sara Bannerman-Haig SrDMT

North London
Tel: 07977109699
sara_haig@hotmail.com

Leah Bartal SrDMT

Offers individual DMT and Supervision including Psychosynthesis, Jungian Background, Feldenkrais and Authentic Movement. Monthly workshops include writing and mask-making. North West London and internationally.
Tel/Fax: 0207 722 9768.

Dawn Batcup, SrDMT

Offers supervision or DMT in South London using a psychodynamic perspective. Dawn's experience is in mental health across the various specialisms, including Forensics.
Contact: dawn.batcup@swlstg-tr.nhs.uk or Tel. 0208 682 6236

Catherine Beuzeboc, SRDMT

Offers individual sessions in movement psychotherapy and supervision in North London NW5. Existential / Humanistic orientation.
Tel: 0207 267 6253 or email: c.beuzeboc@btinternet.com

Penelope Best SrDMT

Offers individual and group creative process oriented supervision and consultation sessions in East London and east midlands (Milton Keynes). Contact: pbestworks@aol.com

Katya Bloom, SrDMT, CMA, MA, PhD

Offers individual movement therapy and supervision in North London.
Contact: kbloom@talk21.com

Celine Butte SrDMP

offers individual and group dance movement psychotherapy and supervision, speaks fluent French and English; she is based in Croydon, CR2
Contact: cel_butte@yahoo.co.uk

Natasha Colbert, SrDMT

Offers supervision and individual movement psychotherapy in West London, W11. Sliding scale available.
Contact: tasha_colbert@yahoo.co.uk or Tel: 0207 229 3883

Sue Curtis, SrDMT

Available in South East London for supervision, training or workshops. Sue specialises in all aspects of work with children and young people.
Contact: Tel: 0208 244 0968 or suecurtisdmnt@ntlworld.com

Juliet Diener MA SRDMP

Offers individual/ group therapy and supervision in NW or SE London. Working using an integrative model with experience in both Mental Health and Educational settings.
Contact: juliet@icandance.co.uk 07931 533 955

Ellen Emmet, MA, CMA, SrRDMT

Shropshire, London
Individual and group DMT, Supervision
Authentic Movement-Transpersonal perspective
Visit www.ellenemmet.com
Contact ellenemmet@hotmail.com or 07791622703

Yeva Feldman, SrDMT, MSc, Gestalt Therapist in advanced training

Offers supervision (individual and group) in South West London and professional development workshops.
Contact: Tel: 07958 610234, email: yeva.rob@gogglemail.com

Tracey French MA SrDMP

Offering supervision (especially those working with adolescent client groups), and individual Dance Movement Psychotherapy. London based.
Contact: traceyfrenchdmnt@yahoo.com
Tel: 07760175756

Caroline Frizell, MA, SrRDMT

North London and Totnes, Devon. Individual DMP, Supervision and training, with particular reference to disability, inclusion and ecopsychology. Working with the earth in mind.
contact: frizarm@btinternet.com Tel: 07950 6861797

Maria Garcia, Psychologist, MA DMP, SrDMP, PGCE

North and Central London
+44(0)7966328522
garciam@richmond.ac.uk
www.dancemovementpsychotherapy.com
Private practice and clinical supervision. Ten years of clinical experience in NHS and Private Mental Health institutions. Adolescents, adults and older adults. Mood and Psychotic disorders, Eating disorders, Dementia, and Personality disorders. Integrative approach in DMP.
English and Spanish

Dr. Eila Goldhahn SrDMP, BA Hons, Theatre in a Social

Context, Cert. Couns., Cert. Creative Arts. I am currently available for supervisions held in Germany (near Frankfurt) and in London (NW).
Information on seminars and research on www.eila-goldhahn.co.uk

Gerry Harrison MA SrDMP

– available for supervision, especially for those working in psychiatric settings. Also for individual DMP in SW London.
Contact: gerryharri@hotmail.com or 07977 094 789



Therapist and Supervisors

Linda Hartley, MA, SrDMT, BMCA, RMT, UKCP

Offers personal therapy, integrating Authentic Movement, Body-Mind Centering and a transpersonal and body-oriented approach to Psychotherapy. Supervision available in and Cambridge and Norwich.

Contact: Tel: 01799 502143 or email:

Linda@lindahartley.co.uk www.lindahartley.co.uk

Sarah Holden, BA hons, IGA, UKCP

offers individual and group movement psychotherapy, supervision. South London.

Contact: tel 07956208276 or

sarahholden@movementpsychotherapist.com

Martina Isecke SrDMT, Dance Artist, Psychologist

Creative coaching and dance holidays at Lanzarote, Canary Islands, Spain. Offers supervision, DMT workshops, dance tuition.

Contact: Tel: 0034 6805 88728 or e-mail:

tinaise@yahoo.co.uk, www.martinadance.com

Fran Lavendel, MA, SrDMP, BMCA, RSMT

Edinburgh, Penicuik, Scotland

Personal movement psychotherapy and supervision, incorporating Authentic Movement and somatic awareness. Ongoing Authentic Movement groups and training.

Contact: Tel: 01968 676461 or email: lavendelmaclea@ednet.co.uk, www.franlavendel.com

Aleka Loutsis MA, SrDMP & RD

Supervision and Therapy in West London. Experience in Mental Health including Forensic Services, Profound Learning Disabilities and Children with Special Needs. Special interest in the effects of developmental trauma and the embodied expression of this. Extensive experience in teaching training therapists and workshop facilitator. email: alekaloutsis@yahoo.co.uk mob: 07870 650 495

Jeanette MacDonald, SrDMT, ARAD

Offers individual therapy and clinical supervision in London and Exeter. Also available for Advanced/Professional Dance workshops and private coaching. Contact: Tel: 01392 873683 or email: info@exedance.demon.co.uk

Bonnie Meekums, PhD, Lecturer

University of Leeds,

School of Healthcare,

Baines Wing

LS2 9JT

0113 343 9414

b.meekums@leeds.ac.uk

<http://leeds.academia.edu/BonnieMeekums>

Alyson Nehren MA, DTR, CMA, RSMT/E, SrDMT

Distance supervision online or landline (at no telephone charge to you). Specialization in somatic and developmental approaches to Dance Movement Therapy. Integrating Laban Movement Analysis (LMA), Bartenieff Fundamentalssm (BF) and aspects of Body-Mind Centering®. Payment accepted via a secure server.

Contact: anehrensomatx@yahoo.com

Nina Papadopoulos, SrDMT

Is available for individual DMT and supervision in East London.

Tel 020 85563180 or email: ninadmt@yahoo.com

Annie Parry MA, SrDMP

Advanced EFT/Matrix practitioner, Spiritual director and Retreat facilitator.

Provides; Supervision and consultation; personal therapy, growth and transformative process. Offers an integrative approach, 25yrs experience, 10yrs NHS, now based in Droitwich Spa (M5 J5, or 4 mins walk from the station), Mobile 07985 783425 or annie.present@talktalk.net

Professor Helen Payne, PhD, UKCP

accredited psychotherapist since 1990; Fellow and Snr Reg movement psychotherapist offers clinical supervision, psychotherapy (group and individual) using movement and words, and practice-based research consultancy, Baldock, North Hertfordshire. CPD accredited by the University of Hertfordshire 'Exploring the Mind in the Body: Authentic Movement' M level - Diploma in Professional Development.

Tel: 01763 288592 H.L.Payne@herts.ac.uk

Athena Pikis SrDMT.

Offers individual and group DMT and Counselling Sessions and Workshops in her country Cyprus. Also available for supervision.

Contact: Tel: (00357)22518765, (00357)99543461,

address: 6 Kilkis Street, Flat 21, 1086 Nicosia, or email:

athenapiki@hotmail.com

Helen Poynor SrDMT. MA and RMT (ISMETA)

Available for individual movement therapy and supervision in East Devon & Totnes. Also offers Walk of Life Movement Workshops in West Dorset/Devon. Halprin trained.

Contact: Tel: 01297 20624.

Sandra Reeve SrDMT

Individual movement therapy and supervision in Dorset and Ireland. Move into Life workshops for personal and professional development through movement.

Contact: Tel: 01297 560511 www.moveintolife.co.uk

Susan Scarth MCAT, SrDMP, CMA

Private practice in central Edinburgh offering group and individual DMP. Specialist interest and experience in PTSD and childhood trauma. *Movement Supervision* offered to professionals and students of counselling, psychotherapy and the arts therapies. Visit Susan's website: www.scarthdmp.com for more information, location and contact form.

Mobile: 07962814630





Annette Schwalbe

Nathaniels Barton,
The Bartons,
Coleford,
Somerset BA3 5NB

Phone: 01373 812091, 07598937204

e-mail: annette_schwalbe@yahoo.com

Individual sessions and supervision in Bristol and Coleford.
Body and Movement centred Psychotherapy. Informed by
Jungian Depth Psychology and Authentic Movement.

Rosa Shreeves SrDMT, Dance Artist

Offers individual therapy, supervision, choreography and
consultancy in West London.

Contact: Tel. 0208 995 5904 or

email: rosashreeves@talktalk.net

Dr. Allison Singer PhD, MMus, PGDip, SRDMP, RDTh

Drama and Dance Movement Psychotherapist, Clinical
Supervisor, Dance Anthropologist, Lecturer.

Moving Melody

York, London

Tel: 01904 630853/07793 819825

Individual and small group Dance Movement
Psychotherapy, Clinical Supervision, Professional Training.
Jungian, humanistic, integrative approach.





The e - motion ADMP U.K. Quarterly is an official publication of the Association for Dance Movement Psychotherapy. The quarterly Committee invites all members to contribute and reserves the right to edit all material. Views expressed by the contributors are the authors' and do not necessarily express the views of the Association. Similarly, any publication, advertisement or workshop not part of the Association's activities is not necessarily recommended or approved by the ADMP U.K. Copyright of articles remains with the author unless otherwise specified. When writing articles, please use the following editorial guidelines:

A maximum of 10 sides of A4 including references. Single line spacing. For text only, there is no need to do formatting. All references cited in the text must be listed in alphabetical order in a reference section at the end of the article. Only items cited in the article should be listed as references. Each one should include the following as a general guide:

Books:

Author/s surname/s followed by initials, year of publication (in brackets), title (underlined), place of publication, name of publisher, page numbers (if referring to an article within an edited book)

Chodorow, J. (1991) Dance Therapy and Depth Psychology: The Moving Imagination. London & New York: Routledge

Journals:

Author/s Surname/s followed by initials, year of publication (in brackets), title of article (lower case), title of journal (uppercase and underlined), volume and issue number, page numbers of article.

Karkou, V. (1999) Who? Where? What? A brief description of DMT: Results from a nationwide study in arts therapies, e-motion, ADMT UK Quarterly, XI, (2), 5-10.

Please carefully edit your work before submitting it, i.e. check spelling and grammar thoroughly.

Send material via e-mail as an attachment to: tracey.french_emotion@yahoo.co.uk e-mail us for SUBSCRIPTION to the journal, ADVERTISING and LISTINGS. Please note that receipt of contributions will not be acknowledged unless requested.

ADMP U.K. Membership & Subscription

Annual membership to ADMP U.K is available from:
ADMP UK Administration
32 Meadfoot Lane
Torquay, Devon TQ1 2BW

Associate	£ 35.00
Student / Unwaged	£ 40.00
Institution	£ 60.00
Non Practicing	£ 70.00
Professional Membership	
RDMP & SrDMP	£ 120.00
Overseas Supplement	£ 10.00

Annual Subscription to **e - motion ADMP U.K. Quarterly** for non-members costs: for Institutions £40, Individual £16 including p&p (overseas + £6.00)

Advertising Policy

The **e-motion ADMP-UK Quarterly** will publish all "Therapists and Supervisors" listings in the columns provided, as a free service to our Senior Registered members. Council reserves the right to limit listings to those which will be of interest to ADMP members. These listings may include the name of the event/ service, the facilitator, the location, and a brief description of approach and contact information.

Paid advertisement space is available in **e-motion ADMP-UK Quarterly**, and will include a space on the website www.admp.org.uk within the workshops section.

Fees (inclusive of web) advertising space:

Advertisement Rate	Sizes (mm)		ADMP members	Non-members
	height	width		
Full Page	240	170	£80	£100
Half Page	120	170	£50	£60
Half Page No.2	240	85	£50	£60
Quarter Page	120	85	£25	£35
Quarter Page No.2	60	170	£25	£35
Eighth Page	30	170	£15	£25

10% Discount available for yearly (x4) insertions, price of insertions at above rates.

**e - motion ADMP U.K. Quarterly DEADLINES:
1 FEBRUARY, 1 MAY, 1 AUGUST, 1 NOVEMBER**

Editorial Committee: Tracey French and Caroline Frizell, editors and Rosalind Howell editorial team.