

*'Ways of Being': A Creative/Educational Project Exploring the Relationship  
Between Life Myth and The Therapist's Style.*

A Final Project Submitted in Partial Fulfillment of  
The Requirements for  
The Master's Degree in Process Work

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## ABSTRACT

This project focuses on two main elements: the embodied experience of the concept of the life myth and its potentially enriching relationship to the therapist's style.

It seeks to explore how the elemental tendencies of our life myth manifest in our life and how they can enhance our professional identity, when we consciously and creatively tune into them.

My subjective explorations on the two-fold topic led me to the creation of a 1.5-day movement – based Lab for advanced students and graduates in Process Work.

In this essay I share my personal discoveries, the making of the Lab and the creative process around those two main threads that weave this project. I also include the theoretical framework that supports the work and the insights that I gained from this process. The appendices contain a detailed Lab agenda, the exercises and all other auxiliary materials.

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Poem (the spirit likes to dress up)

The spirit  
likes to dress up like this:  
ten fingers,  
ten toes,  
shoulders, and all the rest  
at night  
in the black branches,  
in the morning  
in the blue branches  
of the world.  
It could float, of course,  
but would rather  
plumb rough matter.  
Airy and shapeless thing,  
it needs  
the metaphor of the body,  
lime and appetite,  
the oceanic fluids;  
it needs the body's world,  
instinct  
and imagination  
and the dark hug of time,  
sweetness  
and tangibility,  
to be understood,  
to be more than pure light  
that burns  
where no one is –  
so it enters us –  
in the morning  
shines from brute comfort  
like a stitch of lightning;  
and at night  
lights up the deep and wondrous  
drownings of the body  
like a star.

Mary Oliver 1968

## INTRODUCTION

This project is a study on the concept of life myth and its relationship to the therapist's style of being with clients. It is rooted in a personal exploration of my own childhood dream and my subjective observations of different kinds of awareness while in the presence of my clients. This self-investigation gave rise to the creation of a Lab for advanced Process Work students and diplomats.

It is a creative/educational project. The creative/artistic nature is embedded in Mark Johnson's conception of creativity, which *'provides heightened, intensified and highly integrated [bodily and emotional] experiences of meaning'* (cited in Fremont, 2014 p: 9).

*'The artist at work is in a constant, liminal state of receiving immaterial/unconscious impulses or contents and transforming them into a more manifest or "physical" state of being and reality'* (Fremont, 2014 p: 10).

This liminal state characterized many of my experiences during the making of this project.

I hoped that I could create a space where the participants in my Lab would also experience it for themselves.

At the same time, this is an educational project. My creative self-study was followed by the design and delivery of a 1.5-day lab entitled *'Embodied life myth Lab: a movement - based tribute to the dream figures that live inside of us'*. The purpose of the lab was to provide a space where people would experience how the Dreaming manifests through them and potentially reflect on how this manifestation influences their practice.

### *Purpose and goals*

There are a number of goals embedded in the project. The following are related to personal development and were discovered in retrospect:

- To deepen my personal growth through the exploration of my life myth.
- To enrich/strengthen my experience as therapist /facilitator through studying how my way of being with my clients is influenced by the basic tendencies/elements found in my life myth.
- To establish a stronger link between two professional identities: the Process Worker and the Dance/Movement therapist.

In addition to the above, I wanted to share with the Process Work community my passion about the interplay of the two concepts, life myth and therapist's style, through the creation of a Lab.

This meant stepping into my creativity, inner authority, knowledge and personal journey with the purpose to share my unique view on the topic. It meant getting to know the teacher in me.

I intentionally use the term Lab, because for me it expressed my desire to host a creative, open, experimental, experiential, learning space where people would be invited to primarily explore their life myth, as it is manifested through their childhood dream/first memory through movement and secondarily, to contemplate on how it informs their practice as therapists/facilitators.

### *Personal quest and motivation*

My interest in the topic of the life myth begun with a strong aversion to the concept. When I first came across the idea, my mind and my sense of agency were deeply disturbed by the thought that all that I was to be (come) was already decided, illustrated in my childhood dream. I was very resistant to that idea, it felt very confining and restricting, deterministic and absolute. At the same time, something deep in me felt met. It was as if a long-term, long-forgotten curiosity had



could finally be satisfied: why was I dreaming that dream again and again when I was a child?  
What did it mean?

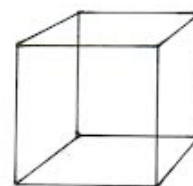
The initial mixture of discomfort and fascination/curiosity led me to Amy Mindell's spring classes on the therapist's style in 2013 and 2015. Those classes gave me lots of food for thought.

My work and internship as a process work counselor was an additional source of inspirations and self-discoveries in relation to my ways of being with clients. As time went by and I grew a little bit more comfortable with 'not doing' process work, my inner witness started noticing that sometimes, unexpectedly, I would do or say something in a session that took me by surprise. I would experience my self differently than usual; I could not really make sense of who it was being there, inside of me. 'Who said that? Who is behind your eyes looking across the room and the client? What is this state of mind you are in?' I would frequently ask myself these questions.

There seemed to be two very distinct qualities of awareness happening: one was dreamy, foggy, unrelated, spontaneous and seemed to come out of nowhere and the other one was clear, direct, awake, concerned with tracking and containing everything.



I felt more at ease with the second one, which also went along with my intern/learner identity and I felt pretty uncomfortable with the first one.



REAL CUBE

At some point in time I made a link between these 2 different qualities of my awareness with two of the energies in my childhood dream.

### *My childhood dream*

My childhood dream was a repetitive frightening dream which kept coming to me for almost a year.

In my dream, I am sleeping in my bed, in my bedroom. Somehow I wake up in the dream and I notice that from the foot of the bed there is a cloud-like, smoke-like being that rises slowly towards the ceiling. I watch it rise and as it starts to slowly come down towards me... just before it comes too close to suffocate me, I wake up in terror.

Over the past few years I have worked on this dream with different people, in therapy, by myself, at different periods, in creative settings, using different modalities (mostly movement, music and drawing).

This drawing depicting the oracle of Delphi, in Greece is one of the representations that have flirted with me when trying to capture visually the essence of the energies in the dream. I chose this picture because I like how the form-less smoke rises from the depths of the Earth (Essence roots) and finds expression through the oracle's body. It represents what at the moment I understand to be the main dynamic pattern in my life myth: the formless, yet-to-be-named rising from below, manifesting, taking shape through the form of its host (e.g. the body, the identity).



### *The high dream of the project.*

The primary aspiration of this project was to reach the experience and the state of mind that A. Mindell describes below:

*'Dreamwork should help us experience where dreams come from. Experiencing closeness to the Dreaming gives one access to the magnificent, ineffable power that creates all we know in consensus reality'. Mindell (2001, p: 6)*

Reaching this experience was like a high-dream, rather than a goal, because being in this state of mind is a temporary and fleeting experience. Nevertheless, the above quote was a background light both during my own self-exploration and while I was designing the Lab, wishing to share that experiential realm with others; the momentary, magical moment that happens when we realize that what we call 'I' is no longer the center of everything and our center becomes *the relationship* with what we perceive as we flow in the stream of experiences that move through us.

### SELECTED THEORETICAL CONCEPTS

In this section, I will be sharing some Process Work and other theoretical concepts, which are related to the conceptual framework of this project.

#### *3 Levels of reality*

According to A. Mindell (2000) there are 3 levels/realms of reality that are not firm or fixed but they flow into each other. Those realms can also be viewed as stages of perception.

The first realm is the Dreaming (inspired by the Aboriginal tradition) or also known as Process Mind, the Essence level, the primal mist, the Tao that cannot be spoken, Bohm's unbroken wholeness, and Heisenberg's quantum potential.

Seen as a level of reality, it is the source of everything. It is difficult to describe that dimension in terms of everyday words but I sometimes feel it as a unified mysterious vastness of tendencies and yet-to-be-manifested potential. All other levels of reality stem from it.

In terms of perception, it is sentient, preverbal experience, a kind of nonverbal knowing. Its quality is that of a feeling sense or a sense that was there before the images or actions. It can be experienced as a tendency or inspiration to do something or as a sense that perception happens to us, instead of us doing it. In this realm we are hosts/hostesses and the Dreaming and reality are our guest.

The second realm is Dreamland. It is the world where the Dreaming first expresses itself in particular forms, such as the dualistic world of dreams. It is here where an 'I' that observes parts first appears. As the Dreaming begins to reflect on itself, things begin to look and feel separate from each other. There is a 'me' and a 'not-me' who notices nighttime dreams, daytime dream-like experiences, body sensations, objects, events etc.

In terms of a stage in perception, Dreamland is about being conscious of the different manifestations of the Dreaming and about being able to name them. Marginalization is a perceptual characteristic in this realm. While the 'I' perceives parts and makes sense of experience, marginalization of more subtle, fleeting, flirt-like expressions of the Dreaming takes place.

Marginalization, a natural process in the experience of perception, solidifies our identity while putting events outside of our awareness. Training our awareness to catch the moments when

marginalization occurs can help us get in a sentient mood, and become lucid i.e.: experience that our 'I' arises from the Dreaming and is a part amongst all the other parts.

Consensus reality (CR) is the third realm, where the Dreaming has acquired very particular time and space qualities. It is like Dreamland, a realm of separate parts, only here there is very little space for subjective dream-like experiences. Things are factual and objectively agreed on. Seen as a stage of perception, in CR there is an 'I' who is conscious of the external world, who perceives and makes observations about oneself, others etc. as separate expressions of reality. In CR, we repress all dream-like experiences that do not make sense to our everyday mind or to the objective reality we have implicitly agreed upon.

### *The Dreambody*

This is one of the many definitions of the dreambody by A. Mindell and my favorite one for the purposes of this project. The Dreambody is *highly energetic field intensity, a patterned experience without definite spatial or temporal dimensions, whose nature depends on particular setting/conditions*. If one is asleep this patterned experience manifests as dream images, if one is sick it appears as body symptoms and so forth in all channels (world: synchronicities/accidents, relationships as double signals, movement as uncontrolled motions)

### *On life myth and dreams*

Jung believed that *'each life has a myth or pattern that holds a life's fate and a task that grows out of that pattern'* (as cited in Espinoza, 2015) and that early dreams or memories show us this

pattern. In a series of lectures between 1936-1940 (published in 2008) under the title 'Children's dreams' Jung says:

*...these early dreams in particular are of the utmost importance because they are dreamed out of the depth of the personality and therefore, frequently they represent an anticipation of the later destiny. (p: 1)*

Throughout the lectures, Jung is interested in children's dreams that are remembered and narrated by adults. For him, the dreams that have persisted throughout a person's life all the way from childhood to adulthood are indicative of the fact that sometimes

*...phenomena and contents are touched on that are completely unconscious for ordinary mortals and these things exert an enormous influence on the shape of subsequent destiny and therefore get stuck in memory. (p: 380).*

The fact that they persevere in our memory is also an indication that the dream "*touched on something that one has perhaps still hasn't understood yet, or never will*" (p: 379).

For Jung, (cited in Mindell, 2004, p: 519)

*the dream is the small hidden door in the deepest and most intimate sanctum of the soul which opens into that primeval cosmic night that was soul long before there was a conscious ego and will be soul far beyond what a conscious ego could ever reach'*

According to Process Work, from the viewpoint of Dreaming, dreams are not primarily meaningful; *they are images of unfolding powers, formless tendencies and mysteries.* (Mindell 2001, p: 15). The dream is a final pictorial expression of something that has already had quiet a history of arising (as above, p: 44)

A. Mindell's work has expanded Jung's idea that the life myth is linked to childhood dreams and memories by adding other elements that are also connected to the life myth, in particular chronic symptoms, illnesses, addictions and relationship patterns (Diamond & Jones, 2004).

A. Mindell recently defined life myth as a dream-like structure that organizes our life up to our death. We are free and unpredictable and at the same time something is organizing us as well (Yachats seminar 19-21/2016). In his book "Quantum mind and healing" (2004), he explains how the patterns that are present in the childhood dream can be thought of as the psychological equivalent of our biological genes.

*'Assuming this connection between our dreams and our genes, we may suspect that early childhood dreams are expressions of early underlying patterns or archetypes that I shall call 'dream genes'. In biological reality, our genetic expression appears as units of inheritance; in psychological reality our long-term patterns appear as symbols in childhood dreams' (p: 150)*

Process Work views life myth is not a fixed, static blueprint for one's life, but rather a set of tendencies and probabilities, a form of "psychological inheritance" (as cited in Diamond, 1995, p. 148). The life myth remains the same in its essence but as we grow through personal development, different elements or polarities are more predominant at different stages in our lives. Our life myth is a work-in-progress. Its tendencies manifest in different forms at different times and those manifestations can change drastically as we expand and work on ourselves.

Another element of the life myth is that it also contains a *mythic task* that is hinted at by the dynamics inherent in the polarities of the childhood memory. Jung believed that it is important, during a dream analysis, to remember that the dream is like a story told by the unconscious of how it dealt with the relationships between the elements that appear in it.

According to Campbell, some of the functions of the life myth are to provide meaning to the life

experience; to navigate the different stages in life by tracing a unique path; to help us find our place in the vastness of the cosmos (as quoted in Espinoza, 2015).

### *On the therapist's style*

For the purposes of this study, my working definition of the therapist's 'style' is related to the various *ways of being with* her/his clients. In this context, 'ways of being' refer to the different states of mind/ the inner atmospheres/ inner landscapes/ inner qualities which we experience as we sit in the presence of our clients.

According to Amy Mindell who has been researching the concept of the therapist's style for many years, there are 4 types of styles, which flow into one another.

The Primary style is our normal way of working with people, going along with the primary process, i.e.: our identity and how it related to others

The Secondary style could be described as our anti-style, how we would behave if we were completely free and totally different.

The Momentary style is the one trying to come out because of the specific interaction/situation with the other person. It is dreamed up from that particular situation. It is like a momentary thing flowing through us showing me our way of being in this particular moment.

The Deep style is the mother of all styles. It has a mythic nature; it is related to our childhood dream, the core essence of who we are. All other styles emerge from it. All other styles are petals of the flower, aspects of the deep style. At the same time they exist simultaneously (for example manifesting through our unintended communication). The deep style is in the background, trying to express itself while working with people. It is the uniqueness of who we are.

Salome Schwarz calls it the Essence / Process Mind style (personal communication 2016).

It is deeper than the style that can be formulated into parts.



If one really deepens and amplifies each of the other styles, to get to its deepest level, then one will get to the deep style.

For this particular project, because I am interested in connecting the style to the life myth, I put a special emphasis in what can be called a Mythic style. It can be described as a very secondary style in a mythic form, for example, the ‘smoke ‘ in my childhood dream. And it can also appear as a pattern between two main elements, for example, a weaving of the ‘smoke’ and the ‘room’ in my dream.

### *On developmental psychology*

In this section I want to refer to the American psychiatrist and psychoanalytic theorist Daniel Stern who specialized in infant development. His work is relevant to me in the context of this paper, because his research is illustrative of our journey from birth (Dreaming realm) to entering the world of verbal relatedness (Dreamland, CR).

Through extensive research, Stern has found (2006) that from birth to two months when we are infants, we experience a sense of an *emergent* self and we are concerned with the more ‘global’ qualities of experience which are not yet sounds or touches but intensities, shapes and temporal patterns. At this time, we don't perceive a world of things but we are immersed in a world of abstractable ‘vitality affects’ i.e.: forms of feeling such as breathing, falling asleep and waking up, being picked up by care-taker, being fed or being held etc.

Around fifteen to eighteen months we enter the domain of verbal relatedness we are able to objectify our selves, use verbal symbols to communicate and become self-reflective. That is also the moment when a discontinuity occurs in our experience: by binding it to words, the initial flux of experiences is fractured and this capacity to perceive it, recedes underground and re-appears in the foreground in those circumstances which defy linguistic categorization such as certain

contemplative or emotional states or works of art which by-pass words.

From a Process Work perspective we could add that similar states of being occur every time we find ourselves immersed in the Dreaming. Movement also has a similar potential and it can bring us back to this level of perception.

### *On movement*

- Movement and Process Work

Because movement is for many of us, far from our awareness, it gives us quick access to the dreaming process by bypassing our everyday mind. Our dreambodies dream all the time in movement through unintended and disturbing body signals. In Process Work, one is invited to notice movement edges (e.g.: interrupted, stopped movements, changes in quality/energy, going back to primary process movement), secondary movements (autonomous/unintentional movements) repetitive and incomplete movements (like a sentence that is left unfinished) etc.

Being a less consciously used mode of perception, movement gets us into an altered state. Practicing our awareness while moving can help familiarize oneself with his/her altered states. This way as facilitators, we develop what Don Juan called our 3<sup>rd</sup> attention i.e.: the capacity to facilitate between 1<sup>st</sup> (CR and content oriented) and 2<sup>nd</sup> (noticing doorways to Dreaming) attentions and to allow for unknown, spontaneous insights.

- Authentic movement

Authentic Movement is a process during which the person is invited to focus and attend to his /her inner images, feelings, thoughts and attempt to give them form through expressive, unplanned movement, in the presence of at least one witness. The person is moving with his/her eyes closed and usually experiences the sensation of 'being moved' instead of moving him/her

self with intention or consciously. The witness watches and tracks inner responses to the mover with the intention of not judging, but focusing on self-awareness.

Authentic Movement's original practitioners integrated Jung's concept of active imagination, which is based on a deliberate weakening of the conscious mind and its inhibiting effect, with modern dance movement improvisation. Students of pioneers such as Mary Whitehouse, Joan Chodorow, and Janet Adler have developed the form in various ways including: as a meditative, spiritual practice that integrates body and mind for increased access to consciousness, as part of psychotherapy process, as artistic support, to connect with creativity and creative process, as community outreach and development in community long circles, that address and solve community-wide problems.

### *On the mind and the body.*

As a person with a particular childhood dream, and then as a Dance/movement therapist, I have always been puzzled by the empirical split we experience as human beings between the verbal and the nonverbal realms of experience. The Cartesian dichotomy that wants the spirit (the invisible, ethereal vital principle) and the body (the tangible, the visible, the physical) in strict opposition to each other is, I believe, not only a confining conceptual abstraction, but also an undeniable aspect of the human condition. If we take our flesh-and-bones-container as a given, a lot depends on where our attention is placed. Is our container a compost bucket, a coffin, a visible manifestation of the Dreaming?

Jung envisioned a more fluid and unified relationship between body and spirit, and posed the fundamental task of psychotherapeutic work as the mending of this split – which at its extreme can manifest in a fragmented psyche or self or in the “loss of soul”. Jung wrote,

*...if we are able to reconcile ourselves with the mysterious and paradoxical truth that spirit is the*

*life of the body seen from within and [...] body [is] the external manifestation of the life of the spirit”, then we can “understand why the striving to transcend the present level of consciousness - through acceptance of the unconscious - must give the body its due.*

(Jung, 1928, para: 74-94).

The alchemists believed that matter was pregnant with spirit and that their role, along with the metallurgists, was as midwife in completing the work of nature.

## APPROACH

In this section I will describe how I approached the topic.

Even though there was a sequence of events in consensus reality time, at the same time, my inner process itself was anything but linear and orderly. There were numerous occasions when I stumbled upon two main edges: to identify with my own creativity and to step into my inner authority. Those edges made it hard for me to determine how I would approach my topic. External deadlines played the role of a creative container in which my meandering and dreaming took shape and form.

The first phase was completed by May 2015, when I had to present my FP, or where I was in the process of making it. So, between March and May I delved in a self-exploratory movement process of my childhood dream. I rented Kate’s studio and spent 2-4 hours for 9 days (spread out through April) moving, experimenting, exploring, doing inner-work, and eventually making 2 short videos of two main elements of my childhood dream, ‘the smoke’ and ‘the room’. During this time I met with Nora Hajos twice and we discussed my project/ video idea, she gave me some movement exploration guidelines, she helped me identify a bit more with the creative mover in me and we enjoyed moving with each other. These 3 months were a very rich and

dense period: journaling/ brainstorming/ reading/ dreaming/ drawing/ listening to music/ discussing with my Final Project advisor on the possible directions of the project. I had dreams of being pregnant, of being lost, of trying to reach a destination. I was experientially learning about my life myth through my body. My previous training in Dance/Movement Therapy came back to me. An identity I had forgotten during the past 4 years, while I was busy learning Process Work, came to the foreground and brought with it a deeply-rooted belief: the dual capacity of the body to ground the indefinable and to provide a doorway into altered states of mind.

My own personal exploration through my body as a medium to ground and embody the various qualities of awareness of the elemental figures of my dream is where I began: moving, drawing, finding music to ground the energies. I was deep in the process of bringing them back to earth, in the material plane, to concretize them.

Making a breath-bone-flesh version of the visual dream material, using the matter- of -fact nature of my bodies to inhabit the mythical energies. Wondering: how do they inform my practice?

I knew at the time that my quest was intimately linked with my own life myth: to rise to mystical/ethereal experiences and then how to bring them down to the material plane.

For the purposes of the presentation at the end of May, I learned how to edit my videos using iMovie for mac. I watched myself for hours moving as I was editing. This proved to be a very good practice for loosening my inner critic and for appreciating the mover/ creator/ performer in me. These 3 months were the first time in my life when (while wrestling with my edges) I felt the sweet immersion of being in a creative process. Shy and happy, nervous and content, altered and grounded, tired and whole: empowered.

At some point, the idea of creating a lab where people would be invited to a multi-channeled and a multi-sensory exploration of their childhood dream/1<sup>st</sup> memory begun incubating in me. I

wanted to create an experimental/experiential space where therapists/facilitators would through their body, art, sound, spend time with their life myth and ponder how it is related to their style of being with their clients.

I designed a series of exercises (Appendix III p: 57) the visual material (Appendix II p: 37) and the theoretical points I wanted to make on the topic (Appendix II p: 37). I also designed a flyer (Appendix I p: 36) in order to invite people and I booked Kate's studio, where the Lab would take place. I decided to have participants by invitation only because I did not have any previous experience in leading a lab and I felt more comfortable with having a small group of maximum 10 people. I emailed between 20-25 people out of which 7 participated in the lab.

The exercises that came out of me, turned out to be deep and therefore I decided not to alter them but invite only advanced Process Work students or graduates.

The lab was held on February 27<sup>th</sup> & 28<sup>th</sup> 2016 and was in total 8hrs long. (full details Appendix II p: 37).

## LEARNINGS AND INSIGHTS



'Born' Kiki Smith

### ❖ *I. Constant change*

Throughout the making of this project I engaged with continuous change.

I learned that the warriorship of personal growth is a life-long process and that my essential nature is mostly a tendency towards observing change. This newborn capacity feels like a gift from nature itself.

Different qualities of the main elements of my dream manifested at different phases over the last two years. There were two central elements in my childhood dream: the 'smoke' and the 'room'. For example, a journal entry in November 2013 describes the room in my dream as 'clarity' and the smoke-like being as 'smoke'. 'Clarity' was described as 'active', 'real', 'thorough', 'down to earth' and its symbol was an arrow. I identified more with 'clarity'. Her relationship to the 'smoke' who was 'mysterious', 'undefined', 'un-natural', 'altered', 'non-human' was fierce conflict. Clarity tried to suppress it and control it. She was afraid of it. Smoke felt bullied and

constrained. As time went by, the 'room' element of the dream obtained another characteristic, beyond clarity and constrains: it became a creative container, a necessary condition for the manifestation of the 'smoke'. Smoke also changed and appeared as spontaneity. As it became more familiar and felt more welcomed, its 'un-naturalness' ceased. Their relationship changed, it was as if they did not need to fight for their right to exist anymore, they got to know their interconnectedness through my body. My relationship to them changed because I had moments of identifying with neither of them but experienced myself as an awareness observing two energies relating to one another, trying to express their deepest nature. The application/integration of the above insights into my work with clients is a life-long process. The knowledge of the different states of mind available to me is one first big step. It enriches my facilitation toolkit. In practice, what has been very beneficial is the ability to notice the different atmospheres and qualities that the 'smoke' and the 'room' create inside of me while in the presence of my client. This noticing gives to each awareness, the necessary space to momentarily express itself. My identity has widened enough to allow each dreamfigure to create briefly: an intervention, a feeling, a thought, a way of relating.

I have also learned to notice the constant flow between those two main atmospheres, the one more focused/containing and the other more foggy/spontaneous.

The knowledge that at the deeper essence level, both of these qualities are the one and the same, while they momentarily appear different can potentially help me at least conceptually, to navigate moments of being stuck with one, trust it and maybe take it further, while tuning in to my client's feedback.



❖ *II. Creativity and inner authority*



Shattered Porcelain Figurines Photographed by Martin Kilmas

Stepping into my creativity and inner authority were the two main edges that I faced during the making of the project. They appeared many times in different forms and versions. They both demanded a shattering of my identity and many little everyday ‘deaths’.

In the very beginning, they manifested as a big aversion to doing any kind final project at all. For a very long time and up until the last moment I could not decide if I would explore the concepts of the life-myth and the therapist’s style through a purely creative form e.g.: a movement performance, if I would create a workshop or if I would do a heuristic self-reflective study. It was a turbulent and at times a painful process.

As it turned out, this process showed me with unmistakable clarity the dynamics of my edges and at the same time taught me to respect and love my unconventional style and creative process. These edges also brought me closer to the spirit that moves through me (‘the smoke’), in another way: many times, when faced with agony, procrastination, fear, I eventually started developing a

brief meditation practice of letting my little self feel the love and affection of the spirit that moves through it and let it lead.

❖ *III. Learnings from designing and running the workshop*

I had never designed or run a Lab before. Stepping into my inner authority and the facilitator's rank was a new and a very enriching experience for me. I want to share two main insights.

Stepping into the rank of my role and navigating the rank dynamics in the group was a challenge. But I learned that I was able to flow with the delicate balance between firmness and flexibility that the role asked of me. For example, one of my biggest internal challenges was to keep track of time and at the same time follow my agenda. As this proved to be a group of colleagues which went very deep with the exercises, it wasn't always easy to move from one activity to the next.

Some of the feedback I got regarding my facilitating style was that I was centered, humorous and that I used a balanced combination of firmness and compassion in relation to setting boundaries.

Secondly, I did not expect to feel such joy and fulfillment through that role. Most of the exercises of the workshop were guided inner works. Guiding and watching people explore and move was an experience that filled me with awe and touched me deeply.

I felt blessed to be witnessing such depth and creativity, knowing that I had contributed to it.

Here is some of the participant's feedback: all of them had enriching and meaningful experiences. They all had deep insights and they made new discoveries concerning their life myth or gained new, unexpected perspectives on it. For some, the experience continued in the days that followed the lab and they left with food for thought. They all enjoyed the ample time to move since it gave them the opportunity to dive into the Essence level. I learned that my metaskills created an atmosphere that allowed for things to arise. I was good at relating to the

atmosphere in the group and at sharing my personal thinking and feeling. All of the participants wished that the Lab was longer, so that we could cover all the material I had planned. In retrospect, I know that I could have included 2 more hours for the second day, which would have given us more time to do all the exercises.

#### ❖ *IV. Retrospective Observations from the Lab*

In this section I want to present some vignettes that stood out for me during the lab in the hope of giving the reader a sense of the atmosphere and the feeling sense of the 1.5 days that I shared with the participants.

The lab began in an atmosphere of excitement, felt like a gathering of friends, since the majority of the participants have known each other for years. There was also some shyness and from my part some nervousness...diving into the unknown. After welcoming everyone and introducing the topic, my intentions and the outline of the days I spoke on the concept of the life myth. The first exercise, the exploration of the pattern inherent in the childhood dream was initially received with some confusion, but when I read it out loud along with an illustration of my own dream, it made more sense. People followed my voice as I guided them through the steps and made significant discoveries

For example, one participant said that two parts of her childhood dream connected in a new way.

Another participant wrote:

*'I saw the various energies of my childhood dream as a whole and in relation to each other. With "in relation" I refer to the interaction between them. I had worked on the pattern before but not from the perspective of exploring the actual interaction as a dreamfigure itself.'*

Another one wrote:

*'I discovered a new element in my childhood dream that I had never worked on before and it gave me new insights about my style of relating to myself, other people and the world in general.'*

The Authentic Movement exercise was received very well. Here are some comments from the participants:

*'The authentic movement exercise, more than an insight, it was an experience of being more fluid than I can ever remember being before and somehow I felt I was in the flow and just following. It was so exciting—I had momentary flickers of awareness of that as I was “in” the experience and it somehow helped or encouraged me to let go more and more.'*

It was almost impossible to break the dyads of the people sharing their insights, and their art after the exercise. They all went really deep and had a lot to share!

At the end of the first day I gave the participants some homework where they could bring in other channels experiences to ground the elemental forces of their dream, e.g.: auditory, visual (exercise described in Appendix III p: 53) and the next morning as we were checking in, we got into a process around the homework. To my surprise the majority of the people had strong reactions to it. Some said they did not do it, that they thought it was not such a good idea to give homework. One person had done it and was willing to share; others had done it but wanted to share later in the day. The homework process took almost a full hour! Was the group at a collective edge? After some of them sharing in the moment and some leaving it for later in the day, we moved on. Interestingly, here is some of the feedback I obtained later regarding the homework, one participant wrote:

*'It was amazing how sharing the song with the participants of the workshop made the experience of the song much more meaningful.'*

Another participant chose to share her song at the very end of the day and it was a deeply

moving experience, where everyone stayed longer to listen and witness her song. We all stood, most of us with eyes closed and listened to the melody. In that moment, I felt that there is something truly mystical in being witnessed and heard.

In addition to the above, I want to mention the highlight of the Lab. The exercise ‘One world-common dreaming’ where one person worked on another’s dream (Appendix III p: 63) was a very deep and meaningful experience for everybody in the group.

Here are some comments from the participants:

*‘During the exercise where another person worked on my childhood dream figure and later on shared the outcome with me, I got a new perspective to my life myth that was very unexpected and at the same time made so much sense. I saw myself and my life pattern from a new angle and it was a profound experience.’*

*‘I had this amazing insight working on my dyad partner’s dream about a relationship to edges for me that I had never had before. In addition to the scary aspects of the edge, if I let go and allow myself to be the edge, the 360 degree landscape all around is exquisite and full of views and wisdom I hadn’t even seen before.’*

*‘I had an insight about the shared dreaming field. Who is dreaming, and the way that any dreamfigure in the field can inform each one of us and in a way that is also meaningful to the dreamer.’*

As far as the use of the movement channel throughout the lab is concerned, I am including below some of the participants impressions, to illustrate my belief that movement is a direct and powerful doorway to the Dreaming.

The comments below show how the exploration of the childhood dream can benefit from giving it the chance to express itself through a medium far away from the familiar identity/realm.

*'I explored my childhood dream in new, deep and very meaningful ways and I found new meaning. I also gained deep understanding through movement, which for me is a channel that helps deepen the experience.'*

*'Movement allows me to drop down deeper and faster into the essence level.'*

*'I was so happy to have so much time moving!!!! So satisfying! I rarely feel there's enough moving in a seminar!!! And it wasn't just "moving" but moving from inner spaces and in relationship to a mythic dream - and with other people doing the same thing - and then witnessing each other - aaaaahhhhhh....!!!!'*

*'I was surprised with the meditative depth of going into movement, I felt that thanks to the workshop atmosphere I could experience the essence of my dream like never before.'*

Finally, I am including some of the feedback that relates to what could have been done differently or what could be improved in the future.

*'I wish we had spent more time on your ideas about how the childhood dream relates to / informs the therapist style. And I would have loved it if we had explored this connection more (I also know that this was the exercise we decided not to do...time)*

*I mean for example how come we work with movement. Is there a specific concept, idea or insight you have about the specific medium in connection to the rest?'*

*'Wish we had had another ½ or whole day more!'*

*'On day one, I remember feeling rushed with one of the early exercises and wanted more time there to be able to be with the process and then also more time to draw and reflect with my partner.'*

*'More on styles—perhaps one more exercise.'*

## ❖ V. Contributions to PW

My emphasis on the movement channel throughout the project was partly due to my training as a Dance Movement therapist and my personal experiential knowledge of my own body both as the landscape that hosts dreaming experiences *and* as the ground that holds them.

The alchemical notion that the body is pregnant with spirit resonates with me deeply and it fed this project in all its manifestations (my own creative videos, the Lab).

I believe that the moving body is the source of great mysteries and of wisdom that defies words. As the majority of the participants in the Lab experienced for themselves, movement allows us to drop fast and deep into the Essence level. What a better medium to engage with in order to explore the elemental forces of the life myth!

I trust that as Process workers, our way of perceiving the world, our work and our clients can benefit from the fact that our body has this dual capacity to both ground experiences and at the same time provide immediate access to the Dreaming and to our personal unconscious material. For example, Authentic Movement enhances the creation of an inner witness that can act like an anchor for dreaming experiences and thus can heighten one's ability to remain lucid in the midst of altered states. I believe that it can be a great addition to the training of Process Workers.

At the same time, our body's ability to dwell and enter into altered states of consciousness is reflected in the centrality that the movement channel occupies in Process Work. Movement as a dreamdoor to the Dreaming is what A. Mindell's second training is founded on: 'being moved by the universe'.

## CONCLUSIONS

The creation of this project has been a deeply heartening experience for me. It furthered my personal growth by bringing together insights, experiences, and challenges. It helped me begin to integrate two different identities the Process worker and the Dance/Movement Therapist. It also gave birth to the Lab facilitator in me. I hope that in the future I will be integrating some of these experiences and that my tendencies towards the ethereal, the contained and the weaving of their relationship will keep nourishing my practices and identities.

Today, my initial aversion to the concept of the life myth and the ensuing decision to dedicate my final project to studying it, feel like aspects of the same process. In retrospect, I am realizing that throughout this project I was following and amplifying a disturbance impregnated with meaningful insights and gifts. Exploring the blueprint of the seedlings and *tendencies* of the life myth through creative movement has been a deeply nurturing practice for me.

I hope that my project will inspire others to be intrigued, curious and creative about their life myth, explore it creatively through movement and ponder on how it interacts with their professional identity



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Notes from Amy Mindell's May classes on the facilitator's style.

## **Appendices**

**Appendix I: the invitation**



**Embodied life myth Lab**

*A movement - based tribute to the dream figures that live inside of us.*

Join a 1.5 day body-oriented workshop dedicated to contemplating our life myth.

We will explore and expand our different states of awareness through a series of experiential exercises inspired by the physicality of our spirit.

How do the main energies of our childhood dream or first memory live and express their nature through our body these days?

What knowledge lies in these core elements and how can it inform our work with our clients?

**Come to move - be moved  
and discover the diversity your dreaming intelligence.**

February Saturday 27th (10.30am – 5pm) & Sunday 28<sup>th</sup> (11.00am -14.00pm) w/ Ioanna Velali

North Coast Seed Building at [2127 N. Albina](#) (door code: 388387 - studio #211)

Cost: Free

**Appendix II: Description of studio setting and the Lab Agenda**

The studio setting

I arrived an hour before the start of the lab and I arranged the sitting area in a semi-circular fashion with pillows and chairs.

I set up the projector, created a small area with all the art materials, laid out some snacks on a table and lit a small candle to honor the Dreaming that moves us.

Art material included: drawing paper, pastels, dry pastels, feathers, pom-poms, pipe cleaners, glue, scissors, post-it notes, colored markers.

Lab Agenda (my notes)

Day 1:

*Part 1: 10.30am-1.30pm*

Welcome and outline of the day.

Acknowledge the Dreaming, the field that helps us remain fluid and moving and is the creator of everything around and inside of us.

Slide series 1: (visual representations of the living reality of that life force)



'The dream' H. Rousseau



'The sleeping gypsy' H. Rousseau



Pablo Amaringo

Share personal motivation behind this lab.

-Body-movement: Merleau-Ponty's philosophical position that our perception of the world starts through our bodies and that the body's intentionality creates body-based knowledge

- Inner struggle with life myth concept

-Emergent PWorker

-my childhood dream

Some theory (personal notes)

❖ Dreambody definition:

a highly energetic field intensity, a patterned experience without definite spatial or temporal dimensions, whose nature depends on particular setting/conditions. If one is asleep it manifests as dream images, if

one is sick it appears as body symptoms and so forth in all channels (world: synchronicities/accidents, relationships as double signals, movement as uncontrolled motions)

❖ On life myth

Arny (Yachats 19-21/2016): life myth is a dream-like structure that organizes our life up to our death. We are free and unpredictable and at the same time something is organizing us as well (system mind/process mind)

In his book “Quantum mind and healing” (2004), Mindell explains how the patterns that are present in the childhood dream can be thought of as the psychological equivalent of our biological genes.

*“Assuming this connection between our dreams and our genes, we may suspect that early childhood dreams are expressions of early underlying patterns or archetypes that I shall call ‘dream genes’. In biological reality, our genetic expression appears as units of inheritance; in psychological reality our long-term patterns appear as symbols in childhood dreams”*

(p: 150)

The life myth is *not a fixed, static blueprint for one’s life*, but rather **a set of tendencies and probabilities**, a form of “psychological inheritance” according to Mindell (as cited in Diamond, 1995, p. 148).

The life myth remains the same in its essence but as we grow through personal development, different elements or polarities are more predominant at different stages in our lives.

Our life myth is a work-in-progress. Its tendencies manifest in different forms at different times and those manifestations can change drastically as we expand and work on ourselves.

Another element of the life myth is that it also contains a *mythic task* that is hinted at by the dynamics inherent in the polarities of the childhood memory.

According to Campbell, some of the functions of the life myth is to provide meaning to the life experience; to navigate the different stages in life by tracing a unique path; to help us find our place in the vastness of the cosmos (as quoted in Espinoza, 2015).



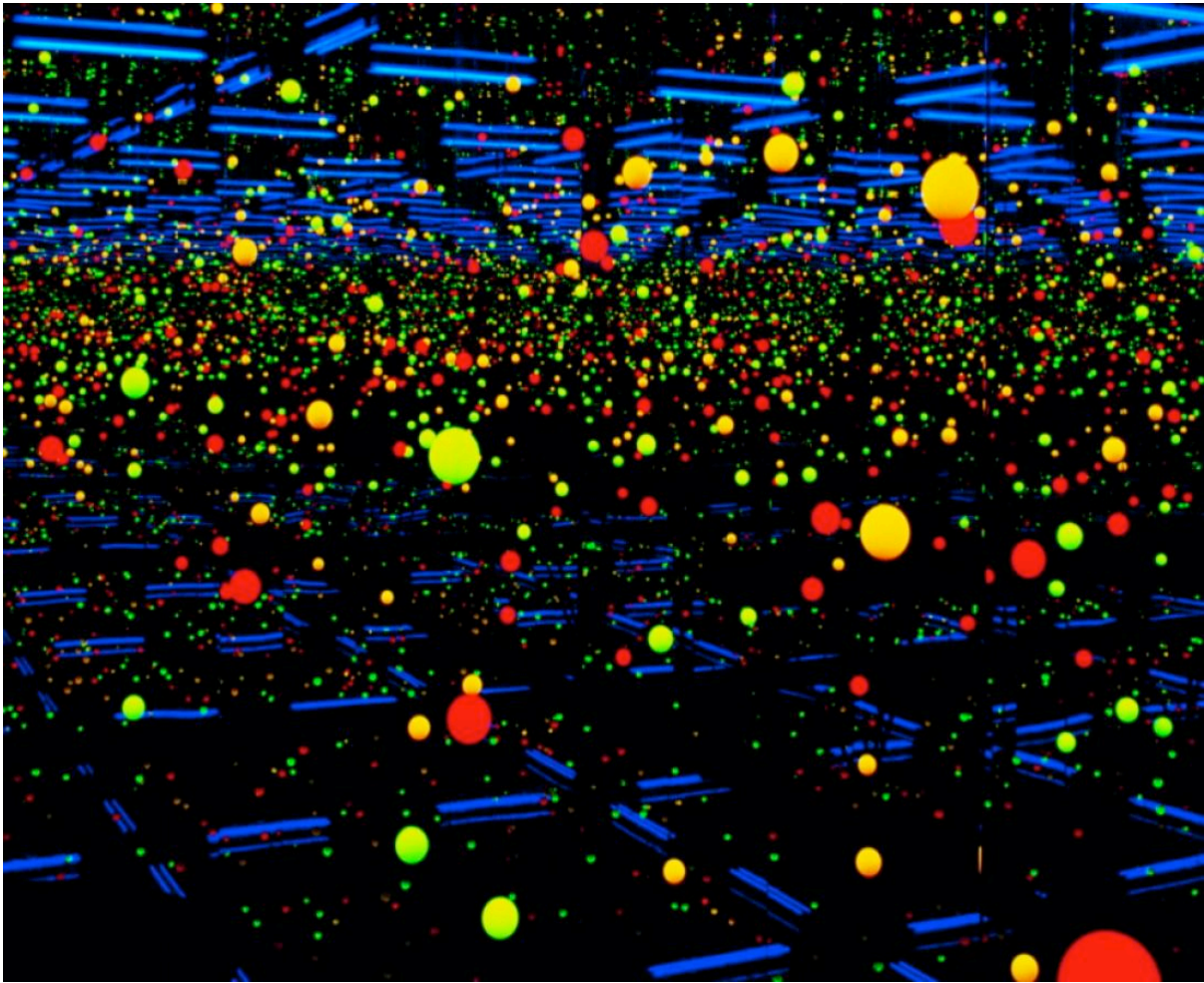
Jung believed that “each life has a myth or pattern that holds a life’s fate and a task that grows out of that pattern” (as cited in Shapiro, 2001, p. 81) and that early dreams or memories show us this pattern (1964).

In a session on 25 October 1938 he says: “these *early* dreams in particular are of the utmost importance because they are dreamed out of the depth of the personality and therefore, frequently they represent an anticipation of the later destiny e.g.: occupation

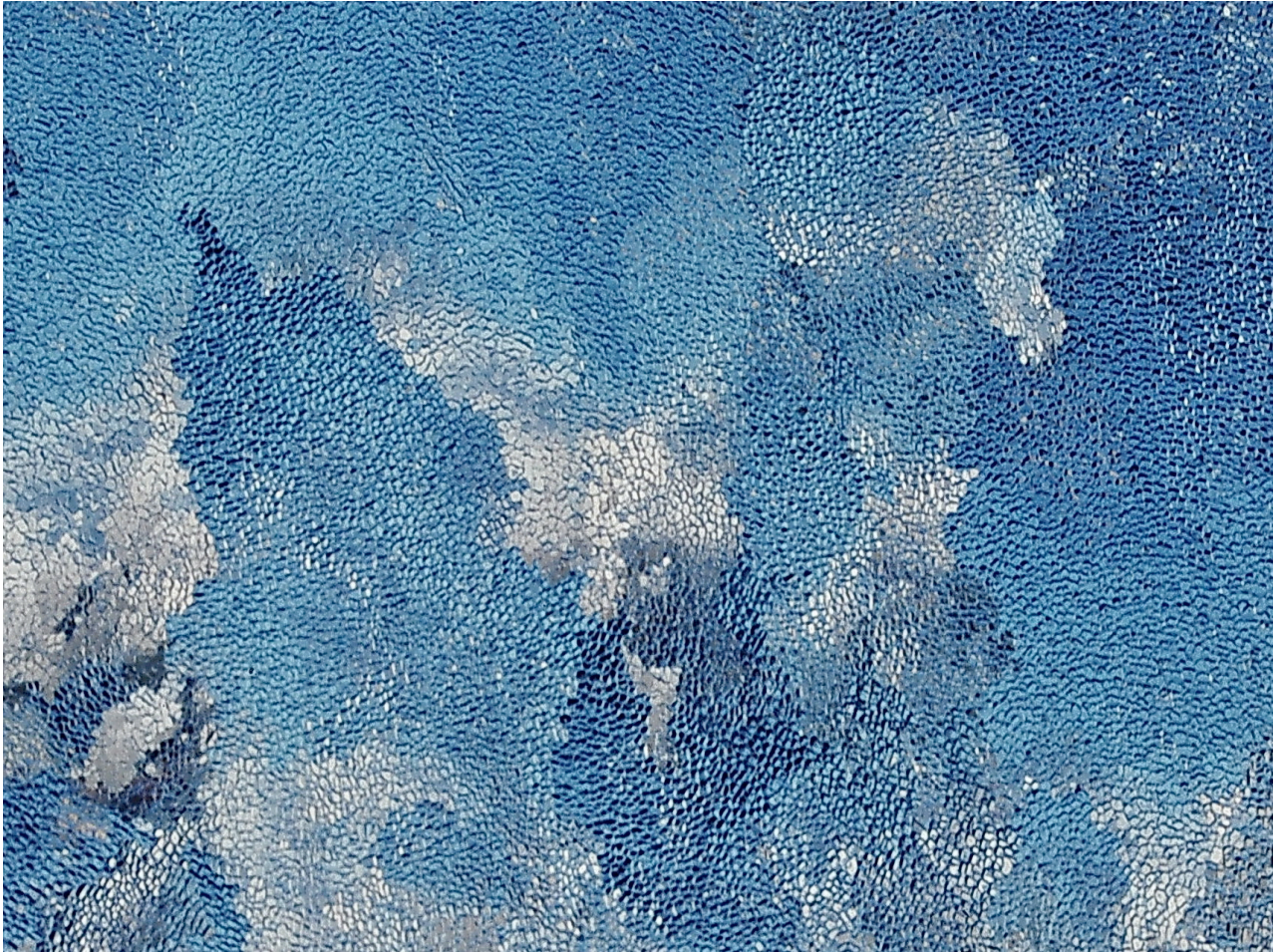
Mindell’s work has expanded Jung’s idea that the life myth was linked to childhood dreams and memories by adding other elements that are also connected to the life myth, in particular chronic symptoms, illnesses, addictions and relationship patterns (Diamond & Jones, 2004).

❖ On the dream pattern

During the meeting of 29 October 1940 Jung reminds his pupils that what is important during a dream analysis is to remember that the dream is like a story told by the unconscious of how it dealt with the relationships between the elements that appear in it (p: 381).



Yayoi Kusama



Frost pattern

Salome (dream workshop a couple of years ago): the dream pattern is showing how the energies interact and it might give hints about how to deal with issues



‘Tropical Landscape: American Indian Struggling with Gorilla’ H. Rousseau

*“The self is like a crowd”, says Jung (Jung 1988, p. 102) “when people integrate their unconscious (...) it is as if one man were becoming a whole town.” (Jung 1988, p. 827).*

Inner multiplicity is a natural state of any human psyche. Individuation consequently can be understood as a process of engaging in a dynamic relationship with the elements of one’s “inner village”, thereby responding to the psyche’s natural tendency towards wholeness

Exercise 1. Childhood dream/first memory pattern exploration

*(You will need 1 card, 1 piece of paper/ 2-3 sticky notes and a pillow for this exercise)*

- 1. Take a card and write down briefly your childhood dream/first memory.*
- 2. Take a second piece of paper and 2-3 sticky notes (of different colors). Use the sticky notes to write down 2-3 dreamfigures from your dream/memory (one dreamfigure*

- per sticky note). Then stick them on the bigger piece of paper. Give them numbers.*
- 3. Look at the sticky notes and make a verb to describe what one figure does to another figure. Write that verb down between each sticky note.*
  - 4. Take a look at the map you just created. Reflect on the main elements and what relationships are present (look at the verbs).*
  - 5. Share with your neighbor the map you created for a couple of minutes.*
  - 6. Relax your cognitive everyday mind, become foggy and not-knowing. Take a couple of breaths, relax your jaw, soften your eyes, loosen your neck.*
  - 7. Look at the map once more and let you gaze choose one interaction between 2 dreamfigures. We will focus on this pair for this exercise.  
Give each dreamfigure a number.*
  - 8. Put the map aside but keep it close you're going to need in in a while.  
Get in touch with your body, stretch, yawn, follow what it needs.  
As you begin to loosen up, slowly shapeshift into dreamfigure n.1 and let it move you about. How does the dreamfigure stand? How does it move?  
How does it walk/dance? Let it dance you.*
  - 9. Have your map nearby. Once your dance is complete, make a spontaneous sketch with eyes half-closed next to the sticky note of dreamfigure no.1 to express the nature of your dance. Write down a word to describe your experience.*
  - 10. Get back in touch with your body and this time shapeshift into dreamfigure no.2  
Let it move you about. How does this dreamfigure stand? How does it move?  
How does it walk/dance? Let it dance you.*
  - 11. Once your dance is complete, make a spontaneous sketch with eyes half-closed next to the sticky note of dreamfigure n.2 to express the nature of your dance. Write down a word to describe your experience.*
  - 12. Now take a look at the verb that describes what one figure does to the other. Use your pillow to represent the dreamfigure that will receive the action that the verb describes. Go back into the dreamfigure that performs the action and as that dreamfigure act out the verb using movement and follow your body and your*

*creativity and let it go as far it goes.*

*Slow it down and repeat it a few times. Catch any inner flirts or images...until  
some insight arises*

*13. Once your movement is completed return to your map, take notes and give yourself  
some time to reflect on what was created through your wise body.*

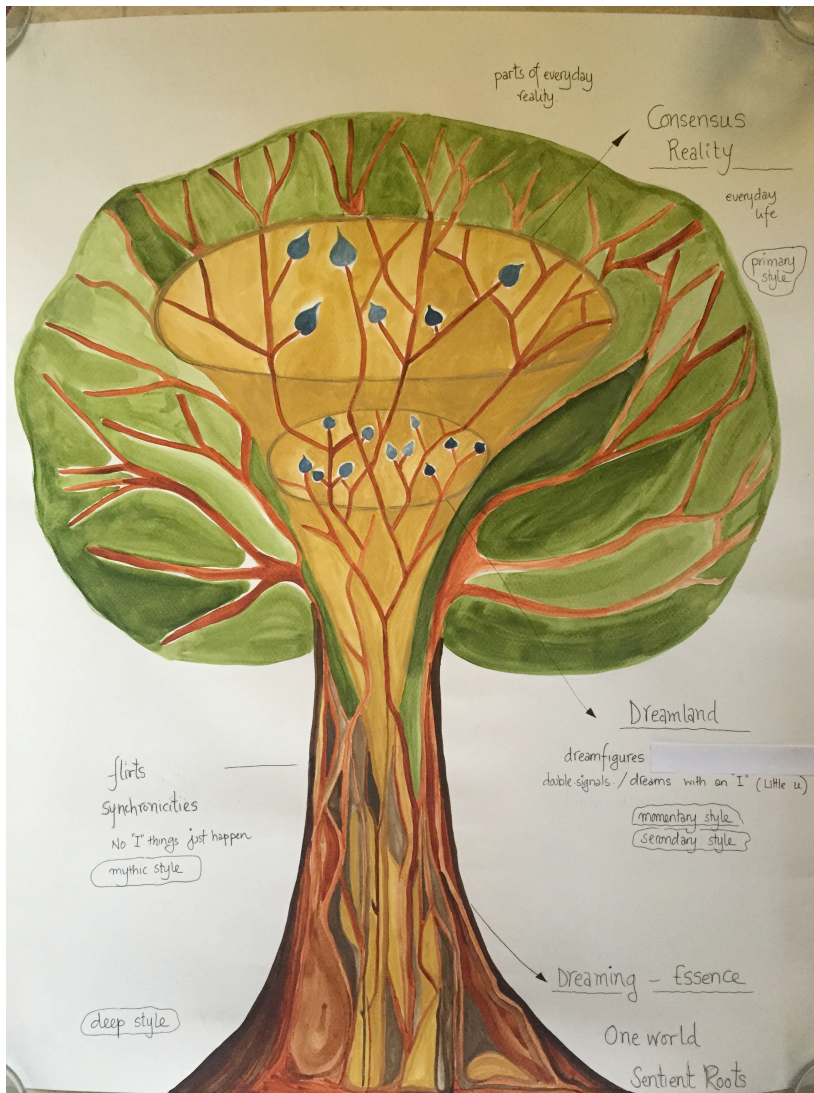
*14. Reflect:*

- Why do you think the universe sent you this dream?*
- Could you sense/ identify a pattern i.e.: how the figures interact?*
- How could this information enrich your everyday life?*
- How could these energies/pattern inform your work?*

Open space: sharing 10-15' min.

Break 10'- 15' min.

❖ Some theory on Dreaming and levels of reality



From Dream-maker's apprentice.p: 30

Dreaming (PMind, essence level, the primal mist, the universal wisdom field that moves us): is the source of dreams. It is sentient, preverbal experience, a kind of nonverbal knowing, a sort of feeling sense or a sense that was there before the images or actions. A feeling that expresses itself in terms of parts (dream parts/figures) and their relationship to one another.

Dreamland is the world where the Dreaming first expresses itself in a particular form, such as the dualistic world of dreams.

Dreams are verbalizable statements about a remembered but usually unintentional experience from the night or day, usually containing specific images, sounds, body feelings...

Dreams are the first formulatable reflections your everyday mind makes of the almost unformulatable experiences in Dreaming. Dreams are faces of sentient experience.

(Quantum mind p: 519) Jung:

“The dream is the small hidden door in the deepest and most intimate sanctum of the soul which opens into that primeval cosmic night that was soul long before there was a conscious ego and will be soul far beyond what a conscious ego could ever reach”

The dream is a final expression of something that has already had quiet a history of arising

(p: 44 dream-maker’s apprentice)

From the viewpoint of Dreaming, dreams are not primarily meaningful, they are images of unfolding powers, formless tendencies and mysteries. (p:15)

Show on the tree how dreams come out of the depth, everyday life comes out of the depth= common roots

Exercise 2: Getting to the essence of a dreamfigure (guided inner work 40’)

*1. Pick the most mysterious/disturbing energy from your dream/first memory.*

*2. Suspend your everyday mind: relax and take a breath.*

*Be unknowing, clouded, open, empty.*

*3. Allow yourself to be breathed by the energy, let it occupy your body, shape shift,*

*you are not you anymore, you are a vessel for this energy to dance and express itself.*

*Let yourself be moved, take the time to explore, follow the movements that are*

*happening, trust your moving body.*

*4. As you do this, use your awareness to catch a repetitive movement sequence/phrase*

*and begin to slow it down. Slow it down even more, like you are a timeless being,*

*like you have all the time in the universe and your task is to slow this movement down.*

*Now begin to make the movement smaller and smaller.*



*Make it really small, a micro-movement, what was this movement before it became big enough and formed enough?*

5. *Use your foggy state of mind to catch the essence of what your body is doing. As*

*your body moves this motion, notice your state of mind, your inner atmosphere.*

*What is different in your inner atmosphere now from the way you usually experience yourself?*

7. *Make notes or draw or let a song/melody come to your mind that expresses the essence of the figure.*

8. *Reflect on what might need to change in your everyday life to make room for this essential aspect of who you are.*

9. *Think to your self: how this essence could be used more consciously in your work with your clients?*

Open space for sharing 10'-15'

Lunch Break 1h 30'

Day 1

Part 2: 3.30pm-5.30pm

❖ Baby Liv's videos:

I want show you 2 short videos that are very inspiring to me because they remind me of the essence level from where we begun and they illustrate the exploration, curiosity, felt sense of our body, the open mind the joy of accomplishment the play and the natural effort that is involved in having a body.

Video 1: rolling

<https://www.youtube.com/watch?v=D9Ko7U1pLlg&list=PL9lqEM1fDIY85WHdNrKqVgHSwQIgcO2EA&index=31>

Video 2: crawling

<https://www.youtube.com/watch?v=14gWirURq6I&index=32&list=PL9lqEM1fDIY85WHdNrKqVgHSwQIgcO2EA>

❖ Some developmental psychology

D. Stern: the American psychiatrist and psychoanalytic theorist Daniel Stern (2006) has found that from birth to two months when we are infants, we experience a sense of an *emergent* self and we are concerned with the more 'global' qualities of experience which are not yet sounds or touches but intensities, shapes and temporal patterns.

At this time, we don't perceive a world of **things** but we are immersed in a world of abstractable 'vitality affects' i.e.: forms of feeling such as breathing, falling asleep and waking up, being picked up by care-taker, being fed or being held).

Around fifteen to eighteen months we enter the domain of verbal relatedness we are able to objectify our selves, use verbal symbols to communicate and become self-reflective.

that's also the moment when a discontinuity occurs in our experience: by binding it to words, the initial flux of experiences is fractured and this capacity to perceive it, recedes underground and re-appears in the foreground in those circumstances which defy linguistic categorization such as certain contemplative or emotional states or works of art which by-pass words.

To me it is really important to remember that we spent our first two months immersed in a sea of experiences (very similar to the essence level) where everything is one, separations don't exist.

I believe that the movement channel has the capacity to transport us back to that experiential realm.

❖ Movement as unoccupied channel and altered state

Because movement is far from our awareness for many people, it gives us quick access to the dreaming process. Because it gets us into an altered state, it is useful to practice our awareness while moving and get to know our altered state, which can be useful in our work as facilitators. Our dreaming bodies dream all the time in movement through unintended, disturbing and secondary body signals all the time. Development of 3rd attention through movement, the inner witness.

❖ On Authentic movement:

Authentic Movement is a simple form of self-directed movement. It is usually done with eyes closed and attention directed inward, in the presence of at least one witness. Movers explore spontaneous gestures, movements, and stillness, following inner impulses in the present moment. The witness watches and tracks inner responses to the mover with the intention of not judging, but focusing on self-awareness. Also, the presence of a witness, in the context of the following exercise, brings our life myth in to relationship, into the world. Authentic Movement's original practitioners integrated Jung's concept of active imagination with modern dance movement improvisation. Students of pioneers such as Mary Whitehouse, Joan Chodorow, and Janet Adler have developed the form in various ways including: as a meditative, spiritual practice, as part of psychotherapy process, as artistic support, as community outreach and development in community long circles, that address and solve community-wide problems.

*Exercise 3: Authentic movement circle: being moved by the dream, witnessing the dream (guided inner work 1h 15')*

*1. Walk around in the space. As you walk, bring your attention to the soles of your feet and their contact with the floor. Feel the ground supporting you and also notice how your soles push against the floor as you move across it. Feel free to change your pace, direction, speed, level. As you move, choose nonverbally your pair for this exercise, you will both know that you have been chosen, it can be done through eye-contact, a gentle touch, a wink etc. Negotiate non-verbally who will be the witness first and that person finds a spot to sit at the periphery of the circle.*

*(We will switch, everyone gets to be both).*

*2. Witnesses form a circle and sit on the floor, movers move to the center of the circle.*

*3. The witness's role in this exercise is to be open and empty, let what you see come through you and out, like you are a bottomless teapot. You may take notes in a phenomenological way, i.e.: do not interpret what you see, but be descriptive  
OR write down your own subjective experience using words, images/feelings that*

*arise in you, lyrics, poems OR both.*

- 4. Movers close your eyes and recall your dream/memory. Ask your everyday mind to give us permission to explore Dreaming. Nothing is going to happen that is not already happening in some way to you. Let go of your definition of yourself and experiment with changing form. Trust your body, it knows. Let yourself be moved. Be safe and open your eyes every now and then to check your surroundings if needed. Let go and be moved.*
- 5. When you hear the sound of the bell, slowly open your eyes, take your time to make eye contact with your witness and acknowledge each other. Movers walk towards your witnesses and find a comfortable seat near by.*
- 6. Movers take notes: use colors to make a sketch to ground your experience. In addition, you may let a song that may come to mind, an earthspot/event in nature that expresses the essence of your dance, or think of an object that anchors your experience.*
- 7. Witnesses consciously let go of your witnessing, take a few breaths, and with each exhale empty and dilute your witnessing experience.*
- 8. Switch, witnesses become movers.*
- 9. Steps 3-7 repeated for the new formation of movers/witnesses*

Open space: sharing 10-15min

What was your experience of being witnessed? /witnessing? Did you discover anything new about yourself as a witness and if so how could it inform in your work as a therapist/facilitator?

- ❖ Watch Video: Lemi Ponifasio: Samoan choreographer who draws from the native cultures of the Pacific to create, like a shaman, new symbols. The body becomes a receptacle of spirits, animals, creatures of dust, of a primitive instinctive energy

<https://www.youtube.com/watch?v=XbU2kiAJyuU&index=17&list=PL9lqEM1fDIY85WHdNrKqVgHSwQIgcO2EA>

❖ Homework:

Because the dreaming body is a multi-channeled experience I want to encourage you to find a piece of music or a in image on the web, or from your own collection that captures the essence of a dreamfigure , or of something else that was meaningful to you from our work here today. Or on your way back home maybe take a picture with your phone of something that flirts with you. You can email it to me if you want so that we can see it on my computer tomorrow.

**End of Day 1**

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Day 2

❖ Check-ins & homework sharing & Outline of the day

❖ Some theory on Style:

Amy: rainbow of styles

- Primary: our normal way of working with people, going along with the primary process and our identity
- Secondary: anti-style, if you were completely free and totally different
- Momentary: a style trying to come out because of the interaction/situation with the other person. It is dreamed up from that particular situation. A momentary thing flowing through me showing me my way of being in this particular moment
- Deep style: the mother of all styles, mythic nature, related to your childhood dream, the core essence of who you are, the basic 'you' in the background. All other styles emerge from it. All other styles are petals of the flower, aspects of the deep style. And at the same time they exist simultaneously (double signals). They flow within each other. The deep style in the background, trying to express itself while working with people, the uniqueness of who you are.

Salome calls it the essence / PMind style. It is deeper than the style that can be formulated into parts.

Holographic idea: if you really deepen and amplify each of the other styles, to get to its deepest level, then you will get to the deep style

- Mythic style: i. a very secondary style in a mythic form e.g.: my smoke

ii. a pattern between 2 energies:

e.g.: smoke + room = altered state + contained form = weaving them together at the same time

*Exercise 4: Primary style and secondary style emerging from childhood dream/first memory*

*(One of you is in the role of the helper, the other in the role of the client. Client guides the helper in this exercise).*

1. *Client chat with your helper-partner for a few minutes about something disturbing that is on your mind these days.*

2. *Helper, notice what you notice i.e.: what is your inner experience/atmosphere, which channels you occupy more and which less, what would you do to facilitate your client's process?*

3. *Drop the conversation and recall the secondary figure from exercise 2 ('Getting to the essence of the dreamfigure' p:3).*

4. *Client read to your helper: Feel free to stand up or lie down, move, in order to shapeshift into this figure and drop your identity. Let your body recall the essence of the figure by repeating the slowed down micro-movement. Spend some time in that atmosphere. Notice your state of mind. While being in this particular atmosphere, let's come back to the interaction.*

6. *Client*: *Speak some more about the issue that's on your mind.*

*Helper*: *Be with your client from that essence and let it find a way of relating with the other person. Experiment, play there is no wrong or right.*

7. *Helper reflect: What is this energy's inner atmosphere, how does it relate, what interventions feel right?*

8. *Chat with each other about your experiences.*

9. *Switch roles.*

Open space: sharing 10'-15' min

❖ On the field: intro for next exercise



Yayoi Kusama

Q.Field= dreamfield becomes a “thing” if observed, Yet, it's always there—before becoming an observed thing!

Dreams are felt-callings from universal field,

Our deepest self is NONLOCALLY linked to else as Tao. *Only dream figures differ*

### Exercise 5. One world-Common dreaming

1. *Pick up the card on which you wrote your dream/first memory in exercise 1 and hold it in your hand.*
2. *Walk around the space, let your feet take you wherever they want, tune in to your breath, let it breathe you and move you about.*
3. *As you walk, keep your eyes half-open/ half-closed and catch a flirt in the room. Walk towards it and get in touch with the thing that flirted with you, let it occupy your senses and play with it for a while in whatever way feels right for you.*
4. *Slowly look around and see who is in proximity to you, hand over the piece of paper to that person and receive theirs.*
5. *Again walk around the room, find a spot that feels right and settle there, get in touch with your breath.*
6. *Read the dream/first memory that you received.*
7. *Choose one energy/figure that flirts with you.*
8. *Let go of who you are, now you are a shaman, a natural mystic about to travel in other worlds. Enter with awareness in the field of that dream figure, shape shift, let yourself be moved, dance, catch inner flirts (images, sounds, sensations). Use your second attention to also catch other energies/dreamfigures that arise in your awareness and follow them.*
9. *Once the dance feels complete whatever this might mean for you, take a couple of deep breaths. If your eyes happen to be closed then rest the palms of your hands on your eyes and open them behind your palms, then slowly lift your hands.*
10. *While being in a half - in half - out state of mind, use art material / (poetic) words to help express the dreamfigure's dance, your experience.*
11. *Walk towards your partner, acknowledge the field that brought you together in this moment and thank them for working on your material. Share in whatever way feels right (check in with each other which way is right, expect diversity)*
12. *Take a moment alone to be with what your partner saw/felt/dreamed.*



**Open space sharing:**

*How was it to work on somebody else's dream/memory? Any insights?*

*How was your partner's dream similar/different from yours?*

Integration exercises

6. Inner work to gather all parts (15min.)

1. *Take a big piece of paper and 5 sticky notes.*
2. *Look back at your notes over the weekend and write down on a sticky note a word about each experience.*
3. *Stick the notes on the big piece of paper and mindfully draw a frame around them (you can use pipe cleaners/ crayons).*
4. *Take a moment to appreciate yourself for all you experienced and honor your wholeness.*

7. Grounding in community (10min.)

1. *Stand in a circle.*
2. *Each one recalls a dreamfigure from this weekend. Take a moment to feel occupying your body.*
3. *When we are all ready we take turns to show our dreamfigure to the group, its dance or its essence through a hand motion. Each one shares, the group reflects back by mirroring it.*

❖ Goodbyes

❖ Feedback sheet

**Appendix III: The lab exercises (the handout), the feedback sheet and other material**

Exercise 1. Childhood dream/first memory pattern exploration

(You will need 1 card, 1 piece of paper/ 2-3 sticky notes and a pillow for this exercise)

1. Take a card and write down briefly your childhood dream/first memory.
2. Take a second piece of paper and 2-3 sticky notes (of different colors). Use the sticky notes to write down 2-3 dreamfigures from your dream/memory (one dreamfigure per sticky note). Then stick them on the bigger piece of paper. Give them numbers.
3. Look at the sticky notes and make a verb to describe what one figure does to another figure. Write that verb down between each sticky note.
4. Take a look at the map you just created. Reflect on the main elements and what relationships are present (look at the verbs).
5. Share with your neighbor the map you created for a couple of minutes.
6. Relax your cognitive everyday mind, become foggy and not-knowing. Take a couple of breaths, relax your jaw, soften your eyes, loosen your neck.
7. Look at the map once more and let you gaze choose one interaction between 2 dreamfigures. We will focus on this pair for this exercise.  
  
Give each dreamfigure a number.
8. Put the map aside but keep it close you're going to need in in a while.  
  
Get in touch with your body, stretch, yawn, follow what it needs.  
  
As you begin to loosen up, slowly shapeshift into dreamfigure n.1 and let it move you about. How does the dreamfigure stand? How does it move?  
  
How does it walk/dance? Let it dance you.
9. Have your map nearby. Once your dance is complete, make a spontaneous sketch with eyes half-closed next to the sticky note of dreamfigure no.1 to express the

nature of your dance. Write down a word to describe your experience.

10. Get back in touch with your body and this time shapeshift into dreamfigure no.2

Let it move you about. How does this dreamfigure stand? How does it move?

How does it walk/dance? Let it dance you.

11. Once your dance is complete, make a spontaneous sketch with eyes half-closed

next to the sticky note of dreamfigure n.2 to express the nature of your dance. Write down a word to describe your experience.

12. Now take a look at the verb that describes what one figure does to the other. Use

your pillow to represent the dreamfigure that will receive the action that the verb describes. Go back into the dreamfigure that performs the action and as that dreamfigure act out the verb using movement and follow your body and your creativity and let it go as far it goes.

Slow it down and repeat it a few times. Catch any inner flirts or images...until some insight arises

13. Once your movement is completed return to your map, take notes and give yourself

some time to reflect on what was created through your wise body.

14. Reflect:

- Why do you think the universe sent you this dream?
- Could you sense/ identify a pattern i.e.: how the figures interact?
- How could this information enrich your everyday life?
- How could these energies/pattern inform your work?

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## 2. Getting to the essence of a dreamfigure

1. Pick the most mysterious/disturbing energy from your dream/first memory.
2. Suspend your everyday mind: relax and take a breath.  
Be unknowing, clouded, open, empty.
3. Allow yourself to be breathed by the energy, let it occupy your body, shape shift, you are not you anymore, you are a vessel for this energy to dance and express itself. Let yourself be moved, take the time to explore, follow the movements that are happening, trust your moving body.
4. As you do this, use your awareness to catch a repetitive movement sequence/phrase and begin to *slow it down*. Slow it down even more, like you are a timeless being, like you have all the time in the universe and your task is to slow this movement down.  
Now begin to make the movement *smaller and smaller*. Make it really small, a micro-movement, what was this movement before it became big enough and formed enough?
5. Use your foggy state of mind to catch the essence of what your body is doing. As your body moves this motion, notice your state of mind, your inner atmosphere. What is different in your inner atmosphere now from the way you usually experience yourself?
7. Make notes or draw or let a song/melody come to your mind that expresses the essence of the figure.
8. Reflect on what might need to change in your everyday life to make room for this essential aspect of who you are.
9. Think to your self: how could this essence be used more consciously in your work with your clients?

### 3. Authentic Movement circle: being moved by the dream - witnessing the dream

1. Walk around in the space. As you walk, bring your attention to the soles of your feet and their contact with the floor. Feel the ground supporting you and also notice how your soles push against the floor as you move across it.  
Feel free to change your pace, direction, speed, level. As you move, choose nonverbally your pair for this exercise, you will both know that you have been chosen, it can be done through eye-contact, a gentle touch, a wink etc. Negotiate non-verbally who will be the witness first and that person finds a spot to sit at the periphery of the circle. (We will switch, everyone gets to be both).
2. Witnesses form a circle and sit on the floor, movers move to the center of the circle.
3. The witness's role in this exercise is to be open and empty, let what you see come through you and out, like you are a bottomless teapot. You may take notes in a phenomenological way, i.e.: do not interpret what you see, but be descriptive OR write down your own subjective experience using words, images/feelings that arise in you, lyrics, poems OR both.
4. Movers close your eyes and recall your dream/memory. Ask your everyday mind to give us permission to explore Dreaming. Let go of your definition of yourself and experiment with changing form. Trust your body, it knows.  
Let the elements of your dream/memory arise inside of you. Let yourself be moved. Be safe and open your eyes every now and then to check your surroundings if needed. Let go and be moved.
5. When you hear the sound of the bell, slowly open your eyes, take your time to make eye contact with your witness and acknowledge each other. Movers walk towards your witnesses and find a comfortable seat near by.

6. Movers take notes: use colors to make a sketch to ground your experience.  
In addition, you may let a song that may come to mind, an earthspot/event in nature that expresses the essence of your dance, or think of an object that anchors your experience.
7. Witnesses consciously let go of your witnessing, take a few breaths, and with each exhale empty and dilute your witnessing experience.
8. Switch, witnesses become movers.
9. Steps 3-7 repeated for the new formation of movers/witnesses

#### 4. Primary style and secondary style emerging from childhood dream/first memory

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Client guides the helper in this exercise).

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2. Helper, notice what you notice i.e.: what is your inner experience/atmosphere, which channels you occupy more and which less, what would you do to facilitate your client's process? Try a couple of things out.
3. Helper: Drop the conversation and recall the secondary figure from exercise 2 ('Getting to the essence of the dreamfigure' p:3).
4. (Client read to your helper): Feel free to stand up or lie down, move, in order to shapeshift into this figure and drop your identity. Let your body recall the essence of the figure by repeating the slowed down micro-movement. Spend some time in that atmosphere. Notice your state of mind. While being in this particular atmosphere, let's come back to the interaction.
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Feedback Sheet

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1. What was most meaningful for you in the workshop?

2. What insights did you have?

3. What did you wish we spent more time/less time on?

4. Do you have any comments on the content of the workshop?

5. Is there anything else you would like me to know?

May I use your comments for my contextual essay?                      Yes              No

If you agree, then please sign below to demonstrate your consent.  
Your name will remain confidential.

Signature

Thank you!

