



**Pre-Congress Workshop on Authentic Movement:  
Danced and Moving Active Imagination**

**ANIMA MUNDI IN TRANSITION:  
Cultural, Clinical, And Professional Challenges (English)**

*Psyche is as much a living body as body is living psyche.*

- C. G. Jung, 1934-1939  
Zarathustra Seminar, Vol. 1, p. 396.

Sunday, August 28, 2016  
9:00 to 17:15

Interweaving theoretical, experiential, cultural and clinical material through presentations and discussion, this workshop will explore dance/movement as a form of active imagination, with special attention to the living body in analytic practice. By listening to the body to access and express the imagination, individuals may discover inner-directed movement as a way to bridge the realms of conscious and unconscious, body and psyche, instinct and spirit, affect and image, memory and emergence.

Sometimes called “authentic movement,” this form of active imagination focuses attention on felt bodily sensations, impulses, multi-sensory images, feelings and emotions, which are allowed then to emerge as symbolic enactment. The work is done with one’s eyes closed in the presence of a witness, whose task it is to hold and contain the experience of the person moving.

Analysts use the connection between body and psyche as a central clinical tool, yet there may be few opportunities to foster the development of this dimension. This workshop offers a structure within which analysts can both have a practical experience of their own moving imagination as well as enrich their understanding of its application to verbal analytic practice.

The workshop will be led by IAAP analysts and invited guests from different parts of the world who are among those working to build on Jung’s early and continuing recognition of danced and moving active imagination.

**IAAP Co-leaders:** Antonella Adoriso (CIPA-Rome), Joan Chodorow (CGJISF-San Francisco), Margarita Méndez (SVAJ-Caracas), and Tina Stromsted (CGJISF-San Francisco).

**Invited Honored Guests (Japan):** Takane Hirai, assisted by Yukari Sakiyama

Morning and afternoon sessions include short papers, images, discussion, bodily awareness, reflection, movement experience, dialogue and exchange. Participants are invited to wear comfortable clothing and to bring a notebook and/or drawing materials to record their images and experiences.

# SCHEDULE

09:00 - 12:15 *Morning Session:*

**WELCOME AND INTRODUCTION**, Joan Chodorow,  
Co-leaders & Honored Invited Guests.

**DANCING MOVING IMAGES IN NATURE** (paper);  
Takane Hirai.

Experiential Amplifications, Takane Hirai, with Yukari  
Sakiyama.

**DANCED AND MOVING ACTIVE IMAGINATION**  
(experiential/ discussion);

Joan Chodorow (CGJISF-San Francisco).

12:15 - 13:30 *Lunch Break*

13:30 - 17:15 *Afternoon Session:*

**THE TEMPLE IN THE EARTH** (paper/ experiential/  
discussion);

Margarita Méndez (SVAC-Caracas).

**BODY-PSYCHE ARCHEOLOGY: THE SUN WITHIN**  
(images/ paper/ experiential/ discussion);

Antonella Adorisio (CIPA-Rome).

**EMBODIED ALCHEMY: TRANSFORMATIVE FIRES  
WITHIN**

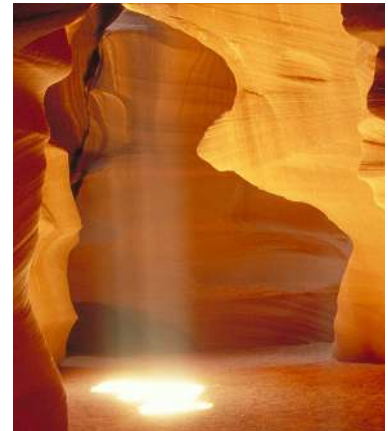
(images, experiential/ discussion);

Tina Stromsted (CGJISF-San Francisco).

**INTEGRATIVE DISCUSSION & CLOSING CIRCLE,**  
Presenters & Participants.



Water Fire Detail  
Franz Von Stuck, 1913



Cave and light, Antelope Canyon, 2004.  
Anonymous, photographer

**Integrative Discussion & Closing Circle**

## REGISTRATION

**Pre-Congress Workshop Registration Fee:** Fee(s) to be determined, [see registration page](#).

**Space is limited, so register early!** Priority will be given to full congress participants. All others will be placed on a waiting list in case of last minute cancellations.

**Please note: Lunch is not included.** Please see conference program for possibilities for lunch.

For a short program announcement (one-page) of the August 28 pre congress workshop for IAAP Kyoto 2016, including text and images, [click here](#).

**NOTE:** The Pre-Congress Workshop is not a commercial enterprise. As Presenters, we cover our own expenses and donate our time. Workshop Registration fee pays for the meeting room and AV equipment, with the balance to benefit IAAP.

# PRESENTERS & PRESENTATIONS:

**Antonella Adorisio**



## **Body-Psyche Archeology: The Sun Within**

(images / paper / experiential / discussion)

Since the Paleolithic times, the center of the cave, so difficult to reach, has been an internal sanctuary, a place of transformation, the uterus of the living earth where specific rituals have been conducted and where the deified animal spirits have incarnated as rocks. In an era in which instincts were integrated with the spirit, we can affirm that the first divine powers were animals. Most of the figurines and vases have a female and/or animal form. The dead were often buried in a fetal position, ready for rebirth. The tomb was also the womb of the Goddess/Mother Nature. The vision of the Earth as a living unity was expressed in the image of the female body as a sacred and divine life-bearer. In many countries, the solar deities were originally female.

After a short presentation which will include Powerpoint images from recent archeological discoveries, we will explore how ancient symbols can be expressed in our bodies. We'll try to find contact with that ancient spiritual, female energy that radiates from the nucleus of the Earth towards the most distant stars; a female energy that was already a form of consciousness since our origins; a tactile consciousness, intuitive, interconnected, same expression of the Anima Mundi.

Keeping "the archetypes in the making" (Beane Rutter and Singer 2011) in mind, we will try to liberate from our inherited patriarchal imagery and consciousness. We will depart from the invisible sun at Earth's core and inside us. How is this expressed in modern body/psyche? We will also have opportunities for discussion.

**Antonella Adorisio** is a CIPA (Centro Italiano di Psicologia Analitica) - IAAP Training Jungian analyst, supervisor and teacher. Director of the Jungian School of Psychotherapy CIPA-Institute of Rome and Scientific Secretary at CIPA-Institute of Rome. Member of CIPA National Executive Board. Editor in chief of the CIPA-Rome Jungian Journal "Quaderni di Cultura Jungiana". Registered Psychologist and Psychotherapist as well as an Authentic Movement Teacher, Dance Movement Psychotherapist, and Art Psychotherapist. She has been leading international workshops on Authentic Movement for many years. She is co-editor of two books and the author of numerous papers on active imagination, body/psyche connections and the feminine. She filmed and edited the film-documentary "Mysterium – A Poetic Prayer-Testimonials on Body/Spirit Coniunctio", presented at the XVIII International IAAP Congress in Montreal and at conferences in many different countries. The DVD is distributed by Spring Journal Books.

## Joan Chodorow



### Danced & Moving Active Imagination

(experiential/ discussion)

*'The unrelated human being lacks wholeness, for he can achieve wholeness only through the soul, and the soul cannot exist without its other side, which is always found in a 'You.' Wholeness is a combination of I and You, and these show themselves to be parts of a transcendent unity whose nature can only be grasped symbolically.'*

Jung 1946, CW 16,

'Psychology of the Transference,' par. 454, pp. 244-245

In the beginning, there was not the word, rather there was a union of body and psyche expressed and communicated through symbolic action. From the gesture and sound language of our early ancestors to the rhythmic actions and interactions of infancy; the living body – the body as experience – is the foundation for development of relationship to the world and the self. This workshop will introduce and explore the inner-directed movement process as a way to bridge the realms of conscious and unconscious experience, including attention to the way non-movement is movement too (via pausing and “listening” to the ebb and flow of felt bodily experiences, interoceptive and exteroceptive impressions of life). This form of active imagination focuses attention on multi-sensory images, feelings, moods, and emotions as starting points, which are then allowed to develop into spontaneous movement. Sometimes there is such a deep hunger to move and be seen by a compassionate witness that verbal analytic conversation is premature. The work is done with one’s eyes closed in the presence of a witness. Sometimes called “authentic movement,” the inner-directed process involves a mover, a witness, and the dynamics of their relationship.

**Joan Chodorow, Ph.D., BC-DMT** is a Jungian analyst in San Francisco (CGJISF), with deep roots in dance and dance therapy. Her interest in early development, development over the life span, and active imagination led her to study the multi-sensory nature of human experience, together with the emotions and their forms of expression and transformation, with special attention to the life enhancing emotions as they modulate and transform the emotions of crisis and survival. Publications include *Dance Therapy and Depth Psychology* (1991 and translations), *Jung on Active Imagination* (1997), and a new, soon to be published book for the Fay Series in Analytical Psychology entitled *Active Imagination: Healing from Within*.



## Takane Hirai



### **Dancing Moving Images in Nature**

(paper/ discussion by Takane Hirai)  
(talk and experiential, assisted by Yukari Sakiyama)

Dance is an expressive deed (action) through body/ movements. And the body is said to be a container which holds and embraces ourselves. Chodorow says, "The body grounds the limitless of the unconscious" (*Dance Therapy And Depth Psychology: The Moving Imagination*, 1991, p.112 ). Here, we can meet our unconscious in play through dancing and moving with images. We may easily touch the unconscious and there meet our genuine selves.

After my presentation, Yukari Sakiyama and I will invite you to engage in simple dancing and moving experiences with images.

**Takane Hirai, Ph.D., BC-DMT**, is Emeritus Professor of National Nara Women's University and there taught dance and dance therapy for about 30 years. She served as President of the Japan Dance Therapy Association (JADTA) 8 years (2006 ~2013). A pioneer of Dance Therapy in Japan, she was the Supervising Translator (from English to Japanese) and Supervising Editor of five books by USA dance therapists, especially, *Dance Therapy and Depth Psychology The moving imagination*, written by Dr. Joan Chodorow.

## Yukari Sakiyama



### Dancing Moving Images in Nature

(paper/ discussion by Takane Hirai)  
(talk and experiential, assisted by Yukari Sakiyama)

*“The process of individuation, that is to say, becoming a unique individual human being, is energized by the innate archetypal affects of Joy and Interest with their activated dynamisms of play and curiosity.”*

J. Chodorow,  
*Dance Therapy And Depth Psychology:  
The Moving Imagination*, 1991, p. 96.

Small children often dip into their imaginary worlds with ease. However, it may be difficult after growing up. Dancing and Moving with images are not required as special skills. As a human being, we can easily enjoy dance and movement in nature, if we can find a path to be comfortable and relax in ourselves. And then, we may meet “the innate archetypal affects of Joy and Interest.”

After Dr. Hirai’s presentation, we will invite you to engage in simple dancing and moving experiences with images related to Japanese culture. Participants will have an opportunity to feel the body speak with joy and interest.

**Yukari Sakiyama, Ph.D. BC-DMT**, is Associate professor at Mukogawa Women’s University, Faculty of Early Childhood Education, Junior College Division. She is a chairperson of international committee of Japan Dance Therapy Association (JADTA). She is also a certified Kestenberg Movement Profile(KMP) analyst. With more than 25 years of clinical experiences of dance therapy in Japan, she is one of translators of four dance therapy books in the United States, especially *Dance Therapy and Depth Psychology The moving imagination*, written by Dr. Joan Chodorow.

## Margarita Méndez



### **The Temple in the Earth:**

(paper/movement experience/ritual/discussion)

In the introduction we will acknowledge the pioneers of the use of the living body in Jungian analysis - often referred to as Authentic Movement. Following their path, we will invite the participants to dance/move a symbolic enactment ritual for each individual to explore, and perhaps enter, their own Temple in the Earth. We may find the secrets of the Anima Mundi in many places. Your own temple can be built on the earth, into the earth, or in another psychic location or landscape. There's the possibility that the early feminine - embodied in the Goddess- could offer ways to the integration of the opposites, Fire and Water, for example, and the many possibilities of their union. A deeper understanding of the dynamic relationship between the opposites is needed today, especially in societies torn apart by hostile emotions and conflict.

“Many fires are burning under the water” Empedocles, Fragment 52.

**Margarita Mendez's** contributions grow from her twin roots in archetypal psychology and contemporary dance. She acknowledges the authority of the body – in the sense of *author* - as a resource in Jungian analysis, and applied its many uses in attempting resolution of personal, social and political conflicts. Her passion lies in the possible integration of body, psyche and the creative/healing potentials of the unconscious. She was Convener (2011-13) and Director of Studies (2009-12) of SVAJ. She works as an analyst, teacher and supervisor in Venezuela and abroad, and is interested in incorporating the psychic body in Jungian analysis and accessing active imagination in body movement in her private practice, articles and talks.

## Tina Stromsted



### **Embodied Alchemy: Transformative Fires Within**

(images / paper / experiential / discussion)

*"The symbols of the Self arise in the depths of the body." ~ C.G. Jung, 1940, CW 9/1, par. 291, p.173.*

Alchemy is most often understood as a primitive scientific attempt to create elemental gold, yet alchemy also sought the 'inner gold' through engaging the elemental makeup of matter - the wisdom of Nature - to evoke spiritual experience. So too, modern psychotherapy has the capacity to transform *prima materia*, the unwanted material of everyday life, into something meaningful, thus helping us find the 'gold' in the shadow.

Authentic Movement, or embodied active imagination, is a simple yet powerful meditative and therapeutic approach that bridges body and psyche through expressive movement, engaging our deeper instinctual wisdom. While alchemy provides a framework for understanding the formative process of transformation, Authentic Movement creates a pathway through this process.

Jung warned, 'The fate of the world hangs by a thin thread, and that thread is the psyche of man.' Embodied consciousness is essential not only to self-development and the evolution of therapeutic practice, but to the health and well-being of the *anima mundi*, the spirit of our beautiful, trembling planet.

In this didactic and experiential seminar, images will be shown from a painter's journey in becoming her true self, the treasure we all seek. Her images take us from life's earliest beginnings, through the stages of growth, death, dismemberment, despair and new life reshaped by the transformative elements of fire, water, wind, and earth. Here we see the alchemical process at work.

Participants will have an opportunity to witness the process as a whole, and to engage the alchemical metaphor in relation to bodily experience through moving and witnessing practice.

**Tina Stromsted, Ph.D., MFT, LPCC, BC-DMT** is a Jungian analyst, Board Certified Dance therapist, and Somatic psychotherapist. She was co-founder of the Authentic Movement Institute and a founding faculty member of the Women's Spirituality Program at the California Institute of Integral Studies. Currently she teaches at the C.G. Jung Institute of San Francisco, the Depth Psychology/Somatics Doctoral program at Pacifica Graduate Institute, and as a core faculty member for the Marion Woodman Foundation. With 40 years of clinical experience, and a background in dance and theater, she teaches at universities and healing centers internationally. Her private practice is in San Francisco. [www.AuthenticMovement-BodySoul.com](http://www.AuthenticMovement-BodySoul.com)



## **C. G. Jung, Tina Keller, Rafael Lopez Pedraza, Mary Whitehouse, Janet Adler and Marion Woodman on dance, movement and the living body:**

‘Gradually gestures began to accompany the words, and these finally led up to “attitudes Passionnelles” and whole dramatic scenes . . . Her movements were free and of a noble grace, mirroring most beautifully her changing emotions.’

Jung 1902,  
CW 1, par 40, p. 19.

‘The essential basis of our personality is affectivity. Thought and action are, as it were, only symptoms of affectivity. The elements of psychic life, sensations, ideas, and feelings, are given to consciousness in the form of certain units, which can perhaps be compared, if one may risk a chemical analogy—to molecules.’

Jung 1907,  
CW 3, par 78, p. 38.

‘The difficulty that movements cannot be easily remembered must be met by concentrating on the movements afterwards and practicing them so that they shall not escape the memory.’

Jung 1916/1957,  
The Transcendent Function (booklet), p. 18.

‘The creation of something new is not accomplished by the intellect, but by the play instinct acting from inner necessity. The creative mind plays with the objects it loves.’

Jung 1921,  
CW 6 par. 197, pp. 122-123.

‘You can draw a mandala, you can build a mandala, or you can dance a mandala.’

Jung 1928-1930,  
Dream Analysis, p. 120.

‘Anyone with a motor imagination could make a very beautiful dance out of that motif.’

Jung 1928-1930,  
Dream Analysis, p. 474.

‘Inasmuch as the living body contains the secret of life, it is an intelligence. It is also a plurality which is gathered up in one mind, for the body is extended in space, and the here and the there are two things; what is in your toes is not in your fingers, and what is in your fingers is not in your ears, or stomach or your knees or anywhere else in your body. Each part is always something in itself. The different forms and localizations are all represented in your mind as more or less different facts, so there is a plurality. What you think with your head doesn’t necessarily coincide with what you feel in your heart, and what your belly thinks is not what your mind thinks. The extension in space, therefore, creates a pluralistic quality in the mind. That is probably the reason consciousness is possible.’

Jung 1934-1939,  
Zarathustra Seminar, Vol. 1, p. 360.

‘Psyche is as much a living body as body is a living psyche; it is just the same.’

Jung 1934-1939,  
Zarathustra Seminar, Vol. 1, p. 396.

‘In the last analysis the human body, too, is built of the stuff of the world, the very stuff wherein fantasies become visible; indeed without it they could not be experienced at all. Without this stuff, they would be like a sort of abstract crystalline lattice in a solution where the crystallization process had not yet started.’

Jung 1940,  
CW 9/1, Psychology of the Child Archetype, par. 290, p. 173.

‘The symbols of the self arise in the depths of the body and they express its materiality every bit as much

as the structure of the perceiving consciousness. The symbol is thus a living body.'

Jung 1940,  
CW 9/1, par. 291, p. 173.

'The self has its roots in the body, indeed in the body's chemical elements.'

Jung 1942/1953/1967,  
CW 13, 'The Spirit Mercurius,' par. 242, p. 195.

'The unrelated human being lacks wholeness, for he can achieve wholeness only through the soul, and the soul cannot exist without its other side, which is always found in a 'You.' Wholeness is a combination of I and You, and these show themselves to be parts of a transcendent unity whose nature can only be grasped symbolically.'

Jung 1946,  
CW 16, 'Psychology of the Transference,' par. 454, pp. 244-245.

...  
"When I was in analysis with Miss Toni Wolff, I often had the feeling that something in me deep inside wanted to express itself, but I also knew that this "something" had no words. As we were looking for another means of expression, I suddenly had the idea: "I could dance it." Miss Wolff encouraged me to try. The body sensation I felt was oppression, the image came that I was inside a stone and had to release myself from it to emerge as a separate, self-standing individual. The movements that grew out of the body sensations had the goal of my liberation from the stone just as the image had. It took a good deal of the hour. After a painful effort I stood there, liberated. This very freeing event was much more potent than the hours in which we only talked. This was a "psychodrama" of an inner happening or that which Jung had named "active imagination." Only here it was the body that took the active part.'

Tina Keller  
on analytic hour in Zurich, circa 1924/1972

...  
'We may be split all day, but then see something beautiful in nature and something shifts.' [In those moments] 'your whole body has a unity and clarity. That is really all I want''

Trudi Schoop 1992,  
film by Claudia Willke

...  
'The happening of Pan's echo in psychotherapy can constellate a true epiphany of Pan, which is one of the most vivid expressions of the psychotherapeutic relationship. Like cures like ... this is where the real symmetry happens, where the dance is, where the psychotherapy of Pan is. It is the expression of two bodies dancing in unison, a psychotherapy of the body. Are we in the psychoid realm of the psyche? Perhaps -- but for sure we are in the realm where Pan appears in a psychotherapy within a sort of dance and through body movements, constellating the transference which belongs to him.'

Rafael Lopez-Pedraza 1977,  
Hermes and his children, pp. 84-85.

...  
'Movement is the great law of life.'

Mary Whitehouse 1958,  
in Pallaro 2000, p. 41.

'The core of the movement experience is the sensation of moving and being moved. There are many implications in putting it like this. Ideally, both are present in the same instant, and it may literally be an instant. It is a moment of total awareness, the coming together of what I am doing and what is happening to me. It cannot be anticipated, explained, specifically worked for, nor repeated exactly.'

Mary Whitehouse 1958,  
in Pallaro 2000, p. 43.

'We are not accustomed to the idea that the conscious experience of physical movement produces changes in the psyche.'

Mary Whitehouse 1963,  
in Pallaro 2000, p. 52.

'Where does movement come from? It originates in ... a specific inner impulse having the quality of sensation. This impulse leads outward into space so that movement becomes visible as physical action. Following the inner sensation, allowing the impulse to take the form of physical action is active imagination in movement, just as following the visual image is active imagination in phantasy. It is here the most dramatic psycho-physical connections are made available to consciousness.'

Mary Whitehouse 1963,  
in Pallaro 2000, p. 52.

'The experience always carries an element of surprise – it is unexpected and seems to happen quite of itself. .... Once the channel is open, experiences present themselves in the manner of dreams – vivid, ephemeral, full of affect.'

Mary Whitehouse 1963,  
in Pallaro 2000, p. 54.

'When the movement was simple and inevitable, not to be changed no matter how limited or partial, it became what I called "authentic" – it could be recognized as genuine, belonging to that person. Authentic was the only word I could think of that meant truth – truth of a kind unlearned but there to be seen at moments'

Mary Whitehouse 1979,  
in Pallaro 2000, p. 81.

' "I move," is the clear knowledge that I, personally, am moving. ... The opposite of this is the sudden and astonishing moment when "I am moved." ... It is a moment when the ego gives up control, stops choosing, stops exerting demands, allowing the self to take over moving the physical body as it will. It is a moment of unpremeditated surrender that cannot be explained, repeated exactly, sought for or tried out.'

Mary Whitehouse 1979,  
in Pallaro 2000, p. 82.

...

'Movers work with eyes closed, slowly bringing their attention inward as their movement becomes highly specific to their own nature and history. Witnesses are invited to focus not only on what the mover is doing but on their own inner experience in the presence of the mover. As the witness owns projections, judgments and interpretations, the mover is increasingly free to risk honoring the deepening need to follow movement impulses which are born out of the unconscious. As the body finds form for the expression of what is at first formless material, personal consciousness evolves.'

Janet Adler 1991,  
in Pallaro 2000, p. 164.

...

'Dance seems to me to be crucial, because although music and dance have been a major part of women's lives from the beginning of time, few modern women, especially intuitives and feeling types, know anything about "becoming the dance." Their highly developed consciousness allows them to enjoy social dancing, but to give themselves up to their emotions and the music and thus experience their own corresponding depths terrifies them. That leap into the unconscious, however, is the very link that could connect them to the life force. ... This is not to recommend that women return to primal dance. Rather it is to suggest that the medium of music and creative dance is one of the surest ways to bring consciousness into the forgotten muscles. The dialogue with one's own body is a form of active imagination.'

Marion Woodman 1980,  
The Owl was a Baker's Daughter, p. 113.

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