Term 4 Lesson 3

2.2.2022

Welcome everyone. So we start with the bank of exercises:

* Spirals in the movement and the volume of the body (Turning, circling, twisting, rotating)
* Inner caressing
* Surface caressing/ self caressing
* Moving from the solar Plexus/ Dorsal-lumbar hinch
* Head-tail connection in vertical position
* Chest/arms movement standing with the feet together
* exploring only the chest in standing with the feet together
* exploring the chest/arms in sitting on a chair
* Sliding in the vertical, and sliding through the space
* Caressing the body of the other
* Nestling into the other

A couple of thoughts I would like to share: about our use of speech, the words in the lessons. Of course one way is to do it without any words, but I think that for me it is very important the way we speak about the work. I noticed recently and was analyzing myself, I realized that I don’t speak the same language with two clients. So with every one I have a very unique language, because it all depends on that person’s understanding and my willingness to pass information to the other side, and also on the sensation of how much of what I pass is well received by the other side. So this communication is very very important, no matter if it is on an individual level or the group level. In the group level you have your language and the others will have to understand. But on an individual level, as you start a journey with your client, you will start to create your common language, which is really specific to you and your client.

Why is talking so important? Because it is somehow about… of course you don’t talk about life etc, it is good to know to restrict your talking on the work. You talk about the action and it is to grasp how much the client dialogues with you. To see if the client is open for a dialogue or not. Or if the client is putting himself/herself in a passive situation.. So if this is the case you will take note of that, if a person is very passive you will transmit the exercises differently. And also to see so that the words and images you use really do resonate within the client. And for this you need to give space for talking.

By opening this speech dialogue, it can also help you to really create a means of understanding. like a possibility of mutual understanding. It is not so easy to understand, and it will not be easy for your clients to understand you and the work, it is a long process.

The more  you can take the client into his/her inner world through the physical work the better you will construct your common language. This merits a little bit of thinking.

For example when I tell you, “try to put your mind into your pelvis and try to feel your bones sliding inside of your muscles..” I can say this to you because we already have a common language, you are able to go into that inner movement, what I say does not go through the head as an information but it speaks directly to the sensation of what we are doing. So with each client this dialogue has the right words, depending on how the client is able to go into the inner world of his/her body.

And your language will also contribute to your intimate relationship with the client and start a dialogue also on a mental and intellectual level. Which is something that we don’t want to neglect.  And of course you will have a lot of people who will come to you because they want to switch off their heads, their minds, because they feel disconnected from their body and feelings…and that’s what they want to practise because they live only in their heads. And that’s fine, but you have to remember that this is also a mind work. It is not about switching it off but training the mind also so that it can listen to what is happening in the body. And by making this shift in the mind of the person you raise the feeling of oneself and balance it with the thinking.

Another reason why this common language is beautiful is that a very special door can open in the client and you can discover their thoughts, imagery and imagination. How do they work with the imagination, how is their relationship with their thoughts and what they feel? We want to bring these things together, we want them to work harmoniously, we want them to unify and create a whole communication or muhabbet between what we think and what we feel and what we are able to do.

Another reason why we create this common language and also this time to speak is also because we cannot see what happens in the other person. It is impossible, we can read the body (and we have to work continuously on our reading), but actually most of it is what it evokes in us, so it is in fact a very subjective reading. We can never be sure that what we read is what goes on in the client. But we have certain guarantees.

For example:

* How is the client reacting to the given structure or task that we prepare? The way the client will react to it or work with it, you will know how to continue.
* You can read and see clearly how the floorwork is, how the person is in the horizontal position. This is already a real shift, because normal people, to roll on the floor is going to be a big revolution, and even if it is not something difficult for them, usually people don’t roll on the floor, they do it when they are 3 years old and then not any more unfortunately.
* How is the muscle tonus of the person? because we are working on proprioception, and in this the muscle tonus is very important. when there is a lot of tension in the bodies, when they are overworked and stiff, then it is difficult to be able to feel what is happening inside, and also the opposite when you have people who have very laxed muscle tonus, and inactive bodies, they cannot feel, so you’ll need to activate the muscles first and bring them into the required tonus.
* you can read the joints, how they are working with the joints. This is also very fascinating to observe.

Now all these physical aspects you can read and you should be able to read. And then, we have to think about them. And later on you can recognize the movement qualities, and relate to the qualities. And work with them, this is the basic movement analysis, and you can read about this, Laban has written about this very nicely. Like this you can recognize what is the default quality of the person and then you slowly work this to the opposite quality. And we do this first by encouraging and enhancing what is, so that this quality is recognized and the client becomes confident with it, and slowly you work towards the other direction and on the way the client discovers many other qualities. For you it will be a clear direction. For example if someone is very fast and hyperactive, you will aim for bringing out the slow quality in that person. You cannot make it immediately but you’ll have to do it step by step.

Eugenia: *If one person comes to you and never did anything, would you start on the floor.*

Yes I do. Like this you get a very good feedback of what the person can do. It happened to me already a couple of times. I worked with people without any physical experience, and two of them were not able to lie on the floor.

Katerina: *or they just stay there and fall asleep and don’t get up. are just afraid that they will not be able to get up.*

People with traumas will have more difficulties lying on the floor. But normal people will be fine, they might feel a little shy at first, or not easy, and you’ll help them. You can lie there with them, do the exercise together, and start to invite them to relate to the floor, and talk about the benefits etc. But yes I start on the floor. It is confirmed by experience that this is a very efficient way. Only in some exceptional cases, the client cannot and it is a big block, so I start in a standing position. Or It happened to me that I was giving initiation workshops to a group and the floor was not possible to lie on, so I did everything in standing position. But it is more difficult.

So after all the physical reading and analysis you have some knowledge, but everything else that comes is your imagination and your projection. So you can never be sure what is going on in the client. You cannot feel what another person feels. You can have common emotions, but the feeling is something completely unique. So the verbal dialogue is a very good way of learning more of the feeling mechanism of that client. How that client somehow feels.

You will make your experience but just remember not to fall into that trap of “the guru complex” . It sounds a bit funny but I will explain why.

Throughout your work and going through deep experiences with your clients (some of you are doing it already) and you see how it works, how the clients are blossoming and improving, your efforts find results, and it is very rewarding to see the progress, the wellbeing of the clients…it is beautiful,and you start to feel more and more and more confident you become, you may start to think that you see through the people, also because your clients’ admiration will push you to this complex. They will admire you, they will do so because you will give them exactly what they need, you will be able to name exactly how they feel, and inspire them, and they will feel that this is it, that you know. So they will give you this feedback, and please don;t let this trap you. You can never feel what another person feels. Go the safe way, and the humble way and always ask. and take it as a confirmation of what you feel and see. Even if you know each time, never be sure…

I always repeat to my clients that I cannot know what goes on inside of them, especially in the beginning of the work, because a lot of people come for relief and resolution, so I say that I cannot really see and know what goes on inside of them, that this is a work and a mutual dialogue, the more you will tell me how you feel the better I can guide you, because I cannot know what you feel. But also to remind myself that I am only a human being and that I can only see what goes on, and nothing more.

Please take time to digest this and try to think about it, connecting it also with some themes in the first term.

And I would like us to continue with the practical lesson. I have prepared a fantastic lesson for you.

Just remember from last lesson, that we talked about the spatial structures, and this is a good ground to base your class composition on. Just keep this in mind and we will start the lesson.

Practical lesson

The first exercise will be your first prayer, and your focus will be to free the movement in your joints, and access your joints. So the articulation of the joints and accessing your joints with your mind and concentration on your joint perception. Please remain on the floor and have a good journey.

Thank you. Just take a moment to connect to how you feel now in your body.

Very good, well done. Beautiful opening prayer all of you. And now we continue to the second improvisation:

You will stay on the floor and we will give a lot of space to the legs. We will imagine the legs and the feet like a big brush, and with this brush you will be drawing with the movement on the floor but also in the air, so your legs will initiate the movement, they will be the lead role of your body, and the arms and hands will support their movement, and you will give space to your legs and let them move as you feel today. Please prepare and I will send you the music.

Thank you. Very nice. We will continue immediately. That was very good.

In the third improvisation we will repeat the same improvisation, drawing the movements into the ground and in to the space, but htis time start to explore different starting points in the legs, e.g. initated by the toes, knees, ankles, hip joint and try to see how each initiation echoe in your torso. And let the legs express themselves to you and to the space.

Have a good exploration.

Just take a moment to feel how your legs and body are doing right now. That was very beautiful, very expressive legs you all have.

So slowly please make yourself to the vertical in movement, you can stretch your body, roll up and do what you need in order to come to the vertical position.

In the vertical position,  you will focus on the solar plexus and really follow the line through your floating ribs and ribs, go through your hips, thighs and knees and go to the inside of the foot. The leg connection, seom the diaphragm to the toes, and the same way from the back. In this exercise you will play your legs just as you did on the floor but now you will be using them like a brush but thinking that your legs start from the solar plexus, and you don;t lose the connection with the floor. The direction from the solar plexus to the toes and from the toes to the solar plexus, but also on the back so that you have a 3 dimensional perception of your volume.

Give free space to your legs so that they can travel on the floor and through the space, without losing the connection with your mind. You should be following the movement with your mind and accompanying your legs with the rest of the body.

Just a little hint, you may remember the exercise we did in couples, with one person holding the solar plexus area and the back, and the other person was walking. You could find that leg connection then.

Very nice, very good.lovely work! You are doing so well.

So we continue with the fifth improvisation. Now I would like you to find your spot and stand there. Have your feet not completely together in the relaxed parallel, feet under your hips. Please keep alive the connection of the solar plexus to your feet but you will focus now on your hands. You will start the movement from the center of your body AND from the tip of your fingers at the same time. You will let your hands move very slowly not losing the connection to your center, you will let them move through space and you will follow the inner sensation it creates inside of your body. Observe the connection with the legs and travel only inside of your body. Do not make any step. I will let you concentrate and I will send you the music.

That was beautiful. Thank you, that was very nice.

If we had time I would let you do this again, but we don't.

We will continue with the 6th improvisation and you will let the arms move through the air and the feet over the ground, in the way that the legs start from the solar plexus and the arms starting from the center point.  (see the drawing)  And now you really have to think about this now, it is mind work.

Very good. Thank you very much.

And as a last improvisation, I would like you to repeat the same but going through all the levels. Some of you have done it but now do it consciously, try to explore rich dynamics, not only fats, not only slow but also everything in between.

One short piece.

WELL done, thank you! That was the last improvisation. Very very nice. Very good work!

I would like us to prepare for the next lesson: we will focus on this lesson and the previous one, so you have time to analyze both lessons. And then we will talk about the analysis.

Please take time tonight while veerything is fresh, before watching the video to write down what stays in your sensation.

You danced beautifully, very nice! Very beautiful dancers you are!!!.