

Antonella Adorisio

Joan Chodorow*

Tina Stromsted

Margarita Méndez



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

ACTIVE IMAGINATION IN MOVEMENT – ENCOUNTERING THE OTHER WITHIN US, BETWEEN US AND IN THE WORLD

“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 ‘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).

Sunday, August 25, 2019

9:00 to 17:00

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 then allowed 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.



Painting By Peter Malone

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

**Note: We are sorry to inform you that Dr. Joan Chodorow will not be able to be with us in Vienna due to health concerns. She is recovering from a fall - no broken bones - though still unsteady on her feet. She sends her warm greetings.*

Morning and afternoon sessions include Introduction, bodily awareness, movement experience, and reflection, toward 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 - 12:20 *Morning Session:*

9:00 – 9:30 WELCOME AND INTRODUCTION, Tina Stromsted.

9:30 – 10:55 ACTIVE IMAGINATION AND INNER CONFLICTS (short paper/experiential); Antonella Adoriso.

10:55 – 12:20 THE LIVING BODY IN ANALYSIS (experiential/symbolic amplification); Tina Stromsted.

12:20 – 13:35 *Lunch Break*

13:35 - 17:00 *Afternoon Session:*

13:35 –15:00 BRIGHT DARKNESS: FACING ‘the Other’ WITHIN (theoretical, experiential); Tina Stromsted.

15:00– 16:25 3 DANCED MYTHS OF THE BODY; WITHIN US, BETWEEN US and IN THE WORLD (Talk/Images/ Movement Experiential/Sharing); Margarita Mendez.

16:25 – 17:00 CLOSING: Tina Stromsted and co-leaders



Swirling Fire Water



Fire and Water Wings

REGISTRATION

Pre-Congress Workshop Registration Fee: [see registration page](#).



Dionysos and Cheetah, Greece, 400 BC

Space is limited, please 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 lunch options.

For further information about the Pre-Congress Workshop we invite you to see the pages that follow. For Registration details [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 fees pay for the meeting room and AV equipment, with the balance to benefit IAAP. Co-leaders are among those working to build on Jung’s early and continuing recognition of danced and moving active imagination.

PRESENTERS & PRESENTATIONS:

Antonella Adorisio



Active Imagination and Inner Conflict: A Jungian Approach to Bodily Experiences and Illnesses

"I had to recognize that I am only the expression and symbol of the soul. In the sense of the spirit of the depths, I am as I am in this visible world a symbol of my soul. ... I had to accept that what I had previously called my soul was not at all my soul, but a dead system. Hence I had to speak to my soul as to something far off and unknown, which did not exist through me, but through whom I existed" C.G. Jung, The Red Book

Jung has always considered body and psyche two aspects of the same thing but little space has been given to the body as a central clinical tool in Jungian training. Though the value of emotions and images as bridges between body and psyche has been recognized, a Jungian clinical approach to bodily experience as well as to illnesses needs to be further developed. As known in Jungian psychology, it's very important to maintain a thriving relationship between opposites while not being oppressed by them when extreme conflicts occur. In this way, we should be able to flow from one position to another and allow the transcendent function to activate, so that a different situation can emerge. After a short presentation, participants will be invited to explore through active imagination in movement, how inner conflict (mainly related to physical symptoms) can be overcome. How do inner conflicts take shape in our bodies? How can we become aware of body messages? How can we take care and bring forth any message from our souls? In which way can we give shape to the invisible other within us? How can we relate with the inner healer? In which way can we create our own bridges and open up to new possibilities?

Antonella Adorisio is a Training and Supervising Jungian Analyst with CIPA and IAAP. Past Director of Program and Training at CIPA – Institute of Rome. Past Member of CIPA National Executive Board. President of the XVII CIPA National Congress (2016). Registered Psychologist and Psychotherapist. International Authentic Movement Teacher and Dance/Movement & Art Psychotherapist. She leads international workshops on Authentic Movement and is the author of numerous papers on Active Imagination, Authentic Movement, Body/Psyche connections and the Feminine. She has co-edited several books. She filmed and edited the film-documentary *"Mysterium – A Poetic Prayer-Testimonials on Body/Spirit Coniunctio"*, presented in many countries. In the last twenty years she has been giving lectures and workshops at many National and International Congresses. She has also organized many conferences, included the 2nd Conference on Jungian Social and Political Activism supported by IAAP (Rome, 2015).

Joan Chodorow*



The Living Body in Analysis INTRODUCTION, EXPERIENTIAL, REFLECTIONS

"The difference we make between the psyche and the body is artificial. It is done for the sake of understanding. In reality, there is nothing but a living body. That is the fact; and psyche is as much a living body as body is living psyche. It is just the same." Jung 1934-1939, Zarathustra Seminar, volume 1, p. 396.

In analysis, danced and moving active imagination usually involves a mover-analysand, a witness-analyst and the dynamics of their relationship. This form of active imagination begins with inner listening. When turning attention to the ongoing flow of multi-sensory image-experiences, let yourself notice fluctuations between pleasure and pain, comfort and discomfort; the ongoing, continuous play of opposites. Authentic Movement (Mover-Witness practice) tends to develop the capacity to see and be seen. Bringing consciousness to the qualities we see in each other may allow us to learn many new things about ourselves.

Joan Chodorow, PhD, LMFT, BC-DMT is a semi-retired Jungian analyst in San Francisco, with deep roots in dance and dance/movement therapy. Her interest in early development, play, dreams, fantasy and active imagination led to studies of the emotions, with special attention to joy and interest as they modulate and transform the emotions of crisis and survival. She is the author of *Dance Therapy and Depth Psychology* (1991 & translations); then selected, edited and introduced *Jung on Active Imagination* (1997). Publications include many of her early papers as part of the two-volume work on Authentic Movement, edited by Patrizia Pallaro. In addition to papers and books in English, translations include Bulgarian, Czech, Danish, Dutch, French, German, Hebrew, Italian, Japanese, Korean, Mandarin, Polish, Russian, Spanish and Turkish. She lectures and teaches internationally.

Tina Stromsted



Bright Darkness: Facing 'the Other' Within

*"One does not become enlightened by imagining figures of light, but by making the darkness conscious."
C.G. Jung, (1945/1967, The Philosophical Tree. Alchemical Studies. CW 13, para. 335)*

Transformation is an embodied, cellular process involving the reclamation of rejected parts of the self that are necessary for wholeness. Through exploring previously forbidden movement behaviors, experiencing the feelings associated with them, and verbally owning the experience, there is a release of energy that was previously needed to maintain the dissociation and repression of these rejected qualities. If these qualities can be brought to consciousness and re-integrated rather than simply being 'acted-out', the person's sense of self and sphere of activity is increased and he or she is able to make better life choices and live a more soulful, meaningful life. Without this vital investigation, extreme projections can lead to denying, demeaning, and even annihilating the other - contributing to sexism, racism, xenophobia, and warfare. Through lecture, movement, creative arts exploration, and discussion we will rediscover the light in the darkness, burnishing the gold we have shunned.

Tina Stromsted, Ph.D., MFT, LPCC, BC-DMT, RSMT is a Jungian analyst, Board Certified Dance/Movement therapist, Somatic psychotherapist, and educator. Past co-founder and faculty of the Authentic Movement Institute in California, she currently 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. Founder and director of Soul's Body Center, her work in further developing Authentic Movement, Dreamdancing®, Embodied Alchemy®, and other conscious embodiment practices can be found in her numerous articles, book chapters, and webinars. With over forty years of clinical experience and a background in dance and theater, she lectures and teaches internationally, and has a private practice in San Francisco.

Margarita Méndez



3 Danced Myths of the Body: Within Us, Between Us and in the World TALK/IMAGES/MOVEMENT EXPERIENCIAL/SHARING

“‘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.”
Rafael Lopez-Pedraza. 1977. *Hermes and his children*, pp. 84-85.

We will introduce and explore three mythic-experiences of the body from the antique Greek tradition: **Pan** son of Hermes, **Psyche**’s *psychic body* and **Dionysus**, the body. These images may invite other inner myths and/or images to arise, so participants are free to choose or be chosen by a different image-experience. Or it may be essential to stay with and hold what the psyche first brings into our bodies. We may enter into it through dance/movement; first with our individual selves, then explore interaction between us and others (pairs and/or trios), and finally with the world of living dancers around us.

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 has been Director of Studies (2009 -12) of SVAJ and Convener from 2011 to 2013 and from 2018 to this day. She works as an analyst, teacher and supervisor in Venezuela and internationally, 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.

C. G. Jung, Tina Keller, Rafael Lopez-Pedraza, Mary Whitehouse, Trudi Schoop, Janet Adler and Marion Woodman on dance, movement and the living body (Quotes):

‘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, 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 1942/1943/1967, CW 13, 'The Spirit Mercurius,' par 242, p. 145.

'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.'

Dr. med. 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, Wilkefilm.

'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

'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. 16.

'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.

'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.

With the repression of the emotional Dionysus, the repression of the body appears. By contrast, Ivan Linforth (1941/1973:327) says that the body is always Dionysian. From what we can deduce, Dionysus is always the body.* This means to abandon the intellect and be in the body, feel the body. To me, the most valuable treasure that you can achieve in psychotherapy is the emotional body and this, obviously, is related with Dionysus. We could say that there's a Dionysus in our body, waiting to be connected to give us the richness of his emotions and feelings.

*Dionysian studies tend to be enthusiastic, yet so romantic and intellectual, the body is ignored. For this reason, Linforth's contribution is so important.

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